



Screen Australia  
**Annual Report**  
**2021/22**



Australian Government



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Front cover image from *Bluey*.  
Back cover image from *The Drover's Wife The Legend of Molly Johnson*.

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 2021/22, as approved by the Board at its meeting on 22 August 2022.

Screen Australia looks forward to engaging with you, the Australian Government, and the Department of Infrastructure, Transport, Regional Development, Communications and the Arts on the important issues facing the Australian screen industry, including the significant opportunities that exist for growth and future success.

In 2020/21, spending on drama production in Australia reached record levels, despite a range of pandemic-related challenges. In 2021/22, the Australian screen industry continued to encounter and adapt to further challenges presented by the coronavirus (COVID-19) pandemic and by other events, including floods in NSW and Queensland. In the face of border closures, hostile weather and lockdowns, the industry demonstrated incredible resilience. Measures such as COVID-safe production guidelines and targeted assistance from federal, state and local governments sustained industry confidence and enabled the continuous production and successful distribution of content. In this context, Screen Australia's support included covering additional costs related to COVID-19, as well as administering two important programs on behalf of the Australian Government:

- The \$50 million Temporary Interruption Fund (TIF) assisted new projects unable to start work due to production insurance exclusions related to COVID-19. By the end of 2021/22, the TIF had supported 97 projects with production budgets totalling \$863 million. 88 of these had completed principal photography, while nine were in pre-production or production. In early July 2022, the TIF was extended by the Government.
- The Supporting Cinemas' Retention Endurance and Enhancement of Neighbourhoods (SCREEN) Fund supported independent cinema operators in Australia that had experienced significant declines in revenue due to COVID-19. In the first round of grant funding, which spanned the 2020/21 and 2021/22 financial years, \$10.4 million was

allocated to 199 independent cinemas around the country. In December 2021, the Australian Government announced a second round of grant funding, and Screen Australia distributed a further \$9.6 million to 177 cinemas.

Government support remains instrumental in facilitating both domestic and international production activity, which generates beneficial flow-on effects for local businesses, communities and related industries. In 2021/22, production activity included:

- Australian stories made principally for Australian audiences and supported by government finance, such as *Barons*, *The PM's Daughter* and *True Colours*.
- Australian stories created for both local and global audiences, such as *Firebite*, *First Day* and *Love Me*.
- Major internationally backed titles such as *Elvis*, *Furiosa*, *La Brea* and *Nautilus*, which were supported by various government measures and created significant opportunities for Australian cast, crew and businesses.

In 2021/22, a distinct and diverse range of Screen Australia supported drama and documentary programs reached local and global audiences, screening across free to air television networks, subscription television and video-on-demand platforms.

Twenty-three Screen Australia supported dramas had their first release on free to air television in 2021/22. *RFDS* averaged 1 million viewers on Seven, and most episodes in the series featured in OzTAM's Top 10 VPM programs for the network, averaging between 133,000 and 180,000 online views via 7plus. The ABC confirmed a second series of *The Newsreader* after its first series attracted an average of 904,000 viewers, encore screenings averaged 324,000 viewers, and episodes performed strongly online, averaging between 206,000 and 278,000 views via iview. Series 2 of *Total Control* averaged 696,000 viewers on the ABC, with encore screenings averaging a further 238,000 viewers and episodes averaging between 155,000 and 190,000 online views via iview. *New Gold Mountain* averaged 412,000 viewers on SBS, with episodes averaging between 75,000 and 185,000 online views through SBS On Demand.<sup>1</sup>



The children's dramas *The Bureau of Magical Things* series 2 and *Rock Island Mysteries* premiered on 10 Shake and 10 play respectively, and younger audiences enjoyed a variety of programs across the ABC, including *Ginger and the Vegesars*, *The PM's Daughter*, *Maverix*, *First Day* series 2 and *Itch* series 2. *Bluey* continued its ratings success: following the series 3 premiere in November 2021, it achieved a total average audience of 5.4 million across all broadcasts and ABC iview in November and December.<sup>2</sup>

A diverse slate of Screen Australia supported documentaries also attracted strong television audiences in 2021/22. *Nurses* (episodes 1–7) averaged 718,000 viewers on Seven, *David Attenborough's Life in Colour* averaged 544,000 viewers on Nine, and series 2 of *Outback Ringer* averaged 457,000 viewers on the ABC. SBS screened a variety of documentaries that were well-received and ignited important conversations. *Australia's Health Revolution with Dr Michael Mosley* averaged 458,000 viewers on SBS and averaged 58,000 to 107,000 online views via SBS On Demand, and other SBS titles included *What Does Australia Really Think About...* and *Could You Survive on the Breadline?*, as

well as documentaries launched as part of SBS's Australia Uncovered initiative.<sup>3</sup>

Cinema attendance has been deeply affected by the COVID-19 pandemic, but Australians have been steadily returning to cinemas. During 2021/22, Leah Purcell became the first Australian to be awarded the Jury Grand Prize at the Asia Pacific Screen Awards. She was recognised for her work as writer, director, producer and star of *The Drover's Wife The Legend of Molly Johnson*, which joined *How to Please a Woman* as strong performers at the local box office. The 2022 Academy Awards® lauded the Australia/New Zealand Official Co-production *The Power of the Dog* with 12 nominations, and awarded the Best Cinematography prize to Australian Greig Fraser for his work on *Dune*. It was the 59th Oscar won by an Australian.

Online content creators continued to produce stories that resonated with a wide range of audiences in 2021/22. *ReCancelled*, the sequel to lockdown series *Cancelled*, attracted nearly 6 million Facebook views<sup>4</sup> and short-form architecture series *Small Footprint*

attracted 1.7 million cumulative views on YouTube.<sup>5</sup> Well-received TikTok titles included the short horror anthology, *The Monster with Me*, with 19.7 million views, and *The Formal* series 2 and 3 with more than 3.4 million cumulative views.<sup>6</sup>

Australian stories continue to travel well, with numerous Australian screen titles and formats successfully selling in the international market during 2021/22. Notable exports included series 1 of *Bump*, which screened in prime time on BBC1, and the sale of series 2 to 30 territories, while *Itch* series 2 sold to the BYU (USA) and BBC (UK). Shortly after its release in Australian cinemas, *How to Please a Woman* sold to more than 31 territories including the USA, UK and Poland, while *Bluey* continued to screen across the world on platforms including the BBC and Disney's subscription television and streaming services. Following its success on the ABC and Netflix, *Love on the Spectrum* was adapted in the United States, and format sales included *Little Lunch* to the United Kingdom and *Long Story Short* to a number of countries.<sup>7</sup>

In March 2022, Screen Australia announced the Games: Expansion Pack funding program to support Australian independent game studios to increase the quality of their digital games and help them transition into businesses of scale. The new program received a very high level of interest from industry this year, attracting 110 applications in the first funding round. The program continues through 2022/23.

I would like to acknowledge the work of the Board and thank outgoing member Michael Hawkins AM for his service.

Screen Australia will continue to support the Australian Government and industry during these challenging times for the sector. The continued domestic and global successes of Screen Australia supported titles indicate the desire for high quality, Australian screen stories. We are proud of the contribution that Screen Australia makes in bringing culturally significant and successful stories to screens here, and around the world.

**Nicholas Moore**

<sup>1</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. VPM source: OzTAM Video Player Measurement (VPM) – consolidated 28 day. Metro viewers for first release: *RFDS*, 607,000; *The Newsreader*, 627,000; *Total Control* series 2, 453,000; *New Gold Mountain*, 279,000. Metro viewers for encores: *The Newsreader*, 227,000, *Total Control*, 161,000. Metropolitan data is copyright to OzTAM and Regional data is copyright to RegionalTAM and may not be reproduced, published or communicated in whole or part without the prior consent of OzTAM or RegionalTAM.

<sup>2</sup>OzTAM and RegionalTAM, consolidated 28 data. OzTAM VPM data. Data provided by the ABC.

<sup>3</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro: *Nurses*, 425,000; *Life in Colour*, 371,000; *Outback Ringer*, 282,000; *Australia's Health Revolution with Dr Michael Mosley*, 331,000.

<sup>4</sup>Facebook views are reported by Meta, and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of the 2021/22 financial year.

<sup>5</sup>YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of the 2021/22 financial year.

<sup>6</sup>TikTok views are reported by TikTok, and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of the 2021/22 financial year.

<sup>7</sup>Screen Australia marketplace data.

# About Screen Australia

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

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



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

Nicholas has a Bachelor of Commerce and a Bachelor of Laws from the University of NSW (UNSW). He was admitted as a solicitor and is a Fellow of the Institute of Chartered Accountants. In 2017, Nicholas was awarded an Honorary Doctorate in Business from UNSW.

He is Chair of Screen Australia, The Centre for Independent Studies, The Smith Family, Willow Technology Corporation, the National Catholic Education Commission, the Financial Regulator Assessment Authority and the Markets Taskforce Expert Advisory Panel (within the Commonwealth Treasury) and Aldus Group. He is a Member (and former Chair) of the University of NSW Business School Advisory Council, a non-executive director of QBiotech Group, and a member of the Council of the National Gallery of Australia.

Nicholas was previously Chair of the Sydney Opera House Trust from 2015 to 2020, PCYC NSW from 2002 to 2015, a director at Sydney Airport from 1996 to 2008 and Hills Motorway from 1994 to 2004.

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



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

Ms Brownlow is an experienced non-executive director, boardroom facilitator and speaker who, over the course of her 30-year career, has held senior leadership positions in strategy, marketing and management consulting for large media and consulting firms.

Until April 2019 Ms Brownlow was a partner at PwC Australia and led the national telecommunications, media and technology (TMT) industry practice, assisting clients with strategy, due diligence, forecasting and market analysis. Ms Brownlow also ran PwC's industry thought leadership program, the Outlook.

Ms Brownlow retired from the PwC partnership to commit more time to her board career. Apart from her role as Deputy Chair for Screen Australia, she is Deputy Chair of the Media Federation of Australia, Chair of the Industry Advisory Board for the School of Communications, UTS, a director of video technology company Atomos and interactive gaming software company Mighty Kingdom.

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 (LTP) Certificate from INSEAD Singapore.

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



## **CLAUDIA KARVAN**

Ms Karvan is an acclaimed actor, producer and director. Her acting credits in feature film include *Daybreakers*, *High Tide*, *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 was co-creator, star and producer of the Stan series *Bump*, which delivered unprecedented numbers for the streamer, and she is currently producing series 3. Ms Karvan was also one of the leads in the film *June Again*, which was third at the box office for its opening weekend in May 2021.

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



## **RICHARD KING** **AUDIT COMMITTEE CHAIR**

Mr King is currently the Managing Partner of the Public Affairs Practice at specialist consulting firm GRACosway, and has previously held a number of corporate, ministerial and not-for-profit roles.

Before joining GRACosway, Mr King spent more than five years as head of government relations and industry affairs with one of Australia's largest banks, and eight years in a variety of senior ministerial and opposition advisory roles at the Federal Government level. Mr King's government experience was predominantly in the economic portfolios, covering tax reform, financial services policy and foreign investment. He also spent a number of years working in the immigration and multicultural affairs portfolios.

He is currently a member of the GRACosway Board and the GRC Partners Board and has previously sat on the Government Relations Australia Advisory Ltd Board and served as Chair of the settlement service NGO, Refugee Migrant Children Centre (RMCC).

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





### HELEN LEAKE AM

Ms Helen Leake is one of Australia's most respected producers. As founder and owner of Dancing Road Productions and Duo Art Productions, her feature credits include *Heaven's Burning*, *Black and White*, *Swerve* and *Wolf Creek 2*. Her films have been selected for more than 30 international film festivals, including Venice, Toronto, London, Karlovy Vary, Busan and Beijing.

Ms Leake was CEO of the South Australian Film Corporation from 2004 to 2007. She also served on the Board of Ausfilm and was Chair of the Board of the Australian International Documentary Conference (AIDC).

She holds a Bachelor of Arts in Politics and Psychology from Flinders University. Before entering the film industry she worked in Australia and the United Kingdom for International Computers Ltd and also ran her own computing consultancy firm.

In 2020 Ms Leake was appointed a Member of the Order of Australia (AM) in the Australia Day Honours for significant service to film and professional organisations. In 2022 Ms Leake was appointed to the industry Advisory Board for the College of Humanities, Arts and Social Sciences at Flinders University.

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



### DEBORAH MAILMAN AM

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

In 2017, Ms Mailman was appointed a 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 second term expires 5 April 2025.**



### JOANNA WERNER

Ms Werner is a creative producer and executive producer for film and television, and is Director of Werner Film Productions.

Ms Werner's work has been defined by consistent acclaim, with multiple AACTA awards and Logies, and three Emmy® nominations. She has amassed production credits on an array of internationally acclaimed work – most recently on *Surviving Summer* and *Clickbait* for Netflix, along with *The Newsreader* for the ABC. Other credits include *Riot* for the ABC, *Secret City* for Foxtel, *Ready for This* for ABC ME as well as the two-time Emmy®-nominated *Dance Academy*.

Upcoming releases include *Crazy Fun Park*, a teen horror comedy for ABC ME. Ms Werner serves on the Board of Screen Australia and is Chair of Screen Australia's Gender Matters Task Force.

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



### MICHAEL HAWKINS AM

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, and a director of Creative Content Australia Ltd.

He is a member of the Administrative Appeals Tribunal. He is also Secretary (and a past president) of The Brisbane Club. He is a member of advisory boards including HLB Mann Judd Chessboard and the family offices of two prominent Australians, as well as the Griffith University Film School. He serves on the Council of the Queensland Library Foundation and the governing committee of the Queensland Business Leaders Hall of Fame.

He was formerly CEO of Australian Multiplex Cinemas Ltd, Deputy Chair of Screen Queensland and Chair of the Asia Pacific Screen Awards.

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' left the Screen Australia Board 12 April 2022.**

# Note from the CEO



**GRAEME MASON**  
CEO

The 2021/22 financial year continued many of the challenges of the year before and also brought new obstacles, remarkable resilience and some outstanding successes, on and off screen. Sudden lockdowns, border restrictions, Omicron outbreaks and extreme weather sometimes restricted our ability to create and share stories. But it is remarkable that, despite such difficulties, much of the sector is booming and the consumption of screen content is growing at a great rate. It is our role at Screen Australia to assist industry to navigate these complex times and capitalise on opportunities.

Greater support became available in 2021/22 due to reforms to the Producer Offset, including an increase to 30% in the rebate for non-feature content, and the removal of the commercial-hour cap for drama series. Screen Australia received an additional \$15 million for production funding and \$1 million for development funding for both 2021/22 and 2022/23, to help the sector adjust to regulatory reform and take up opportunities here and overseas. Within this, Screen Australia was thrilled to once again support the local games industry through the Games: Expansion Pack funding program. The games sector plays a crucial part in the broader Australian screen ecosystem, and we are excited by the industry's enthusiastic response to this program, which is intended to complement the upcoming Digital Games Tax Offset.

Australia's industry thrives best when it creates a blend of local stories, local content with significant foreign finance and audience aspirations, and inbound foreign projects, and recent years have provided an incredible range of work. Screen Australia's core focus is to ensure a range of fantastic Australian screen stories are enjoyed by local audiences. This year's slate of titles spans historical dramas such as *New Gold Mountain* on SBS and Leah Purcell's feature reimagining of *The Drover's Wife* *The Legend of Molly Johnson*, comedies ranging from ABC series *All My Friends Are Racist* to the cinema success *How to Please a Woman*, and documentaries across all platforms from *Nurses* (Seven) and *People's Republic of Mallacoota* (ABC) to Logie winner *Incarceration Nation* (NITV). It was heart-warming to see Australians returning to cinemas in growing numbers

in the second half of 2021/22, following COVID outbreaks and lockdowns in large parts of Australia, and we hope that audiences will continue to experience what was, prior to the pandemic, Australia's most popular cultural activity.<sup>8</sup>

It's not just Australians who enjoy local stories: international audiences are increasingly tuning in to Australian content. Children and families around the world continued to fall in love with *Bluey*: it cracked the top 10 acquired series across streaming services in the United States this year,<sup>9</sup> with US parents reporting their kids are taking up Aussie accents. The strong appetite for Australian content was also seen in sales for *Bump*, *The Dry*, *100% Wolf: Legend of the Moonstone* and *The Bureau of Magical Things*.<sup>10</sup>

Many Australian productions were lauded at festivals at home and around the world in 2021/22. Australia/New Zealand Official Co-production *The Power of the Dog* received 12 nominations for the 94th Academy Awards® with Jane Campion taking home the award for Best Director. Screen Australia supported feature *The Stranger* joined *Elvis* and *Three Thousand Years of Longing* at the 75th Festival de Cannes, while the online drama series *It's Fine, I'm Fine* was an official selection in-competition at CANNESERIES. *We Are Still Here* was selected to open the Sydney Film Festival and *The Newsreader* won five AACTA Awards including Best Drama Series. *Iggy & Ace* – the first project funded for production through our Digital Originals initiative with SBS and NITV – screened at Europe's largest TV festival, Series Mania in 2021, along with *Wakefield*, *The Unusual Suspects* and *Fisk*, which won Best Comedy Series; *All My Friends Are Racist* and *Spreadsheet* followed in 2022. And Goran Stolevski's feature debut *You Won't Be Alone* made its world premiere at the renowned Sundance Film Festival and sold in a worldwide deal.

This year Australia continued to be a leading hub for major productions, both Australian and foreign, generating more opportunities for local cast and crew to demonstrate and develop their world-class skills. Australian stories with global scale were made in various locations: our brilliant crew created a stunning range of post-apocalyptic vehicles from scratch for George Miller's *Furiosa*, now shooting

in NSW, and transformed Queensland sets and studios into the world of the 'King of Rock and Roll' in Baz Luhrmann's *Elvis*. Foreign 'inbound' productions saw Australians bring Captain Nemo and his legendary submarine adventures to life in *Nautilus*, and create a mysterious subterranean world in series 2 of *La Brea*. It is also notable that Australia's renowned PDV industry continued to provide world-class services to Australian stories, as well as attracting global projects to our shores. Screen Australia's First Nations Department creates incredibly important impacts, both in Australia and overseas. Entirely administered and led by First Nations Australians, the department facilitates the creation and sharing of powerful, authentic First Nations visual narratives that reach the hearts and minds of First Nations communities, other Australian viewers, and international audiences. From identifying, developing and connecting First Nations talent, to funding content on all screens, and guiding filmmakers working with communities, we are proud to support the ongoing work of the department, which has served as a model for counterparts overseas. This year, the department continued to develop talent through initiatives with partners including Instagram Australia, while projects such as *Total Control* series 2 (ABC) and *Incarceration Nation* (SBS/NITV) found strong audiences. We look forward to a range of exciting First Nations stories in 2022/23, including series *Mystery Road: Origin* (ABC) and *True Colours* (SBS), and feature films *We Are Still Here* and *Sweet As*.

I am particularly excited by innovative online projects on platforms such as TikTok and YouTube. These diverse stories resonate with core audiences and can also achieve extraordinary reach. Younger Australians are more likely to consume content online,<sup>11</sup> and if success was judged purely on the number of people reached by particular content, online stories would be the clear leader. The audience for Australian stories on the big screen and via broadcast TV is of course vitally important, but viewing patterns are changing. Now more than ever, we must pay attention to the content Australians of different ages and backgrounds are watching, and how they are watching it. Even given our current successes, our industry must continue to



*Mystery Road: Origin*

adapt to these changing realities and focus on the pathway to audience. It is a priority of ours to ensure that enough stories are being made for all generations of Australians, across all the screens they are using.

Screen Australia is continually working to support inclusion and equity. We are pleased that we have met our gender equity KPI and that more than half of the writers, producers and directors in Screen Australia funded projects are women. We acknowledge gender inequality remains across the industry, and we are considering the appropriate next steps. Similarly, our First Nations Department is looking for new ways to build on its legacy of success. However, our focus on inclusion goes beyond our Gender Matters and First Nations work. Screen Australia is more aware than ever of the fundamental need to support stories that illustrate or interpret Australia as it actually is. In 2022/23, we look forward to publishing the next *Seeing Ourselves* study, and continuing to work with the sector to ensure that Australian communities are reflected in the content we see on our screens, and across the people that create it.

While the screen sector is booming locally and globally, the landscape is ever-changing. Australian content creators will always need to keep adapting to circumstances beyond their control, and the last few years have been marked by plenty of these unforeseen, uncontrollable challenges. But there are some influences that we can prepare for – digital disruption and general economic circumstances that will challenge many aspects of our sector for years to come. It is exciting that our local industry is tapping into local and global opportunities, and vital that we work to ensure that Australians of all ages, backgrounds and walks of life can access, and celebrate, high-quality Australian stories. We look forward to partnering with the Australian Government and the industry on this work.

#### **Graeme Mason**

<sup>8</sup>Australian Bureau of Statistics (ABS), *Attendance at Selected Cultural Venues and Events*, Australia, 2017-18, (March 26 2019);

<https://www.abs.gov.au/statistics/people/people-and-communities/attendance-selected-cultural-venues-and-events-australia/latest-release>.

<sup>9</sup>Nielsen Streaming Content Ratings, (14-20 February 2022), cited in *The Hollywood Reporter*, "'Inventing Anna,' 'Encanto' Rule Nielsen Streaming Charts", (17 March 2022); <https://www.hollywoodreporter.com/movies/movie-news/inventing-anna-encanto-rule-streaming-charts-1235114216/>.

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

<sup>11</sup>The Social Research Centre & Department of Infrastructure, Transport, Regional Development and Communications, *2021 Media Content Consumption Survey* (January 2022); <https://www.infrastructure.gov.au/2021-media-content-consumption-survey>.

# Senior management

As at 30 June 2022



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

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



## **MICHAEL BREALEY** **CHIEF OPERATING OFFICER**

Michael has more than 20 years of experience in media, communications and cultural industries. Prior to joining Screen Australia, he was the CEO of Create NSW, Executive Director of Arts NSW, Head of Policy and Strategy for ABC TV and Manager of Public Policy and Content Standards for Vodafone Australia. Michael began his career with the federal Department of Communications and the Arts, working across a range of communications policy areas, including broadcasting, telecommunications, arts and screen.



## **ANGELA BATES** **HEAD OF FIRST NATIONS**

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



**GRAINNE BRUNSDON**  
**HEAD OF CONTENT**

Grainne Brunsdon is a strategic leader in the creative industries with more than 25 years' experience in the not-for-profit arts sector, tertiary education and the public sector. Before joining Screen Australia in 2022, Grainne was the Head of Screen NSW and since 2010 has held several senior roles in Screen NSW, Create NSW and Arts NSW, including Director of Arts Investment, Director Engagement and Development. Prior to this, she held senior leadership roles in international cultural relations with the British Council, roles in design education with TAFE and UNSW, and in management and development with the Australian Design Centre.



**IRENE MCMONNIES**  
**HEAD OF LEGAL SERVICES & PRODUCER OFFSET  
AND CO-PRODUCTION**

Irene joined Screen Australia in May 2022 and has more than 18 years of extensive experience in various senior legal roles across television, radio and digital media. Prior to joining Screen Australia, she was Director of Legal and Business Affairs at Australian Radio Network (ARN). Before joining ARN, Irene led the legal team as General Counsel at Australian News Channel and Nine Entertainment Co's jointly-owned TV news channel Your Money, which she joined after three years in-house as Nine's Corporate Counsel, focusing on regulation and compliance. Irene joined Nine from Prime Media Group where as Legal Counsel she worked across commercial advice, broadcasting services, compliance and regulation. Starting her career at Gilbert + Tobin Lawyers, Irene worked for eight years as a lawyer specialising in intellectual property and litigation.



**RICHARD NANKIVELL**  
**CHIEF FINANCIAL OFFICER**

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



**NORMA AGUILAR**  
**MANAGER, HUMAN RESOURCES**

Norma is a seasoned HR professional bringing 15 years of diverse HR experience across a variety of industries such as clinical research, professional services and financial services locally and abroad. Norma's areas of specialty include the development and implementation of HR initiatives, talent acquisition and workforce planning. Prior to joining Screen Australia, Norma was with the Garvan Institute of Medical Research.



**SALLY CAPLAN**  
**HEAD OF CONTENT (to January 2022)**

Sally has more than 25 years of international experience in the screen industry, across financing, development, acquisition, production and distribution. Roles include MD of eOne International, head of the UK Film Council's Premiere Fund, President of Icon Film Distribution UK, and senior acquisition, distribution and production positions at independents and studios. Sally joined Screen Australia as Head of Content in February 2014. Since then, projects funded have included feature films such as *The Dressmaker*, *Lion* and *Babyteeth*; TV dramas such as *Safe Harbour*, *Upright*, *Stateless*, *The Secrets She Keeps* and *Bump*; children's TV such as *Bluey*, *Hardball*, *First Day*, *Mustangs FC* and *100% Wolf*; and documentaries such as *That Sugar Film*, *The Australian Dream*, *Revelation* and *Brazen Hussies*. Online projects include *Starting from Now*, *Meta Runner*, *Cancelled* and *Superwog*. Sally has also worked on numerous Screen Australia special initiatives such as Gender Matters, Developing the Developer, Skip Ahead (with Google) and Digital Originals (with SBS).

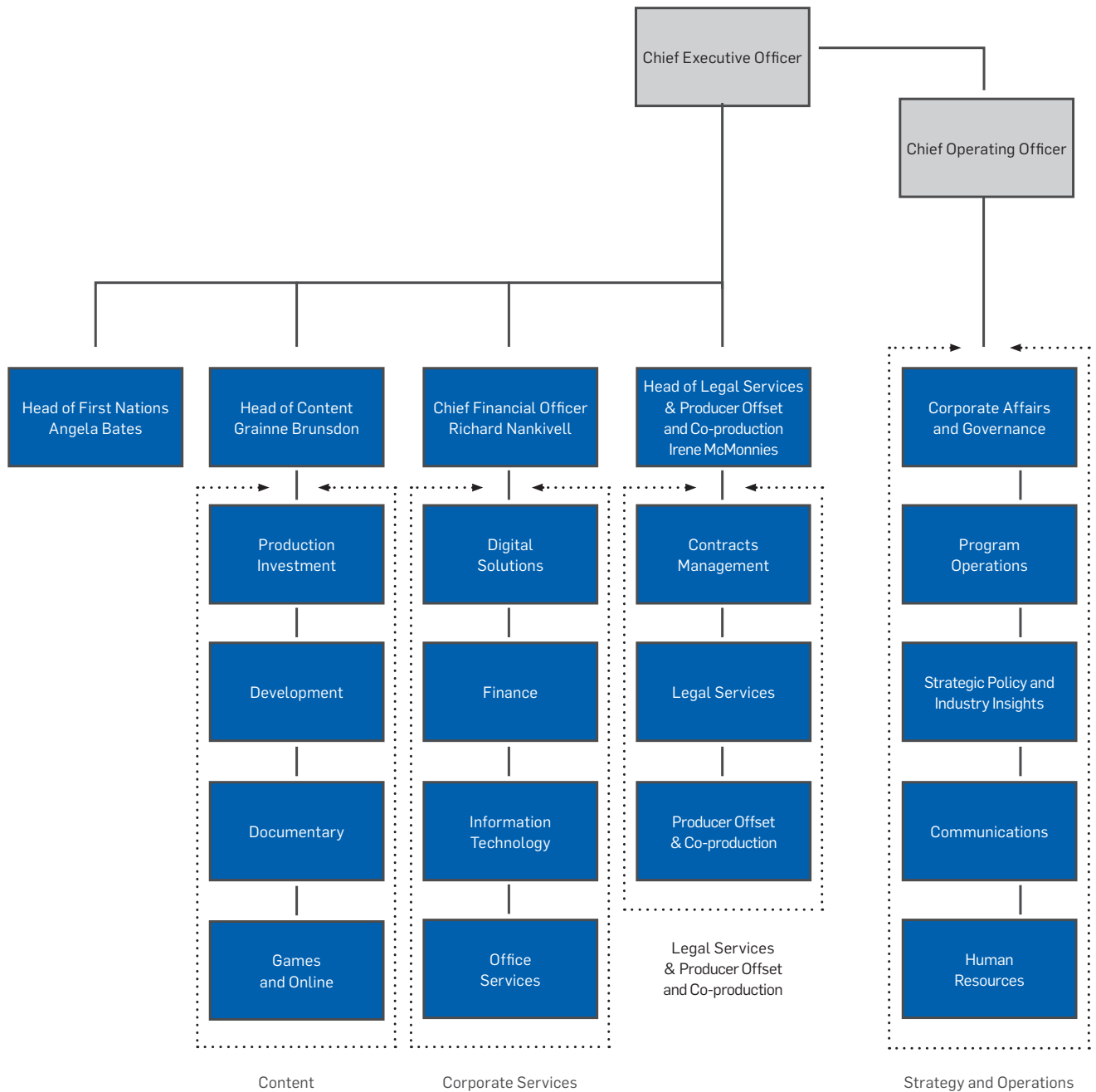


**NATALIE BUCK**  
**FORMER HEAD OF LEGAL SERVICES & PRODUCER OFFSET  
AND CO-PRODUCTION (August 2021 - February 2022)**

Natalie is an experienced General Counsel specialising in media, intellectual property and commercial law. She has extensive local and international experience providing legal, regulatory and strategic advice at operational and management level. Natalie previously led the legal function in APAC and EMEA for CNBC, part of NBCUniversal. She has a unique understanding of the Australian film, television and radio industry, having also held the role of General Counsel and Head of Policy for Screenrights and acted for a broad range of high-profile broadcasters, publishers, content creators and media personalities in private practice. Natalie also has a deep understanding of government frameworks gained from roles both in Australia and the UK.

# Organisational structure

As at 30 June 2022



## FEATURES, TV DRAMA AND ONLINE

- The highest-rating Screen Australia supported adult TV dramas in 2021/22 were *RFDS* (Seven) which averaged 1,027,000 viewers, *The Newsreader* (ABC) which averaged 904,000 viewers and *Total Control* series 2 (ABC) which averaged 696,000 viewers.<sup>12</sup> All three series also attracted strong BVOD (Broadcaster Video on Demand) audiences.
- Additionally online, episodes of *RFDS* averaged between 133,000 and 180,000 views (7plus), *The Newsreader* averaged 206,000 to 278,000 views (iview) and *Total Control* series 2 averaged 155,000 to 190,000 views (iview).<sup>13</sup>
- *Bluey* continued its ratings success with series 3, which after launching in November 2021, achieved a total average audience of 5.4 million across all broadcasts and ABC iview in November and December.<sup>14</sup> It also won Best Children's Program at the AACTA Awards and the 2022 Logie for Most Outstanding Children's Program.
- Throughout 2021/22, Screen Australia managed the \$50 million Temporary Interruption Fund (TIF) on behalf of the Australian Government. The TIF assists new local productions to secure financing and begin production where insurance exclusions relating to COVID-19 would otherwise prevent them doing so. As at 30 June 2022, the TIF had supported 97 productions for coverage with production budgets totalling \$863 million. By the end of 2021/22, 88 projects had completed principal photography, with nine productions in pre-production or production. See Contingency Liability Statement on page 32 for more details.

### *The Newsreader* won five AACTA Awards including Best Drama Series.

- Other Screen Australia supported AACTA wins included *Fires* (ABC) with three awards, as well as *Fisk* (ABC) and *New Gold Mountain* (SBS) with two awards each. Meanwhile *All My Friends Are Racist* (ABC) won Best Short Form Comedy, *The Tailings* (SBS) won Best Short Form Drama, and *Ellie and Abbie (& Ellie's Dead Aunt)* won Best Indie Film.
- The top Screen Australia supported films at the local box office in 2021/22 were *How to Please a Woman*, which took \$2.3 million, and *The Drovers Wife The Legend of Molly Johnson* with \$1.7 million.<sup>15</sup>
- Screen Australia supported several TikTok series during the year, including *The Monster with Me*, which was released in February 2022 and had achieved 19.7 million views by the end of June, while the second and third series of *The Formal* had accumulated more than 3.4 million views.<sup>16</sup>
- Facebook series *ReCancelled* – a follow up to the Rose d'Or-nominated *Cancelled* – released its second season and had nearly 6 million views.<sup>17</sup>
- In November 2021, Screen Australia, NZ On Air and TikTok announced the seven successful teams of their first joint initiative Every Voice, designed to support diverse and distinct creators in the creation of innovative content exclusively for audiences on TikTok. Two of the Australian projects have been released – *SexTistics* and *TransAthletica* – with each achieving more than 1 million views by the end of June.<sup>18</sup>
- Screen Australia and Google Australia announced the successful recipients for the 2022 Skip Ahead initiative. Skip Ahead supports Australian online content creators who have YouTube channels with a substantial existing subscriber base and/or content that has reached significant viewership, to create more ambitious content to grow their audience. Now in its seventh year, the four

#### QUICK FACTS:

*Elvis* was the highest-grossing Australian film at the local box office, earning \$10.4 million by 30 June 2022 just seven days after its release (source: Numero as at 05/07/2022).

The production publicly acknowledged the support of the Australian Government through the Producer Offset, administered by Screen Australia.





# Highlights of 2021/22

teams who will share in \$480,000 of production funding are: Luke Goodall and Marc Gallagher, Mithuna Yoganathan, Saksham Sharma, and Honor Wolff and Patrick Durnan Silva of comedy duo Hot Department.

- In February 2022, SBS, NITV and Screen Australia commissioned four new dramas developed through the Digital Originals initiative to premiere on SBS On Demand: *A Beginners Guide to Grief*, *Night Bloomers*, *Latecomers*, and *Appetite*. A new round of Digital Originals also went ahead and 12 selected creative teams took part in a workshop in June as part of the initiative. Up to three projects will be chosen for production funding and commissioning with SBS, NITV and Screen Australia.
- The two-year \$6 million Games: Expansion Pack fund to support Australian game studios was launched in March 2022. Targeted at emerging, or small-to-medium independent game studios, it will provide direct funding for original games with budgets below \$500,000. The first round received more than 100 applications across a range of genres including action, adventure, puzzle, arcade, building and roleplaying. In total 31 projects were funded from the highly competitive pool.
- From April 2021 to April 2022, the Supporting Cinemas' Retention Endurance and Enhancement of Neighbourhoods (SCREEN) Fund provided funding support to independent cinemas in Australia. In the first round of funding 199 applications were approved, delivering \$10.4 million to the sector. In December 2021, the Australian Government announced a second round of grant funding, and Screen Australia distributed a further \$9.5 million to 177 successful applications
- Screen Australia processed 341 scripted story development applications across the Premium and Generate programs, with funding provided to 88 projects. This included 57 funded through the Generate program for lower-budget projects and 31 funded through the Premium program for higher-budget projects from established creators.

## FIRST NATIONS DEPARTMENT

- Two television titles were selected for Sydney Film Festival 2022: the six-episode ABC series *Mystery Road: Origin*, directed by Dylan River, and the four-part SBS/NITV series *True Colours*, from an original concept by Arrernte singer-songwriter Warren H Williams and co-creator, writer and director Erica Glynn.
- NITV documentary special *Incarceration Nation*, which was also part of the SBS Australia Uncovered series, won the Logie for Most Outstanding Factual or Documentary Program in June 2022.
- The First Nations Department and the Online Unit at Screen Australia co-managed the ABC series *All My Friends Are Racist*, which won the AACTA Award for Best Short Form Comedy and screened at the 2022 Series Mania festival in France.
- In September 2021, Screen Australia's First Nations Department and Instagram announced the 15 recipients of the inaugural First Nations Creator Program. The program for Aboriginal and Torres Strait Islander social media creators is designed to accelerate up-and-coming local talent and amplify diverse voices across the social media platform. A second round of the program will take place in 2022/23.
- Screen Australia and NITV announced two new documentary series in September 2021 – *Larapinta* and *Our Law*. Both are set to air in 2022.
- A second season of the hit ABC series *Total Control* aired on the ABC in November 2021. It was the third-highest-rating Screen Australia funded television drama for 2021/22.<sup>19</sup>

- Six-part comedy series *Preppers* – co-created, written and starring Nakkiah Lui – launched on the ABC in November 2021 and was nominated for Best Narrative Comedy Series and Best Comedy Performer (Nakkiah Lui) at the 2021 AACTA Awards.

## Screen Australia and the New Zealand Film Commission (NZFC) joint anthology feature *We Are Still Here* (previously titled *Cook Ngā Pouwhenua*) opened the 2022 Sydney Film Festival.

- In June 2022, Melbourne International Film Festival (MIFF) announced that Nyul Nyul and Yawuru writer/director Jub Clerc's feature debut *Sweet As* would make its world premiere at the festival in August. The feature is one of the MIFF 2022 Premiere Fund films.

## DOCUMENTARY

- The highest-rating Screen Australia supported television documentary projects in 2021/22 were *Nurses* (Seven) with an average of 718,000 viewers, *David Attenborough's Life in Colour* (Nine) which averaged 544,000 viewers in addition to streaming on Stan, and *My Name is Gulpilil* (ABC) which averaged 504,000 viewers.<sup>20</sup>
- *My Name Is Gulpilil*, the final film featuring late celebrated actor David Gulpilil AM, won the AACTA Award for Best Documentary and Best Editing in a Documentary. The actor, and subject of the documentary, also received the Longford Lyell Award for his outstanding contribution to Australian cinema.
- The highest-grossing theatrical documentaries at the local box office in 2021/22 were *Facing Monsters* with \$210,205, *River* with \$174,488 and *Blind Ambition* with \$147,044.<sup>21</sup>
- In January 2022, SBS, NITV and Screen Australia announced a collection of seven standalone half-hour documentaries commissioned through the nationwide Curious Australia initiative.
- Screen Australia provided production investment funding for new landmark Network 10/NITV documentary series *First Inventors*. Directed by Larissa Behrendt and hosted by Rob Collins, the four-part series will shine a light on the scientific inventions and innovations of Australia's First Nations people.
- Australia/Canada Co-production *Stuff the British Stole* was greenlit to go into production and will adapt Walkley award-winning journalist Marc Fennell's podcast into a six-part TV series for the ABC and the CBC.
- Feature documentary *River*, from director Jennifer Peedom, was selected for the prestigious 2021 Telluride Film Festival.
- Feature documentaries *Clean* and *Anonymous Club*, as well as virtual reality (VR) project *Gondwana*, were selected for the South by Southwest (SXSW) Film Festival in March 2022.
- *Anonymous Club*, a portrait of Grammy-nominated Australian singer-songwriter Courtney Barnett from director Danny Cohen, was selected for the 2022 Hot Docs Canadian International Documentary Festival.
- At the 2022 Sheffield DocFest, director Amiel Courtin-Wilson's *Man on Earth* was one of nine films selected for the International Competition. Other Screen Australia supported projects at the festival were *Ithaka* and *The Dreamlife of Georgie Stone*, while Australian title *Age of Rage* also screened.



Total Control series 2

- Director Luke Cornish's documentary feature *Keep Stepping*, which Screen Australia supported with development funding, won the \$10,000 Documentary Australia Foundation Award at the 2022 Sydney Film Festival, as well as the Audience Award for Best Documentary. Other supported documentaries selected for the 2022 Sydney Film Festival included *Audrey Napanangka*, *Everybody's Oma*, *General Hercules*, *The Dreamlife of Georgie Stone*.
- Three projects supported by the Documentary Unit were nominated at the Logie Awards for Most Outstanding Factual or Documentary Program – ABC's *The School That Tried to End Racism* and *Firestarter: The Story of Bangarra*, and SBS series *See What You Made Me Do*.

#### DIVERSITY & INCLUSIVITY

- Screen Australia met its three-year gender equity KPI. Between 2019/20 and 2021/22, 55% of key creative roles (writers, producers and directors) across all projects that received Screen Australia development and production funding were women.
- In August 2021, five emerging Australian filmmakers were announced by Australians in Film (AiF) and Screen Australia, as the participants in Untapped, a breakthrough talent development program for the next generation of undiscovered and under-represented Australian screen voices. As part of the program, the five finalists and their projects moved into the Untapped Development Lab to receive individualised mentorship, story consultation, creative feedback and professional development support from executives at companies including Made Up Stories, LuckyChap Entertainment, See-Saw Films and Truant Pictures.

- In February 2022, AiF and Screen Australia announced Untapped would return for a second year with the program launching in March. This second iteration featured masterclasses from filmmakers Destin Daniel Cretton (*Shang-Chi and the Legend of the Ten Rings*), Marta Cunningham (*Insecure*, *Transparent*), Silas Howard (*Dickinson*, *Pose*) and Oscar®-nominated screenwriter Meg LeFauve (*Inside Out*, *Captain Marvel*). Mentors for the finalists include executives from leading Hollywood production companies James Wan's Atomic Monster, Nicole Kidman's Blossom Films, Reese Witherspoon's Hello Sunshine and Tanya Saracho's Ojalá Productions.

Three Western Australian LGBTQIA+ web series – *Out of Here*, *The Curse of Baba Yaga* and *Yokai* – were greenlit for production in September 2021, with each receiving \$100,000 funding from Screenwest and Screen Australia through the Out Now initiative.

- In March 2022, Screen Australia announced the Credit Maker program, an initiative to support 12 female and non-binary practitioners across directing, cinematography and composing to attain a career-defining credit on a scripted production. It is supported under the agency's Gender Matters umbrella in partnership with the Australian Directors' Guild, the Australian Cinematographers Society and the Australian Guild of Screen Composers, who will deliver the program.



All My Friends Are Racist

- Applications for the second round of the SBS Emerging Writers' Incubator initiative opened in April 2022. The initiative provides a year of paid employment in a leading Australian production company for emerging writing talent reflecting backgrounds and experiences under-represented in the Australian industry. It follows the successful launch of the initiative in 2021, where six screenwriting creatives were announced in September to take part. It is co-funded by SBS and Screen Australia, with participating state and territory screen agencies and the assistance of the Australian Writers' Guild.
- Four emerging creatives were funded in 2020/21 through joint ABC ME/Screen Australia initiative The Kaleidoscope Project, designed to support and showcase Australia's next generation of culturally and linguistically diverse (CaLD) filmmakers. In 2021/22 the recipients began production on a standalone film that reflects and captures the experience of young CaLD Australians today. The films will premiere on ABC ME, the ABC ME app and ABC iview.
- Eight creatives who were a part of the 2019 Developing the Developer workshop undertook their sector placements to continue their progress as story developers, after delays in 2020/21 due to COVID-19. The program is aimed at diversifying the pool of professionals developing stories for the screen.
- Screen Australia also supported other development programs to further the careers of creatives from diverse backgrounds, including AFTRS Talent Camp, the Pacific Noir initiative from ACE and Pasifika Film Fest, and Film Lab: New Voices from the South Australian Film Corporation (SAFC) and Adelaide Film Festival (AFF), which was also supported by Mercury CX.

## INDUSTRY

- Screen Australia's annual Drama Report showed a record-breaking level of expenditure on drama production in Australia in 2021/22, with \$1.9 billion spent, nearly double last year's result and more than 50% above the five-year average. The unprecedented increase is attributed to projects postponed from the previous year due to COVID-19 shutdowns, relatively low levels of COVID-19 making Australia an attractive production destination, and high-profile Australian creatives attracting

foreign titles, as well as a strong slate of new Australian projects. The significant increase in inbound foreign production was also largely attributable to the federal government's attraction incentive scheme.

- Screen Australia's net recoupment in 2021/22 was more than \$3.7 million, 68% of this from international sales. Feature films saw a 10% increase on last year, providing 55% of total returns for Screen Australia with strong sales for titles such as *Penguin Bloom* and *The Dry*. TV drama provided a total share of 45% across adult and children's content from titles such as *The Secrets She Keeps*, *Wanted* and *Mako Mermaid* series 2, while documentaries contributed 1% to the total.
- The Screen Australia website had more than 2.3 million unique views.
- The website's media centre, which was viewed 333,834 times, saw the publication of 80 media releases and backgrounders profiling the industry.
- Screen Australia's social media following grew by more than 13%, finishing the financial year with a combined audience of 199,324.
- Screen News provided promotional support and free market intelligence to the industry through 19 written articles, 23 podcasts and 23 videos, with video content achieving 875,932 views on YouTube and 40,799 hours of watch time.<sup>22</sup>
- The Screen Australia podcast had more than 60,000 streams in 2021/22, a 9% increase on the year prior. By the end of 2021/22, the podcast had recorded more than 173,000 streams since its inception.<sup>23</sup>

## GLOBAL FOCUS

### Awards and recognition

- Australia/New Zealand Co-production *The Power of the Dog* was nominated for 12 Academy Awards® across categories such as Best Picture, Film Editing, Sound, Cinematography and Supporting Actor, and won the award for Best Director. See-Saw Films, director Jane Campion and Australian creatives were also nominated for multiple other awards for their work, winning the Silver Lion at Venice International Film Festival and two BAFTA Awards, as well as three prizes at the AACTA International Awards.

- Australians Dan Oliver and Joe Farrell were nominated for the Best Visual Effects Academy Award® for their work on the Australian-shot Marvel feature *Shang-Chi and the Legend of the Ten Rings*.
- The first season of *First Day* won an International EmmyKids® Award (2021) for Kids Live Action.
- ABC TV arts documentary *Firestarter: The Story of Bangarra* was named best arts program at the prestigious Rose d'Or Awards in December 2021.
- In November 2021, Leah Purcell – writer, director, producer and star of *The Drover's Wife* *The Legend of Molly Johnson* – was the first Australian to be awarded the Grand Jury Prize at the Asia Pacific Screen Awards.
- ABC comedy series *Fisk* won Best Series in the 2021 Comedy Competition at Europe's largest TV festival, Series Mania.

Greig Fraser ACS ASC won Best Cinematography at the 2022 Academy Awards® for his work on *Dune*. His win marked the 59th Oscar won by an Australian.

#### Festival selections

- Dr George Miller's *Three Thousand Years of Longing* and Baz Luhrmann's *Elvis* screened at the 75th Festival de Cannes, while Thomas M Wright's *The Stranger* was selected for Un Certain Regard and short film *MumLife* from director Ruby Challenger was in La Cined.
- The Australian films selected to screen at the prestigious Toronto International Film Festival (TIFF) in September 2021 included the feature documentary *Burning* and three Screen Australia supported titles: feature film *The Power of the Dog*, Nash Edgerton's short film *Shark* and Madeleine Gottlieb's short film *You and Me, Before and After*.
- *The Power of the Dog* was also selected to screen at the 2021 Telluride Film Festival, as was feature documentary *River*.
- Goran Stolevski's feature debut *You Won't Be Alone*, produced by Causeway Films, made its world premiere at Sundance Film Festival in January 2022, and was one of three Australian projects there, along with VR documentary *Gondwana* and Nash Edgerton's short film *Shark*.
- A historic seven projects were selected for the SXSW Film Festival in March 2022, including feature films *Seriously Red* and *Sissy*, mid-length film *Shadow*, feature documentaries *Clean* and *Anonymous Club* and virtual reality (VR) projects *Lustration VR* and *Gondwana*.
- Feature films *Blaze* and *Nude Tuesday*, and documentary *The Dreamlife of Georgie Stone* were selected for the 2022 Tribeca Film Festival.
- Projects *All My Friends Are Racist* and *Spreadsheet* screened at the 2022 Series Mania festival in March.

#### OPPORTUNITIES

- Support through Enterprise People enabled 11 local placements including Tara Bilston with Arenamedia, Josef Jakamarra Egger with GARUWA, Natasha Henry with Matchbox Pictures, Meleesha Bardolia with Every Cloud Productions, Jonathon Saunders with Studio Gilay, and Hannah Ngo with Werner Film Productions. It also allowed for two international placements at US-based production companies, with Amiel Courtin-Wilson working with Parts & Labor, and Ashleigh McArthur with Hedgehog Films.

- In April 2022, Screen Australia and AiF announced the return of the Talent Gateway program and the Global Producers Exchange, two joint initiatives for established Australian creatives to expand on their skills and connect with key US decision makers, as well as help position Australian projects for success in an increasingly global market. These initiatives are also supported by state and territory agencies as well as industry guilds.
- Applications opened in June 2022 for a third round of the screenwriter accelerator program Impact Australia, an offshoot of the successful US Imagine Impact created by Brian Grazer, Ron Howard and Tyler Mitchell. The program is designed to help a diversity of Australian screenwriters develop their projects with world-class mentors to be pitch-ready for global buyers and producers. The first two years of the program have been hugely successful, with producers now attached to most of the 19 projects developed, and almost all of the 23 alumni writers signing with representation.
- The American Film Institute (AFI) announced emerging film and television producer Julia Corcoran as the 2022 recipient of the Screen Australia-AAA-Onbass Fellowship, a full tuition scholarship to the AFI Conservatory.

#### PRODUCER OFFSET & CO-PRODUCTION

- The number of applications received by the Producer Offset and Co-production Unit for Producer Offset Final Certificates increased by 31% compared with 2020/21. Applications for Producer Offset Provisional Certificates increased by 13% over the same period.
- Producer Offset Final Certificates were issued to 101 projects, worth a total of \$145.25 million. A further 186 Producer Offset Provisional Certificates were issued.
- Provisional Co-production approval was granted to five projects, from four countries. Final Co-production approval was granted to eight projects, from four countries.

**See Appendices** from page 35 for more detailed funding information.

<sup>12</sup> Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers = 607,000; 627,000; 453,000.

<sup>13</sup> Source: VPM source: OzTAM Video Player Measurement – consolidated 28 day.

<sup>14</sup> Source: OzTAM and Regional TAM, consolidated 28 data. OzTAM VPM data. Data provided by the ABC.

<sup>15</sup> Source: Numero as at 1/07/2022.

<sup>16</sup> TikTok views are reported by TikTok and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of the 2021/22 financial year. *The Monster with Me*: 19,700,000. *The Formal* series 2 and 3: 3,429,700.

<sup>17</sup> Facebook views are reported by Facebook and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of the 2021/22 financial year. Facebook: 5,976,400.

<sup>18</sup> TikTok views are reported by TikTok and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of the 2021/22 financial year. *SexTistics*: 2,900,400. *TransAthletica*: 1,043,177.

<sup>19</sup> *Total Control* series 2 (ABC) averaged 696,000 viewers. Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers: 453,000.

<sup>20</sup> Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers = 425,000; 371,000; 317,000.

<sup>21</sup> Numero as at 4/07/2022.

<sup>22</sup> As at 1 July 2022; compiled by Screen Australia. YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms.

<sup>23</sup> Podcast analytics as reported by Libsyn.



# Operations

David Gulpilil from documentary *My Name Is Gulpilil*

# Financial overview

Screen Australia's operating result for the year ended 30 June 2022 was a surplus of \$0.21 million.

Screen Australia's income from **all sources** totalled \$120.33 million.

During the year, Screen Australia's revenue from the Australian Government totalled \$111.14 million, being \$109.92 million appropriation and grant and \$1.22 million in relation to claims under the Temporary Interruption Fund.

Revenue generated from other sources totalled \$9.19 million, comprising:

- \$1.72 million from the sale of goods and services
- \$0.43 million from interest earned on cash deposits
- \$3.70 million from the recoupment of investments
- \$0.68 million from screen project underage reimbursements
- \$0.56 million from sponsorships / partnerships
- \$0.21 million other income
- \$1.89 million reversal of prior year written down screen projects.

Screen Australia's **operating expenditure** totalled \$120.12 million, comprising:

- employee benefits of \$13.27 million
- supplier expenses of \$4.75 million
- grants of \$49.21 million to fund screen projects
- loans and investments of \$49.74 million to fund screen projects
- depreciation and amortisation costs of \$1.77 million
- provision of Temporary Interruption Fund estimated settlement costs \$1.22 million
- losses from asset sales \$0.13 million
- finance costs of \$0.03 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 2021/22 financial records and provided an unmodified audit opinion on the financial statements and notes on 22 August 2022.

# 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 Deborah Mailman AM on her reappointment to the Board for a further three years to 2025. The Board thanks outgoing member Michael Hawkins AM for his service to the Board.

Board members are appointed by the Minister with responsibility for the Arts, by written instrument. A member holds office for the period specified in the instrument of appointment. The period must not exceed three years. Members may be reappointed but the total period of Board membership must not exceed nine years. The Board is responsible for the governance practices of Screen Australia.

## ATTENDANCE AND REMUNERATION

The Board is paid such remuneration and allowances as determined by the Remuneration Tribunal, out of the monies of Screen Australia. Board members' attendance at Board meetings and remuneration details are set out in the executive remuneration disclosures on page 77 and details of the accountable authority on pages 74-75.

## 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 and code of conduct. As required under Section 46 of the PGPA Act, the Board is responsible for preparing the Annual Report and for giving it to the Minister for the Arts, the Hon Tony Burke MP.

## CONFLICTS OF INTEREST

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

Board members who have a material personal interest in a matter under consideration by the Board or the Audit Committee are required to declare that interest. A Board member with a material personal interest in a matter being considered by the Board is required to leave the meeting while the matter is considered and a decision is made and is not permitted to vote on other projects under consideration in the relevant board paper. Disclosure of such interests and departure from the meeting are recorded in the minutes of the meeting. The Manager, Governance is responsible for maintaining a register of Board members' interests, which is updated annually or as private interests are declared.

## AUDIT COMMITTEE

The Audit Committee was established in accordance with Section 45 of the PGPA Act, to assist the Board in the discharge of its responsibilities. During 2021/22, the Audit Committee consisted of Richard King (Chair), Megan Brownlow, Claudia Karvan and Michael Hawkins AM. Mr Hawkins resigned from the Screen Australia Board and Audit Committee on 12 April 2022.

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, Chief Financial

Officer and Head of Legal Services and Producer Offset and Co-Production have a standing invitation to attend each meeting, and representatives of internal and external auditors are invited as observers. Details of Audit Committee members and meeting attendance are set out on page 78.

## 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. RSM was the internal auditor for 2021/22. 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, collectively, the Fraud Guidance.



The plan verifies Screen Australia's general status as a low-risk agency. This assessment was based on the adequacy of the controls that are in place or are being implemented. The agency has in place appropriate fraud prevention, detection, investigation and reporting procedures that meet its specific needs and comply with the Fraud Guidance.



*Little J & Big Cuz series 3*

# Board Charter

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

# 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:

- Understand and uphold the values and objectives of Screen Australia.
- 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.
- Prepare for, attend, and participate actively in Board meetings, and make decisions in a timely, fair and efficient manner.
- Ensure decisions of the Board are based on the best evidence and information available.
- Maintain good relations with other government agencies and have regard to stakeholders.
- Report immediately any personal conflicts of interest (actual or perceived) or serious breaches of the law to the Board.
- 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.
- 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.
- Perform their duties diligently, conscientiously and without favour to themselves or another person.
- 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 2021/22

As required under s39(1)(a) of the PGPA Act this annual performance statement for the 2021/22 financial year accurately presents Screen Australia's performance in accordance with s39(2) of the PGPA Act.

## SCREEN AUSTRALIA'S PURPOSE

As set out in its Corporate Plan 2021–25, 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 2021/22 Portfolio Budget Statement (PBS) and Screen Australia's Corporate Plan (CP) 2021–2025.

## 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.



*Araatika: Rise Up!*

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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)

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

**Target met:**

**Achieved:** 3,027,998 (3 million) admissions, based on three-year annual average of calendar years: 2019: 2,776,944; 2020: 1,625,259 and 2021: 4,681,791\*

**Achieved:** 155,729,038 (155.7 million) cumulative audience (115,942,478 metro), comprising:

- 155,148,987 (155.1 million) for 14 x adult, 12 x children's, 22 x documentary (28-day cumulative combined metro & regional audience)\*\*
- 580,051 for 4 x online/multiplatform (28-day cumulative combined metro & regional audience)\*\*\*

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**Target:**

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

**Target met:**

Number of visits: 2,336,408 (2.3 million).

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**Target:**

At least 25 culturally diverse projects/events funded.

**Target met:**

160 culturally diverse/First Nations projects/events supported in 2021/22.

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**Target:**

At least \$4 million provided in funding for culturally diverse projects/events.

**Target met:**

Screen Australia provided \$19.6 million to culturally diverse and First Nations projects/events in 2021/22.

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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:**

406 new Australian artworks, across features, documentaries, television (general and children's) online, games and initiative projects.

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**Target:**

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

**Target met:**

\$83.6 million committed to new Australian artworks, across features, documentaries, television (general and children's) online, games and initiative projects.

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**Target:**

\$0.4 million total funding for research and development projects

**Target not met:**

Due to the COVID-19 pandemic, and subsequent deferral of the ABS survey, the target was not achieved. A total of \$291,255 was spent on data acquisition, market research and program expenses for the Seeing Ourselves 2.0 research project.

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\*Screen Australia analysis of Numero box office data accessed on 2 February 2022

\*\* OzTAM and RegionalTAM, 5 City Metro, Combined Aggregate Markets, NationalSTV, total people, 28 day consolidated, cumulative sum of television screenings of Screen Australia funded titles from 1 July 2021 – 30 June 2022 (excludes theatrically released films). 115,562,308 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 2021 – 30 June 2022 (excludes theatrically released films). 380,170 viewers were achieved in metro markets.

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**KPIs: SCREEN AUSTRALIA–SPECIFIC**


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

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

\$5.50 of TV drama production

**All targets met:**

**TV drama:** each \$1.00 generated \$7.86. Screen Australia committed \$23,835,088 to TV drama during FY 2021/22, generating \$187,299,548 in production budgets (excluding development funding previously provided to those projects).

\$5.90 of feature production

**Features:** each \$1.00 generated \$6.32. Screen Australia committed \$14,452,377 to features during FY 2021/22, generating \$91,293,056 in production budgets (excluding development funding previously provided to those projects).

\$3.60 of children's TV drama production

**Children's TV drama:** each \$1.00 generated \$5.81. Screen Australia committed \$6,153,528 to children's TV during FY 2021/22, generating \$35,746,905 in production budgets (excluding development funding previously provided to those projects).

\$2.90 of documentary production.

**Documentaries:** each \$1.00 generated \$5.72. Screen Australia committed \$12,084,851 to documentaries during FY 2021/22, generating \$69,091,285 in production budgets (excluding development funding and PEP).

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**PERFORMANCE INDICATORS: CORPORATE PLAN**


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**CP2.1 AUSTRALIAN STORIES THAT MATTER**


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**KPI:** 225 projects supported.

**Achieved:** 406 projects supported.

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

**Achieved:** Examples below.

**Quality** – projects of scale and ambition: *The Disposables* – a high-budget mystery series to be released on multiple platforms including ABC iview and TikTok, with ambitious visual effects. *Speaking in Tongues* – a mystery drama by Andrew Bovell (*Lantana*), produced by Academy Award®-winning producers Emile Sherman and Iain Canning, and executive produced by Jan Chapman (*The Piano*) and Liz Watts (*Animal Kingdom*). *The Royal Hotel* – acclaimed director Kitty Green (*Casting JonBenet* and *The Assistant*) will direct her first feature film in Australia with Julia Garner and Hugo Weaving attached. *Force of Nature* – after the huge box office success of *The Dry*, director Robert Connolly and Made Up Stories return with the sequel.

**Culture** – distinctive Australian stories: *#Matched2* – a Muslim rom com series that connected with and reflected its Australian Muslim audience. *Bear the Dog* – action adventure that follows a wildlife ranger and a dog who join forces to save the local koala population in the face of devastating fires, from writer Stuart Beattie (*Pirates of the Caribbean: The Curse of the Black Pearl*) and Hoodlum Entertainment (Emmy® and BAFTA Award-winning entertainment company). *Farewell to Old England* – from Khoa Do (*The Finished People*), a comedy about a Vietnamese refugee family in the 1989 recession. *Mother and Son* – the beloved TV series has been rebooted for a modern audience, and reflecting a diverse Australia.

**Innovation** – risk-taking content for all platforms: *Everybody's Oma* – a feature-length documentary that began as a ground breaking Facebook group for those caring for elderly relatives with dementia and has become a cross platform sensation with social impact. *The Formal* series 2 and series 3 – a schoolyard queer romance mockumentary released on TikTok that challenges narrative conventions with its ultra-short 1-minute episodes.

**Talent escalation** – projects that support the next generation of excellence in storytelling: *No Ordinary Love* – a romantic comedy series inspired by the style of Korean dramas, from emerging Australian talents with Zambian and Korean backgrounds, as well as mainly female key creatives. *Girl, Interpreted* – a six-part dramedy based on the AACTA-nominated online series. *Went up the Hill* – Samuel van Grisven's second feature, marking a big step up from his first feature *Sequin in a Blue Room* and heralding him as a significant talent to international audiences. *Shayda* – the first film for talented, emerging writer-director Noora Niasari after several impressive shorts.

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

**Achieved:** Examples below.

*Sweet As* is the debut feature film from Nyul Nyul and Yawaru writer/director from Western Australia, Jub Clerc, produced by Liz Kearney for Arenamedia. The coming-of-age film follows 15-year old Indigenous girl Murra, who attends a travelling photo safari for at risk teens after she is abandoned by her mum and sent to live with her Uncle, a local cop. An uplifting movie about unconventional friendships, first crushes and finding out who you are, on the path less travelled.

*True Colours* is a gripping detective crime series which covers themes of the exploitation of Aboriginal art, impacts of the NT Intervention and customary law. What started out as an investigation into a car crash, quickly turns into a murder investigation. From co-creators Erica Glynn and Warren H Williams, the series was written and directed by Erica Glynn, Danielle MacLean and Steven McGregor and produced by Bunya Productions.

---

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

**Achieved:** *Larapinta* is a unique documentary series for NITV about the oldest river in the world. Running through the heart of Central Australia, it is home to the oldest culture in the world, and its past, present and future is a story about culture, environment, art, climate change, totems and song lines. Produced by Michaela Perske and Mitchell Stanley, the series was written and directed by emerging to mid-career Indigenous man Gary Hamaguchi from Broome WA.

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**KPI:** Across a three-year average (2019/20 to 2021/22) at least 50% of the key creative roles (writers, producers and directors) across all projects that receive Screen Australia development and production funding will be filled by women through development and production funding will be women.

**Achieved:** In 2021/22, 52% of key creative roles (writers, producers and directors) across all projects that received Screen Australia development and production funding were women.

---

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

**Achieved:** Examples below.

Development: *The Hairy Marys* – an online comedy set in the remote NT town of Nhulunbuy, where sassy and intelligent single mums roll through the punches of their lives as carers to their children on the spectrum.

Production: *Latecomers* – a romantic dramedy about two friends with cerebral palsy, from an authentic and diverse creative team. *Bali 2002* – A dramatic retelling of the events surrounding the 2002 terrorist attack in Bali, with great care taken to ensure there was cultural authenticity in depicting the Indonesian point of view; Indonesian-Australian Katrina Graham co-directed the series with Peter Andrikidis, and the producers engaged writers and consultants including Michael Toisuta. Two series driven by LGBTQ+ creatives - *In Our Blood*, a historical drama series about the AIDS epidemic in Australia, and *While the Men Are Away*, a playful, queer retelling of wartime Australia.

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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 26.

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

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

TikTok: *SexTistics* more than 2.9 million; *TransAthletica* more than 1 million; *The Monster with Me* 19.7 million; *The Formal* series 2 and 3, more than 3.4 million.<sup>24</sup>

YouTube: *Small Footprint* more than 1.6 million.<sup>25</sup>

Facebook: *ReCancelled* more than 5.9 million.<sup>26</sup>

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<sup>24</sup>TikTok views are reported by TikTok and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of the 2021/22 financial year. *SexTistics*: 2,900,400. *TransAthletica*: 1,043,177; *The Monster with Me*: 19,700,000. *The Formal* series 2: 2,258,300 and series 3: 1,171,000.

<sup>25</sup>YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of the 2021/22 financial year.

<sup>26</sup>Facebook views are reported by Facebook and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of the 2021/22 financial year. Facebook: 5,976,400.

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

**Achieved:** 66 selections, including 33 key awards and nominations across features, documentary, series (television and online) and shorts. See Appendix 4 for a list of awards and nominations for Screen Australia supported titles.

---

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

**Achieved:** At least 36 events were supported in capital cities and regional areas promoting Australian content. Examples include: AACTA Awards 2021, Antenna Documentary Film Festival 2021, Brisbane International Film Festival 2022, Cinefest OZ, Flickerfest Film Festival 2022, Flickerfest National Tour 2021 to Cygnet Tas, Darwin NT, Katherine WA, Broome WA, Cairns Qld, Wandoan Qld, Chinchilla Qld, Bell Qld, Meandarra Qld, Merimbula NSW. Revelation International Film Festival, St Kilda Film Festival, Sydney Film Festival 2021 and 2022 (2021 delayed due to COVID-19), Sydney Travelling Film Festivals 2021 and 2022 to Young NSW, Orange NSW, Port Macquarie NSW, Sawtell NSW, Warrawong NSW, Huskisson NSW, Bundaberg Qld, Toowoomba Qld, Cairns Qld, Townsville Qld, Nambour Qld, Mackay Qld. In their third year of multi-year funding: Melbourne International Film Festival 2021, Melbourne International Animation Festival 2021 and The Other Film Festival 2021 Online Program.

---

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

**Achieved:** Through the new Games: Expansion Pack initiative, Screen Australia funded 31 games with release platforms spanning PC, VR, mobile, Nintendo Switch, Microsoft Xbox and Playstation.

Every Voice – a partnership between Screen Australia, NZ on Air and TikTok – aimed to support emerging creators releasing their projects on TikTok.

*The Drover's Wife*, *The Legend of Molly Johnson* and *How to Please a Woman* were two of nine feature film projects supported in 2021/22 through Screen Australia's P&A Plus program, enabling the distributors of each film to explore additional, innovative marketing activities to complement their national theatrical release strategies. Both titles received a wide Australian cinema release, earning over \$1.7 million and \$2.3 million respectively at the local box office. Other projects supported were *Here Out West*, *Talk to Me*, *Lone Wolf*, *Little Tornadoes*, *Bosch & Rockit*, *Sissy* and *Everybody's Oma*.

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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:** Each \$1.00 for TV drama generated \$7.86, each \$1.00 for feature production generated \$6.32, each \$1.00 for children's TV production generated \$5.81 and each \$1.00 for documentaries generated \$5.72. See Screen Australia specific PBS indicator on page 27 for further information.

---

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

**Achieved:** 22 professional development opportunities provided through Enterprise People, including 11 local placements, two international placements, six fellowships or residencies, and three significant production attachments (see Highlights – Opportunities, page 19).

Five emerging filmmakers provided with professional development support and mentorship through the Untapped program in conjunction with AiF; 12 practitioners supported through the SBS Emerging Writers' Incubator; and 12 opportunities provided for female and non-binary practitioners to attain a career-defining credit across directing, cinematography and composing through the Gender Matters Credit Maker program (see Highlights – Diversity and inclusivity, page 17).

---

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

**Achieved:** Australian International Documentary Conference (Vic), Screenmakers Conference 2021 (SA), SPA Ones to Watch 2021 (NSW and Qld), Screen Forever (Qld), MIFF 37° South 2021 (Vic), MIFF Accelerator 2021 (Vic) and the Australian Feature Film Summit (NSW).

---

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

**Achieved:** The Global Producers Exchange and Talent Gateway initiatives support established Australian creatives to connect with key US decision makers, and position their projects for success in an increasingly global market. The Impact Australia screenwriter accelerator program supports creators to develop their projects to be pitch-ready for global buyers and producers (see Highlights – Opportunities, page 19).

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

**Achieved:** Producer Offset and Co-production Program marketed at Cannes Film Festival and Marche du Film 2022, G'day USA 2022, Global Producers Exchange 2021, Toronto International Film Festival 2021 and World Congress of Science and Factual Producers 2021.

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

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

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

---

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

**Achieved:** Three internships and three travel grants provided to First Nations practitioners. 15 opportunities provided through the First Nations Creator Program.

---

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

**Achieved:** In October 2021, Screen Australia's First Nations Department partnered with Instagram Australia to create and run the First Nations Creators Program, aimed at Aboriginal and Torres Strait Islander social media creators, to accelerate up-and-coming local talent and amplify diverse voices across the social media landscape. The program was delivered to 15 creatives over an eight week period via Zoom, covering multiple subjects from pitching, creating content, audience engagement, equity, well-being, visibility and branding.

---

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

**Achieved:** Production funding was provided for two virtual reality (VR) projects during the year: immersive online documentary *Gondwana*, which takes viewers into the heart of the Daintree rainforest; and *Sorella's Story*, which places the viewer in the shoes of an 11-year-old Jewish girl who perished on the beaches of Latvia at the hands of Nazi collaborators. *Gondwana* was showcased at the 2022 SXSW festival in the US.

Narrative VR series *Lustration VR* from First Nations creator Ryan Griffen, funded last year, was also showcased at SXSW 2022. Commissioned by Meta and released through Oculus, it explores a world after life called 'The Between' and a mystery involving angels and murder.

Development funding was also provided for *Hail Draconis*, an online series utilising block chain distribution methodology.

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

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

**Achieved:** 90% of total expenditure in 2021/22 went to programs and projects.

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

**Achieved:** Research outputs included the Drama Report 2020/21; data on gender equity in the Australian screen industry, including for the ongoing Gender Matters KPI and updates to the Fact Finders section of the Screen Australia website, including documentary production statistics. Screen Australia staff participated in the Australian Feature Film Summit, including through a presentation and discussion on screen data use. Screen Australia provided data to inform deliberations by the Australian Government and the Parliament on issues such as screen sector reform and the continued impact of COVID-19 on the industry.

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

**Achieved:** 59 citations of Screen Australia research, both direct and indirect, across TV, radio, print and online.

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

**Achieved:** Screen Australia has commissioned the ABS to undertake the Film, Television and Digital Games survey. As a result of COVID-19 pandemic delays, the survey will now measure the 2021/22 financial year.

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

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

---

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

**Achieved:** In 2021/22 Screen Australia consulted with industry on matters of gender equity and potential new initiatives via its Gender Matters Taskforce as well as with the screen industry on the challenges and opportunities for improving screen diversity, equity and inclusion via the upcoming Seeing Ourselves 2.0 research project.

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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:** 80% of decisions made within 12 weeks of receipt of a complete application.

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

**Achieved:** 74% of decisions made within 12 weeks of receipt of a complete application.

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## ANALYSIS

For the 2021/22 reporting period Screen Australia met or substantially exceeded its targets across all of its KPIs. Demand for Screen Australia support remains strong, and more than \$83 million was committed to new projects across the agency's funding programs and special initiatives during the year.

Although the impacts of COVID-19 and unprecedented weather events continued to present challenges, audience metrics reflect Australians' ongoing appreciation and enjoyment of quality Australian storytelling at the cinema, on television and online.

There were just over 3 million admissions for Australian productions shown in movie theatres – just above the KPI target, based on a three-year rolling average – and admissions for the most recent reporting period were up on the last two years, showing that audiences are coming back to the cinema. *The Drover's Wife*, *The Legend of Molly Johnson* and *How to Please a Woman* were two of nine feature film projects with Screen Australia marketplace support in 2021/22. Both titles received a wide Australian cinema release, earning more than \$1.7 million and \$2.3 million respectively at the local box office. Cinema, nonetheless, remains a highly competitive and challenging market for Australian films, given the volume and budgets of foreign content available.

Audience numbers for television also exceeded the KPI target for this year, demonstrating continued strength of reach for traditional platforms. However, once again the power of online programming and its ability to reach mass audiences was apparent, with six Screen Australia funded online projects meeting the target of more than 1 million views and several significantly exceeding it. Standouts included *The Monster with Me* (19.7 million), *ReCancelled* (more than 5.9 million) and *SexTistics* (more than 2.9 million). We continue to find and partner with new platforms in order to provide emerging filmmakers with every opportunity to create content and connect with audiences.

First Nations storytelling and career development remain a strong focus for the First Nations Department, with a record investment in production this year of \$7.9 million. Notable feature films included *Sweet As*, written and directed by Jub Clerc, which premiered at the Melbourne International Film Festival. Two television titles were selected for Sydney Film Festival 2022: the six-episode ABC series *Mystery Road: Origin*, directed by Dylan River, and the four-part SBS/NITV series *True Colours*, written and directed by Erica Glynn.

Screen Australia also exceeded its target for professional development of First Nations practitioners, supporting 22 opportunities through a range of programs including internships, travel grants and the Instagram partnership, First Nations Creators Program.

Inclusivity, equity and diversity remain a challenge for the Australian screen industry. Screen Australia funded 160 culturally diverse and First Nations projects and events during the year, substantially exceeding its KPI target of 25. In August 2021, Screen Australia launched Untapped in conjunction with Australians in Film (AiF), to identify and support the generation of undiscovered and underrepresented Australian screen voices.

The Gender Matters target for at least 50% of key creative roles in projects funded by Screen Australia to be filled by women was achieved. However, there is still significant disparity across the industry. Outside of those projects funded by Screen Australia, rates of female participation in some key roles remain low. The target has been rolled over for another year, to continue the agency's focus on this area, while developing further options and measures.

Screen Australia announced the Credit Maker program, under the Gender Matters umbrella, in March 2022. A partnership with the Australian Directors' Guild, the Australian Cinematographers Society and the Australian Guild of Screen Composers, Credit Maker is designed to support female and non-binary practitioners across directing, cinematography and composing to attain a credit on a scripted production.

As both Australia and the world open back up after COVID-19 lockdowns, Screen Australia works to promote Australian content domestically and abroad.

Screen Australia supported at least 36 events around the country to promote and highlight Australian content – more than double the target of 15. Many of our major events pivoted to a mix of in-person and virtual audience engagement.

Australian content did extremely well at international events, with 66 festival selections and numerous key awards won and nominations achieved across genres and formats.

Screen Australia re-opened its Talent Gateway and Global Producers Exchange programs, supporting established Australian creatives to expand on their skills and connect with key US decision makers, as well as help them position Australian projects for success in an increasingly global market.

In addition, Screen Australia extended its industry programs with the new Games: Expansion Pack initiative, providing a total investment of more than \$4 million to 31 games across release platforms such as PC, VR, mobile, Nintendo Switch, Microsoft Xbox and Playstation. Given the significant challenges of the period, Screen Australia's strong performance against all of its KPIs for 2021/22 reflects the hard work and dedication of its staff as well as the professionalism, creativity and determination of the Australian screen sector.

**For further details see 'Note from the CEO' on page 8 and 'Highlights of 2021/22' on page 14.**

# Statutory reports

## FREEDOM OF INFORMATION

Four valid requests for information under the *Freedom of Information Act 1982* were received during 2021/22 and information that was not exempt was provided to applicants. Screen Australia provided quarterly and annual statistics to the Office of the Australian Information Commissioner on the number and nature of the applications received.

## PRIVACY

No privacy complaints or requests to access or correct personal information as defined under the *Privacy Act 1988* were received during 2021/22.

## PUBLIC INTEREST DISCLOSURES

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

## JUDICIAL DECISIONS AND REVIEW BY OUTSIDE BODIES

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

## COMMONWEALTH ELECTORAL ACT 1918 (311A (1))

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

- A C Nielsen Research Pty Ltd: \$44,192
- OzTAM Pty Ltd: \$61,285
- Comscore (Rentrak Australia Pty Ltd): \$28,192.

## 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 2022.

b) There is no amount subject to guarantee as at 30 June 2022.

Screen Australia is responsible for the administration of the TIF. The TIF is a \$50 million fund made available by the Australian Government and administered by Screen Australia. The fund is currently scheduled to provide cover for approved productions which conclude principal photography prior to 31 March 2023.

The fund provides assistance for local productions which have been unable to start production due to production insurance exclusions relating to COVID-19.

TIF provides coverage to productions for specific events relating to COVID-19 that occur during the last two weeks of pre-production and the period of principal photography.

Screen Australia's total liability under TIF for a production is capped at 60% of the total budget, or \$4 million, whichever is less. An applicant can agree with Screen Australia for coverage at a lesser amount than the capped amount.

Screen Australia will not commit more than \$50 million of TIF coverage to productions at any moment in time.

The total value of TIF coverage for all 97 projects that have been approved since the fund was established to 30 June 2022 is \$197.06 million. As at 30 June 2022 Screen Australia had current executed contracts providing \$14.6 million (2021: \$22.5 million) coverage under the scheme.

Screen Australia has four active claims and made a provision for \$1.22 million as at 30 June 2022, being the estimated cost of settlement after allowing for the \$50,000 deductible per claim. No payments have been made under the scheme as at 30 June 2022.

As Screen Australia will be re-imbursed the settlement costs from the TIF by the Department of Infrastructure, Transport Regional Development, Communications and the Arts, which administers the fund, a corresponding asset has also been recognised in the financial statements.

Whilst Screen Australia may receive future claims in respect of the current contracted projects under the 2021/22 program as coverage extends to 30 September 2022, no amounts are included in this report as it's not possible to predict future COVID-19 incidents that may impact TIF screen projects or reliably estimate any future payments under the TIF.

In the event of claim, any payments made under the TIF would be recovered from the Government.

## 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. The Health and Safety Management Arrangement sets out the way the Health and Safety Committee is constituted.

In 2021/22, Screen Australia arranged an on-site influenza vaccination service and 42 members of staff availed themselves of this service.

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

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

## ENVIRONMENTAL PROTECTION AND BIODIVERSITY STATEMENT

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

- additional building insulation in the roof that promotes passive energy efficiency and reduces air conditioning loads
- office lights and air-conditioning that operate on power-saving sensors, including the scheduling of lights and movement-activated lights
- release station printers with energy saving mode
- mini liner-free desktop bins
- battery and stationery recycling initiatives
- a segregated waste management policy employed to correctly handle paper, cardboard, mixed recyclables, toners and waste to landfill, and we encourage staff to appropriately dispose of, or recycle, materials used in the workplace.

In addition, at the Ultimo office there is:

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



# Executive remuneration disclosures

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

## REMUNERATION POLICIES, PRACTICES AND GOVERNANCE ARRANGEMENTS

Remuneration and allowances for the Screen Australia Board are determined by the Remuneration Tribunal. For the reporting period ending 30 June 2022, the Board was remunerated in accordance with the *Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2020*.

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 2022, the main determination in this regard was the Tribunal's *Principal Executive Office - Classification Structure and Terms and Conditions - Determination 2020*.

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 *PEO – Performance Remuneration Guidelines and Guide to the Principal Executive Office Structure*, and are subject to endorsement by the Minister.

Screen Australia uses a total remuneration package approach in setting salary for Senior Executive Service (SES) employees.

Remuneration packages for SES employees may be reviewed by the CEO in line with annual performance reviews.

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

## KEY MANAGEMENT PERSONNEL

During the reporting period ended 30 June 2022, Screen Australia had 10 executives who met the definition of Key Management Personnel (KMP).

**See Appendix 6**, pages 77-78, for details of remuneration for Key Management Personnel and Senior Executives.

## 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 or 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

Sarah Bassiuni, Paul Bennett, Hollie Black, Erin Bretherton, Santilla Chingaibe, Pauline Clague, Jub Clerc, Rebecca Cole, Matthew Cormack, Nicole Coventry, Dena Curtis, Nicole Dade, Martine Delaney, Maeva Gatineau, Sheila Hanahan Taylor, Ester Harding, Rose Hesp, Charby Ibrahim, Emma Jensen, Julie Kalceff, Ismail Khan, Ana Kokkinos, Rosie Lourde, Yingna Lu, Melissa Lucashenko, Sophie Miller, Gillian Moody, Granaz Moussavi, Tanya Mukerjee, Rachel Okine, Bali Padda, Tim Phillips, Ray Quint, Vidya Rajan, Clara Reeves, Megan Simpson-Huberman, Eleanor Skimin, Mitchell Stanley, Bjorn Stewart, Mitch Torres, Adele Vuko, Anthea Williams.



### QUICK FACTS:

By the end of the financial year, the SCREEN fund had approved 219 grants to independent cinema sites across Australia, providing \$11.3 million in funding support.

*Wyrmwood: Apocalypse*

## Appendix 3

# Investments, loans, grants and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2021/22, rather than actual expenditure during the year.

CONTENT DEPARTMENT			
DEVELOPMENT			
Story Development (* indicates Premium)			
Feature Films			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
1978*	Bronte Pictures	ep: Andrea Denholm p: Blake Northfield d: Tony Ayres w: Pete McTighe	30,000
10 Moments	Big and Little Films	ep: Tony Ayres p: Michael McMahon, Mat Govoni w: John Sheedy, Neil Triffett, Tim Spencer, Tony Ayres, Franco di Chiera, Pete McTighe, Brendon McDonall, Alberto Di Troia, Roger Monk, Samuel van Grinsven, Adrian Chiarella	39,938
A Good Librarian's Guide to Vengeance	Peking Pictures	w/d: Sam Voutas p: Melanie Ansley	36,000
A Life Unknown (working title)	Ismail Ahmed Khan	w/d: Ismail Khan	15,000
Agrippina	Blackfella Films	p: Darren Dale w/d: Amanda Blue	31,000
Bear the Dog*	Hoodlum Entertainment	ep: Tracey Robertson, Susan Cartsonis, Nathan Mayfield p: Tracey Vieira w: Stuart Beattie	68,000
Bluey (working title)*	Darlene Johnson	w/d/p: Darlene Johnson p: Tania Chambers	34,150
Common Ground	Carolyn Johnson Films	w/d: Amin Palangi, Eve Spence p: Carolyn Johnson	35,000
Deadname	Kylie Aoibheann McDonnell	w/d: Kylie Aoibheann McDonnell	20,000
Down the Hume	Azure Productions	p: Annmaree J Bell, Paul Struthers w/d: Craig Boreham w: Peter Polites, Adrian Chiarella	20,000
Drum Wave*	Carver Films	w/d/p: Natalie Erika James w: Christian White p: Sarah Shaw, Anna McLeish	34,000
Farewell to Old England	Sewing Pictures	w/d/p: Khoa Do	33,000
Guilty	Wildflower Films	w/d: Taylor Ferguson p: Nicole O'Donohue	35,200
Helena!*	Byzant	ep: Elizabeth Trotman, Ron Halpern w: Katherine Thomson d: Gracie Otto p: Antony Waddington, Marcus Gillezeau	73,000
In My Body	Truant Pictures	w/d: Miranda Nation p: Zareh Nalbandian, Toby Nalbandian	26,000
Inside	Simpatico Films	w/d: Charles Williams p: Marian Macgowan cd: Nikki Barrett	23,000
Jimpa*	Closer Screens	ep: Audrey Mason-Hyde w/d/p: Sophie Hyde w: Matthew Cormack p: Liam Heyen	45,000
Kangaroo (working title)*	Macgowan Films	p: Louise Smith, Marian Macgowan w: Harry Cripps d: Kate Woods ic: Danielle MacLean	36,000
Khana	Co-Curious	ep: Annabel Davis w: Arka Das m/sa: Blake Ayshford	18,500

Laugh Club*	Invisible Republic	w: Lou Sanz p: Michael Wrenn	35,500
Laugh of Lakshmi*	Felix Media	ep: Bridget Ikin w/d: S. Shakthidharan p: John Maynard w: Dr Jeyasingham Jeyamohan	69,000
Melaleuca aka Paradise Youth	Everyone We Know	ep: Kate Laurie w/d: Jessica Barclay Lawton p: Lizzie Cater w/p: Zef Valdes	35,000
Mimesis	Triptych Pictures	w/d: Hannah Hilliard w: Ian Shadwell p: Kristian Moliere	47,000
Move*	Borella Films	ep: Joel Pearlman, Edwina Waddy w: Steve Worland p: Sonia Borella	13,000
No Friend but the Mountains*	Aurora Films	ep: Tracey Robertson w/p: Ákos Armont cw/p: Behrouz Boochani p: Gal Greenspan, Antony Waddington p/d: Kerrin McNeil, Rodd Rathjen	42,000
Paradise*	Aquarius Films	p: Angie Fielder, Polly Staniford, Osamah Sami d: Phoenix Raei, Rhys Graham w: Abdul Karim Hekmat, Roger Monk	33,250
Pasa Faho	Kalu Thomas Williams	w/d: Kalu Oji p: Ivy Mutuku, Mimo Mukii	20,000
Piano Mums	Nimbus Creative	w/p: Aven Yap p: Gabrielle Dalton, Judd Tilyard, James Yi se: Derek Nguyen	26,000
Saccharine	Thrum Films	w/d: Natalie Erika James	27,500
Secret Santa*	Nicholas Boshier	ep: Debbie Liebling w/p: Jazz Twemlow, Nick Boshier	15,000
Small Spaces	Triptych Pictures	w/d: Shelly Lauman p: Kristian Moliere, Rebecca Green	30,000
Sweet Milk Lake	Very Famous Films	w/d/p: Harvey Zielinski p: Rosie Lourde	35,000
Take Me Home	Sweet Shop Green	w: Sarah Bassiouni w/d: Sameh Zoabi p: Gal Greenspan, Amir Harel	27,000
The Alien Abduction of Emily Hill	Haven't You Done Well Productions	ep: Niki Aken w/p: Michelle Brasier, Sam Lingham w: Christiaan Van Vuuren p: Ed Helms, Mike Falbo, Brett Harris	22,719
The Architect*	Big and Little Films	p: Cameron Lukey, Michael McMahon w: Matt Cameron, Peter Houghton d: Leah Purcell	39,200
The Border	Good Thing Productions Company	w/d: Eryk Lenartowicz p: Virginia Whitwell, Nick Batzias w: Yvette Underwood	40,500
The Coconut Children	Caravan Pictures	d: Ben Lawrence cw: Vivian Pham, Kim Pham p: Paula Jensen	26,500
The Good People*	Aquarius Films	w: Hannah Kent p: Angie Fielder, Polly Staniford, Martina Niland	44,500
The Secret Lives of Dresses	Sense and Centsability	w: Megan Simpson Huberman p: Leanne Tonkes d: Mairi Cameron w/d: Stephen Lance	10,000
The Sweet Above*	Every Cloud Productions	ep: Fiona Egger, Deb Cox w: Elliott Vella, Gretel Vella, Timothy Walker hod: Mike Jones c: Wain Fimeri	30,000
The Vibe*	Ben Howling	w/d/p: Ben Howling	10,000
Together*	Princess Pictures Holdings	ep: Andrew Mittman, Matt Reeves, Emma Fitzsimons p: Laura Waters, Mike Cowap w/d: Michael Shanks	23,500
Two Nations*	Jungle Entertainment	ep: Jason Burrows w/d: Trent O'Donnell p: Bridget Callow-Wright	30,500
Wildflowers	Thomas Wilson-White	w/d: Thomas Wilson-White	31,000
<b>Total Story Development - Feature Films</b>			<b>1,416,457</b>
<b>High-End Television</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Andrew the Big BIG Unicorn	Pirate Size Productions Australia	ep: Avriil Stark p: Bryony McLachlan w: Dan Nixon	6,500
Barren by Choice	Nudge Co Studio	w/d: Jo-Anne Brechin w: Jo Gowda, Michelle Law p: Janelle Landers	24,500
Beth (working title)	Whitefalk Films	p: Alex White d: Eden Falk w: Charlie Garber, Lexi Freiman	31,000



Bruny*	Film Art Media	w: Suzie Miller w/ic/p: Adam Thompson w: Niki Aken p: Sue Maslin, Charlotte Seymour	24,412
Dawn	Donna McRae	w/d: Donna McRae	24,000
Flames*	Jungle Entertainment	ep: Celia Pacquola, Chloe Rickard, Shay Spencer w: Marieke Hardy, Nathan Maynard p: Fiona McConaghy	27,752
Future Girl	Orange Entertainment	w/p: Asphyxia ep: Kurt Royan p: Stephanie Westwood w: Jane Allen	39,070
Girl, Interpreted	NG Pictures	w: Grace Feng Fang Juan, Nikki Tran	31,650
How Did We F*ck This Up	Linda Chen	w: Linda Chen	20,000
Immersion*	I Am That	d/ep: Garth Davis ep: Emile Sherman p: Samantha Lang w: Matt Vesely	50,000
Journey to the Stone Country	Ambience Entertainment	p: Michael Boughen, Matthew Street, Daryl Spark w: Katherine Thomson, Wesley Enoch, Isaac Dandric, Chantelle Murray	30,500
Lucky Country	Naomi Telushkin	w: Chris Squadrito, Naomi Telushkin	25,000
My Brilliant Career*	Jungle Entertainment	ep: Chloe Rickard, Shay Spencer w: Liz Doran	37,540
Phi and Me Too	Northern Pictures	ep: Catherine Nebauer p: Serena Hunt, Joe Weatherstone w/d: Diana Nguyen w: Chi Nguyen	33,200
Rank*	Wheelhouse Productions	p: Matthew Gledhill, Ailish McElmeel w: Brendan Berne	45,862
Salty	Orange Entertainment	ep: Kurt Royan w: Shannan Tamby Lim, Stuart Page, Marisa Nathar p: Stephanie Westwood, Dan Lake	20,000
Sanctuary	Mad Dan Productions	ep: Rachel Griffiths w/d/p: Madeleine Dyer w/p: Daniel Mulvihill w: Hannah Belanszky p: Sam Carroll	24,950
She's Got Balls	Northern Pictures	ep: Catherine Nebauer w/d: Marni Little w/p: Lisa Hughes p: Darren Ashton w: Christine Milo	19,019
Single: An Animated Series	Mathilda Elektra Robba	d: Mathilda Robba w: Ang Collins, Michael Costi p: Steph Jowett	26,440
Speaking in Tongues*	See-Saw Productions	ep: Jan Chapman, Liz Watts p: Emile Sherman, Iain Canning w: Andrew Bovell	93,000
Spreadsheet series 2*	Northern Pictures	ep: Catherine Nebauer w: Kala Ellis d: Darren Ashton	30,000
Tales from the Crips/The Wheelhouse	A2K Media	w/p: Ade Djajamihardja w/d: Jason Marion, Colin Cairnes w: Phineas Meere, Jamie Aditya, Belinda Aitken, Madeleine Stewart, Sarah Barton p: Kate Stephens	12,500
The Alex Clayton Mysteries*	Maggie Pictures	p: Lois Randall, Ivy Mak, Rebecca Ingram w: Giula Sandler	49,722
The Astrogirl Column	Film Camp	w: Alies Sluiter p: Philippa Campey, Molly O'Connor	32,924
The Hairy Marys	Serena Hunt trading as Funky Munky Productions	p: Serena Hunt w/p: Tamara Whyte w: Michelle Crozier	23,300
The Interloper	Luke Ryan	w: Luke Ryan d: Ben Chessell	28,000
The Last Guests*	Lingo Pictures	ep: Jason Stephens w: Giula Sandler, Ian Meadows p: Helen Bowden	39,500
The Outrageously Fabulous World of Terry Logan*	Tama Films	p: Miriam Stein w: John Davies	36,000
The Pastor's Wife*	Jungle Entertainment	ep: Jason Burrows, Shay Spencer p: Bridget Callow-Wright w: Romina Accurso	29,143
Triple X	Glacier Janos Chase	w: Glace Chase	34,200
Tropical Crush aka Fourteen	Orange Entertainment	ep: Kurt Royan p: Dan Lake w: Jane Allen, Mary Duong, Ramon Watkins, Shannon Molloy	31,800
Troubled Youth	Vanessa Bates	w: Vanessa Bates, Ross Mueller dp: Darren Ashton	15,300
Unloveable	Sophie Smyth	w: Sophie Smyth	20,000

Untitled [Sisters] Project	Sweet Shop Green	ep: Ayelet Waldman, Atar Dekel p: Gal Greenspan, Ester Harding w: Giulia Sandler, Tamar Kay	52,850
Untitled Matt Okine Project*	The Unicorn Squad	ep: Jude Troy w/d: Matt Okine p: Angie Fielder, Polly Staniford	30,500
We Ate Jeff	Worldwide Production Services	ep: Damian Davis w/p: Nick Musgrove w: Nicolette Minster, Anna Barnes p: Nick Russell	26,000
Wormie	Unless Pictures	w/p: Meg O'Connell w: Beatrix Christian, Boyd Quakawoot, Stuart Page p: Sanja Simic	33,050
<b>Total Story Development - High-End Television</b>			<b>1,159,184</b>

<b>Online/Interactive</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Descent	Haven't You Done Well Productions	w: Madi Savage, Millie Holten, Ella Lawry d/p: Max Miller	18,000
Ding Dong I'm Gay season 2	Wintergarden Pictures	ep: Joshua Longhurst p: Rosie Braye w/p: Tim Spencer w: Zoe Norton Lodge	20,000
Hail Draconis	Truce Films	c: Micca Delaney p: Emma Roberts, Elise Trenorden, Jim Wright, Michael Sinterniklaas w/d: Nicholas Clifford	53,000
Rejecting Elle	Confidante Pictures	w: Lauren Rowe, Steve Anthopoulos, Mansoor Noor p: Belinda Dean	25,000
Silent Retreat	Unless Pictures	ep: Kate Montague w/d: Meg O'Connell p: Sanja Simic	65,371
Snack	Frances Mary Mcnair	ep: Max Miller d: Natalie Van Den Dungen p: Emma Sharp, Evan Munro-Smith w: Harris Stuckey, Scout Boxall, Frankie McNair	14,500
UnCancelled	More Sauce	w/d/p: Luke Eve w/p: Maria Albinana	42,000
<b>Total Story Development - Online/Interactive</b>			<b>237,871</b>

<b>TOTAL STORY DEVELOPMENT</b>	<b>2,813,512</b>
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<b>Development - Special Initiatives</b>			
<b>Description</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
ABC The Kaleidoscope Project - Gugu naGogo	Tsvaga	w/d/p: Taku Mbudzi p: Diana Ward ep: Tania Chambers	5,329
ABC The Kaleidoscope Project - Namaste Yoga	Warrior Tribe Films	w/d/p: Ravi Chand, Jessica Pearce w: Llewellyn Michael Bates ep: Karla Burt	6,444
ABC The Kaleidoscope Project - Viv's Silly Mango	Super Fruity	w/p: Mary Duong, Rachel Choi d: Rachel Anderson ep: Amanda Higgs	11,144
ABC The Kaleidoscope Project - Yaz Queens	Lara Köse	w/d/p: Lara Köse p: William Duan ep: Deb Cox	20,843
ACE Pacific Noir II	Arts and Cultural Exchange Inc		50,000
AFTRS Talent Camp	Australian Film Television and Radio School		50,000
Developing the Developer - Adam Thompson	Adam Thompson		12,632
Developing the Developer - Amal Awad	Amal Mahmud Larsen		12,000
Developing the Developer - Danielle Stamoulos	Danielle Despina Stamoulos		12,000
Developing the Developer - Gina Lambropoulos	Gina Lambropoulos		14,000
Developing the developer - Jack Dowdell	Jack Alexander Dowdell		12,000
Developing the Developer - Moreblessing Maturure	Moreblessing Maturure		12,000
Developing the Developer - Oliver Ross	Oliver Jasper Ross		12,000
Developing the Developer - Ratidzo Mambo	Ratidzo Wendy Mambo		12,000
Diversity Arts Australia - Gender Matters Training	Diversity Arts Australia		2,500

Gender Matters	For Films' Sake (Ausspicing Entity)		150,000
Gender Matters Credit Maker - Australian Cinematographers Society	Australian Cinematographers Society		122,400
Gender Matters Credit Maker - Australian Directors' Guild	Australian Directors' Guild		121,800
Gender Matters Credit Maker - Australian Guild of Screen Composers	Australian Guild of Screen Composers		144,300
Global Producers Exchange	Blackfella Films - Darren Dale/Erin Bretherton		60,000
Global Producers Exchange	Causeway Films Hq - Kristina Ceyton/Samantha Jennings		60,000
Global Producers Exchange	Closer Productions - Rebecca Summerton/Sophie Hyde		60,000
Global Producers Exchange	Good Thing Productions Company - Nick Batzias/ Virginia Whitwell		60,000
Global Producers Exchange	Jungle Entertainment - Jason Burrows/Chloe Rickard		60,000
Global Producers Exchange	Wooden Horse - Jude Troy/ Matt Okine		60,000
Imagine Impact 3, 2022	Imagine Impact Australia		500,000
MEAA Intimacy Coordinator	Media Entertainment & Arts Alliance		25,000
SAFC Film Lab New Voices	South Australian Film Corporation		50,000
SBS Emerging Writers' Incubator - Bunya Productions	Bunya Productions	w: Sebastian Chan	25,000
SBS Emerging Writers' Incubator - Closer Productions	Closer Productions	w: Ansuya Nathan	25,000
SBS Emerging Writers' Incubator - Goalpost Pictures Australia	Goalpost Pictures Australia	w: Lâle Teoman	25,000
SBS Emerging Writers' Incubator - Komixx Entertainment	Komixx Entertainment	w: Cassandra Nguyen	25,000
SBS Emerging Writers' Incubator - Ludo Studio	Ludo Productions	w: Nicholas Lin	25,000
SBS Emerging Writers' Incubator - Tony Ayres Productions	Tony Ayres Productions	w: Alberto Di Troia	25,000
SBS Emerging Writers' Incubator - Brindle Films	Brindle Films	Writer not selected at 30 June 2022	25,000
SBS Emerging Writers' Incubator - Easy Tiger Productions	Easy Tiger Productions	Writer not selected at 30 June 2022	25,000
SBS Emerging Writers' Incubator - Highview Productions	Highview Productions	Writer not selected at 30 June 2022	25,000
SBS Emerging Writers' Incubator - Hoodlum Entertainment	Hoodlum Entertainment	Writer not selected at 30 June 2022	25,000
SBS Emerging Writers' Incubator - Jungle Entertainment	Jungle Entertainment	Writer not selected at 30 June 2022	25,000
SBS Emerging Writers' Incubator - Sweetshop & Green	Sweetshop & Green	Writer not selected at 30 June 2022	25,000
Talent Gateway	Alice Foulcher/Gregory Erdstein		20,000
Talent Gateway	Elise McCredie		20,000
Talent Gateway	Humyara Mahbub/Naomi Higgins		20,000
Talent Gateway	Jon Bell		20,000
Talent Gateway	Samuel Van Grinsven		20,000
Talent Gateway	Vanessa Alexander		20,000

The Creators	Australian Writers' Guild		200,800
<b>Total Development - Special Initiatives</b>			<b>2,339,192</b>
<b>International Marketing Support - Pitching Events/Talent Labs</b>			
<b>Event</b>	<b>Applicant</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
AFI - Screenwriting MFA	Emily Honey		20,000
Berlinale Co Production Market (Jimpa)	Closer Screens	w/d/p: Sophie Hyde w: Matthew Cormack p: Liam Heyen	5,250
Frontieres International Co Production Market (I Call Upon Thee)	Triptych Pictures	w/d: Michael Kratochvil p: Kristian Moliere, Selin Yaman	5,000
Frontieres International Financing and Packaging Forum (Penny Lane is Dead)	Buffalo Media	w/d: Mia'kate Russell p: Andre Lima	5,000
Venice Biennale College Cinema (Milk and Honey)	Melissa Anastasi	w/d/p: Melissa Anastasi p: Bernadette Murray	2,400
Real Screen Summit Showdown (Earthships)	Charlotte Naughton Rumbo	p: Lottie Naughton-Rumbo	5,000
Second City Film School	Sarah Elizabeth Bishop		20,000
<b>Total International Marketing Support - Pitching Events/ Talent Labs</b>			<b>62,650</b>
<b>International Finance Fund</b>			
<b>Title</b>	<b>Applicant</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Down the Hume	Azure Productions	w/d: Craig Boreham w: Peter Polites, Adrian Chiarella p: Annmaree Bell, Paul Struthers	10,330
Helena	Byzant	d: Gracie Otto w: Katherine Thomson p: Marcus Gillezeau, Antony Waddington	20,000
Make it Look Real	Staple Fiction	d: Kate Blackmore p: Bethany Bruce, Daniel Joyce	10,000
Spaced Az	Cheeky Little Media	w/d/p: Nick Boshier w: Laura Davis, Niki Aken, Sarah Bishop p: Rob Gibson, Michael Cusack, Patrick Egerton, Greg Broadmore, Kelly Lynagh d: David Webster	15,000
<b>Total International Finance Fund</b>			<b>55,330</b>
<b>International Markets - Special Industry Assistance</b>			
<b>Event</b>			<b>Amount</b>
Cannes Marche du Film 2022			178,882
G'Day USA 2022			108,263
Global Producers Exchange 2021/22			346,830
MIPCOM 2021			2,141
Talent Gateway 2021/22			166,992
TIFF 2021			6,567
Untapped 2021/22			73,509
<b>Total International Markets - Special Industry Assistance</b>			<b>883,184</b>
<b>TOTAL DEVELOPMENT</b>			<b>6,153,868</b>

ENTERPRISE PEOPLE		
Title	Applicant	Amount
AFI Conservatory - Screenwriting Fellowship	Victoria Lu	20,000
Arenamedia Placement	Tara Bilston	140,000
Bunya Productions Placement	Shane Salvador	70,000
Buster Productions Placement	David (Dong Seok) Park	70,000
Co-Director Attachment (Scary Girl)	Tania Vincent	70,000
Director's Attachment (The Tourist)	Madeleine Parry	7,565
Every Cloud Productions Placement	Meleesha Bardolia	45,536
GARUWA Placement	Josef Egger	140,000
Hedgehog Films Placement	Ashleigh McArthur	70,000
Inside Pictures	Jennifer Naughton	20,000
Komixx Entertainment Placement	Sukhjot Kaur Khalsa	22,269
La Selva Film Accelerator with Werner Herzog	Alex Badham	5,000
Matchbox Pictures Placement	Natasha Henry	84,000
NFTS - Masters Directing & Producing Science & Natural History	Kirsten Louise Slemint	20,000
Parts and Labor Placement	Amiel Courtin Wilson	65,500
Producer's Attachment (Chef's Table)	Jacqueline Maxted	16,200
Studio Gilay Placement	Jonathon Saunders	140,000
TV Director's attachment (Troppo)	Andrew Lee	37,901
UnionDocs Collaborative Studio & Residency	Stephanie Claire King	20,000
Unless Pictures Placement	Hayley Christine Adams	140,000
Werner Film Productions Placement	Hannah Ngo	140,000
WPM Regional Placement	Ashley Raymond Gibb	39,462
<b>TOTAL ENTERPRISE PEOPLE</b>		<b>1,383,433</b>
P&A PLUS		
Title	Applicant	Amount
Bosch & Rocket	Madman Entertainment	40,000
Everybody's Oma	Bonsai Films	25,000
Here out West	Co-Curious	35,000
How to Please a Woman	Madman Entertainment	65,000
Little Tornadoes	FanForce Films	17,700
Lone Wolf	Black Frame	38,000
Sissy	This is Arcadia	21,000
Talk to Me	Talk To Me Productions	64,400

The Drover's Wife The Legend of Molly Johnson	Roadshow Films	50,000
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**TOTAL P&A PLUS 356,100**

## PRODUCTION

### Feature Production

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
200% Wolf	Flying Bark Productions	p: Barbara Stephen, Alexia Gates-Foale, Carmen Perez-Marsa Roca d: Alexs Stadermann w: Fin Edquist	1,725,000
6 Festivals (variation)	Hype Republic	ep/p: Shannon Wilson-McClinton, Michael Wrenn ep/w/d Macario De Souza ep: Mark Fennessy p: Jade Van Der Lei	47,249
Addition	Made Up Stories	w: Becca Johnstone d: Marcelle Lunam p: Bruna Papandrea, Steve Hutensky, Christina Pozzan, Jodi Matterson	1,394,500
Force of Nature	Made Up Stories	w/d/p: Robert Connolly p: Bruna Papandrea, Steve Hutensky, Jodi Matterson, Eric Bana	1,940,180
In Vitro	We Are Arcadia	p: Lisa Shaunessy p/w/d: Will Howarth w/d: Tom McKeith w: Talia Zucker	486,000
Kid Snow (variation)	Unicorn Films	p: Lizzette Atkins, Megan Wynn, Bruno Charlesworth d: Paul Goldman w: John Brumpton, Phillip Gwynne, Reg Cribb, Shane Danielson, Stephen Cleary	271,300
Little Bird	Northern Pictures	p: Joe Weatherstone, Catherine Nebauer d: Darren Ashton w: Harry Cripps, Hannah Reilly	1,628,809
Memoir of a Snail (variation)	Arenamedia	ep: Robert Connolly w/d/p: Adam Elliot p: Liz Kearney	94,409
Of an Age (variation)	Causeway Creations	w/d: Goran Stolevski p: Kristina Ceyton, Samantha Jennings	128,000
Photo Booth	Carver Films	w/d: Spencer Harvey, Lloyd Harvey p: Sarah Shaw, Anna McLeish, Cathy Konrad	145,425
Run Rabbit Run (variation)	Carver Films	ep: Deanne Weir, Olivia Humphrey d: Daina Reid w: Hannah Kent p: Anna McLeish, Sarah Shaw	452,155
Runaway	See-Saw Productions	ep: Jan Chapman, Jane Campion p: Liz Watts, Emile Sherman, Iain Canning w/d: Mirrah Foulkes	1,882,600
Seriously Red (variation)	Seriously Red Movie	ep: Rose Byrne, Jack Christian w: Krew Boylan d: Gracie Otto p: Robyn Kershaw, Jessica Carrea	350,000
Shayda	Origma 45	w/d: Noora Niasari p: Vincent Sheehan	936,500
Talk to Me (variation)	Talk To Me Holdings	p: Samantha Jennings, Kristina Ceyton w/d: Danny Philippou d: Michael Philippou w: Michael H Beck	215,000
The Royal Hotel	See-Saw Productions	ep: Simon Gillis p: Emile Sherman, Iain Canning w/d: Kitty Green w: Oscar Redding	1,700,000
The Royal Hotel (variation)	See-Saw Productions	ep: Simon Gillis p: Emile Sherman, Iain Canning w/d: Kitty Green w: Oscar Redding	55,250
Went up the Hill	Causeway Creations	p: Kristina Ceyton, Samantha Jennings, Vicky Pope w/d: Samuel Van Grinsven w: Jory Anast	1,000,000
<b>Total Feature Production</b>			<b>14,452,377</b>

### General TV Drama Production

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
After the Verdict	6 x 46	Subtext Pictures	ep: Greg Sitch w/p: Ellie Beaumont, Drew Proffitt p: Jo Rooney d: Peter Salmon, Lisa Matthews, Fadia Abboud w: Romina Accurso	1,664,373
Bad Behaviour (variation)	4 x 50	Matchbox Productions	ep: Debbie Lee p: Amanda Higgs d: Corrie Chen w: Pip Karmel, Magda Wozniak	94,464
Barons (variation)	8 x 50	Switchfoot Productions	ep: Chris Oliver-Taylor d: Shawn Seet, Fadia Abboud, Taylor Steele p: John Molloy, Michael Lawrence, Justin Davies w: Marieke Hardy, Matt Cameron, Liz Doran	42,375

Bay of Fires	8 x 56	Archipelago Productions	ep: Greg Sitch, Brett Popplewell p: Yvonne Collins, Marta Dusseldorp w: Andrew Knight, Max Dann, Sarah Bassiuoni d: Natalie Bailey, Wayne Blair	1,708,653
Black Snow	6 x 55	Goalpost Television	ep: Rosemary Blight, Ben Grant w: Lucas Taylor, Beatrix Christian, Taofia Pelesasa p: Kylie du Fresne, Lois Randall, Kaylene Butler d: Sian Davies, Matt Saville	1,618,170
Bump series 3 (variation)	10 x 30	Roadshow Productions	d: Geoff Bennett, Kriv Stenders, Rebecca O'Brien, Maggie Beattie p: John Edwards, Claudia Karvan, Dan Edwards w: Kelsey Munro	98,085
Colin from Accounts	8 x 30	Colin Series 1	d: Matt Moore, Trent O'Donnell, Madeleine Dyer w: Patrick Brammall, Harriet Dyer p: Ian Collie, Rob Gibson	550,847
Darby and Joan (COVID contribution)	8 x 60	Worldwide Production Services	ep: Matt Campbell, Glenys Rowe d: Jovita O'Shaughnessy, David Caesar, Ben C. Lucas w/p: Claire Tonkin p: Toni Malone w: Paul Bennett, Keith Thompson, Adam Zwar, David Hannam	199,624
House of Gods	6 x 50	Matchbox Productions	ep/w: Blake Ayshford p: Sheila Jayadev w: Osamah Sami, Sarah Bassiuoni, Shahin Shafaei	2,000,000
In Our Blood	4 x 45	Hoodlum Productions (In Our Blood)	ep: Nathan Mayfield, Tracey Robertson d: John Sheedy w: Jane Allen, Jonathan Gavin, Adriano Cappelletta	1,000,000
Limbo	6 x 26	Bunya Productions	w: Lucas Taylor, Tamara Asmar p: Jennifer Cummins, Greer Simpkin, David Jowsey d: Trent O'Donnell	775,000
Love Me (variation)	6 x 45	Warner Bros. International Television Production	ep: Hamish Lewis p: Polly Staniford, Angie Fielder w: Blake Ayshford, Adele Vuko, Leon Ford, Alison Bell d: Emma Freeman	150,000
Mother & Son	8 x 30	Wooden Horse	ep: Jude Troy, Richard Finlayson, Geoffrey Atherden AM, w/p: Matt Okine w: Sarah Walker, Tristram Baumber	850,000
North Shore	6 x 44	Beach Road Pictures	p: David Taylor, David Maher, Di Hadden d: Gregor Jordan w: Mike Bullen, Marcia Gardner	1,950,000
Prosper	8 x 60	Lingo Pictures	ep: Jason Stephens p: Helen Bowden w/p: Matt Cameron w: Liz Doran, Belinda Chayko, Louise Fox	1,838,600
Safe Home	4 x 51	Kindling Pictures Holding	d: Stevie Cruz-Martin p: Imogen Banks, Emelyne Palmer w: Anna Barnes, Michelle Law, Jean Tong	1,600,000
Savage River (variation)	6 x 60	Aquarius Films	d: Jocelyn Moorhouse w: Giula Sandler, Franz Docherty, Belinda Docherty p: Polly Staniford, Angie Fielder	362,383
Significant Others (variation)	8 x 60	Fremantle Media Australia	ep: Jo Porter d: Tony Krawitz w: Tommy Murphy, Sue Smith, Blake Ayshford p: Justin Davies	80,000
Summer Love	8 x 30	Summer Love SPV	w/d/p/ep: Wayne Hope, Robyn Butler ep: Greg Sitch d: Nina Buxton w: Kodie Bedford, Bjorn Stewart, Patrick Brammall, Harriet Dyer, Nazeem Hussain, Kate Mulvany, Nath Valvo, Jayden Masciulli, Alison Bell, James Colley, Miranda Tapsell	1,078,514
The Bali Project	4 x 60	ScreenTime	ep: Tim Pye p: Kerrie Mainwaring d: Peter Andrikidis, Katrina Graham w: Justin Monjo, Kris Wyld, Michel Toisuta	1,850,000
The Messenger (variation)	8 x 60	Lingo Pictures	ep: Helen Bowden p: Jason Stephens, Jennifer Perrott, Elisa Argenzio d: Jessica M. Thompson, Daniel Nettheim, Helena Brooks, Jennifer Leacey w: Sarah Lambert, Kirsty Fisher, Kim Wilson, Magda Wozniak	110,000
The Secrets She Keeps series 2 (variation)	6 x 47	Lingo Pictures	ep: Jason Stephens p: Helen Bowden, Jonathan Kennerley d: Catherine Millar w: Sarah Walker, Michael Robotham, Sarah Bassiuoni	200,000
The Twelve	10 x 60	The Twelve	ep: Hamish Lewis, Liz Watts p: Ian Collie, Rob Gibson, Ally Henville d: Daniel Nettheim, Greg McLean, Catherine Millar, Sian Davies w: Sarah Walker, Bradford Winters, Leah Purcell, Anchuli Felicia King, Tommy Murphy	1,127,000
Tropo (variation)	8 X 60	Tropo Productions	d: Catherine Millar, Grant Brown, Benjamin Howling w/d: Yolanda Ramke, Jocelyn Moorhouse p: Simonne Overend, Julie Eckersley, Andy Walker, David Ogilvy	200,000
While the Men Are Away	8 x 25	We Are Arcadia	p: Lisa Shaunessy, Alexandra Burke w/p: Kim Wilson w: Monica Zanetti, Jada Alberts, Magda Wozniak, Sam Icklow	1,287,000
Year Of	10 x 30	Roadshow Productions	p: John Edwards, Dan Edwards w: Kelsey Munro, Jessica Tuckwell	1,400,000
<b>Total General TV Drama Production</b>				<b>23,835,088</b>

Children's TV Drama Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Barrumbi Kids - COVID contribution		Ambience Entertainment	p: Monica O'Brien d: Darlene Johnson, Grant Brown w: David Woodhead, Fin Edquist, Julia Moriarty, Stephen Abbott, Warren Coleman, Danielle MacLean	41,947
Crazy Fun Park (variation)	10 x 30	Werner Film Productions	ep: Stuart Menzies p: Joanna Werner w/d: Nicholas Verso w: Magda Wozniak, Craig Irvin, Fury Mailangi, Enoch Mailangi	53,012
Kangaroo Beach series 2	26 x 11	Cheeky Little Media	ep: Patrick Egerton p: Celine Goetz d: David Webster, Steve Moltzen, Cindy Scharka w: Sylvie van Dijk, Tim Bain, Charlotte Rose Hamlyn, Lorin Clarke	700,000
Little J & Big Cuz series 4	10 x 12	Ned Lander Media	d: Tony Thorne p: Ned Lander w: Dot West, Erica Glynn, Sam Paynter, Danielle MacLean, Adam Thompson	265,000
MaverIX (variation)	10x 26	Brindle Films	ep: Bernadette O'Mahony ep/d: Isaac Elliott, Sam Meikle ep/p: Rachel Clements p:Trisha Morton-Thomas d: Ian Watson, Geoff Bennett w: Fin Edquist, Michelle Offen, Kelly Schilling	40,000
Rock Island Mysteries series 2	20 x 22	FremantleMedia Australia	p: Timothy Powell, Jonah Klein d: Jovita O'Shaughnessy, Tenika Smith w: Alix Beane, Marisa Nathar, Jessica Brookman, Trent Roberts, Matthew Bon	475,000
The Spooky Files	10 x 24	Tony Ayres Productions	ep: Tony Ayres, Andrea Denholm p: Paul Watters w: Marisa Brown, Clementine Bastow, Guy Edmonds, Matt Zeremes	1,500,000
The PM's Daughter (variation)	10 x 24	FremantleMedia Australia	ep: Chris Oliver-Taylor p: Alice Willison d: Julietta Boscolo, Erin White, Alana Hicks w: Tristram Baumber, Lou Sanz, Hannah Samuel	45,000
The PM's Daughter series 2	10 x 24	FremantleMedia Australia	p: Tim Powell, Yingna Lu ep: Warren Clarke, Tristram Baumber, Bernadette O'Mahony, Kieran Hoyle w: Jess Paine, Lou Sanz, Hannah Samuel, Alex Cullen d: Julie Kalceff, Lisa Matthews	712,500
The Strange Chores season 3	26 x 11	Media World	ep: Daley Pearson, Charlie Aspinwall, Colin South p: Carmel McAloon d: Scott Vanden Bosch w: Alix Beane, Magda Wozniak, John McGeachin, Luke Tierney	943,500
Turn Up the Volume	10 x 24	Matchbox Productions	ep: Amanda Higgs p: Philippa Campey, Rachel Davis w: Penelope Chai, Dannika Horvat	1,300,000
Turn Up the Volume (variation)	10 x 24	Matchbox Productions	ep: Amanda Higgs p: Philippa Campey, Rachel Davis w: Penelope Chai, Dannika Horvat	77,569
<b>Total Children's TV Drama Production</b>				<b>6,153,528</b>
Production - Special Industry Assistance				
Description				Amount
AIMC 2022				11,738
Our Summer of Cinema				1,163
<b>Total Production - Special Industry Assistance</b>				<b>12,901</b>
Online Drama Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
#Matched2	20 x 1	Princess Pictures Digital	ep: Pennie Brown p: Najma Sambul, Santilla Chingaipe d: Kauthar Abdulalim w: Nazli Sevinc	125,574
1 For All season 4 and 5	12 x 5	Deerstalker Pictures	w/d: Elliot Ryan p: Goldie Soetianto, Vincent Power	359,605
A Beginners Guide to Grief	6 x 10	Kojo Studios	ep: Linda Ujuk p: Julie Byrne, Kate Butler d: Renée Mao w: Anna Lindner	65,000
Appetite	1 x 60, 6 x 10	Fell Swoop Pictures	ep: Sleena Wilson, Jomon Thomas p: Karen Radzyner w/d/p: Mohini Herse d: Neil Sharma w: Neilesh Verma, Grace Tan	350,000
Aunty Donna's Morning Brown	6 x 28	Haven't You Done Well Productions	d/ep: Max Miller w/ep: Sam Lingham, Broden Kelly, Mark Samuel Bonanno, Thomas Armstrong, Zachary Ruane ep: Georgina Mappin p: Nicole Minchin	500,000



Australia's Best Street Racer series 2	6 x 5	One Stone Pictures	ep: Nathan Earl w/d: Dylan Hesp, Michael O'Neill p: Georgie Lewin	55,600
Black As Rebooted	16 x 10	Totem Global	w/d: David Batty, Joseph Smith p: Steve Crombie w: Dino Wanyabarrnga, Chicko Wanyabarrnga, Jerome Lilypiyana	293,011
Childish Deano	6 x 4.5	North Of 40 Buttons Productions	ep: Adele Thomas w/d/p: Dean Thomas, David Ferrier p: Amanda Reedy	181,880
Confinement	1 x 60, 6 x 10	Borderdown Films	w/p: Jacqueline Lim d/p: Lark Lee w/d: Daniel Stevenson	10,000
Cool Mum	12 x 1	Not A Phase	p: Stephanie Cole w/d: Jakob Grasia, Naoimh Healy	100,000
Cool Mum (variation)	12 x 1	Not A Phase	p: Stephanie Cole w/d: Jakob Grasia, Naoimh Healy	6,000
Counter Girls	8 x 10	Rostered On Productions	w/d/p: Ryan Chamley p: Stephen Luby, Stu Ross, Madison Chamley w/d: Michala Banas w: Lewis Mulholland, Diana Brumen d: Jackson Tozer	200,000
Crossing Paths	1 x 144	Hello Future	w/d: JJ Winlove p: Emily Bull	59,757
Dark Matter Don't Matter	1 x 60, 6 x 10	Odd Tale Productions	w: Tamara Whyte, Isaac Lindsay, Warren Milera w/p: Philip Tarl Denson	10,000
Earshot	1 x 60, 6 x 10	Vidya Thiagarajan	w: Vidya Thiagarajan, Alistair Baldwin d: Renée Marie Petropoulos	20,000
Finding Yeezus	6 x 15	Haven't You Done Well Productions	w/p: Alexei Toliopoulos, Cameron James p: Rebecca Metcalf d/p: Max Miller w: Sophie Braham	189,000
First Responders	20 x 2.5	Back To Back Pictures	ep: Bruce Gladwin w/d: Ahmarnya Price, Rhian Hinkley p: Alice Fleming	25,000
Flats	6 x 10	Princess Pictures Holdings	ep: Emma Fitzsimons, Laura Waters p: Kelly West, Mike Cowap w/d: Darren Downs, Will Weatheritt	19,200
Flunk season 5	40 x 8	Lilydale Films	p: Melanie Rowland w/d: Ric Forster w: Pippa Whishaw, Grace Valerie-Lynette, Rhian Wilson, Sophie Joske	250,000
Growing Pains	20 x 1	Sabe Media	d/p: Devina Saberi associate p: Sheida Vazir-Zadeh, Sara Stephanus	65,000
It's a Jungle Out Here!	15 x 15	Wildbear Forest	ep: Kate Pappas, Alan Erson w: Hannah Samuel, Lawrence Leung, Danielle Walker w/p: Mark O'Toole d: Isaac Elliott	312,000
It's Fine, I'm Fine	10 x 8	Photoplay Films	ep: Annette Davey, Oliver Lawrance, Gracie Otto, Florence Tourbier c/d/p: Stef Smith p: Iain Crittenden, Clare Delaney, Jessie Singh w: Michael Gupta, Nick Coyle, Jeanette Cronin, Arky Michael, Cecilia Morrow, Chris Bunton, Anna Lindner, Wendy Mocke	161,517
Krystal Klairvoyant	23 x 1.3	Example Content	w/d/p: Erin Good w/p: Huna Amweero	173,687
Latecomers	1 x 60, 6 x 10	Latecomers	w: Emma Myers, Angus Thompson, Nina Oyama p: Hannah Ngo, Liam Heyen d: Madeleine Gottlieb, Alistair Baldwin	365,000
Latecomers (variation)	1 x 60, 6 x 10	Latecomers	w: Emma Myers, Angus Thompson, Nina Oyama p: Hannah Ngo, Liam Heyen d: Madeleine Gottlieb, Alistair Baldwin	73,578
Me and Her(pes)	6 x 5	Chips and Gravy Films	ep: Alexandra Keddie w/p: Gemma Bird Matheson p: Hannah Ngo w: Kasia Vickery d: Vic Zerbst	49,361
Meta Runner season 3	8 x 15	Glitch Productions	ep: Kevin Lerdwichagul p: Luke Lerdwichagul d: Matthew Peckham w: Jasmine Yang	400,000
Moni	1 x 60, 6 x 10	Taofia Petelo Tauililili Pelesasa	w: Taofia Pelesasa p: Eliorah Malifa d: Alana Hicks	10,000
Monologue	6 x 10	Truce Films	p: Jim Wright, Emma Roberts, Elise Trenorden, w/d: Nina Oyama d: Nicholas Clifford w: Vidya Rajan, Deirdre Fidge, Nick Melin	55,748
Moonbird	1 x 60, 6 x 10	Rummin Productions	ep: Courtney Gibson w/d: Nathan Maynard w/p: Adam Thompson p: Catherine Pettman, Matthew Newton	10,000
Ned	1 x 60, 6 x 10	LaLa Pictures	w: Samuel Nuggin-Paynter p: Andrew Arbuthnot	10,000

Night Bloomers	1 x 60, 5 x 12	Night Bloomers	w/d/p: Andrew Lee p: Ashlea Ritchie w: Soo Hyun Kim, Ra Chapman, Jacob Holmes-Brown ep: Michael McMahon, Barry Gamba	385,923
No Offence	6 x 6	Jibber Jabber	w/p: Rami Fischler w/d: Josh Sambono w: Gabriel Willie ep: Faith Baisden	112,300
No Ordinary Love	5 x 10	No Ordinary Love Productions	w/p: Esther Fwati, Helen Kim w/d: Mina Kang d: Chase Lee p: Joanna Beveridge	160,549
Out of Here	4 x 5	Blackwood River Films	p: Sophia Armstrong w: Tina Fielding d: Jacqueline Pelcozar ep: Cody Greenwood, Deborah May, Simone Flavelle	80,762
Salma's Season	6 x 5	Blacksand Pictures	w/d/p: Kauthar Abdulalim p: Sher-Li Tan, Lucy Maclaren ep: Tony Jackson, David Collins	297,362
She Flies	8 x 15	Bridget Elizabeth May	p: Bridget May d: Stephen Limkin	200,000
Sorella's Story	1 x 13	Soul Vision Films	w/d/p: Peter Hegedus p: Jaclyn McLendon	30,000
Suburban Legends	8 x 3	Kristina Kraskov	w/d: Kristina Kraskov p: Anna Charalambous ep: Nick Wray	65,000
The Curse of Baba Yaga	15 x 2	Colley Productions	w/d: Christopher Colley p: Matt Hodgkinson	82,250
The Disposables	4 x 15	Photoplay Films	p: Karen Radzyner w/d/p: Renny Wijeyamohan w/d: Sonia Whiteman w: Keir Wilkins, Saman Shad	350,000
The Emu War	8 x 10	Hot Dad Productions	w/d/p: Lisa Fineberg w/d: John Campbell, Jay Morrissey w: Dane Simpson, Urvi Majumdar, Jonathan Schuster	29,800
The Formal season 4	6 x 5	SLAG Productions	p: Sarah Lang w/d: Monique Terry, Hannah-Rae Meegan	218,950
The Future of Everything	5 x 5	Latenite Films	w/d: Mike Greaney p: Nicholas Colla, Nicolette Minster	200,000
The Monster with Me	10 x 1	Shortest Blockbusters	w/d: Artin Rain p: Lucy Hayes	120,000
Triple Oh!	6 x 10	Poppy Stockell	p: Tamasin Simpkin ep: Julie Kalceff d/p: Poppy Stockell w: Erica Harrison	200,000
Vegeosaurs season 2	20 x 5	Cheeky Little Media	d: David Webster, Cindy Scharka p: Celine Goetz, Amanda Spagnolo w/d: Nick O'Sullivan w: Sam Carroll, Sylvie van Dijk, Gary Eck ep: Patrick Egerton	498,000
Warm Props (working title)	1 x 60, 6 x 10	Ramu Productions	w/d: Jub Clerc p: Jodie Bell	10,000
Wonderful Waste	6 x 10	New Mac Video Agency	d: Colin Chee w/p: Luke Clark, Elizabeth Price ep: James McPherson	204,166
Yokai	5 x 5	Ramu Productions	p: Jodie Bell d: Ngaire Pigram w/p: Brooke Collard	74,000

**Total Online Drama Production**

**7,824,580**

**Games**

Description	Production company	Animation Character Design (acd), Art Director (ad), Artist (a), Chief Executive Officer (ceo), Community Manager (cm), Composer (com), Consultant (con), Creative Consultant (cc), Creative Director (cd), Designer (d), Founder (f), Game Director (gd), Lead Artist (la), Lead Designer (ld), Lead Developer (ldev), Lead Narrative (ln), Lead Programmer (lp), Managing Director (md)	Amount
A Halloween Valentine	Things For Humans	cd: Jacob Leaney ln: Alistair Baldwin	150,000
Azoic	Tumbleweed Games	ldev: Connor Arthur Young	130,000
Bits & Bops	Tempo Lab	ceo/md/f: Evan Andrews ad: Rose Hammer com: Julian Sanchez	150,000
Bonza Phrases	Minimega	cd: Ben Huxter td: Punya Huxter	150,000
Crash Course Builder	Wombat Brawler	cd: Mark White td: Brendan Watts	150,000
Dros	Emergeworlds	cd: Ben Ward p: Tim Molony lp: Deon Chique	140,000
Earthlingo	Earthlingo	ldev: Raymond Corrigan	150,000

Enchantress	Cactus Jam Games	cd: Nidula Geeganage ad: Julia Ye lp: Audrey Castillo a/smm: Friyana Madon	100,000
Enter the Chronosphere	Effort Star	f/p/d: Rhys van der Waerden f/d/w: Ned Kirner	150,000
Fox and Shadow	Paper Cactus Games	p: Leo Cheung lp: Jackson Micheal ld: Sapphire (Robert) Van Veen	150,000
Future Folklore	Guck	d: Hayley Percy Joyce ad: Jarra Karalinar Steel ld: Phoebe Watson cm: Matthew Ngamurarri Heffernan ld: Daniel Dang la: Charlotte Allingham com: Robert Champion ceo/md/f: Kati Elizabeth p: Ripley Kavara a: Patricia McKean	150,000
Gubbins	Studio Folly	f/gd: Darcy Smith f/cd: Jessica Shipard	150,000
Hotel Magnate	Arcade Oven	cd: James Hindle	150,000
Legend of Valley	Shark Jump	lp: Matt Le Krupa ld: Matt Trobbiani la: James Pearse com: Kevin Penkin	150,000
Leonardo's Moon Ship	Secret Lab	cd/w: Jon Manning cad/w: Jim Capobianco p/w: Paris Buttfield-Addison se: Tim Nugent cc: Mars Buttfield-Addison	150,000
Macabre	Weforge Studio	ldev: Ben Sutherland cd/ad: Jay Topping f/p: Jake Davey la: Ricardo Caixe con: Maximilian Rea	150,000
Matchmaker: Dungeon Heart	Ghost Moth	p: Jordan Cook-Irwin la: Kelly Gilkes lp: Haydon Bakker com: Dylan Imeneo nd: Blythe Thompson	150,000
Moon Corp. Tower Defense	Kite Shield Interactive	ceo/md/f: Saxon Hutchinson, Blayne Cuzner, Robert Dickson ad: Anna Barrett sd: Daniel Poole mktgd: Xavier Poole lp: Justin Cragg td: Jake Goodsir la: Meg Groeneveld qa: Daniel Jackson d: Kat Bramston	150,000
Moonlight in Garland	Winters Group Estate	ld: Violet Winters	74,495
Planestation	2Bit Studios	ldev: Andrew Joy la: Matthew Joy	150,000
PlayReactive Powerpack	PlayReactive	cd: Harry Lee Shang Lun	50,000
Project Feline	Fischer-Cripps Laboratories	cd: Raymond Cripps	150,000
Schrodinger's Cat Burglar	Abandoned Sheep	ceo/md/f: Martin Binfield	150,000
Servonauts	Maxart	ceo/md/f: Peter Clowes cd: Thomas MacNamara la: Johan Beconsall p: Tom Smeltzer	149,313
Starwisp Hyperdrive	Ghost Cat Games	td: Daniel Kirchner cd: Georgia Patton	150,000
The Dungeon Experience	Boxer Janerka Assembly	ceo/md/f: Simon Boxer ceo/md/f: Jacob Janerka	150,000
The INDIGO Initiative	Caustic Reality	ceo/md/f: Clinton McCleary	150,000
The Master's Pupil	Pat Naoum Games	cd: Pat Naoum	143,241
TimeSavers	Monomyth Games	td: Quincy Geary cd: Tristram Geary sd/d: Byron Laschuk	150,000
Totem Teller	Grinning Pickle	cd: Benjamin Kerlake w: Alexander Swords	118,300
XRC	Hyperfocal Design	ceo/md/f: Jay Weston lp: Rhys Lindsay	150,000
<b>Total Games</b>			<b>4,355,349</b>

#### Special Initiatives – Online

Title		Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Skip Ahead - Hot Department: Dark Web	5 x 6	Haven't You Done Well Productions	w: Honor Wolff, Patrick Durnan Silva, Emma Holland d: Liam Fitzgibbon ep: Max Miller, Jonathan Matrippolito	137,500
Skip Ahead - Long Black	1 x 30	Sublimate Entertainment	w: Gabriel Willie, Stephanie Tisdell w/p: Sandra Makaresz w/d/p: Laura Clelland	17,687
Skip Ahead - Quantum Experiments at Home	10 x 20	Netland Solutions	w/d/p: Mithuna Yoganathan	137,500
Skip Ahead - The Followers	5 x 5	Goodall & Gallagher	w/d/p: Luke Goodall, Marc Gallagher p: Jessica Pearce	137,500

Skip Ahead - Unknown Filter	5 x 5	Saksham Studios	ep: Taruna Sharma w/p: Saksham Sharma d/p: Enzo Tedeschi	137,500
TikTok Every Voice - All about the Base aka SexTistics	11 x 1	James Edu-tainment	w/d: Esme James d/p: Dr Susan James	50,000
TikTok Every Voice - Coach Dayum!	11 x 1	Fat Salmon	p: China White w: Jenny Tian w: Patrick Golamco d: Tyler Dias	50,000
TikTok Every Voice - Coach Dayum!	11 x 1	Fat Salmon	p: China White w: Jenny Tian w: Patrick Golamco d: Tyler Dias	8,850
TikTok Every Voice - TransAthletica	15 x 1	Snack Drawer	ep: Jamie Searle w: Rudy Rigg w/d: Hannah McElhinney p: Amina Soubjaki	65,000
<b>Total Special Initiatives - Online</b>				<b>741,537</b>

### Special Initiatives – Online Workshop Funding

Title		Amount
Digital Originals	Workshop	65,317
Skip Ahead	Workshop	36,700
TikTok: Every Voice	Workshop	14,650
<b>Special Initiatives – Online Workshop Funding</b>		<b>116,667</b>
<b>Total Online</b>		<b>13,038,133</b>
<b>TOTAL PRODUCTION</b>		<b>57,492,027</b>

### SCREEN FUND

Cinema	Applicant	Amount
6th Toe Cinema, South West Rocks	Beach Umbrella	35,000
6th Toe Cinema, South West Rocks	Beach Umbrella	35,000
Ace Cinemas, Midland	Ace Midland Gate Cinemas	85,000
Ace Cinemas, Rockingham	Ace Rockingham Cinemas	85,000
Alice Springs Cinema	Alice Springs Cinema Four	60,000
Arcadia Twin Cinemas	Arcadia Twin Cinemas	35,000
Avoca Beach Theatre	Teeatar	35,000
Babinda Munro Theatre	Alfio (Fred) Giuseppe Lizzio	35,000
Ballina Fair Cinemas, Ballina	Ballina Cinemas	60,000
Bigscreen Cinemas, Hervey Bay	Queensland Provincial Cinemas	60,000
Blue Room Cinebar	Ketama	60,000
Blyth Cinema	Blyth Regional Cinema	35,000
Blyth Cinema	Blyth Regional Cinema	35,000
Bowen Summergarden Theatre	Summergarden Theatre	35,000
Bowen Summergarden Theatre	Summergarden Theatre	35,000
Bribie Cinema, Bongaree	Bribie Twin Theatre	35,000
Broken Hill Cinema	Illowra Holdings	35,000
Bulimba Balmoral 6	Cineplex Partnership	60,000
Cameo Cinema, Murray Bridge	D.C & S.K Kennett trading as Cameo Cinema	35,000

Cameo Cinemas, Belgrave	The Trustee For The Clockwood Trust	60,000
Capitol Cinema, Warrnambool	Warrnambool Theatres	60,000
Capitol Cinema, Warrnambool	Warrnambool Theatres	60,000
Capri Theatre	Theatre Organ Society Of Australia SA Inc	35,000
Chapel Cinema, Glen Innes	Glen Innes Arts Council	35,000
Chapel Cinema, Glen Innes	Glen Innes Arts Council	35,000
Chauvel Cinemas	Palace Cinemas	35,000
Chinatown Cinema	Hoover Cinema	35,000
Cinema Augusta	MM & RJ Coles	35,000
Cinema Mount Isa	The Trustee for Star Holdings Unit Trust	35,000
Cinema Nova Carlton	Carlton Nova Joint Venture	85,000
Cinema Paradiso	Paradiso Entertainment	60,000
Cinema Paradiso	Paradiso Entertainment	60,000
Cinemax Cinemas, Kingscliff	The Trustee for Cinemax Trust	35,000
Cineplex Nerang	The Trustee for Cinema No 5 Trust	60,000
Cineplex Redbank	The Trustee for Redbank Cinema Trust	85,000
Classic Cinemas, Elsternwick	The Trustee For The Clockwood Trust	85,000
Colac Cinemas	The Trustee for Bonniemike Trust	35,000
Cooper Pedy Drive In Theatre	Outback Open Air Cinema	35,000
Cooma Twin Cinema	Snowy Mountains Theatres	35,000
Cooma Twin Cinema	Snowy Mountains Theatres	35,000
Croydon Cinemas	The Trustee for Croydon Cinemas Unit Trust	60,000
Dendy Cinema, Canberra	Dendy Cinema	85,000
Dendy Cinema, Coorparoo	Dendy Cinema	85,000
Dendy Cinema, Newtown	Dendy Cinema	85,000
Dendy Cinema, Portside	Dendy Cinema	35,000
Dromana 3 Drive-In	The Dromana Drive-In	35,000
Dumaresq Street Cinema, Campbelltown	Nuvezo	60,000
Echuca Community Theatre	Southern Star Enterprises Unit Trust	60,000
Empire Cinema, Bowral	Empire Cinema	60,000
Fay's Twin Cinema, Taree	The Trustee for Peter Howard Trust	60,000
Fenwick 3 Cinemas	Centre Cinema (Esperance)	35,000
Fenwick 3 Cinemas	Centre Cinema (Esperance)	35,000
Forum 6 Cinemas Wagga Wagga	Nationwide Security Consultants	85,000
Forum Cinema 6 Tamworth	Nationwide Security Consultants	60,000
Gala Cinema, Warrawong	Hyslop Family	35,000

Gala Cinema, Warrawong	Hyslop Family	35,000
Gawler Village Twin Cinema	John William Thorpe	35,000
Gladstone Cinemas	The Trustee for The Cam Family Trust	60,000
Glenbrook Cinema, Glenbrook	Westringia	35,000
Grand Cinemas, Armidale	Grand Theatre Company	60,000
Grand Cinemas, Bunbury	Grand Theatre Company	85,000
Grand Cinemas, Currambine	Grand Theatre Company	85,000
Grand Cinemas, Joondalup	Grand Theatre Company	60,000
Grand Cinemas, Warwick	Grand Theatre Company	85,000
Great Lakes Cinema	The Trustee for Peter Howard Trust	60,000
Griffith City Cinemas, Griffith	The Trustee for City Entertainment Group Unit Trust	60,000
Gympie Sovereign Cinema	Casuarina Place	35,000
Hawthorne4	Cineplex Partnership	60,000
Hayden Orpheum Picture Palace	Hayden Theatres	85,000
Heddon Greta Drive In	Luxury Estates	35,000
Huskisson Pictures Huskisson	The Trustee for Cotter Family Trust	35,000
Inlet Cinema Sussex Inlet	The Trustee for Cotter Family Trust	35,000
Jindabyne Cinema	Snowy Mountains Theatres	35,000
Kadina Cinema	MM & RJ Coles	35,000
Katherine Cinema 3	North Australia Health	35,000
Katherine Cinema 3	North Australia Health	35,000
Kingaroy Satellite Cinema	The Trustee for Minmore Family Trust	35,000
Kino Cinemas	Kino Cinemas	85,000
Kyabram Plaza Theatre	Kyabram Plaza Committee Incorporated	35,000
Kyogle Cinemas	The Trustee for The Harris Family Trust	35,000
Lake Cinema, Boolaroo	Robert Neville Mason	35,000
Lakes Entrance	Sammys Cinema & Squash	35,000
Lido Cinemas, Hawthorn	The Trustee for The Lido Cinemas Unit Trust	60,000
Lilac City Cinemas	Naswill	60,000
Limelight Cinemas, Ipswich	Limelight Ipswich	85,000
Limelight Cinemas, Tuggeranong	Limelight Cinemas	85,000
Lincoln Cinema, Port Lincoln	A Perin & S Tokarski	35,000
Lorne Theatre	Arafura	35,000
Lorne Theatre	Arafura	35,000
Luna Cinemas, Leederville	Luna Palace Joint Venture	85,000
Luna on SX Fremantle	Luna Palace Joint Venture	60,000

Lunar Drive-in, Dandenong	Lunar Drive In Theatre Dandenong	85,000
Majestic Cinemas, Inverell	The Trustee For The Majestic Cinema Trust	35,000
Majestic Cinemas, Kempsey	The Trustee For The Majestic Cinema Trust	35,000
Majestic Cinemas, Nambour	The Trustee For The Majestic Cinema Trust	35,000
Majestic Cinemas, Nambucca Heads	The Trustee For The Majestic Cinema Trust	35,000
Majestic Cinemas, Port Macquarie	The Trustee For The Majestic Cinema Trust	60,000
Majestic Cinemas, Sawtell	The Trustee For The Majestic Cinema Trust	35,000
Majestic Cinemas, Singleton	The Trustee For The Majestic Cinema Trust	35,000
Majestic Cinemas, Wynnum	The Trustee For The Majestic Cinema Trust	35,000
Mansfield Armchair Cinema	The Trustee for the MAC Trust	35,000
Maryborough Paramount Theatre	Maryborough Paramount Theatre	35,000
Mercury Cinema Adelaide	Mercury CX	35,000
Merredin Cinema and Cafe (Orana Merredin)	TM McFarlane & ZJ Moroney Trading as Merredin Cinema & Cafe	35,000
Merredin Cinema and Cafe (Orana Merredin)	TM McFarlane & ZJ Moroney Trading as Merredin Cinema & Cafe	35,000
Metro Cinemas, Bathurst	The Trustee for Bathurst Unit Trust	60,000
Metro Cinemas, Boronia	The Trustee for Schouten Family Trust	35,000
Metro Cinemas, Boronia	The Trustee for Schouten Family Trust	35,000
Metro Cinemas, Burnie	The Trustee for Burnie Unit Trust	60,000
Metro Cinemas, Lake Haven	The Trustee for Lakehaven Cinema Trust	60,000
Montreal Community Theatre Tumut	Montreal Community Theatre Inc.	35,000
Mount Vic Flicks, Mount Victoria	Adam John Cousins	35,000
Mount Vic Flicks, Mount Victoria	Adam John Cousins	35,000
Muswellbrook Cinema	Muswellbrook Cinema	35,000
Narooma Kinema	Narooma Kinema	35,000
Narooma Kinema	Narooma Kinema	35,000
Nelson Bay Cinema	Nelson Bay Cinema	60,000
New Farm Cinemas	Star Kingdom Investments	60,000
Oatmill Cinema Complex	Landmark Cinemas	60,000
Oatmill Cinema Complex	Landmark Cinemas	60,000
Odeon Cinema 5, Orange	Nationwide Security Consultants	60,000
Odeon Star Cinema, Semaphore	Semaphore Odeon Star	35,000
Orana Cinemas, Albany	Orana Cinemas Albany	60,000
Orana Cinemas, Busselton	Orana Cinemas Busselton	60,000
Orana Cinemas, Geraldton	Orana Cinemas Geraldton	60,000
Orana Cinemas, Kalgoorlie	Orana Cinemas Kalgoorlie	60,000

Palace Central	Palace Cinemas	85,000
Palace Cinemas, Como	Palace Cinemas	85,000
Palace Cinemas, Balwyn	Palace Cinemas	85,000
Palace Cinemas, Barracks	Palace Cinemas	60,000
Palace Cinemas, Brighton Bay	Palace Cinemas	60,000
Palace Cinemas, Byron Bay	Palace Cinemas	60,000
Palace Cinemas, Dendy Brighton	Palace Cinemas	60,000
Palace Cinemas, James Street	Palace Cinemas	60,000
Palace Cinemas, Norton Street	Palace Cinemas	85,000
Palace Cinemas, Raine Square	Palace Cinemas	85,000
Palace Cinemas, Electric	Palace Cinemas	60,000
Palace Nova, Eastend	Nova Cinemas (s.a) & Palace Cinema	85,000
Palace Nova, Prospect	Nova Cinemas (s.a) & Palace Cinema	85,000
Palace Cinemas, Verona	Palace Cinemas	60,000
Palace Cinemas, Westgarth	Palace Cinemas	85,000
Pentridge Cinema	Palace Cinemas	35,000
Perry Street Cinemas	Visser Entertainment	60,000
Perry Street Cinemas, Batemans Bay	Visser Entertainment	60,000
Plaza Theatre, Laurieton	Hehe	35,000
Radio Theatre, Barcaldine	Barcaldine Arts Council Inc.	35,000
Red Hill Cinemas	Star Kingdom Investments	35,000
Regent Cinemas, Albury Wodonga	Waterline	85,000
Regent Cinemas, Ballarat	Regent Entertainment	85,000
Richmond Regent Theatre	Richmond Regent Theatre	35,000
Ritz Cinema, Randwick	The Trustee for The Clockwood Trust	85,000
Rosebud Cinemas	Peninsula Cinemas	60,000
Rosebud Cinemas	Peninsula Cinemas	60,000
Roseville Cinemas	Macos Holdings	60,000
Roxy Cinema, Nowra	41 Berry St	60,000
Roxy Cinema, Nowra	41 Berry St	60,000
Royal Theatre, Winton	Winton Movies Inc	35,000
Sale Cinemas, Sale	Reyale Pty Ltd T/A Sale Cinemas	35,000
Sale Cinemas, Sale	Reyale Pty Ltd T/A Sale Cinemas	35,000
Saraton Theatre	Notaras Bros Entertainment	35,000
Scottys Cinemas, Raymond Terrace	Scottys Cinemas	60,000
Showbiz Cinemas, Ballarat	Showbiz Cinemas Ballarat	60,000



Showbiz Cinemas, Portland	Showbiz Enterprises	35,000
Showbiz Cinemas, Swan Hill	Swan Hill Cinemas	35,000
Sorrento Athenaeum Cinema	Peninsula Cinemas	35,000
Sorrento Athenaeum Cinema	Peninsula Cinemas	35,000
Southbank5	Cineplex Partnership	85,000
Southern Cross Cinema, Young	Hilltops Arts Incorporated	35,000
Stadium 4 Cinema, Leongatha	Leongatha Stadium Cinemas	60,000
Star Theatre, Launceston	Sun Cinema Launceston	35,000
Sun Cinema, Bairnsdale	Sun Cinema Bairnsdale	60,000
Sun Cinema, Bright	Sun Cinema Bright	35,000
Sun Theatre, Yarraville	Spectre Films	85,000
Sunset Cinema, Wollongong	MMR Entertainment	35,000
Telethon Community Cinemas Burswood	Movies By Burswood (Inc) t/a Telethon Community Cinemas	35,000
Telethon Community Cinemas Joondalup	Movies By Burswood (Inc) t/a Telethon Community Cinemas	35,000
The Astor Cinema, Ararat	Australian Safeworking	35,000
The Astor Theatre	Palace Cinemas	60,000
The Centre Cinema, Horsham	Centre Cinema Services	35,000
The Elizabeth Picture Theatre	Star Kingdom Investments	60,000
The Picture Show Man Cinema, Merimbula	Sapphire Showbiz	35,000
The Picture Show Man Cinema, Merimbula	Sapphire Showbiz	35,000
The Pivotonian Cinema, Geelong	Pivot Cinemas	35,000
The Regal Twin, Graceville	Star Kingdom Investments	35,000
The Regent Cinema, Murwillumbah	Love Live Events	35,000
The Regent Cinema, Murwillumbah	Love Live Events	35,000
Theatre Royal, Castlemaine	The Trustee for Theatre Royal Castlemaine Unit Trust	35,000
Thornbury picture house	The Little Picture House	35,000
Toogoolawah Pictures	Toogoolawah & District Progress Association Inc	35,000
Tors Drive-In Cinema	Snells Distribution	35,000
Tors drive-In Cinema	Snells Distribution	35,000
United Cinemas, Avalon	United Cinemas Australia	35,000
United Cinemas, Collaroy	United Cinemas Australia	35,000
United Cinemas, Craigieburn	United Cinemas Australia	85,000
United Cinemas, Indooroopilly El Dorado	United Cinemas Australia	60,000
United Cinemas, Narellan	United Cinemas Australia	85,000
United Cinemas, Opera Quays	United Cinemas Australia	60,000
United Cinemas, Opera Quays	United Cinemas Australia	60,000

United Cinemas, Rockingham	United Cinemas Australia	60,000	
United Cinemas, The Edge Katoomba	United Cinemas Australia	60,000	
United Cinemas, Warriewood	United Cinemas Australia	85,000	
Victoria Point 8	Cineplex Partnership	85,000	
Wallis Deakin Cinema, Mildura	The Trustee for Wallis Deakin Cinemas Trust	60,000	
Wallis Mainline Drive In Cinema, Gepps Cross	Main-Line Drive-In Theatres	35,000	
Wallis Mitcham Cinema, Mitcham	The Trustee for Mitcham Cinemas Unit Trust	85,000	
Wallis Mt Barker Cinema, Mt Barker	The Trustee for Mt Barker Cinemas Unit Trust	60,000	
Wallis Noarlunga Cinema, Noarlunga	Abfort	60,000	
Wangaratta Cinema Centre, Wangaratta	The Wangaratta Cinema Business Trust	60,000	
Warragul Cinemas	Wathroad	60,000	
Warragul Cinemas	Wathroad	60,000	
Warrina Cineplex, Townsville	Warrina Cinema	35,000	
Warrina Cineplex, Townsville	Warrina Cinema	35,000	
Warwick Twin Cinema	M, Y Kairouz	35,000	
Warwick Twin Cinema, Warwick	Kairouz Michel & Ivette	35,000	
Waverly Cinema, Pinewood	Pinewood Cinema	60,000	
Windsor Cinema	Luna Palace Joint Venture	60,000	
Windsor Theatre Brighton	Richard Shepherd	35,000	
Yamba Cinema	The Trustee for The R & D McCredie Family Trust	35,000	
Yamba Cinema	The Trustee for The R & D McCredie Family Trust	35,000	
<b>TOTAL SCREEN FUND</b>		<b>11,265,000</b>	
<b>TOTAL CONTENT DEPARTMENT</b>		<b>76,650,428</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>
10 Years in Full Colour	Suzanne Taylor	Diana Fisk w/d/p: Suzi Taylor ep: Sue Maslin	22,500
A Forgotten Cure (working title)	Genepool Productions	w/d: Emma Watts ep: Sonya Pemberton	25,000
Anom	Smith&Nasht	p/w: Simon Nasht d: Akhim Dev	20,000
Black Empire	Dinosaur Disco Films	w/p: Piri Eddy d: Johanis Lyons-Reid p: Lilla Berry w/d: Pearl Berry	15,000
Dylan Alcott - Being Me	Yakkazoo	w/d: Melanie Horkan	20,000
Fortitude	3d Content Hub	w/d/p: Torsten Hoffman p: Chris Kamen, Joesphine Wright	25,000
Full Time Dance	Creative Bubble Productions	d/p: Luke Cornish p: Philip Busfield, Shahn Devendran, Jade Barnes, Frace Luke Mercado	30,000
Full Time Dance	EQ Media Production	w/d/p: Luke Cornish p: Jade Barnes	30,000
Generation Next	Mashup Pictures	w/d/p: Rob Innes p: Richard Keddie, Mish Armstrong	15,000

Guardians of the River	Walking Fish Productions	p: David Elliot-Jones, Kerry Warkia w/d: Lachlan McLeod d: Veialu Aila-Unsworth	20,000
Impressions of Home	Parisa Shams Latifi	w/d/p: Parisa Shams Latifi w/d/c: Reza Shams Latifi p: Charlotte Wheaton	10,000
Joy	Pandoras Docs	w/d: Vincent Lamberti p: Lisa Albert ep: Ivan O'Mahoney	11,200
Keep Stepping	Biscuit Tin Productions	w/d: Luke Cornish p: Philip Busfield	20,000
Kick Like a Girl - The Matildas	Woven Threads Productions	w/d: Denie Pentecost p: Michaela Perske, Paul Sullivan	20,000
Las Balsas: An Ocean Odyssey	Wildbear Entertainment	w/d/p: Chadden Hunter w: John Collee ep: Bettina Dalton	24,950
Living Waters (variation)	Joanne Margaret Douglas	w/d: Robyn Nardoo w: Joanne Douglas	5,150
Love Safari: Love Lessons from Nature	Media Stockade Two	w/d/p: Randall Wood w/d: Rebecca McElroy p: Madeleine Hetherington-Miau, Rebecca Barry	15,000
Magda's Big National Health Check	Southern Pictures	p: Cathrine McVeigh, Gerri Packer, Georgia Woodward ep: Laurie Critchley	20,475
Masters of the Night Sky	StarSapphire Productions	p: Veronica Fury w/d: Grania Kelly w: Stephen Waller ep: Dr. Chadden Hunter	20,000
Occupied Territory	Rymer Childs	d/p: Judy Rymer	22,000
Red Lipstick Intelligence	YB Productions	p: Yael Bergman, Alli Sinclair w/d: Nick McInerney	28,000
Renee Gracie	Rush Films	p: Cody Greenwood d: Frances Elliott, Samantha Marlowe	17,300
Run Girl	Open Door Films	w/d/p: Renny Wijeyamohan w: Zofi Emerson ep: Nicholas Searle	15,000
Runway (working title)	Purple Carrot Entertainment	e: Jesse D'Vauz w/d/p: Jessica Magro ep: Karina Holden	15,000
Sista's in Mining	Shontell Leah Ketchell	w/p: Shontell Leah Ketchell p/d: Jill Robinson d: Ewan Cutler	15,000
Solastalgia - Journey Through a Scarred Landscape	Illuminate Films	d/p: Yaara Bou Methem p: Ivan O'Mahoney	12,500
Something Special	Truce Films	p: Jim Wright, Emma Roberts d: Thomas Charles Hyland ep: Philippa Campey	20,000
Special Initiative - Untitled Judith Neilson Institute	The Trustee for The Judith Neilson Institute for Journalism and Ideas		25,000
The '98	Helium Pictures	Therese Hegarty d: Macario De Souza, Allan Hardy w: Steve Taylor ep: Mark Fennessy	20,000
The Beginners	Northern Pictures	d/p: Cian O'Clery ep: Karina Holden	24,836
The Independents	Starchild Productions	p: Rebecca Bennett, David Wild, Dean Bates	18,200
The School	Southern Pictures	p: Ross Wilson, Dylan Chown ep: Laurie Critchley	20,000
The Pink Palace	Biscuit Tin Productions	w/p: Dylan Blowen w/d/p: Luke Cornish p: Philip Busfield	7,000
The Pintupi 9	Wildbear Forest	w/d: Tanih Glynn-Maloney p: Chadden Hunter	30,000
The Quickening	Closer Screens	w/d: Maya Newell p: Alex Kelly, Lisa Sherrard, Sophie Hyde	33,000
The Seadragon	Pursekey Productions	p: Michaela Perske, Kiki Dillon d: Dylan Birchall	10,000
The Wiggles Film	SAM Content	w/d/p: Sally Aitken w/d: Fraser Grut p: Aline Jacques, Cass Avery, Daniel Story	21,400
The Wolf in Cat's Clothing	Projector Films	p: Daniel Joyce, Cassie Charlton d: Daniel Clarke	10,000
Tipping Point	No Coincidence Media	w/d: Christopher Amos p: Mitchell Stanley ep: Veronica Fury	20,000
Un-Locked	Studio Gilay	d/w: Jake Duczynski, James Hackett p: Andrew Arbutnot, Michaela Perske ep: Beck Cole, Dean Gibson	15,000
Volcano Man	Pivot Studios Entertainment	ep: Nick Batzias w/d: James Crawley w/p: Tim Russell p: Rhian Skirving w: Steven Sander	20,000

Watandar   My Countryman	Watandar	w/d/p: Jolyon Hoff p: Muzafar Ali	20,500
We are Sexual Beings	Swag Film	ep: Rebecca Barry, Madeleine Hetheron-Miau w/p: Lucy Knox w/d: Isaac Elliott p: Gena Lida Reiss	15,000
Whatever Scares You	Back To Back Pictures	ep: Bruce Gladwin d: Tamara Searle w: Breanna Deleo p: Alice Fleming e: Daniela Raulli d: Diana Fisk	15,000
Yellow Submarine to Taliwood	Gittoes Films	w/d: George Gittoes p: Hellen Rose	21,800
Yuin Man	Brian McKenzie Film Productions	ep: Tom Zubrycki w/d/p: Grace McKenzie p: Lisa Maza, Brian McKenzie	22,000
<b>Total Documentary Development Program</b>			<b>882,811</b>

### Documentary Producer Program

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Audrey Napanangka (variation)	Chili Films	p: Rachel Clements, Trisha Morton-Thomas, Penelope McDonald d: Penelope McDonald in association with Audrey Napanangka w: Dylan River, Penelope McDonald	91,903
Australia's Open	Good Thing Productions Company	d: Ili Baré p: Charlotte Wheaton, Nick Batzias w: George Meglogenis ep: Virginia Whitwell	185,000
Beyond the Milky Way (variation)	Beyond the Stars VR	w/d/p: Briege Whitehead p: Jess Black	50,000
Carbon - The Unauthorised Biography (variation)	Carbon The Movie	w/d: Daniella Ortega p: Lucy Maclaren d/p: Niobe Thompson ep: Sonya Pemberton	15,000
Dani: The Story of Danielle Laidley	Coach Productions	d: Sam Matthews, Julie Kalceff p: Gil Marsden, Luke Tunnecliffe	300,000
Everybody's Oma	Oma's Applesauce Productions	d: Jason van Genderen, Gavin Banks p: Olivia Olley, Roslyn Walker	150,000
Fighting for Hakeem (working title)	Sweet Shop Green	w/d: Matt Bate p: Gal Greenspan, Rebecca Summerton, Alice Burgin	300,000
Folau: The Father, The Son & The Holy Ghost (working title)	In Films	d: Nel Minchin, Vanilla Tupu p: Ivan O'Mahoney	250,000
Gondwana VR (variation)	Pernickety Split	p: Emma Roberts w/d: Ben Andrews	18,000
Gudinski (working title)	Mushroom Studios	w/d/p: Paul Goldman w: Toby Creswell p: Bethany Jones	300,000
Harley & Katya	Harley & Katya	w/p: Blayke Hoffman p: Aaliyah-Jade Bradbury, Jo-anne McGowan w/d: Selina Miles ep: Jen Peedom	330,000
Her Name Is Nanny Nellie	Good Morning Beautiful	w/d: Daniel King p: Ben Pederick ep: Charlotte Seymour	160,000
Here Comes a Song: the Story of the Wiggles	SAM Content	w/d/p: Sally Aitken, Fraser Grut p: Daniel Story, Aline Jacques, Cass Avery	278,600
Ithaka	Ithaka Films	d: Benjamin Lawrence p: Adrian Devant, Gabriel Shipton	17,506
Las Balsas: An Ocean Odyssey (working title)	WildBear Entertainment	p: Dr Chadden Hunter w/d: Alex Barry w: John Collee ep: Bettina Dalton	225,050
Left Write Hook	Sweet Shop Green	w/d: Shannon Owen w/p: Donna Lyon p: Alice Burgin ep: Gal Greenspan	200,000
Otto on Otto	Wildflower Films	d: Gracie Otto p: Nicole O'Donohue, Cody Greenwood	165,000
Safe to Drink	iKandy Films	d/p: Janine Hosking, Katrina McGowan p: Mathew Cornwell	200,000
Speedway	SLA Films	p: Louise Nathanson, Lisa Scott, Anna Vincent, Bonnie McBride w/d: Luke Ryndermann, Adam Kamien	60,000
Stuff the British Stole	Wooden Horse	w/p: Marc Fennell p: Kate Pappas d: Aaron Smith, Gary Hamaguchi, Shane Belcourt ep: Alan Erson, Richard Finlayson, Kate Harrison	499,792
The Cape aka Deadly Creatures	Mangrove Media	w/d: Michael Ware d: Murray Lui p: Jude Troy, Richard Finlayson w/p: Justine A. Rosenthal	270,000
The Endangered Generation?	SSG Documentary Film	p: Gal Greenspan, Daniel Joyce w/d: Celeste Geer ep: Leila Conners	150,000

The Giants (variation)	Matchbox Productions	d: Laurence Billiet w/d: Rachel Antony ep: Helen Panckhurst	30,000
The Last Daughter	The Last Daughter Film	d: Brenda Matthews, Nathaniel Schmidt p: Simon Williams, Brendon Skinner ep: Kyle Slabb, Michael Tear	200,000
The Village (variation)	The Village Production Company	w/p/d: Steve Thomas w/p: Martine Delaney d: Eliya Cohen p: Felicity Blake, Kath Symmons ep: Craig Dow Sainter	25,000
The Wolves Always Come at Night	Thaumatrope	w/d/p: Gabrielle Brady p: Rita Walsh, Julia Niethammer, Ariunaa Tserenpil ep: Deanne Weir, Dan Cogan	140,000
Tiger on the Rocks	Bower Bird Films	w/d: Cathryn Vasseleu p: Pat Fiske	50,000
You Can Go Now aka War and Order	Good Thing Productions Company	d: Larissa Behrendt w: Tony Birch p: Charlotte Wheaton ep: Richard Bell, Virginia Whitwell	250,000
<b>Total Documentary Producer Program</b>			<b>4,910,851</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>
The Eagle & the Ant (and Everything in Between)	Wpm Holdings	p/w: Peta Ayers w/d: Nick Robinson ep: Electra Manikakis	500,000
Australia's Sleep Revolution	Artemis Media	w/p: Nia Pericles p: Katherine Barrett d: Russell Vines ep: Celia Tait	450,000
Every Family Has a Secret series 3 (variation)	Artemis Media	p: Claire Forster w/d: Steve Peddie ep: Celia Tait	43,000
Great Southern Landscapes	Mint Pictures in association with Magdalene Media	w/p: Dan Goldberg d: Ariel White, Daniel King ep: Rachel Griffiths, Adam Kay	357,500
Inconceivable	Sam Content	d/p: Sally Aitken p: Marianne Leitch, Aline Jacques	190,000
Inside the Sydney Opera House	Barking Mad Productions	ep: Steve Bibb, Chris Oliver-Taylor	500,000
Keeping Hope	KH Film	p: Marlikka Perdrisat d: Tyson Mowarin ep: Daniel Brown, Jacqueline Willinge	175,000
Me and My Tourette's	Tourettes Film	ep: Daniel Brown, Jacqueline Willinge, Anthony Willinge p: Lisa Dupenois	180,000
Miriam Margolyes - Australia Unmasked	Kalmedia	p: Bethan Arwel-Lewis d: Helen Barrow w/p: Jessica Carey ep: Laurie Critchley, Ross Wilson	450,000
Missing Persons Investigation	MPI Productions	p: Laurie Critchley ep: Dan Lake, Jackie Munro, Kurt Royan	600,000
Queerstralia	Guesswork Television	d: Stamatia Maroupas w: Zoë Coombs Marr, Nayuka Gorrie ep: Jon Casimir	500,000
Reefshot (variation)	Chard Media and Entertainment	p: Bettina Dalton, Holly Trueman ep: Tom Abood, Chris Chard, Michael Tear d: Matt Tomaszewski	98,500
Southern Ocean Live & Meet the Penguins	Northern Pictures	d/p: Kirsty Bradmore ep: Karina Holden	100,000
The Black Hand	WildBear Entertainment	p: Kate Pappas w/p: Adam Grossetti d: Kriv Stenders w: Anya Beyersdorf ep: Michael Tear, Alan Erson, Anthony LaPaglia	495,000
The First Inventors	First Inventors	p: Cian McCue, Max Bourke d: Larissa Behrendt w: David Symonds ep: Ben Davies, Ben Commens	825,000
The School	South Side Pictures	w/p: Ross Wilson p: Dylan Chown, Anna Jeffries ep: Laurie Critchley	480,000
The Platypus Guardian	WildBear Entertainment	d/p: Nick Hayward p: Fraser Johnston ep: Chadden Hunter, Bettina Dalton	180,000
Welcome to the Neighbourhood (working title)	Blackfella Films	w: Jacob Hickey p: Darren Dale	500,000
Yes, No, Maybe	Northern Pictures	d/p: Tosca Looby ep: Karina Holden	550,000
<b>Total Documentary Commissioned Program</b>			<b>7,174,000</b>

Producer Equity Program			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
8 Nights Out West	8 Nights Productions	w/d: Matias Bolla, Arka Das p: Kali Reid ep: Sheila Jayadev, Annabel Davis	30,984
A Friend in Death	Periscope Pictures	p: Alice Wolfe d/p: Joshua Lee	25,000
Better Left Unsaid	Better Left Unsaid	d/p: Amila Deshantha Gardi Hewa Pattinige (Desh Amila) w/d: Curt Jaimungal ep: Peter Cooper	77,459
Beyond the Fire	Cheekymac Productions	w/d/p: Danielle Johnson	96,250
Beyond the Wasteland	Beneath the Outback Sun	w/d/p: Eddie Beyrouthy w/p: Phil Lambert e: Steven Sander	97,994
Blacklisted in Latvia	Soul Vision Films	w/d/p: Peter Hegedus p: Jaclyn McLendon	75,789
Bronwyn Oliver - The Shadows Within	Catherine Hunter Productions	w/d/p: Catherine Hunter	41,550
Countdown to Disaster	Timeshifters Holdings	w/d/p: David Alrich p: Matilda Teernstra d/p: Simon Fleming ep: Brendan Dahill, Richard Fletcher	50,511
Eighty Twenty: Mark Opitz Remembers	Tutwork Productions	w/d/p: Adele Chynoweth ep: Andrew Pike	51,778
Fightback Farmers: Feeding Australia Together	Barking Mad Productions	w/d/p: Kay Pavlou ep: Steve Bibb	78,750
Here for the Horses	This Film Studio	d/p: Anna Trichet-Laurier w: Michael Lawrence ep: Nicholas Cook	99,500
I Am Not a Runner	Adventure Time Travel	p: Anna Liptak, James Wakelin d: Johnny Taranto	25,125
Know It Alls	Edge Studio Productions	p: Alexandra Chadwick, Madelin Logan ep: Andrew Garrick	99,324
No Distinguishing Features	NDF Productions	w/d/p: Hamish Ludbrook, Kevin Roberts	29,380
Peace Pilgrims	Early Works	w/d/p: John Hughes p: Philippa Campey	25,500
Regenerate Australia	Regen Studios	w/d: Damon Gameau p: Anna Kaplan	99,999
Senses of Cinema	Filmmakers Cinema Pictures	d/p: Tom Zubrycki w/d/p: John Hughes	98,000
Solstice	LM Films	d/p: Helen Newman ep: Lucy Maclaren	29,287
Stackorama!	Run Wild Pictures	w/p: Gene Geoffrey p: Jared Nicholson w/d/p: Scott Baskett ep: Naomi Just	30,261
Stories of Bike	Elkmark Films	p: Adam Marks d/p: Cameron Elkins	31,928
The Healing	Staunch Films	d/p: Nick Barkla	43,606
The Narrow Bridge	Grit & Grace Media	w/d/p: Esther Takac	56,994
The New Joneses Road Trip	Trumpet PR	p: Tamara DiMattina	46,725
The Silent World of Barry Priori	Shining Catalina Productions	p: Alison Wotherspoon w/d/p: Anne Tsoulis	35,180
The World's Best Film	The World's Best Film	ep: Madeleine Hetherington-Miau d/p: Joshua Belinfante	38,881
Volcano Man	Pivot Studios Entertainment	ep: Nick Batzias w/p: Tim Russell p: Rhian Skirving w/d: James Crawley w: Steven Sander	69,306
Walking Man	VAM Productions	d/p: Brendan Hutchens d: Laure Bernard	35,000
<b>Total Producer Equity Program</b>			<b>1,520,061</b>
<b>TOTAL DOCUMENTARY</b>			<b>14,487,723</b>

FIRST NATIONS				
First Nations Documentary Development				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Land Council Series	3 x 52	Brindle Films	ep: Rachel Clements w/d/p: Trisha Morton Thomas w/p: Citty Williams	20,000
<b>Total First Nations Documentary Development</b>				<b>20,000</b>
First Nations Documentary Production				
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)		Amount
First Weapons	Blackfella Films	p: Darren Dale d: Dean Gibson w/p: Dena Curtis w: Jacob Hickey		578,929
Kindred	Kindred Film	w/d: Adrian Russell Wills d/p: Gillian Moody p: Tom Zubrycki		13,667
Larapinta	Larapinta Productions	p: Michaela Perske, Mitchell Stanley w/d: Gary Hamaguchi		22,213
Our Law Series	Our Law	w/p: Taryne Laffar, Sam Bodhi Field w/d: Perun Bonser		272,500
Still We Rise - Aboriginal Tent Embassy	Tamarind Tree Pictures	w/d: John Harvey p: Anna Grieve		205,000
<b>Total First Nations Documentary Production</b>				<b>1,092,309</b>
First Nations Feature Development				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Colour of Blood	1 x 90	No Coincidence Media	w: Samuel Nuggin-Paynter p: Mitchell Stanley, Toni Stowers	36,500
Ginderella	1 x 100	Bunya Productions	p: Jodie Bell, David Jowsey, Gillian Moody d: Adrian Wills	35,000
Hide the Dog	1 x 100	Wooden Horse	ep: Jude Troy w: Nathan Maynard, Jamie McCaskill p: Richard Finlayson	45,000
<b>Total First Nations Feature Development</b>				<b>116,500</b>
First Nations Feature Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
The Moogai	1 x 100	Moogai Films	w/d: Jon Bell p: Kristina Ceyton, Mitchell Stanley, Samantha Jennings	1,900,000
The New Boy	1 x 90	Scarlett Pictures	w/d: Warwick Thornton p: Kath Shelper, Andrew Upton, Georgie Pym	2,000,000
We Are Still Here (Cook Nga Pouwhenua)	1 x 90	Cook 2020 Film	ep: David Jowsey 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 Tirarua Reweti, Mario Gaoa, Miki Magasiva, Renae Maihi, Tim Worrall	267,144
<b>Total First Nations Feature Production</b>				<b>4,167,144</b>
First Nations TV Drama Development				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
After Story	6 x 60	Jungle Entertainment	ep: Chloe Rickard, Shay Spencer w/d/p: Larissa Behrendt	40,000

Cooked: An Ownerous Deed	6 x 30	Studio Gilay	p: Andrew Arbuthnot w/d: Jake Duczynski w: James Hackett, Nayuka Gorrie, Marieke Hardy	44,677
<b>Total First Nations TV Drama Development</b>				<b>84,677</b>
<b>First Nations 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>
Mystery Road series 3	6 x 52	Mystery Road Media	w: Steven McGregor, Kodie Bedford, Blake Ayshford p: David Jowsey, Greer Simpkin	221,000
Total Control series 3	6 x 57	Blackfella Films	p: Darren Dale, Rachel Griffiths d: Wayne Blair w: Stuart Page	1,500,000
True Colours (Copping It Black)	4 x 50	Bunya Productions I Sweet Country Films	w/d: Steven McGregor, Erica Glynn p: Greer Simpkin, Nick Lee, David Jowsey w: Warren Williams, Danielle MacLean	278,806
<b>Total First Nations TV Drama Production</b>				<b>1,999,806</b>
<b>First Nations Sector Development - Event Partnership</b>				
<b>Project</b>	<b>Event</b>			<b>Amount</b>
Centralised Immersive Storytelling Lab	South Australian Film Corporation			50,000
Festival of Remote Australian Indigenous	Indigenous Community Television Limited			44,002
Sydney Film Festival	The Sydney Film Festival			21,000
TV Pilot Initiative	South Australian Film Corporation			30,000
<b>Total First Nations Sector Development - Event Partnership</b>				<b>145,002</b>
<b>First Nations Practitioner Support - Internships</b>				
<b>Participant</b>	<b>Applicant</b>			<b>Amount</b>
Brooke Collard	Larapinta Productions			20,000
Delroy Tranter	Retroflex Lateral			10,238
Samantha Laughton	Retroflex Lateral			20,500
<b>Total First Nations Practitioner Support - Internships</b>				<b>50,738</b>
<b>First Nations – Travel Support</b>				
<b>Description</b>	<b>Event</b>			<b>Amount</b>
Davey Thompson	Series Mania			6,000
Enoch Mailangi	Series Mania			6,000
Jake Duczynski	Anney International Festival of Animation			8,000
<b>Total First Nations – Travel Support</b>				<b>20,000</b>
<b>First Nations - Special Industry Assistance</b>				
<b>Description</b>	<b>Applicant</b>			<b>Amount</b>
First Nations Creators Program				46,782
Instagram - First Nations Creators Program	Meleika Mervika Millianna Gesa, Kantesha Rossie-Maree Takai, Peter Poyanna Alcock, Alicia Rose Lee Johnson, Andrea Josephine Fernandez, Emily Marianne Joan Johnson, Trisha Amy Lindgren, Tait McGregor, Merinda Leigh Slater, Naarah Shaye Barnes, Thomeissa Jane Mason, Sari-Ella Thaiday, Melissa Catherine Smith, Kaycee Rose Hayden, Nathan Lyons			172,500
<b>Total First Nations - Special Industry Assistance</b>				<b>219,282</b>
<b>TOTAL FIRST NATIONS</b>				<b>7,915,458</b>



FESTIVALS & INDUSTRY PARTNERSHIPS			
Australian Festivals and Events			
Event	Applicant		Amount
2021 AACTA Awards	Australian Film Institute		366,000
Antenna Documentary Film Festival 2021	Antenna Documentary Institute		15,000
Australian International Documentary Conference	Australian International Documentary Conference		75,000
Brisbane International Film Festival 2021	Gold Coast Film Fantastic		60,000
CinefestOZ	Geographe French Australian Festivals Incorporated		25,000
Flickerfest 2022 National Tour	Flickerfest		50,000
Flickerfest International Short Film Festival	Flickerfest		35,000
Revelation Perth International Film Festival	Revelation Perth International Film Festival		25,000
Screen Forever and Ones to Watch	Screen Producers Association of Australia		84,000
St Kilda Film Festival	City of Port Phillip		30,000
Sydney Film Festival	Sydney Film Festival		70,000
Sydney Travelling Film Festival 3rd Year	Sydney Film Festival		4,000
The Travelling Film Festival	Sydney Film Festival		75,000
<b>Total Australian Festivals and Events</b>			<b>914,000</b>
International Marketing - Festival & Awards			
Event	Project	Applicant	Amount
Berlin International Film Festival	Tinashé	Lilah Benetti	8,478
Berlin International Film Festival	Moja Vesna	Sweet Shop Green	14,417
Cannes International Film Festival	MumLife	Claudia Shepherd	10,000
Cannes International Film Festival	The Stranger	See-Saw Films	20,000
Cannes Marché	Enough! Lebanon's Darkest Hour	Dream Creations International	3,000
CANNESERIES	It's Fine, I'm Fine	Photoplay Films	8,000
Clermont-Ferrand Short Film Festival	Mate	October Media	9,995
International Film Festival Rotterdam	The Plains	David Easteal	7,000
Doc Fest Sheffield	Man On Earth	11:11 Film	9,450
Series Mania	All My Friends Are Racist	Maximo Entertainment	6,000
Sheffield DocFest	Ithaka	Shipton House	15,480
Sundance Film Festival	Playing With Sharks - The Valerie Taylor	Wildbear Forest	10,000
Sundance Film Festival	Gondwana	Pernickety Split	9,544
Sundance Film Festival	How to Live... After You Die	Lynette Wallworth	10,000
SXSW Austin	Sissy	We Are Arcadia	19,997
SXSW Austin	Seriously Red	Seriously Red Movie	19,300

SXSW Austin	Lustration VR	New Canvas	5,090
SXSW Austin	Clean	After Trauma Film	15,744
SXSW Austin	Anonymous Club	Film Camp	2,000
SXSW Austin	Shadow	Back to Back Pictures	16,871
Tribeca International Film Festival	Blaze	Causeway Films HQ	20,000
<b>Total International Marketing - Festival &amp; Awards</b>			<b>240,366</b>

#### Industry Partnerships

Title	Applicant	Amount	
Australian Feature Film Summit	Film Art Media	30,000	
Impact Producer Fellowship	Documentary Australia	30,000	
SA Onbass Fellowship	American Film Institute	80,819	
Screen Well-MHFA Training & Resources	Ben Steel	28,769	
<b>Total Industry Partnerships</b>			<b>169,588</b>

#### Festivals & Industry Partnerships - Special Industry Assistance

Description	Amount	
Department of Foreign Affairs & Trade - Australian Now Malaysia 2021 Film Program	5,000	
Department of Foreign Affairs & Trade - First Nations Film Program The Barbican London	18,585	
Department of Foreign Affairs & Trade - LA Oscars Event 2022	17,227	
Department of Foreign Affairs & Trade - Phil Noyce Retrospective France	19,611	
International Festival Selectors - Venice International Film Festival	9,895	
<b>Total Festivals &amp; Industry Partnerships - Special Industry Assistance</b>		<b>70,318</b>

#### TOTAL FESTIVALS & INDUSTRY PARTNERSHIPS

**1,394,272**

#### STRATEGIC POLICY AND INDUSTRY INSIGHTS

##### SPII - Special Industry Assistance

Description	Amount	
ABS FTV Survey	82,283	
Seeing Ourselves	55,715	
<b>Total SPII - Special Industry Assistance</b>		<b>137,998</b>
<b>TOTAL STRATEGIC POLICY AND INDUSTRY PARTNERSHIPS</b>		<b>137,998</b>



**QUICK FACTS:**

More than \$7.8 million was committed to 50 projects through the Online Production fund in 2021/22. Seven new online projects received \$237,871 in development support through the Story Development program.

## Appendix 4

# Awards

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

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

Documentaries		
Ablaze (feature)	AWGIE Awards 2021	Documentary - Public Broadcast (including VOD) or Exhibition – Alec Morgan and Tiriki Onus
Araatika: Rise Up! (feature)	Sydney Film Festival 2021	Audience Award for Best Documentary Top 5 – 5th
Blind Ambition (feature)	Sydney Film Festival 2021	Audience Award for Best Documentary Top 5 – 1st
David Attenborough's Life in Colour (series)	Australian Academy of Cinema Television Arts 2021	Best Sound in a Documentary – Wayne Pashley (episode 1: Seeing in Colour)
Everybody's Oma (feature)	Sydney Film Festival 2022	Audience Award for Best Documentary Top Five – 3rd
Firestarter - The Story of Bangarra (feature)	Australian Directors Guild Ltd 2021 Rose d'Or Awards for Television Programming 2021	Best Direction in a Documentary Feature – Wayne Blair & Nel Minchin Arts
Freedom Swimmer (short)	Sydney Film Festival 2021	Yoram Gross Animation Award
I'm Wanita (feature)	Sydney Film Festival 2021	Audience Award for Best Documentary Top 5 – 2nd Documentary Australia Foundation Award for Best Australian Documentary
Incarceration Nation (feature)	TV Week Logie Awards 2022	Most Outstanding Factual or Documentary Program
Ithaka: A Fight to Free Julian Assange (feature)	Sydney Film Festival 2021	Audience Award for Best Documentary Top 5 – 5th
Keep Stepping (feature)	Sydney Film Festival 2022	Documentary Australia Foundation Award for Best Australian Documentary Audience Award for Best Documentary Top Five – 1st
Love on the Spectrum (series)	Australian Academy of Cinema Television Arts 2021 Rose d'Or Awards for Television Programming 2021 Australian Academy of Cinema Television Arts 2021	Best Factual Entertainment Program Nominated for Reality and Factual Entertainment Best Direction in Nonfiction Television – Cian O'Clery (episode 4)
My Name Is Gulpilil (feature)	Australian Academy of Cinema Television Arts 2021	Best Documentary Best Editing in a Documentary – Tania M Nehme
Playing with Sharks (feature)	Australian Academy of Cinema Television Arts 2021	Best Original Score in a Documentary – Caitlin Yeo
River (feature)	CinefestOZ 2021	Nominated: CinefestOZ Film Prize
Strong Female Lead (short)	Rose d'Or Awards for Television Programming 2021 Sydney Film Festival 2021	Nominated: Documentary 2021 Sydney UNESCO City of Film Award – Karina Holden
Strong Women (series)	Australian Academy of Cinema Television Arts 2021	Best Short Form Entertainment
Television Event (feature)	Sydney Film Festival 2021	Highly commended: Documentary Australia Foundation Award for Best Australian Documentary
The Beach (series)	Australian Academy of Cinema Television Arts 2021	Best Cinematography in a Documentary (episode 1: Too Mad Too Shy)
When the Camera Stopped Rolling (feature)	Sydney Film Festival 2021	Audience Award for Best Documentary Top 5 – 3rd

Drama – Features		
6 Festivals	Sydney Film Festival 2022	Audience Award for Best Narrative Feature Top Five – 2nd
Babyteeth	Australian Directors Guild Ltd 2021	Best Direction in a Feature Film (Budget \$1m) - Shannon Murphy
Ellie and Abbie (& Ellie's Dead Aunt)	Australian Academy of Cinema Television Arts 2021	Best Indie Film
Here Out West	CinefestOZ 2021	Nominated: CinefestOZ Film Prize
	Sydney Film Festival 2021	High Ground Audience Award for Best Feature Top Five – 3rd
High Ground	Australian Academy of Cinema Television Arts 2021	Best Costume Design in Film – Erin Roche Best Casting Presented by Casting Networks – Anousha Zarkesh
June Again	Australian Academy of Cinema Television Arts 2021	Best Original Score in Film – Christopher Gordon
The Power of the Dog	Academy of Motion Picture Arts and Sciences 2022	Directing – Jane Campion
		Nominated: Best Picture
		Nominated: Cinematography – Ari Wagner
		Nominated: Film Editing – Peter Sciberras
		Nominated: Actor in a Supporting Role – Kodi Smit-McPhee
		Nominated: Actor in a Supporting Role – Jesse Plemons
		Nominated: Actress in a Supporting Role – Kirsten Dunst
		Nominated: Actor in a Leading Role – Benedict Cumberbatch
		Nominated: Production Design – Grant Major; Set Decoration: Amber Richards
		Nominated: Music (Original Score) – Jonny Greenwood
	Nominated: Writing (Adapted Screenplay) – Jane Campion	
Australian Academy of Cinema Television Arts 2021	Nominated: Best Sound – Richard Flynn, Robert Mackenzie and Tara Webb	
	ACTA International Award for Best Film	
San Sebastian International Film Festival 2021	ACTA International Award for Best Lead Actor in Film – Benedict Cumberbatch	
	ACTA International Award for Best Supporting Actor in Film – Kodi Smit-McPhee	
Telluride Film Festival 2021	Sebastiáne LGBTI Award	
Toronto International Film Festival 2021	Nominated: Audience Award	
Venice International Film Festival 2021	Silver Medallion Award – Jane Campion	
	TIFF Variety Artisan Award - Ari Wegner (Cinematographer)	
	Nominated: People's Choice Award	
Sissy	Sydney Film Festival 2022	TIFF Tribute Actor Awards – Benedict Cumberbatch
		Silver Lion for Best Director – Jane Campion
The Drover's Wife The Legend of Molly Johnson	Asia Pacific Screen Awards 2021	Nominated: Golden Lion for Best Film
	CinefestOZ 2021	Jury Grand Prize Nominated: CinefestOZ Film Prize
The Dry	Australian Academy of Cinema Television Arts 2021	Best Adapted Screenplay in Film – Rob Connolly, Harry Cripps
		Best Cinematography in Film – Stefan Duscio
	AWGIE Awards 2021	Audience Choice Awards - Favourite Actor – Eric Bana Audience Choice Awards – Favourite Film Feature Film - Adaptation – Harry Cripps and Robert Connolly
Wyrnwood: Apocalypse	Sydney Film Festival 2021	Audience Award for Best Feature Top Five – 2nd
TV drama		
A Sunburnt Christmas	Australian Directors Guild Ltd 2021	Best Direction in a Movie Made for TV or SVOD – Christiaan Van Vuuren
All My Friends Are Racist	Australian Academy of Cinema Television Arts 2021	Best Short Form Comedy presented by Facebook
Australian Gangster	Australian Academy of Cinema Television Arts 2021	Best Hair and Makeup presented by HASK – Sheldon Wade, Helen Magelaki, Mariel McClorey, Donna Kennedy
Bluey	Australian Academy of Cinema and Television Arts	Best Children's Program
	TV Week Logie Awards 2022	Most Outstanding Children's Program
	Australian Directors Guild Ltd 2021	The Esben Storm Award for Best Direction in a Children's TV or SVOD Drama Program Episode - Richard Jeffery (series 2, episode 26 - Sleepytime)

Cooked	Australian Directors Guild Ltd 2021	Best Direction in an Animation Project – Jake Duczynski
Ding Dong I'm Gay series 1	AWGIE Awards 2021	Web series and Other Non-Broadcast/Non-'Subscription Video On Demand' TV Short Works – Tim Spencer and Zoe Norton Lodge
Fires	Australian Academy of Cinema Television Arts 2021	Best Miniseries or Telefeature Best Cinematography in Television – Bonnie Elliott (episode 2: Everything's Gone) Best Sound in Television – Emma Bortignon, Paul Pirola, Roger Van Wensveen, Brendan Croxon (episode 2: Everything's Gone)
	TV Week Logie Awards 2022	Most Outstanding Miniseries or Telemovie Most Outstanding Actor - Richard Roxburgh
First Day series 1	International Emmy® Kids Awards 2021	Kids: Live-Action
Fisk series 1	Australian Academy of Cinema Television Arts 2021	Best Narrative Comedy Series Best Comedy Performer – Kitty Flanagan
	Series Mania 2021	Best Series – Comedy Competition
	TV Week Logie Awards 2022	Most Popular Actress – Kitty Flanagan
Love Me	TV Week Logie Awards 2022	Most Outstanding Supporting Actress - Heather Mitchell
Mystery Road series 2	Australian Academy of Cinema and Television Arts	Best Drama Series
New Gold Mountain	Australian Academy of Cinema Television Arts 2021	Best Costume Design in Television – Cappi Ireland (episode 1: Propriety) Best Original Score in Television – Caitlyn Yeo (episode 1: Propriety)
	AWGIE Awards 2021	Television - Telemovie or Miniseries of 4 hours or Less Duration – Peter Cox, Yolanda Ramke, Benjamin Law, Greg Waters and Pip Karmel
Space Nova	AWGIE Awards 2021	Animation – John Armstrong (Seaweed Samba)
The Tailings	Australian Academy of Cinema Television Arts 2021	Best Short Form Drama
	AWGIE Awards 2021	Web series and Other Non-Broadcast/Non-'Subscription Video On Demand' TV Short Works – Caitlin Richardson (episodes 5 & 6)
The Newsreader series 1	Australian Academy of Cinema Television Arts 2021	Best Drama Series Best Lead Actress in a Drama presented by Foxtel – Anna Torv Best Supporting Actor in a Drama – William McInnes Best Direction in Drama or Comedy – Emma Freeman (episode 1: Three, Two, One...) Best Production Design in Television – Melinda Doring (episode 1: Three, Two, One...)
	TV Week Logie Awards 2022	Most Outstanding Drama Series Most Outstanding Actress – Anna Torv
Total Control	Australian Academy Cinema Television Arts 2021	Best Supporting Actress in a Drama – Rachel Griffiths
Wakefield	TV Week Logie Awards 2022	Most Outstanding Supporting Actor – Colin Friels
Why Are You Like This (series)	AWGIE Awards 2021	Comedy - Situation or Narrative – Mark Bonanno, Naomi Higgins and Humyara Mahbub (The Pressures of Late Capitalism)
<b>Drama (shorts)</b>		
The Lost Crystal of Jessica's Room	CinefestOZ 2021	CineWest Best West Australian Short Film



**QUICK FACTS:**

In 2021/22, \$6 million was provided toward projects and the professional development of writers, directors and producers through the talent development programs including: \$2.8 million through the Story Development programs and \$3.2 million for special industry assistance, screen writing and script development initiatives.

## Appendix 5

# Producer Offset and Co-production statistics

Producer Offset Certification			
Certificates issued in 2021/22			
	Provisional	Final	
	Number	Number	Offset value (\$m)
Features	64	32	91.57
Non-feature documentaries	76	36	12.38
TV and other	46	33	41.30
<b>Total</b>	<b>186</b>	<b>101</b>	<b>145.25</b>
Certificates issued in 2020/21			
	Provisional	Final	
	Number	Number	Offset value (\$m)
Features	87	51	125.07
Non-feature documentaries	44	45	15.92
TV and other	38	22	34.13
<b>Total</b>	<b>169</b>	<b>118</b>	<b>175.12</b>
Co-production Approvals			
Five provisional approvals were granted by Screen Australia during 2021/22			
Title	Format	Co-production partner	
The Convert	Feature film	New Zealand	
Gloriavale	Feature film documentary	New Zealand	
Being Betty Flood	Feature film animation	Ireland	
Prisoner X	Feature film documentary	Israel	
Stuff the British Stole season 1	Season of a series, documentary	Canada	



## Eight final approvals were issued, as follows:

Title	Format	Co-production partner
Buckley's Chance	Feature film	Canada
Alien TV season 1	Season of a series, animation	Canada
Countdown to Disaster	Single-episode program, documentary	New Zealand
Maya the Bee 3 – The Golden Orb	Feature Film Animation	Germany
David Attenborough's Life in Colour season 1	Season of a series, documentary	United Kingdom & Northern Ireland
Nude Tuesday	Feature Film	New Zealand
The Power of the Dog	Feature Film	New Zealand
Bondi Vet Coast to Coast season 1	Season of a series, documentary	Canada



Nurses

## Appendix 6

# Data tables

Required data publication for corporate Commonwealth entities.

PGPA Rule Reference	Part of Report	Description	Requirement
<b>17BE</b>	<b>Contents of annual report</b>		
17BE(a)	Appendix 1 [page 35]	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 4]	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 2021/22 [page 25]	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	N/A	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance	If applicable, mandatory
17BE(j)	Appendix 6 – accountable authority [page 74]	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 13]	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	Appendix 6 – management of human resources [page 76]	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)	N/A	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory

PGPA Rule Reference	Part of Report	Description	Requirement
17BE(r)	N/A	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner	If applicable, mandatory
17BE(s)	N/A	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE(t)	N/A	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	If applicable, mandatory
17BE(taa)	Governance statement [page 22] and Appendix 6 – Audit Committee [page 78]	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee	Mandatory
17BE(ta)	Executive remuneration disclosures [page 34] and Appendix 6 – executive remuneration [page 77]	Information about executive remuneration	Mandatory
<b>17BF</b>	<b>N/A</b>	<b>Disclosure requirements for government business enterprises</b>	
17BF(1)(a)(i)	N/A	An assessment of significant changes in the entity's overall financial structure and financial conditions	If applicable, mandatory
17BF(1)(a)(ii)	N/A	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions	If applicable, mandatory
17BF(1)(b)	N/A	Information on dividends paid or recommended	If applicable, mandatory
17BF(1)(c)	N/A	Details of any community service obligations the government business enterprise has including: (a) an outline of actions taken to fulfil those obligations; and (b) an assessment of the cost of fulfilling those obligations	If applicable, mandatory
17BF(2)	N/A	A statement regarding the exclusion of information on the grounds that the information is commercially sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise	If applicable, mandatory

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

				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 accountable authority attended
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 Chief Executive Officer of Macquarie Group Limited. Retired after 33 years at Macquarie, including 10 years as CEO. Chair of Screen Australia, The Centre for Independent Studies, The Smith Family, Willow Technology Corporation and the National Catholic Education Commission, the Financial Regulator Assessment Authority and the Markets Taskforce Expert Advisory Panel (within the Commonwealth Treasury) and Aldus Group. He is a Member (and former Chair) of the University of NSW Business School Advisory Council, a non-executive director of QBiotics Group and a member of the Council of the National Gallery of Australia.	Chair	25/03/2015	30/03/2024 (third term)	5/5
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).	Experienced non-executive director, boardroom facilitator and speaker who, over the course of her 30-year career, has held senior leadership positions in strategy, marketing and management consulting for large media and consulting firms. Deputy Chair for Screen Australia, and Media Federation of Australia, Chair of the Industry Advisory Board for the School of Communications, UTS, a director of video technology company Atomos and interactive gaming software company Mighty Kingdom.	Deputy Chair	14/03/2017	21/04/2024 (third term)	5/5
Michael Hawkins AM	LLB (Hons) QLD University of Technology, FAICD	Executive Director of the National Association of Cinema Operators – Australasia and the Australian International Movie Convention and a director of Creative Content Australia Ltd. Member of the Administrative Appeals Tribunal, Secretary (and a past president) of The Brisbane Club, member of advisory boards including HLB Mann Judd Chessboard and the family offices of two prominent Australians, as well as the Griffith University Film School. Serves on the Council of the Queensland Library Foundation and the governing committee of the Queensland Business Leaders Hall of Fame.	Non-Executive Director / Member of Audit Committee	24/08/2016	Resigned from Board 12/04/2022	4/5 *Not a member for 5th meeting
Claudia Karvan	Acclaimed actor, producer and director	Acclaimed actor, producer and director. Acting credits in feature film include <i>Daybreakers</i> , <i>High Tide</i> , <i>Echoes of Paradise</i> , <i>The Heartbreak Kid</i> , <i>Paperback Hero</i> and <i>Dating the Enemy</i> . Starred in many Australian television series and mini-series including the <i>Jack Irish</i> series, <i>Puberty Blues</i> , <i>The Secret Life of Us</i> , <i>The Time of Our Lives</i> , <i>My Brother Jack</i> , <i>Small Claims</i> , 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. As well as co-producing <i>Spirited</i> and <i>Love My Way</i> , directorial debut on <i>The Secret Life of Us</i> and produced three successful series of <i>Doctor Doctor</i> for Channel Nine. Co-creator, star and producer of the Stan series <i>Bump</i> , which delivered unprecedented numbers for the streamer, and currently producing series 3. Lead in the film <i>June Again</i> .	Non-Executive Director / Member of Audit Committee	01/07/2012 - 30/06/2015 (first term) 24/08/2016 - 23/08/2019 (second term)	23/08/2022 (third term)	5/5
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	23/08/2022 (second term)	4/5
Deborah Mailman AM	Bachelor of Arts, QLD University of Technology	Multi award-winning actor and one of Australia's most highly respected performers on stage and screen. In 2017, Ms Mailman was awarded the Member of the Order of Australia for Services to the Arts and as a role model for Indigenous performers. Currently a Trustee of the Sydney Opera House.	Non-Executive Director	12/3/2019	5/4/2025 (second term)	5/5

Joanna Werner	Bachelor of Arts, Media Studies, RMIT University Certificate II in Television and Video Production, Metro Television, Sydney	Over 20 years' experience in the film and television industry as a producer and executive producer across primetime drama, feature films and children's drama. Consistent acclaim, with multiple AACTA awards, Logies and three Emmy® nominations. Amassed production credits on an array of internationally acclaimed work – most recently on ABC series <i>The Newsreader</i> , Netflix YA series <i>Surviving Summer</i> , and Netflix Original series <i>Clickbait</i> , as well as <i>Riot</i> for the ABC, <i>Secret City</i> for Foxtel and the multi-Emmy®-nominated children's series <i>Ready for This</i> and <i>Dance Academy</i> . Chair of Screen Australia's Gender Matters Taskforce.	Non-Executive Director	14/3/2017	13/03/2023 (second term)	4/5
Helen Leake AM	Bachelor of Arts in Politics and Psychology from Flinders University	Founder and owner of Dancing Road Productions and Duo Art Productions, feature credits include <i>Heaven's Burning</i> , <i>Black and White</i> , <i>Swerve</i> and <i>Wolf Creek 2</i> . Her films have been selected for over 30 international film festivals, including Venice, Toronto, London, Karlovy Vary, Busan and Beijing. In 2020 Ms Leake was appointed a Member of the Order of Australia (AM) in the Australia Day Honours for significant service to film and professional organisations.	Non-Executive Director	27/06/2021	26/06/2024 (first term)	5/5



*How to Please a Woman*

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

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

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

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

	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	36	7	43	0	0	0	61
Vic	4	0	4	6	2	8	0	0	0	12
<b>Total</b>	22	0	22	42	9	51	0	0	0	73

### All ongoing employees previous report period (2020-21)

	Male			Female			Indeterminate			Total
	Full Time	Part Time	Total Male	Full Time	Part Time	Total Female	Full Time	Part Time	Total Indeterminate	
NSW	8	0	8	15	6	21	0	0	0	29
Vic	0	0	0	1	0	1	0	0	0	1
<b>Total</b>	8	0	8	16	6	22	0	0	0	30

### All non-ongoing employees previous report period (2020/21)

	Male			Female			Indeterminate			Total
	Full Time	Part Time	Total Male	Full Time	Part Time	Total Female	Full Time	Part Time	Total Indeterminate	
NSW	19	0	19	32	4	36	0	0	0	55
Vic	4	0	4	6	0	6	0	0	0	10
<b>Total</b>	23	0	23	38	4	42	0	0	0	65

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

During the reporting period ended 30 June 2022, Screen Australia had 10 executives who met the definition of Key Management Personnel (KMP). Their names and length of term as KMP are summarised below:

Key Management Personnel		
Name	Position	Term as KMP
Graeme Mason	Chief Executive Officer (CEO)	Full year
Michael Brealey	Chief Operating Officer (COO)	Full year
Nicholas Moore	Chair	Full year
Megan Brownlow	Deputy Chair	Full year
Richard King	Board	Full year
Claudia Karvan	Board	Full year
Michael Hawkins AM	Board	Part year – term concluded 12 April 2022
Joanna Werner	Board	Full year
Deborah Mailman AM	Board	Full year
Helen Leake AM	Board	Full year

Key Management Personnel Remuneration Table						
Name	Position title	Short-term benefits (\$)		Post-employment benefits (\$)	Other long-term benefits (\$)	Total remuneration (\$)
		Base salary	Bonuses	Superannuation contributions	Long service leave	
Graeme Mason	CEO	380,570	57,594	34,177	7,419	479,760
Michael Brealey	COO	271,395	-	46,202	6,338	323,935
Nicholas Moore	Chair	60,980	-	9,391	-	70,371
Megan Brownlow	Deputy Chair	45,740	-	7,044	-	52,784
Richard King	Board	43,420	-	6,687	-	50,107
Claudia Karvan	Board	38,480	-	5,926	-	44,406
Michael Hawkins AM	Board	30,257	-	4,660	-	34,917
Joanna Werner	Board	33,540	-	5,165	-	38,705
Deborah Mailman AM	Board	31,243	-	4,811	-	36,054
Helen Leake AM	Board	33,908	-	5,222	-	39,130
<b>Total</b>		<b>969,533</b>	<b>57,594</b>	<b>129,285</b>	<b>13,757</b>	<b>1,170,169</b>

## Senior executives remuneration table

		Short-term benefits (\$)	Post-employment benefits (\$)	Other long-term benefits (\$)	Total remuneration (\$)
Total remuneration bands	Number of senior executives	Average base salary	Average superannuation contributions	Average long service leave	Average total remuneration
\$0 – \$220,000	8	103,581	13,254	5,453	111,382
\$220,001 – \$245,000	0	-	-	-	-
\$245,001 – \$270,000	1	220,528	23,053	4,625	248,206
\$270,001 – \$295,000	0	-	-	-	-

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

Name	Qualifications, knowledge, skills or experience (include formal and informal as relevant)	Number of meetings attended / total number of meetings	Total annual remuneration (\$)
Richard King (Chair)	Bachelor of Arts - Monash University, Bachelor of Business (Marketing) - Monash University	5/5	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).	5/5	
Claudia Karvan	Acclaimed actor and director	3/5	5,701
Michael Hawkins AM	LLB (Hons) QLD University of Technology, FAICD	4/5 * not a Board member for the 5th meeting.	4,482

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







Blaze



## INDEPENDENT AUDITOR'S REPORT

### To the Minister for the Arts

#### Opinion

In my opinion, the financial statements of Screen Australia (the Entity) for the year ended 30 June 2022:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2022 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 2022 and for the year then ended:

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

#### Basis for opinion

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

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

As the Accountable Authority of the Entity, the Board is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Simplified Disclosures and the rules made under the Act. The Board is also responsible for such internal control as the 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 Board is responsible for assessing the ability of the Entity to continue as a going concern, taking into account whether the Entity's operations will cease as a result of an administrative restructure or for any other reason. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

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

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

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

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

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

Australian National Audit Office



Bradley Medina  
Executive Director  
Delegate of the Auditor-General

Canberra  
22 August 2022

Screen Australia  
**Financial Statements**  
for the year ended 30 June 2022

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

In our opinion, the attached financial statements for the year ended 30 June 2022 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

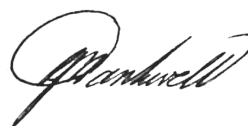
22 August 2022



**Graeme Mason**

Chief Executive Officer

22 August 2022



**Richard Nankivell**

Chief Financial Officer

23 August 2022

Screen Australia  
**Statement of Comprehensive Income**  
for the period ended 30 June 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	13,274	12,927	13,402
Suppliers	1.1B	4,748	4,146	5,925
Grants	1.1C	49,206	38,712	51,322
Depreciation and amortisation	2.2A	1,774	2,076	1,829
Finance costs	1.1D	32	41	66
Impairment loss on financial instruments	1.1E	125	70	700
Write-down and impairment of other assets	1.1F	49,603	42,768	42,464
Losses from assets sales	1.1G	134	4	-
Other expenses	1.1H	1,220	-	-
<b>Total expenses</b>		<b>120,116</b>	<b>100,744</b>	<b>115,708</b>
<b>Own-source income</b>				
<b>Own-source revenue</b>				
Revenue from contracts with customers	1.2A	1,720	1,305	950
Interest	1.2B	428	518	210
Other revenue	1.2C	5,148	3,952	4,545
<b>Total own-source revenue</b>		<b>7,296</b>	<b>5,775</b>	<b>5,705</b>
<b>Gains</b>				
Reversal of write-downs and impairment	1.2D	1,890	3,118	170
<b>Total gains</b>		<b>1,890</b>	<b>3,118</b>	<b>170</b>
<b>Total own-source income</b>		<b>9,186</b>	<b>8,893</b>	<b>5,875</b>
<b>Net (cost of)</b>		<b>(110,930)</b>	<b>(91,851)</b>	<b>(109,833)</b>
Revenue from Government	1.2E	111,140	91,985	109,920
<b>Surplus</b>		<b>210</b>	<b>134</b>	<b>87</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Total comprehensive income</b>		<b>210</b>	<b>134</b>	<b>87</b>

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

Screen Australia  
**Statement of Financial Position**  
as at 30 June 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	2.1A	18,771	23,492	19,102
Trade and other receivables	2.1B	3,191	1,361	1,142
Other investments	2.1C	68,002	50,000	43,236
<b>Total financial assets</b>		<b>89,964</b>	74,853	63,480
<b>Non-financial assets</b>				
Buildings <sup>1</sup>	2.2A	2,498	3,937	4,147
Plant and equipment	2.2A	613	384	1,431
Computer software	2.2A	15	43	118
Other non-financial assets	2.2C	653	532	300
<b>Total non-financial assets</b>		<b>3,779</b>	4,896	5,996
<b>Total assets</b>		<b>93,743</b>	79,749	69,476
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	225	217	441
Other payables	2.3B	619	1,055	548
<b>Total payables</b>		<b>844</b>	1,272	989
<b>Interest bearing liabilities</b>				
Leases	2.4A	2,383	3,768	3,935
<b>Total interest bearing liabilities</b>		<b>2,383</b>	3,768	3,935
<b>Provisions</b>				
Employee provisions	3.1A	2,554	2,580	2,494
Other provisions	2.5A	73,502	57,879	47,782
<b>Total provisions</b>		<b>76,056</b>	60,459	50,276
<b>Total liabilities</b>		<b>79,283</b>	65,499	55,200
<b>Net assets</b>		<b>14,460</b>	14,250	14,276
<b>EQUITY</b>				
Contributed equity		9,505	9,505	9,505
Reserves		45	45	45
Retained surplus		4,910	4,700	4,726
<b>Total equity</b>		<b>14,460</b>	14,250	14,276

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 2022

	2022 \$'000	2021 \$'000	Original Budget \$'000
<b>CONTRIBUTED EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	9,505	9,505	9,505
<b>Closing balance as at 30 June</b>	<b>9,505</b>	9,505	9,505
<b>RETAINED EARNINGS</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	4,700	4,566	4,639
<b>Adjusted opening balance</b>	<b>4,700</b>	4,566	4,639
<b>Comprehensive income</b>			
Surplus/(Deficit) for the period	210	134	87
<b>Total comprehensive income</b>	<b>210</b>	134	87
<b>Closing balance as at 30 June</b>	<b>4,910</b>	4,700	4,726
<b>ASSET REVALUATION RESERVE</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	45	45	45
<b>Adjusted opening balance</b>	<b>45</b>	45	45
<b>Closing balance as at 30 June</b>	<b>45</b>	45	45
<b>TOTAL EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	14,250	14,116	14,189
<b>Adjusted opening balance</b>	<b>14,250</b>	14,116	14,189
<b>Comprehensive income</b>			
Surplus for the period	210	134	87
<b>Total comprehensive income</b>	<b>210</b>	134	87
<b>Closing balance as at 30 June</b>	<b>14,460</b>	14,250	14,276

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

Screen Australia  
**Cash Flow Statement**  
for the period ended 30 June 2022

	2022 \$'000	2021 \$'000	Original Budget \$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Appropriations	39,466	13,531	39,466
Receipts from Government	70,454	78,454	70,454
Sale of goods and rendering of services	1,816	1,653	1,045
Interest	333	594	210
Royalties on screen investments	3,492	3,784	4,696
GST received	8,401	7,933	7,500
Other	1,294	398	-
<b>Total cash received</b>	<b>125,256</b>	<b>106,347</b>	<b>123,371</b>
<b>Cash used</b>			
Employees	13,252	12,812	13,369
Suppliers	5,252	5,026	6,496
Grants	47,107	45,505	54,417
Other	4,261	4,408	4,123
<b>Total cash used</b>	<b>69,872</b>	<b>67,751</b>	<b>78,405</b>
<b>Net cash from operating activities</b>	<b>55,384</b>	<b>38,596</b>	<b>44,966</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sales of property, plant and equipment	2	2	-
Loans - screen industry assistance	593	4,259	170
Proceeds from sales of financial instruments	156,000	156,409	180,000
<b>Total cash received</b>	<b>156,595</b>	<b>160,670</b>	<b>180,170</b>
<b>Cash used</b>			
Purchase of property, plant and equipment	651	90	800
Purchase of financial instruments	174,002	151,209	179,719
Investments - screen industry assistance	40,176	39,392	42,464
Loans - screen industry assistance	466	2,729	700
<b>Total cash used</b>	<b>215,295</b>	<b>193,420</b>	<b>223,683</b>
<b>Net cash used by investing activities</b>	<b>(58,700)</b>	<b>(32,750)</b>	<b>(43,513)</b>



	Notes	2022 \$'000	2021 \$'000	Original Budget \$'000
<b>FINANCING ACTIVITIES</b>				
<b>Cash used</b>				
Principal payments of lease liabilities		1,405	1,456	1,453
<b>Total cash used</b>		<b>1,405</b>	1,456	1,453
<b>Net cash used by financing activities</b>		<b>(1,405)</b>	(1,456)	(1,453)
<b>Net increase/(decrease) in cash held</b>				
Cash and cash equivalents at the beginning of the reporting period		23,492	19,102	19,102
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>18,771</b>	23,492	19,102

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



*Barons*

# Screen Australia

## Budget Variances Commentary

### STATEMENT OF COMPREHENSIVE INCOME

#### EXPENSES

##### Suppliers

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 / Impairment loss on financial instruments

Screen Australia received additional government funding throughout the year and made savings in operational expenditure. This allowed Screen Australia to fund additional screen projects in accordance with Notes 1.1C and 2.2B.

##### Other expenses

Screen Australia is responsible for the administration of the Temporary Interruption Fund (TIF). The TIF is a \$50 million fund made available by the Australian Government, appropriated to Department of Infrastructure, Transport, Regional Development and Communications and administered by Screen Australia. The variance represents the estimated claim settlement for 4 active TIF claims and is payable after the claims have been finalised.

#### OWN SOURCE INCOME

##### Revenue from contracts with customers

With the 6 month extension to 30 June 2022 of the Temporary Interruption Fund which provides support for new local productions that could not move into production when insurers excluded coverage for COVID-19 in their policies, Screen Australia received additional application fees than originally budgeted.

##### Interest

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

##### Other revenue

Screen Australia jointly funded more projects during the year than originally budgeted.

##### Reversal of write downs and impairment

Screen Australia was repaid more development funding and collected loans / debts that were previously written down as a result of COVID-19.

#### REVENUE FROM GOVERNMENT

Screen Australia is responsible for the administration of the Temporary Interruption Fund (TIF). The TIF is a \$50 million fund made available by the Australian Government, appropriated to Department of Infrastructure, Transport, Regional Development and Communications and administered by Screen Australia. The variance represents the estimated claim settlement for 4 active TIF claims and is payable after the claims have been finalised.

### 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 continues to be impacted by COVID-19.

##### Trade & Other Receivables

Screen Australia created a \$1.2M provision to cover the 4 active Temporary Interruption Fund claims as at 30 June 2022. Screen Australia's level of written down debts was lower than expected.

##### Buildings / Interest Bearing liabilities - leases

Screen Australia's budget included an amount for the extension of its Ultimo lease. No lease extension has been undertaken to date.

##### Property plant & equipment

Screen Australia has commenced its plan to transition to "cloud computing" and is moving away from traditional ownership of on premise applications and associated infrastructure.

##### 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.

##### Interest bearing liabilities - Leases

Screen Australia's budget included an amount for the extension of its Ultimo lease. No lease extension has been undertaken to date.

##### 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 continues to be impacted by COVID-19. Screen Australia created a \$1.2M provision to cover the 4 active Temporary Interruption Fund claims as at 30 June 2022. This is repayable from the Government's Temporary Interruption Fund.

### CASH FLOW STATEMENT

#### OPERATING ACTIVITIES

##### Cash received.

##### Sale of goods & rendering of services

With the 6 month extension to 30 June 2022 of the Temporary Interruption Fund which provides support for new local productions that could not move into production when insurers excluded coverage for COVID-19 in their policies, Screen Australia received additional fees than originally budgeted.

##### Interest

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

##### Royalties from screen investments

Screen Australia received less recoupment than originally budgeted.

##### Net GST received

Net GST was higher than originally budgeted due in part to the additional grants and investments paid in respect of screen projects.

##### Other

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

##### Cash used

##### Suppliers

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 / Investments - screen industry assistance/ Cash used other

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

#### INVESTING ACTIVITIES

##### Cash Received / Cash Used

##### Repayment of loans - screen industry assistance

Screen Australia was repaid more 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.

##### Purchase of property, plant and equipment

During the year Screen Australia refurbished its Melbourne office and replaced its laptop fleet.

##### Investments - screen industry assistance

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

##### Loans - screen industry assistance

Screen Australia paid less loans than originally budgeted.

Screen Australia  
**Notes to and Forming Part of the Financial Statements**  
 for the year ended 30 June 2022

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**OBJECTIVES OF SCREEN AUSTRALIA**

Screen Australia is an Australian Government controlled entity.

Screen Australia is structured to meet the following outcomes:

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

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

**THE BASIS OF PREPARATION**

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

The financial statements have been prepared in accordance with:

- a) *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR); and
- b) Australian Accounting Standards and Interpretations – 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**

All 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 on Screen Australia's financial statements.

Standard/ Interpretation	Nature of change in accounting policy, transitional provisions, and adjustment to financial statements
AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities	AASB 1060 applies to annual reporting periods beginning on or after 1 July 2021 and replaces the reduced disclosure requirements (RDR) framework. The application of AASB 1060 involves some reduction in disclosure compared to the RDR with no impact on the reported financial position, financial performance and cash flows of the entity.

**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.



Recipients of the Digital Originals 2022 initiative

**NOTE 1: FINANCIAL PERFORMANCE**

This section analyses the financial performance of Screen Australia for the year ended 2022.

**1.1 Expenses**

	2022 \$'000	2021 \$'000
<b>1.1A: Employee benefits</b>		
Wages and salaries	10,353	10,082
Superannuation		
Defined contribution plans	1,450	1,423
Defined benefit plans	227	235
Leave and other entitlements	1,032	1,113
Separation and redundancies	212	74
<b>Total employee benefits</b>	<b>13,274</b>	<b>12,927</b>

**Accounting Policy**

Accounting policies for employee related expenses are contained in the People and Relationships section 3.1.

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

Consultants	62	414
Assessor fees	290	248
Contractors	1,528	996
Travel	242	68
Screenings and hospitality	215	74
Office and communications	1,180	1,026
Other property and utilities	258	284
Other	936	987
<b>Total goods and services supplied or rendered</b>	<b>4,711</b>	<b>4,097</b>

Goods supplied	155	116
Services rendered	4,556	3,981
<b>Total goods and services supplied or rendered</b>	<b>4,711</b>	<b>4,097</b>

**Other suppliers**

Workers compensation expenses	37	38
Short-term leases	-	11
<b>Total other suppliers</b>	<b>37</b>	<b>49</b>
<b>Total suppliers</b>	<b>4,748</b>	<b>4,146</b>

Screen Australia has no short-term lease commitments as at 30 June 2022.

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.

	2022 \$'000	2021 \$'000
<b>1.1C: Grants</b>		
Australian Government entities (related parties)	60	-
State and Territory Governments	137	75
Non Government organisations	49,009	38,637
<b>Total grants</b>	<b>49,206</b>	<b>38,712</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	27	41
Other interest payments	5	-
<b>Total finance costs</b>	<b>32</b>	<b>41</b>

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 loans	125	70
<b>Total write-down and impairment of assets</b>	<b>125</b>	<b>70</b>

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

Screen equity investments	49,603	42,768
<b>Total write-down and impairment of other assets</b>	<b>49,603</b>	<b>42,768</b>

**Accounting Policy**

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

**Accounting Judgements and Estimates**

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

**1.1G: Losses from asset sales**

Sale of Assets		
Buildings	132	4
Plant and equipment	2	-
<b>Total losses from asset sales</b>	<b>134</b>	<b>4</b>

**Accounting Policy**
Sale of Assets

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

	2022	2021
	\$'000	\$'000

**1.1H: Other expenses**

Temporary Interruption Fund	1,220	-
<b>Total other expenses</b>	<b>1,220</b>	<b>-</b>

**Accounting Policy**
Temporary Interruption Fund

A provision is recognised after receiving a claim and sufficient details are provided and reviewed to make a reliable estimate of the costs.

Screen Australia has 4 active claims and made a provision for \$1.22M as at 30 June 2022 being the estimated cost of settlement after allowing for the \$50,000 deductible per claim. No payments have been made under the scheme as at 30 June 2022.

**1.2 Own-Source Revenue and Gains**
**OWN-SOURCE REVENUE**
**1.2A: Revenue from contracts with customers**

Temporary Interruption Fund application fee	1,540	1,114
Rendering of services	180	191
<b>Total revenue from contracts with customers</b>	<b>1,720</b>	<b>1,305</b>

**Accounting Policy**

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

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

Screen Australia administers the Temporary Interruption Fund (TIF). During 2021/22 Screen Australia charged a 2% application fee based on the coverage provided for a production. Further details are included in note 4.1A

**1.2B: Interest**

Deposits	428	518
<b>Total interest</b>	<b>428</b>	<b>518</b>

**Accounting Policy**

Interest revenue is recognised using the effective interest method.

**1.2C: Other revenue**

Royalties - screen production investments	3,703	3,720
Other	1,445	232
<b>Total other revenue</b>	<b>5,148</b>	<b>3,952</b>

**Accounting Policy**
Royalties and Other Revenue

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

	2022 \$'000	2021 \$'000
<b>GAINS</b>		
<b>1.2D: Reversal of write-downs and impairment</b>		
Loans	228	547
Impairment on trade and other receivables	307	808
Repayment of development funding	1,355	1,763
<b>Total reversals of previous asset write-downs and impairments</b>	<b>1,890</b>	3,118
<b>1.2E: Revenue from Government</b>		
Department of Infrastructure, Transport, Regional Development and Communications - Grant Funding	70,454	78,454
Department of Infrastructure, Transport, Regional Development and Communications - Temporary Interruption Fund	1,220	-
Department of Infrastructure, Transport, Regional Development and Communications - Supply and Appropriation Acts	39,466	13,531
<b>Total revenue from Government</b>	<b>111,140</b>	91,985

#### Accounting Policy

##### *Revenue from Government*

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

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

Screen Australia is responsible for the administration of the Temporary Interruption Fund (TIF). The TIF is a \$50 million fund made available by the Australian Government, appropriated to Department of Infrastructure, Transport, Regional Development and Communications and administered by Screen Australia. The amount listed in this section represents the estimated claim settlement for 4 active TIF claims and is payable from the Department after the claims have been finalised. This disclosure should be read in conjunction with the accompanying notes 1.1H, 2.1B, 2.5A and 4.1A

## 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

#### 2.1A: Cash and cash equivalents

Cash on hand or on deposit	18,771	23,492
<b>Total cash and cash equivalents</b>	<b>18,771</b>	23,492

#### Accounting Policy

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

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

#### 2.1B: Trade and other receivables

##### Goods and services receivables

Goods and services	1,380	1,368
<b>Total goods and services receivables</b>	<b>1,380</b>	1,368

##### Other receivables

Statutory receivables	833	902
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	2022 \$'000	2021 \$'000
Temporary Interruption Fund	1,220	-
Loans	11,281	11,039
Interest	577	483
Other	18	18
<b>Total other receivables</b>	<b>13,929</b>	12,442
<b>Total trade and other receivables (gross)</b>	<b>15,309</b>	13,810
<b>Less impairment loss allowance</b>	<b>(12,118)</b>	(12,449)
<b>Total trade and other receivables (net)</b>	<b>3,191</b>	1,361

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

#### Accounting Policy

##### Temporary Interruption Fund

Screen Australia is responsible for the administration of the Temporary Interruption Fund (TIF). The TIF is a \$50 million fund made available by the Australian Government, appropriated to Department of Infrastructure, Transport, Regional Development and Communications and administered by Screen Australia. The amount listed in this section represents the estimated settlement for 4 active TIF claims.

This disclosure should be read in conjunction with the accompanying notes 1.1H, 1.2E, 2.5A and 4.1A

##### Other financial assets

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

#### Accounting Judgements and Estimates

Screen Australia provides loans to support the Australian screen sector. The repayment of these loans is 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	68,002	50,000
<b>Total other investments</b>	<b>68,002</b>	50,000

#### 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 2022

	Buildings \$'000	Plant and equipment \$'000	Computer software \$'000	Total \$'000
<b>As at 1 July 2021</b>				
Gross book value	11,009	2,453	1,297	14,759
Accumulated depreciation, amortisation and impairment	(7,072)	(2,069)	(1,254)	(10,395)
<b>Total as at 1 July 2021</b>	<b>3,937</b>	<b>384</b>	<b>43</b>	<b>4,364</b>
Additions				
Purchases	212	439	-	651
Right-of-use assets	21	-	-	21

Depreciation and amortisation	(483)	(206)	(28)	(717)
Depreciation on right-of-use assets	(1,057)	-	-	(1,057)
Other	(132)	(4)	-	(136)
<b>Total as at 30 June 2022</b>	<b>2,498</b>	<b>613</b>	<b>15</b>	<b>3,126</b>
<b>Total as at 30 June 2022 represented by</b>				
Gross book value	11,080	2,310	934	14,324
Accumulated depreciation, amortisation and impairment	(8,582)	(1,697)	(919)	(11,198)
<b>Total as at 30 June 2022</b>	<b>2,498</b>	<b>613</b>	<b>15</b>	<b>3,126</b>
Carrying amount of right-of-use assets	1,682	-	-	1,682

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.



**QUICK FACTS:**  
 The Program Operations team processed 1591 funding applications of which 737 were successful.

*The Twelve*

**Accounting Policy**

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

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

Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the statement of financial position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to 'make good' provisions in property leases taken up by Screen Australia where there exists an obligation to reinstate the site to an agreed condition. These costs are included in the value of Screen Australia's leasehold improvements with a corresponding provision for the 'make good' recognised.

Lease Right of Use (ROU) Assets

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

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

	2022	2021
Leasehold improvements	Lease terms	Lease terms
Plant and equipment <sup>1</sup>	2 to 20 years	2 to 20 years

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

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

Impairment

All assets were assessed for impairment at 30 June 2022.

Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

Derecognition

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

Intangibles

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of Screen Australia's software are 3 to 5 years (2021: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2022.

## 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 2021</b>		
Gross book value	688,642	688,642
Accumulated impairment	(688,642)	(688,642)
<b>Total as at 1 July 2021</b>	-	-
Screen projects funded during the year	40,373	40,373
Repayments	(665)	(665)
Impairment	(39,708)	(39,708)
<b>Total as at 30 June 2022</b>	-	-
<b>Total as at 30 June 2022 represented by</b>		
Gross book value	728,350	728,350
Accumulated impairment	(728,350)	(728,350)

#### Accounting Policy

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

#### Accounting Judgements and Estimates

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

	2022 \$'000	2021 \$'000
<b>2.2C: Other non-financial assets</b>		
Prepayments	653	532
<b>Total other non-financial assets</b>	653	532

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

## 2.3 Payables

### 2.3A: Suppliers

Trade creditors and accruals	225	217
<b>Total suppliers</b>	225	217

Settlement was usually made within 30 days

### 2.3B: Other Payables

Salaries and wages	256	197
Superannuation	39	30
Prepayments received/unearned income	324	813
Other	-	15
<b>Total other payables</b>	619	1,055

**2.4 Interest Bearing Liabilities**

	2022 \$'000	2021 \$'000
<b>2.4A: Leases</b>		
Lease Liabilities	2,383	3,768
<b>Total leases</b>	<b>2,383</b>	<b>3,768</b>
Total lease payments for the year ended 30 June 2022 was \$1,431,695		
<b>Maturity analysis - contractual undiscounted cash flows</b>		
Within 1 year	1,603	1,544
Between 1 to 5 years	807	2,380
<b>Total leases</b>	<b>2,410</b>	<b>3,924</b>

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.

**Accounting Policy**

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

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

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

**2.5 Other Provisions**
**2.5A: Other Provisions**

	Unpaid funding obligation \$'000	Temporary Interruption Fund <sup>1</sup> \$'000	Provision for restoration \$'000	Total \$'000
<b>As at 1 July 2021</b>	57,717	-	162	57,879
Additional provisions made	96,359	1,220	-	97,579
Amounts used	(83,567)	-	-	(83,567)
Amounts reversed	1,606	-	-	1,606
Unwinding of discount or change in discount rate	-	-	5	5
<b>Total as at 30 June 2022</b>	<b>72,115</b>	<b>1,220</b>	<b>167</b>	<b>73,502</b>

**Accounting Policy**
Unpaid funding obligation

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

Temporary Interruption Fund

A provision is recognised after receiving a claim and sufficient details are provided and reviewed to make a reliable estimate of the costs. Screen Australia has 4 active claims and made a provision for the estimated cost of settlement after allowing for the \$50,000 deductible per claim. This disclosure should be read in conjunction with the accompanying notes 1.1H, 1.2E, 2.1B and 4.1A

Provision for restoration

Screen Australia currently has 2 (2021: 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

<sup>1</sup>The amount of any expected reimbursement is \$1,220,000 as Screen Australia will be reimbursed the cost of settlement payments from the \$50M Temporary Interruption Fund and has also recognised this amount as an asset in the financial statements.

#### 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 2022 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

	2022 \$'000	2021 \$'000
<b>3.1A: Employee provisions</b>		
Leave	2,554	2,580
<b>Total employee provisions</b>	<b>2,554</b>	<b>2,580</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 2022. 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:

Short-term employee benefits	1,027	942
Post-employment benefits	129	129
Other long-term employee benefits	14	22
<b>Total Key Management Personnel remuneration expenses<sup>1</sup></b>	<b>1,170</b>	<b>1,093</b>

The total number of Key Management Personnel that are included in the above table is 10 (2021:11).

<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 2021/22 financial year:

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

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

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

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

In the ordinary course of business, Screen Australia made the following transactions with Werner Film Productions Pty Ltd. Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

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

In the ordinary course of business, Screen Australia made the following transactions with Newsreader Productions Pty Ltd. Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

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

In the ordinary course of business, Screen Australia made the following transactions with Crazy Fun Park Productions Pty Ltd. Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

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

In the ordinary course of business, Screen Australia made the following transactions with Surviving Summer Productions Pty Ltd. Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

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

#### The following transactions with related parties occurred during the 2020/21 financial year:

In the ordinary course of business, Screen Australia made the following transaction with RPRD#4 Pty Ltd for the following screen project. Claudia Karvan, who is a Screen Australia Board Member also acted as Producer for this project.

- Payment of \$ 1,554,800 production funding and Covid support for *Bump*.
- Approval of TIF coverage for *Bump*.
- Approval of \$850,000 production funding for *Bump* series 2
- Approval of \$850,000 production funding for *Bump* series 3

In the ordinary course of business, Screen Australia made the following transactions with Werner Film Productions Pty Ltd. Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

- Approval and payment of \$36,500 development funding for *The Family Doctor*.
- Payment of \$51,567 development funding for *The Newsreader*.

In the ordinary course of business, Screen Australia made the following transactions with Newsreader Productions Pty Ltd. Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

- Payment of \$1,848,433 production funding for *The Newsreader*.
- Approval and payment of \$300,000 Covid support funding for *The Newsreader*.
- Approval of TIF coverage for *The Newsreader*.

In the ordinary course of business, Screen Australia made the following transactions with Crazy Fun Park Productions Pty Ltd. Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

- Approval of \$1,921,583 production funding for *Crazy Fun Park*.

In the ordinary course of business, Screen Australia made the following transactions with Surviving Summer Productions Pty Ltd. Joanna Werner who is a Screen Australia Board Member is also a Director of this company.

- Approval of \$500,000 and payment of \$300,000 production funding for *Surviving Summer*.
- Approval of TIF coverage for *Surviving Summer*.

## NOTE 4: MANAGING UNCERTAINTIES

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

### 4.1 Financial Instruments

#### 4.1A: Categories of Financial Instruments

##### Quantifiable contingencies

There are no known quantifiable contingencies as at 30 June 2022 (2021: Nil).

##### Unquantifiable contingencies

Screen Australia is responsible for the administration of the Temporary Interruption Fund (TIF). The TIF is a \$50 million fund made available by the Australian Government and administered by Screen Australia. The fund provides cover for approved productions which conclude principle photography on or before 31 March 2023.

The fund provides assistance for local productions which have been unable to start production due to production insurance exclusions relating to COVID-19.

TIF provides coverage to productions for specific events relating to COVID-19 that occur during the last two weeks of pre-production and the period of principal photography.

Screen Australia's total liability under TIF for a production is capped at 60% of the total budget, or \$4 million, whichever is less. An applicant can agree with Screen Australia for coverage at a lesser amount than the capped amount.

Screen Australia will not commit more than \$50 million of TIF coverage to productions at any moment in time.

The total value of TIF coverage for all 97 projects that have been approved since the fund was established to 30 June 2022 is \$197.06 million. As at 30 June 2022 Screen Australia had current executed contracts providing \$14.6 million (2021: \$22.5 million) coverage under the scheme.

Screen Australia has 4 active claims and made a provision for \$1.22M as at 30 June 2022 being the estimated cost of settlement after allowing for the \$50,000 deductible per claim. No payments have been made under the scheme as at 30 June 2022.

As Screen Australia will be reimbursed the TIF settlement costs by the Department of Infrastructure, Transport Regional Development and Communications which administers the fund, a corresponding asset has also been recognised in the financial statements.

Screen Australia may receive future claims in respect of the current contracted projects under the 2021/22 program as coverage extends to 30 September 2022. No amounts are included in this note as it is not possible to predict future COVID-19 incidents that may impact TIF screen projects or reliably estimate any future payments under the TIF.

In the event of claim, any payments made under the TIF would be recovered from the Government. This disclosure should be read in conjunction with the accompanying notes 1.1H, 1.2E, 2.1B and 2.5A.

	2022 \$'000	2021 \$'000
<b>4.1B: Categories of financial instruments</b>		
<b>Financial assets at amortised cost</b>		
Cash and cash equivalents	18,771	23,492
Loans and receivables	2,358	459
Term deposits	68,002	50,000
<b>Total financial assets at amortised cost</b>	<b>89,131</b>	<b>73,951</b>
<b>Total financial assets</b>	<b>89,131</b>	<b>73,951</b>
<b>Financial liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Trade creditors	225	217
<b>Total financial liabilities measured at amortised cost</b>	<b>225</b>	<b>217</b>
<b>Total financial liabilities</b>	<b>225</b>	<b>217</b>



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

Screen Australia classifies its financial assets in the following categories:

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

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

**Financial Assets at Amortised Cost**

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

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

Amortised cost is determined using the effective interest method.

**Impairment of Financial Assets**

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

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

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

**Financial liabilities**

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

**Financial Liabilities at Amortised Cost**

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

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

**Accounting Judgements and Estimates**

Screen Australia provides loans to support the Australian screen sector. The repayment of these loans is 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.

	2022 \$'000	2021 \$'000
<b>4.1C: Net gains or losses on financial assets</b>		
<b>Financial assets at amortised cost</b>		
Interest revenue	428	518
Impairment	(125)	(70)
Recoveries	228	547
<b>Net gains on financial assets at amortised cost</b>	<b>531</b>	<b>995</b>
<b>Net gains on financial assets</b>	<b>531</b>	<b>995</b>

## 4.2 Fair Value Measurement

### 4.2A: Fair value measurement

	Fair value measurements at the end of the reporting period	
	2022 \$'000	2021 \$'000
<b>Non-financial assets</b>		
Leasehold improvements	816	1,219
Plant and equipment	613	384
<b>Total non-financial assets</b>	<b>1,429</b>	<b>1,603</b>

#### Accounting Policy

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

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

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

## NOTE 5: OTHER INFORMATION

### 5.1 Aggregate Assets and Liabilities

#### 5.1A: Aggregate Assets and Liabilities

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

##### No more than 12 months

Cash and cash equivalents	18,771	23,492
Trade and other receivables	3,191	1,361
Other investments	68,002	50,000
Prepayments	653	532
<b>Total no more than 12 months</b>	<b>90,617</b>	<b>75,385</b>

##### More than 12 months

Land and buildings	2,498	3,937
Plant and equipment	613	384
Computer software	15	43
<b>Total more than 12 months</b>	<b>3,126</b>	<b>4,364</b>
<b>Total assets</b>	<b>93,743</b>	<b>79,749</b>

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

##### No more than 12 months

Suppliers	225	217
Other payables	619	1,055
Leases	1,578	1,515

	2022 \$'000	2021 \$'000
Employee provisions	1,200	1,082
Other provisions	73,196	57,717
<b>Total no more than 12 months</b>	<b>76,818</b>	61,586
<b>More than 12 months</b>		
Leases	805	2,253
Employee provisions	1,354	1,498
Other provisions	306	162
<b>Total more than 12 months</b>	<b>2,465</b>	3,913
<b>Total liabilities</b>	<b>79,283</b>	65,499

## 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>1,020</b>	705
Receipts	682	2,945
Payments	(1,375)	(2,630)
<b>Total as at 30 June</b>	<b>327</b>	1,020
<b>Total monetary assets held in trust</b>	<b>327</b>	1,020

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

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# Abbreviations and acronyms

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



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