

Screen Australia  
**Annual Report**  
**2019/20**



Australian Government



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This Annual Report is available to download as a PDF from [www.screenaustralia.gov.au](http://www.screenaustralia.gov.au)

Front cover image from *Mystery Road* series 2.  
Back cover image from *Total Control*.

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**  
**CHAIR**

Dear Minister

I am pleased to present Screen Australia's Annual Report for 2019/20, which the Board approved at its meeting on 24 August 2020.

2019/20 was shaping up as a strong year for stories and industry until the coronavirus (COVID-19) reached Australia. Screen Australia responded quickly and comprehensively by:

- contributing more than \$1 million in emergency funding assistance to Screen Australia-funded productions forced to shut down or go into hiatus due to COVID-19
- reallocating Production Investment funding to the Story Development fund, which provided more than \$2 million in funding across Premium Plus and the Premium Story Development fund since April 2020
- working with the Australian Film Television and Radio School, industry and other agencies to develop COVID-Safe Guidelines
- working with the Australian Government to develop the Temporary Interruption Fund, which will support local film and television producers to secure finance and start filming
- providing an additional \$1.6 million to 30 June 2020 to support projects that were able to continue working remotely and assist those with additional COVID-19 compliance costs to resume production, with further support to come for others in 2020/21.

COVID-19 continues to have a significant impact on industry and audiences.

However, many Australian stories have found success this year, and will continue to reach existing and new audiences. For 2019/20, Screen Australia is proud to report:

- continued success for drama and documentary television across broadcast, subscription and online platforms
- strong box-office results for drama and documentary features
- original and innovative online content
- significant international sales of Australian stories and content.

In 2019/20, a wide range of Screen Australia-supported drama screened on free-to-air television networks, as well as subscription television and video-on-demand platforms.

Thirty-three Screen Australia-supported dramas screened on broadcast television in 2019/20: *Mystery Road* series 2 (ABC) averaged 1.2 million viewers; *The Hunting* (SBS) averaged 624,000 viewers and became the highest-rating Australian drama series in SBS history; *Seachange* (Nine) averaged 997,000 viewers, and episode 1 became the highest-rating Australian adult drama debut of 2019/20 with an average of 1.3 million viewers; and *My Life Is Murder* and *The Secrets She Keeps* both averaged more than 700,000 viewers on Ten.<sup>1</sup> Foxtel's *Lambs of God* took home nine Australian Academy of Cinema and Television Arts (AACTA) awards, while Stan's *The Commons* and *The Gloaming* led the platform's summer programming.

*Bluey* (ABC) is immensely popular both globally and in Australia. *Bluey* is reaching audiences in more than 110 territories, including the US, UK and China, while series 1 recently won the International Emmy® Kids Award for best preschool program. At home, *Bluey* was the highest-rated Screen Australia-supported television series for 2019/20, with the first 26 episodes of series 2 averaging 1.4 million viewers in the 6.20pm timeslot on ABC Kids.<sup>2</sup> Between launching in March to the end of 2019/20, the series had 63 million program plays on iView.<sup>3</sup> Ground-breaking Indigenous animated series *Little J & Big Cuz* (SBS) was also commissioned for a third series.

A diverse slate of documentaries occupied our screens in 2019/20. ABC documentaries were popular with television audiences, with *Miriam Margolyes... Almost Australian* and *Maralinga Tjarutja* averaging 1 million and 785,000 viewers respectively.<sup>4</sup> *Love on the Spectrum* (ABC) averaged 798,000 viewers and was acquired by Netflix for global distribution.<sup>5</sup> Screen Australia-supported documentaries attracted strong audiences on SBS, including series 4 of *Untold Australia* and Warwick Thornton's *The Beach*, which was commissioned by NITV.



*The Australian Dream*

Australian feature documentaries enjoyed success both at the cinema and on television. *Mystify: Michael Hutchence* entered the all-time top 10 Australian documentaries at the box office after grossing \$1.1 million,<sup>6</sup> and also averaged 746,000 viewers on ABC.<sup>7</sup>

*The Australian Dream* screened at the 2019 Toronto International Film Festival, grossed \$1.1 million in Australia<sup>8</sup> and was also popular on ABC, averaging 622,000 viewers for its television premiere.<sup>9</sup>

*Ride Like a Girl* was the top Australian feature film in 2019/20, grossing \$11.8 million in Australia.<sup>10</sup> The enthusiastically awaited *Miss Fisher and the Crypt of Tears* grossed \$3 million just before cinemas were closed due to COVID-19.<sup>11</sup>

Online content creators continue to produce innovative content. Award-winning Skip Ahead title *Rebooted* has screened at local and international festivals, and achieved more than 1.7 million YouTube views. YouTube global superstar Wengie's first scripted show, *Parked*, attracted 2 million YouTube views, and *Australia's Best Street Racer* attracted more than 1.6 million YouTube views. *Meta Runner* achieved more than 12 million YouTube views and will return for a second series.<sup>12</sup>

Australian stories continue to be in demand. The number of domestic and international project sales between March and June 2020 increased by 75 per cent when compared to sales in the same 2018/19 period. Sales included Netflix's acquisition of children's drama *Maverix* while still in pre-production, while *The Secrets She Keeps* is currently airing in primetime on BBC1 and will screen to audiences on the Sundance Channel for North America.

Screen Australia continued to support a range of policy discussions from the examination of documentary funding programs, to collaboration with the Australian Communications and Media Authority on the *Supporting Australian stories on our screens—options paper* for the Australian Government.

I would like to acknowledge the work of the Board this year, and thank outgoing member Jenny Taing OAM for her service. I welcome Peter Davey to the Board.

Screen Australia will continue to support industry and screen culture during these difficult times. It remains vital to provide distinctly Australian stories that are valued by audiences here, and around the world.

**Nicholas Moore**

<sup>1</sup> OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers: for each series: 778,000; 475,000; 695,000; 504,000 and 514,000. Metro viewers: *Seachange* episode 1: 923,000.

<sup>2</sup> OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers = 1,101,000.

<sup>3</sup> OzTam (Begin Event Play Data) July 1, 2019 – June 30, 2020. *Bluey* series 2.

<sup>4</sup> OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers for each documentary are 719,000 and 489,000.

<sup>5</sup> OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers = 561,000.

<sup>6</sup> MPDAA as at 3/7/20.

<sup>7</sup> OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers = 538,000.

<sup>8</sup> MPDAA as at 3/7/20.

<sup>9</sup> OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers = 467,000.

<sup>10</sup> MPDAA as at 3/7/20.

<sup>11</sup> MPDAA as at 3/7/20.

<sup>12</sup> YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia as at July 2020.

# About Screen Australia

## **Vision**

***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.



## Mission

***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** **CHAIR**

Mr Moore is the former Chief Executive Officer of Macquarie Group Limited. He retired after 33 years at Macquarie, including 10 years as CEO.

Mr Moore has a Bachelor of Commerce and a Bachelor of Laws from UNSW. He was admitted as a solicitor and is a Fellow of the Institute of Chartered Accountants.

He is Chair of Screen Australia, the Sydney Opera House Trust, The Centre for Independent Studies and a Member (and former Chair) of the UNSW Business School Advisory Council.

**Mr Moore's second term expires 24 March 2021.**



## **MEGAN BROWNLOW** **DEPUTY CHAIR**

Ms Brownlow has over 25 years' experience in media, marketing and managing digital disruption, ranging from assessing new business models to facilitating strategy development sessions for boards and senior management.

Until April 2019 Ms Brownlow was a partner with PwC and the National Leader of the Telecommunications, Media and Technology (TMT) Industry. In her practice she performed strategy, due diligence, forecasting and market analysis work for clients. She left in 2019 to live in country NSW and focus more time on her board career.

As well as being Deputy Chair of Screen Australia, Ms Brownlow is Deputy Chair of the Media Federation of Australia, and Chair of the Industry Advisory Board for the University of Technology Sydney's School of Communications.

Ms Brownlow 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 second term expires 21 April 2021.**



## **MICHAEL HAWKINS**

Mr Hawkins is a management consultant practising in the fields of negotiation and facilitation.

He is the Executive Director of the National Association of Cinema Operators – Australasia and the Australian International Movie Convention, a Director of Creative Content Australia Ltd and Screen Australia. He is also the Chair of the Asia Pacific Screen Awards.

He is a Member of the Administrative Appeals Tribunal. He is also the Secretary (and Past President) of The Brisbane Club. He is a member of Advisory Boards including HLB Mann Judd Chessboard and two prominent Australian's Family Offices. He serves on the Foundation of the Queensland State Library and Governing Board of the Queensland Business Leaders Hall of Fame. He was formerly CEO of Australian Multiplex Cinemas Ltd and Deputy Chair of Screen Queensland.

He is a lawyer by qualification and a Fellow of the Australian Institute of Company Directors. He serves as the Honorary Consul to Sweden in Queensland.

**Mr Hawkins' second term expires 23 August 2022.**



## **CLAUDIA KARVAN**

Ms Karvan is an acclaimed actor, producer and director. Her acting feature film credits include *Daybreakers*, Gillian Armstrong's *High Tide*, Phillip Noyce's *Echoes of Paradise*, *The Heartbreak Kid*, *Paperback Hero* and *Dating the Enemy*. Ms Karvan has starred in many Australian television series and mini-series including the *Jack Irish* series, *Puberty Blues*, *The Secret Life of Us*, *The Time of Our Lives*, *My Brother Jack*, *Small Claims*, the award-winning drama series *Love My Way*, for which she was creator and producer, and *Spirited* on which she was a producer/creator. As well as co-producing *Spirited* and *Love My Way*, Ms Karvan also made her directorial debut on *The Secret Life of Us*.

Ms Karvan has produced three successful series of *Doctor Doctor* for Channel Nine. She is developing further TV projects and performing lead roles in the feature film *June Again* and TV series *Halifax: Retribution*.

**Ms Karvan's third term expires 23 August 2022.**





### RICHARD KING

Based in Victoria, Mr King is a corporate communications and public policy professional. As Managing Partner of GRACosway Melbourne, a public affairs and financial and corporate communications consulting firm, Mr King brings over 20 years of experience in government, media and markets. Mr King's strong understanding of corporate governance and the political environment is drawn from his inhouse experience at NAB, advisory roles for Australian and international blue-chip companies, industry groups, not-for-profit organisations and government agencies. Mr King has also held a number of senior advisory roles to government in the Treasury portfolios, and has specific expertise in communications, tax policy, fiscal policy and federal-state relations. Mr King is also Chairperson of the community based NGO, Refugee Migrant Children Centre (RMCC).

**Mr King's second term expires 23 August 2022.**



### DEBORAH MAILMAN AM

The multi award-winning Ms Mailman AM 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 Ms Mailman has created some of Australia's most enduring characters including her award-winning portrayals in *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, Ms Mailman was awarded the Member of the Order of Australia (AM) for Services to the Arts and as a role model for Indigenous performers. She is currently a Trustee of the Sydney Opera House.

**Ms Mailman's first term expires 11 March 2022.**



### JOANNA WERNER

Ms Werner has 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. Her work has been defined by consistent acclaim, with multiple AACTA awards, Logies and three Emmy® Nominations. She has amassed production credits on an array of internationally acclaimed work – most recently the Netflix Original series *Clickbait* and *Riot* for the ABC, as well as *Secret City* for Foxtel and the multi Emmy®-nominated children's series *Ready For This* and *Dance Academy*.

Ms Werner has also taken a leading role in the industry itself, as a Board member of Screen Australia and Chair of Screen Australia's Gender Matters Taskforce.

**Ms Werner's second term expires 13 March 2023.**



### PETER DAVEY

Mr Davey is a lawyer, corporate advisor and strategy consultant specialising in the Entertainment, Media and Technology (EMT) sectors, with extensive experience in Australia, North America and Asia.

Mr Davey was formerly Managing Director, Corporate and International Development at Village Roadshow, and Managing Director, ITV Australia; and has also held roles at Macquarie Group Limited, Davis Polk & Wardwell (New York) and King & Wood Mallesons. He previously served on the Board of the Film Finance Corporation and AusFilm.

Mr Davey holds a Masters of Law from Columbia University, and a Bachelor of Laws (First Class Honours)/ Bachelor of Arts degree from the University of Melbourne.

**Mr Davey's first term expires 12 March 2023.**



### JENNY TAING OAM

Ms Taing is Special Counsel at Hive Legal where she advises in financial services law and is a board director of the Australian Health Practitioner Regulation Agency (AHPRA) and the Western Bulldogs Football Club Community Foundation. She is a former board director of The Royal Victorian Eye & Ear Hospital, Channel 31, Vice President of the University of Melbourne Alumni Council and a former Commissioner of the Victorian Multicultural Commission.

Ms Taing has a Bachelor of Arts/Bachelor of Laws (Honours) from the University of Melbourne. In 2016, Ms Taing attended Harvard Business School as the Hugh DT Williamson Scholar; a prestigious scholarship awarded by the Financial Services Institute of Australasia (FINSIA). She is a graduate of the Australian Institute of Company Directors and the Australian Institute of Superannuation Trustees.

Ms Taing received a Medal of the Order of Australia (OAM) in the 2020 Queen's Birthday Honours for service to the financial and investment sectors, and to the community. She was named in the Australian Financial Review 100 Women of Influence 2018 in the board and management category and won Government Lawyer of the Year 2017 and The University of Melbourne Faculty of Arts Rising Star Alumni Award 2014, awarded for her commendable leadership and outstanding contribution in the fields of public health, multicultural policy and journalism.

**Ms Taing's first term expired 13 March 2020.**

# Note from the CEO



**GRAEME MASON**  
CEO

A note on 2019/20 must start with the coronavirus (COVID-19). The pandemic has hit the screen industry hard. Screen Australia immediately acted to assist productions and people involved.

Drama production was particularly affected, so we directed funding across several programs to support 26 projects that had been forced to shut down or go into hiatus, or were able to either continue working remotely or resume production with additional compliance costs. Many productions were halted for months, so we pivoted from production into development, augmenting our Story Development programs with the launch of the Premium Plus fund. Premium Plus provided late-stage development funding to 17 projects impacted by COVID-19 in 2019/20.

It also became clear that shooting protocols would have to change to support a safe return to production, so we worked with the Australian Film Television and Radio School, industry and other agencies to develop the *Australian Screen Production Industry COVID-Safe Guidelines*. In addition Screen Australia provided assistance to stalled productions faced with COVID-19 costs so they could get back into production safely.

The pandemic continues to evolve across Australia and around the world, and Screen Australia will adapt to support the sector to operate safely. We will work with Government and industry to evolve the COVID-Safe Guidelines, provide research as required, update our policies and programs, and administer the Temporary Interruption Fund to help film and television producers provide their financiers with certainty so they can start filming.

The entire sector has been impacted by COVID-19. Many cast and crew are out of work and some are enduring tough times. The whole cinema ecosystem had to close down, while the television advertising market was deeply disrupted. The industry relies on interconnected and passionate people to make Australian content, and I am deeply moved by the effect the pandemic is having on our sector.

I am, however, also buoyed by the strong desire among Australians to see their stories on their screens. We know that viewing soared on free-to-air and video-on-demand services.<sup>13</sup> The world was also hungry for Australian content, with international sales increasing markedly. *Babyteeth*, *Relic*, *True History of the Kelly Gang* and *2067* all sold into North America, while Netflix took rest-of-world rights to *Stateless* after its successful premiere on the ABC. *Five Bedrooms* will also find an audience on the BBC and has aired on the new streaming service Peacock TV in the USA.

Our society has not seen a challenge like COVID-19 before, but it is clear that our culture and our stories will always help guide us through challenging times.

Screen storytellers responded to COVID-19 with creativity, collaboration and tenacity. Many documentarians were able to adapt and move forward – although

not always in the way they had hoped or planned. While this is to be celebrated, the realities of additional costs and drawn out timelines remain. Creators responded with innovative ideas. ABC's *At Home Alone Together* provided much-needed laughs for audiences as well as opportunities for the creators. Some animated and online productions were able to continue in the safety of their own homes, while lockdown series *Cancelled* was filmed entirely within a Spanish apartment on a mobile phone and has already attracted more than 1 million Facebook views.<sup>14</sup> The irrepressible *Neighbours* and *Home and Away* found ways to safely resume work. Other creators embraced the opportunity to develop projects: indeed, Screen Australia received unprecedented numbers of development applications in this period.

Despite the hardship, there are still many successes to celebrate for 2019/20. Children's show *Bluey* is being dubbed in Mandarin in China, while millions around the world are enjoying *Bluey* in its often-imitated Australian voice after the show's incredible success on the ABC.

*Ride Like a Girl* was the first Gender Matters-developed feature to go into production and became the highest-grossing Australian feature film in 2019/20. The second feature supported through Gender Matters, *Relic*, had its world premiere at the 2020 Sundance Film Festival and has been critically acclaimed. Feature documentary *The Australian Dream* screened at festivals across the world and took home local awards. Unique Australian television dramas *Total Control*, *Stateless* and *Mystery Road* secured world premieres at top festivals, including the 2019 Toronto International Film Festival and 2020 Berlin International Film Festival. *Five Bedrooms* was commissioned for a second series, and continued to innovate and safely shoot during the pandemic.

Now more than ever, it will be critical for agencies to work closely with the industry. Prior to COVID-19, Screen Australia consulted extensively with the documentary sector about how our funding programs can evolve.

Some changes from this review have been implemented, such as development applications being accepted throughout the year.



*Five Bedrooms series 2*

However, other reforms have been postponed until 2021 to enable us to take stock, and provide the sector with stability during this uncertain time.

More broadly, Screen Australia co-authored the *Supporting Australian stories on our screens—options paper* with the Australian Communications and Media Authority. This was a significant piece of work for the agency. It highlighted opportunities for the sector as well as recognising the need for change – a need that in some ways has been heightened by COVID-19.

We are pleased that the paper was well received, and look forward to working with Government to best support local, original and risk-taking Australian content in a modern media landscape.

Screen Australia is constantly considering the best next steps to support a more inclusive and diverse industry for cultural, creative, connection and commercial reasons. Efforts such as the initial Gender Matters programs, and research and partnerships with industry across factors such as cultural background, disability, and sexual orientation and gender identity, have been necessary and made a difference. We have a long way to go towards an industry that reflects our nation, both on and off screen. We look forward to working with industry in 2020/21 on the best next steps.

Both industry and audiences face many changes. In the short term, productions will have to continually adapt to be 'COVID-safe', which will unavoidably carry additional costs and complications. The changes brought by COVID-19, digital disruption and general economic conditions will have far-reaching consequences not just for the year ahead but for many years. The challenges ahead are unpredictable, and even those who adapt may struggle to preserve the stories they thought they would tell. But there are also opportunities for content creators in a world where Australian screen stories are in demand, at home and abroad, and there are new stories that need telling.

This was the year COVID-19 hit us hard, but also the year where screen stories became even more sought after, and more important. Screen Australia will continue to support the industry, and its tenacious creativity, to meet the challenges and opportunities ahead.

**Graeme Mason**

<sup>13</sup> OzTam. (2020) [Special Report: Total TV Viewing](#). Roy Morgan (2020) Subscription TV viewers soar during Aussie lockdown – Netflix, Foxtel, Stan, Disney+ & Amazon Prime all up significantly ([Finding No. 8472](#)).

<sup>14</sup> Facebook views are reported by Facebook, and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia as at July 2020.

# Senior management

As at 30 June 2020



**GRAEME MASON**  
**CHIEF EXECUTIVE OFFICER**

As the Chief Executive Officer of Screen Australia, Graeme has over 20 years of international experience in film, television and multimedia businesses, with a career spanning large US studios, a UK television network, independent producers and government agencies. He worked in both factual and entertainment TV programming in Australia before moving to the UK, where he worked across 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 as 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 over 20 years of experience across communications, media policy and operations. Prior to joining Screen Australia, Michael was the CEO of Create NSW, Acting Executive Director of Arts NSW and Director of Policy, Strategy and Communications for Arts NSW. Before that Michael was the 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.



**SALLY CAPLAN**  
**HEAD OF CONTENT**

Sally has over 25 years of international experience in the screen production industry. She is a highly respected and seasoned senior executive whose roles have covered all aspects of financing, development, acquisition, production and distribution. Sally began her career as a solicitor specialising in entertainment law. In her most recent role before Screen Australia, Sally was Managing Director of eOne International (eOne), where she oversaw its international film sales operations out of the UK. Before joining eOne, Sally headed the Premiere Fund of the UK Film Council for five years, where she was responsible for funding and overseeing script to production, through to delivery and release of over 45 films, including titles such as *The King's Speech*, *Miss Potter*, *Happy Go Lucky* and *Salmon Fishing in the Yemen*. Prior to joining the UK Film Council, Sally was President of Icon Film Distribution UK and has held senior business affairs, acquisition, distribution and production positions at PolyGram Filmed Entertainment, Momentum Pictures and Universal Pictures International. Sally has been Head of Content at Screen Australia since February 2014 and is very committed to gender equity and diversity and inclusivity, in front of and behind the camera.



**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.



**TIM PHILLIPS**  
**HEAD OF BUSINESS AFFAIRS  
& OFFSET**

Tim has worked as a Senior Investment Manager at Screen Australia across feature film, television, online, children's content and game production. In his current role as Head of Business Affairs and Offset, he leads the Legal, Contracts Management and Producer Offset and Co-production teams. Tim has previously worked as Legal and Business Affairs Manager at the Australian Children's Television Foundation and as an intellectual property lawyer at Minter Ellison.



**PENNY SMALLACOMBE**  
**HEAD OF INDIGENOUS**

Penny is a member of the Maramanindji people from the Northern Territory. She has completed a cadetship with the ABC and has a Master of Arts (Documentary Producing) degree from Australian Film, Television and Radio School (AFTRS). She worked as Producer/Director with the Indigenous Programs Unit in the ABC, and produced the ABC's highly successful *Yarning Up* series 1 and 2. Penny was also a part of the Screen Australia Indigenous Department's Producers Initiative in 2011. She produced a series of shorts called *The Forgotten Ones* in 2010, directed by prisoners from the Northern Territory, and most recently has been working as a Senior Programmer for NITV, National Indigenous Television, a division of SBS. Penny has overseen numerous development initiatives and award-winning Indigenous-led productions during her employment at Screen Australia.

# COVID-19 Impact Statement

The Australian screen sector is resilient, but there is no denying that COVID-19 has presented a unique challenge for all aspects of the industry. Its impact is still being realised.

On Monday 23 March 2020, the majority of Screen Australia-funded productions that were actively shooting went into hiatus, and all productions that had an imminent shoot (within 30 days) delayed principal photography.

Domestic and international film festivals were forced to postpone, cancel or remodel their events to be virtual. Cinemas across the world closed, and film release strategies were adapted to suit the current climate.

Screen Australia has remained focused on ensuring funding continues to be injected into the sector during this time and that the industry is supported as it moves into recovery mode. To facilitate continued activity we have pivoted our support from production into development. In some areas, such as documentary, we have seen continued strong levels of activity. Across all of Screen Australia's programs (except those facilitating travel) we have seen a significant uplift in demand and enquiries.

The agency took a strategic approach to address the challenges presented by COVID-19 and the following actions were taken.

## 1. Provided funding support

The agency initially contributed more than \$1 million in emergency funding assistance to Screen Australia-funded productions that had been forced to shut down or go into hiatus. The funding was designed to cover costs such as for standing down personnel or taking down sets as well as securely storing sets, costumes and other items for when the production could recommence.

An additional \$1.6 million was provided to support projects that were able to continue working remotely, and assist those faced with additional COVID compliance costs to resume production.

A total of 26 projects were supported across all funding programs.

## 2. Launched the Premium Plus development fund

The agency reallocated Production Investment funding to the Story Development fund to support higher-budget productions that were close to being production-ready and that had firm market interest. Between Premium Plus and the Premium Story Development fund more than \$2 million was pushed out to the sector between April and June 2020. This action was taken to ensure that when production became viable again, such projects were able to get back up and running as quickly as possible.

## 3. Created an Industry Resource Directory

In collaboration with the Office for the Arts, Screen Australia created a resource directory to collate relevant information on the range of Australian Government assistance provided in response to COVID-19. The directory was made available on the Screen Australia website.





Crew on the set of *Five Bedrooms* series 2:  
 L to R Matt Temple (DOP),  
 Madi Southorn (2nd Assistant A Camera),  
 Rayner Cook (1st Assistant A Camera).  
 Photo credit: Sarah Enticknap

**4. Created the Australian Screen Production Industry COVID-Safe Guidelines**

Screen Australia was part of the Australian Screen Sector Task Force that developed the *Australian Screen Production Industry COVID-Safe Guidelines*. These guidelines are intended to provide support and assistance to all practitioners (from screen producers to individual workers) in the Australian screen production industry as they consider returning to work and recommencing productions. The guidelines provide advice on how to eliminate and minimise the risks associated with exposure of personnel to COVID-19 while working on a production and are available on the Screen Australia website.

**5. Launched the COVID-19 Budget Support Fund**

The agency allocated \$10 million to the COVID-19 Budget Support Fund. This fund will cover additional costs for green-lit productions to implement their COVID-Safety and Risk Assessment Plans to allow them to go into production safely.

**6. Took on administration of the \$50 million Temporary Interruption Fund**

On Thursday 25 June 2020, the Australian Government announced a \$50 million Temporary Interruption Fund (TIF), to be administered by Screen Australia. In an environment where productions had been halted by insurers not providing coverage for COVID-19, the TIF will help film and television producers provide their financiers with certainty so they can start filming.

Despite the ongoing impact of COVID-19 the objectives and core functions of the agency remain the same.

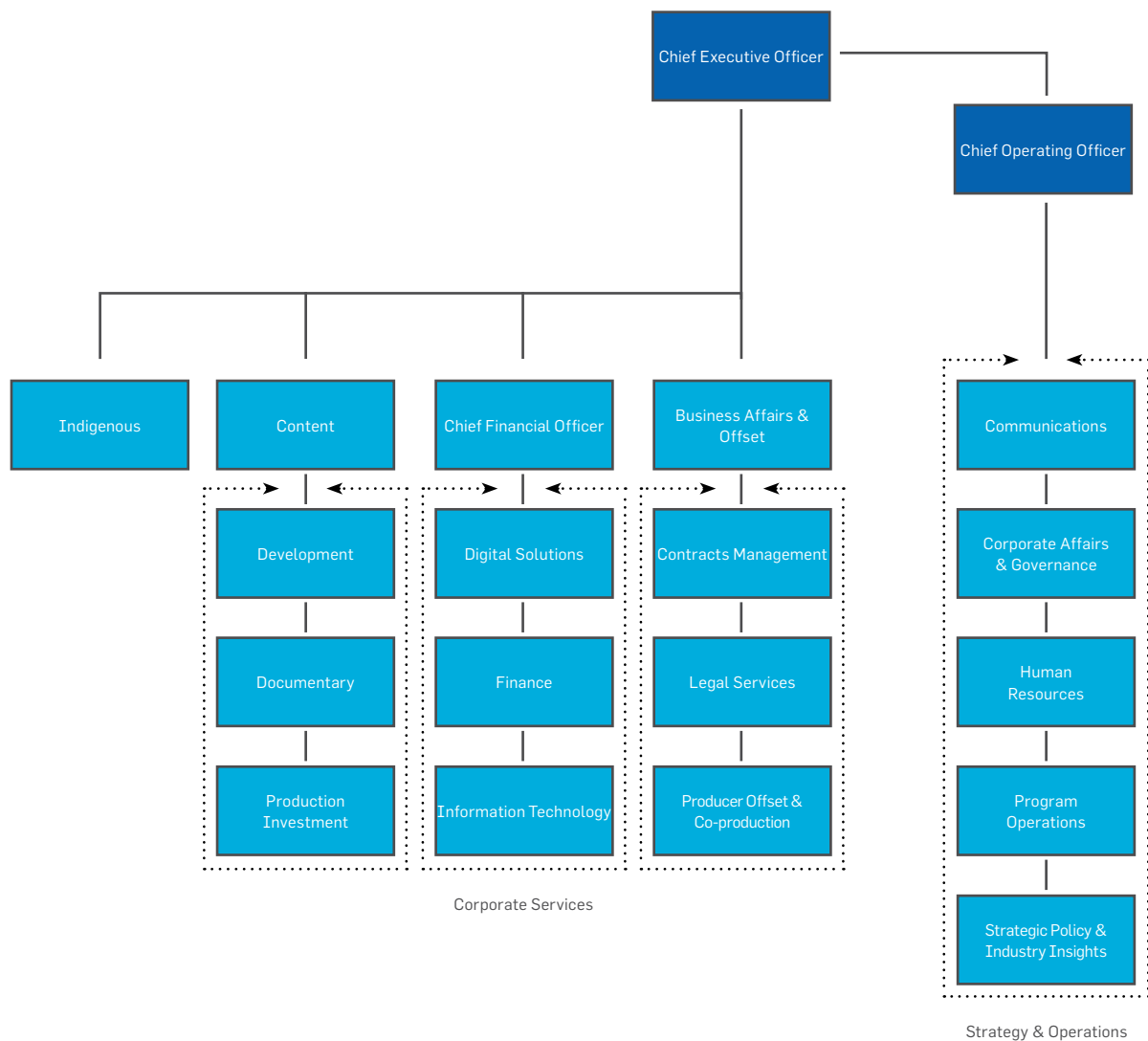
Screen Australia will continue to adapt its response to how it best deals with the significant disruption that COVID-19 has wrought on the sector. Although we hope a recovery is in sight for the industry, the impact of this disruption is likely to be felt for some time.





# Organisational structure

As at 30 June 2020



# Highlights of 2019/20

## FEATURES, TV DRAMA AND ONLINE

- Children's TV series *Bluey*, created by Brisbane-based Ludo Studios, further cemented its status as the most-watched series in ABC iView history, with series 1 ending 2019/20 with 106 million program plays. Meanwhile series 2 had pulled in 63 million program plays by the end of 2019/20, just three months after its launch. Disney also reported that *Bluey* had reached 16 million US viewers in the last quarter of 2019 since its launch on Disney Junior in October.
- The highest-rating Screen Australia-supported adult TV dramas in 2019/20 were *Mystery Road* series 2 (ABC) which averaged 1.2 million viewers, *Total Control* (ABC) which averaged 1 million viewers and *Seachange* (Nine) which averaged 997,000 viewers.<sup>15</sup>

Rachel Griffiths' feature directorial debut *Ride Like a Girl* became the highest-grossing Australian film of 2019 at the local box office, earning more than \$11.8 million after its 26 September release through Transmission Films.<sup>16</sup> It was the first feature film that received Gender Matters funding to release theatrically.

- Foxtel's *Lambs of God* was the most nominated show in AACTA history, receiving nine awards including Best Telefeature or Miniseries.
- The first-ever Australian scripted vertical series *Content* was released by the ABC, and a clip of a fictional car crash went viral with 3 million views on Twitter alone.
- 10-part online series *Meta Runner*, which was released in July 2019, raked in over 12 million views in less than a year.
- Three series funded through the Online Production program were created and aired in the midst of lockdown: Facebook series *Cancelled*, and ABC series *At Home Alone Together* and *Retrograde*.
- The Snapchat + Screen Australia initiative was launched with the aim of developing and producing premium mobile series for a global audience on Snapchat. The murder mystery series *Apollo* was selected to be developed.
- Screen Australia received 534 Story Development applications across the Premium and Generate funding programs in 2019/20, up 41% from the 378 applications received in 2018/19. And in the last 12 months, Screen Australia provided funds to a total of 110 projects out of a pool of 508 projects that were creatively assessed. An additional 17 projects were supported through the special-purpose Premium Plus program, introduced in response to COVID-19.

■ **See appendix 3**, page 39, for a full list of funding provided through the Content Department in 2019/20.

## INDIGENOUS DEPARTMENT

- Series 2 of *Mystery Road*, which received development and production support from the Indigenous Department, was a ratings hit in Australia with an average of 1.2 million views.<sup>17</sup> It and fellow ABC series *Stateless* were two of just eight television projects selected from around the globe to make their world premieres at the Berlin International Film Festival.
- The short film *Elders* from the 2018 Short Blacks initiative was selected to screen at Berlin International Film Festival.
- The Indigenous Producers Program facilitated 10 emerging and mid-career Indigenous producers from around the country to attend development workshops and industry markets, in partnership with the state agencies and Inkey Media.

- In July 2019, the Indigenous Department published *The Next 25 Years*, a new strategy following extensive consultation during the department's 25th anniversary year (2018) and into 2019. It was followed by a nationwide roadshow where Screen Australia, AFTRS Indigenous, ABC Indigenous and NITV visited towns and cities from September to December 2019 to meet emerging and established Indigenous creatives.
- The Indigenous Department partnered with Netflix Australia and Bunya Entertainment on the Bunya Talent Indigenous Hub, a five-day talent incubator aimed at mid-career Indigenous writers, showrunners, directors and producers. The event was postponed due to COVID-19 but will be rescheduled when it is safe to do so.

ABC series *Total Control*, from Blackfella Films, became Australia's first television series to be selected for the Toronto International Film Festival, and was one of just six series chosen to screen at the prestigious event. The series also received local acclaim, winning three AACTA Awards including Best Drama Series.

■ **See appendix 3**, page 58, for a full list of funding provided through the Indigenous Department in 2019/20.

### QUICK FACTS:

The Content Department approved \$41 million in 2019/20 for the production of narrative titles including:

- \$17.1 million for television drama
- \$12 million for features
- \$8.4 million for children's television
- \$3.5 million for online productions.



The Beach

## DOCUMENTARY

• The highest-rating Screen Australia-supported television documentary projects in 2019/20 were *Miriam Margolyes... Almost Australian* (ABC), which averaged 1 million viewers, *Love on the Spectrum* (ABC), which averaged 798,000 viewers and is now being streamed on Netflix, and *Maralinga Tjarutja* (ABC), which averaged 785,000 viewers.<sup>18</sup>

The highest-grossing theatrical documentaries at the local box office in 2019/20 were *Mystify: Michael Hutchence* with \$1.1 million, *The Australian Dream* with \$1.1 million and *In My Blood It Runs* with \$355,676.<sup>19</sup> All three were supported by Screen Australia, and *The Australian Dream* was also selected to screen at Toronto International Film Festival.

• Documentaries supported through the Producer Equity Program (PEP) included feature *Miguelito*, which won Best Australian Documentary at the Antenna Documentary Film Festival; and *Le Champion*, which was awarded Best Documentary at the London International Film Festival 2020.

• Three projects – *Alone Out Here*, *Belonging* and *Rainbow Passage* – premiered at the 2020 Mardi Gras Film Festival before airing on 10 Play, with *Alone Out Here* winning the audience award for Best Short Film. The projects had been funded in 2018/19 through *OUT HERE*, an initiative with Network Ten, which put a spotlight on the LGBTIQ+ experience in rural and regional communities.

• Documentary Australia Foundation (DAF) received Enterprise Business & Ideas funding to enhance its digital platform to better connect filmmakers and supporters online.

• Screen Australia and VICE announced *Searching for the Tassie Tiger* as the winner of the annual pitching competition Pitch Australiana at the Australian International Documentary Conference (AIDC).

• Also at AIDC, Screen Australia and Al Jazeera English (AJE) announced the three winners of the Witness pitching competition; each will make a 25-minute documentary to be released on AJE Witness platforms.

• The 3 x 1-hour ABC TV series *Employable Me*, made by Northern Pictures and supported through the Commissioned Program, was nominated for an international Rose d'Or award in 2019.

• When *The Beach* aired as a three-hour TV event in May 2020, it achieved the highest ratings for an NITV commissioned documentary simulcast with SBS. Directed by Warwick Thornton (*Sweet Country*) it received production support through the Commissioned program.

• Two short-form documentary series were selected for Webfest Berlin 2020: *Youth on Strike*, which was released by Junkee on YouTube; and *Visible Farmer*, which was released on Facebook with Instagram as a secondary platform.

■ See appendix 3, page 52, for a full list of funding provided through the Documentary Unit in 2019/20.

<sup>15</sup> Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers: *Mystery Road*: 778,000; *Total Control*: 693,000; *Seachange*: 695,000.

<sup>16</sup> *Ride Like a Girl* earned \$11,777,405. Source: MPDAA as at 3/7/2020.

<sup>17</sup> Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28.

<sup>18</sup> Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers: *Miriam Margolyes... Almost Australian*: 718,000; *Love on the Spectrum*: 561,000; *Maralinga Tjarutja*: 489,000.

<sup>19</sup> Source: MPDAA as at 3/7/2020.



#### QUICK FACTS:

In 2019/20, \$12 million was provided in funding to 22 feature films with production budgets totalling \$74 million, \$4.7 million was provided in development funding to 45 films and 62 television shows through the Story Development program.

*H is for Happiness*

## DIVERSITY & INCLUSIVITY

- Eleven creatives were selected to take part in the third iteration of the Developing the Developer workshop in November 2019, aimed at diversifying the pool of professionals developing stories for the screen.
- Attagirl – a narrative feature film lab from Sophie Mathisen, Executive Director of advocacy organisation For Film's Sake – received funding through Enterprise Business & Ideas. The lab will enable creative teams that are mostly women, female identifying or non-binary to learn from industry experts, with a focus on getting their feature slate market-ready.
- Screen Australia and SBS teamed up to present Digital Originals, a workshop initiative aimed at developing online projects that, through the creatives behind them and/or the stories they tell, reflect gender equity and/or the diversity of people and experiences around Australia. Ten projects were selected for the initiative, with three chosen for further development and the intention that at least one will go to SBS On Demand.

In August 2019, Screen Australia announced it had exceeded its long-term Gender Matters KPI, with 56% of projects receiving production funding having at least half the key creative roles occupied by women, based on a three-year average. The KPI was set in December 2015, originally aiming for 50%.

## INDUSTRY

- In 2019/20, 13 varied Business & Ideas proposals were funded from across Australia representing everything from children's programming and documentary, to Indigenous practitioners and virtual and augmented reality (VR/AR) concepts. Additionally, 19 Enterprise People applications received support.
- The American Film Institute (AFI) announced that Eleanora Steiner, an Australian-Peruvian production designer, would be the 2020 recipient of the Screen Australia Onbass Fellowship, a full-tuition scholarship to attend the AFI Conservatory.
- Through Enterprise People, animator Amara Gantz and puppeteer/fabricator Jhess Knight undertook a six-month placement with Wooden Boy Productions in Portland, USA, training on Guillermo del Toro's stop-motion feature *Pinocchio*.
- Twelve Australian creatives were funded to travel to Los Angeles as part of Talent USA for a bespoke week-long program of targeted and curated meetings, workshops and networking opportunities.
- **See appendix 3**, page 45–47, for a full list of enterprise funding and industry assistance provided through the Content Department in 2019/20.
- Screen Australia's annual Drama Report, produced by the Strategic Policy and Industry Insights (SPII) Unit, showed 2018/19 expenditure on Australian scripted titles was a record-breaking \$768 million, driven by an all-time record spend on Australian television and a five-year-high spend on Australian features.

- The *Supporting Australian stories on our screens—options paper*, co-authored for the Australian Government by the SPII Unit and the Australian Communications and Media Authority, was released for comment in April 2020. Responses will help inform how the government can best support local, original and risk-taking Australian content in a modern media landscape.
- SPII's Marketplace team supported the sector by providing advice, assessing the complex deals that underpin screen content financing and tracking sales and recoupment of funded projects. In 2019/20 Screen Australia's net recoupment was \$5.98 million.
- Australian programs continued to find audiences overseas with international sales responsible for 81% of Screen Australia's net recoupment, while 19% was attributed to domestic sales. The international sales increased 14% from 2018/19 data. The highest proportion of these international sales came from children's TV and features including titles such as *Mako Island series 2*, *Cargo* and *I Am Mother*. In total across 2019/20, there were 452 international sales of Screen Australia-funded features, adult and children's TV titles that equated to \$64.2 million.
- The Screen Australia website had more than 2.7 million unique views, which represents more than a 3% increase on 2018/19.<sup>20</sup>
- The agency grew its social media following by more than 20% finishing the financial year with a combined audience of 151,062.
- The Communications Unit published 38 written articles, 23 podcasts, and 32 videos on Screen News, which provided promotional support and free market intelligence to the industry.
- Screen News video content reached more than 1.34 million views of video content across YouTube and Facebook.<sup>21</sup>
- The Screen Australia podcast had more than 40,000 streams, a 163% increase on 2018/19.<sup>22</sup>
- The Communications Unit published 75 media releases and backgrounders profiling the industry on the media centre, which were viewed more than 160,000 times.
- Nine articles written by Australian creatives were published for the Advice from Isolation series as an industry resource from April to June when the sector was most impacted by COVID-19. The series totalled 14,935 views.



## GLOBAL FOCUS

### International Emmy® Awards

- SBS series *Safe Harbour* was awarded the International Emmy® for Best TV Movie/Miniseries in November 2019.
- Beloved ABC series *Bluey* won an International Emmy® Kids Award in April 2020 for the Kids: Preschool category.

### Festival selections

- Six Australian projects were selected for the Toronto International Film Festival (TIFF) including television series *Total Control*, documentary *The Australian Dream* and features *I Am Woman*, *True History of the Kelly Gang*, *Dirt Music* and *Hearts and Bones*.
- *Babyteeth*, the feature film debut of director Shannon Murphy, was selected to make its world premiere in competition at the 2019 Venice Film Festival. One of its stars, Toby Wallace, won the prestigious Marcello Mastroianni prize for Best Young Actor.
- At the 2020 Sundance Film Festival, Australian feature *Relic* made its world premiere and short film *Backpedal* was also selected. *Relic* marked director and co-writer Natalie Erika James' feature debut, and the project received support from Screen Australia through Gender Matters: Brilliant Stories, as well as development and production funding.
- Eight Australian projects were selected to screen at the Berlin International Film Festival (Berlinale) in February 2020, including two features (*His for Happiness*, *High Ground*), two television series (*Mystery Road series 2* and *Stateless*) and four short films (*Elders*, *The Flame*, *Girl and Body* and *Grevillea*).

- See appendix 3, page 61, for a full list of international marketing support provided in 2019/20.

## PRODUCER OFFSET & CO-PRODUCTION

- Producer Offset Final Certificates were issued to 151 projects, worth a total of \$196 million.
- Provisional Co-production approval was granted to six projects from four countries. Final Co-production approval was granted to nine projects, from four countries.

- See appendix 5, pages 68–69, for detailed statistics.

<sup>20</sup>Page views as reported by Google Analytics.

<sup>21</sup>Video views as reported by YouTube Analytics and Sprout Social, utilising Facebook three-second minimum.

<sup>22</sup>Podcast analytics as reported by Libsyn.

# Operations



## QUICK FACTS:

In 2019/20, \$5.5 million was provided toward projects and the professional development of writers, directors and producers through the talent development programs including: \$5.2 million for story development and \$0.3 million for special industry assistance, talent and sector development.

*Miss Fisher and the Crypt of the Tears*

# Financial Overview

Screen Australia's operating result for the year ended 30 June 2020 was a deficit \$2.95 million.

Screen Australia sought and received approval for a budget deficit of \$2.96 million as a direct result of COVID-19 and Screen Australia's operating result is in line with this approval.

Screen Australia increased its impairment losses on financial instruments (loans and provision for doubtful debts) to reflect the non-collectability of loans / debts due. This included a gap loan provided for a significant screen project to ensure its completion where Screen Australia was to be repaid in an accelerated position. However, with the advent of COVID-19, repayment is now highly unlikely.

Screen Australia's **income from all sources** totalled \$91.94 million.

During the year, Screen Australia received revenue from the Australian Government totalling \$81.79 million.

Revenue generated from other sources totalled \$10.15 million, including:

- \$0.16 million from the sale of goods and services
- \$1.26 million from interest earned on cash deposits
- 0.25 million premium on loans
- \$5.98 million from the recoupment of investments
- \$0.42 million sponsorship
- \$0.18 million other income
- \$1.29 million repayment of loans
- \$0.61 million for the reversal of prior-year written-down screen projects.

Screen Australia's **operating expenditure** totalled \$94.89 million, comprising:

- employee benefits of \$12.74 million
- supplier expenses of \$5.77 million
- grants of \$35.35 million
- loans and investments of \$38.69 million to fund screen projects
- depreciation and amortisation costs of \$2.08 million
- loss on disposal of assets of \$0.2 million
- finance costs of \$0.06 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 2019/20 financial records and provided an unmodified audit opinion on the financial statements and notes on 25 August 2020.



# 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 Peter Davey on his appointment to the Board on 12 March 2023 for three years and the reappointment of Deputy Chair Megan Brownlow for a further year to 21 April 2021 and Joanna Werner for a further three years to 13 March 2023. The Board thanks outgoing member Jenny Taing OAM for her service to the Board.

Board members are appointed by the Minister for Communications, Cyber Safety and 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 is set out on pages 96–97, and remuneration details on page 100.

## ROLE OF THE BOARD

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

The Board acts in accordance with its Charter, set out on page 24, and Code of Conduct, page 26. In accordance with Section 46 of the PGPA Act, the Board is responsible for preparing the Annual Report and for giving it to the Minister for Communications, Cyber Safety and the Arts, The Hon Paul Fletcher MP.

## CONFLICTS OF INTEREST

Board members' obligations are provided for 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 Code of Conduct and Values (which are 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 that round. 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 2019/20, the Audit Committee consisted of Richard King (Chair), Megan Brownlow, Claudia Karvan, Jenny Taing OAM (to 13 March 2020) and Michael Hawkins (from 20 April 2020). Meeting attendance is set out on page 101.

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

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

The Chief Executive Officer, Chief Operating Officer and Chief Financial Officer have a standing invitation to attend each meeting as observers only, with representatives of internal and external auditors also invited to attend as observers. The Audit Committee met on four occasions during the year.

## 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. The current internal auditor is RSM. The role of the internal auditor includes monitoring the risk management plan, and providing assurance regarding the accuracy of financial and management information, asset protection, regulatory compliance and fraud control.

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

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

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.



### QUICK FACTS:

Screen Australia committed \$8.4 million in production investment to children's content in 2019/20 for 10 children's TV programs with a total production value of \$47.5 million.

Thalu

# Board Charter

The Board is responsible to the Minister for Communications, Cyber Safety and the Arts for the performance of Screen Australia. The Board's role, responsibilities and powers are set out in the *Screen Australia Act 2008* and the *Public Governance Performance and Accountability Act 2013*.

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

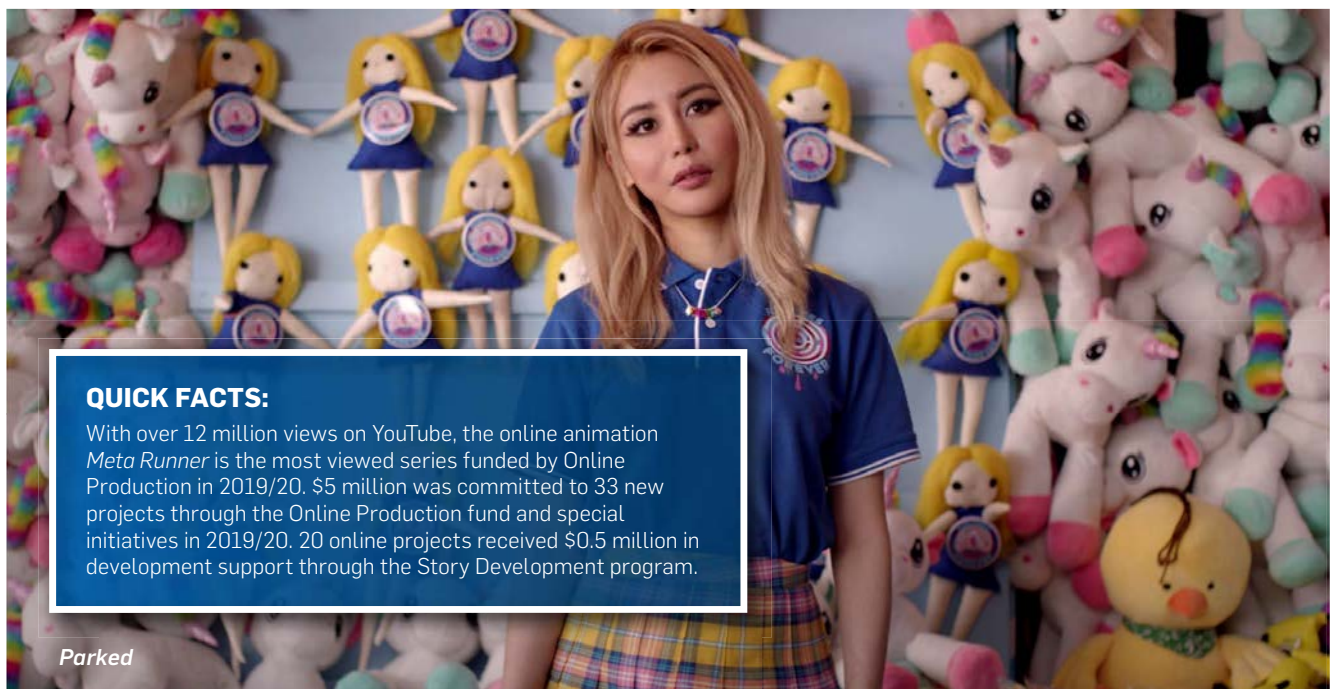
Subject to certain authority limits and reporting requirements, the Board reserves the following matters:

- expenditure of funds outside the current financial authorisations
- approval of material changes to guidelines for all funding programs
- approval of policy positions advocated by Screen Australia
- Compliance Report
- Annual Report
- Corporate Plan (including strategic plan and overall strategic directions)

- the annual budget and material departures from the approved budget for each Department.
- financial reports (at departmental level)
- monitoring of official international co-production program
- monitoring of the Producer Offset program
- certification of projects applying for the Producer Offset in accordance with established Screen Australia policy
- membership of the Audit Committee and other Board committees
- risk management and monitoring of operational and financial risks.

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

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



## QUICK FACTS:

With over 12 million views on YouTube, the online animation *Meta Runner* is the most viewed series funded by Online Production in 2019/20. \$5 million was committed to 33 new projects through the Online Production fund and special initiatives in 2019/20. 20 online projects received \$0.5 million in development support through the Story Development program.

Parked



**QUICK FACTS:**

In 2019/20, \$888,000 was provided in marketing support for Australian industry practitioners to market projects internationally. Furthermore, \$797,000 was provided as grants and loans to five Australian theatrical feature films to boost audience awareness and drive cinema attendance.

# Board Code of Conduct

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

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

Board members must at all times:

- a) Understand and uphold the values and objectives of Screen Australia.
- b) Be familiar with the *Screen Australia Act 2008* (as amended), Screen Australia's policies and procedures including its Code of Conduct and Values and the duties of accountable authorities and officials as defined in the relevant legislation including the *Public Governance Performance and Accountability Act 2013* and its associated Rules.
- c) Prepare for, attend, and participate actively in Board meetings, and make decisions in a timely, fair and efficient manner.
- d) Ensure decisions of the Board are based on the best evidence and information available.
- e) Maintain good relations with other government agencies and have regard to stakeholders.
- f) Report immediately any personal conflicts of interest (actual or perceived) or serious breaches of the law to the Board.
- g) Conduct themselves with regard to the reputation, purpose, objectives and interests of Screen Australia, and not do, say, or omit to do anything which might bring Screen Australia into disrepute, be inconsistent with or detrimental to its objectives and interests or cast doubt on the professional integrity of Board members.
- h) Not claim or give the impression that they are representing the official views of Screen Australia, unless they have been expressly authorised to do so.
- i) Perform their duties diligently, conscientiously and without favour to themselves or another person.
- j) Not improperly use information they have obtained as a result of their position, and ensure that confidential information is not disclosed improperly, or only as required.



# Annual Performance Statement 2019/20

This Annual Performance Statement is for s39(1)(a) of the PGPA Act for the 2019/20 financial year and 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 2019–23, 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 **2019/20 Portfolio Budget Statement (PBS)** and **Screen Australia's Corporate Plan (CP) 2019-2023**.

## 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); and

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

**Target met:**

Achieved 3,439,913 million (3.4 million) admissions, based on three-year average of: 2017: 3,499,396; 2018: 4,050,541 and 2019: 2,769,802.

Please note that the MPDAA data is per calendar year so we are unable to calculate 2020.

Achieved 115,753,000 (115.7 million) cumulative audience (80,270,000 metro) for Screen Australia-funded content broadcast on free-to-air and/or subscription television, comprising:

- 104,885,000 (104.9 million) for 15 x adult, 10 x children's, 26 x doco (28-day cumulative combined metro & regional audience)\*

- 10,868,000 (10.9 million) for 8 x multiplatform (28-day cumulative combined metro & regional audience)\*\*

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**Target:**

At least 2.6 million visits to Screen Australia's website.

**Target met:**

Number of visits to the organisation's website: 2.8 million.

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**Target:**

At least 25 culturally diverse projects/events funded.

**Target met:**

197 culturally diverse/Indigenous projects/events supported in 2019/20.

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**Target:**

At least \$3.3 million provided in funding for culturally diverse projects/events.

**Target met:**

Screen Australia provided \$31.9 million to culturally diverse and Indigenous projects and events during 2019/20.

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## KPIs: LEAD AND COLLABORATE

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**Target [also under CP2.1]:**

At least 225 new Australian artwork projects supported.

**Target met:**

434 new Australian artwork projects supported for development and production across features, documentaries, television (general and children's), online and initiative projects.

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**Target:**

\$59.4 million committed funding to new Australian artwork projects.

**Target met:**

\$70.7 million committed to new Australian artworks, across features, documentaries, television (general and children's), online, and initiative projects.

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**Target:**

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

**Target met:**

Total funding \$586,942 (\$0.59 million), which includes data acquisition, market research and payment of \$411,417 (0.41 million) for ABS survey contracted in 2018/19.

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\*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 1 July 2019 – 30 June 2020 (excludes theatrically released films). 72,335,000 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 2019 – 30 June 2020 (excludes theatrically released films). 7,935,000 viewers were achieved in metro markets.

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Regional market data is copyright to RegionalTAM. The data may not be reproduced, published or communicated (electronically or in hard copy) in whole or part without the prior consent of RegionalTAM.

## KPIs: SCREEN AUSTRALIA–SPECIFIC

### 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 \$8.60. Screen Australia committed \$17,120,871 to general TV during 2019/20, generating \$147,223,032 in production budgets.

**Features:** each \$1.00 generated \$6.47. Screen Australia committed \$12,004,363 to features during FY 2019/20, generating \$74,028,503 in production budgets (excluding development funding previously provided to those projects).

**Children's TV drama:** each \$1.00 generated \$5.67. Screen Australia committed \$8,377,460 to children's TV during 2019/20, generating \$47,473,948 in production budgets.

**Documentaries:** each \$1.00 generated \$5.49. Screen Australia committed \$11,927,608 to documentaries during 2019/20, generating \$65,519,962 in production budgets (excluding development and PEP projects).

## PERFORMANCE INDICATORS: CORPORATE PLAN

### CP2.1 AUSTRALIAN STORIES THAT MATTER

**KPI:** 225 projects supported.

**Achieved:** 434 projects supported.

**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: *Revelation* (TV documentary series), *The Beach* (TV documentary series), *Blueback* (Production Investment Feature), *Lost Flowers of Alice Hart* (Development TV) and *Mystery Road* series 2 (Indigenous TV drama series).

**Culture** – distinctive Australian stories: *At Home Alone Together* (comedy series), *Cooked* (online series), *The Australian Dream* (Feature documentary), *Outback Ringer* (TV documentary series), *Every Family Has a Secret* series 2 (TV documentary series), *Maverix* (children's TV), *The Sapphires Animation* (TV series) and *Maralinga Tjarutja* (Indigenous TV documentary).

**Innovation** – risk-taking content for all platforms; *Apollo* (Online - Snapchat project developed for mobile only), *Microworlds* (TV documentary), *Are You Addicted to Technology?* (Interactive documentary), *Star Dreaming* (360° dome documentary), *River* (Feature documentary), *Nude Tuesday* (Feature) and *Jump Blue* (VR).

**Talent escalation** – projects that support the next generation of excellence in storytelling: *Iggy + Ace 5eva*, *Freewheelers and Beginners Guide to Grief* – all three projects supported as part of the Digital Originals partnership with SBS to find the next generation of online writers from diverse backgrounds; documentary *Suzi Q* from first-time feature director Liam Firmager, who took what began as a long-running passion project to the international stage, attracting a release in the UK, Germany and US; *Little Joe* from David Ratner, whose first foray into long-form in partnership with Little Dot Studios UK allowed him to release his true crime noir series to international audiences via the well-subscribed YouTube channel 'Real Stories'; *Puff*, debut feature from visual artist Del Kathryn Barton; online series *Bush Tucker Bunjie Gold Coast Adventures*; and *Cook 2020: Our Right of Reply*, the Indigenous Department's first international collaboration, partnering with the New Zealand Film Commission.

**KPI:** At least one major Indigenous feature film or TV drama series to proceed to production.

**Achieved:** *Mystery Road* – series 2 went into production in August 2019 in Broome, Western Australia. It was produced by Bunya Entertainment, and written by three Indigenous writers: Steven McGregor, Kodie Bedford and Danielle MacLean. The story producer was Blake Ashford. The series premiered on the ABC on Sunday 19 April 2020. The premiere episode averaged 1,283,000 viewers\*.

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

**Achieved:** Four projects meet the criteria.

*Dark Emu* (2 x 60) factual series was commissioned by the ABC; *Alick and Albert* feature documentary received an advance acquisition from Stan; *Looky Looky Here Comes Cooky* (1 x 60) was commissioned by NITV; and *Maralinga Tjarutja* (1 x 60) was commissioned by the ABC and broadcast on Sunday 24 May 2020 at 7:30pm and averaged 785,000 viewers\*\*.

\*OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. *Mystery Road* series 2 episode 1 Metro audience: 834,000.

\*\*OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. *Maralinga Tjarutja* Metro audience: 489,000.

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**KPI:** Between 2019/20 and 2021/22, at least 50% of the writing, producing and directing roles in projects that receive Screen Australia development and production funding will be filled by women.

**On target:** In 2019/20, 57% of the writing, producing and directing roles in projects that received Screen Australia development and production funding were filled by women.

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

**Achieved:** Examples below.

#### **Development**

Online series: *50 Shades of Black (Girl)* – dramedy series about learning to be happy in your own skin and exploring what it means to be black in Australia, from writer/creator Gemma Bird Matheson; *Masc.* – six-part anthology series about masculinity from a culturally and sexually diverse all-female team; *Return to Sender* – comedy series set in an offshore detention centre for the ethnically ambiguous, from an all-female creative team that represents LGBTQI+, disability and cultural diversity.

TV series: *DNA Dad* – centred on neurologically diverse young man Michael, who discovers his biological father is UK actor Ben Miller and travels to London to meet him; *Velvet Empire* – inspired by real characters and events, set in Sydney in 1968, following Dawn O'Donnell who, sacked for being a lesbian, cultivates a business relationship with a notorious gangster.

Features: *Once a Queen* – from an Indigenous writer/director, a Cinderella story with a different edge that celebrates the beauty and tradition of three generations of women.

#### **Production Investment**

Online series: *Girl, Interpreted* – bilingual comedy released on YouTube in Australia and Tencent in China, about Lillian, a newbie Mandarin interpreter, from director/writer Grace Feng and producer Nikki Tran; *Cooked* – animated series following the ghost of Captain Cook in 2020, from Indigenous director Jake Duczynski and production company Studio Hackett; *Cloudy River* – online series supported by Queer Screen and based on the lived experiences of the creators, following pansexual artist Emma (aka Cloudy) and her musician lover, River, as they navigate their open relationship.

Features: *Here Out West* – anthology of stories set in Western Sydney, by eight diverse writers from the region; *Ellie and Abbie (& Ellie's Dead Aunt)* – romantic comedy from a female writer/director, about 17-year-old Ellie, who is struggling to find the courage to ask her crush Abbie to the year 12 formal.

Children's TV: *Hardball* series 2 – award-winning series about a misfit handball team featuring a diverse key cast and creative team.

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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 28.

---

**KPI:** At least three online programs launched during the period each reach at least one million viewers across all relevant platforms.

**Achieved:** Six programs met the target.

Five on YouTube (views as of July 2020): *Meta Runner* (launched 26 July 2019) more than 12 million, *Parked* (launched 13 October 2019) more than 2 million, *Rebooted* (launched 24 March 2020) more than 1.7 million, *Australia's Best Street Racer* (launched 2 October 2019) more than 1.6 million, *2121* (launched 19 April 2020) more than 1 million.

One on Facebook (views as at July 2020): *Cancelled* (launched 11 May 2020) more than 1 million.

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

**Achieved:** 166 selections, including 69 key awards won or nominations received across features, documentary, series (television and online) and shorts. See also appendix 4 for a list of Screen Australia-supported productions that received accolades in 2019/20.

---

**KPI:** At least 15 events supported in capital cities and regional centres.

**Achieved:** 16 events supported – AACTA Awards, AIDC, Antenna Documentary Film Festival, Brisbane International Film Festival, Cinefest Oz in WA, Darwin International Film Festival, Flickerfest Film Festival in Sydney, Flickerfest Travelling Film Festival (toured to 23 locations across Australia before being affected by COVID-19), Focus on Ability Film Festival, Melbourne International Animation Film Festival, Melbourne International Film Festival, The Other Film Festival, Revelation Film Festival in Perth, Sydney Film Festival (online presentation in June 2020 due to COVID-19), Sydney Travelling Film Festival (travelled to eight locations around Australia in the second half of 2019), Wide Angle Film Festival (screened in various locations across Australia late 2019).

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

**Achieved:** *Ride Like a Girl* was one of five feature film projects supported in 2019/20 through Screen Australia's P&A Plus program, significantly enhancing the marketing campaign and audience awareness during its theatrical release. The film went on to achieve \$11.8 million at the Australian box office. The P&A fund also supported an innovative hybrid distribution model for the theatrical and SVOD release of *True History of the Kelly Gang*, with a series of event premiere screenings, a short theatrical season and a highly visible launch on Stan. During the COVID-19 cinema shut down, Screen Australia supported the producers of the feature film *Falling for Figaro* to deliver an innovative virtual audience test screening solution to inform the final cut of the film and collect valuable marketing data for the release.

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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 29.

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**KPI:** Support eight long-term work placements.

**Not met:** Six placements achieved: Jhess Knight and Amara Gantz on *Pinocchio*; Molly O'Connor with Felix Media; Katia Nizic with Carver Films; Rebecca Greensill with Subtext Pictures; and Samuel Nuggin-Paynter with No Coincidence Media.

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**KPI:** Support 10 companies to undertake innovative business initiatives.

**Achieved:** 12 companies supported: Ardiol Media Business Plan, Attagirl, Big Serious Studios Planning, Closer Productions Enterprise, Co-Curious – The Next Step, Diversity on Screen (DoS) Enterprise, Frame, Media Stockade Business Plan, Next Level Digital, Pink Pepper Enterprise Business, Regen Studios and Three Wise Women.

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

**Achieved:** Seven events held, including AIDC, 37°South at MIFF, In conversations with Desiree Akhavan, Developing the Developer, Digital Originals, Pitcher Perfect, Gender Matters Task Force day.

---

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

**Achieved:** Australian delegations at Content London and Talent USA: LA.

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

**Achieved:** Both programs marketed at Toronto International Film Festival, MIPCOM TV Market, Ausfilm Week in Los Angeles, Content London and European Film Market at the Berlin International Film Festival.

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

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**KPI:** 20% of projects developed with assistance from Screen Australia go on to be produced.

**Achieved:** 20% of projects developed by Screen Australia went on to be produced.

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**KPI:** At least 10 opportunities for professional development for Indigenous practitioners, including creative workshops, internships, mentoring programs and travel grants.

**Achieved:** 42 opportunities provided through a range of programs including the Indigenous Producer Program, Feature Films in the New World Order initiative, travel grants to festivals such as ImagiNative, and an internship with Bazmark.

Opportunities also provided through the *Cook 2020 – Our Right of Reply* project, the Indigenous Department's first international collaboration. Partnering with the New Zealand Film Commission, the objective was to bring four Maori/Pacific writer/directors and four Aboriginal and Torres Strait Islander writer/directors together to create a feature anthology film. The group, including two producers (one Indigenous Australian and one Maori New Zealander), has been supported by the Indigenous Department to attend three workshops to develop the film, which is now an official co-production due to move into production in September 2020.

---

**KPI:** Develop and run one to two initiatives per year that focus on professional development opportunities for emerging Indigenous practitioners.

**Achieved:** Initiatives as follows:

Indigenous Producer Program – national professional development program consisting of four creative workshops over 12 months, as well as attendance at two markets (AIDC & Screen Forever) and mentorships. The program kicked off in November 2019 with 10 emerging Indigenous producers selected to take part.

Feature Films in the New World Order – four-day online workshop run in collaboration with Sue Maslin and Charlotte Seymour from Film Art Media, focused on the ever-changing landscape of feature film financing and finding your way to audience. 10 Indigenous writer/director/producers were selected to attend.

No Ordinary Black – short film initiative for emerging Aboriginal and Torres Strait Islander filmmakers in partnership with NITV and state agencies. Eight projects were selected to participate in a development workshop, with six then to be funded for production.

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

**Achieved:** Examples include: *Moments of Clarity* – animated series released on IGTV (Instagram TV) and promoted on TikTok; *Cancelled* – shot entirely on iPhone and filmed during lockdown in Spain with three-person cast and crew; *Alone Out Here, Belonging, The Rainbow Passage* – three documentaries released on Network Ten's BVOD service following last year's Out Here initiative, Screen Australia's first initiative with a free-to-air commercial network; *Youth on Strike* – short-form documentary series telling the story of the youth-led 2019 school strike for climate change from the students' own self-shot footage, released by Junkee on YouTube; *Visible Farmer* – short-form documentary series about regional female farmers across Australia, released on Facebook with Instagram as a secondary platform; *The Common Thread* – short-form documentary series exploring mental health in young people across Australia, made in conjunction with Headspace and released on multiple digital channels.

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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:** 86% of total expenditure in 2019/20 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:** Drama Report 2018/19 published; data on gender equity in the Australian screen industry compiled and disseminated, including the first Gender Matters KPI; Fact Finders section of the Screen Australia website maintained and updated; *Supporting Australian stories on our screens* – options paper – co-authored with the Australian Communications and Media Authority.

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

**Achieved:** 164 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.

Screen Australia commissioned the Australian Bureau of Statistics (ABS) to undertake the Film, Television and Digital Games survey for the 2019/20 financial year. Preparatory work was completed but due to the COVID-19 pandemic, the survey process was postponed to a later date.

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

**Achieved:** 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; involving staged opportunities for industry comment and timely responses to feedback.

**Achieved:** Screen Australia consulted with the relevant industry bodies as well as the general public prior to the release of draft guidelines for documentary funding. Screen Australia also consulted with industry on matters of gender equity and potential new policies via its Gender Matters Taskforce.

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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 complete applications

**Achieved:** 92% of decisions made within 12 weeks of receipt of a complete application.

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## ANALYSIS

It is pleasing to note that all but one of Screen Australia's KPIs were either met or exceeded in 2019/20.

A diversity of stories have been supported through development and production investments across a range of platforms that have resonated with audiences locally and internationally.

Online investment has been an area of focus for Screen Australia and in an increasingly fractured market it was great to see our online production, doubling the KPI of three online programs reaching at least one million viewers across all relevant platforms. Six programs met that target: *Meta Runner*, *Parked*, *Rebooted*, *Australia's Best Street Racer*, *Cancelled* and *2121*.

With an explosion of choice, Australians still sought out local stories on television, at the cinema and online. In January 2020, Screen Australia had 35 films, 29 feature documentaries, 14 TV shows, 27 TV documentaries, 10 children's shows, 12 online series and 10 online documentaries in various stages of production or release.

However, by March 2020, COVID-19 had presented several unique challenges for the industry.

Intending to support the development of promising screen professionals and the viability of screen businesses, Screen Australia was unable to meet the KPI of supporting eight long-term placements (long term defined as over three months). Six placements were supported, however, due to COVID-19 businesses were unable to take on placements and fewer applications were received, leading to a reduction in training opportunities in screen production.

Screen Australia continued to process funding applications as usual, except for overseas festivals/markets and workshops due to Government travel advice. As the majority of the industry went into hiatus, Screen Australia continued to support and process applications, working with the State Agencies and Office for the Arts to best assist productions in dealing with the impacts of COVID-19, government restrictions and the return to production.

Despite the challenges, the achievement of our PBS and Corporate Plan objectives this year reflects our focus on principles of quality, innovation and culture, as well as industry resourcing and development through research and targeted initiatives for increased operational efficiency. For further details see 'Note from the CEO', pages 8 – 9, and 'Highlights of 2019/20' pages 16 – 19.



#### **QUICK FACTS:**

In 2019/20, Screen Australia allocated more than \$15 million to the documentary sector, including:

- \$11.9 million in production funding for 60 projects (excluding initiatives)
- \$688,430 in development funding for 46 projects
- \$2.3 million as Producer Equity payments to 38 projects
- \$175,900 to four projects from two initiatives.

# Statutory Reports

## Freedom of information

Two valid requests for information under the FOI Act were received during 2019/20 and information that was not exempt was provided. 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 complaints, requests for information or requests for amendment under the *Privacy Act 1988* were received during 2019/20.

## 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. Screen Australia responded to one s8 notice from the Commonwealth Ombudsman.

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

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

- A C Nielsen Research Pty Ltd: \$43,539
- Oztam Pty Ltd: \$59,934
- Rentrak Australia Pty Ltd: \$26,574.

## Contingency Liability Statement

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

- a) No new guarantees were provided by the Board during the year ended 30 June 2020.
- b) There is no amount subject to guarantee as at 30 June 2020.

## 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.

## 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, and sets out the way the Health and Safety Committee is constituted.

In 2019/20, Screen Australia arranged an on-site influenza vaccination service open to all staff, and 35 staff members availed themselves of this service.

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

Nil incidences were reported to Comcare under the *Work Health and Safety Act 2011* and nil notices were issued or investigations conducted under the Act.

# Executive Remuneration Disclosures

## Introduction

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 2020, the Board was remunerated in accordance with the *Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2019*.
- 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 Principal Executive Offices. For the reporting period ending 30 June 2020, the main determination in this regard was the Tribunal's *Principal Executive Office - Classification Structure and Terms and Conditions - Determination 2019*.
- 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 Office* and *Guide to the Principal Executive Office (PEO) 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 Australian 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 2020, Screen Australia had 11 executives who met the definition of Key Management Personnel (KMP).

- [See data table](#), on page 100, for details of remuneration for Key Management Personnel and Senior Executives.

# Environmental Protection and Biodiversity Statement

Screen Australia maintains a commonsense Environmental Management Policy based on the practical recommendations of *ESD Operations Guide for Owners, Managers and Tenants*, published by the former Department of the Environment, Water, Heritage and the Arts. This policy aims to reduce resource wastage at all premises through systems and procedures, responsible procurement decisions and active promotion to staff of environmental initiatives.

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## ECOLOGICALLY SUSTAINABLE DEVELOPMENT (ESD) REPORTING

Activity	How it accords with the principles of ESD	How it furthers or advances ESD principles
None	N/A	N/A

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## ENVIRONMENTAL PERFORMANCE REPORTING

Theme	Steps taken to reduce effect	Measures to review and improve reducing the effect
Energy efficiency	Energy-efficient premises in Sydney	<p><b>Mechanical systems (air conditioning)</b></p> <p>Additional building insulation in the roof promotes passive energy efficiency and reduces air conditioning loads.</p> <p>Large ceiling fans promote air movement and assist efficiency of air conditioning systems.</p> <p><b>Electrical systems</b></p> <p>Most of the lighting consists of efficient LED sources and is controlled via high-quality microwave motion sensors complete with master override switches.</p> <p>All aspects of the office fit-out were designed to comply with National Construction Code Part J – Energy Efficiency.</p>
Waste	Waste separation system	At its Sydney premises, Screen Australia operates a waste separation system, maximising the proportion of waste that is recycled, and minimising the proportion that goes to landfill.
Water	N/A	N/A

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## Appendix 1

# Enabling Legislation

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

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

## Ways in which support may be provided

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

## Considerations governing the performance of functions

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

Paul Bennett, Hollie Black, Erin Bretherton, Diana Burnett, Donna Chang, Corrie Chen, Sally Chesher, Santilla Chingaipe, Jamey Claffey, Pauline Clague, Michael Cody, Beck Cole, Matthew Cormack, Nicole Coventry, Dena Curtis, Nicole Dade, Andrew Dillon, Clea Frost, Veronica Gleeson, Tanith Glynn-Maloney, Louise Gough, Lisa Gray, Emma Jensen, Hayley Johnson, Julie Kalceff, Ismail Khan, Michelle Law, Rosie Lourde, Yingna Lu, Lessie Mangum, Wendy Mather, Seph McKenna, Tess Meyer, Sophie Miller, Gill Moody, Trisha Morton-Thomas, Rachel Okine, Caden Pearson, Ray Quint, Jordan Raskopoulos, Giula Sandler, Joan Sauer, Michael Shanks, Tamasin Simpkin, Megan Simpson-Huberman, Shakthi Sivanathan, Erin Stam, Mitchell Stanley, Bjorn Stewart, Mitch Torres, Adele Vuko, Christine Whitaker, Anthea Williams, Malinda Wink, Meyne Wyatt.





## Appendix 3

# Investments, loans, grants and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2019/20, rather than actual expenditure during the year.

CONTENT		
Talent and Sector Development		
Project	Applicant	Amount
IMPACT Workshop (variation)	Gentle Giant Media Group Pty Ltd	230,000
In Conversation with Desiree Akhavan Workshop	Australian Directors Guild Ltd	2,500
The Australians Television & Film Industry Diversity Showcase (variation)	Media Entertainment and Arts Alliance	11,050
<b>Total Talent and Sector Development</b>		<b>243,550</b>



*Bloom series 2*

Story Development (* indicates Premium, ** indicates Premium Plus)			
Feature Films			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Aparna *	Felix Media Pty Ltd	p: John Maynard, d/w: S. Shakthidharan, Dr. Jeyasingham Jeyamohan, ep: Bridget Ikin	44,000
Audrey (variation)	Invisible Republic Pty Ltd	p: Michael Wrenn, d: Natalie Bailey, w: Louise Woodruff Sanz	34,000
Aussie Rules *	Good Eye Deer Pty Ltd	p: Olivia Olley, Gavin Banks, Andrew Miano, Dan Balgoyen, w: John Meadows, Maria Jacquemetton, Andre Jacquemetton	35,000
Blowing the Whistle * (variation)	See-Saw Productions Pty Ltd	p: Emile Sherman, Iain Canning, Rachel Gardner, w: Sarah Walker, ep: Lesley Williams, Tammy Williams	35,000
BMX Bandits *	Night Kitchen Productions Pty Ltd	P: Matt Reeder, w: Steve Worland	28,000
Digger (variation)	Alexandra Hannah Blue (sole trader)	p: Alexandra Blue, d/w: Dave Wade, ep: Marian MacGowan	21,000
Empty Empire *	Corrie Chen	d: Corrie Chen, w: Corrie Chen, Penelope Chai	30,000
Grah *	Red Lamp Films Pty Ltd	p: Sylvia Wilczynski, Ridley Scott, d/w: Kim Mordaunt, ep: Zareh Nalbandian	25,900
Hearts of Stone * (variation)	Full Circle Productions Pty Ltd	p/ep: Stuart Quin, w: Shirley Pierce	25,000
Highway	Goalpost Pictures Australia Pty Ltd	p: Kylie du Fresne, Liam Heyen, d/w: Vanessa Gazy	28,000
How to Please a Woman *	Feisty Dame Productions Pty Ltd	p: Tania Chambers, Judi Levine, d/w: Renee Webster	26,000
In My Body *	Truant Pictures Pty Ltd	p: Zareh Nalbandian, d/w: Miranda Nation	26,000
Invasion of the Killer Native	Noble Savage Pictures Pty Ltd	p: Majhid Heath, Hayley Johnson, d/w: Bjorn Stewart	18,000
Irma Voth *	Closer Screens Pty Ltd	p: Bryan Mason, Rebecca Summerton, Tilda Cobham-Hervey, Sophie Hyde, d: Sophie Hyde, w: Tilda Cobham-Hervey	48,346
Lennie & Ginger Mick *	Stranger Than Fiction Films Pty Ltd	p: Jo-anne McGowan, d: Lisa Matthews, w: Reg Cribb, ep: Jennifer Peedom	42,500
Monster Face	Leonie Savvides	d/w: Leonie Savvides	26,000
Moon Girl (working title)	Arenamedia Pty Ltd	p: Chloe Brugale, d/w: Santilla Chingaipe, ep: Robert Connolly	21,000
No Exit	Rodd Henning Rathjen	d/w: Rodd Rathjen	30,000
No Friend But the Mountains *	Aurora Films Pty Ltd	p: Akos Armont, Gal Greenspan, Antony Waddington, w: Akos Armont, ep: Tracey Robertson	38,000
Once a Queen * (variation)	Rough Trade Pictures Pty Ltd	p: Lois Randall, d/w: Lawrence Johnston, ep: Sue Maslin, Veronica Fury	30,000
Petey *	Ludo Studio Pty Ltd	p/d/w: Daley Pearson, ep: Charlie Aspinwall	36,000
Petrol	Arenamedia Pty Ltd	p: Kate Laurie, d/w: Alena Lodkina	62,000
Puff **	Puff Productions Pty Ltd	p: Samantha Jennings, d: Del Kathryn Barton, w: Del Kathryn Barton, Huna Amweero, ep: Kristina Ceyton	35,000
Rising Ash *	Element Film Production Services Pty Ltd	p: Liliana Munoz, d/w: Elissa Down, ep: Scott Einbinder, Weinan Song, Mark Lazarus	47,000

Run Rabbit Run **	Carver Films Pty Ltd	p: Anna McLeish, Sarah Shaw, d: Daina Reid, w: Hannah Kent	43,100
Runaway *	Porchlight Films Pty Ltd	p: Liz Watts, d/w: Mirrah Foulkes, ep: Jan Chapman, Jane Campion	30,400
Shayda	Porchlight Films Pty Ltd	p: Vincent Sheehan, d/w: Nora Niasari	30,000
Sheila *	Revolver Films Pty Ltd	p: Martha Coleman, Rosemary Blight, w: Tilda Cobham-Hervey, Samantha Strauss	34,000
Signal *	Truant Pictures Pty Ltd	p: Zareh Nalbandian, Todd Brown, Casey Walker, w: Anya Beyersdorf	20,000
Talk to Me *	Talk To Me Productions Pty Ltd	p: Samantha Jennings, Kristina Ceyton, d: Danny Philippou, Michael Philippou, w: Danny Philippou, Michael H Beck	52,000
The Best Of *	A Simon & C.C Simon	p: Toni Collette, Christopher Simon, d: Toni Collette, w: Mark Watson	32,500
The Border	Eryk Lenartowicz	d: Eryk Lenartowicz, w: Eryk Lenartowicz, Yvette Underwood	20,300
The Calligrapher *	Bronte Pictures Pty Ltd	p: Blake Northfield, Cecilia Cordeiro, d: P.J Hogan, w: P.J Hogan, Charlie Carman	26,000
The Creek (working title) *	The Bazmark Inq. Limited Partnership	p: Baz Luhrmann, Catherine Knapman, Paul Watters, Schuyler Weiss, d/w: Baz Luhrmann	25,310
The Fox	Causeway Films HQ Pty Ltd	p: Kristina Ceyton, Samantha Jennings, d/w: Dario Russo	40,000
The Lairdbalor *	Nicholas Murray Verso	d/w: Nicholas Verso	29,000
The Moogai	Causeway Films HQ Pty Ltd	p: Kristina Ceyton, Samantha Jennings, Mitchell Stanley, d/w: Joni Bell	100,000
The Strangers *	Contact Films Pty Ltd	p: Bentley Dean, Janita Suter, Martin Butler, Michael Cody, d: Larissa Behrendt, Bentley Dean, w: Larissa Behrendt, Bentley Dean, Allen Madden, Janita Suter	20,000
The Unknown Man *	See-Saw Productions Pty Ltd	p: Joel Edgerton, Rachel Gardner, Emile Sherman, Iain Canning, Kim Hodgert, Kerry Roberts, d/w: Thomas M Wright	57,000
The Wedding Officer *	Revolver Films Pty Ltd	p: Martha Coleman, Lauren Edwards, w: Hannie Rayson	35,000
Time Trap* (variation)	Hopscotch Features Pty Ltd	p: Andrew Mason, Maeva Gatineau, Troy Lum, d/w: Michael Shanks	23,000
Untitled Matt Okine Project *	The Unicorn Squad Pty Ltd	p: Angie Fielder, Polly Staniford, w: Matt Okine, ep: Jude Troy	17,360
Untitled Orphanage Project *	Aquarius Films Pty Ltd	p: Angie Fielder, Polly Staniford, d: Jen Peedom, w: Sinet Chan, Anya Beyersdorf	36,650
Vesna	Green Productions South Pty Ltd	p: Gal Greenspan, d/w: Sara Kern	19,500
You Won't Be Alone **	YWBA Films Holdings Pty Ltd	p: Kristina Ceyton, Samantha Jennings, d/w: Goran Stolevski	25,000
<b>Total Story Development – Feature Films</b>			<b>1,507,866</b>

Television			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Sunburnt Christmas *	Every Cloud Productions Pty Ltd	d: Christiaan Van Vuuren w: Gretel Vella, ep: Fiona Eagger, Deb Cox	40,562
Australia Day (working title)	Revolver Films Pty Ltd	p: Martha Coleman, Lauren Edwards, w: Alison Bell, Niki Aken	38,917
Blood Sisters (variation)	Mad Dan Productions Pty Ltd	p: Madeleine Dyer, Daniel Mulvihill, Anthony Mullins, d: Madeleine Dyer, w: Madeleine Dyer, Daniel Mulvihill, Kodie Bedford, Anthony Mullins, ep: Stephen Corvini	50,000
Bump **	Roadshow Productions Pty Ltd	p: Claudia Karvan, John Edwards, Daniel Edwards w: Kelsey Munro, Jessica Tuckwell, Mithila Gupta, Steven Arriagada, Timothy Lee, ep: Chris Chard	75,000
Burnt Snow **	Jungle Entertainment Pty Ltd	w: Niki Aken, Tamara Asmar, Jessica Paine, Tim Lee, ep: Shay Spencer, Chloe Rickard	100,000
Butterfly on a Pin *	Arenamedia Pty Ltd	p: Robert Connolly, Gillian Armstrong, d: Gillian Armstrong, w: Katherine Thomson	51,200
Colourful Faces	Media Farm Pty Ltd	p: Bjorn Stewart, Rami Fischler, Amanda Reedy, w: Bjorn Stewart, Rami Fischler, Kodie Bedford	21,920
Dalhousie *	Film Depot Pty Ltd	p: Louise Smith, w: Melina Marchetta, ep: Louise Smith	59,926
Darby and Joan **	Cordell Jigsaw Productions Pty Ltd	p: Julie Forster, Toni Malone, Claire Tonkin, w: Paul Bennett, David Hannam, Adam Zwar, Claire Tonkin, Ainslie Clouston, ep: Glenys Rowe, Matt Campbell	99,951
Dead Horse Well	December Media Pty Ltd	w: Eloise Healey, Jessica Brookman, Dylan Coleman, Liam Phillips, ep: Tony Wright	36,000
Dirty Thirties	John Joseph Kassab	p: John Kassab, Khaled Abdulwahab d: John Kassab, Craig Irvin, w: John Kassab, Craig Irvin, Jane Allen, ep: Michael McMahon	28,265
DNA Dad (working title) *	Northern Pictures Pty Ltd	p: Ben Miller, Joe Weatherstone, d: Darren Ashton, w: Darren Ashton, Ben Miller, Georgia Pritchett, ep: Catherine Nebauer	41,000
Dog Box	Maggie Pictures Pty Ltd	p: Lois Randall, Rebecca Ingram, w: Kodie Bedford, David Caesar	12,546
Engineering Consciousness	Mangrove Films Pty Ltd	p: Greer Simpkin, d/w: Lynette Wallworth, ep: Sophia Zachariou	50,000
Find Me *	Closer Screens Pty Ltd	p: Rebecca Summerton, w: Matthew Cormack	17,878
Foreign Soil	Film Camp Pty Ltd	p: Philippa Campey, Samantha Dinning, w: Maxine Beneba Clarke	31,000
Framed *	Princess Pictures Holdings Pty Ltd	p: Laura Waters, d: Anna Dokoza, w: David Chidlow, ep: Emma Fitzsimons	55,746
Gold Diggers *	Kojo Productions Pty Ltd	p: Muffy Potter, d: Shannon Murphy, w: Jack Yabsley, ep: Linda Ujuk, Michael Horrocks	35,248
Golden Boy (working title)	Spaceboy Pty Ltd	p: Yingna Lu, Steve Anthopoulos, d: Steve Anthopoulos, w: Steve Anthopoulos, Sami Shah, Vidya Rajan, Mansoor Noor, Luke Davidson	30,000
Heroine *	Goalpost Television Pty Ltd	p: Kylie du Fresne, Rosemary Blight, w: Matthew Whittet, Jacquelin Perske	55,895
Irreverent **	Matchbox Productions Pty Ltd	p: Greg Haddrick, w: Angela McDonald, Paddy Macrae, Greg Haddrick, Andrew Anastasios, ep: Debbie Lee	100,000

ITCH season 2 **	Komixx Entertainment Pty Ltd	p: Amanda Morrison, Melanie Halsall, d: Nicholas Verso, Tenika Smith, w: Heather Wilson, Jessica Brookman, Craig Irvin, Ceinwan Langley, Melanie Halsall, Dan Berlinka	63,637
Leyland Brothers: Monster Hunters *	Werner Film Productions Pty Ltd	p: Joanna Werner, d: Daina Reid, w: Daina Reid, Christiaan Van Vuuren, Connor Van Vuuren, Kristy Fisher, Kodie Bedford	55,000
Log (variation)	Pirate Size Productions Australia Pty Ltd	p: Bryony McLachlan, w: Daniel Nixon	5,192
Lucky Lee *	Easy Tiger Productions Pty Ltd	p: Rob Gibson, Ian Collie, d: Corrie Chen, Ben Chessell, w: Niki Aken, Melissa Lee Speyer, Lawrence Leung, Tristram Baumber	20,000
Lucy's Cannon *	Blue Rocket Beyond Pty Ltd	p: Paul Moran, d: David Gurney, w: Clare Madsen, Wendy Hanna, ep: Alicia Rackett, Jenny O'Shea, David Gurney	44,459
Magic Beach *	Arenamedia Pty Ltd	p: Liz Kearney, Robert Connolly, d/w: Robert Connolly	50,000
Mirrorball *	Easy Tiger Productions Pty Ltd	p: Rob Gibson, Ian Collie, d/w: Hannah Lehmann	22,380
Ms Fisher's Modern Murder Mysteries season 2 **	Every Cloud Productions Pty Ltd	p: Beth Frey, d: Lynn Hegarty, w: Michael Miller, Felicity Packard, Elizabeth Coleman, Trent Roberts, ep: Deb Cox, Fiona Eagger	85,000
My Brilliant Career **	ScreenTime Pty Ltd	p: Kerrie Mainwaring, w: Mithila Gupta, Sarah Bassiuni, Tamara Asmar, Marieke Hardy	55,000
My Friend Anxiety	Robot Army Productions Pty Ltd	p: Ryan Chamley, Stu Ross, Mario Biancacci, Madison Chamley, d/w: Ryan Chamley	60,150
New Animal *	Lingo Pictures Pty Ltd	p: Helen Bowden, Jason Stephens, d: Shannon Murphy, w: Marieke Hardy, Stuart Page, Liz Doran	80,000
New Gold Mountain **	Goalpost Television Pty Ltd	p: Kylie du Fresne, d: Matthew Saville, Corrie Chen, w: Greg Waters, Ben Law, Pip Karmel	53,740
Over and Out * (variation)	Midwinter Films Pty Ltd	p: Bridget Callow-Wright d: Christiaan Van Vuuren, w: Christiaan Van Vuuren, Adele Vuko	60,000
Parent Up **	Aquarius Films Pty Ltd	p: Angie Fielder, Polly Staniford, d: Erin White, w: Kym Goldsworthy, Tiffany Zehnal, Melissa Lee Speyer, Tristram Baumber, Andrew Lee, Michelle Lim Davidson	100,000
Playing Beatie Bow *	Werner Film Productions Pty Ltd	p: Joanna Werner, w: Angela Betzien, Jada Alberts, Kylie Needham	40,000
Red Hot *	Lucky Country Productions Pty Ltd	p: Bill Leimbach, d: Rachel Ward, w: Alexa Wyatt, Jane Allen, ep: Leonie Alldis	42,000
Represent - A Top End Wedding Story *	Goalpost Television Pty Ltd	p: Rosemary Blight, Kylie du Fresne, w: Miranda Tapsell, Joshua Tyler	47,700
Rough (variation)	Noble Savage Pictures Pty Ltd	p: Majhid Heath, d: Catriona McKenzie, w: Kodie Bedford, Rae Earl	30,000
Science+	Town by the Sea Productions Pty Ltd	p: Seaton Kay-Smith, Yingna Lu, d: Leela Varghese, w: Seaton Kay-Smith	50,000
Shakespeare Now *	Hoodlum Active Pty Ltd	d: Claire McCarthy, Rachel Ward, Corrie Chen, Elissa Down, w: Elise McCredie, Vivienne Walshe, Anya Beyersdorf, Corrie Chen, Michelle Law, Elissa Down, Leah Purcell, ep: Tracey Robertson, Nathan Mayfield	170,000
Sickos *	Werner Film Productions Pty Ltd	p: Joanna Werner, w: Keir Wilkins, Christiaan Van Vuuren, Mithila Gupta, Michele Lee	42,827
Tales from the United Nonsense *	Emerald Films Pty Ltd	p: Sally Browning, Katey Grusovin, w: Sarah Lambert, Sami Shah, Tamara Asmar, Penny Greenhalgh, ep: Sally Browning, Katey Grusovin, Monica O'Brien	47,205
The C Word	Sian Laycock	p: Sian Laycock, Tristan Barr, Joel Stephen Fleming, Julie Eckersley, w: Sian Laycock, Joel Stephen Fleming	10,365
The Lost Flowers of Alice Hart (working title) * (variation)	Made Up Stories Pty Ltd	p: Bruna Papandrea, Jodi Matterson, Steve Hutensky, Casey Haver, Sarah Lambert, w: Sarah Lambert, Kirsty Fisher, Kim Wilson, ep: Bruna Papandrea, Jodi Matterson, Steve Hutensky, Casey Haver	50,000
The Mayor of Nothing *	Easy Tiger Productions Pty Ltd	p: Rob Gibson, Ian Collie, Richard Roxburgh, d: David Michôd, Mirrah Foulkes, w: Andrew Knight, Mirrah Foulkes	33,440

The Messenger *	Lingo Pictures Pty Ltd	p: Jason Stephens, Helen Bowden, w: Sarah Lambert, Leon Ford	72,500
The Midwife **	Playmaker Media Pty Ltd	w: Sarah Smith, Jono Gavin, Ainslie Clouston, ep: David Taylor, David Maher	100,000
The Newsreader **	Werner Film Productions Pty Ltd	p: Joanna Werner, Michael Lucas, d: Emma Freeman, w: Michael Lucas, ep: Stuart Menzies	51,567
The Sapphires Animation *	Goalpost Television Pty Ltd	p: Rosemary Blight, Kylie du Fresne, w: Kodie Bedford	37,787
The Secrets She Keeps season 2 *	Lingo Pictures Pty Ltd	p: Helen Bowden, d: Catherine Millar, w: Michael Robotham, Sarah Walker, Jason Stephens	72,500
The Sisters Antipodes * (variation)	Endemol Shine Banks (division of Endemol Shine Australia Pty Ltd)	p: Imogen Banks, Asher Keddie, w: Fiona Seres	46,000
The Unusual Suspects **	Aquarius Films Pty Ltd	p: Angie Fielder, Polly Staniford, d: Jessica M Thompson, w: Jessica Redenbach, Roger Monk, Vonne Patiag	94,920
The White Mouse *	Easy Tiger Productions Pty Ltd	p: Ian Collie, w: Sarah Lambert	33,000
The White Room *	Goalpost Television Pty Ltd	p: Kylie du Fresne, Rosemary Blight, w: Josh Whiteman	32,400
Thou Shalt Not Steal	Ludo Holdings Pty Ltd	p: Tanith Glynn-Maloney, Lauren Brown, d/w: Dylan River, ep: Daley Pearson, Charlie Aspinwall	44,706
Tropo **	Tropo Productions Pty Ltd	p: Simonne Overend, w: Yolanda Ramke, ep: David Ogilvy	50,000
Unbeweavable *	Endemol Shine Australia Pty Ltd	p: Imogen Banks, d: Corrie Chen, w: Lucy Durack, Maria Angelico	56,000
Unwell	Clever Rabbit Productions Pty Ltd	p/w: Monica Zanetti	30,846
V	LateNite Films Pty Ltd	p: Nicolette Minster, Nicholas Colla, w: Nicolette Minster, Jacklyn Bassinelli, Nick Musgrove, Anna Barnes	25,000
Velvet Empire *	Beyond Entertainment Pty Ltd	p: Diane Haddon, Melinda Wearne, w: Timothy Lee, Jane Allen, Christopher Lee, ep: David Ogilvy	52,000
Yes, Chef **	Yes Chef TV Pty Ltd	p: Rebecca Summerton, Matthew Bate, Erik Thomson, d: Jonathan Brough, w: Julie De Fina, Matthew Bate, Matthew Vesely, ep: Julie De Fina	25,669

**Total Story Development - Television**

**3,174,043**

**Online/Interactive**

<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
50 Shades of Black (Girl)	Chips & Gravy Films Pty Ltd	p: Lizzie Cater, Ratidzo Mambo, w: Gemma Bird Matheson, ep: Gemma Bird Matheson, Alexandra Keddie	28,325
Afro Sistahs (variation)	Afro Sistahs Collective Pty Ltd	p: Safia Amadou Hamidou, Mumbi Hinga, Barry Gamba, d: Hawanatu Bangura, w: Moreblessing Maturure, Rebekah Robertson	10,000
Arguments With My Mum	Matthewswood Pty Ltd	p: Lee Matthews, d: Jason Christou, w: Jason Christou, Zoe Carides	15,750
Bush Tucker Bunjie Gold Coast Adventures	Jetzak Pty Ltd	p: EJ Garrett, Dena Curtis, w: Gabriel Willie, Angelina Hurley	10,000
BUTCH	Zoe McDonald	p: Holly Austin, Zoe McDonald, Jamie Houge, d: Harry Lloyd, w: Holly Austin, Zoe McDonald, ep: Jenni Tosi	20,000
Flunk	Lilydale Films Pty Ltd	p: Melanie Rowland, w: Ric Forster, Mekelle Mills, Phoebe Williams, Helen Le, Luke McCarthy, ep: Ric Forster	30,560
Hair	Mohini Elsa Herse	p/w: Mohini Herse, Yingna Lu, d: Mohini Herse	26,000
Jump Blue	Pernickety Split Pty Ltd	p: Emma Roberts, d: Ben Joseph Andrews, w: Hannah Silva, ep: Mark Atkin	36,000

Kara, Infected	Last Frame Productions Pty Ltd	p: Taylor Litton-Strain, Wendy Hanna, w: Wendy Hanna	20,000
Masc.	Six Sisters Pictures Pty Ltd	p: Yingna Lu, Rachel Argall, Georgia Gilbert, d/w: Madeleine Gottlieb, Laura Nagy, Renée Marie Petropoulos, Hyun Lee, Imogen McCluskey, Shari Sebbens, ep: Madeleine Gottlieb, Laura Nagy	35,018
Me & Her(pes)	Chips & Gravy Films Pty Ltd	p: Gemma Bird Matheson, Hannah Ngo, w: Gemma Bird Matheson, Kasia Vickery, ep: Alexandra Keddie	22,550
Prison X (working title)	UNF Pty Ltd	p: Violeta Ayala, Daniel Fallshaw, d/w: Violeta Ayala	45,600
She Becomes Her	Chips & Gravy Films Pty Ltd	p: Mia Morrissey, Jackie Fletcher, d: Morgana O'Reilly, w: Alexandra Keddie, Harry Morrissey, ep: Alexandra Keddie, Paul Currie, Gemma Bird Matheson	26,250
Swamped	Stupid Old Studios Pty Ltd	p: Emma Sharp, d: Evan Munro-Smith, w: Bec Petraitis, Kate Dehnert, David Koutsouridis, Urvi Majumdar, Xavier Michelides, ep: Bec Petraitis, Kate Dehnert	24,500
The Emu War	Hot Dad Productions Pty Ltd	p: Lisa Fineberg, d: Jay Morrissey w: Lisa Fineberg, Jay Morrissey, John Campbell, Jonathan Schuster, Dane Simpson, Urvi Majumdar	24,700
The Followers	Monster & Bear Pty Ltd	p: Jessica Pearce, Sarah Hickey, d: Luke Goodall, Marc Gallagher, w: Luke Goodall, Marc Gallagher, Ryan Chamley	22,300
The Galactic Guardian	Thirty Three Films Pty Ltd	d/w: Adele Vuko	25,150
The Trouble with Unicorns	1959 Productions Pty Ltd	p: Chris Pahlow, Daphne Do, d: Chris Pahlow, Grant Scicluna, Greta Nash, Michelle Savill, w: Chris Pahlow, Grant Scicluna, Holly Alexander, ep: Richard Kelly, Hayley Adams, John Molloy	30,000
Transferred	Electric Yak Pty Ltd	p: Alicia Rackett, Paul Moran, d: Adele Vuko, w: Chloe Black	22,025
Vag of Honour	Hayley Adams	p: Hayley Adams, d: Em Baker, Melanie Killingsworth, w: Em Baker, Melanie Killingsworth, Jean Tong	21,150
<b>Total Story Development - Online/Interactive</b>			<b>495,878</b>
<b>TOTAL STORY DEVELOPMENT</b>			<b>5,177,787</b>
<b>Development - Special Industry Assistance</b>			
<b>Description</b>			
Gender Matters: Brilliant Pitches Workshop and Forum			2,627
Seeing Ourselves: Developing the Developer Workshop			45,639
<b>Total Story Development - Online/Interactive</b>			<b>48,266</b>
<b>International Marketing Support - Pitching Events/Talent Labs</b>			
<b>Event</b>	<b>Applicant</b>		<b>Amount</b>
Berlin Co-Production Market 2020	Goalpost Pictures Australia Pty Ltd		3,000
Berlinale Talents 2020	Golden Moss Films		2,660
Berlinale Talents 2020	Hannah Dougherty		2,465
Cannes Critics' Week Next Step Lab 2019	Pia Borg		3,000
Jackson Wild Summit 2019	Smith & Nasht Pty Ltd		3,000
Jackson Wild Summit 2019	Uluru TV Pty Ltd		3,000
MIPTV Kids Series Pitch 2020	Fourtwelve Pty Ltd		1,800
TIFF Filmmaker Lab 2019	Simpatico Films Pty Ltd		3,000
TIFF Filmmaker Lab 2019	Viento Media Pty Ltd		3,000
Venice International Film Festival - Biennale College 2019	Julietta Boscolo		3,000
<b>Total International Marketing Support - Pitching Events/ Talent Labs</b>			<b>27,925</b>

<b>International Strategic Delegations</b>		
<b>Event</b>	<b>Applicant</b>	<b>Amount</b>
Content London 2019	Closer Screens Pty Ltd	4,000
Content London 2019	Film Depot Pty Ltd	4,000
Content London 2019	Giula Sandler	4,000
Content London 2019	Happy Sad Pty Ltd	4,000
Content London 2019	Headland Media Group Pty Ltd	4,000
Content London 2019	Lingo Pictures Pty Ltd	4,000
Content London 2019	Maggie Pictures Pty Ltd	4,000
Content London 2019	The Two Jons Pty Ltd	4,000
Content London 2019	Vanessa Alexander Pty Ltd	4,000
Content London 2019	Wyld Fga Pty Ltd	4,000
Talent USA: LA 2019	Ainsworth Productions Pty Ltd	3,000
Talent USA: LA 2019	Bradley Slabe	3,000
Talent USA: LA 2019	Buster Productions Pty Ltd	3,000
Talent USA: LA 2019	Claire Phillips	3,000
Talent USA: LA 2019	Goran Stolevski	3,000
Talent USA: LA 2019	Hannah Lehmann	3,000
Talent USA: LA 2019	Lucy Coleman	3,000
Talent USA: LA 2019	Madeleine Parry	3,000
Talent USA: LA 2019	Melissa Lee Speyer	3,000
Talent USA: LA 2019	Nina Oyama	3,000
Talent USA: LA 2019	Philip Denson	3,000
Talent USA: LA 2019	Trent Atkinson	3,000
Talent USA: NYC 2020	Alison James	6,000
Talent USA: NYC 2020	Belinda Chayko	6,000
Talent USA: NYC 2020	Caravan Pictures Pty Ltd	6,000
Talent USA: NYC 2020	Cordell Jigsaw Productions Pty Ltd	6,000
Talent USA: NYC 2020	Erin Good	6,000
Talent USA: NYC 2020	Josephine Alice Mackerras	6,000
Talent USA: NYC 2020	Meg O'Connell	6,000
Talent USA: NYC 2020	Mithila Gupta	6,000
Talent USA: NYC 2020	Rodd Rathjen	6,000
Talent USA: NYC 2020	Stuart Page	6,000
Talent USA: NYC 2020	Vanessa Gazy	6,000
<b>Total International Strategic Delegations</b>		<b>142,000</b>
<b>International Markets - Special Industry Assistance</b>		
<b>Description</b>		<b>Amount</b>
Cannes Marche du Film 2020		11,498
Content London Drama Summit 2019		17,161
G'Day USA 2020		73,997
MIPCOM 2019		111,233
Talent USA: LA 2019		134,416
Toronto International Film Festival 2019		30,676
<b>Total International Markets - Special Industry Assistance</b>		<b>378,982</b>
<b>TOTAL DEVELOPMENT</b>		<b>6,018,510</b>



Enterprise Business & Ideas		
Title	Applicant	Amount
Ardiol Media Business Plan	Ardiol Media	15,000
Attagirl	For Film's Sake Ltd	400,000
Australian India Engagement	Sense & Cents-Ability Pty Ltd	15,000
Big Serious Studios Planning	Big Serious Studios Pty Ltd	15,000
Closer Productions Enterprise	Closer Productions Pty Ltd	20,000
Co-Curious - The Next Step	Co-Curious Ltd	15,000
Diversity on Screen (DoS) Enterprise	Information and Cultural Exchange Inc	20,000
Frame	Frame Documentary Ltd	20,000
Media Stockade Business Plan	Media Stockade Pty Ltd	20,000
Next Level Digital	The Trustee for Documentary Australia Foundation	350,000
Pink Pepper Enterprise Business	Pink Pepper Pty Ltd	20,000
Regen Studios	Regen Studios Pty Ltd	20,000
Three Wise Women	Zerodivide Pty Ltd	20,000
<b>Total Enterprise Business &amp; Ideas</b>		<b>950,000</b>
Enterprise People		
Title	Applicant	Amount
Agnieszka Holland Placement	Annika Glac	8,500
AiF Residency in LA	Lucy Campbell	10,000
ASC Masterclass and Slate Development	Claire Bishop	10,000
Carver Films Placement	Katia Nizic	140,000
Development Producer	Julie Eckersley	11,050
Development Producer/Director	Rebecca Greensill	35,000
Felix Media Placement	Molly O'Connor	78,400
Film Accelerator with Werner Herzog	Freeman Trebilcock	9,800
Film Design International	Jessica Surendorff	10,000
IDFAcademy	Alexandra Gaulupeau	2,800
Inside Pictures 2020	Debra Liang	13,000
Lucia Aniello Mentor / Shadow	Maria Angelico	10,000
Next Wave	Maxwell Minkoff	20,000
NFTS	Lydia Rui Huang	20,000
No Coincidence Media Producers Attachment	Samuel Nuggin-Paynter	140,000
Pinocchio Targeted Placement	Amara Gantz	50,000
Pinocchio Targeted Placement	Jhess Knight	50,000
The Craft - Producers Attachment	Taylor Litton-Strain	20,000
The Other Story at Union Docs Development Lab	Sarinah Masukor	3,500
<b>Total Enterprise People</b>		<b>642,050</b>
Enterprise - Special Industry Assistance		
Description		Amount
Enterprise Exchange		7,500
<b>Total Enterprise - Special Industry Assistance</b>		<b>7,500</b>
<b>TOTAL ENTERPRISE</b>		<b>1,599,550</b>

P&A Plus			
Title	Applicant		Amount
Judy & Punch	Madman Entertainment Pty Ltd		32,000
Never Too Late	R & R Films Pty Ltd		100,000
Ride Like a Girl	Transmission Films Pty Ltd		470,000
The Show Must Go On	TSMGO Pty Ltd, Film Art Media Pty Ltd		20,000
True History of the Kelly Gang	Transmission Films Pty Ltd		175,000
<b>Total P&amp;A Plus</b>			<b>797,000</b>
Feature Production			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
2067 (variation)	We Are Arcadia Pty Ltd	p: Lisa Shaunesy, Phyllis Laing, Kate Croser, d/w: Seth Larney, ep: Michael Rymer, Alexander Burke	76,000
6 Festivals	Hype Republic Pty Ltd, Invisible Republic Pty Ltd	p: Michael Wrenn, Blayne Hoffman, Jade van der Lei, d/w: Macario De Souza, ep: Mark Fennessy	500,000
Alternate	Southern Light Alliance Pty Ltd	p: Anita Gou, Anna Vincent, Alison Mueller, d/w: Anthony Garland, ep: Timothy White	500,000
Animals (variation)	Animals Film Pty Ltd, Closer Productions Pty Ltd	p: Rebecca Summerton, Sarah Brocklehurst, Cormac Fox, Sophie Hyde, d: Sophie Hyde, w: Emma Jane Unsworth	7,000
Blueback	Arenamedia Pty Ltd	p: Liz Kearney, James Grandison, Robert Connolly, d/w: Robert Connolly	1,944,000
Ellie and Abbie (& Ellie's Dead Aunt) (completion)	Ellie and Abbie Pty Ltd	p: Mahveen Shahraki, Patrick James, d/w: Monica Zanetti, ep: Brian Cobb	61,150
Falling for Figaro (variation)	5 Name Films Pty Ltd	p: Donall McCusker, Charles Hannah, Phillip Wade, d: Ben Lewin, w: Allen Palmer, ep: Tim White, Judi Levine	68,250
Here Out West	Emerald Productions Pty Ltd	p: Annabel Davis, Bree-Anne Sykes, d: Leah Purcell, Fadia Abboud, Julie Kalceff, Tony Ayres, w: Sheila Jayadev, Arka Das, Bina Bhattacharya, Claire Cao, Dee Dogan, Nisrine Amine, Atias Bolla, Tien Tran, Vonne Patiag, ep: Lyn Norfor, S. Shakhthidharan, Blake Ayshford	960,000
June Again (completion)	Lucid Pictures Pty. Limited, Ticket To Ride Pty Ltd	p: Jamie Hilton, Michael Pontin, Drew Bailey, d/w: JJ Winlove, ep: Sonia Borella, Josh Pomeranz	160,000
Nude Tuesday	Nude Tuesday Pty Ltd, Good Thing Productions Company Pty Ltd	p: Virginia Whitwell, Nick Batzias, Emma Slade, d: Armagan Ballantyne, w: Jackie Van Beek	774,541
Poor Boy	Aquarius Films Pty Ltd	p: Angie Fielder, Polly Staniford, d: Guy Pearce, w: Matthew Cameron	600,000
Puff	Causeway Films HQ Pty Ltd	p: Samantha Jennings, d: Del Kathryn Barton, w: Huna Amweero, Del Kathryn Barton, ep: Kristina Ceyton	1,102,431
Streamline	Bronte Streamline Holdings Pty Ltd, Bronte Pictures Pty Ltd	p: Blake Northfield, Nathan Walker, d/w: Tyson Johnston, ep: Jane Corden	300,000
Talk to Me	Causeway Films HQ Pty Ltd	p: Samantha Jennings, Kristina Ceyton, d: Danny Philippou, Michael Philippou, w: Danny Philippou, Michael H Beck	1,385,000
The Drover's Wife - The Legend of Molly Johnson (variation)	The Drovers Wife: The Legend of Molly Johnson Productions Pty Ltd	p: David Jowsey, Bain Stewart, Greer Simpkin, d/w: Leah Purcell	200,000
The Furnace (variation)	Hoover's Gold Pty Ltd	p: Kelvin Munro, Timothy White, d/w: Roderick MacKay, ep: Grant Sputore	170,000
The Unknown Man	See-Saw Productions Pty Ltd	p: Joel Edgerton, Rachel Gardner, Emile Sherman, Iain Canning, Kerry Roberts, Kim Hodgert, d/w: Thomas Wright	1,906,041
Tin (variation)	See Pictures Pty Ltd	p: Jamie Hilton, d/w: Josh Lawson, ep: Sonia Borella	30,000
Vesna	Sweet Shop Green Pty Ltd	p: Gal Greenspan, d/w: Sara Kern	437,950
With or Without You (script development and table read)	Sixty Four Sixty Pty Ltd	p: Su Armstrong, w: Kelly Schilling	13,000

Wormwood Apocalypse	Guerilla Films Pty Ltd	p: Tristan Roache-Turner, Blake Northfield, d: Kiah Roache-Turner, w: Tristan Roache-Turner, Kiah Roache-Turner	200,000
You Won't Be Alone	Causeway Films HQ Pty Ltd	p: Samantha Jennings, Kristina Ceyton, d/w: Goran Stolevski	609,000
<b>Total Feature Production</b>			<b>12,004,363</b>
<b>General TV Drama Production</b>			
<b>Title</b>	<b>Duration</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>
Bloom - season 2	6 x 60	Playmaker Media Pty Ltd	p: Sue Seear, d: Greg Mclean, Sian Davies, w: Glen Dolman, ep: David Maher, David Taylor
The Midwife (aka Born This Way)	8 x 44	Playmaker Media Pty Ltd	w: Sarah Smith, ep: David Taylor, David Maher, Sarah Smith
Bump	10 x 30	Roadshow Productions Pty Ltd	p: Claudia Karvan, John Edwards, Dan Edwards, w: Kelsey Munro, ep: Chris Chard
Darby and Joan	8 x 45	Cordell Jigsaw Productions Pty Ltd	p: Claire Tonkin, Toni Malone, w: Claire Tonkin, Paul Bennett, Keith Thompson, Adam Zwar, David Hannam, ep: Matt Campbell, Glenys Rowe
Eden	8 x 60	Every Cloud Productions Pty Ltd	w: Vanessa Gazy, Jessica Brittain, ep: Fiona Eagger, Deborah Cox, Bryan Elsley
Entitled	6 x 30	Entitled Holdings Pty Ltd, Porchlight Films Pty Ltd	p: Vincent Sheehan, d: Kitty Flanagan, Tom Peterson, w: Kitty Flanagan, Penny Flanagan, ep: Kitty Flanagan
Five Bedrooms - season 2	8 x 42	Hoodlum Active Pty Ltd	p: Nathan Mayfield, Andy Walker, Tracey Robertson, d: Peter Templeman, Sian Davies, Shirley Barrett, w: Christine Bartlett, Michael Lucas, Mithila Gupta, Xavier Coy
Frayed - season 2	6 x 48	Guesswork Television Pty Ltd	p: Nicole O'Donohue, d: Shaun Wilson, w: Sarah Kendall, ep: Kevin Whyte, Ctelia Mountford, Sharon Horgan
Ms Fisher's Modern Murder Mysteries season 2	8 x 45	Every Cloud Productions Pty Ltd	p: Beth Frey, d: Lynn Hegarty, w: Deb Cox, Michael Miller, Felicity Packard, Elizabeth Coleman, Trent Roberts, ep: Deb Cox, Fiona Eagger
New Gold Mountain (working title)	4 x 60	Goalpost Television Pty Ltd	p: Kylie du Fresne, Liam Heyen, w: Peter Cox, Yolanda Ramke, ep: Rosemary Blight, Ben Grant
RFDS Project	8 x 60	ESA Productions 4 Pty Ltd, Endemol Shine Australia Pty Ltd	p: Imogen Banks, w: Ian Meadows, ep: Mark Fennessy, Carl Fennessy
Significant Others	8 x 60	FremantleMedia Australia Pty Ltd	p: Justin Davies, w: Tommy Murphy, Sue Smith, Blake Ayshford, ep: Jo Porter
The Newsreader	6 x 60	Werner Film Productions Pty Ltd	p: Joanna Werner, Michael Lucas, d: Emma Freeman, w: Michael Lucas, ep: Stuart Menzies, Joanna Werner
The Unusual Suspects (variation)	4 x 60	Aquarius Films Pty Ltd	p: Angie Fielder, Polly Staniford, w: Jessica Redenbach, Joseph McMahon
Tropo	8 x 60	Tropo Productions Pty Ltd	p: Simonne Overend, Julie Eckersley, Andy Walker, David Ogilvy, w: Yolanda Ramke
Wakefield (variation)	8 x 55	Jungle Entertainment Pty Ltd	p: Shay Spencer, Ally Henville, d: Jocelyn Moorhouse, w: Kristen Dunphy, Sam Meikle, Joan Sauers, Cathy Strickland, ep: Jason Burrows, Chloe Rickard, Kristen Dunphy
Yes, Chef!	6 x 30	Closer Productions Pty Ltd	p: Rebecca Summerton, Erik Thomson, Matthew Bate, w: Matthew Bate, Julie De Fina, Jodie Molloy, Matthew Vesely, ep: Julie De Fina
<b>Total General TV Drama Production</b>			<b>17,120,871</b>

Children's TV Drama Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Alice Miranda - A Royal Christmas Ball	1 x 80	SLR Productions Pty. Ltd	p: Yasmin Jones, d: Jo Boag, w: Alexa Moses, Melanie Alexander, ep: Suzanne Ryan	499,000
Bluey season 3	52 x 7	Ludo Studio Pty Ltd	d: Joe Brumm, ep: Charlie Aspinwall	500,000
Hardball season 2	10 x 30	Northern Pictures Pty Ltd	p: Joanne Weatherstone, d: Darren Ashton, Fadia Abboud, w: Matt Zeremes, Guy Edmonds, Amy Stewart, ep: Catherine Nebauer	995,000
ITCH season 2	10 x 24	ITCH 2 Pty Ltd	p: Amanda Morrison, Melanie Halsall d: Nicholas Verso, Tenika Smith, w: Heather Wilson, Jessica Brookman, Craig Irvin, Rhys Graham, Ceinwen Langley, Melanie Halsall, Dan Berlinka	650,000
Little J & Big Cuz season 3	14 x 12	Ned Lander Media Pty Ltd	p: Ned Lander, d: Tony Thorne, w: Dot West, Beck Cole, Erica Glynn	500,000
Maverix	10 x 26	Maverix SPV, Brindle Films Pty Ltd	p: Rachel Clements, Trisha Morton-Thomas, Danielle Maclean, d: Danielle Maclean, w: Sam Meikle, Fin Edquist, Isaac Elliott, Danielle Maclean, Michelle Offen, ep: Bernadette O'Mahony	1,869,960
Parent Up	15 x 24	Aquarius Films Pty Ltd	p: Justine Flynn, Polly Staniford, Angie Fielder, d: Justine Flynn, Corrie Chen, Jonathan Brough, Erin White, w: Kym Goldsworthy, Tiffany Zehnal, Melissa Lee Speyer, Tristram Baumber, Andrew Lee, Michelle Lim Davidson	1,900,000
Space Nova (variation)	15 x 24	SLR Productions Pty Ltd	p: Suzanne Ryan, d: Jo Boag, w: Melanie Alexander, Thomas Duncan Watt, ep: Suzanne Ryan	40,000
The Bureau of Magical Things season 2	20 x 25	Jonathan M Shiff Productions Pty Ltd	p: Jonathan Shiff, d: Grant Brown, Evan Clarry, w: Evan Clarry, Vicki Englund, Mark Sherrifs, ep: Julia Adams, Jonathan Shiff	626,000
The Strange Chores - season 2	26 x 11	Media World Pictures Pty Ltd	p: Charlie Aspinwall, Colin South, d: Scott Vanden Bosch, w: Anna Barnes, John McGeachin, Luke Tierney, ep: Daley Pearson	797,500
<b>Total Children's TV Drama Production</b>				<b>8,377,460</b>
Production – Special Industry Assistance				
Description				Amount
Australian International Movie Convention 2019				13,575
Distribution Program Consultation				3,375
Test Screening				3,500
<b>Total Production – Special Industry Assistance</b>				<b>20,450</b>
Online Drama Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep), co-producer (co-ep)	Amount
2121	7 x 8	Jenna Cosgrove	p: Briar Rose, Thomas Petrakos, Jenna Cosgrove, d: Briar Rose, Thomas Petrakos, Jenna Cosgrove, w: Jenna Cosgrove	50,589
1 For All	6 x 5	Deerstalker Pictures Pty Ltd	p: Goldie Soetianto, Grace Rein, Vincent Power, d/w: Elliot Ryan	210,000
All My Friends Are Racist	5 x 15	Maximo Entertainment Pty Ltd, Hoodlum Entertainment	p: Liliana Munoz, Deborah Glover, d: Bjorn Stewart, w: Enoch Mailangi, Kodie Bedford, ep: Nathan Mayfield, Tracey Robertson, Liliana Munoz, Leah Purcell, co-ep: Kodie Bedford	350,000
Amazing Grace season 2	6 x 10	J.A.M. Productions Pty Ltd	p/d: Julie Money, w: Grace Truman, Julie Money	150,000

Cancelled	10 x 9	More Sauce Pty Ltd	p: Luke Eve, Maria Albiñana, d: Luke Eve, ep: Luke Eve, Maria Albiñana	85,333
Cooked	5 x 5	Hackett Films Pty Ltd	p: James Hackett, Bethany Bruce, Sabina Pjetrovic, d: Jake Duczynski, w: Jake Duczynski, James Hackett	235,000
Ding Dong I'm Gay	6 x 7	Wintergarden Pictures Pty Ltd	p: Joshua Longhurst, Rosie Braye, d: Sarah Bishop, Joshua Longhurst, w: Zoe Norton Lodge, Tim Spencer	150,000
Dom and Adrian - Isolated	6 x 6.5, 1 x 60	Easy Tiger Productions Pty Ltd	p: Rob Gibson, Julia Corcoran, Ian Collie, d: Christiaan Van Vuuren, w: Christiaan Van Vuuren, Nick Boshier	75,950
Flats	6 x 10	Princess Pictures Holdings Pty Ltd	p: Kelly West, Mike Cowap, d/w: Darren Downs, Will Weatheritt, ep: Emma Fitzsimons, Laura Waters	109,006
Flunk	40 x 5	Lilydale Films Pty Ltd	p: Melanie Rowland, d: Ric Forster, w: Ric Forster, Mekelle Mills, Phoebe Williams, Helen Le, Luke McCarthy	199,440
Frackety Frack: It's the Frackpocalypse	8 x 10	Odd Tale Productions Pty Ltd	p: Philip Tarl Denson, d/w: Nathaniel Kelly	50,000
Love Bug	10 x 1.5	Spaceboy Pty Ltd	p: Yingna Lu, Imogen McCluskey, d/w: Imogen McCluskey	60,000
Meta Runner: season 2	10 x 13	Glitch Productions Pty Ltd	p: Kevin Lerdwichagul, d: Luke Lerdwichagul, w: Jeffrey Yang	200,000
Metro Sexual (variation)	8 x 10	Humdrum Comedy Pty Ltd	p: Riley Nottingham, Darren McFarlane, d: Henry Boffin, w: Nicholas Kraak, Henry Boffin, ep: Julia Adams	20,000
Moments of Clarity	24 x 1	Electric Yak Pty Ltd	p: Paul Moran, d: Tim Logan, w: Tim Logan, ep: Alicia Rackett	213,022
Retrograde	6 x 22	Retrograde Show SPV Pty Ltd	p: Meg O'Connell, Dan Lake, Jackson Lapsley Scott, d: Natalie Bailey, w: Meg O'Connell, Anna Barnes, Michele Lee, Declan Fay, ep: Kurt Royan	400,000
Sex & Death	6 x 13	Kewl Studio Pty Ltd, Tobias Alan Willis t/as Kewl	p: Tobias Willis, d/w: Kathleen Lee	52,070
Sonia & Cherry	7 x 6	Cloudberry Films Pty Ltd	p: Naomi Mutholland, d/w: Victoria Thaine, ep: Naomi Mutholland, Victoria Thaine	150,000
The Power of the Dream	6 x 7	Chips & Gravy Films Pty Ltd	p: Alexandra Keddie, Cate Hartmann, Bobbie-Jean Henning, d: Megan Ham, w: Alexandra Keddie, Bobbie-Jean Henning, ep: Gemma Bird Matheson	169,676
The Tailings	6 x 10	The Two Jons Pty Ltd	p: Liz Doran, Richard Kelly, Stephen Thomas, d: Stevie Cruz-Martin, w: Caitlin Richardson	350,000
Why Are You Like This (variation)	6 x 24	C-KOL Pty Ltd	p: Sarah Freeman, d: Jessie Oldfield, Adam Murfet, w: Humyara Mahbub, Naomi Higgins, Mark Bonanno, ep: Jessie Oldfield, Adam Murfet	189,401
<b>Total Online Drama Production</b>				<b>3,469,487</b>
<b>Special Initiatives – Online</b>				
<b>Skip Ahead</b>				
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>		<b>Amount</b>
Bad River: Adventure on Australia's Unhealthiest Water	M Drummond & B Miles	p/d/w: Beau Miles, p: Jodie Evans		150,000
Celebration Nation	Molly Daniels	p/w: Jenny Zhou, Molly Daniels, Gaby Seow		150,000
Didgeri-DOIT	Laura Aimee Clelland	p: Sandra Makaresz, Laura Clelland, d: Laura Clelland, Gabriel Willie, w: Gabriel Willie, Stephanie Tisdell, Sandra Makaresz, Laura Clelland		150,000
Finding X	Toby Dawn Hendy	p/d/w: Toby Hendy, ep: Cedric Scheerlinck		150,000
Lord of the Macks	Fishing The Wild Pty Ltd	p: Hamish Simpson, d: Morgan Hartney, Michelle Crowther, w: Morgan Hartney, ep: Michelle Crowther		150,000
Small Footprint	Never Too Small Pty Ltd	p: Luke Clark, Lindsay-Jane Barnard, Elizabeth Price, d: Colin Chee, w: Luke Clark, ep: James McPerson		150,000
<b>Total Skip Ahead</b>				<b>900,000</b>

<b>Snapchat</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Apollo	Meg O'Connell	p: Dan Lake, Jackson Lapsley Scott, d: Meg O'Connell, w: Anna Barnes, ep: Meg O'Connell, Anna Barnes, Justine Flynn	15,000
<b>Total Snapchat</b>			<b>15,000</b>
<b>Pitcher Perfect</b>			
Return to Sender	Amy Farrelly Stewart	p: Kala Ellis, d: Pearl Tan, w: Amy Stewart, Paul Ryan, ep: Rosie Lourde	30,000
<b>Total Pitcher Perfect</b>			<b>30,000</b>
<b>Digital Originals</b>			
A Beginners Guide to Grief	Anna Lydia Lindner	w: Anna Lindner	7,500
Freewheelers	Unko Pty Ltd	p: Belinda Dean, w: Emily Dash, Belinda Dean, Alice Addison, Todd Winther	15,000
Iggy & Ace 5eva	Hannah Nhat Ngo	p: Hannah Ngo, d: Monica Zanetti, w: Ben Law, Monica Zanetti, Alex Morrison	10,000
<b>Total Digital Originals</b>			<b>32,500</b>
<b>At Home Alone Together</b>			
At Home Alone Together	Australian Broadcasting Corporation	w: Ben Jenkins, Chris Taylor, Greg Larsen, d: Dan Ilic, Aaron Smith, Chloe Angelo, Henry Stone, Mark Sutton, Miles Bence, Bryan Moses, Pete Mullins, Dario Russo, David Ashby, p: Nikita Agzarian, Dan Ilic, ep: Nick Hayden, Janet Gaeta	420,000
<b>Total At Home Alone Together</b>			<b>420,000</b>
<b>Total Special Initiatives - Online</b>			<b>1,397,500</b>
<b>Online – Special Industry Assistance</b>			
<b>Description</b>			<b>Amount</b>
Digital Originals Workshop			97,570
Google Parliamentary Showcase			17,357
Pitcher Perfect Workshop			63,444
<b>Total Online – Special Industry Assistance</b>			<b>178,370</b>
<b>Total Online</b>			<b>5,045,357</b>
<b>TOTAL CONTENT</b>			<b>50,983,561</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>
88 Days A Slave	Annamax Media Pty Ltd	p: Penny Robins, d/w: Mark Poole, Christina Stenseth	22,000
A Place to Stand (working title)	Tess Hutson - Sole Trader	p: Tess Hutson, Jane Robertson, d/w: Tess Hutson, ep: Gabrielle Brady, Jonathan Auf Der Heide, Philippa Campbell, Alex Behse	20,000
Ablaze	Carver Films Pty Ltd	p: Sarah Shaw, Katy Roberts, d: Eddie Martin	19,980
After Hazelwood	Zachary Thomas Ruane - Sole Trader	p/w: Zachary Ruane, Annie Ferguson, p: Rob Innes d: Zachary Ruane, ep: Rob Innes, Aran Michael	15,000

Alone	100 Proof Films Pty Ltd	p: Jenna Fearnley, Ben McNeill, d: Jenna Fearnley, Naomi Fryer, w: Jenna Fearnley	15,000
As Aussie As Her	Women of Australia Productions Pty Ltd	p/w/d: Vilash Patel, Zephyr Marstand, p/d: Margarita Olkhovsky ep: Denise Eriksen	5,000
Australian Monsters	Longest Barrel Pty Ltd	d: Steven Pasvolsky, w: Claire Pasvolsky	13,000
Beyond the Stars	White Spark Pictures Pty Ltd	p: Briege Whitehead, Jess Black d/w: Briege Whitehead	21,250
Birth, Blokes and a Bloody Baby!	Lara Michelle Van Raay - Sole Trader	p/d/w: Lara van Raay	5,000
Cleaning Trauma	Walking Fish Productions Pty Ltd	p: David Elliot-Jones, Kati McKoy, d/w: Lachlan McLeod	15,000
Cracking COVID-19	Genepool Productions Pty Ltd	p: Lucy Maclaren, d/w: Sonya Pemberton	20,000
Critical Care	Elizabeth Bridget May - Sole Trader	p: Bridget May, w/ep: Paul Hawker	11,100
Dear Fashion	No Thing Productions Pty Ltd	p: Brooke Silcox, d: Olivia Martin-McGuire, w: Clare Press	10,000
Eat.Dirt	In8 Concepts Pty Ltd	p: Maree Lowes, Sue Bradley, Charlie Arnott, d: Cate McQuillen, w: Maree Lowes, ep: Marcus Gillezeau	12,600
Fungi - The Hidden Kingdom	Stranger Than Fiction Films Pty Ltd	p: Jo-anne McGowan	24,000
Gold Dust	Ghost Pictures Pty Ltd	p: Richard Lowenstein, Mark Fennessy, Lynn-Maree Milburn, Andrew de Groot, w: Richard Lowenstein, Lynn-Maree Milburn	15,000
In a Life Time (working title)	Horseabout Productions Pty Ltd	p: David Waddington, Matthew Flanagan, Chris O'Reilly, d: David Waddington, Matthew Flanagan, EJ Garrett, Ben Southwell, w: David Waddington, Matthew Flanagan, EJ Garrett, Ben Southwell, Dr Andrew Lemon	20,000
Jailbirds and Songbirds	Shalom Jordana Almond t/as Cocoon Films	p: Shalom Almond, Lauren Drewery, Katrina Lucas, d/w: Shalom Almond, ep: Carolyn Johnson	12,000
Knowing the Score	Serendipity Productions Pty Ltd	p: Margie Bryant	8,000
Lighten My Load	Gristmill Pty Ltd	p: Claudia Nankervis, d/w: Ned Speldewinde, ep: Robyn Butler, Wayne Hope	15,000
Logan (working title)	Arenamedia Pty Ltd	p: Chloe Brugale, d/w: Sari Braithwaite, ep: Robert Connolly	18,000
Monuments	No Coincidence Media Pty Ltd	p: Mitchell Stanley, Toni Stowers, d/w: Laura Murphy Oates, Rani Chaleyey	17,000
Much Ado about St Albans (working title)	Good Thing Productions Company Pty Ltd	p: Charlotte Wheaton, d/w: Rhian Skirving, ep: Nick Batzias	15,000
Off Country (working title)	Brown Cab Productions Pty Ltd	p/d/w: John Harvey, Rhian Skirving	17,000
Open 24 Hours	Tall Story Films Pty Ltd	p/d/w: Dave May, Rani Chaleyey, ep: Aaron Smith	12,000
Out of the Box	Matadora Films Pty Ltd	p/w: Alejandra Canales, Claire Fletcher, d: Alejandra Canales, ep: Nathan Anderson	14,000
Point Forward: The Story of Michael Ah Matt, Australia's First Indigenous Olympian	Rebel Leader Pty Ltd	p: Danyle Pearce, Rebecca Elliott, d/w: Marcus McKenzie, Daniel Principe	12,000
Rebuilding Mallaoota	Renegade Films (Australia) Pty Ltd	p: Joe Connor, Ken Connor, Lucy Maclaren, d: Tony Jackson, w: Joe Connor, David Collins	15,000
Reluctant Saviour: Australia's Secret War on East Timor	Gilbert Frederick Scrine - Sole Trader	p/d/w: Gil Scrine, ep: Trish Lake, Judith Ehrlich	15,000
Resurrection Planet	Media Stockade Two Pty Ltd	p: Madeleine Hetherton, Rebecca Barry, d: Sophie Wiesner, w: Madeleine Hetherton, Sophie Wiesner	19,500
Revenge: My Dad the Nazi Killer?	Identity Films and Productions Pty Ltd	p: Danny Ben-Moshe, Lizzette Atkins, d/w: Danny Ben-Moshe	15,000
Sand Roads	Emerald Films Pty Ltd	p: Sally Browning, Alessandro Borelli, d: Gabriele Gianni, Lorenzo Conte, w: Sally Browning, Lorenzo Conte	18,500
Saving Australia's Icons	Ruby Girl Productions Pty Ltd	d/w: Ili Baré, ep: Julia Peters	10,000
Scenes from a Catastrophe	Penelope Lorna Wilkinson - Sole Trader	p/d/w: Penny Vozniak	5,000
Spirited Away - The Case of Malka Leifer	In Films Pty Ltd	p: Ivan O'Mahoney, d/w: Adam Kamien	25,000
Strong Female Lead	Northern Pictures Pty Ltd	p/d: Tosca Looby, w: Karina Holden, Tosca Looby, ep: Karina Holden	20,000
Tapestry	Everyone We Know Pty Ltd	p: Elizabeth Cater, d/w: Thomas Wilson-White	12,000
Tea Uglow; Experimental Person in Charge	The Otto Empire Pty Ltd	p: Jo de Fina, Nick Batzias, Melanie Horkan, d: Jo de Fina, w: Jess Lilley, ep: Sue Maslin	10,000

The Dam Busters	Gumshoe Productions Pty Ltd	p/d/w: Kerry Brewster, ep: Julia Peters	20,000
The Department (working title)	Shark Island Institute Pty Ltd	p: Mary Macrae, Ian Darling, d/w: Sascha Ettinger Epstein	15,500
The Interpreters	Film Camp Pty Ltd	p: Philippa Campey, Samantha Dinning, Rhian Skirving, d: Anna Jeffries, w: Anna Jeffries, Rhian Skirving	5,000
The Pink Palace	Biscuit Tin Productions Pty Ltd	p: Dylan Blowen, Luke Cornish, Philip Busfield, d: Luke Cornish, w: Dylan Blowen, Luke Cornish	13,000
The Queen vs Albury	Noble Savage Pictures Pty Ltd	p: Majhid Heath, Hayley Johnson, d/w: Allan Clarke	23,000
The Spectacle	Essential Media & Entertainment Pty Ltd	p: Ann Megalla, Denise Anderson, d/w: Yaara Bou Melhem, ep: David Alrich, Chris Hilton	15,000
Tim Winton's Ningaloo	Artemis Media Pty Ltd	p/d: Peter Rees, w: Tim Winton, ep: Celia Tait	20,000
Welcome to the Future	Serendipity Productions Pty Ltd	p: Jonathan Hewes, Margie Bryant d/w: Sonya Pemberton, ep: Margie Bryant	8,000
<b>Total Documentary Development Program</b>			<b>688,430</b>

#### Documentary Producer Program

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Big Life	Nanna Mole Studios Pty Ltd	p/d/w: Anna Brownfield	30,000
A Plague on Our Houses	Emerald Films Pty Ltd	p: Sally Browning, Rachel Sullivan, d: Sally Browning, w: Sally Browning, Rachel Sullivan, ep: Colette Beaudry	150,000
Ablaze	JOTZ Productions Pty Ltd, Ablaze Productions Pty Ltd	p: Tom Zubrycki, d: Alec Morgan, Tiriki Onus, w: Alec Morgan, Tiriki Onus, ep: Sue Maslin	122,000
Are You Addicted to Technology?	Joined Up Films Pty Ltd, Closer Productions Pty Ltd	p: Matthew Bate, Darren Hutchinson, d: Matthew Bate, Jake Blackburn, Darren Hutchinson, ep: Dan Brown, Jacqueline Willinge	100,000
Audrey & Me	Audrey SPV Pty Ltd	p: Trisha Morton-Thomas, Rachel Clements, Penelope McDonald, d: Penelope McDonald, w: Dylan River, Penelope McDonald	135,000
Bob's Manual for Living and Dying	3:57 Film Pty Ltd	p: Amiel Courtin Wilson, Alice Jamieson-Dowd, d/w: Amiel Courtin Wilson, ep: Michael McMahon, Sophie Hyde	150,000
Brazen Hussies (variation)	Film Camp Pty Ltd, Brazen Hussies Film Pty Ltd	p: Philippa Campey, Andrea Foxworthy, d/w: Catherine Dwyer, ep: Sue Maslin	25,000
Carbon - An Unauthorised Biography	Genepool Productions Pty Ltd	p: Lucy Maclaren, Niobe Thompson, d: Daniella Ortega, Niobe Thompson, w: Daniella Ortega, ep: Sonya Pemberton	200,000
Dark Water: Battle on the Franklin	Rock Island Bend Productions Pty Ltd	p: Chris Kamen, Oliver Cassidy, Annie Venables, d: Kasimir Burgess, w: Claire Smith	140,000
Democracy Project	Jungle Entertainment Pty Ltd, Democracy Project Pty Ltd	p: Aline Jacques, d: Craig Reucassel, w: Christiaan Van Vuuren, ep: Jen Peedom, Jason Burrows, Bridget Callow-Wright	235,000
Facing Monsters	Beyond West Pty Ltd	p: Chris Veerhuis, d/w: Geoffrey Smith, ep: Frank Chidiac	150,000
Flyways	Freshwater Productions Pty Ltd	p: Trish Lake, d: Randall Wood, w: Randall Wood, Trish Lake	175,000
General Hercules	Toy Shop Entertainment Pty Ltd	p: Ruby Schmidt, d/w: Brodie Poole, ep: Matthew Bate	100,000
Girls Can't Surf (variation)	The Side Show Movie Pty Ltd	p: Michaela Perske, Chris Nelius d/w: Chris Nelius, ep: Paul Wiegard, Michael Hilliard, Rob Galluzzo	15,000
Hating Peter Tatchell	Wildbear Imagine Pty Ltd, WildBear Entertainment Pty Ltd	p: Veronica Fury, Dena Curtis, d/w: Christopher Amos, ep: Michael Tear	150,000
History Bites Back	History Bites Back Project Pty Ltd, Brindle Films Pty Ltd	p: Bridget May, d/w: Trisha Morton-Thomas, Craig Anderson	150,000
Jenny & Linda (working title)	Blackfella Films Pty Ltd, Step Into Paradise Films Pty Ltd	p: Darren Dale, Fran Moore, d: Amanda Blue, w: Jacob Hickey	143,000
Off Country (working title)	Letterbox Films Pty Ltd	p: John Harvey, Rhian Skirving, Charlotte Wheaton, Virginia Whitwell, d/w: John Harvey, Rhian Skirving	160,000
Palazzo Di Cozzo	Film Camp Pty Ltd, Palazzo Films Pty Ltd	p: Philippa Campey, Samantha Dinning, d/w: Madeleine Martiniello	105,000
Paper City	Feather Films Pty Ltd	p: Melanie Brunt, d/w: Adrian Francis, ep: Sophie Hyde, Rebecca Summerton	35,000
Quoll Farm	Wild Creature Films Pty Ltd, Quoll Farm Pty Ltd	p: Nick Hayward, Simon Nasht, d/w: Simon Plowright, ep: Simon Nasht	149,000



River	River Production Pty Ltd, Stranger Than Fiction Films Pty Ltd	p: Jo-anne McGowan, John Smithson d: Jen Peedom, Joseph Nizeti, w: Jen Peedom, Robert MacFarlane	350,000
Shane	SW Films Pty Ltd, Essential Media & Entertainment Pty Ltd	p: Rebecca Bennett, Jon Carey, Adam Drake, d: Jon Carey, Adam Drake, ep: Sam Griffin, Brendan Dahill, Dave Rowley, Andrew Berg	160,000
Star Dreaming	Prospero Productions, Star Dream Film Pty Ltd	p: Julia Redwood, d: Perun Bonser, w: Julia Redwood, ep: Jules Fortune, Ian Booth, Ed Punchedard	150,000
Strange Beasts	Oh Yeah Wow Pty Ltd	p: Darcy Prendergast, Rachel Gilkison, d: Darcy Prendergast, ep: Cameron Ford	50,000
Strong Female Lead	Northern Pictures Pty Ltd, Northern Pictures Productions Pty Ltd	d/w: Tosca Looby, ep: Karina Holden	150,000
Television Event	Common Room Productions Pty Ltd, Television Event Pty Ltd	p/d/w: Jeff Daniels, ep: Jenny Raskin	185,000
The Bowraville Murders (working title)	The Bowraville Murders Pty Ltd, Mint Pictures Pty Ltd, Jumping Dog Productions Pty Ltd	p/w: Dan Goldberg, Stefan Moore, d: Allan Clarke, ep: Susan Lambert, Adam Kay	150,000
The Children in the Pictures	DNX Media Pty Ltd, Children in the Pictures Pty Ltd	p: Simon Nasht, Akhim Dev, d: Geoffrey Smith, w: Simon Nasht, Akhim Dev, Geoffrey Smith, ep: Tony Wright	250,000
The Dreamlife of Georgie Stone	Closer Productions Pty Ltd	p: Matthew Bate, Maya Newell, Lisa Sherrard, d: Maya Newell w: Georgie Stone, ep: Sophie Hyde	70,000
The Fun of Fear VR	StudioBento Pty Ltd	p: Erinn Stevenson, Anna Brady, d/w: Lester Francois	110,000
The Lights	No Thing Productions Pty Ltd	p: Brooke Silcox, d/w: Olivia Martin-McGuire	40,000
Thin Ice VR	Monkeystack Pty Ltd	p: Justin Wight, Kath McIntyre, d: James Calvert, w: Ruth Cross, ep: Tim Jarvis AM	80,000
Unbreakable - The Jelena Dokic Story	In Films Pty Ltd	p: Ivan O'Mahoney, d: Wayne Blair, w: Ivan O'Mahoney, Wayne Blair, Jessica Halloran	250,000
Worlds	Gatti Pty Ltd	p: Rob Innes, Josef Gatti, d/w: Josef Gatti, ep: Michael Lynch, Rob Innes	96,000
Woven Threads - Stories from Within	Woven Threads Production Pty Ltd	p: Paul Sullivan, Michi Marosszeky, d/w: Michi Marosszeky	120,000
You Are Not Alone	You Are Not Alone Productions Pty Ltd	p: Lyndal Redman, Lauren Hillman, Caroline Winter, d: Lyndal Redman, w: Caroline Winter	45,000
Youth on Strike	Mashup Pictures Pty Ltd	p/d/w: Rob Innes, ep: Mish Armstrong	45,500
<b>Total Documentary Producer Program</b>			<b>4,920,500</b>

<b>Documentary Commissioned Program</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
A Dingo's Got My Baby	Easy Tiger Productions Pty Ltd	p: Mark Joffe, Francine Finnane, Ian Collie, Rob Gibson, d: Mark Joffe, w: Francine Finnane	400,000
Addicted (working title) (variation)	New Start Productions Pty Ltd, Blackfella Films Pty Ltd	p: Darren Dale, w: Jacob Hickey	30,000
Attenborough's Life in Colour	Sealight Films Pty Ltd, LIC Sealight Pty Ltd	p: Sharmila Choudhury, Rachel Higgins, d/w: Adam Geiger, ep: Colette Beaudry, Stephen Dunleavy	462,818
Australia's Health Revolution with Dr Michael Mosley	Artemis Media Pty Ltd, HRMM Pty Ltd	p: Nia Pericles, Celia Tait, d: Russell Vines, w: Nia Pericles, Russell Vines, ep: Celia Tait	500,000
Big Weather (and How to Survive It)	DMA Creative Pty Ltd, Big Weather SPV Pty Ltd	p: Michael Angus, d: Daniel Marsden, w: Polly McLennan, ep: Michael Angus, Karina Holden, Chris Thorburn	500,000
Birdsville	Birdsville Program Pty Ltd, Mint Pictures Pty Ltd	p: Daniel Whelan, Dan Goldberg, d/w: Dan Goldberg, ep: Adam Kay	190,000
Bowled Over	Flickchicks Pty Ltd, Bowling Them Over Pty Ltd	p: Meredith Garlick, d/w/ep: Mandy Lake	185,000
Every Family Has a Secret - season 2	EFHAS 2 Pty Ltd, Artemis Media Pty Ltd	p: Claire Forster, d/w: Steve Peddie, Russell Vines, ep: Celia Tait	440,000
Fight for Planet A: Our Climate Challenge	Lune Media Pty Ltd, Disposable Me Pty Ltd	p: Jodi Boylan, David Galloway, d: Jodi Boylan, w: David Galloway, ep: Leonie Lowe	625,000
First Wars (variation)	Blackfella Films Pty Ltd, First Wars Productions Pty Ltd	p: Darren Dale, d: Rachel Perkins, w: Jacob Hickey	30,000
Microworlds Reef	Microworlds Reef Pty Ltd, Microworlds Holdings Pty Ltd	p: Nicholas Robinson, Peta Ayers, Pete West, Daniel Stoupin, d: Nicholas Robinson, Daniel Stoupin, w: Nicholas Robinson, ep: Electra Manikakis	450,000
Miriam Margolyes ... Almost Australian	Southern Pictures Pty Ltd, Kalmedia Pty Ltd	p: Allan Clarke, Ross Wilson, d: Liz Allen, ep: Aline Jacques, Laurie Critchley	355,000

Outback Ringer	Ronde Pty Ltd, Gunringer Pty Ltd	p: Liam Taylor, Tom Lawrence, d: Maria Handas, w/ep: Ben Davies	495,000
Revelation (variation)	In Films Pty Ltd, No Excuse Films Pty Ltd	p: Nial Fulton, d: Deb Masters, w: Sarah Ferguson, ep: Ivan O'Mahoney	59,290
See What You Made Me Do	Northern Pictures Pty Ltd, Northern Pictures Productions Pty Ltd	p: Karina Holden, Olivia Rousset, d/w: Tosca Looby, ep: Karina Holden	600,000
Shaun Micallef's On the Sauce	Worldwide Production Services Pty Ltd, Cordell Jigsaw Productions Pty Ltd	p/w: Paula Bycroft, d: Tony Jackson, ep: Andrew Farrell, Shaun Micallef	330,000
Stutter School	Kalmedia Pty Ltd, Southern Pictures Pty Ltd	p: Heather Nash, d/w: Liz Allen, ep: Laurie Critchley	190,000
The Fight Together	The Fight Together Pty Ltd, Essential Media & Entertainment Pty Ltd	p: Sam Griffin, d/w: Larissa Behrendt, ep: Brendan Hill, Sam Griffin, Paul Wiegard	150,000
The Science of Success	Smith & Nasht Pty Ltd	d/w: Annamaria Talas	140,000
Untitled Book Project	Blackfella Films Pty Ltd	p: Darren Dale, Jacob Hickey, d: Bruce Permezel, w: Jacob Hickey	400,000
What Does Australia Really Think About	WDART Pty Ltd, Joined Up Films Pty Ltd	p: Darren Hutchinson, ep: Jacqueline Willinge, Dan Brown	450,000
Who Gets To Stay In Australia? (variation)	ITV Studios Australia Pty Ltd	p: Elle Gibbons, ep: Ben Ulm	25,000
<b>Total Documentary Commissioned Program</b>			<b>7,007,108</b>

### Special Initiatives – Documentary

#### Witness Initiative with Al Jazeera

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
At the Coalface	Three Five Films Pty Ltd	p: Joe Hamilton, Anu Hasbold, d/w: Anu Hasbold, ep: Katy Roberts	47,350
Give Us Green, Darling!	Brindle Films Pty Ltd	p: Alexandra Edmondson, d/w: Caro Macdonald, ep: Alex Kelly, Rachel Clements	50,000
This Is Reality	Pursekey Productions Pty Ltd	p: Michaela Perske, d: Chris Phillips, Michael Latham, w: Chris Phillips	48,550
<b>Total Witness Initiative with Al Jazeera</b>			<b>145,900</b>

#### Pitch Australiana with VICE Australia

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Searching for the Tassie Tiger	Walking Fish Productions	p: David Elliot-Jones, d: Naomi Bell	30,000
<b>Total Pitch Australiana with VICE Australia</b>			<b>30,000</b>

#### Total Special Initiatives – Documentary

**175,900**

### Producer Equity Program

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Against Our Oath	Waratah Films Pty Ltd	p/d: Heather Kirkpatrick, w: Heather Kirkpatrick, Ray Thomas	62,059
AGNIYOGANA	Shadow Yoga Pty Ltd t/as Hatha Yoga Film	p/d/w/ep: Emma Balnaves, ep: David Lipsius, Judy Yu	57,000
Bayi Gardiya (Singing Desert)	The Finch Company Pty Ltd	p: Benjamin Bray, d: Christian Thompson, w: Luke Mazzaferro, ep: Michael Hilliard, Camilla Mazzaferro	99,651
By the River	Charulatha Menon Mundollikalam t/as Roomour Films	p/w: Charu Menon, d: Charu Menon, Daniel Braga Ulvestad, ep: Madeleine Hetherington-Miau	41,065
Can Art Stop a Bullet: William Kelly's Big Picture	F-Reel Pty Ltd	p: Fiona Cochrane, d/w: Mark Street	44,500
Captured	Military Myths Defeated Pty Ltd	p: Jennifer Richards, d: Wain Fimeri, w: Wain Fimeri, Dr Donna Odegaard	99,170
Champion Girls	Looking Glass Pictures Pty Ltd	p: Merran Lang, d: Hilary Balmond, w: Hilary Balmond, ep: Mitzi Goldman	32,632
Collingwood: From the Inside Out	Good Thing Productions Company Pty Ltd	p: Charlotte Wheaton, Nick Batzias, d/w: Josh Cable, Marcus Cobbledeick	30,842
Desert Collectors Australia	Desert Collectors Australia Pty Ltd	p/d/w: Nigel Quick, ep: Raymond Pedretti	72,600
Desert Vet	Projuicer Pty Ltd	p/d: Matty Roberts, Tim Smalls, ep: Joshua Capelin	100,000
Dutch Courage: The True Story of 18 Squadron NEI	Novofilm Pty Ltd	p/d/w: Stuart Scowcroft, Gerald Lawson	34,775
Impossible Planet	White Spark Pictures Pty Ltd	p: Hannah Pocock, Briege Whitehead, d: Briege Whitehead, w: Elizabeth Pallot, Hannah Pocock, Briege Whitehead, ep: Raymond Pedretti	98,000

Kick season 4 #FIREUPFIVE	Gold Leaf Creative Pty Ltd	p/d/w: Dean Georgio, ep: Margot Phillipson	26,000
Kidnap Case Files	RVP Investments WA Pty Ltd t/as Blizzard Road Productions	p/d/w: Raymond Pedretti	68,750
Koala Rescue	Essential Media & Entertainment Pty Ltd	p: David Alrich, d: Max Uechtritz, w: Max Uechtritz, David Alrich, ep: Brendan Dahill	51,250
Lady Lash	Genetic Circus Productions Pty Ltd	p: Crystal Clyne, d: Rochelle Humphrey, w: Rochelle Humphrey, Crystal Clyne, Steven Robinson, ep: Carmel McAloon	29,442
Laura's Choice	Virgo Productions Pty Ltd	p: Sam Lara, Cathy Henkel, Melissa Kelly, Ryan Hodgson, d/w: Sam Lara, Cathy Henkel, ep: Chris Haws	100,000
Like the Wind	Like The Wind Pty Ltd	p: Nelson Khoury, Nelson Yap, d: Ted McDonnell, ep: Clement Dunn	86,387
Losing Lena	The Finch Company Pty Ltd	p: Francesca Walker, Michael Hilliard, Luke Mazzaferro, d: Kyra Bartley, Anna Howard, w: Luke Mazzaferro, ep: Loren Bradley	87,952
Miguelito	JOTZ Productions Pty Ltd	p: Julia Overton, d/w: Sam Zubrycki, ep: Tom Zubrycki	58,413
Monster Constrictors	Fury Productions No.1 Pty Ltd, WildBear Entertainment Pty Ltd	p: Bettina Dalton, d/w: Martin Baker, ep: Michael Tear	52,330
Morgana	House of Gary Pty Ltd	p: Karina Astrup, d: Isabel Peppard, Josie Hess, w: Isabel Peppard, Josie Hess, ep: Jessica Carrera	37,789
Now Sound: Melbourne's Listening	Tobias Alan Willis - Sole Trader	p: Marcus Rimondini, d/w: Tobias Willis	39,640
Our Law	Pink Pepper Pty Ltd, Periscope Pictures Pty Ltd	p: Taryne Laffar, Sam Bodhi Field, d/w: Cornel Ozies	42,500
Pagans Down Under	Helen Anne Browning t/as Tidal Films	p: Helen Browning, James Bradley, d/w: Helen Browning, ep: Rachel Clements	26,530
Quilty - Painting the Shadows	Catherine Hunter Productions Pty Ltd	p: Catherine Hunter, Shelley Maine, d/w: Catherine Hunter	71,995
Save This Rhino	This Film Studio Pty Ltd	p: Nicholas Cook, d: Taylor Steele, w: Michael Lawrence, Justine A Rosenthal	99,472
Save This Shark	This Film Studio Pty Ltd	p: Michael Lawrence, d/w: Taylor Steele, ep: Nicholas Cook	99,500
Splice Here: A Projected Odyssey	Picture Start Pty Ltd	p: Joanne Donahoe-Beckwith, Ros Walker, Rob Murphy, d/w: Rob Murphy, ep: Michael Smith, Shaun Miller	89,400
The Fathering Project	Joshua Thomas Lee - Sole Trader	p: Joshua Thomas Lee, Alice Wolfe, d/w: Joshua Thomas Lee	25,291
The Pet Rescuers	Pet Rescuers Pty Ltd	p: Gillian Bartlett, Euan Jones, d/w: Gillian Bartlett	99,976
The Polish Missionaries	Simon Target Pty Ltd	p/ep: Beata Zatorska, d/w: Simon Target	99,613
The Sweet Little Note of the Engine	Exposure Productions Pty Ltd	p/d: Andrew Hyde	25,000
The Weather Diaries	JOTZ Productions Pty Ltd	p: Tom Zubrycki, d/w: Kathy Drayton	76,000
True Vision	Diana Fisk Pty Ltd	p/d/w: Diana Fisk, ep: Sue Maslin	29,000
Two Hundred Years on Ice	5th Element Expeditions Pty Ltd	ep: Geoff Wilson	96,287
Wawu Divine Hope	Insights Media Ltd	p/d/w: Caden Pearson	28,103
When the River Runs Dry	Elizabeth Bridget May t/as Nora & R.D. Productions	p: Bridget May, d: Rory McLeod, w: Peter Yates	29,140
<b>Total Producer Equity Program</b>			<b>2,348,054</b>
<b>TOTAL DOCUMENTARY</b>			<b>15,139,992</b>

**INDIGENOUS****Indigenous Documentary Development**

<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Fire Country	Brown Cab Productions Pty Ltd	p: John Harvey, d: Jason De Santolo, w: Jason De Santolo, Victor Steffensen	10,000
Incarceration Nation	Bacon Factory Films Pty Ltd	p: Helen Morrison, d/w: Dean Gibson	20,000
Nyurrnyu	Ramu Productions Pty Ltd	p: Brooke Woolcock, Jodie Bell, d: Gary Hamaguchi, w: Gary Hamaguchi, Brooke Woolcock	20,000
Our Law	Pink Pepper Pty Ltd	p: Taryne Laffar, Sam Bodhi Field, w: Taryne Laffar, Sam Bodhi Field, Gary Hamaguchi, Debbie Carmody	27,500
The Casting of Nellie Walker	Daniel Charles King - Sole Trader	d: Daniel Charles King	8,000
The Repatriation Project	Pursekey Productions	p: Michaela Perske, d: Larissa Behrendt, w: Larissa Behrendt, Amala Groom, Joel Bray	28,900
<b>Total Indigenous Documentary Development</b>			<b>114,400</b>

**Indigenous Documentary Production**

<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Alick & Albert	Freshwater Productions Pty Ltd	p/d: Douglas Watkin, Trish Lake	200,000
Dark Emu	Blackfella Films Pty Ltd, Dark Emu Productions Pty Ltd	p: Darren Dale, Belinda Mravicic, Jacob Hickey d: Erica Glynn, w: Bruce Pascoe	660,000
Kindred	Kindred Film Pty Ltd	p: Gillian Moody, Tom Zubrycki, d: Gillian Moody, Adrian Russell Wills, w: Adrian Russell Wills	265,000
Looky Looky Here Comes Cooky	Looky Looky Productions Pty Ltd	p: Danielle MacLean, Anna Grieve, Craig Dow Sainter, Steven Thomas d: Steven McGregor, w: Danielle MacLean	180,000
Maralinga (working title)	Blackfella Films Pty Ltd	p: Darren Dale, d/w: Larissa Behrendt	100,000
<b>Total Indigenous Documentary Production</b>			<b>1,405,000</b>

**Indigenous Feature Development**

<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Barbara and the Camp Dogs	Sweet Country Films Pty Ltd	p: David Jowsey, Greer Simpkin, Vicki Gordon, w: Ursula Yovich, Alana Valentine	35,000
Blood	Brown Cab Productions Pty Ltd	p: John Harvey, d/w: Larissa Behrendt	25,000
Cook 2020 Nga Pouwhenua	Cook 2020 Film Pty Ltd	p: Mitchell Stanley, Toni Stowers, Mia-Marama Henry-Teirney, d: Beck Cole, Chantelle Burgoyne, Tracey Rigney, Dena Curtis, Miki Magasiva, Danielle MacLean, Renae Maihi, Tim Worrall, w: Tracey Rigney, Dena Curtis, Miki Magasiva, Danielle MacLean, Renae Maihi, Tim Worrall, Samuel Paynter	15,700
Cook Nga Pouwhenua	Cook 2020 Film Pty Ltd	p: Mitchell Stanley, Toni Stowers, Mia-Marama Henry-Teirney, d: Beck Cole, Chantelle Burgoyne, Tracey Rigney, Dena Curtis, Miki Magasiva, Danielle MacLean, Renae Maihi, Tim Worrall, w: Tracey Rigney, Dena Curtis, Miki Magasiva, Danielle MacLean, Renae Maihi, Tim Worrall, Samuel Paynter	44,300
Jandamarra	Nagarra Nagarra Films	d: Mitch Torres, w: Mitch Torres, Allan Collins	20,000
Ruby Moonlight	No Coincidence Media Pty Ltd	p: Mitchell Stanley, Toni Stowers, d/w: Beck Cole, ep: Robert Connolly, Robert Patterson	25,000
Sweet Country 2 (working title)	Retroflex Lateral Pty Ltd	p: David Tranter, David Jowsey, Greer Simpkin, w: Steven McGregor	35,000
The Language of Birds	Seymour Films Pty Ltd	p: Charlotte Seymour, d/w: Erica Glynn, ep: Sue Maslin	35,000
The Visitors	Good Thing Productions Company Pty Ltd	p: Tanith Glynn-Maloney, Virginia Whitwell, Nick Batzias, d/w: Dylan River	35,000
The Winter Men	Kalori Productions Pty Ltd	p: Gillian Moody, d/w: Adrian Wills	25,000

Way Back When	Mangrove Films Pty Ltd	p: David Jowsey, Greer Simpkin, w: Nakkiah Lui, Miranda Tapsell, ep: Sophia Zachariou	20,000	
<b>Total Indigenous Feature Development</b>			<b>315,000</b>	
<b>Indigenous Feature Production</b>				
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>	
Cook Nga Pouwhenua	Cook 2020 Film Pty Ltd	p: Mitchell Stanley, Toni Stowers, d: Beck Cole, Dena Curtis, Tracey Rigney, Danielle MacLean, Chantelle Burgoyne, Mario Gaoa, Miki Magasiva, Renae Maihi, Tim Worrall, Richard Curtis, w: Dena Curtis, Sam Paynter, Danielle MacLean, Tracey Rigney, Debra Tiraroa Reweti, Mario Gaoa, Miki Magasiva, Renae Maihi, Tim Worrall, ep: David Jowsey	700,000	
<b>Total Indigenous Feature Production</b>			<b>700,000</b>	
<b>Indigenous TV Drama Development</b>				
<b>Title</b>	<b>Duration</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Hope Springs	6 x 50	Tamarind Tree Pictures Pty Ltd	p: Danielle MacLean, Anna Grieve, Aaron Pedersen, Anna McLeish, Sarah Shaw, d: Steven McGregor, w: Danielle MacLean, Steven McGregor	35,000
Paradise	15 x 30	Bunya Entertainment	p: David Jowsey, Sophia Zachariou, Greer Simpkin, w: Shari Sebbens, Adam Briggs, Meyne Wyatt, Dena Curtis	45,000
Preppers	6 x 30	Porchlight Films Pty Ltd	p: Sylvia Warmer, d: Catriona McKenzie, w: Nakkiah Lui, Gabe Dowrick, ep: Liz Watts	31,307
Seven	8 x 60	Ramu Productions Pty Ltd	p: Jodie Bell, Mitch Torres, w: Mitch Torres, Dot West, Jub Clerc	35,000
Tata Detective	6 x 60	Pink Pepper Pty Ltd	p: Taryne Laffar, Lois Randall, w: Taryne Laffar, Kodie Bedford, Kelli Cross, Beck Cole, Dot West, Steven McGregor	35,000
The Nursery	8 x 30	Inkey Media Pty Ltd	p: Dena Curtis, Mitchell Stanley, w: Dena Curtis	35,000
<b>Total Indigenous TV Drama Development</b>			<b>216,307</b>	
<b>Indigenous TV Drama Production</b>				
<b>Title</b>	<b>Duration</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Preppers	6 x 30	Porchlight Films Pty Ltd	p: Nakkiah Lui, Sylvia Warmer, Liz Watts, d: Catriona McKenzie, w: Nakkiah Lui, Gabe Dowrick, ep: Liz Watts	798,693
Total Control (variation)	6 x 57	BB Productions Pty Ltd, Blackfella Films Pty Ltd	p: Darren Dale, Miranda Dear, d: Rachel Perkins, w: Stuart Page, Kodie Bedford, Angela Betzien, Pip Karmel, Stuart McGregor, ep: Rachel Griffiths	30,000
Total Control season 2	6 x 50	Blackfella Films Pty Ltd	p: Darren Dale, Rachel Griffiths, d: Wayne Blair, w: Larissa Berendht, Nakkiah Lui	2,000,000
<b>Total Indigenous TV Drama Production</b>			<b>2,828,693</b>	
<b>Indigenous Short Drama Initiative - No Ordinary Black</b>				
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>	
Black Kidz	Meyne Wyatt - Sole Trader	d/w: Meyne Wyatt	5,000	
Blackfellas Who Can't Dance	Enoch Lutui Mailangi - Sole Trader	d/w: Enoch Mailangi	5,000	
Finding Jedda	Inkey Media Pty Ltd	p: Dena Curtis, d/w: Tanith Glynn-Maloney	5,000	
Mudskipper (working title)	Brown Cab Productions Pty Ltd	d: John Harvey, w: John Harvey, Walter Waia	5,000	
Shiny One	Sandover Films Pty Ltd	p: Penny McDonald, d/w: Viviana Petyarre	5,000	
The Lost Crystal of Jessica's Room	Ramu Productions Pty Ltd	p: Jodie Bell, d/w: Gary Hamaguchi	5,000	
The Stockman	Rhianna Malezer - Sole Trader	p: Jill Robinson, d/w: Rhianna Malezer	5,000	

What you should do when it's Dark inside	Daniel Charles King - Sole Trader	d/w: Daniel Charles King	5,000
<b>Total Indigenous Short Drama Initiative – No Ordinary Black</b>			<b>40,000</b>
<b>Indigenous Sector Development</b>			
<b>TV Drama - Indigenous</b>			
<b>Project</b>	<b>Applicant</b>		<b>Amount</b>
The Heights season 2	Matchbox Productions Pty Ltd		200,000
<b>TV Drama - Indigenous</b>			<b>200,000</b>
<b>Event Partnership – Indigenous</b>			
<b>Project</b>	<b>Event</b>		<b>Amount</b>
First Nations Showcase	Sydney Film Festival		20,000
<b>Total Event Partnership – Indigenous</b>			<b>20,000</b>
<b>Indigenous Practitioner Support</b>			
<b>Indigenous Internships</b>			
<b>Participant</b>	<b>Applicant</b>		<b>Amount</b>
Matthew Webb Internship	BAZMARK		9,000
<b>Total Indigenous Internships</b>			<b>9,000</b>
<b>Indigenous Travel Support</b>			
<b>Festivals and Awards</b>			
<b>Applicant</b>	<b>Event</b>		<b>Amount</b>
Bjorn Stewart	ImagineNative Film Festival		5,000
Clarence Ryan	2019 International Emmy® Awards		6,000
Daniel King	ImagineNative Film Festival		2,000
Darren Dale, Rachel Perkins, Deborah Mailman	Toronto International Film Festival		18,000
Dean Gibson	ImagineNative Film Festival		2,880
Dylan River	50th Tampere Film Festival		6,000
Freda Glynn	CONVERGE National Conference		3,000
John Harvey	50th Tampere Film Festival		4,960
Mitchell Stanley	Screen Forever 2019		3,000
Patricia Morton-Thomas	Content London		6,000
Stan Grant	Toronto International Film Festival		6,000
Tarneen Onus, Paul Gorrie	ImagineNative Film Festival		2,500
Warwick Thornton, Wayne Blair	Berlin International Film Festival		12,000
<b>Total Indigenous Travel Support</b>			<b>77,340</b>
<b>Indigenous - Special Industry Assistance</b>			
<b>Description</b>			<b>Amount</b>
Cook 2020: Our Right of Reply Workshop			59,446
Indigenous Feature Lab			34,350
Indigenous Producer Program			180,731
Indigenous Screen Roadshow			8,140
LA Indigenous Initiative - Bunya			40,000
No Ordinary Black Workshop 1			34,476
<b>Total Indigenous - Special Industry Assistance</b>			<b>357,144</b>
<b>TOTAL INDIGENOUS</b>			<b>6,282,884</b>

FESTIVALS & INDUSTRY PARTNERSHIPS			
<b>Australian Festivals, Special Events &amp; Conferences</b>			
Event	Applicant		Amount
Screen Makers Conference and Pitching Market	Media Resource Centre Inc		50,000
Tropfest Triennial Funding (variation)	Tropfest Australia Ltd		45,000
Winda Film Festival	University of Technology Sydney		30,000
XR:WA	Revelation Perth International Film Festival Inc		15,000
<b>Total Australian Festivals, Special Events &amp; Conferences</b>			<b>140,000</b>
<b>International Marketing - Festival &amp; Awards</b>			
Event	Project	Applicant	Amount
Awards Campaign	Buoyancy	Buoyancy Productions Pty Ltd	3,100
Awards Campaign	Buoyancy	Causeway Films HQ Pty Ltd	23,153
ACE Award	Dancing the Invisible	Australian Film Editing	5,000
Berlin International Film Festival	H is for Happiness	Happiness Film Productions Pty Ltd	19,000
Berlin International Film Festival	Girl and Body	Boobook Media Pty Ltd	5,570
Berlin International Film Festival	Grevillea	Christopher Bruno Luscri - Sole Trader	6,350
Berlin International Film Festival	The Flame	Nicholas Waterman - Sole Trader	5,975
Berlin International Film Festival	Mystery Road series 2	Bunya Productions Pty Ltd	20,000
Berlin International Film Festival	High Ground	Bunya Productions Pty Ltd	20,000
Berlin International Film Festival	Stateless	Stateless Productions Pty Ltd	20,000
Berlin International Film Festival	Elders	Typecast Pty Ltd	2,000
Busan International Film Festival	Measure for Measure	Toothless Pictures Pty Ltd	6,750
Canneseries	Deadhouse Dark	Deadhouse Films Pty Ltd	5,000
International Emmy® Awards	Wrong Kind of Black	Princess Pictures Pty Ltd	5,000
Hot Docs International Documentary Festival, Toronto	ecosphere - An immersive nature series	Phoria Pty Ltd	7,500
Palm Springs International Film Festival	Miss Fisher & the Crypt of Tears	Every Cloud Productions Pty Ltd	14,000
Sundance Film Festival	Relic	Carver Films Pty Ltd	14,850
Sundance Film Festival	Backpedal	Dani Pearce - Sole Trader	3,000
Toronto International Film Festival	Hearts and Bones	Night Kitchen Productions Pty Ltd	16,500
Toronto International Film Festival	The Australian Dream	Good Thing Productions Company Pty Ltd	20,000
Toronto International Film Festival	True History of the Kelly Gang	Porchlight Films Pty Ltd	20,000
Toronto International Film Festival	I Am Woman	Goalpost Pictures Australia Pty Ltd	19,972
Toronto International Film Festival	Dirt Music	Aquarius Films Pty Ltd	12,352
Toronto International Film Festival	Black Bitch	Blackfella Films Pty Ltd	8,000
Tribeca Film Festival	Television Event	Television Event Pty Ltd	8,000
Venice International Film Festival	Passenger	Film Camp Pty Ltd	10,000
Venice International Film Festival	The Diver	J.K Helmer & M.J Leonard	10,000
Venice International Film Festival	Babyteeth	Whitefalk Films Pty Ltd	18,698
Venice International Film Festival	Porton Down	Callum Cooper - Sole Trader	10,000
<b>Total International Marketing - Festivals &amp; Awards</b>			<b>339,770</b>
<b>Industry Partnerships</b>			
Title	Applicant		Amount
Screen Industry Safety Code	Screen Producers Association Of Australia		15,000
<b>Total Industry Partnerships</b>			<b>15,000</b>
<b>Industry Partnerships - Key Guilds</b>			
Title	Applicant		Amount
ADG Triennial Yr 3 of 3	Australian Directors' Guild		60,000
AWG Triennial Yr 3 of 3	Australian Writers' Guild		60,000
SPA Triennial Yr 3 of 3	Screen Producers Australia		114,000
<b>Total Festivals &amp; Industry Partnerships - Key Guilds</b>			<b>234,000</b>

Festivals & Industry Partnerships – Special Industry Assistance	
Description	Amount
DFAT	26,355
International Festivals Visitor Program	11,118
Strategic Projects International	285,046
<b>Total Festivals &amp; Industry Partnerships – Special Industry Assistance</b>	<b>322,519</b>
<b>TOTAL FESTIVALS &amp; INDUSTRY PARTNERSHIPS</b>	<b>1,051,289</b>
STRATEGIC POLICY AND INDUSTRY INSIGHTS	
SPII - Special Industry Assistance	
Description	Amount
Cultural Economic Survey	411,417
<b>Total SPII - Special Industry Assistance</b>	<b>411,417</b>



Babyteeth





Hardball

## Appendix 4

# Awards

This is a 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.

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.

Documentaries – Features		
<i>2040</i>	Australian Academy of Cinema and Television Arts	Best Original Music Score in a Documentary
<i>Ghosthunter</i>	AWGIE Awards	Best Documentary - Public Broadcast or Exhibition
<i>In My Blood It Runs</i>	Melbourne International Film Festival	MIFF 2019 Top 10 Feature Documentaries - Audience Award - 8th
<i>Martha: A Picture Story</i>	Melbourne International Film Festival	MIFF 2019 Top 10 Feature Documentaries - Audience Award - 6th
<i>Mystify: Michael Hutchence</i>	BFI London Film Festival	Nominated for The Grierson Award - Documentary Competition
<i>No Time For Quiet</i>	Melbourne International Film Festival	MIFF 2019 Top 10 Feature Documentaries - Audience Award - 4th
<i>The Australian Dream</i>	Asia Pacific Screen Awards Australian Academy of Cinema and Television Arts Melbourne International Film Festival	Nominated for Best Documentary Feature Film Best Documentary MIFF 2019 Top 10 Feature Documentaries - Audience Award - 1st
Documentaries – Series		
<i>100 Days to Victory</i>	Australian Academy of Cinema and Television Arts	Best Sound in a Documentary
<i>Magical Land of Oz</i>	Australian Academy of Cinema and Television Arts	Best Cinematography in a Documentary
Documentaries – Shorts		
<i>Bright Lights: The Perils of the Pokies</i>	St Kilda Film Festival	Best Achievement in Sound Post Productions
<i>Lost Rambos</i>	Melbourne International Film Festival	RMIT University Award for Best Documentary Short Film

Drama – Features		
<i>Babyteeth</i>	Venice International Film Festival	Marcello Mastroianni Award for Best Young Actor or Actress - Toby Wallace
	BFI London Film Festival	Nominated for The Sutherland Award - First Feature Competition
<i>Buoyancy</i>	Melbourne International Film Festival	MIFF 2019 Top 10 Narrative Feature Films - Audience Award - 5th
	Asia Pacific Screen Awards	Best Youth Feature Film
	Australian Academy of Cinema and Television Arts	Best Indie Film Presented by Event Cinemas
<i>Danger Close: The Battle of Long Tan</i>	Australian Academy of Cinema and Television Arts	Best Sound
<i>GO!</i>	CinefestOZ	Nominated for CinefestOZ Film Prize
<i>His for Happiness</i>	Melbourne International Film Festival	MIFF 2019 Top 10 Narrative Feature Films - Audience Award - 2nd
	CinefestOZ	CinefestOZ Film Prize
	Berlin International Film Festival	Special Mention, Generation KPlus - Crystal Bear for the Best Film
<i>Hearts and Bones</i>	Melbourne International Film Festival	MIFF 2019 Top 10 Narrative Feature Films - Audience Award - 10th
	CinefestOZ	Nominated for CinefestOZ Film Prize
<i>Hotel Mumbai</i>	Australian Academy of Cinema and Television Arts	Best Editing
<i>Judy &amp; Punch</i>	Sitges International Fantasy and Horror Film Festival	Best Screenplay - Mirrah Foulkes
	CinefestOZ	Nominated for CinefestOZ Film Prize
	Australian Academy Cinema Television Arts	Best Lead Actor - Damon Herriman
		Best Original Score
<i>Measure for Measure</i>	CinefestOZ	Nominated for CinefestOZ Film Prize
<i>The Nightingale</i>	Australian Academy of Cinema and Television Arts	Best Direction - Jennifer Kent
		Best Screenplay - Jennifer Kent
		Best Film Presented by Foxtel
		Best Lead Actress - Aisling Franciosi
		Best Supporting Actress - Magnolia Maymuru
		Best Casting
<i>True History of the Kelly Gang</i>	AWGIE Awards	Feature Film - Adaptation
Drama – Mini-Series		
<i>Fighting Season</i>	Australian Academy of Cinema and Television Arts	Subscription Television Award for Best Male New Talent - Chris Alosio
<i>Lambs of God</i>	Australian Academy of Cinema and Television Arts	Subscription Television Award for Best Female New Talent - Asha Boswarva
		Best Direction in a Television Drama or Comedy - Jeffery Walker
		Best Telefeature or Mini Series
		Best Cinematography in Television
		Best Hair and Makeup
		Best Production Design in Television
		Best Original Score in Television
		Best Sound in Television
Best Costume Design in Television		
<i>Safe Harbour</i>	International Emmy® Awards	TV Movie/Mini-series
<i>The Hunting</i>	Australian Academy of Cinema and Television Arts	Best Guest or Supporting Actor in a Television Drama - Richard Roxburgh
		Best Screenplay in Television
<i>Total Control</i>	Australian Academy of Cinema and Television Arts	Best Drama Series
		Best Leading Actress in a Television Drama - Deborah Mailman
		Best Guest or Supporting Actress in a Television Drama - Rachel Griffiths

**Drama – Online**

<i>Wrong Kind of Black</i>	International Emmy® Awards	Nominated for Short-Form Series
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**Drama – Series**

<i>Bluey</i> series 1	Australian Academy of Cinema and Television Arts International Emmy® Kids Awards	Best Children's Program Kids: Preschool category
<i>Mustangs FC</i> series 1	AWGIE Awards	Children's Television - C Classification
<i>Orange Is the New Brown</i>	AWGIE Awards	Comedy – Sketch or Light Entertainment
<i>Robbie Hood</i>	Australian Academy of Cinema and Television Arts	Best Online Drama or Comedy
<i>Sheilas</i>	AWGIE Awards	Web series
<i>The Letdown</i>	Australian Academy of Cinema and Television Arts	Best Comedy Program Best Performance in a Television Comedy - Alison Bell
<i>Upright</i>	AWGIE Awards	Comedy - Situation or Narrative

**Drama – Short**

<i>Rebooted</i>	Flickerfest Pty Ltd St Kilda Film Festival	Yoram Gross Award for Best Australian Short Animation Craft Award Best Animation Best Achievement in Editing
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**QUICK FACTS:**

The Program Operations team processed 2077 funding applications of which 518 were successful.

*Magical Land of Oz*

# Producer Offset and Co-production statistics

<b>Producer Offset Certification</b>			
<b>Certificates issued in 2019/20</b>			
	<b>Provisional</b>	<b>Final</b>	
	<b>Number</b>	<b>Number</b>	<b>Offset value (\$m)</b>
Features	52	55	105.52
Non-feature documentaries	49	46	18.36
TV and other	30	50	72.04
<b>Total</b>	<b>131</b>	<b>151</b>	<b>195.92</b>
<b>Certificates issued in 2018/19</b>			
	<b>Provisional</b>	<b>Final</b>	
	<b>Number</b>	<b>Number</b>	<b>Offset value (\$m)</b>
Features	60	49	132.88
Non-feature documentaries	38	73	26.03
TV and other	40	42	48.78
<b>Total</b>	<b>138</b>	<b>164</b>	<b>207.69</b>

Co-production Approvals		
Six provisional approvals were granted by Screen Australia during 2019/20.		
Title	Format	Co-production partner
<i>The Science of Success</i>	Documentary	Canada
<i>Outback Dragon</i>	Feature Film	China
<i>Maya the Bee 3 - The Golden Orb</i>	Feature Film Animation	Germany
<i>Mia &amp; Me</i>	Feature Film Animation	Germany
<i>Nude Tuesday</i>	Feature Film	New Zealand
<i>The Power of the Dog</i>	Feature Film	New Zealand
Nine final approvals were issued, as follows:		
Title	Format	Co-production partner
<i>100 Days to Victory</i> season 1	Documentary	Canada
<i>The Deep</i> season 3	Season of a series, Animation	Canada
<i>The Longest Shot</i>	Feature Film	China
<i>The Whistleblower</i>	Feature Film	China
<i>Animals</i>	Feature Film	Ireland
<i>Drop Dead Weird</i> season 2	Season of a series	Ireland
<i>Drain the Oceans</i>	Documentary	United Kingdom & Northern Ireland
<i>Dirt Music</i>	Feature Film	United Kingdom & Northern Ireland
<i>The Australian Dream</i>	Feature Film Documentary	United Kingdom & Northern Ireland



## INDEPENDENT AUDITOR'S REPORT

### To the Minister for Communications, Cyber Safety and the Arts

#### Opinion

In my opinion, the financial statements of Screen Australia (the Entity) for the year ended 30 June 2020:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements 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 2020 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 2020 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 Chair of 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 – Reduced Disclosure Requirements and the rules made under the Act. The Chair of the Board is also responsible for such internal control as the Chair of the Board 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 Chair of 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 Chair of 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

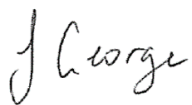
My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that 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



Jodi George  
Executive Director  
Delegate of the Auditor-General

Canberra  
25 August 2020

Screen Australia  
**Financial Statements**

for the year ended 30 June 2020

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

In our opinion, the attached financial statements for the year ended 30 June 2020 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

24 August 2020



**Graeme Mason**

Chief Executive Officer

24 August 2020



**Richard Nankivell**

Chief Financial Officer

24 August 2020

# Screen Australia Statement of Comprehensive Income

for the period ended 30 June 2020

	Notes	2020 \$'000	2019 \$'000	Original Budget \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	12,740	12,016	12,990
Suppliers	1.1B	5,765	6,876	7,722
Grants	1.1C	35,345	31,928	31,050
Depreciation and amortisation	2.2A	2,079	907	900
Finance costs	1.1D	59	6	4
Impairment loss allowance on financial instruments	1.1E	3,752	708	800
Write-down and impairment of other assets	1.1F	34,942	39,075	36,150
Losses from assets sales	1.1G	200	-	-
<b>Total expenses</b>		<b>94,882</b>	<b>91,516</b>	<b>89,616</b>
<b>Own-source income</b>				
<b>Own-source revenue</b>				
Revenue from contracts with customers	1.2A	158	187	190
Interest	1.2B	1,509	2,060	2,175
Other revenue	1.2C	6,593	5,494	4,545
<b>Total own-source revenue</b>		<b>8,260</b>	<b>7,741</b>	<b>6,910</b>
<b>Gains</b>				
Reversal of write-downs and impairment	1.2D	1,890	1,992	921
<b>Total gains</b>		<b>1,890</b>	<b>1,992</b>	<b>921</b>
<b>Total own-source income</b>		<b>10,150</b>	<b>9,733</b>	<b>7,831</b>
<b>Net (cost of)</b>				
Revenue from Government	1.2E	81,785	81,789	81,785
<b>Surplus/(Deficit)</b>		<b>(2,947)</b>	<b>6</b>	<b>-</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Total other comprehensive income</b>		<b>-</b>	<b>-</b>	<b>-</b>
<b>Total comprehensive income/(loss)</b>		<b>(2,947)</b>	<b>6</b>	<b>-</b>

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

# Screen Australia

## Statement of Financial Position

as at 30 June 2020

	Notes	2020 \$'000	2019 \$'000	Original Budget \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	2.1A	19,102	9,399	20,211
Trade and other receivables	2.1B	1,142	2,834	1,336
Other investments	2.1C	55,200	48,541	51,137
<b>Total financial assets</b>		<b>75,444</b>	60,774	72,684
<b>Non-financial assets</b>				
Buildings <sup>1</sup>	2.2A	5,493	1,593	1,613
Plant and equipment	2.2A	695	949	1,631
Computer software	2.2A	162	399	373
On-screen investments	2.2B	-	-	-
Other non-financial assets	2.2C	238	487	610
<b>Total non-financial assets</b>		<b>6,588</b>	3,428	4,227
<b>Total assets</b>		<b>82,032</b>	64,202	76,911
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	441	258	275
Other payables	2.3B	466	1,579	1,867
<b>Total payables</b>		<b>907</b>	1,837	2,142
<b>Interest bearing liabilities</b>				
Leases	2.4A	5,219	-	-
<b>Total interest bearing liabilities</b>		<b>5,219</b>	-	-
<b>Provisions</b>				
Employee provisions	3.1A	2,494	2,204	2,059
Other provisions	2.5A	59,296	42,412	54,967
<b>Total provisions</b>		<b>61,790</b>	44,616	57,026
<b>Total liabilities</b>		<b>67,916</b>	46,453	59,168
<b>Net assets</b>		<b>14,116</b>	17,749	17,743
<b>EQUITY</b>				
Contributed equity		9,505	9,505	9,505
Reserves		45	45	45
Retained surplus		4,566	8,199	8,193
<b>Total equity</b>		<b>14,116</b>	17,749	17,743

The above statement should be read in conjunction with the accompanying notes.  
<sup>1</sup> Right-of-use assets are included in Buildings.

# Screen Australia Statement of Changes in Equity

for the period ended 30 June 2020

	2020 \$'000	2019 \$'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	8,199	8,193	8,193
Adjustment on initial application of AASB 16	(686)	-	-
<b>Adjusted opening balance</b>	<b>7,513</b>	8,193	8,193
<b>Comprehensive income</b>			
Surplus/(Deficit) for the period	(2,947)	6	-
<b>Total comprehensive income</b>	<b>(2,947)</b>	6	-
<b>Closing balance as at 30 June</b>	<b>4,566</b>	8,199	8,193
<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	17,749	17,743	17,743
Adjustment for changes in accounting policies	(686)	-	-
<b>Adjusted opening balance</b>	<b>17,063</b>	17,743	17,743
<b>Comprehensive income</b>			
Surplus/(Deficit) for the period	(2,947)	6	-
<b>Total comprehensive income</b>	<b>(2,947)</b>	6	-
<b>Closing balance as at 30 June</b>	<b>14,116</b>	17,749	17,743

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

# Screen Australia

## Cash Flow Statement

for the period ended 30 June 2020

	Notes	2020 \$'000	2019 \$'000	Original Budget \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Appropriations		11,331	11,335	11,331
Receipts from Government		70,454	70,454	70,454
Sale of goods and rendering of services		168	271	109
Interest		1,286	2,033	2,175
Royalties on screen investments		6,115	5,083	4,772
GST received		5,604	8,855	7,500
Other		660	194	-
<b>Total cash received</b>		<b>95,618</b>	<b>98,225</b>	<b>96,341</b>
<b>Cash used</b>				
Employees		12,334	11,980	12,895
Suppliers		5,829	7,695	9,701
Grants		33,366	36,514	34,167
Other		2,369	5,083	3,747
<b>Total cash used</b>		<b>53,898</b>	<b>61,272</b>	<b>60,510</b>
<b>Net cash from operating activities</b>		<b>41,720</b>	<b>36,953</b>	<b>35,831</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Proceeds from sales of property, plant and equipment		4	2	-
Loans - screen industry assistance		652	1,372	938
Proceeds from sales of financial instruments		165,641	172,739	180,000
<b>Total cash received</b>		<b>166,297</b>	<b>174,113</b>	<b>180,938</b>
<b>Cash used</b>				
Purchase of property, plant and equipment		875	233	900
Purchase of financial instruments		172,300	168,658	178,970
Investments - screen industry assistance		22,435	50,420	36,150
Loans - screen industry assistance		1,125	2,567	700
Other		-	-	49
<b>Total cash used</b>		<b>196,735</b>	<b>221,878</b>	<b>216,769</b>
<b>Net cash used by investing activities</b>		<b>(30,438)</b>	<b>(47,765)</b>	<b>(35,831)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash used</b>				
Principal payments of lease liabilities		1,579	-	-
<b>Total cash used</b>		<b>1,579</b>	<b>-</b>	<b>-</b>
<b>Net cash used by financing activities</b>		<b>(1,579)</b>	<b>-</b>	<b>-</b>
<b>Net increase/(decrease) in cash held</b>		<b>9,703</b>	<b>(10,812)</b>	<b>-</b>
Cash and cash equivalents at the beginning of the reporting period		9,399	20,211	20,211
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>19,102</b>	<b>9,399</b>	<b>20,211</b>

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

# Screen Australia Budget Variances Commentary

## STATEMENT OF COMPREHENSIVE INCOME

### EXPENDITURE

#### Suppliers

As a result of the application / implementation of *AASB16 Leases*, office rent which was previously recognised as a supplier cost in the financial statements is now recognised as a right-of-use asset and lease liability, and depreciated over the life of the asset. In addition, numerous operational projects and activities including attendance at overseas and domestic festivals, markets and events were curtailed as a result of COVID-19, with the funds redirected to support the screen industry.

#### Grants / Write-down and impairment of assets

Screen Australia received additional revenue throughout the year and made savings in operational expenditure. This allowed Screen Australia to fund additional screen projects, and recognise additional expenditure in accordance with notes 1.1C and 2.2B.

#### Depreciation

As a result of the application / implementation of *AASB16 Leases*, office rents which were previously recognised as a supplier cost in the financial statements is now recognised as a right-of-use asset and lease liability, and depreciated over the life of the asset.

#### Impairment loss on financial instruments

As a result of COVID-19, Screen Australia increased its impairment losses on financial instruments (loans and provision for doubtful debts) to reflect the non-collectability of loans / debts due. Approval for a \$2.98 million operating deficit was received from Government.

#### Losses on sale of assets

Screen Australia recognised a loss on disposal of assets on the decommissioning of the FMS portal following the move to a new funding platform and the replacement of flooring in the Sydney office due to WHS issues.

### INCOME

#### Interest

Screen Australia received less interest on investments than budgeted due to the historically low interest rates during the year.

#### Other revenue

Screen Australia received additional recoupment and corporate sponsorship than originally budgeted.

#### Reversal of write-downs and impairment

Screen Australia was repaid more development funding and accrued more loans repayments than originally budgeted.

### SURPLUS/DEFICIT

Screen Australia received approval for a \$2.98 million operating deficit due to the impacts of COVID-19.

## 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. This has been impacted by COVID-19.

#### Property plant & equipment

As a result of the application / implementation of *AASB16 Leases*, Screen Australia now recognises its "right of use" of its Sydney and Melbourne offices as an asset in the financial statements, the liability applicable under contract for the leases of its Sydney and Melbourne offices.

#### Other non-financial assets

The level of prepayments varies from year to year depending upon supplier payment terms of invoices received.

### LIABILITIES

#### Suppliers

Screen Australia makes supplier payments on a weekly basis. The balance depends upon the timing and payment terms of invoices received.

#### Other payables

As part of the application / implementation of *AASB16 Leases*, lease incentives have been eliminated in the financial statements with the net office lease liability now recorded as interest bearing liabilities - Leases.

#### Interest bearing liabilities - Leases

As a result of the application / implementation of *AASB16 Leases*, Screen Australia now recognises in the financial statements, the liability applicable under contract for the leases of its Sydney and Melbourne offices.

#### Provisions

Screen Australia actively manages staff leave entitlements to minimise employee entitlements. This has been impacted by COVID-19.

#### 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. This has been impacted by COVID-19.

### EQUITY

Total equity has reduced as a result of the Government's approval for Screen Australia to run a \$2.98 million operating deficit for the year and the adjustment on initial application / implementation of *AASB16 Leases*.

## STATEMENT OF EQUITY

### Retained earnings / Total equity

Total equity has reduced as a result of the Government's approval for Screen Australia to run a \$2.98 million operating deficit for the year and the adjustment on initial application / implementation of *AASB16 Leases*.

## CASH FLOW STATEMENT

### OPERATING ACTIVITIES

#### Cash Received

#### Interest

Screen Australia received less interest on investments than budgeted due to the historically low interest rates during the year.

#### Royalties from screen investments

Screen Australia received additional recoupment revenue than additionally budgeted.

#### Net GST received

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. This has been impacted by COVID-19.

In addition, numerous operational projects and activities including attendance at overseas and domestic festivals, markets and events were curtailed as a result of COVID-19, with the funds redirected to support the screen industry.

#### Other

During the year Screen Australia jointly funded several projects with its screen industry partners. The amount of revenue received year-to-year fluctuates, and is contingent on the agreement of suitable projects.

#### Cash Used

#### Suppliers

As a result of the application / implementation of *AASB16 Leases*, office rent which was previously recognised as a supplier cost in the financial statements is now recognised as a right-of-use asset and lease liability, and depreciated over the life of the asset. In addition, numerous operational projects and activities including attendance at overseas and domestic festivals, markets and events were curtailed as a result of COVID-19.

#### Grants / Investments – screen industry assistance / Cash used other

The split between grant and investment funding is dependent on the total amount being funded. Grants are recognised for amounts of \$500,000 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. This has been impacted by COVID-19.

### INVESTING ACTIVITIES

#### Cash Received / Cash Used

#### Loans - screen industry assistance

As a result of COVID-19, Screen Australia was repaid less loans than originally budgeted.

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

During the year, Screen Australia placed term deposits for a longer term than budgeted. This resulted in a reduction to the proceeds from sales of financial instruments and an equivalent reduction to the purchase of financial instruments.

#### Loans – screen industry assistance

Screen Australia contracted a higher value of loans than originally budgeted.

#### Principal payments of lease liabilities

As a result of the application / implementation of *AASB16 Leases*, office rent is no-longer recognised as a payment to supplier in the cash flow statement, but is recognised as a principal repayment of lease liability.

# Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2020

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### 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 programmes is dependent on Government policy and on continuing funding by Parliament for Screen Australia's administration and programmes.

#### 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 – Reduced Disclosure Requirements 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

No accounting standard has been adopted earlier than the application date as stated in the standard.

The following new standard was issued prior to the signing of the statement by the accountable authority and Chief Financial Officer, was applicable to the current reporting period and had a material effect on Screen Australia's financial statements:

Standard / Interpretation	Nature of change in accounting policy, transitional provisions <sup>1</sup> , and adjustment to financial statements
AASB 16 Leases	<p>AASB 16 Leases became effective on 1 July 2019.</p> <p>This new standard has replaced AASB 117 Leases, Interpretation 4 Determining whether an Arrangement contains a Lease, Interpretation 115 Operating Leases - Incentives and Interpretation 127 Evaluating the Substance of Transactions Involving the Legal Form of a Lease.</p> <p>AASB 16 provides a single lessee accounting model, requiring the recognition of assets and liabilities for all leases, together with options to exclude leases where the lease term is 12 months or less, or where the underlying asset is of low value. AASB 16 substantially carries forward the lessor accounting in AASB 117, with the distinction between operating leases and finance leases being retained. The details of the changes in accounting policies, transitional provisions and adjustments are disclosed below and in the relevant notes to the financial statements.</p>

<sup>1</sup> When transitional provisions apply, all changes in accounting policy are made in accordance with their respective transitional provisions.

All other new/revised/amending standards and/or interpretations that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect, and are not expected to have a future material effect, on Screen Australia's financial statements.

#### Application of AASB 16 Leases

Screen Australia adopted AASB 16 using the modified retrospective approach, under which the cumulative effect of initial application is recognised in retained earnings at 1 July 2019. Accordingly, the comparative information presented for 2019 is not restated, that is, it is presented as previously reported under AASB 117 and related interpretations.

Screen Australia elected to apply the practical expedient to not reassess whether a contract is, or contains a lease at the date of initial application. Contracts entered into before the transition date that were not identified as leases under AASB 117 were not reassessed. The definition of a lease under AASB 16 was applied only to contracts entered into or changed on or after 1 July 2019.

AASB 16 provides for certain optional practical expedients, including those related to the initial adoption of the standard. Screen Australia applied the following practical expedients when applying AASB 16 to leases previously classified as operating leases under AASB 117:

- Apply a single discount rate to a portfolio of leases with reasonably similar characteristics;
- Exclude initial direct costs from the measurement of right-of-use assets at the date of initial application for leases where the right-of-use asset was determined as if AASB 16 had been applied since the commencement date;
- Reliance on previous assessments on whether leases are onerous as opposed to preparing an impairment review under AASB 136 Impairment of assets as at the date of initial application; and
- Applied the exemption not to recognise right-of-use assets and liabilities for leases with less than 12 months of lease term remaining as of the date of initial application.

As a lessee, Screen Australia previously classified leases as operating or finance leases based on its assessment of whether the lease transferred substantially all of the risks and rewards of ownership. Under AASB 16, Screen Australia recognises right-of-use assets and lease liabilities for most leases. However, Screen Australia has elected not to recognise right-of-use assets and lease liabilities for one short-term lease with a lease term of 12 months or less.

On adoption of AASB 16, Screen Australia recognised right-of-use assets and lease liabilities in relation to leases of office space, which had previously been classified as operating leases.

The lease liabilities were measured at the present value of the remaining lease payments, discounted using Screen Australia's incremental borrowing rate as at 1 July 2019. Screen Australia's incremental borrowing rate is the rate at which a similar borrowing could be obtained from an independent creditor under comparable terms and conditions. The weighted-average rate applied was 0.9%.

The right-of-use assets were measured as follows:

- Office space: measured at an amount equal to the lease liability, adjusted by the amount of any prepaid or accrued lease payments.

#### Impact on transition

On transition to AASB 16, Screen Australia recognised additional right-of-use assets and additional lease liabilities, recognising the difference in retained earnings. The impact on transition is summarised below:

Departmental	1/07/2019 \$'000
Right-of-use assets - property, plant and equipment	4,709
Lease liabilities	5,395
Retained earnings	686

The following table reconciles the Departmental minimum lease commitments disclosed in Screen Australia's 30 June 2019 annual financial statements to the amount of lease liabilities recognised on 1 July 2019:

	1/07/2019 \$'000
Minimum operating lease commitment at 30 June 2019	6,596
Less: GST and lease liabilities as at 30 June 19	(1,831)
Plus: effect of extension options reasonably certain to be exercised	770
<b>Undiscounted lease payments</b>	<b>5,535</b>
Less: effect of discounting using the incremental borrowing rate as at the date of initial application	(140)
<b>Lease liabilities recognised at 1 July 2019</b>	<b>5,395</b>

All other new/revised/amending standards and/or interpretations that were issued prior to the sign-off date and are applicable to future reporting period(s) are not expected to have a future material impact on Screen Australia's financial statements.

#### 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.



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**NOTE 1: FINANCIAL PERFORMANCE**

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This section analyses the financial performance of Screen Australia for the year ended 2020.

**1.1 Expenses**

	<b>2020</b>	2019
	<b>\$'000</b>	\$'000
<b>1.1A: Employee benefits</b>		
Wages and salaries	9,873	9,295
Superannuation		
Defined contribution plans	1,377	1,335
Defined benefit plans	215	187
Leave and other entitlements	1,137	1,196
Separation and redundancies	138	3
<b>Total employee benefits</b>	<b>12,740</b>	12,016

**Accounting Policy**

Accounting policies for employee related expenses is contained in the People and relationships section 3.1.

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

Consultants	483	307
Assessor fees	240	218
Contractors	850	589
Travel	774	982
Screenings and hospitality	321	806
Office and communications	1,226	1,326
Other property and utilities	304	297
Other	1,522	1,273

**Total goods and services supplied or rendered**

**5,720**      5,798

## Goods supplied

213      364

## Services rendered

5,507      5,434

**Total goods and services supplied or rendered**

**5,720**      5,798

**Other suppliers**

## Workers compensation expenses

44      56

Operating lease rentals<sup>1</sup>

-      1,022

## Short-term leases

1      -

**Total other suppliers**

**45**      1,078

**Total suppliers**

**5,765**      6,876

1. Screen Australia has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.

Screen Australia has short-term lease commitments of \$15,268 as at 30 June 2020.

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

**Accounting Policy**Short-term leases and leases of low-value assets

Screen Australia has elected not to recognise right-of-use assets and lease liabilities for short-term leases of assets that have a lease term of 12 months or less, and leases of low-value assets (less than \$10,000). Screen Australia recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

	2020 \$'000	2019 \$'000
<b>1.1C: Grants</b>		
Australian Government entities (related parties)	420	-
State and Territory Governments	-	260
Non Government organisations	34,925	31,668
<b>Total grants</b>	<b>35,345</b>	<b>31,928</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 <sup>1</sup>	53	-
Other interest payments	6	6
<b>Total finance costs</b>	<b>59</b>	<b>6</b>

<sup>1</sup> Screen Australia has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117. The above lease disclosures should be read in conjunction with the accompanying notes 1.1B, 2.2 and 2.4A.

#### Accounting Policy

All borrowing costs are expensed as incurred.

#### 1.1E: Impairment Loss Allowance on Financial Instruments

Impairment on trade and other receivables	1,715	38
Impairment on loans	2,037	670
<b>Total write-down and impairment of assets</b>	<b>3,752</b>	<b>708</b>

As a result of COVID-19, Screen Australia increased its impairment losses on financial instruments to reflect the non-collectability of loans and other debts due. This included a gap loan provided for a significant screen project to ensure its completion. Screen Australia was to be repaid in an accelerated position. However, with the advent of COVID-19, repayment is now highly unlikely. The accounting policy and significant judgements are included in note 2.1B.

#### 1.1F: Write-Down and Impairment of other assets

Screen equity investments	34,942	39,075
<b>Total write-down and impairment of other assets</b>	<b>34,942</b>	<b>39,075</b>

#### Accounting Policy

Due to the financial risk profile of screen investments, Screen Australia has historically made substantial losses and for this reason, their fair value on initial recognition is considered to be nil. 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 screen investments 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.

#### 1.1G: Losses from asset sales

Sale of Assets		
Buildings	119	-
Plant and equipment	4	-
Computer software	77	-
<b>Total losses from asset sales</b>	<b>200</b>	<b>-</b>

#### Accounting Policy

##### Sale of Assets

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

**1.2 Own-Source Revenue and Gains**

	<b>2020</b>	2019
	<b>\$'000</b>	\$'000
<b>Own-source revenue</b>		
<b>1.2A: Revenue from contracts with customers</b>		
Rendering of services	158	187
<b>Total revenue from contracts with customers</b>	<b>158</b>	187

**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.

**1.2B: Interest**

Loans	246	144
Deposits	1,263	1,916
<b>Total interest</b>	<b>1,509</b>	2,060

**Accounting Policy**

Interest revenue is recognised using the effective interest method.

**1.2C: Other revenue**

Royalties - screen production investments	5,983	4,919
Other	610	575
<b>Total other revenue</b>	<b>6,593</b>	5,494

**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	<b>1,281</b>	1,350
Repayment of development funding	<b>609</b>	642
<b>Total reversals of previous asset write-downs and impairments</b>	<b>1,890</b>	1,992

**1.2E: Revenue from Government**

Department of Infrastructure, Transport, Regional Development and Communications - Grant Funding	<b>70,454</b>	70,454
Department of Infrastructure, Transport, Regional Development and Communications - Supply and Appropriation Acts	<b>11,331</b>	11,335
<b>Total revenue from Government</b>	<b>81,785</b>	81,789

**Accounting Policy**
Revenue from Government

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

## 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

	2020 \$'000	2019 \$'000
<b>2.1A: Cash and cash equivalents</b>		
Cash on hand or on deposit	19,102	9,399
<b>Total cash and cash equivalents</b>	<b>19,102</b>	9,399

#### Accounting Policy

Cash is recognised at its nominal amount.

### 2.1B: Trade and other receivables

#### Goods and services receivables

Goods and services	2,029	704
<b>Total goods and services receivables</b>	<b>2,029</b>	704

#### Other receivables

Statutory receivables	533	536
Loans	11,713	12,568
Interest	559	336
Other	23	16
<b>Total other receivables</b>	<b>12,828</b>	13,456
<b>Total trade and other receivables (gross)</b>	<b>14,857</b>	14,160
<b>Less impairment loss allowance</b>	<b>(13,715)</b>	(11,326)
<b>Total trade and other receivables (net)</b>	<b>1,142</b>	2,834

Screen Australia provides loans to screen producers in support of the Australian screen industry. Unrecovered loans provided during the year include:

- 7 pre-production loans totalling \$257,159 (2019: 1 loan for \$12,000). No security is required as the loan is deducted from the organisations production funding.

No Interest is charged on these loans.

- 1 Loan for \$179,130 (2019: \$2,000,000) for a screen project for a period up to 6 months after its first theatrical release date. A Guarantee has been provided by the production company. Principal is repaid in full at maturity. Interest rates of up to 25% are applied and dependent on the repayment method. Accrued Interest revenue of \$245,669 has been recognised in 2020 (2019: \$144,000).

#### Accounting Policy

##### 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 dependant 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.

### 2.1C: Other investments

Term Deposits	55,200	48,541
<b>Total other investments</b>	<b>55,200</b>	48,541

#### 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 2020**

	Buildings \$'000	Plant and equipment \$'000	Computer software <sup>1</sup> \$'000	Total \$'000
<b>As at 1 July 2019</b>				
Gross book value	3,647	2,445	1,681	7,773
Accumulated depreciation, amortisation and impairment	(2,054)	(1,496)	(1,282)	(4,832)
<b>Total as at 1 July 2019</b>	<b>1,593</b>	<b>949</b>	<b>399</b>	<b>2,941</b>
Recognition of right-of-use asset on initial application of AASB 16	4,709	-	-	4,709
<b>Adjusted total as at 1 July 2019</b>	<b>6,302</b>	<b>949</b>	<b>399</b>	<b>7,650</b>
Additions				
Purchases	703	130	42	875
Right-of-use assets	107	-	-	107
Depreciation and amortisation	(453)	(377)	(202)	(1,032)
Depreciation on right-of-use assets	(1,047)	-	-	(1,047)
Disposals	(119)	(7)	(77)	(203)
<b>Total as at 30 June 2020</b>	<b>5,493</b>	<b>695</b>	<b>162</b>	<b>6,350</b>
<b>Total as at 30 June 2020 represented by</b>				
Gross book value	13,786	2,464	1,301	17,551
Accumulated depreciation, amortisation and impairment	(8,293)	(1,769)	(1,139)	(11,201)
<b>Total as at 30 June 2020</b>	<b>5,493</b>	<b>695</b>	<b>162</b>	<b>6,350</b>
Carrying amount of right-of-use assets	3,769	-	-	3,769

<sup>1</sup> The carrying amount of computer software included purchased software only.

No indicators of impairment found for property, plant and equipment and intangible assets.

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.

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## 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 comprise 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 has 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 is 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 in Commonwealth agency, GGS and Whole of Government financial statements.

### 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:

	2020	2019
Leasehold improvements	Lease terms	Lease terms
Plant and equipment	2 to indefinite years	2 to indefinite years

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 2020. 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 of 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 the Screen Australia's software are 3 to 5 years (2019: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2020.

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**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 2019</b>		
Gross book value	625,047	625,047
Accumulated impairment	(625,047)	(625,047)
<b>Total as at 1 July 2019</b>	-	-
Screen projects funded during the year	23,044	23,044
Impairment	(23,044)	(23,044)
<b>Total as at 30 June 2020</b>	-	-
<b>Total as at 30 June 2020 represented by</b>		
Gross book value	648,091	648,091
Accumulated impairment	(648,091)	(648,091)

**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, 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.

	2020 \$'000	2019 \$'000
<b>2.2C: Other non-financial assets</b>		
Prepayments	238	487
<b>Total other non-financial assets</b>	238	487

No indicators of impairment were found for other non-financial assets.

**2.3 Payables**
**2.3A: Suppliers**

Trade creditors and accruals	441	223
Operating lease rentals <sup>1</sup>	-	35
<b>Total suppliers</b>	441	258

Settlement was usually made within 30 days

**2.3B: Other Payables**

Salaries and wages	151	75
Superannuation	22	11
Separations and redundancies	19	-
Lease incentive <sup>1</sup>	-	1,182
Prepayments received/unearned income	260	255
Other	14	56
<b>Total other payables</b>	466	1,579

<sup>1</sup> Screen Australia has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.

## 2.4 Interest Bearing Liabilities

	2020 \$'000	2019 \$'000
<b>2.4A: Leases</b>		
Lease Liabilities	5,219	-
<b>Total leases</b>	<b>5,219</b>	<b>-</b>

<sup>1</sup> Screen Australia has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.

Total lease payments for the year ended 30 June 2020 was \$1,436,121

Screen Australia in its capacity as lessee, has office space leases for its South Melbourne and Ultimo 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 initial 10 year lease for its Ultimo office will expire on 31 October 2023.

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

Refer Overview section for accounting policy on leases.

## 2.5 Other Provisions

### 2.5A: Other Provisions

	Unpaid funding obligation \$'000	Provision for restoration \$'000	Total \$'000
<b>As at 1 July 2019</b>	<b>42,256</b>	<b>156</b>	<b>42,412</b>
Additional provisions made	74,493	-	74,493
Amounts used	(55,854)	-	(55,854)
Amounts reversed	(1,761)	-	(1,761)
Unwinding of discount or change in discount rate	-	6	6
<b>Total as at 30 June 2020</b>	<b>59,134</b>	<b>162</b>	<b>59,296</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.

##### Provision for restoration

Screen Australia currently has 2 (2019: 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 2020 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

	2020 \$'000	2019 \$'000
<b>3.1A: Employee provisions</b>		
Leave	2,494	2,204
<b>Total employee provisions</b>	<b>2,494</b>	<b>2,204</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 2020. 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.

The liability for superannuation recognised as at 30 June represents outstanding contributions.

**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:

	<b>2020</b> <b>\$'000</b>	2019 \$'000
Short-term employee benefits	<b>1,002</b>	950
Post-employment benefits	<b>131</b>	130
Other long-term employee benefits	<b>21</b>	21
<b>Total key management personnel remuneration expenses<sup>1</sup></b>	<b>1,154</b>	1,101

The total number of Key Management Personnel that are included in the above table is 11 (2019:10).

<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 2019/20 financial year:**

In the ordinary course of business, Screen Australia made the following transaction with the National Association of Cinema Operators Australasia. Michael Hawkins, who is a Screen Australia Board Member is also the Executive Director of this company.

- Payment of \$10,000 toward 2019 Australian International Movie Convention.

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

- Approval and payment of \$75,000 development funding for *Bump*
- Approval of \$ 1,554,800 production funding for *Bump*.

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 \$51,567 development funding for *The Newsreader*
- Approval of \$1,948,433 production funding for *The Newsreader*
- Approval and payment of \$42,827 development funding for *Sickos*
- Approval and payment of \$40,000 development funding for *Playing Beatie Bow*
- Approval and payment of \$55,000 development funding for *Leyland Brothers – Monster Hunters*
- Payment of \$3,000 development funding for *The Summer We Ruled The World 1st*.

**The following transactions with related parties occurred during the 2018/19 financial year:**

In the ordinary course of business, Screen Australia made the following transaction with the National Association of Cinema Operators Australasia. Michael Hawkins, who is a Screen Australia Board Member is also the Executive Director of this company.

- Payment of \$10,000 toward 2018 Australian International Movie Convention.

In the ordinary course of business, Screen Australia made the following transaction with Easy Tiger Productions Pty Ltd for the following screen project. Claudia Karvan, who is a Screen Australia Board Member also acted as Producer and Creator for this project:

- Payment of \$93,415 production investment for *Doctor Doctor* 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 and payment of \$45,950 development funding for *Saving Francesca*
- Approval and payment of \$23,629 development funding for *Goolagong aka Fearless*
- Payment of \$30,000 2014/15 Enterprise funding for *The Story Lab*.

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**NOTE 4: MANAGING UNCERTAINTIES**

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

**4.1 Financial Instruments**

	2020 \$'000	2019 \$'000
<b>4.1A: Categories of Financial Instruments</b>		
<b>Financial assets</b>		
Cash and cash equivalents	19,102	9,399
Loans and receivables	609	2,298
Term Deposits	55,200	48,541
<b>Total financial assets at amortised cost</b>	<b>74,911</b>	<b>60,238</b>
<b>Total financial assets</b>	<b>74,911</b>	<b>60,238</b>
<b>Financial Liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Trade creditors	441	223
<b>Total Financial liabilities measured at amortised cost</b>	<b>441</b>	<b>223</b>
<b>Total financial liabilities</b>	<b>441</b>	<b>223</b>

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**Accounting Policy**
**Financial assets**

With the implementation of AASB 9 Financial Instruments for the first time in 2019, 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).

**Accounting Judgements and Estimates**

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

As a result of the financial risk profile of these loans, substantial losses have occurred in the past. Unless payment is reasonably assured, Screen Australia impairs its loans to nil upon initial recognition.

If repayment occurs in future years, the repayment is recognised as recoveries.

	2020 \$'000	2019 \$'000
<b>4.1B: Net Gains or Losses on Financial Assets</b>		
<b>Financial assets at amortised cost</b>		
Interest revenue	1,509	2,060
Impairment	(3,752)	(708)
Recoveries	1,281	1,350
Losses on disposal	(200)	-
<b>Net gains/(losses) on financial assets at amortised cost</b>	<b>(1,162)</b>	<b>2,702</b>
<b>Net gains/(losses) on financial assets</b>	<b>(1,162)</b>	<b>2,702</b>

## 4.2 Fair Value Measurement

### Fair value measurements at the end of the reporting period

	2020 \$'000	2019 \$'000
<b>4.2A: Fair Value Measurement</b>		
<b>Non-financial assets</b>		
Leasehold improvements	1,724	1,593
Plant and equipment	695	949
<b>Total non-financial assets</b>	<b>2,419</b>	<b>2,542</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.

Screen Australia does not consider any of the assets held as at 30 June 2020 to be in a volatile market or have a material movement in the fair value.

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's Sydney office leasehold improvement \$1,723,480 (2019: \$1,481,834) was independently revalued on 30 June 2017 by Preston Rowe Paterson NSW Pty Ltd.

## NOTE 5: OTHER INFORMATION

### 5.1 Aggregate Assets and Liabilities

#### 5.1A: Aggregate Assets and Liabilities

##### Assets expected to be recovered in:

No more than 12 months	75,682	61,261
More than 12 months	6,350	2,941
<b>Total assets</b>	<b>82,032</b>	<b>64,202</b>

##### Liabilities expected to be settled in:

No more than 12 months	63,419	43,792
More than 12 months	4,497	2,661
<b>Total liabilities</b>	<b>67,916</b>	<b>46,453</b>

### 5.2 Assets Held in Trust

#### 5.2A: Assets Held in Trust

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.

#### Disbursement Administration Service

<b>As at 1 July</b>	<b>391</b>	<b>679</b>
Receipts	4,926	5,100
Payments	(4,612)	(5,388)
<b>Total as at 30 June</b>	<b>705</b>	<b>391</b>
<b>Total monetary assets held in trust</b>	<b>705</b>	<b>391</b>

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

# Abbreviations and acronyms

AACTA	Australian Academy of Cinema and Television Arts
ABC	Australian Broadcasting Corporation
ABS	Australian Bureau of Statistics
ACTF	Australian Children's Television Foundation
ADG	Australian Directors' Guild
AFI	American Film Institute
AFTRS	Australian Film Television and Radio School
AHPRA	Australian Health Practitioner Regulation Agency
AIDC	Australian International Documentary Conference
AJE	Al Jazeera English
ANAO	Australian National Audit Office
AR	augmented reality
AWG	Australian Writers' Guild
AWGIE	Australian Writers' Guild Award
BFI	British Film Institute
BBC	British Broadcasting Corporation
COVID-19	disease caused by a new strain of coronavirus that emerged in 2019
CP	Corporate Plan
DAF	Documentary Australia Foundation
DFAT	Department of Foreign Affairs and Trade
EFM	European Film Market
EMT	entertainment media and technology (sectors)
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
IGTV	Instagram TV
IP	intellectual property
KMP	Key Management Personnel
KPI	key performance indicator
MEAA	Media, Entertainment & Arts Alliance
MIPCOM	Marché International des Programmes de Communication (international market for entertainment content)
MPDAA	Motion Picture Distributors Association of Australia
MR	mixed reality
MIFF	Melbourne International Film Festival
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
RMCC	Refugee Migrant Children Centre
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
VR	virtual reality
XR	extended reality

# Data tables

## Required data publication for corporate Commonwealth entities

PGPA Rule Reference	Part of Report	Description	Requirement
17BE	<b>Contents of annual report</b>		
17BE(a)	Appendix 1 [page 37]	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	About Screen Australia [page 4]	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	About Screen Australia [page 5]	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	Governance Statement [page 22]	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 2019/20 [page 27]	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)	Screen Australia Board [pages 6–7] and Data Tables [page 96]	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 15]	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	Data tables [pages 98–99]	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 22]	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory
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)	Statutory Reports [page 34]	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory
17BE(r)	Statutory Reports [page 34]	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 23] and Data Tables [page 101]	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)	Data Tables [page 100]	Information about executive remuneration	Mandatory
17BF	N/A	Disclosure requirements for government business enterprises	
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

## Details of Accountable Authority during the reporting period current Report Period (2019-20)

Period as the accountable authority or member						
Name	Qualifications of the Accountable Authority	Experience of the Accountable Authority	Position Title / Position held Executive / Non-Executive	Date of Commencement	Date of cessation	Number of meetings of the board of the company
Nicholas Moore	Bachelor of Laws UNSW; Bachelor of Commerce UNSW Admitted as a solicitor and is a Fellow of the Institute of Chartered Accountants.	Former CEO Macquarie Group Limited. He retired in November 2018 after 33 years at Macquarie, 10 years as CEO.	Chair	25/03/2015	24/03/2021 (second term)	8
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).	Over 25 years' experience in media, marketing and managing digital disruption, ranging from assessing new business models to facilitating strategy development sessions for boards and senior management. Until April 2019 Ms Brownlow was a partner with PwC and the National Leader of the Telecommunications, Media and Technology (TMT) Industry. In her practice she performed strategy, due diligence, forecasting, and market analysis work for clients. Ms Brownlow is Deputy Chair of the Media Federation of Australia, Chair of the Advisory Committee for the Small and Regional Publishers' Innovation Fund and is on the Advisory Board for the Faculty of Arts and Social Sciences, UTS.	Deputy Chair / Member of Audit Committee	14/03/2017	21/04/2021 (second term)	6
Michael Hawkins	LLB (Hons) QLD University of Technology, FAICD	Executive Director National Association of Cinema Operators, Executive Chairman of Asia Pacific Screen Awards, Managing Director Nindethana Pastoral Pty Ltd. Honorary Consul to Sweden in Queensland. Member of Administrative Appeals Tribunal	Non-Executive Director / Member of Audit Committee	24/08/2016	23/08/2022 (second term)	8
Claudia Karvan	Acclaimed actor and director	Acclaimed actor, producer and director. Has starred in many Australian television series and mini-series including the award-winning drama series <i>Love My Way</i> , for which she was creator and producer and <i>Spirited</i> on which she was a producer/creator. Ms Karvan also made her directorial debut on <i>The Secret Life of Us</i> , Ms Karvan has produced three successful series of <i>Doctor Doctor</i> for Channel Nine. She is developing further TV projects and performing lead roles in the feature film <i>June Again</i> and TV series <i>Halifax: Retribution</i> .	Non-Executive Director / Member of Audit Committee	01/07/2012 - 30/06/2015 24/08/2016 - 23/08/2019 (second term)	23/08/2022 (third term)	7
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 / Chair of Audit Committee	24/08/2016	23/08/2023 (second term)	8

Deborah Mailman AM	Bachelor of Arts, QLD University of Technology	Multi award-winning and one of Australia's most highly respected actors 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	12/3/2019	11/03/2022 (first term)	7
Joanna Werner	Bachelor of Arts, Media Studies, RMIT University Certificate II in Television and Video Production, Metro Television, Sydney	Produced over 88 hours, 163 episodes of television, two feature films. Received consistent acclaim including an AACTA Award for her first work as a TV producer and three Emmy®-nominations. Production credits on an array of internationally acclaimed work – <i>Riot</i> which was nominated for 11 AACTA Awards and won four including Best Telefeature or Miniseries, as well as the two-time Emmy®-nominated <i>Dance Academy</i> . Chair of Screen Australia's Gender Matters Taskforce.	Non-Executive Director	14/3/2017	13/03/2023 (second term)	6
Jenny Taing OAM	Bachelor of Arts/Bachelor of Laws (Honours) University of Melbourne	Head of Product Implementation Vanguard, Board Director, Community Foundation Western Bulldogs, Member Agency Management Committee.	Non-Executive Director / Member of Audit Committee	14/03/2017	13/03/2020 (first term)	3
Peter Davey	Bachelor of Law/ Bachelor of Arts - University of Melbourne; Masters of Law – Columbia Law School	Television/ Media Executive (2000-2003); Corporate Development Executive (2004-2010); Lawyer/ Consultant (2011 -2020); Non-Executive Director, Film Finance Corporation (2003-2008)	Non-Executive Director	13/03/2020	12/03/2023 (first term)	4

## PGPA Rule Section 17BE (ka) – Management of Human Resources

All Ongoing Employees Current Report Period (2019-20)										
	Male			Female			Indeterminate			Total
	Full Time	Part Time	Total Male	Full Time	Part Time	Total Female	Full Time	Part Time	Total Indeterminate	
NSW	7	0	7	8	5	13	0	0	0	20
QLD	0	0	0	0	0	0	0	0	0	0
SA	0	0	0	0	0	0	0	0	0	0
Tas	0	0	0	0	0	0	0	0	0	0
Vic	0	0	0	1	0	1	0	0	0	1
WA	0	0	0	0	0	0	0	0	0	0
ACT	0	0	0	0	0	0	0	0	0	0
NT	0	0	0	0	0	0	0	0	0	0
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	0	0	0	0	0	0	0	0	0	0
<b>Total</b>	<b>7</b>	<b>0</b>	<b>7</b>	<b>9</b>	<b>5</b>	<b>14</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>21</b>

All Non-Ongoing Employees Current Report Period (2019-20)										
	Male			Female			Indeterminate			Total
	Full Time	Part Time	Total Male	Full Time	Part Time	Total Female	Full Time	Part Time	Total Indeterminate	
NSW	18	0	18	42	5	47	0	0	0	65
QLD	0	0	0	0	0	0	0	0	0	0
SA	0	0	0	0	0	0	0	0	0	0
Tas	0	0	0	0	0	0	0	0	0	0
Vic	5	0	5	5	1	6	0	0	0	11
WA	0	0	0	0	0	0	0	0	0	0
ACT	0	0	0	0	0	0	0	0	0	0
NT	0	0	0	0	0	0	0	0	0	0
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	0	0	0	0	0	0	0	0	0	0
<b>Total</b>	<b>23</b>	<b>0</b>	<b>23</b>	<b>47</b>	<b>6</b>	<b>53</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>76</b>

## All Ongoing Employees Previous Report Period (2018-19)

	Male			Female			Indeterminate			Total
	Full Time	Part Time	Total Male	Full Time	Part Time	Total Female	Full Time	Part Time	Total Indeterminate	
NSW	7	0	7	12	6	18	0	0	0	25
QLD	0	0	0	0	0	0	0	0	0	0
SA	0	0	0	0	0	0	0	0	0	0
Tas	0	0	0	0	0	0	0	0	0	0
Vic	0	0	0	0	0	0	0	0	0	0
WA	0	0	0	0	0	0	0	0	0	0
ACT	0	0	0	0	0	0	0	0	0	0
NT	0	0	0	0	0	0	0	0	0	0
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	0	0	0	0	0	0	0	0	0	0
<b>Total</b>	<b>7</b>	<b>0</b>	<b>7</b>	<b>12</b>	<b>6</b>	<b>18</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>25</b>

## All Non-Ongoing Employees Previous Report Period (2018-19)

	Male			Female			Indeterminate			Total
	Full Time	Part Time	Total Male	Full Time	Part Time	Total Female	Full Time	Part Time	Total Indeterminate	
NSW	16	1	17	46	5	51	0	0	0	68
QLD	0	0	0	0	0	0	0	0	0	0
SA	0	0	0	0	0	0	0	0	0	0
Tas	0	0	0	0	0	0	0	0	0	0
Vic	5	0	5	3	1	4	0	0	0	9
WA	0	0	0	0	0	0	0	0	0	0
ACT	0	0	0	0	0	0	0	0	0	0
NT	0	0	0	0	0	0	0	0	0	0
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	0	0	0	0	0	0	0	0	0	0
<b>Total</b>	<b>21</b>	<b>1</b>	<b>22</b>	<b>49</b>	<b>6</b>	<b>55</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>77</b>

**Information about Remuneration for Key Management Personnel**

Name	Position title	Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
		Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long service leave	Other long-term benefits		
Graeme Mason	Chief Executive Officer (CEO)	358,618	56,465	-	34,314	15,499	-	-	464,896
Michael Brealey	Chief Operating Officer (COO)	259,927	-	-	46,245	5,868	-	-	312,040
Nicholas Moore	Chair	60,980	-	-	9,391	-	-	-	70,371
Megan Brownlow	Deputy Chair	45,740	-	-	7,044	-	-	-	52,784
Richard King	Board	33,540	-	-	5,165	-	-	-	38,705
Claudia Karvan	Board	33,540	-	-	5,165	-	-	-	38,705
Deborah Mailman AM	Board	33,540	-	-	5,165	-	-	-	38,705
Jenny Taing OAM	Board	23,551	-	-	3,627	-	-	-	27,178
Joanna Werner	Board	33,540	-	-	5,165	-	-	-	38,705
Michael Hawkins	Board	33,540	-	-	5,165	-	-	-	38,705
Peter Davey	Board	10,080	-	-	1,552	-	-	-	11,632

Audit Committee allowance is separately disclosed in the audit committee remuneration data table.

**Information about remuneration for senior executives**

Total remuneration bands	Number of senior executives	Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
		Avg base salary	Avg bonuses	Avg other benefits and allowances	Avg superannuation contributions	Avg long service leave	Avg other long-term benefits	Avg terminations benefits	Avg total remuneration
\$0 - \$220,00	1	193,660	-	-	17,717	4,005	-	-	215,382
\$220,001 - \$245,000	2	192,360	-	-	26,962	12,166	-	-	231,488
\$245,001 - \$270,000	2	234,108	-	-	21,920	9,907	-	-	265,935
\$270,001 - \$545,000	-	-	-	-	-	-	-	-	-

Avg = Average

## Information about remuneration for other highly paid staff

Total remuneration bands	Number of other highly paid staff	Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
		Avg base salary	Avg bonuses	Avg other benefits and allowances	Avg superannuation contributions	Avg long service leave	Avg other long-term benefits	Avg terminations benefits	Avg total remuneration
\$220,001-495,000	-	-	-	-	-	-	-	-	-

Avg = Average

## PGPA Rule Section 17BE (taa) - Audit Committee

Member 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 (Chair)	Bachelor of Arts - Monash University, Bachelor of Business (Marketing) - Monash University	Number of meetings attended: 4/4	11,402
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).	Number of meetings attended: 4/4	
Claudia Karvan	Acclaimed actor and director	Number of meetings attended: 4/4	5,701
Michael Hawkins	LLB (Hons) QLD University of Technology, FAICD	Number of meetings attended: 1/4 (Not a member of the Committee for 3)	1,122
Jenny Taing OAM	Bachelor of Arts/Bachelor of Laws (Honours) University of Melbourne	Number of meetings attended: 3/4	4,003

## Regulatory Charging Summary Note

	30-Jun-20	30-Jun-19
	\$'000	\$'000
Expenses	-	-
Total expenses	0	0
External revenue	-	-
Total external revenue	0	0



Cancelled



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