



Screen Australia

# Annual Report 2014/15

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Front cover image from  
*Mad Max: Fury Road*.

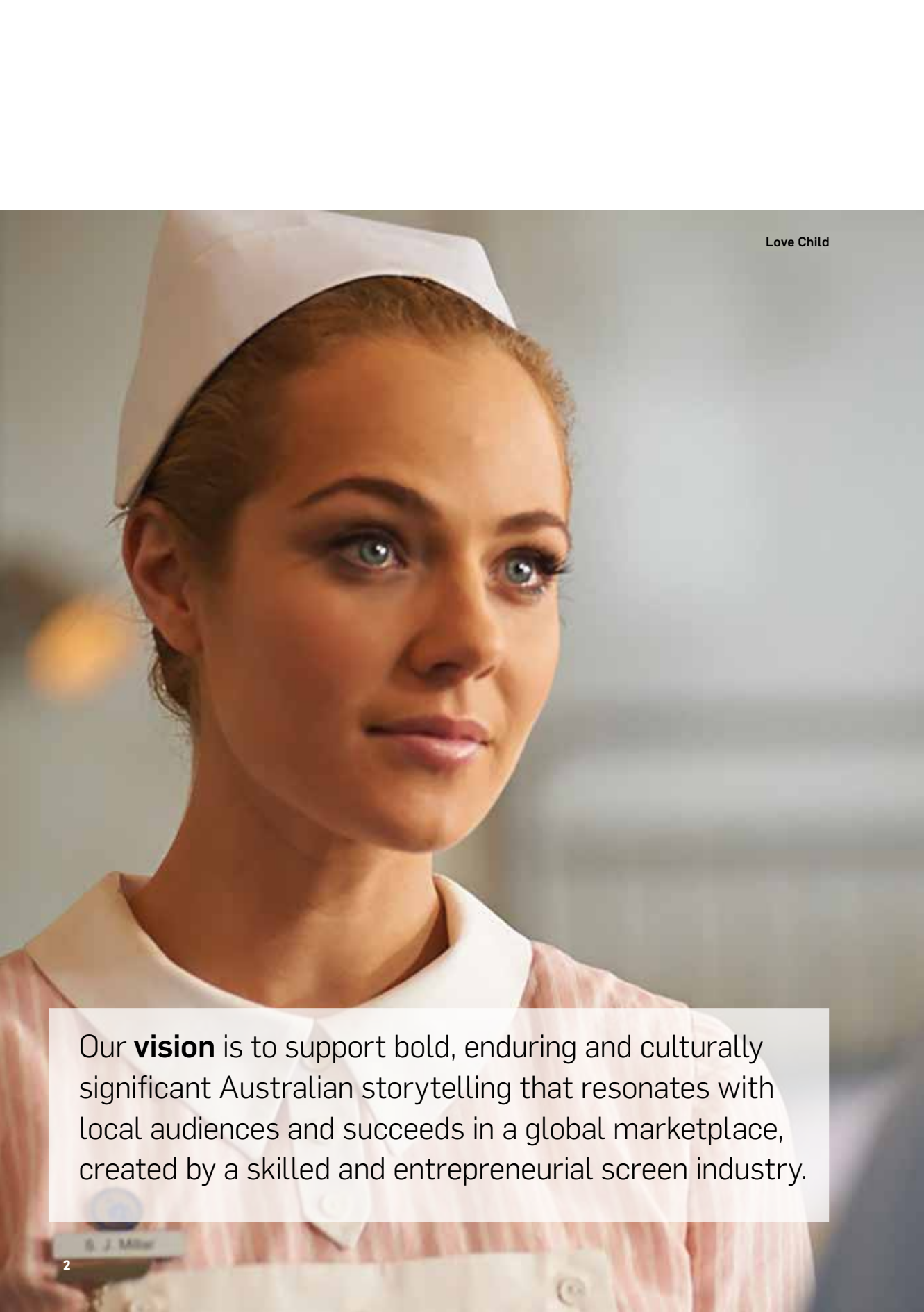


**Australian Government**



The background features large, overlapping, rounded shapes in shades of red and pink. The shapes are layered, with some appearing in front of others, creating a sense of depth and movement. The colors range from a deep, dark red to a bright, vibrant pink.

# **Annual Report 2014/15**



Our **vision** is to support bold, enduring and culturally significant Australian storytelling that resonates with local audiences and succeeds in a global marketplace, created by a skilled and entrepreneurial screen industry.

# 2014/15

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# Letter from the Chair



A stylized, handwritten signature in black ink, consisting of several loops and a long horizontal stroke at the end.

**NICHOLAS MOORE**  
**CHAIR**

Dear Minister,

I am pleased to present Screen Australia's Annual Report for 2014/15, which the Board approved at its meeting on 7 September 2015.

I am delighted to be working with the Screen Australia team to support Australia's screen production industry.

I would like to acknowledge the contribution of my predecessors, in particular Deanne Weir, on leading the organisation as it responded to new funding disciplines and an industry undergoing exciting, but challenging, times.

Over many years a clear consensus has developed that a creative, innovative and commercially vibrant screen industry is of immense value to Australians. Our screen culture shapes and reflects contemporary national identity, helps us to understand our history and connects us to the rest of the world. The tangible value of the industry – as investment, employment and sustainable businesses – is also significant.

The past year provided ample evidence of the local screen industry's vitality. On television, high-quality, culturally significant and compelling Australian drama series reached a broad range of audiences. The centenary of World War I was honoured on screen with *ANZAC Girls* for the ABC, Nine's *Gallipoli* and Foxtel's *Deadline Gallipoli*. Series that depict our more recent history, *House of Hancock* and *Catching Milat*, were also very popular, with both programs seen by over two million viewers.<sup>1</sup>

Screen Australia's support for television drama helps to increase the ambition and diversity of local productions, from historical fiction *The Secret River*, to sophisticated political thriller *The Code*, kung fu comedy *Maximum Choppage*, and Alice Springs-set comedy/drama *BMMM Aboriginal Radio*. Children's television productions continue to win accolades and entertain young audiences around the world: *Nowhere Boys* and *Dance Academy* were both nominated for International Emmy® Kids Awards during the year.

There have been some outstanding cinema successes at the Australian box office with Russell Crowe's directorial debut *The Water Diviner* garnering \$16 million and Robert Connolly's family film *Paper Planes* taking \$10 million. Feature documentary *That Sugar Film* also connected strongly with audiences, taking \$1.5 million at the box office in 2014/15.

Australian features also make a big impact internationally. *Mad Max: Fury Road*, a Hollywood-financed blockbuster by acclaimed Australian filmmaker George Miller and *The Babadook*, a low-budget debut feature from Jennifer Kent, are two standout examples in 2014/15. *Mad Max: Fury Road* grossed over \$500 million internationally with critical acclaim as a bold and original action film. *The Babadook* was released in theatres in 16 countries and elevated the international profiles of lead actress Essie Davis and writer/director Jennifer Kent.

The reach and impact of the Australian documentary sector is also significant and wide ranging. Screen Australia-supported titles released in 2014/15 include *First Contact*, which reached two million Australians<sup>2</sup> and stimulated conversation and debate across the

Screen Australia's support for television drama helps to increase the ambition and diversity of local productions, from historical fiction *The Secret River*, to sophisticated political thriller *The Code*, kung fu comedy *Maximum Choppage*, and Alice Springs-set comedy/drama *8MMM Aboriginal Radio*.

nation, and *The War That Changed Us*, which explored Australia's experience of World War I through the lives of six individuals.

Indigenous filmmakers continue to make an incredible contribution to Australian screen culture. A highlight in 2014/15 was the sold-out premiere of *Songlines on Screen* at the Sydney Film Festival. A special pilot program in conjunction with NITV, this Screen Australia initiative aims to give place to some of the many Aboriginal and Torres Strait Islander songlines integral to Indigenous Australia.

Online content supported through Screen Australia's Multiplatform Drama program is attracting millions of views on YouTube and Facebook. In response to increasing international interest in Australian online talent, Screen Australia presented a showcase of Australia's most successful online talent at MIPTV, the world's largest television and digital content market.

In addition to its crucial role administering the Producer Offset and providing direct investment and grants, Screen Australia fosters the growth and diversification of the screen industry through a wide range of initiatives. The Enterprise Program seeks proposals from screen businesses for ways to address the challenges the industry faces, and resources them to implement these measures, harnessing some of the best people, skills and experience in the market.

Screen Australia has a vital role in facilitating international business partnerships. The agency's presence at festivals and markets promotes Australia as a leading screen production destination. In April 2015, Screen Australia led a record delegation of Australian screen practitioners and industry representatives to the Australia-China Industry Forum, as part of the Beijing Film Market. In addition to China, other key territories of focus for screen partnerships in 2014/15 included the US and the UK and our newest co-production partner country, the Republic of Korea.

Changes in audience behaviour and expectations are leading transformation in screen content production and distribution globally. Screen Australia recently commissioned a survey of Australia's video-on-demand audience in order to better understand the implications of these changes. The research revealed that online viewers have a strong appetite for Australian content, with nearly all watching it across various platforms and just under half watching it online.

Screen Australia plays a key leadership role in assisting the screen industry to adapt and grasp new opportunities as

they emerge. Given the rapid change in business models and challenging economics of local screen production, this is not always an easy task. But it is one that the local industry is well equipped to realise with strong creative talent, savvy businesses and effective direct and indirect government support.

Local audiences are seeking bold, creative and culturally relevant Australian content wherever they choose to watch screen stories. Screen Australia prioritises quality, culture and innovation, backing content with a unique Australian voice and an ability to resonate with audiences beyond the initial viewing. Importantly, this includes supporting new forms of creative expression and ways of engaging with audiences and the Indigenous production sector. I look forward to continuing to work with the Australian industry to deliver our own stories to audiences.

**Nicholas Moore**

1. OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, consolidated. Metro viewers totalled 1.6 million for *House of Hancock* and 1.7 million for *Catching Milat*.
2. OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, cumulative reach 5 min across SBS One, SBS2 and NITV, consolidated. Metro cumulative reach totalled 1.3 million. Average audience across the series 665,000 (metro + regional); metro viewers 477,000.





# Screen Australia Board



**NICHOLAS MOORE**  
**CHAIR**

Mr Moore was appointed Chief Executive Officer of Macquarie Group in May 2008. Macquarie Group is a global financial services provider operating in 28 countries. It provides services to institutional, corporate and retail clients and has \$A486 billion of assets under management.

Mr Moore joined Macquarie in 1986.

Mr Moore has a Bachelor of Commerce and a Bachelor of Laws from UNSW and is a Fellow of the Institute of Chartered Accountants. He is also Chairman of the University of NSW Business School Advisory Council and the Sydney Opera House Trust, and a Director of the Centre for Independent Studies.

**Mr Moore's term expires**  
**24 March 2018**



**DEANNE WEIR**  
**DEPUTY CHAIR**

Media entrepreneur, company director and philanthropist, Ms Weir has more than 20 years' experience in media and communications. Ms Weir chairs the boards of four private companies and is a board member of the International Women's Development Agency, Playwriting Australia and the Australian Women Donors Network. To all these positions, Ms Weir brings her experience gained from long-term legal, content and strategy roles in subscription television and telecommunications.

In 2012, Ms Weir and her husband, Jules Anderson, founded WeirAnderson.com, which is home to the WeirAnderson group of investments in media and communications companies. The group's investment philosophy has been to acquire a meaningful equity position in several Australian companies, with Ms Weir taking an active role on each board. She is also a director of the WeirAnderson Foundation – a private ancillary fund with a particular emphasis on projects that will improve the lives of women and girls.

**Ms Weir's term expires**  
**24 February 2016**

# Screen Australia Board



## ROSEMARY BLIGHT

Ms Blight is one of Australia's leading producers, with a career spanning over 20 years and across multiple award-winning projects including the 2012 smash-hit *The Sapphires*, Matthew Saville's *Felony* starring Joel Edgerton, the 2010 Cannes closing night film *The Tree*, Sundance hit *Clubland*, and acclaimed TV series including *Love is a Four Letter Word*, *Small Claims 1, 2 & 3* and the much-loved children's series *Lackie Leonard*. Ms Blight is currently producing *Cleverman*, a high-concept groundbreaking series for the ABC produced as an official co-production with New Zealand's Pukeko Pictures and in partnership with Germany's Red Arrow International, and is executive producer of the highly anticipated film adaptation of *Holding the Man*. Ms Blight is a past board member of both Screen NSW and Screen Tasmania, and co-founder of the Peter Rasmussen Innovation Award, given out yearly in conjunction with the Sydney Film Festival.

**Ms Blight's term expires 30 June 2016**



## AL CLARK

Mr Clark has 30 years' experience as a film producer, first in the UK – where his credits include *Nineteen Eighty-Four*, *Absolute Beginners* and *Gothic* – and then in Australia. His Australian films – which have been selected for most major festivals and distributed worldwide – include *The Adventures of Priscilla, Queen of the Desert*, *Chopper*, *Siam Sunset*, *The Hard Word*, *Razzle Dazzle*, *Blessed* and *Red Hill*. *Priscilla* was nominated for a Golden Globe® as Best Film, won an Oscar® for Costume Design, plus two BAFTAs and multiple festival awards, and remains one of the most successful Australian films of all time. The stage musical derived from it has played in 10 countries. A former board member of the Australian Film Commission, Mr Clark was the recipient of the 2013 AACTA Raymond Longford Award for lifetime achievement. He is also the author of two books, *Raymond Chandler in Hollywood* and *The Lavender Bus*.

**Mr Clark's term expires 11 December 2017**



## ROSS ENTWISTLE

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

**Mr Entwistle's term expires 9 September 2015**



## CLAUDIA KARVAN

Ms Karvan is an acclaimed actor, producer and director. Her acting feature film credits include *Daybreakers*, Gillian Armstrong's *High Tide*, Phillip Noyce's *Echoes of Paradise*, *The Heartbreak Kid*, *Paperback Hero* and *The Long Weekend*. Ms Karvan has starred in many Australian television series and mini-series including *The Secret Life of Us*, *Farscape*, *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. As well as co-producing *Spirited* and *Love My Way*, Ms Karvan made her directorial debut on *The Secret Life of Us*.

**Ms Karvan's term expires 30 June 2015**



**RICHARD KEDDIE**

Mr Keddie is an experienced filmmaker across feature film, television drama and documentary. His feature film producing credits include musical comedy *Goddess*, starring Laura Michelle Kelly, Ronan Keating and Magda Szubanski, as well as AFI award-winner *Little Fish* and *Matching Jack*. His television producing credits include the AFI award-winning telemovies and mini-series *Hawke*, *My Brother Jack* and *After the Deluge*. He also produced the television dramas *Curtin* and *Waiting at the Royal*. Mr Keddie's documentary credits include producer/writer/director of the eight-part documentary series *On Borrowed Time* and the documentary *Outnumbered*. He was also the producer/writer/director of *Chinchilla Dry* and *Rite of Passage*, producer/writer of *The Last Great Amateurs*, producer of *Wander Boy* and producer of *Musica Surfica* with Richard Tognetti from the Australian Chamber Orchestra, which has won numerous awards around the world.

**Mr Keddie's term expired 30 June 2015**



**MATTHEW LIEBMANN**

Mr Liebmann has 20 years' experience in the entertainment and media sector. Mr Liebmann recently completed six years with The Hoyts Corporation, lastly as its Chief Operating Officer responsible for the day-to-day operation of its Australian and New Zealand cinema circuits including film and alternative content acquisition, sales, guest experience and people and culture functions. Prior to joining Hoyts, Mr Liebmann was General Manager of SKYCITY Cinemas, New Zealand's largest cinema circuit. Mr Liebmann also spent six years as an entertainment and media consultant at PricewaterhouseCoopers, assisting many leading organisations in the areas of strategy, business planning, operational effectiveness and risk management. Mr Liebmann is the founding author and editor of the PricewaterhouseCoopers *Australian Entertainment & Media Outlook*, writing the first five editions of this leading sector publication. Mr Liebmann also spent six years in a variety of roles at Village Roadshow during the 1990s.

**Mr Liebmann's term expires 28 April 2016**



**JOAN PETERS**

Ms Peters is a media and entertainment lawyer with over 20 years' experience. She is also an executive producer with a focus on invigorating non-government financing. Having migrated from Malaysia in 1975, she has a particular interest in fostering co-productions with Asian countries. In 2006 she founded Be Kids Australia Inc., an AusAID-approved organisation working with children in East Timor and Kenya. With a Swedish partner, she initiated K-Youth Media, a media training centre for youth in Nairobi's Korogocho, the third-largest slum in East Africa. In 2008 Ms Peters received the Western Australian Screen Award for Outstanding Contribution to the Film and TV Industry for her work as an entertainment lawyer, and for her previous contribution as a member of the ScreenWest Board. She has also served on the Revelation Film Festival Board.

**Ms Peters' term expires 24 February 2016**

## BOARD MEETING ATTENDANCE TABLE 2014/15

	NICHOLAS MOORE	DEANNE WEIR	ROSEMARY BLIGHT	AL CLARK	ROSS ENTWISTLE	CLAUDIA KARVAN	RICHARD KEDDIE	MATTHEW LIEBMANN	JOAN PETERS
23 July 2014	●	✓	✓	●	✓	✓	✓	✓	✓
1 September 2014	●	✓	✓	●	✓		✓	✓	✓
23 October 2014	●	✓	✓	●	✓	✓	✓		✓
16 November 2014	●	✓	✓	●	✓	✓	✓	✓	✓
27 February 2015	●	✓	✓	✓	✓	✓	✓		✓
29 April 2015	✓	✓	✓	✓	✓	✓	✓	✓	✓
17 June 2015	✓	✓	✓	✓	✓	✓	✓	✓	✓

## AUDIT COMMITTEE ATTENDANCE TABLE 2014/15

	ROSS ENTWISTLE (Chair)	CLAUDIA KARVAN	MATTHEW LIEBMANN
1 September 2014	✓		✓
4 December 2014	✓	✓	✓
27 February 2015	✓	✓	
17 June 2015	✓	✓	✓

● = not a member at time of meeting

# Executive overview

## 2014/15



A stylized, handwritten signature in black ink, consisting of a large loop and a horizontal line extending to the right.

**CEO**  
**GRAEME MASON**

Australian screen stories are connecting strongly with audiences across cinema, television and online, making a deep impression both here and overseas. In a constantly changing environment, Screen Australia continues to support industry growth and the production of high-quality, culturally relevant content. We are committed to backing Australian talent, strengthening the industry's participation in the global market and building audiences for Australian content. These priorities will ensure that the industry continues to innovate, expand and deliver meaningful screen stories to a diverse range of audiences.

I would like to welcome Nicholas Moore, the new Chair of the Screen Australia Board. Nicholas brings an exceptional set of skills and extensive leadership experience to Screen Australia, which will benefit the production industry enormously. I would also like to thank Acting Chair Deanne Weir for her contribution and acknowledge her passion and commitment to the sector; in particular, her championing of women in screen production.

Direct investment from Screen Australia provides substantial support to the industry, underpinning approximately half of local narrative screen content production. Our direct production investment focuses on stories that matter: projects that identify and build talent; culturally significant Australian stories that resonate with local audiences; and ambitious projects that take Australia

and Australian perspectives to the world. In 2014/15, Screen Australia invested \$70.7 million in direct funding for 301 projects.

Viewers have high expectations for television drama and Australian series are consistently amongst the most popular content on television. Screen Australia is proud to support compelling productions such as *The Secret River*, *Catching Milat*, *Redfern Now: Promise Me* and *Love Child*. Australian series are making a mark internationally as well, with *Miss Fisher's Murder Mysteries* entertaining over 3.5 million broadcast viewers in France and adaptations of *The Slap* and *Secret & Lies* premiering on US television in 2014/15 – just two of a number of international format sales of Australian television drama in recent years.

The documentary sector is ambitious and innovative, with local producers seeking to deepen audience engagement with their content. The inaugural Good Pitch<sup>2</sup> Australia, a new funding and audience outreach program run independently by Shark Island Institute and Documentary Australia Foundation took place in

## The Secret River



**The Secret River previewed on the big screen in June at sold-out sessions at the Sydney Film Festival.**

2014. The seven Screen Australia-supported documentaries presented at Good Pitch<sup>2</sup> Australia raised an extra \$2 million in philanthropic funding and forged more than 60 strategic partnerships to finance production and build audiences. Documentaries presented at Good Pitch<sup>2</sup> Australia included *Gayby*

*Baby and That Sugar Film*, both of which make timely and important contributions to public debates about their respective themes of contemporary family life and health and wellbeing.

Ongoing development of Indigenous filmmakers remains a priority and we have introduced two new initiatives in this area: a feature documentary initiative in partnership with the Adelaide Film Festival, production house KOJO and the National Film and Sound Archive of

Australia (NFSA), and the Indigenous Producers Initiative, which will support up to 10 emerging filmmakers to develop producing skills.

The online content ecosystem is evolving rapidly, building alliances with traditional media and rivalling its influence amongst younger viewers. Screen Australia has supported online creators to break new ground through the Multiplatform Drama Program as well as special initiatives including Skip Ahead, a partnership with YouTube to provide online talent with funding and production resources, and Fresh Blood, a



partnership with ABC iView to support emerging comedy talent. Through these programs, Screen Australia has supported 50 of Australia's top online video creators whose original content has attracted over one billion views on YouTube. Online series supported by Screen Australia include *Lend Us a Ride* from the world's most popular online DIY auto series, *Mighty Car Mods*; the hilarious *Neighbours vs Zombies*, a collaboration between FremantleMedia Australia and online creator Louna Maroun; and *Plonk series 2*, the first local drama commission from subscription video-on-demand service Stan.

It has been great to see the success of games and companies supported through the Australian Interactive Games Fund, which concluded in 2013/14. Hit Australian games released in 2014/15 include the stylish noir-inspired *Framed*, named one of Apple's Best Games of 2014, the award-winning *Nowhere Boys: The 5th Boy*, an interactive extension of the acclaimed Australian children's series and *One More Line*, which has been downloaded more than five million times. The success of Australian-owned IP enables local companies to expand and continue to develop creative, fun Australian games.

Across everything we do, Screen Australia has sought to maximise impact by consulting closely with industry, forming partnerships across a range of sectors and facilitating collaboration.

Australian content had impressive international reach in 2014/15 from *Mad Max: Fury Road* at the multiplexes, children's series *Mako Mermaids* on Netflix, to YouTube channels with millions of subscribers. Our talent, nurtured in the local industry, are achieving incredible things behind and in front of the camera in Hollywood and elsewhere. Many are now making time to return

## Wyrnwood



and develop new projects on home ground. Supporting and celebrating this international exchange is a key strategy for Screen Australia, bringing innumerable benefits to the local industry as well as profiling Australia to the world.

In response to a new budget environment, Screen Australia reviewed its programs in 2014/15

to sharpen the focus on where we add the most value. We have also reviewed how these programs could be better delivered to simplify processes and help great ideas rise to the surface. We have had to make difficult decisions, including a further 10 per cent reduction in staff and transitioning away from funding industry-training organisations. Throughout, our priority has been to maintain direct funding to content production and to make it easier for industry to work with us.

Across everything we do, Screen Australia has sought to maximise impact by consulting closely with industry, forming partnerships across a range of sectors and facilitating collaboration. We will continue to refine our programs and processes in response to the needs of industry and audiences in the years to come. Screen stories make a unique contribution to our shared cultural imagination, with a powerful influence on how we see ourselves, each other and the world around us. With more ways than ever before to reach and engage audiences, it is an exciting time to be a part of the Australian screen industry and to witness its contribution to Australian cultural life and its influence on global screen culture.

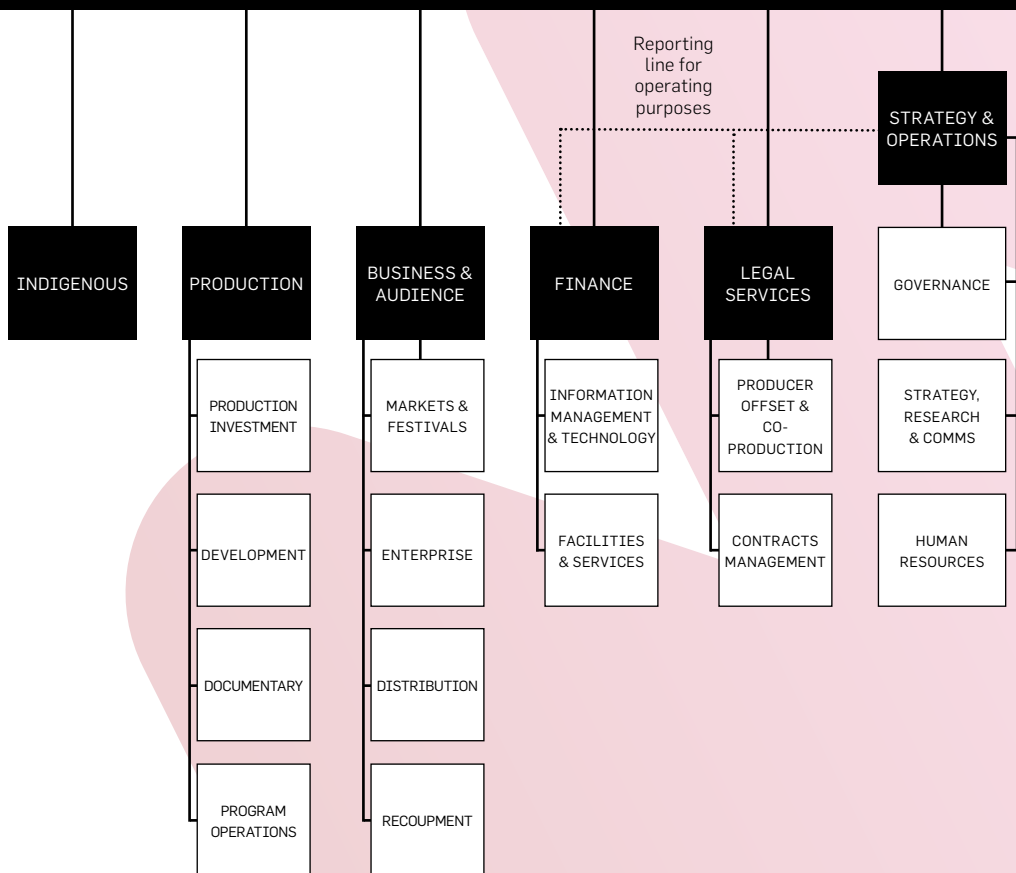
**Graeme Mason**



# Organisational structure

As at 30 June 2015

## CHIEF EXECUTIVE OFFICER



# Senior management

As at 30 June 2015

## **CEO** **GRAEME MASON**

Graeme Mason commenced as CEO on 11 November 2013. Graeme has previously worked in both factual and entertainment TV programming in his native Australia before moving to the UK. In Britain he worked across all aspects of film production, sales and acquisitions and distribution for companies such as Manifesto and Polygram Filmed Entertainment. From 1998 to 2002 he was president of worldwide acquisitions for Universal Studios. He then joined Channel 4 Television as head of media projects and later as managing director of rights before moving to New Zealand to lead the New Zealand Film Commission from 2009 to 2013.

## **CHIEF OPERATING OFFICER** **FIONA CAMERON**

Fiona joined Screen Australia at its inception, 1 July 2008, as Executive Director, Strategy and Operations. Prior to this role Fiona was a General Manager with DMG Radio Australia, responsible for launching the new radio brand Nova in Melbourne. Fiona has worked across state and federal government in portfolios as varied as education, regional development and communications. Fiona has been a Director of the Australian Film Television and Radio School (AFTRS) and Commercial Radio Australia.

## **HEAD OF PRODUCTION** **SALLY CAPLAN**

Sally has over 25 years of international experience in the screen production industry. She is a highly respected and seasoned senior executive whose roles have covered all aspects of financing, development, acquisition, production and distribution. Sally began her career as a solicitor specialising in entertainment law. In her most recent role as Managing Director of Entertainment One (eOne), she oversaw its international film sales operations out of the UK. Before joining eOne, Sally headed the Premiere Fund of the UK Film Council for five years, where she was responsible for funding and overseeing the production from script stage of over 45 films, including titles such as *The King's Speech*, *Miss Potter* and *Salmon Fishing in the Yemen*. Prior to joining the UK Film Council, Sally was President of Icon Film Distribution UK and held senior acquisition, distribution and production positions at Icon Film Distribution, Momentum Pictures and Universal Pictures International.

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

Penny is member of the Maramanindji people from the Northern Territory. She has completed a cadetship with the Australian Broadcasting Corporation (ABC) and has a Master of Arts (Documentary Producing) degree from AFTRS. She worked as Producer/Director with the Indigenous Programs Unit in the ABC, and produced the ABC's highly successful *Yarning Up* series 1 and 2. Penny was also a part of the Screen Australia Indigenous

Department's Producers Initiative in 2011. She produced a series of shorts called *The Forgotten Ones* in 2010, directed by prisoners from the NT, and most recently has been working as a Senior Programmer for NITV, National Indigenous Television, a division of SBS.

## **HEAD OF BUSINESS & AUDIENCE** **RICHARD HARRIS**

Richard was previously CEO of the South Australian Film Corporation (SAFC). As SAFC CEO Richard introduced a suite of initiatives and programs that underpinned a resurgence in local production levels and built the creative and production company base in South Australia. In particular, he created FilmLab, the development program which nurtured a new generation of South Australian talent. He also oversaw the construction of Adelaide Studios. Prior to the SAFC Richard was the Executive Director of the Australian Directors Guild (ADG). His previous experience included policy positions at Screen Producers Australia and the Australian Film Television and Radio School. He has taught media policy at the University of Sydney and is the author of *Film in the Age of Digital Distribution*. In 2007, *Variety* labelled him one of 20 global film executives to watch and in 2010 he was listed as one of *Encore's* 'Power 50'.

## **HEAD OF LEGAL SERVICES** **JANE SUPIT**

Jane joined Screen Australia as Head of Legal Services, having acted in the role, seconded from the Australian Government Solicitor (AGS), since August 2013. Since completing her law degree at ANU and Bachelor of Arts from the University of Sydney with a double major in fine



arts including film studies, Jane has practiced in commercial law specialising in technology and ICT projects, intellectual property, legal risk advising, funding, probity, governance and compliance. At AGS Jane was a senior lawyer and the team leader of the Sydney commercial team. She has worked on many significant projects for the Australian Government and was awarded an Australia Day award for her work on the bank guarantee scheme during the global financial crisis.

**CHIEF FINANCIAL OFFICER  
RICHARD NANKIVELL**

Richard joined Screen Australia in October 2010 from City of Ryde where he was Chief Financial Officer. He has an extensive background in finance and administration from his time in local government having held senior management positions in a number of NSW metropolitan and rural councils including City of Ryde, Parramatta

City Council, Willoughby City Council, Corowa Council and Boorowa Council. Richard holds an Associate in Local Government Administration and was awarded the Albert Mainard Local Government Scholarship sponsored by the then Town Clerks Society of NSW in 1982.

Spear

SECTION 1

# Quality, culture and innovation



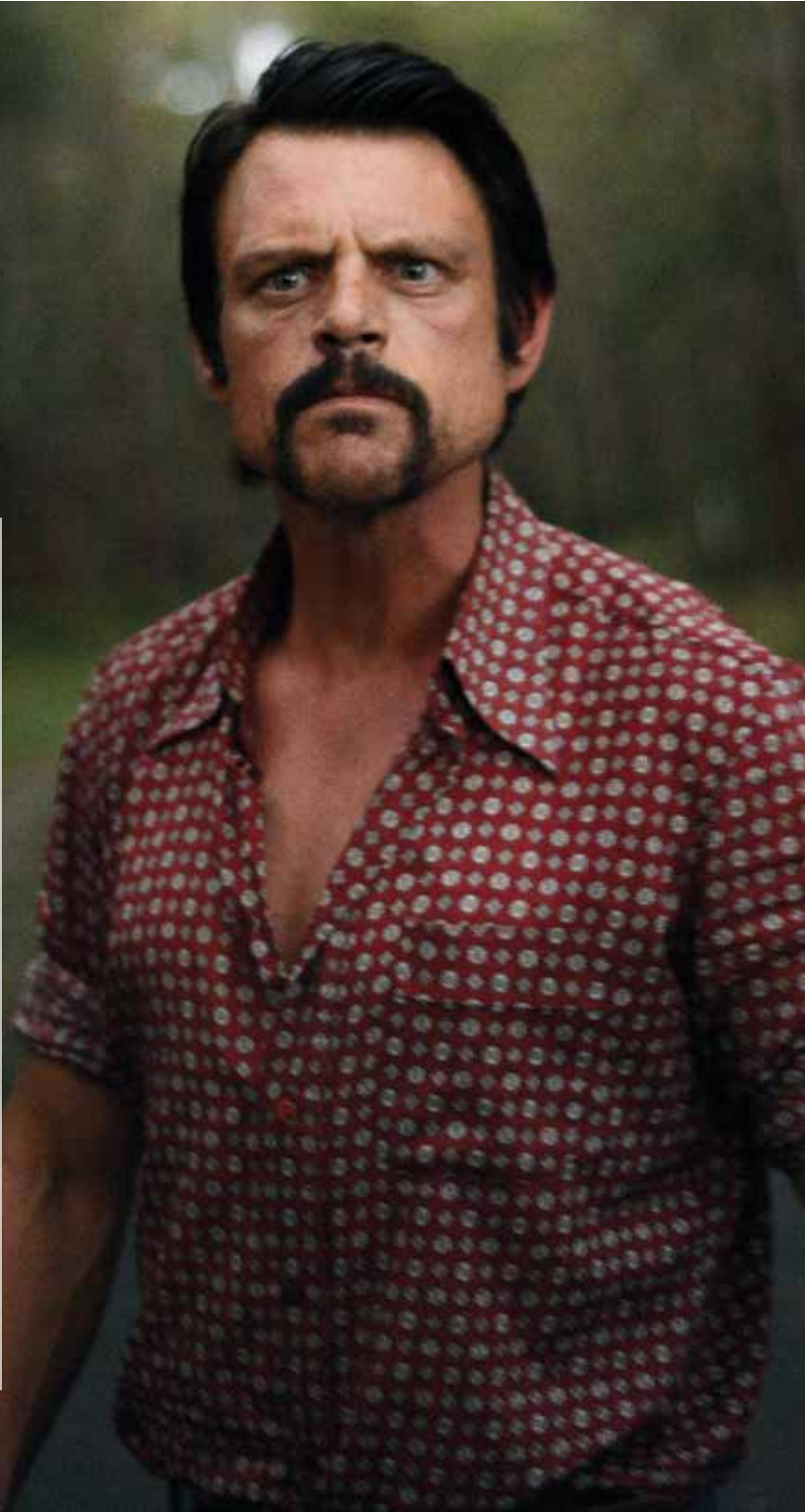


## Objectives

- Ensure that Australian screen stories resonate with contemporary audiences and create a legacy of quality audiovisual content that reflects our cultural identity
- Grow demand and ensure Australian storytelling reaches the widest possible audience.

## Strategies

- Support the production of quality, audience-focused and culturally relevant feature films, television drama, children's television and documentaries
- Support diverse, innovative screen projects that connect with audiences and online communities
- Invest in projects with broad appeal internationally as well as for the domestic market
- Work proactively with the strongest Australian talent on original, creatively excellent stories with a clear sense of audience and appropriate budget expectations.
- Provide practitioners, both emerging and established, with opportunities to take risks, extend their skills and explore new partnerships, revenue streams, business models, tools and platforms
- Work with producers to secure appropriate finance including co-productions and other sources of funds outside Screen Australia to increase overall production expenditure in Australia
- Identify and nurture talented Indigenous filmmakers who display bold, distinctive and diverse voices.



## QUICK FACTS

- Screen Australia committed \$21 million in production investment to television drama in 2014/15:
  - \$14 million for 16 programs for adults (58 hours of broadcast television) with a total production value of \$93.6 million
  - \$7 million for five children's programs with a total production value of \$31 million.
- Five high-end projects received development support in conjunction with international broadcasters.
- *Catching Milat* attracted a series average of 2.467 million viewers (metro and regional),<sup>3</sup> making it the top-rating drama of 2014/15.
- Sales of Screen Australia-funded television drama included:
  - 30 titles for adults sold to over 70 territories
  - 16 children's titles sold to 40 territories.

3. OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, consolidated. Metro viewers totalled 1.7 million.



# Television drama

**High-quality small-screen storytelling continues to resonate with Australian audiences.**

## GENERAL TV DRAMA

The highest-rating drama on television in 2014/15 was the Australian mini-series *Catching Milat*, which attracted an average audience of 2.5 million (metro and regional) on the Seven Network.<sup>4</sup> *House of Hancock* on the Nine Network was not far behind with a series average of 2.2 million viewers.<sup>5</sup> On the ABC, mini-series *The Secret River* averaged 1.2 million viewers<sup>6</sup> and political thriller *The Code* 1.1 million.<sup>7</sup>

Audiences were also able to experience a range of perspectives on the centenary of World War I, with Nine's *Gallipoli* and *ANZAC Girls* for the ABC both averaging more than 1 million viewers,<sup>8</sup> and Foxtel's *Deadline Gallipoli* averaging 103,000 viewers across its two first-release episodes.<sup>9</sup>

All of these programs had received production funding from Screen Australia.

Audience data indicates that more than 20 per cent of the broadcast audience for *The Code* and *Gallipoli* watched the series on a time-shifted device outside of the regular timeslot.<sup>10</sup> On-demand viewing through each network's catch-up website would increase the audience further, although specific viewer numbers are not yet available.

## Sales of Screen Australia-funded titles

Australian drama series continued to sell well internationally during the period, building on the strong sales of 2013/14. Notable acquisitions of Screen Australia-supported titles included *The Code*, *Top of the Lake*, *Wentworth* and *Secrets & Lies*, the US version of which was commissioned for a second series by ABC Studios. Among other highlights were sales of *ANZAC Girls* to Channel 4 (UK), *Danger 5* series 1 and 2 to France and *INXS: Never Tear Us Apart* to Showtime in the US, with the latter selling widely in Europe. Programs were also optioned for remakes in Canada, France and Brazil.

The arrival of Netflix and Stan in Australia this year resulted in numerous sales of both new and library titles, many selling to multiple platforms on a non-exclusive basis. Between them Netflix and Stan are screening over 100 Screen Australia-funded titles including *Rake*, *Miss Fisher's Murder Mysteries*, *Gallipoli*, *Paper Giants: The Birth of Cleo*, *Underbelly* and *Redfern Now*. The sale of library titles to fill their schedules has resulted in many well-loved Australian drama programs being accessible to audiences again.

## 2014/15 funding

Screen Australia's 2014/15 **television drama slate** included programs financed in partnership with ABC, Foxtel, Nine Network, SBS, Seven Network and Network Ten. \$14 million was provided for 16 projects, creating 58 hours of broadcast television, with a total production value of \$93.7 million.

Titles include several biopics highlighting well-known Australian entertainment and political figures: *Molly* (about Ian 'Molly' Meldrum); *Peter Allen: Not the Boy Next Door*; *Mary: The Making of a Princess*; and *Peter Brock*.

*The Code* returns for a second season, and after three successful telemovies, *Jack Irish* is expanding into a highly anticipated six-part series. High-concept sci-fi drama *Cleverman*, an Australia–New Zealand co-production, is aiming for significant critical and commercial success both domestically and internationally. Other general television projects funded this year included *The Principal* (aka *Lahood*), *Secret City*, *The Family Law*, *Barracuda*, *Deep Water* and *Tips for Married Life*.

4. OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, consolidated. Metro viewers totalled 1.7 million.

5. As above. Metro viewers totalled 1.6 million.

6. As above. Metro viewers totalled 832,000.

7. As above. Metro viewers totalled 764,000.

8. As above. Metro viewers totalled 832,000 for *ANZAC Girls* and 717,000 for *Gallipoli*.

9. OzTAM, NationalSTV, consolidated. Average of first release 20:30 episodes on Showcase (excludes encore screenings).

10. OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average playback audience as a proportion of consolidated average audience.



## 2014/15 funding

Screen Australia's 2014/15 investment of \$7 million in five children's drama programs will help generate content with a total production value of \$31 million.

Producers raised finance for their programs with the assistance of international distributors including Endemol Worldwide Distribution, Endemol Shine International, Universal Media Studios International Ltd, NBC Universal, DCD Rights, All3Media International, Red Arrow International, eOne Entertainment, Annapurna Pictures, FremantleMedia International and ZDF Enterprises, as well as local distributors Australian Children's Television Foundation and ABC Commercial.

The five titles funded were: feature-length animation *Dogstar: A Christmas in Space*; a third series of *Mako: Island of Secrets Nowhere*; *Boys: Book of Shadows*, a telemovie based on the successful series; Indigenous series *Ready for This*; and *Tomorrow When the War Began – the series*.

*The Worst Year of My Life Again* was the highest-rating Screen Australia-funded children's program in 2014/15.

In its second year, the **High-end Television Development Program** provided funds for five internationally driven, high-end television series: Bronze with Nordic satellite TV broadcaster Viasat, *The Street Sweeper* with HBO, *Trust* with US cable channel AMC, *Stateless* with the Sundance Channel (US) and *Trip* with the BBC.

Also designed to support the development of ambitious television drama, the new **Enterprise Stories Program** (see page 55) allocated \$1.6 million for innovative large-scale development initiatives running over one to two years to five companies: Bogan Entertainment Solutions, Every Cloud Productions, FremantleMedia Australia, Victoria's Open Channel Co-operative and Werner Film Productions.

## CHILDREN'S TV DRAMA

Australian children's drama is a perennial favourite with TV buyers worldwide due to its high standards and longevity. In 2014/15, Screen Australia-funded titles again sold to all of the major territories – US, UK, France, Germany, Italy, Spain and Scandinavia. Sixteen children's television titles, both old and newly released this year, sold in almost 40 territories, mostly in Europe but a number of library titles were relicensed in Australia by the ABC.

Indicative of success were the sales of several second series including *In Your Dreams* to AB Droits for France; Rai Cinema in Italy took *Mako: Island of Secrets*, and *The Worst Year of My Life Again* sold to Degeto Film for Germany and Austria. The animations *Get Ace*, *Tashi* and *Sam Fox: Extreme Adventures* sold in numerous European countries including the majors, Germany and France.



The Code





### QUICK FACTS

- \$3.7 million in production finance was committed to 16 projects through the Multiplatform Drama fund, generating \$8.33 million in total production spend.
- Four teams funded through the Skip Ahead initiative with YouTube released content in 2014/15, achieving more than 5.5 million views as at June 2015.
- Defiant Development's *Hand of Fate*, supported through Screen Australia's Games Production fund, has grossed over US\$3 million.

# Online and interactive

With audiences increasingly watching content online, Screen Australia aims to encourage innovation and help talented storytellers expand their vision and the ambition of the content they create across multiple platforms.

## MULTIPLATFORM DRAMA

Innovative projects funded through Screen Australia's **Multipatform Drama Program** reached huge audiences in 2014/15. Comedy web series *How to Talk Australians*, *The Katering Show* and RackaRacka's *Versus* trilogy each attracted viewers in the many millions.

International interest saw Screen Australia host a high-profile showcase of Australia's hottest online talent at MIP Digital Fronts at MIPTV 2015, the world's largest television and digital content market.

2014/15 funding through the Multipatform Drama Program will build on this success, committing \$3.7 million to 16 diverse projects worth \$8.33 million in total production spend.

Funded projects range from *Plonk*, a comedy series about a fictional wine lifestyle program, releasing on Stan, other online platforms and the Nine Network; to *The Divorce*, an original opera designed as a contemporary on-screen experience, for ABC and iView; and *Fragments of Friday* series 2, a comedy series following the weekend antics of three 20-something housemates, for online platforms.

See Appendix 3 on page 88 for a full list.



## Games funding outcomes

Several video games funded through Screen Australia's now-discontinued Games Production and Games Enterprise programs were released in 2014/15 and have performed well. Word puzzle game *Bonza* and stylish noir-inspired *Frame* were both among the 'Best of 2014' selected by Apple's App Store; and Defiant Development's *Hand of Fate* has grossed over US\$3 million to date.

Defiant Development is a good example of the difference Screen Australia funding can make. In its early stages, the Brisbane-based interactive entertainment company relied on securing 'work for hire' jobs, predominantly on contracts from the US on global intellectual property. Funding for its own projects was sourced from US or European publishers, who controlled the distribution and were the main beneficiaries of success. Defiant believed it had identified a gap in the market for 'mid-sized' projects, and was given support from Screen Australia in June 2013 to develop the online game *Hand of Fate*. It also took advantage of new digital delivery channels to self-publish the title, rather than working through an intermediary. *Hand of Fate*, was digitally released in February 2015. Defiant owns the IP, controls the distribution and is the chief beneficiary of all revenue.

Other Screen Australia-supported games released in 2014/15 include the award-winning *Nowhere Boys: The 5th Boy*, an interactive extension of the acclaimed Australian children's series, and *One More Line*, which has been downloaded more than five million times.



## PLATFORM PARTNERSHIPS

**The Skip Ahead initiative**, co-funded by Screen Australia and YouTube in 2013/14, was designed to provide project funding to Australian YouTube content creators who had already demonstrated a connection with audiences, assisting this new generation of online storytellers to expand their ambition in creating online content.

Four of the selected teams released content during 2014/15, including Mighty Car Mods (*Lend Us a Ride: Australia*), Chris Voigt (the animation series *Fernando's Legitimate Business Enterprise*), Axis of Awesome (*Axis All Areas*) and FremantleMedia and Louna Maroun (*Neighbours vs Zombies*). These Skip Ahead videos achieved over 5.5 million views as at June 2015.

Building on this success, the initiative will run again in the second half of 2015. As before, Screen Australia and YouTube will each provide \$200,000 directly to Australian teams to create original narrative web series.

**The Fresh Blood initiative**, co-funded by Screen Australia and the ABC was launched in 2013/14. Twenty-five comedy teams each released three comedy clips under the Fresh Blood initiative co-funded by Screen Australia and ABC in 2013/14. The clips attracted more than 1 million views on ABC iView, and were also available on other online platforms and as a 'best of' compilation on ABC TV.

To build on the success of the initiative, Screen Australia and the ABC selected and funded five of the teams to produce pilot comedy episodes as part of a Fresh Blood Pilot Season, again for iView. The pilots in production are:

- *Fancy Boy*, from the winners of the Golden Gibbo Award (2014 Melbourne International Comedy Festival)
- *The Record*, a comedy based around couples striving to achieve or maintain world records

## Mighty Car Mods (MCM) take on the world

MCM's Marty and Moog started filming DIY car modification videos in Marty's mother's driveway in 2007 and posting them on YouTube. From a production perspective, they were the whole crew – shooting, presenting, editing, composing and distributing the videos.

Identified as Australia's online answer to *Top Gear*, the team successfully gained Screen Australia's support to create a six-part, longer-format series *Lend Us a Ride: Australia*. The support allowed MCM to engage more experienced practitioners, seek higher production values and engage directly with the delivery platforms about how best to promote and market their content.

*Lend Us a Ride: Australia* has been viewed more than 3.5 million times on YouTube and appears on both local and international Qantas flights. As of July 2015, MCM YouTube videos see up to 3 million views per week, making them the top automotive YouTube channel in Australia, and the top DIY automotive YouTube channel in the world. The MCM portfolio includes the YouTube channels, a website, an MCM digital magazine and their own line of MCM clothing. In July 2015, *Variety* magazine listed Mighty Car Mods in the top 12 stars of the digital world globally.

- *Skitbox: Wham Bam Thank You Ma'am*, a twisted sketch comedy from a uniquely female perspective
- *BedHead*, a rom-com about the embarrassing things we get up to in the pursuit of love and sex
- *Aunty Donna*, based on the fantastic and surreal lives of Melbourne sketch troupe Aunty Donna.

## QUICK FACTS

- In 2014/15, Screen Australia committed more than \$21 million through its feature programs:
  - \$2.2 million in development support to 71 films
  - \$19 million in production funding to 28 films, including 21 new projects with budgets totalling \$95.7 million
  - \$220,000 to low-budget features through the Adelaide Film Festival's Hive Production Fund.
- 10 films received distribution support through the P&A Plus Program:
  - two loans to enhance a theatrical release
  - eight grants to support an innovative or experimental release.
- Of the 35 new Australian films released theatrically in 2014/15, Screen Australia had provided production or completion funding for 17, including five documentaries.
- The best-performing Screen Australia-funded film at the domestic box office was *Paper Planes*, with \$9.4 million.
- Nine Screen Australia-funded feature films were selected for international 'A-list' film festival screenings.
- Almost 50 Screen Australia-funded feature films were sold to approximately 100 territories.





# Feature films

## The market remains challenging, but feature films continue to make a unique contribution to our shared cultural imagination.

Of the 35 new Australian films released theatrically in 2014/15, Screen Australia had provided production or completion funding for 17, including five documentaries. Eight projects (one documentary) had also received development support.

The best-performing Screen Australia-funded film at the domestic box office this year was *Paper Planes*, with \$9.4 million.

Sales of almost 50 Screen Australia-funded features to more than 100 countries were reported during the year. Twenty-eight titles sold to the major territories of North America, the UK, Germany, France, Spain, Italy, Scandinavia and Japan for both theatrical and non-theatrical release. Among the top sellers were two children's movies, *Maya the Bee Movie* and *Paper Planes*. Adult features *Son of a Gun*, *Backtrack* and *The Babadook* also sold widely.

*The Babadook* found worldwide success with audiences particularly in the UK, France, and in Spain (see box on page 31), while *Maya the Bee Movie*, a German co-production based on a well-known and loved TV series in Europe, grossed over A\$28 million in European territories alone.<sup>11</sup>

Sales to North America included *Backtrack*, *Charlie's Country*, *Kill Me Three Times*, *Life*, *Paper Planes* and *Strangerland*. In total, 16 features released in the US this year, either through a traditional theatrical model or through a day-and-date or straight-to-VOD release; almost all had Screen Australia production or completion funding.

Key awards won by Screen Australia-funded films are listed on page 106.

## 2014/15 FUNDING

### Project development

Screen Australia provides project development funding to screen professionals with proven track records, generally working in teams. Less experienced filmmakers can access these funds by partnering with eligible experienced filmmakers.

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

Of the 71 projects funded, 27 per cent were drama and 73 per cent were a diverse range of other genres including thrillers, comedies, family, science fiction, musicals, romantic comedies, action and horror. See Appendix 3 on page 88 for the full list of features that received development support this year.

Writers' fees accounted for 56 per cent (some \$1.4 million) of the total project development funds approved in 2014/15, with producer, director and script editor fees making up 21 per cent, and other costs (travel, casting, budgeting and legal) accounting for the remaining 23 per cent.

### Production funding

Screen Australia committed \$19 million in feature production funding in 2014/15, including \$18 million for 21 new projects generating \$95.7 million in total budgets, and \$1 million in additional funds for previously approved projects. Twelve of the new

projects were by first and second-time directors, and most had budgets under \$6 million:

- eight had budgets under \$2 million
- nine had budgets between \$2 million and \$6 million
- two had budgets between \$6 million and \$10 million
- two had budgets between \$10 and \$19 million.

The 21 new films funded for production included 11 that had also received Screen Australia development support, including:

- psychological thriller *Berlin Syndrome* (p: Polly Staniford, ep: Angie Fielder, w: Shaun Grant, d: Cate Shortland)
- warm-hearted comedy *Ali's Wedding* (aka *A Good Lie*) (p: Helen Panckhurst, Sheila Jayadev, ep: Michael McMahon, Tony Ayres, Greg Sitch, Nina Stevenson, w: Osamah Sami, d: Jeffrey Walker)
- coming-of-age drama *Jasper Jones* (p: Vincent Sheehan, David Jowsey, ep: Liz Watts, Anita Sheehan, Colin McCumstie, w: Shaun Grant, d: Rachel Perkins)
- family animated feature *The Blinky Bill Movie* (p: Barbara Stephen, ep: Jim Ballantine, w: Fin Edquist, d: Deane Taylor)
- black comedy *Down Under* (aka *Untitled Australia Project*) (p: Jodi Matterson, ep: Greg McLean, Abe Forsythe, Stuart Quin, w/d: Abe Forsythe)
- relationship comedy *The Little Death* (p: Jamie Hilton, Michael Petroni, Matt Reeder, w/d: Josh Lawson)

11. Rentrak Corporation. As of September 2015.

- wry drama *Looking for Grace* (aka *Driving Back from Dubbo*) (p: Lizzette Atkins, Sue Taylor, Alison Tilson, w/d: Sue Brooks)
- drama *Tanna* (aka *Taboo*) (p: Carolyn Johnson, w: John Collee, Bentley Dean, Martin Butler, d: Bentley Dean, Martin Butler)
- adventure thriller *Jungle* (p: Mark Lazarus, Dana Lustig, Gary Hamilton, ep: Mike Gawbry, w: Justin Monjo, d: Greg McLean)
- crime drama *Joe Cinque's Consolation* (p: Matt Reeder, ep: Sue Murray, Josh Pomeranz, Viv Scanu, David Chong, George Konstantinou, Harry Konstantinou, w: Matt Rubinstein, w/d: Sotiris Dounoukos)
- dramedy *A Month of Sundays* (p: Nick Batzias, Kirsty Stark, ep: Paul Wiegard, w/d: Matthew Saville).

See Appendix 3 for a full list of the 2014/15 funded projects.

Screen Australia also contributed this year to the Hive Production Fund, which commissions ambitious projects to premiere at the Adelaide Film Festival and for prime time broadcast on ABC TV. Two projects previously financed by the Hive – *Girl Asleep* (p: Jo Dyer, w: Matthew Whittet, d: Rosemary Myers) and Indigenous drama *Spear* (p: John Harvey, ep: Robert Connolly, w: Justin Monjo, w/d: Stephen Page) – were due to premiere at the 2015 festival in October.

### Distribution support

Screen Australia's distribution support focuses on Australian films more broadly, not just those funded by the agency.



As global market forces and digital disruption continue to transform the distribution landscape, independent films are facing some critical challenges internationally particularly for theatrical release. For Australian films, this means:

- competing for awareness, screen-time and audiences in an increasingly crowded specialty release market, where the number of titles in release has increased by nearly 50 per cent in the last 10 years<sup>12</sup>
- it is riskier for distributors to take on local titles over proven international films that have already performed in their home market, and that

come with a package of well-produced marketing materials and assets to support a publicity campaign.

Online platforms and new forms of distribution such as cinema-on-demand and subscription video-on-demand have also created opportunities.

### Funding

P&A Plus is a \$2 million revolving fund that can provide established distributors with additional finance to enhance and widen a film's marketing campaign with the aim of increasing both audience and revenue. The program also has the flexibility to provide tailor-made support for projects exploring non-traditional pathways to market.

Ten films received support through the program in 2014/15:

- *Fat Pizza vs Housos* and *Ruben Guthrie* received loans

12. 'Issues in Feature Film Distribution', Screen Australia 2015.



to enhance their theatrical release

- eight films received grants to support an innovative or experimental release – *The Little Death*, *The Mule*, *I Am a Girl*, *I Am Eleven*, *Maya the Bee Movie*, *Wyrmswood: Road of the Dead*, *Small Is Beautiful: A Tiny House Documentary* and *Strangerland*.

### Other support

**Test screenings:** Screen Australia continued to work closely with filmmakers and their distribution partners to provide advice and support for professional audience testing. Test screenings were conducted for *Down Under*, *Sucker* and *The Dressmaker*.

**Promotion to exhibitors:** Thirty-nine local titles were promoted to the Australian exhibition community at the 2014 The Australian International Movie Convention (AIMC), a four-day event held annually on the Gold Coast. Screen Australia showcased the line-up of films releasing in the months following the convention – *Son of a Gun*, *Maya the Bee Movie*, *The Water Diviner* and *Paper Planes*.

**Workshop for producers:** Screen Australia partnered with Screen NSW in March 2015 to present a one-day workshop – *Film Lab: How might a film better meet an audience?* – with UK distribution expert Peter Buckingham. The workshop was aimed at professional feature producers seeking a greater understanding of how audience-centred thinking is brought into the creative and marketing process and the value it can deliver to their projects. The event was part of 'Stories Valued: Audience and revenue in the new distribution landscape', a seminar hosted by Screen Australia, with the IP Awareness Foundation, Screen NSW and Film Victoria, in March 2015 (see Strategy, Research & Communications on page 65).

## International recognition for *The Babadook* team

Critical acclaim and international box office success for psychological thriller *The Babadook* during 2014/15 has launched its creative team onto the world stage and opened doors for the next phase of their careers.

Made on a modest \$2.5 million budget with production investment from Screen Australia and the SAFC, *The Babadook* was written and directed by Jennifer Kent and produced by Kristina Ceyton and Kristian Moliere. It starred Essie Davis (*The Matrix*, *Miss Fisher's Murder Mysteries*, *The Slap*).

As well as providing production investment for the film, Screen Australia supported Jennifer Kent to develop the script through the prestigious Binger Lab in the Netherlands in 2009, and producer Kristina Ceyton to attend the 2011 Berlinale Talent Project Market, where the project won a Highlight Pitch Award. *The Babadook* was the first Australian project to be selected for the Berlinale Talent Project Market since its inception in 2004.

*The Babadook* had its international premiere at the Sundance Film Festival in January 2014 to great acclaim, picking up distribution deals to major territories including the US.

On release, the film found worldwide success with audiences, particularly in France where it grossed A\$1.2 million, Spain A\$2.1 million and the UK A\$2.4 million.<sup>13</sup> In Australia, the film had only a very limited release earlier in 2014, reaching 13 screens at its widest point, but still achieving a domestic box office of A\$268,044.<sup>14</sup>

An innovative 'ultra-VOD' release in the US in November 2014 through IFC Midnight saw the film gross over A\$1.1 million<sup>15</sup> in cinemas, and achieve 200,000 sales on cable VOD in a 30-day exclusive window before the theatrical release, as well as 160,000 sales through transactional VOD (iTunes, Google Play etc).<sup>16</sup>

Awards and critical acclaim have also contributed to the international buzz surrounding the film's creative team. *The Babadook* was voted Best First Feature for director Jennifer Kent at the New York Film Critics Circle Awards in 2014 and no. 1 breakthrough film by leading UK film critic Mark Kermode. It won Best Picture, Best Screenplay, Best Actor (Noah Wiseman) and Best Actress (Essie Davis) at Fantastic Fest, the largest genre festival in the US; as well as a Special Jury Award and Best Actress at the Sitges International Fantasy and Horror Film Festival.

In Australia it won AACTA awards for Best Film, Best Direction and Best Original Screenplay, as well as the ADG Award for Best Direction in a Feature Film.

13. Rentrak Corporation.

14. Motion Picture Distributors Association of Australia.

15. Rentrak Corporation.

16. <http://if.com.au/2015/03/15/article/The-Babadook-shines-for-IFC-Midnight/BCICPVZBSE.html>



## QUICK FACTS

- In 2014/15, Screen Australia allocated almost \$19 million to the documentary sector for the production and development of 115 projects.
  - \$17.2 million in production funding (including Producer Equity payments) for 23 projects with total budgets of \$66.8 million–\$675,000 in development funding for 44 projects
  - \$1.1 million as Producer Equity payments to 17 projects without Screen Australia production funding – \$55,000 through special initiatives.
- Four Screen Australia-funded documentaries each achieved a combined series average of more than 1 million viewers on first free-to-air transmission in 2014/15: *Stop Laughing... This is Serious* (ABC);<sup>17</sup> *Life on the Reef* (ABC);<sup>18</sup> *Struggle Street* (SBS);<sup>19</sup> and *Redesign My Brain series 2* (ABC).<sup>20</sup>
- Twenty-four Screen Australia-funded documentaries screened at national and international film festivals with six selected for multiple festivals.

17. OzTAM and RegionalTAM, 5-city-metro, combined markets, total people consolidated. Metro viewers totalled 828,000.

18. As above. Metro viewers totalled 683,000.

19. As above. Metro viewers totalled 1.06 million.

20. As above. Metro viewers totalled 739,000.



# Documentary

## Support for documentary production aims to engage audiences with Australian culture, identity and an Australian viewpoint on the world.

Four Screen Australia-funded documentaries averaged more than 1 million viewers on their first free-to-air transmission in 2014/15: *Stop Laughing... This is Serious* (ABC) with almost 1.2 million<sup>21</sup> and *Life on the Reef* (ABC) with almost 1.1 million,<sup>22</sup> *Struggle Street* (SBS) with almost 1.5 million<sup>23</sup> and *Redesign My Brain* series 2 (ABC) with over 1 million.<sup>24</sup>

*First Contact* on SBS and NITV prompted extensive discussion and media coverage: the hashtag #FirstContactSBS trended number one on Twitter in Australia for the three consecutive nights it was on air. The series averaged 665,000 viewers across its three episodes,<sup>25</sup> and won the 2015 TV Week Logie Award for Most Outstanding Factual Program.

Fourteen Screen Australia-funded documentaries screened at the Melbourne International and Sydney film festivals.

Ten Screen Australia-funded documentaries reported screening at international film festivals tracked by Screen Australia, with many titles selected for multiple festivals.

## 2014/15 FUNDING

### Revised programs

Following extensive industry consultation, Screen Australia introduced new documentary guidelines on 1 January 2015. Documentary production support has been consolidated into two streams – the Producer and Broadcast programs.

Documentaries were also funded during the year through the Indigenous Department (see page 39) and the Feature Film Production Program (see page 29).

The **Broadcast Program** is designed to support the production of a diverse range of quality projects for television broadcast. The program invested in 15 titles (seven series and eight one-offs) resulting in 35 hours of production.

Funded projects are spread across several broadcasters, and three also include international partners:

- ABC supported eight projects – *Howard on Menzies*; *Streets of Your Town*; *Changing Minds* series 2; *Destination Arnold*; *Breaking the Silence*; *Conviction*; *Mamba*; *Art Irritates Life*; *Hatch, Match & Dispatch*
- SBS supported four projects – *Shaun Micallef's Stairway to Heaven*; *Hanson: The Years that Shook Australia*; *Deep Water*; *First Contact* series 2
- Discovery Australia supported *Beast of the Abyss* (with Discovery Communications World and Discovery Asia Pacific)
- National Geographic Australia supported two projects – *Aussie Gold* (with National Geographic International) and *Dolphin Dynasty* (with National Geographic International and Fox International).

The Producer Program aims to provide producers with the flexibility to drive projects both creatively and commercially. A total of 15 documentaries have received letters of approval under this program.

The projects are: *On Richard's Side*; *The Diplomat*, *the Artist and the Suit*; *Black As*; *The Eulogy*; *Whiteley*; *Cast from the Storm*; *Mountaintain*; *Glenn Murcutt Architect*; *Singing the Country*; *Psalm 91*; and *Zach's Ceremony*; as well as four with the potential for international partners: *Secrets of the Stone Age*; *The Living Universe*; *Motorkite Dreaming*; and *China's Deep Dive/Riding the Ocean Dragon* (working title).

### The Documentary Development Program

continues to assist documentary makers at various stages of development. This may include research, script writing and shooting time-critical material.

Forty-four projects were funded through the program in 2014/15, with eight of these supported into production by Screen Australia in the same financial year. It is expected that more of these development projects

21. OzTAM and RegionalTAM, 5-city-metro, combined markets, total people consolidated. Metro viewers totalled 828,000.

22. As above. Metro viewers totalled 683,000.

23. As above. Metro viewers totalled 1.06 million.

24. As above. Metro viewers totalled 739,000.

25. OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, consolidated. Series average of SBS broadcast plus series average of NITV broadcast. Metro viewers totalled 477,000.

## That Sugar Film



will go into production in the new financial year. In the last six years, approximately 40 per cent of projects funded through the Documentary Development Program have gone into production.

Two projects in development, *The Family* and *Monsieur Mayonnaise*, were invited to attend the International Documentary Film Festival Amsterdam (IDFA) round table forums.

### Previous programs

Final funding was allocated through the following programs, which were discontinued in December 2014.

The **National Documentary Program** (NDP) invested in seven titles (three series and four one-offs), resulting in 13 hours of production across four content areas:

- Art and Culture – *Blood & Thunder: The Sound of Alberts*
- Contemporary and Social Issues – *Ka-Ching! The Rise and Rise of Pokies; Norfolk Island; The Great Australian Education Experiment*

- History and Identity – *The Team: Vietnam*
- Science and the Environment – *Are You Racist?; I Can Change Your Mind About Racism.*

The ABC supported four projects and SBS supported three projects.

Seven projects were supported this year through the **General Documentary Program**, resulting in 11 hours of production, across the ABC, SBS and NITV:

- ABC supported *Making Families Happy*
- SBS supported five projects, including one series – *The Kebab Shops*; and four one-off

programs – *Australia's Amish: The Secret World of Adass Israel; Caged; Indian Wedding Race* and *Is Australia Racist?*

- NITV supported *Over the Edge: Where Are They Now?*

In 2014/15, Screen Australia invested in four projects through the **International Program**, generating 10 hours of documentary for local and international broadcasters. This year the international co-financiers included Banijay International, BBC Scotland, Off The Fence, Discovery International and NHNZ. The local broadcasters were:

- ABC, with two projects: *Outback ER* and *Deception by Design*.
- SBS, with one project: *Firing the Magic Bullet* (sequel).
- Discovery Australia, with one project: *Saltwater Heroes*.

Six projects were supported through the **Signature Documentary Program**, which allowed filmmakers to make projects that were bold in form and content, without a broadcaster attached. The projects supported were *Barbecue*, *The Family*, *Monsieur Mayonnaise*, *The Pink House*, *Reindeer in My Saami Heart* and *Roller Dreams*.

### **Producer Equity Program (PEP)**

Reforms to the Producer Offset in the Australian Government's 2011/12 Budget included the introduction of an 'overall' qualifying Australian production expenditure (QAPE) threshold for documentary projects of \$500,000. For low-budget documentaries (ie with budgets of \$500,000 or less) the Producer Offset was replaced with a more accessible and efficient Producer Equity payment administered by the Documentary Unit. It provides a direct payment of funds to producers of eligible low-budget Australian documentaries, equal to 20 per cent of the approved budget and forms part of the documentary funding budget across the agency.

## **Box office success for *That Sugar Film***

*That Sugar Film* is a feature documentary about the harmful effects of excessive sugar consumption. It received completion funds through Screen Australia's Feature Film Production program in 2013/14, and released in March 2015 with a strategy that successfully combined a traditional approach with cinema-on-demand screenings.

As of July 2015, the film had grossed \$1.7 million to become the highest-grossing Australian documentary at the local box office.<sup>26</sup>

Distributor Madman Entertainment collaborated with cinema-on-demand platform FanForce to facilitate additional sessions where audience demand called for them. Madman also released 'community screening kits' for individuals, community groups, institutions, businesses, health practitioners and not-for-profits to help them host their own screenings. The film was screening in 54 cinemas at its widest point of release, with more than 60 FanForce sessions held as of July 2015.

Writer, director and producer Damon Gameau was heavily involved in promoting the film's release, presenting the film in person at 64 sessions in the first month of release, as part of a nationwide tour of Q&A screenings featuring expert panels.

*That Sugar Film* also benefited from exposure to potential promotional partners as one of seven documentaries presented at the inaugural Good Pitch Australia in 2014, a new funding and audience outreach program run by the philanthropic agencies the Documentary Australia Foundation and Shark Island Institute.

26. Motion Picture Distributors Association of Australia. Excludes IMAX documentaries.

In 2014/15, Screen Australia contributed over \$2.9 million to projects eligible for the PEP. Seventeen projects with finance plans that did not include Screen Australia funding received PEP funding, and 23 projects with Screen Australia investment also accessed the PEP.

### **Special initiatives**

The **Realisator Program**, run in partnership with Screen Territory, provides intensive project development to emerging

documentary filmmakers in the Northern Territory. In 2015, the initiative took place in two parts. The first of these was a one-day 'Introduction to Factual Filmmaking' workshop in March with participation from the public broadcasters. Stage two comprised a three-day workshop

Shaun Micallef's Stairway to Heaven



in Darwin in May. Seven emerging filmmaking teams were guided through an intensive development process by three leading industry mentors.

**Sunny Side of the Doc** operates an international television market to promote co-production and sales relationships amongst production companies and broadcasters. Screen Australia and the state screen agencies worked together to facilitate a delegation of 22 Australian factual and documentary filmmakers and representatives from Australian distribution companies, SBS and the World Congress of Science & Factual Producers (WCSFP), to attend the 2015 Sunny Side of the Doc, held 22–25 June in La Rochelle, France.



**Jabbed – Love, Fear and Vaccines**

## US adaptation for immunisation documentary

Funded by Screen Australia through the National Documentary Program in 2011, Sonya Pemberton's *Jabbed – Love, Fear and Vaccines* (2013, SBS) was adapted for US audiences in 2014, with Genepool Productions partnering with Tangled Bank Studios, part of the Howard Hughes Medical Institute. The new film, *Vaccines – Calling the Shots*, illuminates the latest science of immunisation, tracking recent outbreaks and shedding light on the risks of opting out. It was broadcast on PBS NOVA on 10 September 2014, reaching over 2 million viewers in its first screening.

The film attracted considerable notice and acclaim. It was selected by PBS to feature at a Television Critics Association press event in Los Angeles, where it was presented to 200 journalists. The filmmakers also went live on the prestigious C-Span public affairs network across the US to discuss the film. Overall, the documentary is estimated to have generated 59 million media impressions: approximately 12 million on radio and TV, 28 million print views, almost 15 million online posts and 4.2 million tweets.<sup>27</sup>

Importantly, director Sonya Pemberton believes there is some evidence the film is helping to change the nature of the conversation around vaccination: breaking away from a polarising 'us versus them' dialogue, with the result that she hopes it may have more impact on parents who hesitate to vaccinate their children.

*Vaccines – Calling the Shots* was scheduled to screen in Australia on SBS in September 2015.

<sup>27</sup> Email from producer, 4 September 2015.



## QUICK FACTS

- *Redfern Now: Promise Me*, the final instalment of the award-winning TV drama *Redfern Now*, screened on ABC, attracting an average of 750,000 viewers (metro + regional).<sup>28</sup>
- *Songlines on Screen*, a new documentary initiative from the Indigenous Department and NITV, screened as part of the Screen: Black program at the Sydney Film Festival.
- The Pitch Black shorts, produced through the emerging filmmakers short drama initiative, were also showcased during the Screen: Black program at the Sydney Film Festival.
- Writer/director Ivan Sen's latest feature, *Goldstone*, completed shooting in June 2015.
- *8MMM Aboriginal Radio*, a six x half-hour narrative comedy series developed and produced by the Indigenous Department and filmed in Central Australia, aired on ABC in April.

28. OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, consolidated. Metro viewers totalled 530,000.





# Indigenous

– Supporting Indigenous talent and distinctive stories

## Supporting Indigenous perspectives and imaginative, resonant stories authored by Indigenous Australians.

As well as identifying and nurturing talented Indigenous filmmakers who display bold, distinctive and diverse voices, Screen Australia's Indigenous Department aims to:

- promote an Indigenous perspective as central to Australian culture, and pivotal to the wider success of the Australian screen industry
- foster in Indigenous screen content creators the skills and ability to contribute a distinctive and diverse body of creative work, as well as the ability to work in and contribute to the wider industry
- ensure Indigenous works are acknowledged and recognised in both the local and international marketplace
- play a leadership role in the development and advocacy of policy relating to Indigenous screen content creators.

## FUNDING

**Development funding** through the Indigenous Department provides practitioners with the opportunity to create materials both written and/or visual to ensure that their projects are as strong as possible when competing for production finance.

Outcomes for 2014/15 included development support for:

- four documentaries – *Destination Arnold; Our Homes, Our Stations, Our Life; MUTT;* and *Native Weapons*

- three factual series – *The Torres Strait, Scaredy Blaks* and *Nude Recruits*
- 13 exciting new features – *Moxie Girls; Ginderella; Sweet Country; Law of the Land; Min Min; The Warrior; The Wonderful Adventures of Topsy Brown and other Terrible Tales; Jackie Henderson; Carnage; Eats Roots and Leaves; Baru; Beautiful World; SOS: Sisters of Solidarity* and *Sing Song*, and
- eight television dramas – *The Athletes; The Anchor; The Holy Floyd Foley; Diary of a Young Black Woman; Fire Bite; Copping it Black; Ghost Bruthaz* and *The Advisors*.

**Production funds** are often provided through targeted initiatives in collaboration with other funding agencies and broadcasters.

The Indigenous Department supports a range of creatively ambitious screen projects including documentary, drama and television series that make a significant contribution to Australian screen culture and our national cultural identity.

Key outcomes for 2014/15 included production funding for:

- feature films *Spear and Goldstone*
- children's television drama series *Little J & Big Cuz*
- short dramas funded through the Exchange initiatives – *Boat* and *Nan and a Whole Lot of Trouble*
- documentary *The Panther Within*.

**Two new special initiatives** were launched towards the end of the year, with funding to be allocated in 2015/16:

- a feature documentary initiative in partnership with the Adelaide Film Festival, production house KOJO and the National Film and Sound Archive of Australia, and
- the Indigenous Producers Initiative, which will support up to 10 emerging filmmakers to develop producing skills.

## PRACTITIONER DEVELOPMENT AND SUPPORT

The Indigenous Department supported the **Black Comedy series 2 workshop** run by Scarlett Pictures for Indigenous filmmakers with a desire to write comedy with the ABC. This event ran over five days in March 2015, facilitated by producer Kath Shelper.

The Indigenous Department also supported the mentors attached to the **Songlines on Screen initiative**, who worked with first-time directors on the production of their documentaries. Mentors were Erica Glynn, Jodie Bell, Des Raymond, Tom Murray and Joe Pickering.

**Travel grants** were provided to assist Indigenous practitioners to attend international festivals and markets, including:

- the 2014 imagineNATIVE Film and Media Arts Festival featured an Australian Spotlight, with Warwick Thornton attending as a festival speaker and Dylan River, Kelli Cross, Curtis Taylor and Tyson Mowarin all supporting the screening of their films at the festival
- Lisa Flanagan and Meyne Wyatt attended the screening of *Strangerland* at the Sundance Film Festival
- Dylan River and Tanith Glynn-Maloney travelled to the Berlin International Film Festival for the screening of their short film *Nulla Nulla*. Mitchell Stanley participated in the associated Berlinale Co-production Market.

In Australia, filmmakers Tanith Glynn-Maloney, Dena Curtis and Danielle MacLean received travel grants to attend the Australian International Documentary Conference (AIDC) in Adelaide. And the Indigenous Department again supported the Indigenous Remote Communications Association (IRCA) to take four emerging filmmakers from remote locations to attend the National Remote Indigenous Media Festival.

The Indigenous Department also funded **attachments** on a number of productions:

- Daniel Riley, Emjay Matthews, Gillian Moody, Jacqui Schofield and Giovanni De Santolo were attached to various departments on the feature film *Spear*.
- Aaron Fa'aoso was supported as a producer's attachment and Rhianna Malezer was attached to the art department on feature *Goldstone*.
- Majhid Heath was supported as a producer's attachment and Brendan Blacklock was attached to the camera department on the TV drama series *Cleverman*.

- Catherine Satour worked with Rachel Perkins on her documentary *Arrente Women's Dreaming*.

8MMM Productions and Blackfella Films were also supported to launch and market *8MMM Aboriginal Radio*, *First Contact* and *Redfern Now* locally.

## PROMOTION AND POLICY

In 2015, the Indigenous Department partnered with the Sydney Film Festival for the Screen: Black program, which saw the premiere screening of the new and exciting initiative Songlines on Screen and Pitch Black shorts. Eleven of the films had premieres at the festival and were very well received by the audience. The Indigenous Department and the Sydney Film Festival were able to support all the filmmakers associated with the films to attend both premieres.

The Indigenous Department continued its involvement in the Media Reconciliation Industry Network Group (Media RING). The Media RING is a collective that aims to drive practical measures to support and promote reconciliation in the media sector.

A key focus has been the Media RING Aboriginal and Torres Strait Islander Employment Strategy and Program (further discussed on page 73), which aims to grow and develop the Indigenous talent pool available to the media industry, and increase the engagement of Indigenous people with the industry.

In addition, the Indigenous Department participated in the assessment of projects with Indigenous content submitted to other funding programs across the agency.

Nulla Nulla







# Recoupment: financial returns on investment

**Screen Australia invests in screen content primarily to achieve cultural and industry development outcomes. However, financial returns on its investments continue to contribute useful income each year to the agency's budget.**

Screen Australia's recoupment of production investment for the financial year 2014/15 was \$6.2 million. Of this amount, \$0.9 million was returned to producers under the legacy agencies' Producer Revenue Entitlement scheme and Screen Australia's revenue reversion policy.

Net recoupment to the organisation was \$5.3 million.

- Feature films returned \$2.2 million, accounting for 42.57 per cent of net recoupment.
- Recoupment from television sales was \$2.5 million (47.42 per cent), of which,
  - children's programming was responsible for \$0.8 million, while

– adult television returned \$1.7 million.

- Documentaries returned \$0.5 million or 9.98 per cent of the total (documentary funding has largely been provided as a grant rather than recoupable investment since 2010).

Australian-sourced revenue totalled \$1.8 million, accounting for 35 per cent of Screen Australia's net recoupment, while international sales totalled \$3.5 million or 65 per cent.

## Services

Audits of both international and domestic distributors were finalised during the year with significant results for the producers. Two further audits of Screen Australia-funded titles in the US and the UK are ongoing.

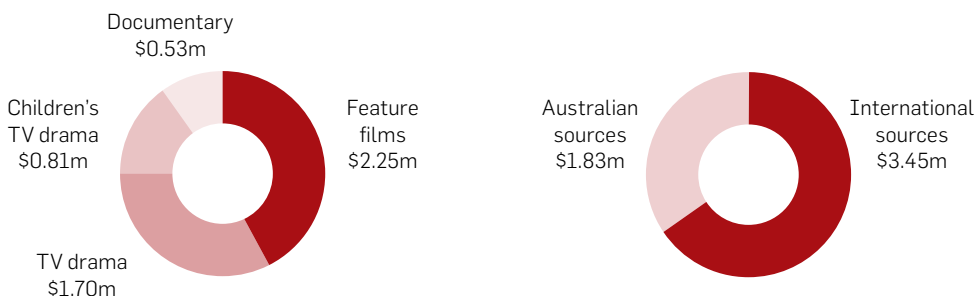
Close monitoring of sales and returns also enables Screen Australia's Recoupment Unit to provide both the agency and the industry with advice and information on market trends and deal terms for Australian productions.

Screen Australia distributed \$7.7 million in 2014/15 to investors and other beneficiaries of projects that have current contracts with its collection and disbursement service. This service ceased taking on new projects in 2013/14.


## Reversion of rights to producers

Screen Australia's reversion policy allows for the return to the producer of the agency's share of revenue and copyright (except for 1 per cent) seven years after a project's release. In the case of projects funded by legacy agencies, the reversion date was due to be 1 January 2016. The agency decided to revert the titles six months early and from 1 July 2015, in excess of 1,200 titles will be returned to their producers. This move will allow producers to take advantage of opportunities for exploiting their titles on the new digital platforms that are hungry for content and to reap the full financial benefits of the 'long tail' that the new technologies can offer.

## Net revenue to Screen Australia from its investments in screen content

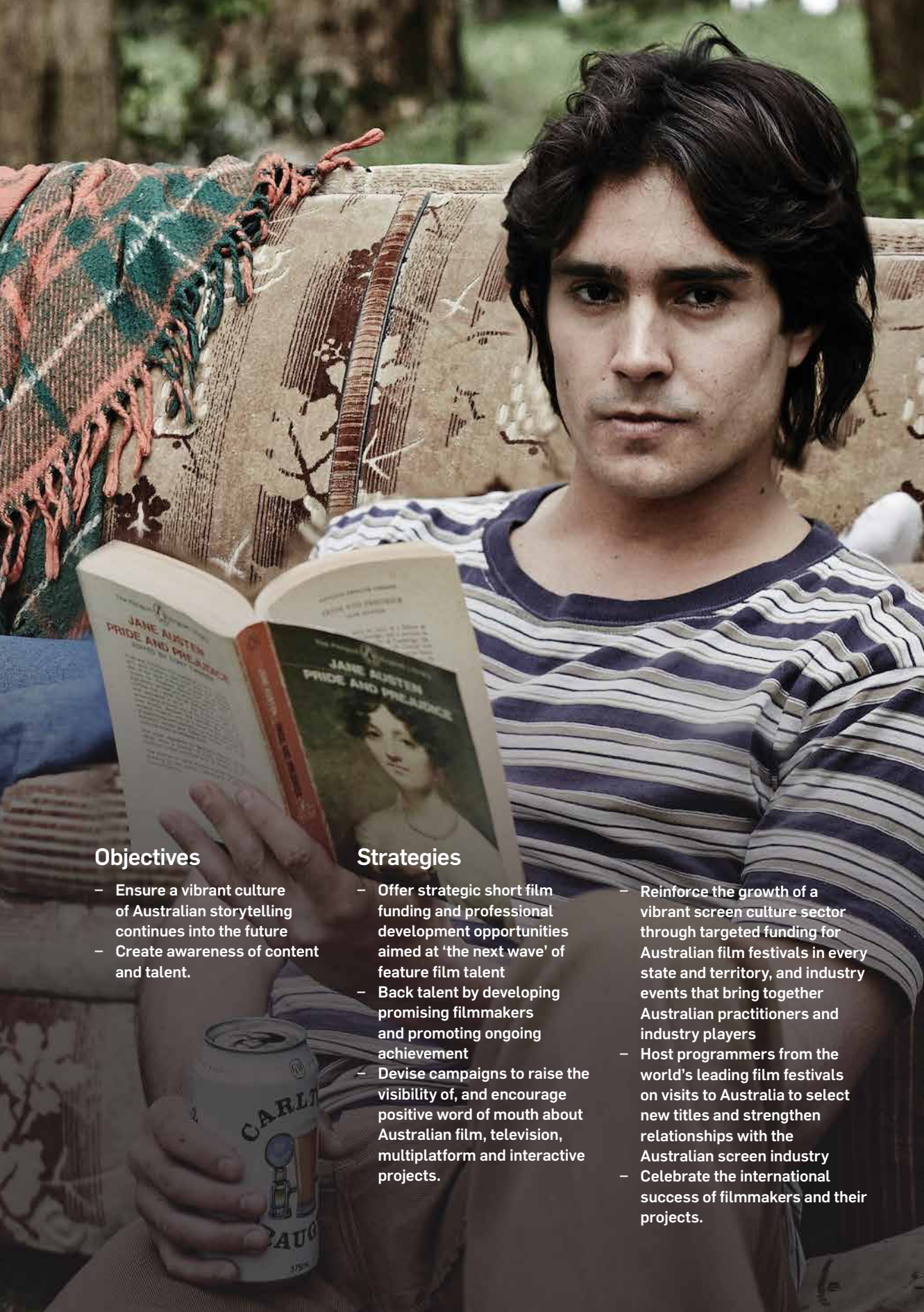


Note that as of July 2014, all new Screen Australia funding of \$500,000 or under has been provided as a grant, rather than as recoupable investment.



SECTION 2

# Developing and celebrating talent



## Objectives

- Ensure a vibrant culture of Australian storytelling continues into the future
- Create awareness of content and talent.

## Strategies

- Offer strategic short film funding and professional development opportunities aimed at 'the next wave' of feature film talent
- Back talent by developing promising filmmakers and promoting ongoing achievement
- Devise campaigns to raise the visibility of, and encourage positive word of mouth about Australian film, television, multiplatform and interactive projects.
- Reinforce the growth of a vibrant screen culture sector through targeted funding for Australian film festivals in every state and territory, and industry events that bring together Australian practitioners and industry players
- Host programmers from the world's leading film festivals on visits to Australia to select new titles and strengthen relationships with the Australian screen industry
- Celebrate the international success of filmmakers and their projects.

## QUICK FACTS

- \$1.6 million was provided for professional development of writers, directors and producers through Screen Australia's Talent Development programs for attachments, short-term placements and short film production.
- \$1.3 million was allocated to 12 companies to fund one- or two-year placements through the new Enterprise People Program.
- A range of emerging producers and directors were supported for high-level internships including Scott Free London, Circle of Confusion, Zodiak Media, Trigger Street Productions and Lin Pictures Los Angeles.
- In partnership with the ADG, Screen Australia supported local director attachments to films *A Month of Sundays* and *Holding the Man*, and television series *House Husbands* and *Love Child*.
- Del Kathryn Barton and Brendan Fletcher's short animation *The Nightingale and the Rose*, funded by Screen Australia, was selected to screen at the Berlin International Film Festival.







# Professional development

– Supporting writers, producers and directors to take strategic steps in building their skills and their careers

## PLACEMENTS AND ATTACHMENTS

In partnership with the ADG, the **Director's Attachment Scheme** provides emerging directors with an opportunity to be attached to a more experienced feature film director during the making of a project. In 2014/15, the following feature film attachments were made:

- Ariel Martin-Merrells to Neil Armfield on *Holding the Man*, and
- Dimitrios Pouliotis to Matthew Saville on *A Month of Sundays*.

The scheme was broadened to include television series attachments for the first time this year, with Christopher Stollery attached to *House Husbands* and Julietta Boscolo to *Love Child*.

In partnership with Screen Producers Australia (SPA), Screen Australia also established an international six-month placement for one producer each year from SPA's **Ones to Watch Program**. Producer Kristy O'Brien undertook a placement at WildBear Entertainment.

Screen Australia also funded a range of **international placements**: producer Donna Chang working with Scott Free London (*Prometheus*, *Robin Hood*), animation director Simon Cottee with Canadian animation director Malcolm Sutherland, producer Alex Barnes with Trigger Street Productions (*House of Cards*), director Neil Triffett with Lin Pictures (*The Lego Movie*, *Sherlock Holmes*) in Los Angeles, director Lynette Wallworth with Sundance, producer Khoby Rowe

with Zodiac Media (*Being Human*, *Wallander*) and producer Charlie Carman with Circle of Confusion (*The Walking Dead*) in Los Angeles.

**Domestic attachments** included director Martha Goddard with Jocelyn Moorhouse on *The Dressmaker*, director Goran Stolevski with Alister Grierson on *Nowhere Boys* series 2, director Erin Good with Kriv Stenders on *The Principal*, director Corrie Chen with Shawn Seet on *Peter Allen: Not the Boy Next Door*, director Billie Pleffer with Glendyn Ivin on *The Beautiful Lie* and producer Victoria Cocks with Ian Collie and Kieran Darcy-Smith on the *Jack Irish* series.

## Director's Acclaim Fund

Designed to help short film directors leverage attention received as a result of festival acclaim, this fund allows directors who have been in competition at Cannes, Berlin, Venice, Melbourne, Sydney and other key film festivals to apply for up to \$15,000 to assist them to get to the next stage in their careers.

Directors Miranda Nation and Pia Borg were supported this year.

## Enterprise People

Enterprise People is a new program introduced during the year to advance the skills of early-career writers, writer/directors and creative producers through support for one- or two-year placements (see page 55).

The successful applicants to the 2014/15 Enterprise People Program were announced in December 2014. From the 50 applications received, 12 companies were awarded total funding of \$1.3 million over one to two years. See Appendix 3 on page 88 for a full list.



Stop-motion animated short film *Grace Under Water* won the AACTA Award for Best Short Animation and the Yoram Gross Animation Award at the Sydney Film Festival.

### SHORT FILM FUNDING

Recognising a need for emerging filmmakers to continue honing their voice in the short film format before embarking on a feature, **Hot Shots** was created to give writer, director

and producer teams an opportunity to generate emotionally engaging short fiction films in a professional production environment.

Of the 53 applications received, 17 teams were interviewed and 10 teams were selected for production. These included:

- live action short films *Elvis* (p: Kiki Dillon, ep: Michaela Perske, w/d: Lucy Gaffy), *The Disappearance of Willie Bingham* (p: Brendan Guerin, w/d: Matthew Richards), *A Terrible Beauty* (p: Anna Kojevnikov, Sally Storey, w/d: Sarah-Jane Woulahan), *Whirlpool* (p: Melissa Kelly,

Jaclyn Hewer, w/d: Corrie Jones), *Wandering Soul* (p/w: Jade van der Lei, w/d: Josh Tanner), *Problem Play* (p: Lauren Edwards, Liam Heyen, w/d: Matthew Moore) and *Kill Your Dinner* (p: Christopher Sharp, Matt Dooley, w/d: Bryn Chainey)

- animated short films *Fish with Legs* (p: Tania Frampton, w/p: Nikos Andronicos, d: Dave Carter) and *Ghostbear* (p: Justine Kerrigan, Lincoln Wogan, w/d: Paul McDermott), and
- completion short film *The Deep End* (p: Belinda Mravivic, Rose Ricketson, w/d: Clare Young).

In partnership with MIFF 37°South Market, Screen Australia will fund its Hot Shots producers and directors to attend the MIFF 37°South Market and Accelerator Program in August 2015.

## Targeted initiatives

As well as the attachment schemes through ADG and SPA, Screen Australia provided targeted funding for the following development initiatives during 2014/15:

- Adelaide Film Festival: The Hive Lab – encouraging exploration of low-budget filmmaking among South Australian artists and talent excelling in media other than feature film
- eQuinox – a seven-day script development masterclass with international advisors
- MIFF: 37°South Market: Books at MIFF – fostering links between the publishing and production industries to encourage screen adaptations of books
- SAFC: D-Lab – a six-month program for South Australian teams to hone their development expertise and create market materials
- ScreenACT: Accelerator Pod – a six-month professional and project development initiative for ACT/capital region film, television and digital media practitioners
- Screen NSW: Aurora – an intensive professional script development program for selected New South Wales-based drama projects and writer/director/producer teams
- Screen Queensland: SQ Projector – a project-focused development workshop with a market outcome for Queensland filmmakers
- ScreenWest: Bill Warnock Initiative – an emerging writers' development program for Western Australian filmmaker teams
- Screen Tasmania: Gold Pass – a domestic internship initiative for Tasmanian writers, directors and producers
- Screen Territory: IGLow – a workshop and intensive script and project development course designed to ignite low-budget feature film development in the Northern Territory.



## QUICK FACTS

- Three-year funding agreements with film festivals and events around Australia continued into their second year.
- The supported local festivals reached around 644,212 people collectively, and screened more than 500 Australian titles.
- Regional funding was continued to state agencies, to boost the development of screen culture in Western Australia, the Northern Territory and Tasmania.
- 34 filmmakers were funded to enhance screenings of their films at key international festivals.
- Three filmmakers received support for international awards events.



# Festivals and awards

**Local film festivals, awards events and international festival screenings provide opportunities to showcase Australian screen talent to targeted audiences.**

## AUSTRALIAN EVENTS

In 2014/15, triennial arrangements for supporting capital city and regional film festivals continued into their second year. These longer-term funding arrangements provide events with certainty and help them streamline processes and reduce administration costs.

Specialist and regional festivals around the country were supported to showcase diverse content including digital, shorts, children's, disability, documentary, animation, horror, cult and genre films.

They reached an estimated 644,212 people and screened more than 500 Australian titles.

Opening and closing night films at both the Sydney Film Festival and Melbourne International Film Festival were Australian: *Ruben Guthrie* and *Holding the Man* in Sydney, and *Predestination* and *Felony* in Melbourne.

The inaugural \$100,000 CinéfestOZ Film Prize for an Australian film, the largest in Australia, was awarded to *Paper Planes* from director Robert Connolly.

Market events associated with the Melbourne International Film Festival – MIFF 37<sup>th</sup> South, MIFF Accelerator – and the Australian International Documentary Conference (AIDC) also received support, along with the peak awards for the Australian production sector, the AACTA Awards.

## INTERNATIONAL SCREENINGS

International awards and high-profile festival screenings provide opportunities to highlight Australian talent as well as enhance sales.

Screen Australia's financial assistance for marketing costs helps producers take full advantage of these events. Interviews with key talent at 'A-list' festivals help generate positive media and word of mouth internationally as well as back home in Australia, thereby contributing to box office appeal.

Thirty-four filmmakers were supported in 2014/15 to enhance international festival screenings of their films, including attendance by key creatives, support for high-profile Australian cast to walk the red carpet of gala sections at 'A-list' festivals, media liaison and other promotional activities.

Targeted media training was provided to the directors and key cast for two feature films with publicity-led marketing campaigns. This helped teams confidently convey their major marketing messages.

In addition, support was provided for the campaign by Rolf de Heer's *Charlie's Country* for an Academy Award<sup>®</sup> nomination as Best Foreign Language Film, and for attendance at award ceremonies by Australian nominees for International Emmy<sup>®</sup> Awards, *Nowhere Boys* and *Heart and Soul* series 1.

## Hosting 'A-list' festival programmers

Each year, Screen Australia invites film selectors from the world's most important international festivals to Australia, to help expose new feature films, documentaries and shorts and their creators to these important events. Programmers from the international film festivals of Toronto (drama and documentary), Berlin, Cannes Directors' Fortnight, Busan and Venice were hosted in 2014/15.

## International promotion

To help promote Australian talent on the world stage, Screen Australia participated in high-level Ausfilm delegations to Los Angeles and London during the year.

A 16-page insert championing Australian talent in the influential trade magazine *Screen International* was commissioned to coincide with these events in October 2014. Featuring articles on hot projects, locations, co-production advantages, festivals and rising stars of screen, the insert was distributed widely throughout the industry targeting US and UK content and production decision makers.

Screen Australia's listings of top-grossing Australian producers, directors and writers were also updated during the year. These guides are available at [www.screenaustralia.gov.au/business\\_with\\_australia](http://www.screenaustralia.gov.au/business_with_australia)

SECTION 3

# Strengthening screen businesses





## Objectives

- Maintain a healthy infrastructure for screen production in Australia
- Facilitate partnerships between Australian producers and the international market
- Engage stakeholders and support public policy settings that encourage industry growth.

## Strategies

- Provide screen businesses with enhanced, multi-year development funding targeted towards ideas, talent and innovative business initiatives
- Provide a marketplace umbrella at key international events with quality, targeted resources and services for Australian producers
- Provide travel grants to enable Australian producers to attend significant international markets
- Administer the Producer Offset and Official Co-production programs in an effective, efficient and timely way.

A photograph of Anthony Ellis and Jo Porter from FremantleMedia Australia at the Enterprise launch. Anthony Ellis is on the left, wearing a grey blazer over a white shirt, smiling. Jo Porter is on the right, wearing a dark blue blazer and a necklace, also smiling. They are standing in front of a backdrop featuring a blue logo and a photo of a child.

Anthony Ellis and Jo Porter from FremantleMedia Australia at the Enterprise launch.

## QUICK FACTS

- The Enterprise Industry suite of programs was launched in July 2014 following a comprehensive review of the outcomes of Screen Australia's inaugural Enterprise Program and more than six months of industry consultation. The new programs will allocate \$10 million over three years through Enterprise People, Enterprise Stories and Enterprise Growth strands.
- In 2014/15, 12 companies were awarded total funding of \$1.3 million over one to two years through Enterprise People.
- A total of \$3.2 million was allocated over one to two years to 10 companies, five through Enterprise Stories and five through Enterprise Growth.





# Enterprise

– Supporting viable, ambitious and innovative business ideas which contribute to the broader screen sector

## PROGRAM REVIEW

Since 2009, Screen Australia has been providing working capital investments for growth-oriented screen companies through its Enterprise Programs with the aim of developing and supporting viable screen businesses. After five years of funding across a total of 29 companies (not including Feature Enterprise or Enterprise Asia), with up to \$1 million over three years, Screen Australia reviewed the impact of the program and sought feedback on how the program might better address the needs of industry.

Overall, the 12 companies supported in the initial round (group 1) completed their three-year funding cycle in December 2012, and the most recent round of four recipients (group 5) commenced their three-year cycle in October 2013. The spread of these companies across the states and territories is roughly equivalent to the spread of screen production businesses indicated by the results of the 2011/12 Film, Television and Digital Games Survey from the Australian Bureau of Statistics (ABS). Screen Australia undertook a detailed survey of all Enterprise companies, which indicated that Enterprise businesses tend to be more sustainable compared to the broader production sector, and that Enterprise funding enhanced business sustainability as well as contributing broader industry benefits. Full results are available in the discussion paper published to inform the review; see [www.screenaustralia.gov.au/EnterpriseConsult](http://www.screenaustralia.gov.au/EnterpriseConsult)

The six-month national consultation, included a series of public forums around the country, resulted in the launch of the Enterprise Industry suite of programs on 31 July 2014.

## ENTERPRISE INDUSTRY

Enterprise Industry seeks ideas from screen businesses for ways to address the challenges faced by the screen production sector. Its suite of programs aims to help companies mitigate the risks involved in dedicating resources to activities that can take time to generate commercial returns but that are vital to ensuring the ongoing quality and viability of Australian screen production.

The new programs support companies to deliver initiatives that not only underpin their company's business goals but also contribute to the development of the sector as a whole. They prioritise early-career talent development, innovative story development programs and initiatives to support new models of financing and distribution.

### Enterprise People

Enterprise People targets industry placements advancing the skills of early-career writers, writer/directors and creative producers. It is envisaged that 10–15 industry placements (over one to two years) will be created with funding between \$50,000 and \$70,000 per placement per annum (total funding of up to \$1 million in 2014/15).

The successful applicants to the 2014/15 Enterprise People Program were announced on 5 December 2014. From the 50 applications received, 12 companies were awarded total funding of \$1.3 million over one to two years. Applications were assessed in a single-stage process based on submissions of budget, development plan for the candidate and CVs of applicant companies, candidates and mentors. Placements were across a diverse range of genres and platforms and will be surveyed on

completion of their placement to inform any future funding rounds.

### Enterprise Stories and Growth

Enterprise Stories encourages ambitious and innovative large-scale development projects, with funding between \$50,000 and \$400,000 per application (total funding of \$1–2 million in 2014/15).

Enterprise Growth was designed to advance the development of new ways of financing, producing and distributing Australian screen content, with funding between \$100,000 and \$500,000 per application over two years (total funding of \$1–2 million in 2014/15).

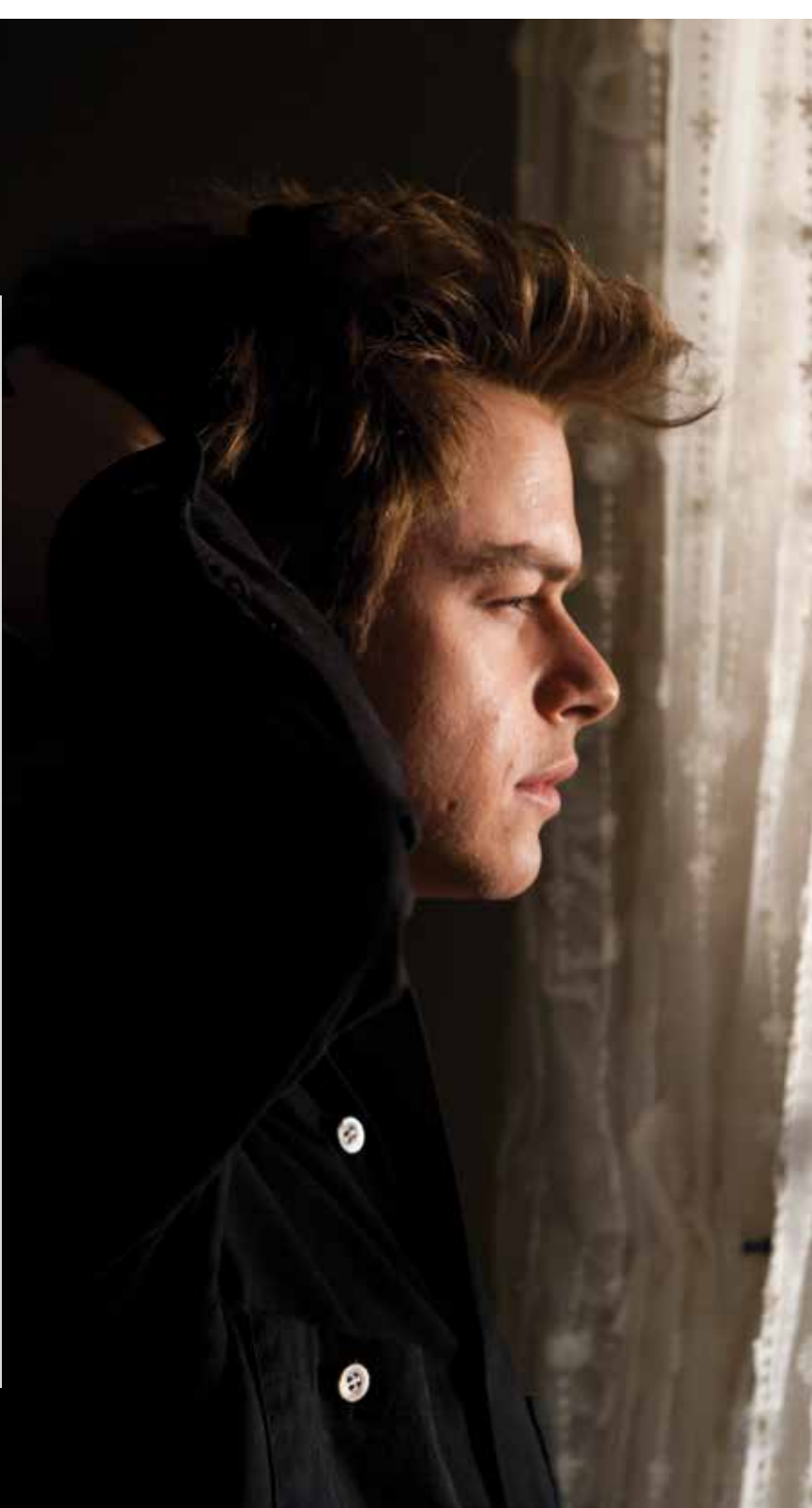
The successful applicants to the Enterprise Stories and Growth programs were announced on 5 March 2015. A total of 84 applications across both programs were received with 10 companies (five in Stories and five in Growth) being funded for a total of \$3.2 million. Writers' rooms, script workshops and audience-driven distribution were the major themes running through the funded recipients' applications.

All recipients demonstrated identifiable broader industry benefits in a variety of ways, through direct employment opportunities, collaborations, development and profiling of content and talent or by pathways to audiences, domestically and internationally, for Australian content.

From 2015/16, Stories and Growth will be combined into a single 'Enterprise Industry' Program, in order to encourage the broadest range of applications covering development, financing and distribution, as well as to simplify and streamline the administration process.

## QUICK FACTS

- 30 filmmakers were supported to attend major international markets or targeted pitching events.
- Business umbrella facilities were provided at the Australia China Documentary Forum, Asian Side of the Doc, the Sichuan TV Festival and Sunnyside of the Doc, in addition to four regular international markets – MIPTV, MIPCOM, the European Film Market (EFM) and Cannes.
- Australian digital and crossover talent was showcased on a world stage at MIPTV.
- At Cannes, 10 Australian producers benefited from an induction program, and seven established film professionals received pitch training.
- Two animation projects were supported to attend the third Asian Animation Summit.
- For the first time, a business networking event was held in Turkey to scope international television collaborations prior to the reciprocal year of focus in 2015.
- Five Australian producers participated in Initialize Films' European Finance Forum.
- Australia was a guest country at the Producers Lab Toronto, with two producers selected to participate.





# International business and market support

– Connecting producers with potential business partners and targeted decision makers

## EVENTS AND SERVICES

### Market facilities

Umbrella facilities and services were provided at several major international markets and forums – MIPCOM, the EFM, MIPTV, the Cannes Marché du Film, the Australia China Documentary Forum in Beijing, Sichuan TV Festival and Asian Side of the Doc – enabling a professional base for Australians to do business.

In 2014/15, 120 Australian companies registered to attend MIPCOM, with 84 Australian companies at MIPTV. The make-up of Australian companies and their slates was varied, specialising in drama, documentary, lifestyle, kids and light entertainment. The Australian stand is the centre of what is well known as the 'Australian hub', representing a go-to destination for international players seeking Australian content and partnerships. The stand again provided business facilities for Australian attendees, including meeting tables, Wi-Fi, displays for marketing collateral and business cards, a reception and message service, booklets, a feature wall and show-reel promoting new titles. Hundreds of meetings took place at the stands at MIPTV and MIPCOM, with most booked in advance via Screen Australia's online table booking system.

At the Cannes Film Festival, the Australian office was again situated opposite the Palais des Festivals et des Congrès. Feedback about the location and facilities from the Australian contingent and their international business partners was extremely positive. It

provided a hub for meetings, industry forums, workshops and business functions throughout the 10-day market. There were approximately 350 Australian screen industry professionals in Cannes in 2015.

For the second year, Screen Australia provided an umbrella stand and support services, including targeted networking events, at Sunny Side of the Doc in La Rochelle, France.

Positive feedback was received about the stands and services, which were designed to support deeper engagement with Asia and beyond.

### Networking, pitching and matchmaking events

Tailored events were organised at Berlin (EFM), MIPTV, Asian Side of the Doc, TIFF, MIPCOM and Cannes markets. These allowed producers, sales agents, acquisitions executives, financiers, festival selectors and potential international partners to meet and conduct business.

At MIPCOM, Screen Australia partnered with the Brazilian TV Producers (BTVP) export program and the Brazilian Association of Independent Television Producers (ABPI-TV) to host a targeted Australia-Brazil matchmaking event for documentary/factual and children's TV producers. Thirty-nine companies participated to exchange ideas and discuss potential co-financing ventures. Screen Australia also hosted the inaugural Champions of Women in International

Screen dinner at which leading women in the international television business discussed issues in their jurisdictions, and pathways for greater representation behind the camera and on the screen.

Screen Australia presented a showcase of Australia's most successful online talent at MIP Digital Fronts at MIPTV 2015, the world's largest television and digital content market, in response to increasing international interest in Australian online talent.

At the Cannes feature market, Australia participated in two panels with the British Film Institute (BFI) – one discussing key international English-speaking markets and making films for audiences in the UK, Ireland, Australia, New Zealand and Canada, and another discussing the benefits of making environmentally sustainable feature films. These were two of several panels and networking events in Cannes, including a cocktail reception to celebrate and promote Simon Baker's directorial debut, *Breath*, to potential international partners.

### Asian focus

Screen Australia continued its work in Asia with a program of activities in partnership with the Department of Foreign Affairs and Trade (DFAT) to increase awareness and appreciation of Australian films, talent and culture internationally, especially in new markets in Asia. The partnership aims



The Face of Ukraine: The Casting Oksana Baiul

**Michael Latham, Kitty Green and Katerina Dmitrenko with their Sundance Short Film Jury Award: Non-fiction for *The Face of Ukraine: Casting Oksana Baiul*.**

to build business opportunities for Australian screen professionals in the targeted territories.

This included support for delegations of producers to attend Asian Side of the Doc in Xiamen, China, as well as the third Asian Animation Summit in Hanoi, Vietnam, where two Australian children's animation companies seeking finance and co-production partnerships received support to pitch their projects.

With an eye on Asia, the focus for Australians travelling to Sunny Side of the Doc in La Rochelle was to reinforce relationships established at previous events in Chengdu and Beijing.

## SUPPORT

### Market attendance

Twenty-five producers received support from Screen Australia to attend major markets during the year: 12 for the Cannes feature market, four for the European Film Market (EFM) in Berlin, and nine for the documentary market WCSFP.

Five producers were supported to attend pitching events including Berlinale Talents, the Producers Lab Toronto and IDFA Forum.

In Berlin, five of the Australian producers attending the market or festival participated in the 2015 Initialize Films European Finance

Forum, which provided an up-to-date analysis of European finance opportunities and an opportunity to meet potential co-producers from other territories. At the two-day event, more than 20 international experts provided an insider's perspective on the latest finance trends in more than 12 European countries. Three of those producers received individually tailored support for their EFM meetings also in collaboration with Initialize Films.

For the second time, Australia was a guest country of the Ontario Media Development Corporation (OMDC) and European Film Promotion's Producer Lab Toronto held during TIFF. Two Australian producers were selected to participate and were provided with travel assistance.

### **Online market support**

To support the Australian market presence internationally, Screen Australia continued to publish web campaign pages prior to each market. The pages deliver information and resources, as well as showcasing Australian businesses and their slates ahead of the market, to help producers maximise on-the-ground opportunities.

A dedicated website, *australiaatcannes.com*, was launched by Screen Australia in advance of the Cannes market. It featured more than 200 pages, with information about Australian creative talent, new and upcoming titles, links to trailers, producers' home pages, Australian distributors, a screening schedule for all Australian titles, information on doing business with Australia, and a news and Twitter feed from Cannes. A mobile-optimised version of the site was also created. The site was well received by the Australian and international industries, with positive comments on its content and design.

Bespoke websites were also produced for TIFF and Berlinale, including production and sales information, trailers and screening dates, times and locations for all of the Australian films screening, news and Twitter feeds. Information on upcoming titles and doing business with Australia was also included.

Screen Australia continued to showcase the latest outstanding Screen Australia-funded documentaries on the *australiandocs.com* website. The site is a key resource for both international and domestic conferences and markets including the AIDC, International Documentary Film Festival Amsterdam (IDFA), WCSFP, MIPTV and MIPCOM.

Screen Australia's online *Directory of International Sales Agents* was updated several times throughout the year to provide an up-to-date snapshot of companies representing Australian feature films around the world. The listed sales agents were also linked to the *Australian Producers in Cannes* guide to help facilitate meetings between producers and sales agents at the market. The results were very positive with producers reporting a high success rate in obtaining meetings with high-end and targeted sales companies.

The directory is available at [www.screenaustralia.gov.au/marketing/guides.aspx](http://www.screenaustralia.gov.au/marketing/guides.aspx)

### **Market preparation**

For the fourth year, Screen Australia ran an induction program for producers new to the Cannes feature market in partnership with UK company Initialize Films. Ten Australian producers participated, and were provided with access to 12 pre-market podcasts featuring interviews with sellers, distributors and international producers. In Cannes, international leading industry players provided the group with an insider's guide to financing and selling feature films over four sessions.

Seven experienced Australian producers also received one-on-one pitch training with renowned Hollywood script consultant Michael Hauge prior to Cannes.

A guide to the Cannes Film Festival and Marché du Film was compiled and launched prior to Cannes, providing practical information and tools to make the most of the market for producers attending for the first time.



## QUICK FACTS

In 2014/15, Screen Australia:

- issued 128 Provisional Certificates and 149 Final Certificates for the Producer Offset
- issued five projects with provisional approval and seven projects with final approval as official co-productions
- delivered seminars, classes, presentations and publications to assist industry in applying for the Producer Offset
- launched new Co-production Guidelines with the aim of stimulating Australian participation in the Official Co-production Program
- assisted government in the negotiation of several co-production arrangements.



# Producer Offset and Co-production

– Administering a federal screen tax incentive and co-production treaty program

## INDUSTRY BENEFITS

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

- delivery of the Producer Offset as a successful mechanism to fund production of Australian film, TV and other eligible screen content
- support of the Official Co-production Program to:
  - facilitate cultural and creative exchange between co-production countries
  - allow co-production countries to share the risk and cost of productions
  - increase the output of high-quality productions.

**Supporting Australian screen content production:** All television, film, documentary and other eligible productions that were certified for the Producer Offset in 2014/15 have significant Australian content or are 'Australian' by virtue of being approved as official co-productions. The \$123 million total value of the Producer Offset in 2014/15 represents substantial support provided by the Australian Government for Australian screen production. An important outcome of this support is the cultural benefit that Australian screen content provides to the Australian community.

## Benefit to the Australian economy:

Final certificates issued in 2014/15 accounted for \$123 million of offset provided by the Australian Government. This expenditure leveraged \$563 million of production budgets representing a significant benefit to the Australian economy.

## ADMINISTRATION OUTCOMES

### Industry information, outreach and education:

The Producer Offset and Co-production Unit actively communicates with industry and stakeholders to increase awareness of the operation of the Producer Offset and Co-production programs. For example, during 2014/15, the unit:

- launched new Co-production Program Guidelines, which provide applicants with a less bureaucratic application process, more information and assistance in applying and, within the confines of the relevant co-production arrangements, provide increased flexibility
- commenced a revision of the Producer Offset Guidelines to take account of legislative and regulatory changes and make the guidelines easier to understand.

### Legislation, regulation and government liaison:

In 2014/15, the Producer Offset and Co-production Unit continued to provide advice to government on the negotiation and renegotiation of co-production

arrangements, including the implementation of the Korea–Australia Free Trade Agreement.

## Producer Offset certification process

The value of the Offset in 2014/15 was lower than in recent years, solely as a result of the timing of receipt of some applications.

## ADMINISTRATION OF PRODUCER OFFSET CERTIFICATION PROCESS

### Certificates issued in 2014/15

	Provisional	Final	
		Number	Offset value (\$m)
Features	53	40	57.26
Non-feature documentaries	48	69	23.39
TV and other	27	40	42.48
<b>Total</b>	<b>128</b>	<b>149</b>	<b>123.13</b>

### Certificates issued in 2013/14

	Provisional	Final	
		Number	Offset value (\$m)
Features	51	40	156.89
Non-feature documentaries	57	52	13.24
TV and other	31	38	52.86
<b>Total</b>	<b>139</b>	<b>130</b>	<b>223.00</b>

### Co-production treaties and MOUs currently in force

Country	Treaty or MOU	Date signed*
Canada	Treaty	23 July 1990
China	Treaty	27 August 2007
France	MOU	15 May 1986
Germany	Treaty	17 January 2001
Ireland	Treaty	4 February 1998
Israel	Treaty	25 June 1997
Italy	Treaty	28 June 1993
Korea	Treaty (part of Free Trade Agreement)	8 April 2014
New Zealand	MOU	23 December 1994
Singapore	Treaty	7 September 2007
South Africa	Treaty	22 August 2011
United Kingdom	Treaty	12 June 1990

\* Note: Not entry into force.

### Co-production administration and approvals

During 2014/15, Screen Australia finalised its review of the Co-production Guidelines, having previously identified that official co-productions would need to be of much greater importance to the Australian production industry in the future.

In October 2014, the revised guidelines were launched. The new guidelines:

- relaxed the application requirements for provisional approval, enabling projects to be submitted for assessment without all financial agreements finalised. This in turn removed the need for producers to seek a Letter of Preliminary Compliance (LPC), making the certification process less onerous
- are easier to understand and user-friendly, helping producers to navigate the system
- involve less red tape and remove a 'cap' on the Australian creative contribution
- are supplemented by two new tools to assist applicants in monitoring their project's eligibility status.

Prior to the launch of the new Co-production Guidelines, Screen Australia issued two LPCs. Both LPCs were issued to proposed feature film co-productions with China.

### Co-production treaties and MOUs currently in force

Australia is currently negotiating new co-production arrangements with India, Denmark and Malaysia, and is in the process of renegotiating its co-production arrangements with the UK and France.

In 2014/15, the Producer Offset and Co-production Unit continued to provide advice to government on the negotiation and renegotiation of co-production arrangements, including the implementation of the Korea–Australia Free Trade Agreement.



The table below provides details of the five provisional approvals granted by Screen Australia during 2014/15.

<b>Title</b>	<b>Format</b>	<b>Co-production partner</b>
<i>Cleverman</i>	TV series	New Zealand
<i>Death or Liberty</i>	Documentary	Ireland
<i>The Deep</i>	TV series – animation	United Kingdom
<i>Heidi</i>	TV series – animation	France
<i>The Space Between</i>	Feature	Italy

The seven final approvals issued were as follows:

<b>Title</b>	<b>Format</b>	<b>Co-production partner</b>
<i>Gallery of Everyday Things</i>	Documentary series	Singapore
<i>Hard Rock Medical</i>	TV series	Canada
<i>JFK: The Smoking Gun</i>	Documentary	Canada
<i>The Lovers</i>	Feature	United Kingdom
<i>Serangoon Road</i>	TV series	Singapore
<i>Thrive</i>	Feature	Canada
<i>Time Tremors</i>	TV Series	Canada



## QUICK FACTS

- Screen Australia released *Online and On Demand: Trends in online video use*, the first major profile of Australia's audience for video-on-demand (VOD), at the 2014 Screen Forever conference.
- Along with the IP Awareness Foundation, Screen NSW and Film Victoria, Screen Australia hosted 'Stories Valued: Audience and revenue in the new distribution landscape' industry events and workshops to discuss issues and opportunities for distribution related to feature films in March 2015.
- In October 2014, Screen Australia redeveloped the co-production statistics and partner country sections of its website, introducing interactive elements and incorporating details from its 2012 publication *Friends with Benefits: A report on Australia's International Co-production Program*.
- Screen Australia's infographics provided engaging and unique insights into various aspects of the Australian screen industry, including its growth and global presence, effects of VOD on audience behaviour and screen production business models and the latest statistics on the participation of Australian women working in film.



# Strategy, Research and Communications

– Underpinning industry development through authoritative data and analysis, and strategic communications

Screen Australia's Strategy and Research Unit works to:

- collect and analyse priority data on Australia's drama and documentary development and production slate to identify long-term trends and robust benchmarks
- conduct or collate quantitative and qualitative audience research to understand evolving audience behaviours
- disseminate research and analysis to engage a wide range of industry stakeholders in an accessible and meaningful way
- lead debate and engagement with government policies that contribute to the support, provision and regulation of Australian screen content, media and the digital economy.

## RESEARCH

**Online and On Demand:** The first major profile of Australia's audience for VOD, Screen Australia's *Online and On Demand: Trends in Australian online video use*, was launched at the 2014 Screen Forever conference. The report is the third in a series of audience research reports exploring changing screen content consumption patterns and their implications for audience engagement with Australian screen content.

Compiled by Screen Australia using research conducted by Nielsen, the report explores trends in current online video use, including barriers and drivers to using different platforms and the

kinds of content viewers are seeking once they get there.

VOD viewers have a strong appetite for Australian content, with nearly all watching it across various platforms and just under half watching it online. The report explores the potential for Australian content online, with strong trends towards Australian drama and comedy on catch-up services and greater possibilities for niche genres such as horror and sci-fi online than on other platforms. (See 'Online and On Demand: Trends in Australian online video use' box on page 67.)

[www.screenaustralia.gov.au/research/video\\_on\\_demand.aspx](http://www.screenaustralia.gov.au/research/video_on_demand.aspx)

**Stories Valued: Issues and opportunities in distribution:** Screen Australia, along with the IP Awareness Foundation, Screen NSW and Film Victoria, hosted 'Stories Valued: Audience and revenue in the new distribution landscape' in March 2015. The industry events and workshops discussed issues and opportunities for distribution of feature films.

The events were held in Sydney and Melbourne and involved local producers, distributors and exhibitors and featured UK distribution expert, Peter Buckingham. Peter brought an international perspective to challenges facing independent feature film production and distribution. These challenges, experienced all around the world, centre on the same concerns: how to ensure audiences value feature film stories and how to retain value for content creators and rights holders making content available on all platforms.

Screen Australia also held one-day Film Labs with Peter Buckingham in Sydney and Melbourne. (See 'Distribution' on page 30.)

## STATISTICAL PUBLISHING

Screen Australia takes an invigorated approach to communicating statistical and policy information, supporting the release of research and analysis with a variety of supplementary materials that convey the major findings and engage a broad range of stakeholders. Reports and industry forums are accompanied by audiovisual animations, social media campaigns, data visualisations and interactive webinars.

**Industry statistics online:** Screen Australia continues to provide comprehensive statistical information to the Australian screen sector and the agency's broader stakeholders via its website. Information includes data measuring the production, release and performance of screen content in various markets and across an array of distribution platforms. Updates were made to 205 pages of Screen Australia's online statistical benchmarks between July 2014 and June 2015.

Industry stakeholders continue to engage with our online audience widget, with 21 industry websites known to have added this interactive tool to their websites since the embed function was introduced in August 2012.

[www.screenaustralia.gov.au/research](http://www.screenaustralia.gov.au/research)

**Drama Report 2013/14:** Screen Australia's production survey is the industry benchmark for drama production in Australia. It covers all Australian and co-production titles that start production each year, as well as foreign titles if they are shot in Australia or have post, digital or visual effects (PDV) work carried out in Australia. [www.screenaustralia.gov.au/research/statistics/drama.aspx](http://www.screenaustralia.gov.au/research/statistics/drama.aspx)

**Documentary Production Summary 2013/14:** This summary brings together key statistics on the financing and production of Australian documentaries. [www.screenaustralia.gov.au/research/statistics/documentaries.aspx](http://www.screenaustralia.gov.au/research/statistics/documentaries.aspx)

In addition to the summary, this year Screen Australia also compiled a profile of Australian documentary production for international publication *Blue Book* – an annual report on the development of Chinese documentary released by China Documentary Research Center (CDRC).

**Find a Film online database:** Regularly updated, this online database helps visitors to Screen Australia's website find information about Australian productions and official co-productions, including key cast and creatives, Indigenous key creatives, duration, genre, co-production partners, festival screenings and awards, international sales contacts, websites and more. It includes comprehensive coverage

of all features since 1970, television drama mini-series since 1980 and series/serials since 1988, telemovies since 1970, documentaries since 1980, selected shorts since 1988 and selected interactive digital media projects since 2009.

[www.screenaustralia.gov.au/films](http://www.screenaustralia.gov.au/films)  
Screen Australia seeks to ensure its digital communications reflect the contemporary needs of the Australian screen industry, the market and audiences. In light of this vision, a review of the Find a Film online database was undertaken during the year as part of a broader digital communications review. Preliminary works toward search optimisation and an enhanced user interface are currently underway.

**Statistics Working Group (SWG):** Screen Australia continues to be the long-standing representative of the Australian screen sector in the SWG. The SWG is an advisory body established by the Cultural Ministers Council in 1985. It aims to improve policy and decision-making in cultural industries and government by enhancing the quality, range and availability of relevant cultural statistics. The SWG promotes the collection of high-quality data within the cultural industry, supports the development of national standards for data collection and commissions a range of statistical research work and publications. The SWG comprises representatives of national, state/territory and New Zealand Government arts and cultural heritage agencies, as well as the Australian Bureau of Statistics (ABS).

**Co-production statistics:** In October 2014, Screen Australia redeveloped the co-production statistics and partner country sections of its website, incorporating much of the detail contained in its 2012 publication *Friends with Benefits: A Report on Australia's International Co-production Program*. The statistics section now offers an interactive chart showing Australia's co-production activity by country over time, analysis of co-productions by format, television co-productions by type and a downloadable list of all official co-productions since the program was introduced in 1986.

The expanded partner country section profiles each of Australia's 12 official co-production partners, looking not only at trends with Australia but their co-production activity more broadly, the types of government funding on offer, size of market and recent industry developments. An interactive chart also allows comparisons between partner countries.

[www.screenaustralia.gov.au/coproductions/statistics\\_home.aspx](http://www.screenaustralia.gov.au/coproductions/statistics_home.aspx)

**Infographics:** Combining internally generated statistics with external information, Screen Australia's infographics provide unique insights into Australia's screen industry, and are presented in an engaging format. This year's infographics included:

- *Did You Know? Australian Screen Industry – Growing & Global*
- *Did You Know? Australians are watching online*
- *What's the Deal with Video-On-Demand* outlined some of the key structures that influence how content reaches audiences and who earns revenue from VOD
- *Women Working in Key Creative Roles* infographics provided the latest statistics on the participation of Australian women working in film and documentary. The statistics were also published as part of a recent edition of AFTRS' *Lumina*, which focused on women in the media and screen industries.

## INDUSTRY STAKEHOLDERS

Screen Australia works with the industry guilds and similar organisations. Regular meetings are held throughout the year with peak industry bodies including SPA, the Australian Directors Guild (ADG) and the Australian Writers' Guild (AWG). In 2014/15, Screen Australia renewed its commitment to triennial funding arrangements for all three organisations and continues to seek opportunities to benefit industry and guild members, including in territories such as China and Korea where co-production arrangements are in place. Screen Australia is an active member of Ausfilm and continues to work closely with them and other partners such as DFAT, to deliver outcomes for the industry internationally. In 2014/15, Screen Australia participated in high-level delegations to LA and London and again partnered to present the Australia-China Networking event and Australia-China Film Industry Forum as part of the Beijing Film Market.

## COMMUNICATIONS

The Screen Australia website, newsletters and social media channels continue to provide access to Screen Australia's programs, resources and activities, as well as a major platform for promoting Australian talent.

Towards the end 2014/15, Screen Australia moved most of its print publications to digital platforms, to bring them more in line with contemporary communications. We launched 'The Screen Blog' and a new kind of screen commentary to make it easier for practitioners and consumers to gain insights into the industry and to grow early awareness for new release cinema, TV and online series.

The e-newsletter became a shorter, weekly issue with a focus on accessible language and balance of stories, utilising content from The Screen Blog. The coming year will see considerable shifts to digital formats, and the complete redesign and restructure

# Online and On Demand: Trends in Australian online video use

Screen Australia released *Online and On Demand: Trends in online video use*, the first major profile of Australia's audience for VOD, at the Screen Forever conference in Melbourne on 17 November 2014. The study explores trends in current online video use, including barriers and drivers to using different platforms and the kinds of content viewers are seeking once they get there.

The research reveals:

- Online viewing is for everyone: 50 per cent of internet-connected Australians from all walks of life are watching professionally produced film and television video content via the internet.
- Convenience, 'free content' and new options excite us: we love the convenience of catch-up, ad-supported services are hugely popular – especially YouTube with younger audiences – and significant buzz around new subscription services suggest these will be game-changers.
- We want it now, want it all and want it cheap or free: ease of access, quality content and affordability are major factors affecting people's choice of online services.
- Most of us are using legitimate services: and some of us are using both legitimate and illegitimate platforms together, depending on where we find what we want.
- We're watching more content alone: but we turn to our friends and communities to hear about it, allowing for more niche interests to be pursued than when we share the remote or the popcorn.
- Online viewing is still a small part of our screen diet: online viewers are still spending more time watching on traditional platforms – watching free-to-air television, going to the cinema and hiring DVDs.
- Bandwidth, cost and lack of technical know-how is holding us back: we see slow internet connections and associated costs as a barrier to watching video online, as well as the problem of hooking up our new systems.

[www.screenaustralia.gov.au/research/video\\_on\\_demand.aspx](http://www.screenaustralia.gov.au/research/video_on_demand.aspx)

of Screen Australia's main website, including expansion of the Find a Film database and the creation of a new film festivals/markets website.

In 2014/15, the website hosted 604,353 visits by 371,213 users, and 1,735,275 page views (an average of 2.87 pages per visit).

As of June 2015, the number of subscribers to Screen Australia's e-newsletter was 10,610, with 5,609

to Producer Offset and Co-production News, and 7,695 to Research News.

Facebook page likes totalled 23,600, Twitter followers 22,846 and LinkedIn 2,419.

SECTION 4

# Efficiency, responsiveness, accountability





## Objectives

- Minimise administration costs, providing greater funds for on-screen projects.

## Strategies

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



## QUICK FACTS

- Screen Australia successfully lowered its internal operating costs to \$17.2 million, a reduction of 10.9 per cent on 2013/14 (\$19.3 million), in order to maximise money on screen.
- Screen Australia launched an Online Application Portal in early 2015, providing an external interface to the agency's internal funding management system. The portal significantly streamlines Screen Australia's funding processes and enhances client service, making it quicker and easier for filmmakers to apply for Screen Australia funding.
- In 2014/15, the Program Operations team processed more than 900 funding applications, 50 per cent of which were successful.
- Screen Australia's Lindfield site was zoned to residential and gazetted early in 2015. The property was advertised for sale by open tender in May 2015.
- In 2014/15, Screen Australia implemented a cloud-based disaster recovery as a service (DRaaS), which integrates with the agency's existing backup as a service and will support IT disaster recovery planning.





# Operations

– Providing highest-quality outcomes in the management and service delivery of Screen Australia's programs

## FINANCE

During 2014/15, Screen Australia met all its internal and external reporting and budgeting requirements as required by its Board, the Attorney-General's Department (AGD), Department of Finance (DoF) and the Australian National Audit Office (ANAO).

### Financial overview

Screen Australia's operating results for the year ended 30 June 2015 was a deficit of \$2.84 million and is in line with the \$3 million deficit previously approved by the Finance Minister.

Screen Australia's income from all sources totalled \$102 million.

During the year, Screen Australia received revenue from the Australian Government totalling \$90.2 million.

Revenue generated from other sources totalled \$11.8 million and included \$0.8 million from the sale of goods and services, \$2.9 million from interest earned on cash deposits, \$0.7 million from rental income, \$5.3 million from the recoupment of investments, \$1.7 million repayment of loans and \$0.4 million in other income.

Screen Australia's operating expenditure totalled \$104.8 million.

Screen Australia's operating expenses included employee benefits of \$13.2 million, supplier expenses of \$7.6 million, payments of grants of \$35.3 million, loans and investments of \$47.7 million to fund screen projects, and depreciation and amortisation costs of \$1.1 million.

Screen Australia has been successful in reducing its internal operating costs to \$17.2 million, a reduction of 10.9 per cent on the previous year (\$19.3 million), in order to maximise money on screen.

During this period, Screen Australia's full-time equivalent staff reduced from 110.5 to 98.6.

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

Screen Australia's financial statements for 2014/15 were prepared in accordance with Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board and the *Public Governance, Performance & Accountability Act 2013* – Financial Reporting Rule for reporting periods ending on or after 1 July 2014. The staff of the ANAO inspected Screen Australia's 2014/15 financial records and provided an unqualified audit opinion on the financial statements and notes on 8 September 2015.

## SYSTEMS

### Information technology

Key information technology achievements in 2014/15 included:

- design, implementation and verification of a cloud-based platform as a service (PaaS) to host Screen Australia's Funding Management Application Portal
- design and implementation of a cloud-based disaster recovery as a service (DRaaS), which integrates with Screen Australia's existing backup as a service and will support IT disaster recovery planning

- upgrade of Screen Australia's Melbourne office server room power and server/storage infrastructure
- deployment of wireless infrastructure to the Screen Australia's Ultimo site
- deployment of inter-office video conference solution
- design and deployment of iPad and system infrastructure in support of the funding assessment process.

Development work was begun to deliver an updated Information Management and Technology strategy for Screen Australia. The strategy will set the direction for Screen Australia's information and technology focus for the next three years.

### Information management

Screen Australia has undertaken a strategic program over several years to reduce, integrate and simplify the agency's information systems.

This culminated in the delivery of an online application solution in early 2015, providing an external interface to the agency's internal funding management system. The Application Portal significantly streamlines Screen Australia's funding processes and enhances client service.

## In Your Dreams



Extensive system development and testing were carried out during the second half of 2014, followed by an external security assessment. Industry participants were involved in usability testing, providing feedback for final systems development.

The Application Portal was released in March 2015 with a pilot Documentary Development funding round. Since the successful pilot, eight additional funding rounds had been made available online as of June 2015. Online applications for the full range of funding programs will be gradually deployed throughout 2015.

Advanced features allow applicants to copy contact information throughout their application and transfer details from one funding application to another form. This functionality makes it quicker and easier for applicants to apply for Screen Australia funding.

### **Records management**

Effective records management enables Screen Australia to meet business needs as well as government compliance requirements, including obligations under the Commonwealth Government Digital Transition policy to move towards a predominantly digital, electronic records environment.

The majority (66 per cent) of records registered in Screen Australia's electronic document and records management system (EDRMS) are

now captured in electronic format only, improving the ability of staff to retrieve and access relevant documents. Supporting business processes related to funding and application management remained a priority during the year.

Systematic disposal of records held in storage at the Lindfield site was carried out in preparation for sale of the site. Significant quantities of records were also sentenced under the agency's approved records authority and either relocated to offsite storage or destroyed.

### **FACILITIES**

#### **Lindfield Production Complex**

After several years in planning, the residential rezoning of the Lindfield site was finally gazetted early in 2015, and the property advertised for sale by open tender in May 2015.

The adjoining 'Crimson Hill' residential development precinct is significantly advanced, with new owners and tenants moving into completed apartments. The sale of the Lindfield site is expected to benefit from current demand for development opportunities in the locality.

## LEGAL

Screen Australia introduced a simplified Production Grant Agreement and associated contracting process during the year. These changes were introduced along with the new, higher threshold for production grants: as of July 2014, all funding of \$500,000 or under is provided as a grant, rather than as recoupable investment. In summary, the changes:

- give producers more efficient access to production grant funding by reducing the number of transaction documents required by Screen Australia prior to funding
- allow producers to own copyright in the production without Screen Australia retaining a 1 per cent share, giving producers more flexibility to commercially exploit the completed production, and
- give producers a greater share of revenue as Screen Australia no longer takes a revenue share from productions it funds under the \$500,000 threshold.

Other legal initiatives have been:

- abolishing legal fees for funding recipients (the fee was previously 2 per cent of Screen Australia production funding)
- working with state and territory screen funding agencies to harmonise terms of trade and funding templates where feasible
- industry engagement to continually improve Screen Australia's standard funding contract templates and processes

- legislative changes impacting Screen Australia's operations, including the commencement of the *Public Governance Performance and Accountability Act* and Rules on 1 July 2014
- advice on Screen Australia's Terms of Trade and guidelines in respect of changes to programs and processes.

The Legal Services Department advises the Producer Offset and Co-production Unit on legal issues arising from individual Producer Offset and co-production applications. This year Screen Australia successfully defended an application to the Administrative Appeals Tribunal for review of a decision of Screen Australia in respect of an application for the Producer Offset.

## HUMAN RESOURCES

At 30 June 2015, Screen Australia employed a total of 100 staff, 84 full-time and 16 part-time. This total comprised 24 men and 76 women. Four per cent of employees identified as Indigenous. Over the year, the average number of full-time equivalent staff was 98.62.

The breakdown of staff at 30 June 2015 is detailed in the table below.

Department	Full-time	Part-time
Office of the CEO	2	Nil
Indigenous	4	Nil
Production (Development, Documentary, Production Investment, Program Operations)	19	2
Business and Audience (Marketing & Recoupment)	9	3
Corporate Services (Finance, Facilities & Services, IMTS)	18	4
Legal Services (Legal, Contracts Management, Producer Offset & Co-productions)	14	5
Strategy & Operations (Governance, HR, Strategy, Research & Communications)	18	2

Screen Australia continued carriage of the government-funded \$1.17 million **Screen and Media Industry Indigenous Employment Program**. The program aimed to create training and employment opportunities for Aboriginal and Torres Strait Islander people in the screen and media industry, and enhance the long-term career aspirations of 40 participants, including 10 in remote locations. As at 30 June 2015, all 40 placements had been filled and the program was successfully concluded.

Sherpa





# 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*.

This legal framework is supplemented by a number of other internal protocols and measures that are consistent with the Department of Finance publication *Governance Arrangements for Australian Government Bodies* (2005) and the ANAO publications on Public Sector Governance.

During 2014/15, Screen Australia and other arts agencies in the Minister for the Arts' portfolio continued working on an earlier request to implement a more effective and coherent governance framework that aligns their activities, reporting and strategic planning processes with broader government priorities and cultural policy objectives. This will feed into the requirements of the PGPA Act, which came into effect in July 2014. These include better alignment of agencies' activities, reporting and strategic planning processes. While this work is underway, the Minister exempted Screen Australia from developing a Charter of Operations, and the governance reports that are associated with the Charter. Screen Australia has established a number of governance practices and procedures to ensure it adheres to appropriate levels of accountability, disclosure and transparency.

## BOARD

Screen Australia's Board underwent a number of changes in 2014/15. Following the end of Glen Boreham's

six years as Chair on 30 June 2014, Deputy Chair Deanne Weir acted as Chair until the appointment of Nicholas Moore to the role on 25 March 2015. The terms of two Board members, Claudia Karvan and Richard Keddie, came to an end on 30 June 2015, while Al Clark joined the Board on 12 December 2014. See page 7 for details of the Board members and their terms.

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

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

### Attendance and remuneration

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

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

### Role of the Board

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

The Board acts in accordance with its Charter and Code of Conduct, set out on pages 77 and 78. In accordance with Section 39 of the PGPA Act, the Board is responsible for preparing the Annual Report and for giving it to the Minister for the Arts. Senator the Hon

George Brandis QC is the Minister for the Arts.

### Conflicts of interest

Board members' obligations are provided for in a number of legal instruments, including the *Screen Australia Act 2008* and the PGPA Act. Board members are also subject to Screen Australia's Code of Conduct and Values (which are consistent with the Australian Public Service's Code of Conduct and Values), as well as Screen Australia's Board Conflict of Interest Policy. Both are available on Screen Australia's website. Board members who have a material personal interest in a matter under consideration by the Board or the Audit Committee are required to declare that interest. A Board member with a material personal interest in a matter being considered by the Board is required to leave the meeting while the matter is considered and a decision is made, and is not permitted to vote on other projects under consideration in that round. Disclosure of such interests and departure from the meeting are recorded in the minutes of the meeting.

The Governance Manager is responsible for maintaining a register of Board members' interests, which is updated regularly.

### 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 2014/15, the Audit Committee consisted of Ross Entwistle (Chair), Matthew Liebmann and Claudia Karvan.

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, Chief Operating Officer, Chief Financial Officer and the Head of Legal Services have a standing invitation to attend each meeting, and representatives of internal and external auditors are invited as observers. The Audit Committee met on four occasions during the year (see page 10 for details).

#### **External audit**

Under Section 43 of the PGPA Act, the Auditor-General is the external auditor of Screen Australia.

#### **Internal audit**

Screen Australia maintains an internal audit function, which reports to the Audit Committee. The current internal auditor is RSM Bird Cameron. 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.

During 2014/15, the Audit Committee reviewed the audit findings undertaken by RSM Bird Cameron and status reports in respect of the following activities:

- travel expenses
- HR/Payroll
- Online Portal Vulnerability Assessment
- Producer Offset review
- Accounts Payable/ Procurement review.

No control or compliance deficiencies constituting unacceptable risks to Screen Australia were identified during the RSM Bird Cameron 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 31000:2009 Risk Management.

Screen Australia began the implementation of a new IT Disaster Recovery as a Service to allow for the recovery of IT systems and services

in a disaster event. Systems and data are recovered from Screen Australia's off-site backup, introduced as part of the revised backup architecture implemented in 2014. An IT Disaster recovery plan was developed to support organisational disaster recovery event processes.

A security audit and verification of the new Funding Management Application Portal was undertaken through Screen Australia's internal audit as part of the testing and verification of the new service.

#### **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 *Fraud Control Guidelines 2002* issued by the then Minister for Justice and Customs.

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

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



# Board Charter

The Board is responsible to the Minister for the Arts for the performance of Screen Australia. The Board's role, responsibilities and powers are set out in the *Screen Australia Act 2008* and the *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 sets out the standards of personal and professional conduct required of board members. The standards concern personal integrity, honesty, self-discipline, diligence and professional competence.

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

Board members must at all times:

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





# Statutory Reports

## JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

There were no judicial decisions or reviews by outside bodies applicable to Screen Australia in 2014/15.

## FREEDOM OF INFORMATION

### FOI procedures

Applicants seeking access to documents in the possession of Screen Australia under the *Freedom of Information Act 1982* (FOI Act) should apply in writing to:

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

or by email to [foi@screenaustralia.gov.au](mailto:foi@screenaustralia.gov.au)

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

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

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

If you are unhappy with the way Screen Australia has handled your request, you can complain to the Australian Information Commissioner who may investigate

Screen Australia's actions. The Commonwealth Ombudsman can also investigate complaints about Screen Australia's actions.

### Facilities for access

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

Alternatively, applicants may arrange to inspect documents at the Screen Australia offices in Sydney or Melbourne.

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

### FOI Act statistics 2014/15

Four valid requests for information under the FOI Act were received during 2014/15 and information that was not exempt was provided. Screen Australia provided quarterly statistics to the Office of the Australian Information Commissioner on the number and nature of the applications received.

## PRIVACY

No complaints, requests for information or requests for amendment under the *Privacy Act 1988* were received during 2014/15.

## PUBLIC INTEREST DISCLOSURES

No Public Interest Disclosures were received during the reporting period. Screen Australia provided information to the Office of the Ombudsman for its Annual Report on the operation of the scheme.

## EFFECTS OF MINISTERIAL DIRECTIONS

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

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

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

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

## Reindeer in My Saami Heart



2. The Minister must not give a direction in relation to a decision by the Board to provide support to a particular person or for a particular program.
3. The Board must ensure that any direction given by the Minister under Subsection (1) is complied with.
4. This section does not limit the operation of Section 19 of the PGPA Act.

During 2014/15 there were no Ministerial Directions received.

## CONTINGENCY LIABILITY STATEMENT

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

- a) No new guarantees were provided by the Board during the year ended 30 June 2015
- b) There is no amount subject to guarantee as at 30 June 2015.

Screen Australia can, at times, provide bank loan guarantees and underwriting as a form of assistance. Any underwritten projects are included within project commitments in the Schedule of Commitments on page 115 and Screen Australia currently has no guarantees.

## 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

In accordance with the introduction of the *Work Health and Safety Act 2011*, Screen Australia undertook a review of existing Health and Safety Management Arrangements (HSMAs). Screen Australia is committed to promoting measures to ensure the health, safety and welfare of its employees at work. It provides the mechanisms for consultation and dispute resolution between Screen Australia, its workers and its staff-elected Health and Safety Representatives (HSRs), and sets

out the way the Health and Safety Committee (HSC) is constituted.

In 2014/15, Screen Australia arranged an on-site Influenza Vaccination Service open to all staff, and 32 staff members availed themselves of this service. Reimbursement for the cost of influenza vaccinations was also offered to all staff.

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

## **COMMONWEALTH DISABILITY STRATEGY**

Screen Australia supported *The Other Film Festival*, Australia's largest disability film festival, and the *Access All Areas Travelling Film Festival*, NSW's first fully accessible travelling film festival.

Screen Australia requires that feature films it finances be captioned and audio described to provide access for the hearing and/or visually impaired, for cinemas and DVD. The producer needs to budget for these requirements. Feature film producers are also required by Screen Australia to use reasonable endeavours to ensure that all Australian distribution agreements include access for the hearing and/or visually impaired via captioned and audio-described theatrical screenings and DVDs.

Screen Australia also encourages producers of all non-feature film

content to budget for captioning and audio description, and for accessible web or game design, to provide access to their projects for both hearing and visually impaired audiences.

Screen Australia endeavours to make information easily accessible for its stakeholders. The Screen Australia website was built to comply with the Priority One checkpoints and the majority of Priority Two checkpoints (ie Conformance Level A) of the WAI (Web Accessibility Initiative) Web Content Accessibility Guidelines (WCAG) 1.0. Screen Australia will continue to work towards Level AA accessibility.

## **ENVIRONMENTAL PROTECTION AND BIODIVERSITY STATEMENT**

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

## ECOLOGICALLY SUSTAINABLE DEVELOPMENT (ESD) REPORTING

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

## ENVIRONMENTAL PERFORMANCE REPORTING

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

# Portfolio Budget Statement (PBS) 2014/15

## PERFORMANCE INDICATORS

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.

### CONTRIBUTIONS TO OUTCOME 1

Program 1.1: Foster the Australian screen industry through strengthening the skills of screen content practitioners and developing, funding and promoting Australian screen content.

### COMPONENTS OF PROGRAM 1.1

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 audiences and international markets.

### KPIs: VISITOR INTERACTIONS

<b>Target:</b> At least 2.7 million admissions for productions shown at movie theatres	<b>Target met:</b> 3.66 million admissions (2012) 2.87 million admissions (2013) 1.75 million admissions (2014) 2.76 million admissions (3-year average)
<b>Target:</b> At least 85 million cumulative viewers for productions shown on TV	<b>Target met:</b> Cumulative combined metro & regional audience: 121.59 million <sup>29</sup> (14 adult, 6 children's, 54 documentary) Cumulative combined metro & regional audience (for 4 multiplatform): 11.83 <sup>30</sup> Total: 133.42 million
<b>Target:</b> At least 40,000 viewing productions shown at touring festivals	<b>Target met:</b> 68,525 people attended touring festivals funded by Screen Australia at the end of the reporting period.
<b>Target:</b> At least 1.7 million visits to Screen Australia's website	<b>Target met:</b> Number of visits to the organisation's website: 2.32 million. Note that these figures have been estimated using log analysis, which logged all views/visits including search indexing bots. Screen Australia is now using Google Analytics statistics, which excludes search indexing bots. Equivalent Google Analytics figures as follows: 2014/15 – 604,353 visits (7.3% decrease compared to 2013/14 – 652,105 visits).

29. OzTAM and RegionalTAM, 5-city-metro, combined markets (ex WA), NationalSTV, total people, consolidated, cumulative sum of television screenings of Screen Australia funded titles from 1 July 2014 – 30 June 2015 (excludes feature films). Metro viewers totalled 83,922,000.

30. OzTAM and RegionalTAM, 5-city-metro, combined markets (ex WA), total people, consolidated, cumulative sum of television screenings of Screen Australia funded titles from 1 July 2014 – 30 June 2015. Metro viewers totalled 8,073,000.

## KPIs: SUPPORT FOR CULTURALLY DIVERSE PROJECTS AND EVENTS

**Target:** At least 25 projects/events funded

**Target met:** 35 Indigenous projects supported during 2014/15.

**Target:** At least \$3 million provided in funding

**Target met:** Screen Australia provided \$3.0 million to Indigenous projects during 2014/15.

## KPIs: SUPPORT FOR NEW AUSTRALIAN ARTWORKS

**Target:** At least 255 new Australian artwork projects supported

**Target met:** 301 new Australian artworks supported, across features, documentaries, short film, TV (adults' and children's) and multiplatform projects, both development and production.

**Target:** At least \$70 million committed funding to new Australian artwork projects

**Target met:** \$70.7 million committed to new Australian artworks, across features, documentaries, short film, TV (adults' and children's) and multiplatform projects, both development and production.

**Target:** At least \$0.4 million committed to research and development projects

**Target met:** \$0.6 million committed.

## KPIs: EXPENDITURE MIX

**Target:** At least 89.0% of total expenditure goes to programs/projects

**Target not met:** 88% of total expenditure in FY 2014/15 went to programs and projects. The target was not met because of an exceptional impairment charge (which affected total expenditure) relating to the sale of Screen Australia's Lindfield premises.

**Target:** At most 0.5% of total expenditure goes to capital items

**Target met:** 0.5% of total expenditure in FY 2014/15 went to capital items.

**Target:** At most 5.9% of total expenditure goes to labour costs

**Target not met:** 6.5% of total expenditure in FY 2014/15 went to labour costs. Target not met because of \$600,000 of one-off restructuring costs.

**Target:** At most 4.6% of total expenditure goes to other expenses

**Target not met:** 5% of total expenditure in FY 2014/15 went to other items. The target was not met because of an exceptional impairment charge (which affected total expenditure) relating to the sale of Screen Australia's Lindfield premises.

## SCREEN AUSTRALIA-SPECIFIC KPIs

**Target:** At least \$3.40 of production generated for each \$1.00 of Screen Australia investment in features

**Target met:** \$4.86. Screen Australia committed \$19.7 million (including development funding previously provided to those projects) to features during FY 2014/15, generating \$95.7 million in production budgets.

**Target:** At least \$2.40 of production generated for each \$1.00 of Screen Australia investment in documentaries

**Target met:** \$3.88. Screen Australia committed \$17.2 million (including development funding previously provided to those projects) to documentaries during FY 2014/15, generating \$66.8 million (excluding PEP) in production budgets.

**Target:** At least \$4.40 of production generated for each \$1.00 of Screen Australia investment in adult TV

**Target met:** \$6.66. Screen Australia committed \$14.1 million (including development funding previously provided to those projects) to adult TV during FY 2014/15, generating \$93.7 million in production budgets.

**Target:** At least \$3.40 of production generated for each \$1.00 of Screen Australia investment in children's TV

**Target met:** \$4.46. Screen Australia committed \$7.0 million (including development funding previously provided to those projects) to children's TV during FY 2014/15, generating \$31.1 million in production budgets.

# Appendix 1

## Enabling legislation

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

1. The functions of Screen Australia are to:

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

*Ways in which support may be provided*

2. The ways in which Screen Australia may provide support as mentioned in subsection (1) include (but are not limited to) doing any of the following:

- (a) providing financial assistance (whether by way of loan, grant, investment or otherwise and whether on commercial terms or otherwise);
- (b) providing guarantees;
- (c) commissioning or sponsoring programs or other activities;
- (d) providing services, facilities, programs or equipment.

*Considerations governing the performance of functions*

3. In performing its functions Screen Australia is, as far as practicable, to:

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

*Screen Australia may charge fees*

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

*Screen Australia may cooperate with others*

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

### *Severability*

6. Without limiting its effect apart from this subsection, this Act also has the effect it would have if the powers and functions of Screen Australia were confined to powers and functions that were to be exercised and performed:

- (a) in so far as it is appropriate for those powers and functions to be exercised and performed by Screen Australia on behalf of the Government of the Commonwealth as the national Government of Australia; and
- (b) for purposes for which it is appropriate for the Parliament, as the national Parliament of Australia, to authorise Screen Australia to exercise powers and perform functions; and
- (c) in relation to expenditure of money that is available for the purposes of Screen Australia in accordance with an appropriation made by the Parliament; and
- (d) in relation to trade and commerce with other countries, among the States, between Territories or between a Territory and a State; and
- (e) in relation to postal, telegraphic, telephonic, and other like services; and
- (f) in relation to the collection of statistics; and
- (g) in relation to external affairs; and
- (h) in relation to a Territory; and
- (i) in relation to the executive power of the Commonwealth; and
- (j) in relation to matters incidental to the execution of any of the legislative powers of the Parliament or the executive power of the Commonwealth.

### **Powers of Screen Australia**

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

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



## Appendix 2

# Assessors and script consultants

Karin Altmann, Helen Barrow, Helen Bowden, Megan Brownlow, Charlie Carman, Kathryn Castles, Sally Chesher, Rebecca Cole, Andy Cox, Matthew Dabner, Samantha Dinning, Shane Danielsen, Wain Fimeri, Ross Grayson Bell, Louise Gough, Trevor Graham, Anna Grieve, Samantha Jennings, Liz Kearney, Samantha Lang, Gerald Lillywhite, Melissa Lucashenko, Angeli Macfarlane, Steven McGregor, Jackie McKimmie, Tristram Miall, Gillian Moody, Beatrice Neumann, Chris Oliver-Taylor, Neil Peplow, Nathalie Peter-Contesse, Tim Richards, Glenys Rowe, Joan Sauers, Charlotte Seymour, Dennis Smith, Geoffrey Smith, Steve Vidler, Lynne Vincent McCarthy, Paul Welsh, Jennifer Wilson.

## Appendix 3

# Investments, loans, grants and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2014/15, rather than actual expenditure during the year.

Title	Applicant	Amount \$
<b>PRODUCTION DEPARTMENT</b>		
<b>DEVELOPMENT</b>		
<b>Feature Development</b>		
Addition	Buon Giorno Productions Pty Ltd	36,000
Ali's Wedding (aka A Good Lie)	Matchbox Productions Pty Ltd	18,000
Babyteeth	Like Minded Films Pty Ltd	25,000
Bang Bang Ming Wang	Causeway Films Pty Ltd	30,000
Bereft	Emerald Productions Pty Ltd	36,000
Berlin Syndrome	Aquarius Films Pty Ltd	20,000
Blackwood	David, Raquelle T/A Damsel Pictures	32,000
Blue Rose	Blue Rose Films Pty Ltd	34,000
The Boss	FG Films Productions (Australia) Pty Ltd	29,000
Cargo	Causeway Films HQ Pty Ltd	30,000
Cherry Bomb	Jane Says Pty Ltd	38,000
The Children	Taylor Media Pty Ltd	24,000
Choir of Hard Knocks	Macgowan Films Pty Ltd	40,000
Dance Academy: The Comeback	Werner Film Productions Pty Ltd	44,200
The Death and Life of Otto Bloom	Optimism Film Pty Ltd	30,000
Death is for the Living	Jungleboys FTV Pty Ltd	50,000
The Devil's Feather	Triptych Pictures	15,000
Digger	Alexandra Hannah Blue T/A Bluebird Productions	31,500
Does My Head Look Big in This?	Swing Wing Pty Ltd	21,000
Emo (The Musical)	Matthewswood Pty Ltd T/A Pinch Me	16,000
The Fabulist	Essential Media and Entertainment	35,000
Female Pleasure	Magic Films Pty Ltd	27,500
Flammable Children	Wildheart Films Pty Ltd	14,000
The Ghan	Triptych Pictures Pty Ltd	31,000
Hawkwood	3:57 Film Pty Ltd	50,000
The High Ground	Maxo Pty Ltd	20,000
Honey Trap	Emerald Productions Pty Ltd	20,000
Jamaica	Black Milk Creative Pty Ltd	30,000

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Julian Corkle Is a Filthy Liar	Macgowan Films Pty Ltd	24,500
Little Bird	Eddie Wong Films Pty Ltd	32,000
Los Alamos	See-Saw Productions Pty Ltd	32,800
Lost Cat	Triptych Pictures Pty Ltd	31,000
Lost Cat	Triptych Pictures Pty Ltd	23,000
Lucy, Lucy	Park Films Pty Ltd	36,000
Madams	Madam Holdings Pty Ltd	35,000
A Man With No Enemies	See-Saw Productions Pty Ltd	21,500
Mice (working title)	Southern Light Alliance Pty Ltd	37,000
Modern Romance	Closer Screens Pty Ltd	38,000
Mr & Mrs Montague	Tristram Miall Films Pty Ltd	50,000
Mr Cranky	Pictures in Paradise Pty Ltd	17,500
The Murderous Urges of Ordinary Women	Jungleboys FTV Pty Ltd	36,500
Neighbourhood Watch	The Big Picture Company	37,000
The Nest	Arclight Films International Unit Trust	50,000
Nightingale (aka Interior)	Jennifer Kent T/A Sole Trader	5,000
The North Wind	See-Saw Productions Pty Ltd	20,000
Nothing Else Mattress	Christopher Sharp T/A Sole Trader	27,000
Nowhere Boys: Book of Shadows (aka Nowhere Boys: The Rise of Bear)	Matchbox Productions Pty Ltd	50,000
Option for The Wedding Officer	Goalpost Pictures Australia Pty Ltd	6,000
The Other Side of the World	Michael Cody	50,000
Palm Beach (aka Palm Beach (Those Were the Days))	New Town Films	42,500
Pig Wing Pie	Goalpost Pictures Australia Pty Ltd	40,200
Pig's Blood	Happening Films Pty Ltd	26,500
Pink Mist	Red Lamp Films Pty Ltd	34,000
Pink Mist	Red Lamp Films Pty Ltd	50,000
Pink Mist	Red Lamp Films Pty Ltd	12,000
The Renovator's Dream	Hedone Productions Pty Ltd	24,370
Rosa	Tree (Australia) Pty Ltd	14,000
Salvation Creek	Galvanized Film Group Pty Ltd	50,000
Shadow Warrior	See-Saw Productions Pty Ltd	30,000
Silk	Unicorn Films Pty Ltd	35,600
Skydoor	Revolution Partners Pty Ltd	30,500
Tanna	Contact Films Pty Ltd	25,000
Theft	Optimism Film Pty Ltd	50,000
To the Bitter End	Signalhill Consultancy Pty Ltd	25,000
Tourmaline	Taylor Media Pty Ltd	37,250
Trapeze	Goalpost Pictures Australia Pty Ltd	35,000
Untitled Alien Love Story (aka ET & Me)	Ludo Studio Pty Ltd	30,000
Untitled GC Project	Christopher Sharp T/A Sole Trader	30,000

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Vanished	PJ Pictures Pty Ltd	29,000
Vatersache	Causeway Films HQ Pty Ltd	20,000
Wake With Me	Goalpost Pictures Australia Pty Ltd	35,500
Whoever Brought Me Here	Jennifer Kent T/A Sole Trader	30,000
The Wiggles: Pandamonium!	The Wiggles Movie Company Pty Ltd	20,000
<b>TOTAL FEATURE DEVELOPMENT</b>		<b>2,243,420</b>

### **High-end Television Development**

Bronze	ScreenTime Pty Ltd	40,000
Stateless (aka The Cornelia Effect)	Matchbox Productions Pty Ltd	38,999
The Street Sweeper	See-Saw Productions Pty Ltd	40,000
Trip	See-Saw Films (TV) Pty Ltd	40,000
Trust	Essential Media and Entertainment	40,000
<b>TOTAL HIGH-END TELEVISION DEVELOPMENT</b>		<b>198,999</b>

### **Hot Shots Short Film Production**

The Deep End	Mravivic Films Pty Ltd	40,000
The Disappearance of Willie Bingham	Brendan Guerin ST T/A The Guerin Group	70,000
Elvis	Pursekey Productions Pty Ltd	70,000
Fish with Legs	Backseat Rebel Pty Ltd	100,000
Ghostbear	Justine Kerrigan T/A Sole Trader	100,000
Kill Your Dinner	Christopher Sharp T/A Sole Trader	70,000
Problem Play	Goalpost Pictures	70,000
A Terrible Beauty	Storey Kids Pty Ltd	70,000
Wandering Soul	Perception Pictures Pty Ltd	70,000
Whirlpool	Factor 30 Films Pty Ltd	70,000
<b>TOTAL HOT SHOTS SHORT FILM PRODUCTION</b>		<b>730,000</b>

### **Targeted Initiatives**

Accelerator	Filmfest Ltd	11,080
Accelerator Pod	Screen ACT (Canberra Business Council)	40,000
Aurora	Screen NSW	50,000
Bill Warnock Initiative	Screen West	20,000
Books at MIFF	Filmfest Ltd	10,000
eQuinox Europe 2014	ScreenWest	40,000
eQuinox Europe 2015	eQuinox Europe	40,000
Gold Pass	Screen Tasmania	40,000
The Hive Lab	Adelaide Film Festival	20,000
IGLOW	Department of Arts & Museums NT	40,000
Low Budget Initiative	Screen Tasmania	40,000
SQ Projector Lab	Screen Queensland	36,000
<b>TOTAL TARGETED INITIATIVES</b>		<b>387,080</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
<b>Internships</b>		
Alex Barnes Placement w/ Trigger Street Productions	Silver Screen Pictures	30,000
Ariel Martin-Merrells ADG Attachment to Holding the Man	Ariel Martin-Merrells T/A Sole Trader	20,000
Billie Pleffer Attachment to A Beautiful Lie	Endemol Australia Productions	15,000
Charlie Carman Placement w/ Circle of Confusion	Charlie Carman T/A Sole Trader	20,000
Christopher Stollery ADG Attachment to House Husbands	Playmaker HH4 SPV Pty Ltd	12,000
Corrie Chen Attachment to Peter Allen: Not the Boy Next Door	Corrie Chen T/A Sole Trader	14,970
Dimitrios Pouliotis ADG Attachment to A Month of Sundays	Dimitrios Pouliotis T/A Sole Trader	20,000
Erin Good Placement w/ Essential Media	Erin Good T/A Sole Trader	6,030
Goran Stolevski Attachment to Nowhere Boys	Nowhere Boys 2 Productions Pty Ltd	8,170
Julietta Boscolo ADG Attachment to Love Child series	Julietta Boscolo T/A Sole Trader	12,000
Khoby Rowe Attachment to Keith Quinn	Khoby Rowe T/A Sole Trader	30,000
Kristy O'Brien SPA Placement w/ WildBear Entertainment	Kristy O'Brien T/A Sole Trader	20,000
Lynette Wallworth Placement w/ Sundance	Lynette Wallworth T/A Sole Trader	11,500
Martha Goddard Attachment to The Dressmaker	The Dressmaker Productions	15,000
Neil Triffett Placement w/ Lin Pictures	Neil Triffett T/A Sole Trader	30,000
Simon Cottee Placement w/ Malcolm Sutherland	Simon Cotte T/A Sole Trader	30,000
Victoria Cocks Attachment to Jack Irish series	Victoria Cocks T/A Sole Trader	13,909
<b>TOTAL INTERNSHIPS</b>		<b>308,579</b>
<b>Director's Acclaim Fund</b>		
Miranda Nation – Directors Acclaim	Miranda Nation T/A Sole Trader	15,000
Pia Borg – Feature Expanded	Pia Camile Borg T/A Shadowplay	15,000
<b>TOTAL DIRECTOR'S ACCLAIM FUND</b>		<b>30,000</b>
<b>International Script Workshops</b>		
Eve Spence	Eve Spence T/A Sole Trader	25,000
<b>TOTAL INTERNATIONAL SCRIPT WORKSHOPS</b>		<b>25,000</b>
<b>TOTAL DEVELOPMENT</b>		<b>3,923,078</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
<b>Feature Production</b>		
2:22	Basil 2.22 Productions Pty Ltd	995,000
Ali's Wedding	Ali's Wedding Productions Pty Ltd	1,600,000
Berlin Syndrome	Aquarius Films Pty Ltd	1,808,296
The Blinky Bill Movie	Blinky Bill Movie Productions Pty Ltd	1,150,000
Breath	Breath Productions Pty Ltd	1,964,500
The Daughter	Fate Films Pty Ltd	1,607,261
Down Under	Riot Films Pty Ltd	1,636,343
Electric Boogaloo: The Wild Untold Story of Cannon Films	Bionic Boy Productions Pty Ltd	98,000
Highly Strung (aka Fiddlesticks)	Fiddlestick Films Pty Ltd	321,978
Jasper Jones	Bucktin Holdings Pty Ltd	1,506,000
Joe Cinque's Consolation	Consolation Films Pty Ltd	487,000
Jungle	Jungle Productions Pty Ltd	955,000
Killing Ground	Campfire Films Pty Ltd	393,000
The Little Death	Ticket to Ride Pty Ltd	200,000
Looking for Grace	Looking For Grace Pty Ltd	250,000
A Month of Sundays	77 Angas Street Pty Ltd	416,780
Scare Campaign	Scare Campaign Films Pty Ltd	450,000
Spin Out (aka Circle Work)	Wykono Pty Ltd	1,275,000
Tanna (aka Taboo)	Contact Films Pty Ltd	395,000
unINDIAN	Unindian Holdings Pty Ltd	249,514
Wyrnwood	Guerilla Films Pty Ltd	250,000
Downriver (variation)	Downriver Productions Pty Ltd	90,000
The Dressmaker (variation)	Film Art Media (The Dressmaker) Holdings Pty Ltd	350,000
Holding the Man (variation)	HTM Film Holdings Pty Ltd	150,000
Life (variation)	See-Saw (Life) Holdings Pty Ltd	120,000
Now Add Honey (variation)	Now Add Honey Pty Ltd	42,000
Sherpa: In the Shadow of the Mountain (variation)	Sherpa Films Pty Ltd	50,000
Strangerland (variation)	Parker Pictures Productions Pty Ltd	15,000
The Hive Production Fund	Adelaide Studios	220,000
<b>TOTAL FEATURE PRODUCTION</b>		<b>19,045,672</b>

### **TV Drama – Adult**

Barracuda	Barracuda Productions Pty Ltd	500,000
The Code series 2	Playmaker Media Pty Ltd	500,000
Deep Water	Deep Water Pictures Pty Ltd	995,000
The Family Law	Family Law Productions Pty Ltd	470,000
Jack Irish the Series	Jack Irish Series Pty Ltd	1,451,952

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
The Kettering Incident	T.K.I. Holdings Pty Ltd	190,000
Love Child series 2	Playmaker Media Pty Ltd	500,000
Mary: The Making of a Princess	FremantleMedia Australia Pty Ltd	750,000
Molly	Moll Doll Productions Pty Ltd	999,950
Peter Allen: Not the Boy Next Door	Shine Productions 1 Pty Ltd	1,476,000
Peter Brock	Shine Productions Pty Ltd	1,240,000
The Principal (aka Lahood)	The Principal Series Pty Ltd	980,638
Cleverman (aka Project CM)	GPTV Production Pty Ltd	1,880,000
Secret City	Secret City Productions Pty Ltd	999,000
The Secret River	The Secret River Holdings Pty Ltd	108,000
Tips for Married Life	Endemol Australia Pty Ltd	1,000,000
<b>TOTAL TV DRAMA – ADULT</b>		<b>14,040,540</b>

### **TV Drama – Children**

Dogstar: A Christmas in Space	Media World Pictures Pty Ltd	456,731
Mako: Island of Secrets series 3	Mako – Island of Secrets 3 Pty Ltd	1,400,000
Nowhere Boys: Book of Shadows	Nowhere Boys Pictures Pty Ltd	867,675
Ready for This	My Life in Pictures Pty Ltd	2,089,224
Tomorrow When the War Began – Series	Ambience Entertainment Pty Ltd	2,100,000
<b>TOTAL TV DRAMA – CHILDREN</b>		<b>6,913,630</b>

### **Documentary Development**

The A Women	J.L. Bence & C.L. Edmonds T/A Curb Denizen Australia	15,000
The Afghan Connection	Darius Michael Devas	10,000
The Age of Living Dangerously	FairTrade Films	15,000
Animal Farm	Essential Media and Entertainment Pty Ltd	15,000
The Baulkham Hills African Ladies Troupe	Serendipity Productions Pty Ltd	15,000
Bollywood Blondes	Mark Gould Productions Pty Ltd	15,000
Booby Trap Bingo	Anna Kaplan T/A Greenfield Pictures	15,000
Bosphorus	Deep Rock Pty Ltd	15,000
The Bowraville Project	The Bowraville Project Pty Ltd	15,000
Casting JonBenet	Kitty Selina Green	25,000
Chinese Students	Media Stockade Pty Ltd	15,000
Close to the Bone	Spirited Films Pty Ltd	15,000
Colour Theory with Tony Albert	No Coincidence Media Pty Ltd	15,000
The Dead Eye and the Deep Blue Sea	GOODMORNINGBEAUTIFUL PTY LTD	8,000
Deadly Woman Blues	Pursekey Productions Pty Ltd	15,000
The Eulogy	I Kandy Films Pty Ltd	15,000
The Farmers' Cinematheque	Reckless Eye Productions Pty Ltd	15,000
Finke	Brindle Films Pty Ltd	18,000

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Fungi: The Fifth Kingdom	Smith & Nasht Pty Ltd	15,000
Ghosthunter	The Trustee for Exit Films Sydney Unit Trust T/A Exit Films Sydney	15,000
Hanson: The Years that Shook Australia	Broinowski, Anna Mariko	10,000
Happy Sad Man	Proud Mother Pictures Pty Ltd	15,000
A History of Australian Cinema	Stranger Than Fiction Films Pty Ltd	10,000
Indian Wedding Race	360 Degree Films Pty Ltd	12,000
Jetman	Rocket Compulsion Pty Ltd	12,000
Kimberley (working title)	Nicholas David Wrathall	15,000
Let's Dance: Bowie Down Under	Smoking Bear Productions Pty Ltd	22,500
Life at 11	Heiress Films Pty Ltd	15,000
Life, Death & Love on Norfolk Island	Heiress Films Pty Ltd	12,500
Lister: Adventure Painter	Edward John Martin	12,000
The Maconochie Project	Evershine Pty Ltd	13,000
Mambo: Art Irritates Life	Bombora Film and Music Co. Pty Ltd	15,000
Mission Rubberman	Randall Anselm Wood Sole Trader T/A Global Story	15,000
Mountain	Resonance Productions Pty Ltd	15,000
My Mother's Lost Children	Unicorn Films Pty Ltd	20,000
The Pointers: The Battle for Millers Point	Evershine Pty Ltd	10,000
Prisoner X	Nerdy Girl Pty Ltd	15,000
The Proof of the Puddin'	Film Camp Pty Ltd	25,000
Psalm 91	The Sheik Film Company Pty Ltd	25,000
Roller Dreams	Aquarius Films Pty Ltd	15,000
Shooting Blacks	Olsen Levy Productions Pty Ltd	15,000
Smart Drugs	Fathom Films Australia Pty Ltd	20,000
Swedish Model	Optimism Film Pty Ltd	15,000
The Wake	Jotz Productions Pty Ltd	20,000
<b>TOTAL DOCUMENTARY DEVELOPMENT</b>		<b>675,000</b>

### **Documentary Development Initiative**

Industry Program	Sydney Film Festival	5,000
NTFO Realisator Development Program	Northern Territory Film Office	30,000
Sunny Side of the Doc	Doc Services	20,000
<b>TOTAL DOCUMENTARY DEVELOPMENT INITIATIVE</b>		<b>55,000</b>

### **General Documentary Program**

Australia's Amish: The Secret World of Adass Israel	Mint Pictures Pty Ltd	150,000
Caged	In Films Pty Ltd	165,000
Indian Wedding Race	360 Degree Films Pty Ltd	138,000
Is Australia Racist?	IS AR Films Pty Ltd, Joined Up Films Pty Ltd	180,000



<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
The Kebab Shops	Cordell Jigsaw Productions Pty Ltd, Worldwide Production Services Pty Ltd	480,000
Making Families Happy	Heiress Films Pty Ltd, Making Families Happy Pty Ltd	413,000
Over the Edge: Where Are They Now?	Earthstar Productions Pty Ltd	20,000
<b>TOTAL GENERAL DOCUMENTARY PROGRAM</b>		<b>1,546,000</b>

### **International Documentary Program**

Deception by Design	Jonnie & Kate Films Pty Ltd	155,000
Firing the Magic Bullet (Sequel)	Rymer Childs Films Pty Ltd, Rymer Childs Pty Ltd	200,000
Outback ER	ScreenTime Pty Ltd	200,000
Saltwater Heroes	Eye Spy Productions Pty Ltd T/A Northern Pictures	400,000
<b>TOTAL INTERNATIONAL DOCUMENTARY PROGRAM</b>		<b>955,000</b>

### **Signature Documentary Program**

Barbecue	Projector Films Pty Ltd, Another Shrimp Pty Ltd	150,000
The Family	Big Stories Company Pty Ltd, Church Street Films Pty Ltd	180,000
Monsieur Mayonnaise	Yarra Bank Films Pty Ltd, Black Sheep Films Pty, Mr Mayo Pty Ltd	180,000
The Pink House	Wonderland Film & Theatre Productions Pty Ltd	140,000
Reindeer in My Saami Heart	Screen Culture Pty Ltd	50,000
Roller Dreams	Aquarius Films Pty Ltd, Roller Dreams Productions Pty Ltd	180,000
Ordinary Wonderlands (variation)	House of Gary Pty Ltd	10,000
Tyke: Elephant Outlaw (variation)	Jumping Dog Productions Pty Ltd, Stray Dog Productions Pty Ltd	10,000
<b>TOTAL SIGNATURE DOCUMENTARY PROGRAM</b>		<b>900,000</b>

### **Producer Program**

Black As	Rebel Films Pty Ltd	150,000
Cast from the Storm	Missing Archive Productions Pty Ltd	130,000
China's Deep Dive/ Riding the Ocean Dragon (working title)	SeaLight Pictures Pty Ltd	120,000
The Diplomat, the Artist and the Suit	Renegade Films (Australia) Pty Ltd	140,000
The Eulogy	I Kandy Films Pty Ltd	165,000
Glenn Murcutt Architect	Catherine Hunter Productions Pty Ltd	130,000
The Living Universe	Essential Media and Entertainment Pty Ltd	400,000
Motorkite Dreaming	Intafusion Films Pty Ltd	162,000
Mountain	Stranger Than Fiction Films Pty Ltd	185,000
On Richard's Side	Pericles Film Productions Pty Ltd	150,000
Psalms 91	The Sheik Film Company	165,000
Secrets of the Stone Age	Electric Pictures Pty Ltd	250,000

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Singing the Country	Tarpaulin Productions Pty Ltd	120,000
Whiteley	Eye Spy Productions Pty Ltd T/A Northern Pictures	350,000
Zach's Ceremony	Wangala Films Pty Ltd	85,000
<b>TOTAL PRODUCER PROGRAM</b>		<b>2,702,000</b>

### **Broadcast Program**

Aussie Gold	Electric Pictures Pty Ltd, Aussie Fold Documentary Pty Ltd	500,000
Beast of the Abyss	Ocean's Super Predator Films Pty Ltd, OSPF2 Pty Ltd	250,000
Breaking the Silence	Mint Pictures Pty Ltd, Identity Films and Productions	139,250
Changing Minds series 2	Eye Spy Productions T/A Northern Pictures, Mental State Pty Ltd	582,790
Conviction	DD & B Productions Pty Ltd	150,000
Deep Water	Blackfella Films Pty Ltd, Tidal Films Pty Ltd	414,494
Destination Arnold	Pursekey Productions Pty Ltd, Heavyweight Productions Pty Ltd	325,798
Dolphin Dynasty	Sea Dog TV International Pty Ltd & Wildbear Entertainment Pty Ltd, Dolphin Dynasty Pty Ltd	190,000
First Contact series 2	Blackfella Films Pty Ltd, First Contact Productions Pty Ltd	990,000
Hanson: The Years that Shook Australia	Cordell Jigsaw Productions Pty Ltd, Worldwide Production Services Pty Ltd	290,000
Hatch, Match & Dispatch	Fredbird CDK Pty Ltd T/A Fredbird Entertainment	500,000
Howard on Menzies	Smith & Nasht Pty Ltd, HOM Pty Ltd	577,000
Mambo: Art Irritates Life	Bombora Film and Music Co. Pty Ltd	164,662
Shaun Micallef's Stairway to Heaven	Stairway 2 Pty Ltd, Artemis International Pty Ltd	625,348
Shaun Micallef's Stairway to Heaven	Stairway 2 Pty Ltd, Artemis International Pty Ltd	7,409
Streets of Your Town	Mint Pictures Pty Ltd, Streets of Your Town Pty Ltd	350,000
<b>TOTAL BROADCAST PROGRAM</b>		<b>6,056,751</b>

### **National Documentary Program (NDP)**

Are You Racist?	Mindful Media Pty Ltd	292,500
Blood & Thunder: The Sound of Alberts	Beyond Screen Production Pty Ltd	500,000
The Great Australian Education Experiment	Worldwide Productions Services Pty Ltd	860,000
I Can Change Your Mind About Racism (working title)	Smith & Nasht Pty Ltd, ICCYMAR Pty Ltd	300,000
Ka-Ching! The Rise and Rise of Pokies	Ka-Ching! Ka-Ching! Pty Ltd, Looking Glass Pictures Pty Ltd	235,000
Norfolk Island (working title)	Heiress Films Pty Ltd	182,500
The Team: Vietnam (working title)	Joined Up Films Pty Ltd, ASHV Pty Ltd	700,000
Afghanistan: The Australian War (variation)	Afghanistan Holdings Pty Ltd, Afghanistan Pty Ltd	25,000
DNA Nation Post PIA (variation)	Blackfella Films Pty Ltd, DNA Films Pty Ltd	50,000
<b>TOTAL NATIONAL DOCUMENTARY PROGRAM (NDP)</b>		<b>3,145,000</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
<b>Producer Equity Program</b>		
35 Letters	I Kandy Films Pty Ltd	50,703
Australia's Amish: The Secret World of Adass Israel	Mint Pictures Pty Ltd	82,500
Barbecue	Projector Films Pty Ltd, Another Shrimp Pty Ltd	70,000
The Battle for Fire Support Base Coral	Mianjin Entertainment Pty Ltd	15,282
Baxter and Me	Gecko Films Pty Ltd	92,000
Bespoke (working title)	Bespoke Films Pty Ltd	56,250
Black As	Rebel Films Pty Ltd	100,000
The Bolivian Case	UNF Pty Ltd	67,308
Breaking the Silence	Mint Pictures Pty Ltd, Identity Films and Productions	72,312
Caged	In Films Pty Ltd	85,000
A Cold War	Sling & Arrow Pty Ltd	100,000
Colour Theory with Tony Albert series 3	No Coincidence Media Pty Ltd	86,800
The Connection	Elemental Media Pty Ltd	75,200
Conviction	DD & B Productions Pty Ltd	87,306
The Diplomat, the Artist and the Suit	Renegade Films (Australia) Pty Ltd	82,300
Ecco Homo	Ghost Pictures Pty Ltd	99,200
Finding 1984	WildBear Entertainment Pty Ltd	72,970
Freedom Stories	Flying Carpet Films Pty Ltd	41,259
Glenn Murcutt Architect	Catherine Hunter Productions Pty Ltd	70,500
Hipsters	Yesterday's Gone Pty Ltd	99,937
How Australia Changed the World	WildBear Entertainment Pty Ltd	36,580
Indian Wedding Race	360 Degree Films Pty Ltd	95,000
Little Stars	Moonshine Agency Pty Ltd	97,601
Michelle	Michelle The Film Pty Ltd	33,750
Norfolk Island (working title)	Heiress Films Pty Ltd	100,000
On Richard's Side	Pericles Film Productions Pty Ltd	77,920
One Man Show: The John Bell Story	Simon Target Pty Ltd	19,832
The Opposition	Beacon Films Pty Ltd	75,000
Over the Edge: Where Are They Now?	Earthstar Productions Pty Ltd	36,000
The Panther Within	JOTZ Productions Pty Ltd	100,000
The Pink House	Wonderland Film & Theatre Productions Pty Ltd	54,229
Razzle Dazzle: The Hidden Story of Camouflage	Jonnie & Kate Films Pty Ltd	100,000
The Real Mary Poppins	EME Productions No. 3 Pty Ltd	100,000
Reindeer in My Saami Heart	Screen Culture Pty Ltd	65,148
Roller Dreams	Aquarius Films Pty Ltd, Roller Dreams Productions Pty Ltd	53,750
Singing the Country	Tarpaulin Productions Pty Ltd	77,500
Slammin' Sam	Beyond Screen Productions Pty Ltd	75,268

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
When the Camera Stopped Rolling	Bower Bird Films Pty Ltd	100,000
The Wild Survivor	Prospero Productions Pty Ltd	99,676
The World's Highest Race	NIRV Pty Ltd T/A Nalu Productions	50,400
<b>TOTAL PRODUCER EQUITY PROGRAM</b>		<b>2,954,481</b>

## **INTERACTIVE & MULTIPLATFORM**

### **Production**

Bruce	Jason Byrne Productions	189,215
The Divorce	Princess Pictures Holdings Pty Ltd	410,000
Doodles series 2	Ludo Studio Pty Ltd	40,000
Dumb Criminals Motorcycle Club	Antichocko Productions	300,000
Footballer Wants a Wife	Crankyfish Pty Ltd	325,228
Fragments of Friday series 2	Endemol Australia Pty Ltd	265,000
The Horizon	Cobbstar Productions Pty Ltd	320,000
Insert Coin	Press Start Productions	300,000
Movement	Sweetheart Films Pty Ltd	75,000
Plonk series 2	One Stone Pictures Pty Ltd	450,000
Top Knot Detective	Blue Forest Media Pty Ltd	70,000
Trip for Biscuits	Robot Panther Pty Ltd	55,827
Untitled Woolshed Project	The Woolshed Company Pty Ltd	204,000
Versus	Triptych Pictures Pty Ltd	316,613
The Wizards of Aus	LateNite Films Pty Ltd	333,821
Wyrnwood Multiplatform Extension	Guerilla Films Pty Ltd	24,000
Daisy Chain (variation)	Protein One Pty Ltd	50,000
The Katering Show (variation)	Lead Balloon Productions	30,000
<b>TOTAL PRODUCTION</b>		<b>3,758,704</b>

### **Special Initiatives**

ABC Comedy Pilot Initiative – Joy of Six	Australian Broadcasting Corporation	900,000
Fresh Blood (Phase 2)	Australian Broadcasting Corporation	125,000
<b>TOTAL SPECIAL INITIATIVES</b>		<b>1,025,000</b>

<b>TOTAL INTERACTIVE &amp; MULTIPLATFORM</b>	<b>4,783,704</b>
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<b>TOTAL PRODUCTION DEPARTMENT</b>	<b>67,695,856</b>
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Title	Applicant	Amount \$
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## INDIGENOUS DEPARTMENT

### Development

#### Documentary

Destination Arnold	Pursekey Productions Pty Ltd	20,000
MUTT	CAAMA Productions Pty Ltd	15,000
Native Weapons	Dena Curtis	25,000
Nude Recruits	Alexis Mary West T/A You're Dream	5,000
Our Homes, Our Stations, Our Life	Ramu Productions Pty Ltd	25,000
Scaredy Blaks	Dena Curtis	25,000
Scaredy Blaks	Dena Curtis	5,000
The Torres Strait	Bunya Productions Pty Ltd	27,000
<b>TOTAL DOCUMENTARY</b>		<b>147,000</b>

#### Drama

The Advisors	Blackfella Films Pty Ltd	142,000
The Anchor	Erica M Glynn	30,000
The Anchor	Erica M Glynn	30,000
The Athletes	Arenamedia Pty Ltd	35,000
The Athletes	Arenamedia Pty Ltd	35,000
Baru (working title)	Savage Films Pty Ltd	25,000
Beautiful World	Warwick Thornton	20,000
Carnage	Tamarind Tree Pictures Pty Ltd	35,000
Copping it Black	CAAMA Productions Pty Ltd	37,000
Diary of a Young Black Woman	Jonathan Bradley Bell	15,000
Eats Roots and Leaves	Pascoe Publishing Pty Ltd	25,000
Fire Bite	Barefoot Communications	60,000
Ghost Bruthaz	Cornerstone Pictures Pty Ltd	30,000
Ginderella	Drink Films Pty Ltd	25,000
The Holy Floyd Foley	Jonathan Bradley Bell	15,000
Jackie Henderson	Jonathan Bradley Bell	20,000
Min Min	Frenzie Films Pty Ltd	25,000
Moxie Girls	Oombarra Productions Pty Ltd	7,500
Sing Song	Erica M Glynn	20,000
SOS: Sisters of Solidarity	Feisty Dame Productions Pty Ltd	10,000
Sweet Country: Law of the Land	Retroflex Lateral Pty Ltd	25,000
The Warrior	Country Road Films Pty Ltd	30,000
The Wonderful Adventures of Topsy Brown and other Terrible Tales	Rebecca Ann Cole	20,000
<b>TOTAL DRAMA</b>		<b>716,500</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
<b><i>Other Development</i></b>		
Charlotte Seymour Indigenous Producers Initiative	Film Art Media Pty Ltd	40,000
<b>TOTAL OTHER DEVELOPMENT</b>		<b>40,000</b>
<b>TOTAL DEVELOPMENT</b>		<b>903,500</b>
<b>Production</b>		
<b><i>Documentary</i></b>		
The Panther Within	JOTZ Productions Pty Ltd	127,500
Bulunu Milkarri (pre-PIA variation)	Aboriginal Resource and Development Services	12,617
<b>TOTAL DOCUMENTARY</b>		<b>140,117</b>
<b><i>Drama</i></b>		
Boat	Mravicic Films Pty Ltd	130,000
Little J & Big Cuz	Ned Lander Media Pty Ltd	820,694
Nan and a Whole Lot of Trouble	Magpie Pictures Pty Ltd	5,000
Maap Mordak (variation)	Ramu Productions Pty Ltd	9,000
Nulla Nulla (variation)	CAAMA Productions Pty Ltd	10,000
On Stage (variation)	Turn Dog Quick Films Pty Ltd	10,000
<b>TOTAL DRAMA</b>		<b>984,694</b>
<b><i>Features</i></b>		
Goldstone	Dark Matter Media Pty Ltd	180,000
Spear	Arenamedia Pty Ltd	250,000
<b>TOTAL FEATURES</b>		<b>430,000</b>
<b>TOTAL PRODUCTION</b>		<b>1,554,811</b>
<b>Sector Development</b>		
8MMM Aboriginal Radio	8MMM Productions Pty Ltd	101,719
Black Comedy 2	Scarlett Pictures Pty Ltd	90,000
Screen: Black 2015	Sydney Film Festival	30,000
First Contact	Blackfella Films Pty Ltd	20,000
Redfern Now	Blackfella Films Pty Ltd	90,000
<b>TOTAL SECTOR DEVELOPMENT</b>		<b>331,719</b>
<b>Practitioner Development</b>		
16th National Remote Indigenous Media Festival	Indigenous Remote Communications Association	10,000

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Danielle MacLean – AIDC	Danielle MacLean	2,343
Dena Curtis – AIDC	Dena Curtis	2,894
Tanith Glynn-Maloney – AIDC	CAAMA Productions Pty Ltd	2,860
Catherine Satour – Arrente Women's Dreaming	Blackfella Films Pty Ltd	10,000
Dylan McDonald – Berlinale Festival 2015	Dylan McDonald	6,000
Mitchell Stanley – Berlinale Festival 2015	No Coincidence Media Pty Ltd	6,000
Tanith Glynn-Maloney – Berlinale Festival 2015	CAAMA Productions Pty Ltd	6,000
Brendan Blacklock – Cleverman	GPTV Productions Pty Ltd	10,000
Majhid Heath – Cleverman	GPTV Productions Pty Ltd	30,000
Aaron Fa'aoso – Goldstone	Dark Matter Media Pty Ltd	15,000
Rhianna Malezer – Goldstone	Dark Matter Media Pty Ltd	15,000
Curtis Taylor – imagineNATIVE Film Festival	Curtis James Taylor	5,000
Dylan McDonald – imagineNATIVE Film Festival	Dylan McDonald	5,000
Kelli Cross – imagineNATIVE Film Festival	Kelli Patricia Cross	4,584
Tyson Mowarin – imagineNATIVE Film Festival	Weerianna Street Media Pty Ltd	5,000
Warwick Thornton – imagineNATIVE Film Festival	Rebecca Ann Cole	5,000
Daniel Riley – Spear	Arenamedia Pty Ltd	10,000
Emjay Matthews – Spear	Arenamedia Pty Ltd	10,000
Gillian Moody – Spear	Arenamedia Pty Ltd	10,000
Giovanni De Santolo – Spear	Arenamedia Pty Ltd	10,000
Jacqui Schofields – Spear	Arenamedia Pty Ltd	10,000
Lisa Flanagan – Sundance Film Festival	Dragonfly Pictures Pty Ltd	5,000
Meyne Wyatt – Sundance Film Festival	Dragonfly Pictures Pty Ltd	5,000
<b>TOTAL PRACTITIONER DEVELOPMENT</b>		<b>200,681</b>

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**TOTAL INDIGENOUS DEPARTMENT** **2,990,711**

## **BUSINESS AND AUDIENCE DEPARTMENT**

### **P&A – Loans**

Fat Pizza vs Housos	Transmission Films Pty Ltd	175,000
Ruben Guthrie	Madman Entertainment Pty Ltd	70,000
<b>TOTAL P&amp;A – LOANS</b>		<b>245,000</b>

### **P&A – Extension Fund**

I Am a Girl	Testify Media Pty Ltd	15,750
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<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
I Am Eleven	Proud Mother Pictures Pty Ltd	20,000
The Little Death	Entertainment One Films Australia Pty Ltd	30,000
Maya the Bee Movie	Buzz Studios Pty Ltd	10,000
The Mule	Entertainment One Films Australia Pty Ltd	30,000
Small is Beautiful: A Tiny House Documentary	Jeremy Beasley	20,000
Strangerland	Transmission Films Pty Ltd	50,000
Wyrnwood: Road of the Dead	Studiocanal Pty Ltd	25,000
<b>TOTAL P&amp;A – EXTENSION FUND</b>		<b>200,750</b>

### **Australian Festivals, Special Events and Conferences**

4th AACTA Awards	Australian Film Institute Ltd	366,666
AIDC 2015-16	Australian International Documentary Conference	150,000
<b>TOTAL AUSTRALIAN FESTIVALS, SPECIAL EVENTS AND CONFERENCES</b>		<b>516,666</b>

### **International Marketing Support**

Academy Awards®	Vertigo Productions Pty Ltd	20,000
Ancey International Animated Film Festival	Adam Elliot Pictures Pty Ltd	6,590
Bentonville Film Festival	Now Add Honey Pty Ltd	3,000
Berlin International Film Festival/EFM	Barefoot Communications Pty Ltd	7,700
Berlin International Film Festival/EFM	The Acme Film Company Pty Ltd	4,400
Berlin International Film Festival/EFM	Emerald Productions Pty Ltd	4,930
Berlin International Film Festival/EFM	Happening Films Pty Ltd	1,500
Berlin International Film Festival/EFM	Macgowan Films Pty Ltd	5,000
Berlin International Film Festival/EFM	Jessica Giacco	5,180
Berlin International Film Festival/EFM	Smoking Bear Productions Pty Ltd	5,600
Berlin International Film Festival/EFM	Global Entertainment Media Pty Ltd	10,500
Berlin International Film Festival/EFM	Damien Parer Productions Pty Ltd	5,000
Berlin International Film Festival/EFM	Michael Portway	4,546
Cannes Film Festival/Market	Pictures in Paradise Pty Ltd	6,000
Cannes Film Festival/Market	Cyan Films Pty Ltd	5,490
Cannes Film Festival/Market	Film Art Media	6,000
Cannes Film Festival/Market	Invisible Republic	6,000
Cannes Film Festival/Market	Natalie Erika James	7,000
Cannes Film Festival/Market	Damsel Pictures	4,000
Cannes Film Festival/Market	Polyphony Entertainment Company Pty Ltd	3,000
Cannes Film Festival/Market	Triptych Pictures Pty Ltd	6,000
Cannes Film Festival/Market	Martha Coleman	6,000
Cannes Film Festival/Market	Bluewater Pictures Pty Ltd	3,000
Cannes Film Festival/Market	Sense & Centsability	3,000



<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Cannes Film Festival/Market	Southern Light Films Pty Ltd	6,000
Cannes Film Festival/Market	See Pictures	6,000
Cannes Film Festival/Market	Vanessa Humphrey	9,810
Clermont-Ferrand International Short Film Festival	Keiran Paul Watson-Bonnice T/A The Red Lodge	3,150
Emmy® Awards	Blackout Productions Pty Ltd	5,000
Emmy® Awards	Lynda Therese Morgan	3,430
Fantastic Fest	Bloodbrother Productions Pty Ltd	6,500
Hot Docs	UNF Pty Ltd	8,000
Hot Docs	Gayby Baby Productions Pty Ltd	8,000
IDFA	Rymer Childs Pty Ltd	8,409
IDFA	Damon Joseph Gameau Sole Trader	5,000
IDFA	Rosemary Gordon Jones ST T/A Rosie Jones	4,817
IDFA	Yarra Bank Films Pty Ltd	5,000
INPUT	JDR Screen Pty Ltd	2,500
Producers Lab Toronto	Triptych Pictures Pty Ltd	5,000
Producers Lab Toronto	Southern Light Alliance Pty Ltd	5,000
Sheffield Doc/Fest	Alchemy Productions Pty Ltd	3,000
Sheffield Doc/Fest	Poppy Stockell	3,000
Sheffield Doc/Fest	Amber McBride	1,435
Sheffield Doc/Fest	Smith & Nasht Pty Ltd	3,000
Sundance Film Festival	Dragonfly Pictures	23,000
Sundance Film Festival	Warp Films	20,000
Sundance Film Festival	Film Camp Pty Ltd	10,000
Sundance Film Festival	Christina Anne Radburn	5,350
Sundance Film Festival	Closer Screens Pty Ltd	17,386
SXSW Film Festival	Yianni Warnock T/A Dasein Productions	6,000
TIFF	WildBear Entertainment	10,000
TIFF	KM3T Pty Ltd	13,000
TIFF	Cut Snake Productions Pty Ltd	15,000
TIFF	See Pictures Pty Ltd	14,479
TIFF	Arenamedia Pty Ltd	20,000
TIFF	Sotiris Dounoukos T/A Nestani Productions	5,000
Trans Atlantic Partners	Lisa Shaunessy	5,000
Tribeca Film Festival	See Pictures Pty Ltd	6,000
WCSFP	Artemis International Pty Ltd	4,000
WCSFP	Unboxed Media Australia Pty Ltd	4,000
WCSFP	Evershine Pty Ltd	1,200
WCSFP	SeaLight Pictures Pty Ltd	1,200
WCSFP	Electric Pictures Pty Ltd	4,000
WCSFP	In Films Pty Ltd	4,000

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
WCSFP	Randall Anselm Wood Sole Trader T/A Global Story	1,500
WCSFP	Big Stories Company Pty Ltd	4,000
WCSFP	Southern Pictures Pty Ltd	1,200
<b>TOTAL INTERNATIONAL MARKETING SUPPORT</b>		<b>436,802</b>

## **STATE & INDUSTRY PARTNERSHIPS**

### **Enterprise Growth**

Arenamedia 2014–16	Arenamedia Pty Ltd	400,000
Documentary Australia Foundation 2014–16	The Trustee for Documentary Australia Foundation	400,000
ICAA Services 2014–16	Independent Cinemas Association of Australia	100,000
See Pictures 2014–16	See Pictures Pty Ltd	300,000
Van Vuuren Bros & Chloe Rickard 2014–16	Van Vuuren Bros Pty Ltd	400,000
<b>TOTAL ENTERPRISE GROWTH</b>		<b>1,600,000</b>

### **Enterprise People**

Alex White Placement 2014–16	Jan Chapman Films Pty Ltd	153,300
Ashlee Page Placement	Southern Light Alliance Pty Ltd	70,000
Bethany Bruce Placement 2014–16	Felix Media Pty Ltd	133,000
Brian Cobb Placement 2014–16	Beyond Screen Productions Pty Ltd	104,000
Charlie Garber Placement 2014–16	Jungleboys FTV Pty Ltd	100,000
Daniella Ortega Placement 2014–16	Genepool Productions Pty Ltd	140,000
Hugh Sullivan Placement 2014–16	Hedone Productions Pty Ltd	110,000
Liz Kearney Placement 2014–16	Arenamedia Pty Ltd	140,000
Louise Smith Placement	Werner Film Productions Pty Ltd	70,000
Melissa Johnston Placement 2014–16	WTFN Entertainment Pty Ltd	140,000
Niamh Linnie Placement 2014–16	Screentime Pty Ltd	140,000
Shelley Birse Placement	Playmaker Media Pty Ltd	70,000
<b>TOTAL ENTERPRISE PEOPLE</b>		<b>1,370,300</b>

### **Enterprise Stories**

Bogan Entertainment Solutions 2014–16	Bogan Entertainment Solutions Pty Ltd	400,000
Every Cloud Productions 2014–16	Every Cloud Productions Pty Ltd	400,000
FremantleMedia Australia 2014–16	FremantleMedia Australia Pty Ltd	400,000
Open Channel Co-operative 2014–16	Open Channel Co-operative Pty Ltd	80,000
Werner Film Productions 2014–16	Werner Film Productions Pty Ltd	300,000
<b>TOTAL ENTERPRISE STORIES</b>		<b>1,580,000</b>

Title	Applicant	Amount \$
<b>Screen Resource Organisations</b>		
Film & TV Institute 2014 (variation)	Film & Television Institute (WA) Inc	240,000
Northern Rivers Screenworks Program 2014 (variation)	Northern Rivers Screenworks Inc	25,000
Open Channel 2014 (variation)	Open Channel Co-operative Limited	240,000
<b>TOTAL SCREEN RESOURCE ORGANISATIONS</b>		<b>505,000</b>
<b>Raw Nerve Grants</b>		
Film & TV Institute – Raw Nerve 2014 (variation)	Film & Television Institute (WA) Inc	35,000
Open Channel – Raw Nerve 2014 (variation)	Open Channel Co-operative Limited	35,000
<b>TOTAL RAW NERVE GRANTS</b>		<b>70,000</b>
<b>Key Guilds</b>		
Australian Directors Guild Conference 2014–17	Australian Directors Guild	180,000
Australian Writers' Guild Grant 2014–17	Australian Writers' Guild	180,000
SPA Screen Forever Conference 2014–2017	Screen Producers Association of Australia	282,000
<b>TOTAL KEY GUILDS</b>		<b>642,000</b>
<b>TOTAL STATE &amp; INDUSTRY PARTNERSHIPS</b>		<b>5,767,300</b>
<b>TOTAL BUSINESS &amp; AUDIENCE DEPARTMENT</b>		<b>7,166,518</b>

# Appendix 4

## Awards

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

The list includes projects that have received investment at development, production or post-production stages from Screen Australia or its predecessor agencies, the Film Finance Corporation Australia, Film Australia Limited and the Australian Film Commission. 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.

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

### DOCUMENTARIES

#### **All This Mayhem**

2015 AACTA Awards

*Best Direction in a Documentary*  
*Best Editing in a Documentary*  
*Best Original Music Score in a Documentary*

#### **The Face of Ukraine: Casting Oksana Baiul**

2015 Sundance Film Festival

*Short Film Jury Award: Non-Fiction*

#### **First Contact series 1**

2015 TV Week Logie Awards

*Most Outstanding Factual Program*

#### **Love Marriage in Kabul**

2015 Australian Directors Guild Awards

*Best Direction in a Documentary Feature*

#### **Only the Dead**

2015 Sydney Film Festival

*Documentary Australian Foundation Award for Australian Documentary*

#### **Prison Songs**

2015 Australian Directors Guild Awards

*Best Direction in a Documentary (Stand Alone)*

#### **Sons & Mothers**

2015 AACTA Awards

*Best Cinematography in a Documentary*  
*Best Sound in a Documentary*

#### **A Woman's Journey into Sex**

2014 AWGIE Awards

*Documentary (Public Broadcast)*

### FEATURES

#### **52 Tuesdays**

2014 AWGIE Awards

*Feature Film Original*

#### **The Babadook**

2014 Sitges International Fantasy and Horror Film Festival

*Special Jury Award (Official Fantastic 47 Category)*  
*Best Actress*

2015 AACTA Awards

*Best Feature Film*  
*Best Direction*  
*Best Original Screenplay*

2015 Australian Directors Guild Awards

*Best Direction in a Feature Film*

#### **Charlie's Country**

2015 AACTA Awards

*Best Lead Actor*

#### **Healing**

2015 Australian Directors Guild Awards

*ADG/DGA Finders Award*

#### **The Little Death**

2015 SXSW

*Audience Award for Narrative Spotlight*

#### **Partisan**

2015 Sundance Film Festival

*World Cinema Dramatic Special Jury Award for Cinematography*

#### **Predestination**

2015 AACTA Awards

*Best Cinematography*  
*Best Editing*  
*Best Production Design*  
*Best Lead Actress*

#### **The Railway Man**

2015 AACTA Awards

*Best Adapted Screenplay*  
*Best Original Music Score*

#### **The Rover**

2015 AACTA Awards

*Best Sound*  
*Best Supporting Actress*

#### **These Final Hours**

2014 Sitges International Fantasy and Horror Film Festival

*Best Actor*

### SHORTS

#### **Bluey**

2015 Sydney Film Festival

*Event Cinema Australian Short Screenplay Award*

#### **Grace Under Water**

2015 AACTA Awards

*Best Short Animation*

2015 Sydney Film Festival

*Yoram Gross Animation Award*

**Red Rover**

2015 Sydney Film Festival

*Rouben Mamoulian Award for Best Director***The Story of Percival Pitts**

2015 St Kilda Film Festival

*Best Animation***ADULT AND CHILDREN'S TV DRAMA****ANZAC Girls**

2014 AWGIE Awards

*Television Mini Series (Adaptation)*

2015 AACTA Awards

*Best Sound in Television***The Broken Shore**

2014 AWGIE Awards

*Telemovie (Adaptation)*

2015 AACTA Awards

*Best Cinematography in Television***The Code series 1**

2014 AWGIE Awards

*Television Mini Series (Original)  
Major AWGIE*

2015 AACTA Awards

*Best Editing in Television  
Best Original Music Score in  
Television  
Best Television Drama Series  
Best Direction in a Television Drama  
or Comedy  
Best Lead Actor in a Television  
Drama  
Best Guest or Supporting Actress in  
a Television Drama*2015 Australian Directors Guild  
Awards*Best Direction in a TV Drama Series***Devil's Playground**

2015 AACTA Awards

*Best Telefeature or Mini Series*

2015 TV Week Logie Awards

*Most Outstanding Miniseries or  
Telemovie*2015 Australian Directors Guild  
Awards*Best Direction in a TV Mini Series***The Flamin' Thongs**

2015 AACTA Awards

*Best Children's Television Series***Get Ace series 1**

2014 AWGIE Awards

*Animation***INXS: Never Tear Us Apart**

2015 TV Week Logie Awards

*Most Outstanding Actor***Love Child series 2**

2015 TV Week Logie Awards

*Most Popular New Talent  
Graham Kennedy Award for Most  
Outstanding Newcomer***Nowhere Boys series 1**

2014 AWGIE Awards

*Children's Television (C)***Nowhere Boys series 2**

2015 TV Week Logie Awards

*Most Outstanding Children's  
Program*2015 Australian Directors Guild  
Awards*Best Direction in a Children's TV  
Program***ONLINE AND INTERACTIVE****Wastelander Panda**2015 Australian Directors Guild  
Awards*Best Direction in an Original Online  
Program*

Racka Racka





## INDEPENDENT AUDITOR'S REPORT

### To the Minister for the Arts

I have audited the accompanying annual financial statements of Screen Australia for the year ended 30 June 2015, which comprise:

- Statement by the Directors, Chief Executive and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement;
- Schedule of Commitments; and
- Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

### **Accountable Authority's Responsibility for the Financial Statements**

The directors of Screen Australia are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards and the rules made under that Act. The directors are also responsible for such internal control as is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

### **Auditor's Responsibility**

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Accountable Authority of the entity, as well as evaluating the overall presentation of the financial statements.

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

### **Independence**

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

Opinion

In my opinion, the financial statements of Screen Australia:

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

Australian National Audit Office



Kristian Gage  
Audit Principal

Delegate of the Auditor-General

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

Canberra  
8 September 2015

Screen Australia

## Financial Statements

For the year ended 30 June 2015

### Statement by Directors, Chief Executive and Chief Financial Officer

In our opinion, the attached financial statements for the year ended 30 June 2015 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 Screen Australia 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

8 September 2015



Graeme Mason  
Chief Executive

8 September 2015



Richard Nankivell  
Chief Financial Officer

8 September 2015



Screen Australia

## Statement of Comprehensive Income

for the period ended 30 June 2015

	Notes	2015 \$	2014 \$
<b>EXPENSES</b>			
Employee benefits	3A	13,223,840	14,822,933
Supplier	3B	7,566,179	8,344,511
Grants	3C	35,258,379	27,014,465
Depreciation and amortisation	3D	1,104,105	1,156,152
Finance costs	3E	8,783	35,861
Write-down and impairment of assets	3F	47,667,874	65,210,000
Losses from asset sales		1,036	25,217
<b>TOTAL EXPENSES</b>		<b>104,830,196</b>	<b>116,609,139</b>
<b>OWN-SOURCE INCOME</b>			
<b>Own-source revenue</b>			
Sale of goods and rendering of services	4A	816,400	1,608,389
Interest	4B	2,901,474	3,211,433
Rental income	4C	739,690	848,002
Other revenue	4D	7,287,529	6,902,203
<b>Total own-source revenue</b>		<b>11,745,093</b>	<b>12,570,027</b>
<b>Gains</b>			
Foreign exchange	4E	78	669
<b>Total gains</b>		<b>78</b>	<b>669</b>
<b>TOTAL OWN-SOURCE INCOME</b>		<b>11,745,171</b>	<b>12,570,696</b>
<b>NET COST OF SERVICES</b>		<b>93,085,025</b>	<b>104,038,443</b>
Revenue from government	4F	90,245,254	101,075,769
<b>(DEFICIT) BEFORE INCOME TAX ON CONTINUING OPERATIONS</b>		<b>(2,839,771)</b>	<b>(2,962,674)</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
<b>Items not subject to subsequent reclassification to profit or loss</b>			
Changes in asset revaluation reserve		(6,047,909)	11,910,286
<b>Total other comprehensive income before income tax</b>		<b>(6,047,909)</b>	<b>11,910,286</b>
<b>TOTAL COMPREHENSIVE INCOME</b>		<b>(8,887,680)</b>	<b>8,947,612</b>

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

Screen Australia

## Statement of Financial Position

as at 30 June 2015

	Notes	2015 \$	2014 \$
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and cash equivalents	6A	5,593,799	6,478,874
Trade and other receivables	6B	2,732,290	2,588,211
Other investments	6C	59,104,954	61,946,533
<b>Total financial assets</b>		<b>67,431,043</b>	71,013,618
<b>Non-financial assets</b>			
Land and buildings	7A,C	2,612,296	39,364,423
Property, plant and equipment	7B,C	695,537	951,663
Intangibles	7D,E	819,104	791,286
Other non-financial assets	7F,G,H	450,294	378,156
<b>Total non-financial assets</b>		<b>4,577,231</b>	41,485,528
Assets held for sale	7I	24,450,000	–
<b>TOTAL ASSETS</b>		<b>96,458,274</b>	112,499,146
<b>LIABILITIES</b>			
<b>Payables</b>			
Suppliers	8A	202,287	292,855
Other payables	8B	3,201,994	3,254,766
<b>Total payables</b>		<b>3,404,281</b>	3,547,621
<b>Interest bearing liabilities</b>			
Leases	9	–	102,484
<b>Total interest bearing liabilities</b>		<b>–</b>	102,484
<b>Provisions</b>			
Employee provisions	10A	2,451,615	3,006,609
Other provisions	10B	31,897,453	38,249,827
<b>Total provisions</b>		<b>34,349,068</b>	41,256,436
<b>TOTAL LIABILITIES</b>		<b>37,753,349</b>	44,906,541
<b>NET ASSETS</b>		<b>58,704,925</b>	67,592,605
<b>EQUITY</b>			
Contributed equity		44,504,970	44,504,970
Asset revaluation reserves		15,495,000	21,542,909
Retained surplus (accumulated deficit)		(1,295,045)	1,544,726
<b>TOTAL ENTITY</b>		<b>58,704,925</b>	67,592,605

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

## Statement of Changes in Equity

For the period ended 30 June 2015

	Retained earnings		Asset revaluation surplus		Contributed equity/capital		Total equity	
	2015 \$	2014 \$	2015 \$	2014 \$	2015 \$	2014 \$	2015 \$	2014 \$
<b>OPENING BALANCE</b>								
Balance carried forward from previous period	1,544,726	4,507,400	21,542,909	9,632,623	44,504,970	44,504,970	67,592,605	58,644,993
<b>ADJUSTED OPENING BALANCE</b>	<b>1,544,726</b>	<b>4,507,400</b>	<b>21,542,909</b>	<b>9,632,623</b>	<b>44,504,970</b>	<b>44,504,970</b>	<b>67,592,605</b>	<b>58,644,993</b>
<b>COMPREHENSIVE INCOME</b>								
Other comprehensive income	-	-	(6,047,909)	11,910,286	-	-	(6,047,909)	11,910,286
Deficit for the period	(2,839,771)	(2,962,674)	-	-	-	-	(2,839,771)	(2,962,674)
<b>TOTAL COMPREHENSIVE INCOME</b>	<b>(2,839,771)</b>	<b>(2,962,674)</b>	<b>(6,047,909)</b>	<b>11,910,286</b>	<b>-</b>	<b>-</b>	<b>(8,887,680)</b>	<b>8,947,612</b>
<b>CLOSING BALANCE AS AT 30 JUNE 15</b>	<b>(1,295,045)</b>	<b>1,544,726</b>	<b>15,495,000</b>	<b>21,542,909</b>	<b>44,504,970</b>	<b>44,504,970</b>	<b>58,704,925</b>	<b>67,592,605</b>

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

Screen Australia

## Cash Flow Statement

for the period ended 30 June 2015

	Notes	2015 \$	2014 \$
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from government		90,270,429	101,136,597
Sales of goods and rendering of services		1,007,631	1,857,353
Interest		2,901,474	3,211,433
Net GST received		7,835,224	8,044,903
Other		3,158,440	3,177,512
<b>Total cash received</b>		<b>105,173,198</b>	<b>117,427,798</b>
<b>Cash used</b>			
Employees		14,097,190	14,873,627
Suppliers		8,574,807	9,530,756
Borrowing costs		16,587	45,160
Grants		37,890,821	24,998,281
Other		4,081,009	5,540,373
<b>Total cash used</b>		<b>64,660,414</b>	<b>54,988,197</b>
<b>NET CASH FROM OPERATING ACTIVITIES</b>	11	<b>40,512,784</b>	<b>62,439,601</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sales of property, plant and equipment		3,625	726
Proceeds from sales of financial instruments		313,303,682	281,430,967
Recoupment of investments – film industry assistance		5,250,712	6,056,302
Recoupment of loans – film industry assistance		230,468	1,537,515
<b>Total cash received</b>		<b>318,788,487</b>	<b>289,025,510</b>
<b>Cash used</b>			
Purchase of property, plant and equipment		196,460	3,456,804
Purchase of intangibles		268,432	208,254
Purchase of financial instruments		310,462,104	286,480,532
Investments – film industry assistance		47,826,098	60,989,400
Loans – film industry assistance		1,330,768	3,572,594
<b>Total cash used</b>		<b>360,083,862</b>	<b>354,707,584</b>
<b>NET CASH USED BY INVESTING ACTIVITIES</b>		<b>(41,295,375)</b>	<b>(65,682,074)</b>
<b>FINANCING ACTIVITIES</b>			
<b>Cash used</b>			
Repayment of financial lease liability		102,484	237,634
<b>NET CASH USED BY FINANCING ACTIVITIES</b>		<b>(102,484)</b>	<b>237,634</b>
<b>NET INCREASE (DECREASE) IN CASH HELD</b>		<b>(885,075)</b>	<b>(3,480,107)</b>
Cash and cash equivalents at the beginning of the reporting period		6,478,874	9,958,981
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD</b>	6A	<b>5,593,799</b>	<b>6,478,874</b>

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

Screen Australia

## Schedule of Commitments

as at 30 June 2015

	2015	2014
	\$	\$
<b>BY TYPE</b>		
<b>Commitments receivable</b>		
Sublease rental income	(92,836)	(204,556)
Net GST recoverable on commitments <sup>1</sup>	(1,989,264)	(2,100,238)
<b>Total commitments receivable</b>	<b>(2,082,100)</b>	<b>(2,304,794)</b>
<b>Commitments payable</b>		
<b>Capital commitments</b>		
Intangibles	–	99,250
<b>Total capital commitments</b>	–	99,250
<b>Other commitments</b>		
Operating leases <sup>2</sup>	12,266,070	13,570,921
Project commitments	9,708,677	9,736,249
<b>Total other commitments</b>	<b>21,974,747</b>	<b>23,307,170</b>
<b>Total commitments payable</b>	<b>21,974,747</b>	<b>23,406,420</b>
<b>NET COMMITMENTS BY TYPE</b>	<b>19,892,647</b>	<b>21,101,626</b>
<b>BY MATURITY</b>		
<b>Commitments receivable</b>		
<b>Other commitments receivable</b>		
One year or less	(1,089,440)	(1,168,297)
From one to five years	(536,248)	(538,692)
Over five years	(456,412)	(597,805)
<b>Total other commitments receivable</b>	<b>(2,082,100)</b>	<b>(2,304,794)</b>
<b>Total commitments receivable</b>	<b>(2,082,100)</b>	<b>(2,304,794)</b>
<b>Commitments payable</b>		
<b>Capital commitments</b>		
One year or less	–	99,250
<b>Total capital commitments</b>	–	99,250
<b>Operating lease commitments</b>		
One year or less	1,346,804	1,304,852
From one to five years	5,898,733	5,690,215
Over five years	5,020,533	6,575,854
<b>Total operating lease commitments</b>	<b>12,266,070</b>	<b>13,570,921</b>
<b>Project commitments</b>		
One year or less	9,708,677	9,500,849
From one to five years	–	235,400
<b>Total other commitments</b>	<b>9,708,677</b>	<b>9,736,249</b>
<b>Total commitments payable</b>	<b>21,974,747</b>	<b>23,406,420</b>
<b>NET COMMITMENTS BY MATURITY</b>	<b>19,892,647</b>	<b>21,101,626</b>

Note:

1. Commitments were GST inclusive where relevant.

2. Screen Australia has operating leases for its Ultimo and South Melbourne offices. They are effectively non-cancellable.

Screen Australia in its capacity as a lessee has subleases for office accommodation at its Lindfield Property.

Screen Australia

## Notes to and Forming Part of the Financial Statements

For the period ended 30 June 2015

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### NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### 1.1 Objectives of Screen Australia

Screen Australia is an Australian Government controlled entity. It is a not-for-profit entity that is structured to meet one outcome:

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

The continued existence of the entity 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.

#### 1.2 Basis of Preparation of the Financial Statements

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) Financial Reporting Rule (FRR) for reporting periods ending on or after 1 July 2014; and
- b) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and 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 and values are rounded to the nearest dollar unless otherwise specified.

Unless an alternative treatment is specifically required by an accounting standard or the FRR, assets and liabilities are recognised in the statement of financial position when and only when it is probable that future economic benefits will flow to the entity or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executory contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the Contingent Assets and Liabilities note.

Unless alternative treatment is specifically required by an accounting standard, income and expenses are recognised in the statement of comprehensive income when and only when the flow, consumption or loss of economic benefits has occurred and can be reliably measured.

### 1.3 Significant Accounting Judgements and Estimates

In the process of applying the accounting policies listed in this note, Screen Australia has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- Screen Australia recognises a provision for the full amount listed in its funding contracts upon contract execution (see note 10B). 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 liabilities. However, as the majority of contracts have historically been paid in full, it is highly probable all unpaid contracts as at 30 June 2015 will be paid in full.
- impairment losses as a result of Screen Australia impairing its screen investments and loans to a nil carrying value upon payment (see note 1.16). These estimates have a significant impact on Screen Australia's asset carrying values and the operating result. These same estimates have been identified as having a significant risk of causing a material adjustment to the carrying values of assets and the operating result in future accounting periods.
- the fair value of land has been taken to be the market value of similar properties as determined by an independent valuer, and
- in preparation of the upcoming sale of the Lindfield site and reclassification of the site to *held for sale*, Screen Australia wrote-down the value of the buildings on the site to nil. (2014 \$8.68m).

### 1.4 New Australian Accounting Standards

- *Adoption of New Australian Accounting Standard Requirements*

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

The following new or revised accounting standards were issued prior to the signing of the statement by the Chief Executive Officer and Chief Financial Officer, were applicable to the current reporting period and had a material effect on Screen Australia's financial statements:

Standard/Interpretation	Nature of change in accounting policy, transitional provisions and adjustment to financial statements
AASB 1055	Requires disclosure of the original budget and explanation of major variances between the budgeted and actual amounts.

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

- *Future Australian Accounting Standard Requirements*

New accounting standards, revised standards or amended standards that were issued prior to the sign-off date and are applicable to future reporting period(s) are not expected to have a future material impact on Screen Australia's financial statements.

### 1.5 Revenue

Revenue from the sale of goods is recognised when:

- a) the risks and rewards of ownership have been transferred to the buyer;
- b) Screen Australia retains no managerial involvement or effective control over the goods;

c) the revenue and transaction costs incurred can be reliably measured; and

d) it is probable that the economic benefits associated with the transaction will flow to Screen Australia.

Revenue from rendering of services is recognised when the probable economic benefits associated with the transaction will flow to Screen Australia.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*.

#### • *Revenue from Government*

Amounts appropriated for departmental appropriations for the year (adjusted for any formal additions and reductions) are recognised as Revenue from Government when Screen Australia gains control of the appropriation, except for certain amounts that relate to activities that are reciprocal in nature, in which case revenue is recognised only when it has been earned. Appropriations receivable are recognised at their nominal amounts.

Funding received or receivable from non-corporate Commonwealth entities (appropriated to the non-corporate Commonwealth entity as a corporate Commonwealth entity payment item for payment to this entity) is recognised as Revenue from Government by the corporate Commonwealth entity unless the funding is in the nature of an equity injection or a loan.

### **1.6 Grants Expense**

Screen Australia provides grants to screen content developers and producers for the purposes of fostering and developing an Australian film, television and interactive media production industry in Australia.

An expense and provision is recognised by Screen Australia upon contract execution.

### **1.7 Gains**

#### • *Sale of Assets*

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

### **1.8 Transactions with the Government as Owner**

#### • *Equity Injections*

Amounts appropriated which are designated as 'equity injections' for a year (less any formal reductions) and Departmental Capital Budgets (DCBs) are recognised directly in contributed equity in that year.

#### • *Other Distributions to Owners*

The FRR require that distributions to owners be debited to contributed equity unless it is in the nature of a dividend.

### **1.9 Employee Benefits**

Liabilities for 'short-term employee benefits' (as defined in AASB 119 *Employee Benefits*) and termination benefits expected within 12 months of the end of reporting period are measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

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

The leave liabilities are calculated on the basis of employees' remuneration 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 2015, as outlined in the Commonwealth Entity Financial Statements Guide. 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 Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), PSS accumulation plan (PSSap) or other superannuation schemes elected by the employee.

The CSS and 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' 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 for the final fortnight of the year.

### **1.10 Leases**

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and rewards incidental to ownership of leased assets. An operating lease is a lease that is not a finance lease. In operating leases, the lessor effectively retains substantially all such risks and benefits.

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

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

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

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets.

### **1.11 Borrowing Costs**

All borrowing costs are expensed as incurred.

### **1.12 Cash**

Cash is recognised at its nominal amount. Cash and cash equivalent 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.

### **1.13 Financial Assets**

Screen Australia classifies its financial assets in the following categories:

- a) held-to-maturity investments; and
- b) loans and receivables.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition. Financial assets are recognised and derecognised upon trade date.

#### • *Effective Interest Method*

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis.

#### • *Held-to-Maturity Investments*

Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the group has the positive intent and ability to hold to maturity are classified as held-to-maturity investments. Held-to-maturity investments are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

#### • *Loans and Receivables*

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

#### • *Impairment of Financial Assets*

Financial assets are assessed for impairment at the end of each reporting period.

If there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at amortised cost, the amount of the loss is measured as the difference between the assets carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

### **1.14 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 Fair Value Through Profit or Loss*

Financial liabilities at fair value through profit or loss are initially measured at fair value. Subsequent fair value adjustments are recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest paid on the financial liability.

#### • *Other Financial Liabilities*

Other 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 yield basis.

The effective interest method is a method of calculating the amortised cost of a financial liability and of allocating interest expense over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash payments through the expected life of the financial liability, or, where appropriate, a shorter period.

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).

### **1.15 Contingent Liabilities and Contingent Assets**

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but are reported in the relevant schedules and notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

### **1.16 Screen Investments and Loans, Allowance for Impairment and Write-offs**

Screen Australia provides financial assistance to screen developers and producers for the purposes of fostering and developing an Australian film, television and interactive media production industry in Australia. It also finances and

cofinances film and television productions in Australia. This financial assistance and financing is provided in the form of investments and loans in respect of individual development and production projects. Investments give Screen Australia an equity interest in the copyright and the right to participate in any income from the project.

On approval of each funding agreement, 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 and is subsequently measured at amortised cost.

The loan and equity investment in the screen production is initially recognised at fair value based on the expected cash flow from this investment. 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 continued to be measured at fair value and the movements in the fair value, if any, are recognised in the Statement of Comprehensive Income.

### **1.17 Acquisition of Assets**

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

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and 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.

### **1.18 Property, Plant and Equipment**

#### *• 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 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.

#### *• Revaluations*

Following initial recognition at cost, property, plant and equipment were carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations were 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 were made on a class basis. Any revaluation increment was credited to equity 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 were 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 was eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

#### *• 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:

	2015	2014
Buildings on freehold land	<b>60 years</b>	60 years
Leasehold improvements	<b>Lease term</b>	Lease term
Plant and equipment	<b>4 to indefinite years</b>	4 to indefinite years

#### • *Impairment*

All assets were assessed for impairment at 30 June 2015. 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.

#### **1.19 Intangibles**

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of Screen Australia's software are 3 to 5 years (2013-14: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2015.

#### **1.20 Assets Held for Sale**

Non-current assets are classified as held for sale if the carrying amount is to be recovered principally through a sale transaction rather than through continuing use. Classification as held for sale occurs when the asset is available for immediate sale in its present condition, and the sale is highly probable. On classification as held for sale, the asset is measured at the lower of its carrying amount and fair value less costs to sell. Any write down to fair value less costs to sell is recognised as an impairment loss. Assets which have been classified as held for sale are no longer subject to depreciation or amortisation.

#### **1.21 Taxation/Competitive Neutrality**

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

Revenues, expenses and assets are recognised net of GST except:

- a) where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- b) for receivables and payables.

#### **NOTE 2: EVENTS AFTER THE REPORTING PERIOD**

The former Film Australia headquarters at 101 Eton Road Lindfield is considered surplus to requirements and has been reclassified to *held for sale* effective 31 December 2014.

In accordance with AASB 116 *Property, Plant and Equipment* & AASB 5 *Non-current Assets Held for Sale and Discontinued Operations*, Screen Australia revalued the site immediately before reclassifying it to *held for sale*. Screen Australia engaged Preston Rowe Paterson (registered valuers), to provide a valuation based on the sites highest and best use (residential development). The 31 December 2014 valuation was \$24.45M.

Screen Australia issued a Request for Tender on 29 May 2015 closing 9 July 2015 for the sale of the Lindfield property and has now exchanged contracts for the sale of the property with settlement around October 2015.

Preston Rowe Paterson revalued the property as at 30 June 2015 at \$28.5M. In accordance with AASB 5 *Non-current Assets Held for Sale and Discontinued Operations*, the value of this property is held at the lower of the carrying value

and the fair value less costs to sell. As the carrying value \$24.5M was lower than the fair value less costs to sell as at 30 June 2015, the asset has been held at the carrying value in the financial statements. Any profit or loss realised from the sale will be reflected in the Statement of Comprehensive Income after settlement occurs.

As settlement has yet to occur, the sale price is currently commercial in confidence and is not reflected in the financial statements.

Screen Australia is in discussions with the Government to determine how the proceeds are to be spent.

	2015	2014
	\$	\$
<b>NOTE 3: EXPENSES</b>		
<b>NOTE 3A: EMPLOYEE BENEFITS</b>		
Wages and salaries	9,810,269	11,491,008
Superannuation:		
Defined contribution plans	1,342,871	1,555,415
Defined benefit plans	283,703	289,490
Leave and other entitlements	1,183,587	1,291,336
Separation and redundancies	603,410	195,684
<b>TOTAL EMPLOYEE BENEFITS</b>	<b>13,223,840</b>	<b>14,822,933</b>
<b>NOTE 3B: SUPPLIER</b>		
<b>Goods and services</b>		
Consultants	291,312	722,299
Assessor fees	270,325	360,794
Office and communications	1,135,195	1,307,497
Other property and utilities	829,513	965,328
Screenings and hospitality	719,428	727,513
Contractors	694,790	591,054
Travel	915,824	979,328
Other	1,570,880	1,790,234
<b>Total goods and services</b>	<b>6,427,267</b>	<b>7,444,047</b>
<b>Goods supplied in connection with</b>		
Related parties	222	81
External parties	232,371	286,187
<b>Total goods supplied</b>	<b>232,593</b>	<b>286,268</b>
<b>Services rendered in connection with</b>		
Related entities	352,663	10,785
External parties	5,862,011	7,146,994
<b>Total services rendered</b>	<b>6,214,674</b>	<b>7,157,779</b>
<b>Total goods and services</b>	<b>6,447,267</b>	<b>7,444,047</b>
<b>Other supplier expenses</b>		
Operating lease rentals – external entities:		
Minimum lease payments	1,008,982	787,691
Workers compensation expenses	129,930	112,773
<b>Total other supplier expenses</b>	<b>1,138,912</b>	<b>900,464</b>
<b>TOTAL SUPPLIER EXPENSES</b>	<b>7,566,179</b>	<b>8,344,511</b>

	2015	2014
	\$	\$
<b>NOTE 3C: GRANTS</b>		
Public sector:		
Australian Government entities (related entities)	1,196,636	286,671
State and Territory Governments	339,500	560,877
Private sector:		
Non government organisations	33,722,243	26,166,917
<b>TOTAL GRANTS</b>	<b>35,258,379</b>	<b>27,014,465</b>

#### **NOTE 3D: DEPRECIATION AND AMORTISATION**

<b>Depreciation:</b>		
Property, plant and equipment	323,845	294,658
Buildings and leasehold improvements	539,646	664,816
<b>Total depreciation</b>	<b>863,491</b>	<b>959,474</b>
<b>Amortisation:</b>		
Intangibles	240,614	196,678
<b>Total amortisation</b>	<b>240,614</b>	<b>196,678</b>
<b>TOTAL DEPRECIATION AND AMORTISATION</b>	<b>1,104,105</b>	<b>1,156,152</b>

#### **NOTE 3E: FINANCE COSTS**

Finance leases	3,351	28,393
Other interest payments	5,432	7,468
<b>TOTAL FINANCE COSTS</b>	<b>8,783</b>	<b>35,861</b>

#### **NOTE 3F: WRITE-DOWN AND IMPAIRMENT OF ASSETS**

<b>Asset write-downs and impairments from:</b>		
Impairment losses on film investments and loans	41,837,054	65,241,946
Revaluation decrement – Buildings	5,838,652	–
Other	(7,832)	(31,946)
<b>TOTAL WRITE-DOWN AND IMPAIRMENT OF ASSETS</b>	<b>47,667,874</b>	<b>65,210,000</b>

#### **NOTE 4: INCOME**

##### **OWN-SOURCE REVENUE**

#### **NOTE 4A: SALE OF GOODS AND RENDERING OF SERVICES**

<b>Sale of goods in connection with</b>		
External parties	2,647	3,059
<b>Total sale of goods</b>	<b>2,647</b>	<b>3,059</b>

#### **Rendering of services in connection with**

External parties	813,753	1,605,330
<b>Total rendering of services</b>	<b>813,753</b>	<b>1,605,330</b>
<b>TOTAL SALE OF GOODS AND RENDERING OF SERVICES</b>	<b>816,400</b>	<b>1,608,389</b>

	2015	2014
	\$	\$
<b>NOTE 4B: INTEREST</b>		
Deposits	2,901,474	3,211,433
<b>TOTAL INTEREST</b>	<b>2,901,474</b>	<b>3,211,433</b>

<b>NOTE 4C: RENTAL INCOME</b>		
Operating lease:		
Lindfield Property	739,690	848,002
<b>TOTAL RENTAL INCOME</b>	<b>739,690</b>	<b>848,002</b>

<b>NOTE 4D: OTHER REVENUE</b>		
Profit on equity film production investments and loans	5,250,712	5,867,091
Recoveries on loans	1,781,710	573,749
Grants from external entities	–	200,000
Other	255,107	261,363
<b>TOTAL OTHER REVENUE</b>	<b>7,287,529</b>	<b>6,902,203</b>

## **GAINS**

<b>NOTE 4E: FOREIGN EXCHANGE</b>		
Non-speculative	78	669
<b>TOTAL FOREIGN EXCHANGE GAINS</b>	<b>78</b>	<b>669</b>

## **REVENUE FROM GOVERNMENT**

<b>NOTE 4F: REVENUE FROM GOVERNMENT</b>		
Appropriations:		
Departmental appropriations	17,956,000	23,353,000
Other		
ABC	–	10,500
Attorney General's Department	71,988,000	44,415,000
Comcover	–	5,420
Centrelink (paid parental leave scheme)	25,228	48,330
Department of Foreign Affairs and Trade	39,481	78,156
Department of the Prime Minister and Cabinet	236,545	592,363
Department of Regional Australia, Local Government, Arts & Sport	–	32,573,000
<b>TOTAL REVENUE FROM GOVERNMENT</b>	<b>90,245,254</b>	<b>101,075,769</b>

## **NOTE 5: FAIR VALUE MEASUREMENTS**

The following tables provide an analysis of assets and liabilities that are measured at fair value.

The different levels of the fair value hierarchy are defined below.

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date.

Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: Unobservable inputs for the asset or liability.

## NOTE 5A: FAIR VALUE MEASUREMENTS, VALUATION TECHNIQUES AND INPUTS USED

	Fair value measurements at the end of the reporting period using		Category (Level 1, 2 or 3)	Fair value measurements at the end of the reporting period using		Range (weighted average)	Sensitivity of the fair value measurement to changes in unobservable inputs
	2014-15 \$'000	2013-14 \$'000		Valuation technique(s) <sup>1</sup>	Inputs used		
<b>Non-financial assets</b>							
Land	-	27,870,000	3	Market comparables	Sale prices of comparable land	N/A	
					Land size		
					Long-term land appreciation rate		
Buildings on freehold land	-	8,680,000	3	Depreciated replacement cost	Replacement cost per square metre	N/A	
Leasehold improvements	<b>2,612,296</b>	2,814,423	3	Depreciated replacement cost	Replacement cost, estimated obsolescence and service capacity	N/A	The significant unobservable inputs used in the fair value measurement of the Property, Plant and Equipment and Leasehold Improvement assets are the costs of purchasing similar assets after taking into account the age, condition, use and customisation of the assets. Significant increases (decreases) in any of those inputs in isolation would result in a significantly higher (lower) fair value measurement.
Other property, plant and equipment	<b>695,537</b>	951,663	3	Depreciated replacement cost	Market selling price	N/A	
<b>Total non-financial assets</b>	<b>3,307,833</b>	<b>40,316,086</b>					
<b>Total fair value measurements of assets in the statement of financial position</b>	<b>3,307,833</b>	<b>40,316,086</b>					

1. With the exception of the Lindfield building write-down to nil, there were no changes to the valuation technique during the period.

2. The highest and best use of all non-financial assets are the same as their current use.

3. Recurring and non-recurring Level 3 fair value measurements – valuation processes.

Screen Australia internally reviewed its leasehold improvements and other property plant and equipment assets during 2014-15 in accordance with AASB13.



## NOTE 5B: RECONCILIATION FOR RECURRING LEVEL 3 FAIR VALUE MEASUREMENTS

### Recurring Level 3 fair value measurements – reconciliation for assets

	Non-financial assets				
	Land	Buildings on freehold land	Leasehold improvements	Other property, plant and equipment	Total
	2015 \$'000	2015 \$'000	2015 \$'000	2015 \$'000	2015 \$'000
<b>Opening balance</b>	27,870,000	8,680,000	2,814,423	951,663	40,316,086
Total (losses) recognised in net cost of services <sup>1</sup>	–	(6,052,091)	(326,207)	(323,845)	(6,702,143)
Total losses recognised in asset revaluation reserve <sup>2</sup>	(3,420,000)	(2,627,909)	–	–	(6,047,909)
Purchases	–	–	124,080	72,380	196,460
Disposals	–	–	–	(4,661)	(4,661)
Reclassification/Transfers <sup>3</sup>	(24,450,000)	0	0	0	(24,450,000)
<b>Closing balance</b>	–	–	2,612,296	695,537	3,307,833

1. These losses are presented in Note 3D depreciation and amortisation and Note 3F write-down and impairment of assets (revaluation decrement – buildings).

2. These gains/(losses) are presented in the Statement of Comprehensive Income under changes in asset revaluation reserves.

3. This asset has been transferred to Note 7I assets held for sale.

<b>2015</b>	2014
<b>\$</b>	<b>\$</b>

## NOTE 6: FINANCIAL ASSETS

### NOTE 6A: CASH AND CASH EQUIVALENTS

Cash on hand or on deposit	<b>5,593,799</b>	6,478,874
<b>TOTAL CASH AND CASH EQUIVALENTS</b>	<b>5,593,799</b>	6,478,874

### NOTE 6B: TRADE AND OTHER RECEIVABLES

#### Goods and Services receivable in connection with

External parties	<b>593,179</b>	173,983
<b>Total goods and services receivable</b>	<b>593,179</b>	173,983

#### Other receivables:

GST receivable from the Australian Taxation Office	<b>1,573,685</b>	996,313
Film loans	–	350,000
Other	<b>590,426</b>	1,100,764
<b>Total other receivables</b>	<b>2,164,111</b>	2,447,077
<b>TOTAL TRADE AND OTHER RECEIVABLES (GROSS)</b>	<b>2,757,290</b>	2,621,060

#### Less impairment allowance account:

Goods and services	<b>(25,000)</b>	(32,849)
<b>Total impairment allowance account</b>	<b>(25,000)</b>	(32,849)
<b>TOTAL TRADE AND OTHER RECEIVABLES (NET)</b>	<b>2,732,290</b>	2,588,211

	2015	2014
	\$	\$
<b>Receivables are expected to be recovered in:</b>		
No more than 12 months	2,732,290	2,588,211
<b>Total trade and other receivables (net)</b>	<b>2,732,290</b>	<b>2,588,211</b>

**Receivables are aged as follows:**

Not overdue	2,600,107	2,567,918
Overdue by:		
0 to 30 days	1,165	3,967
31 to 60 days	1,138	8,841
61 to 90 days	-	10,134
More than 90 days	154,880	30,200
<b>Total receivables (gross)</b>	<b>2,757,290</b>	<b>2,621,060</b>

**The impairment allowance account is aged as follows:**

Overdue by:		
31 to 60 days	-	(4,409)
61 to 90 days	-	(8,935)
More than 90 days	(25,000)	(19,505)
<b>Total impairment allowance account</b>	<b>(25,000)</b>	<b>(32,849)</b>

**RECONCILIATION OF THE IMPAIRMENT ALLOWANCE ACCOUNT:**

**Movements in relation to 2015**

	Goods and services	Total
	\$	\$
<b>Opening balance</b>	<b>(32,849)</b>	<b>(32,849)</b>
Amounts written off	17	17
Increase/(Decrease) recognised in net cost of services	7,832	7,832
<b>Closing balance</b>	<b>(25,000)</b>	<b>(25,000)</b>

**Movements in relation to 2014**

	Goods and services	Total
	\$	\$
<b>Opening balance</b>	<b>(69,061)</b>	<b>(69,061)</b>
Amounts written off	4,266	4,266
Increase/(Decrease) recognised in net cost of services	31,946	31,946
<b>Closing balance</b>	<b>(32,849)</b>	<b>(32,849)</b>

	2015	2014
	\$	\$
<b>NOTE 6C: OTHER INVESTMENTS</b>		
Term deposits	59,104,954	61,946,533
<b>TOTAL OTHER INVESTMENTS</b>	<b>59,104,954</b>	<b>61,946,533</b>

**Total other investments are expected to be recovered in:**

No more than 12 months	59,104,954	61,946,533
<b>Total other investments</b>	<b>59,104,954</b>	<b>61,946,533</b>

**NOTE 7: NON-FINANCIAL ASSETS**

**NOTE 7A: LAND AND BUILDINGS**

<b>Land:</b>		
Fair value	-	27,870,000
<b>Total land</b>	<b>-</b>	<b>27,870,000</b>

**Buildings on freehold land:**

Fair value	-	24,803,000
Accumulated depreciation	-	(16,123,000)
<b>Total buildings on freehold land</b>	<b>-</b>	<b>8,680,000</b>

**Leasehold improvements:**

Fair value	3,295,600	3,171,520
Accumulated depreciation	(683,304)	(357,097)
<b>Total leasehold improvements</b>	<b>2,612,296</b>	<b>2,814,423</b>
<b>TOTAL LAND AND BUILDINGS</b>	<b>2,612,296</b>	<b>39,364,423</b>

Screen Australia's land and buildings at its Lindfield site are expected to be sold or disposed of within the next 12 months. Any land and buildings held for sale are included at Note 7I.

No other land and building assets are expected to mature in the next 12 months.

**NOTE 7B: PROPERTY, PLANT AND EQUIPMENT**

Fair value	2,184,316	2,160,610
Accumulated depreciation	(1,488,779)	(1,208,947)
<b>TOTAL PROPERTY, PLANT AND EQUIPMENT</b>	<b>695,537</b>	<b>951,663</b>

Screen Australia property, plant and equipment assets at Lindfield are expected to be sold or disposed of within the next 12 months. These assets will have a nil or minimal written down value upon settlement.

No other property, plant and equipment assets are expected to mature in the next 12 months.

## Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 1.18. On 30 June 2015, an independent valuer conducted the revaluations of Screen Australia's land and building assets. The revaluation of other assets were determined by management based on current market prices.

A revaluation decrement of \$3,420,000 for land and a revaluation decrement of \$2,627,909 for buildings on freehold land were credited to the asset revaluation reserve in the equity section of the Statement of Financial Position; in addition to the revaluation reserve decrement, \$5,838,652 was expensed for buildings during the financial year. (2014: land \$11,820,000, buildings \$45,286 and other PPE \$45,000).

## NOTE 7C: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT

### Reconciliation of the opening and closing balances of property, plant and equipment for 2015

	Land \$	Buildings \$	Total land and buildings \$	Property, plant and equipment \$	Total \$
<b>As at 1 July 2014</b>					
Gross book value	27,870,000	27,974,520	55,844,520	2,160,610	58,005,130
Accumulated depreciation and impairment	-	(16,480,097)	(16,480,097)	(1,208,947)	(17,689,044)
<b>NET BOOK VALUE 1 JULY 2014</b>	<b>27,870,000</b>	<b>11,494,423</b>	<b>39,364,423</b>	<b>951,663</b>	<b>40,316,086</b>
Additions:					
By purchase	-	124,080	124,080	72,380	196,460
Revaluations and impairments recognised in other comprehensive income	(3,420,000)	(2,627,909)	(6,047,909)	-	(6,047,909)
Revaluations recognised in the operating result	-	(5,838,652)	(5,838,652)	-	(5,838,652)
Depreciation expense	-	(539,646)	(539,646)	(323,845)	(863,491)
Other movements					
Transfers to/from Assets Held for Sale	(24,450,000)	-	(24,450,000)	-	(24,450,000)
Disposals:					
Other	-	-	-	(4,661)	(4,661)
<b>NET BOOK VALUE 30 JUNE 2015</b>	<b>-</b>	<b>2,612,296</b>	<b>2,612,296</b>	<b>695,537</b>	<b>3,307,833</b>

Net book value as of 30 June 2015 represented by:

Gross book value	-	3,295,600	3,295,600	2,184,316	5,479,916
Accumulated depreciation and impairment	-	(683,304)	(683,304)	(1,488,779)	(2,172,083)
<b>NET BOOK VALUE 30 JUNE 2015</b>	<b>-</b>	<b>2,612,296</b>	<b>2,612,296</b>	<b>695,537</b>	<b>3,307,833</b>

### Reconciliation of the opening and closing balances of property, plant and equipment for 2014

	Land \$	Buildings \$	Total land and buildings \$	Property, plant and equipment \$	Total \$
<b>As at 1 July 2013</b>					
Gross book value	16,050,000	26,508,268	42,558,268	1,523,941	44,082,209
Accumulated depreciation and impairment	-	(17,067,774)	(17,067,774)	(1,081,583)	(18,149,357)
<b>NET BOOK VALUE 1 JULY 2013</b>	<b>16,050,000</b>	<b>9,440,494</b>	<b>25,490,494</b>	<b>442,358</b>	<b>25,932,852</b>
Additions:					
By purchase or internally developed	-	2,673,459	2,673,459	783,345	3,456,804
Revaluations and impairments recognised in other comprehensive income	11,820,000	45,286	11,865,286	45,000	11,910,286
Depreciation expense	-	(664,816)	(664,816)	(294,658)	(959,474)
Disposals:					
Other	-	-	-	(24,382)	(24,382)
<b>NET BOOK VALUE 30 JUNE 2014</b>	<b>27,870,000</b>	<b>11,494,423</b>	<b>39,364,423</b>	<b>951,663</b>	<b>40,316,086</b>

Net book value as of 30 June 2014 represented by:

Gross book value	27,870,000	27,974,520	55,844,520	2,160,610	58,005,130
Accumulated depreciation and impairment	-	(16,480,097)	(16,480,097)	(1,208,947)	(17,689,044)
<b>NET BOOK VALUE 30 JUNE 2014</b>	<b>27,870,000</b>	<b>11,494,423</b>	<b>39,364,423</b>	<b>951,663</b>	<b>40,316,086</b>

	2015 \$	2014 \$
<b>NOTE 7D: INTANGIBLES</b>		
<b>Computer software:</b>		
Purchased – in progress	–	259,312
Internally developed – in use	–	127,450
Purchased	<b>1,511,975</b>	1,011,752
Accumulated amortisation	<b>(692,871)</b>	(607,228)
<b>Total computer software</b>	<b>819,104</b>	791,286
<b>TOTAL INTANGIBLES</b>	<b>819,104</b>	791,286

No indicators of impairment were found for intangible assets.

No intangibles are expected to be sold or disposed of within the next 12 months.

#### **NOTE 7E: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF INTANGIBLES**

##### **Reconciliation of the Opening and Closing Balances of Intangibles for 2015**

	Computer software internally developed \$	Computer software purchased \$	Total \$
<b>As at 1 July 2014</b>			
Gross book value	127,450	1,271,064	1,398,514
Accumulated amortisation and impairment	(127,450)	(479,778)	(607,228)
<b>NET BOOK VALUE 1 JULY 2014</b>	–	791,286	791,286
Additions:			
By purchase or internally developed	–	268,432	268,432
Amortisation	–	(240,614)	(240,614)
Disposals:			
Other	–	–	–
<b>NET BOOK VALUE 30 JUNE 2015</b>	–	819,104	819,104

Net book value as of 30 June 2015 represented by:

Gross book value	–	1,511,975	1,511,975
Accumulated amortisation and impairment	–	(692,871)	(692,871)
<b>NET BOOK VALUE 30 JUNE 2015</b>	–	819,104	819,104

##### **Reconciliation of the Opening and Closing Balances of Intangibles for 2014**

	Computer software internally developed \$	Computer software purchased \$	Total \$
<b>As at 1 July 2013</b>			
Gross book value	127,450	1,089,013	1,216,463
Accumulated amortisation and impairment	(127,450)	(307,742)	(435,192)
<b>NET BOOK VALUE 1 JULY 2013</b>	–	781,271	781,271
Additions:			
By purchase or internally developed	–	208,254	208,254
Amortisation	–	(196,678)	(196,678)
Disposals:			
Other	–	(1,561)	(1,561)
<b>NET BOOK VALUE 30 JUNE 2014</b>	–	791,286	791,286

Net book value as of 30 June 2014 represented by:

Gross book value	127,450	1,271,064	1,398,514
Accumulated amortisation and impairment	(127,450)	(479,778)	(607,228)
<b>NET BOOK VALUE 30 JUNE 2014</b>	–	791,286	791,286

	2015 \$	2014 \$
<b>NOTE 7F: FILM LOANS AND EQUITY INVESTMENTS</b>		
<b>Film equity investments</b>		
Film equity investments	464,924,460	417,320,996
Impairment allowance	(464,924,460)	(417,320,996)
<b>Total film equity investments (gross)</b>	-	-
<b>Film loans</b>		
Film loans	9,564,891	9,555,833
Impairment allowance	(9,564,891)	(9,555,833)
<b>Total film loans (gross)</b>	-	-
<b>TOTAL FILM LOANS AND EQUITY INVESTMENTS</b>	-	-

**NOTE 7G: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF FILM LOANS AND EQUITY INVESTMENTS**

**Reconciliation of the Opening and Closing Balances of Film Loans and Equity Investments for 2015**

	Film equity investments \$	Film loans \$	Total \$
<b>As at 1 July 2014</b>			
Gross book value	417,320,996	9,555,833	426,876,829
Accumulated amortisation and impairment	(417,320,996)	(9,555,833)	(426,876,829)
<b>NET BOOK VALUE 1 JULY 2014</b>	-	-	-
Additions:			
By additional funded screen projects	47,603,464	9,058	47,612,522
Revaluations and impairments recognised in the operating result	(47,603,464)	(9,058)	(47,612,522)
<b>NET BOOK VALUE 30 JUNE 2015</b>	-	-	-
Net book value as of 30 June 2015 represented by:			
Gross book value	464,924,460	9,564,891	474,489,351
Accumulated amortisation and impairment	(464,924,460)	(9,564,891)	(474,489,351)
<b>NET BOOK VALUE 30 JUNE 2015</b>	-	-	-

**Reconciliation of the Opening and Closing Balances of Film Loans and Equity Investments for 2014**

	Film equity investments \$	Film loans \$	Total \$
<b>As at 1 July 2013</b>			
Gross book value	356,299,652	8,094,502	364,394,154
Accumulated amortisation and impairment	(356,299,652)	(8,094,502)	(364,394,154)
<b>NET BOOK VALUE 1 JULY 2013</b>	-	-	-
Additions:			
By additional funded screen projects	61,021,344	1,461,331	62,482,675
Revaluations and impairments recognised in the operating result	(61,021,344)	(1,461,331)	(62,482,675)
<b>NET BOOK VALUE 30 JUNE 2014</b>	-	-	-
Net book value as of 30 June 2014 represented by:			
Gross book value	417,320,996	9,555,833	426,876,829
Accumulated amortisation and impairment	(417,320,996)	(9,555,833)	(426,876,829)
<b>NET BOOK VALUE 30 JUNE 2014</b>	-	-	-

	2015 \$	2014 \$
<b>NOTE 7H: OTHER NON-FINANCIAL ASSETS</b>		
Prepayments	450,294	378,156
<b>TOTAL OTHER NON-FINANCIAL ASSETS</b>	<b>450,294</b>	<b>378,156</b>
<b>Total other non-financial assets – are expected to be recovered in:</b>		
No more than 12 months	450,294	378,156
<b>TOTAL OTHER NON-FINANCIAL ASSETS</b>	<b>450,294</b>	<b>378,156</b>

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

#### **NOTE 7I: ASSETS HELD FOR SALE**

Land	24,450,000	–
<b>TOTAL ASSETS HELD FOR SALE</b>	<b>24,450,000</b>	<b>–</b>

#### **NOTE 8: PAYABLES**

##### **NOTE 8A: SUPPLIERS**

Trade creditors and accruals	202,287	292,855
<b>TOTAL SUPPLIERS PAYABLES</b>	<b>202,287</b>	<b>292,855</b>

##### **Suppliers payables expected to be settled within 12 months:**

Related entities	109,457	118,811
External parties	92,830	174,044
<b>Total</b>	<b>202,287</b>	<b>292,855</b>
<b>Total suppliers payables</b>	<b>202,287</b>	<b>292,855</b>

Settlement was usually made within 30 days.

##### **NOTE 8B: OTHER PAYABLES**

Wages and salaries	355,143	434,764
Superannuation	52,134	54,339
Employee benefits	3,051	75,592
Lease incentive	2,298,033	2,577,083
Unearned revenue	348,423	48,044
Other	145,210	64,944
<b>TOTAL OTHER PAYABLES</b>	<b>3,201,994</b>	<b>3,254,766</b>

##### **Total other payables are expected to be settled in:**

No more than 12 months	1,183,001	956,723
More than 12 months	2,018,993	2,298,043
<b>Total other payables</b>	<b>3,201,994</b>	<b>3,254,766</b>

	2015 \$	2014 \$
<b>NOTE 9: INTEREST BEARING LIABILITIES</b>		
<b>LEASES</b>		
Finance leases	–	102,484
<b>TOTAL FINANCE LEASES</b>	<b>–</b>	<b>102,484</b>

**Payable:**

**Within one year:**

Minimum lease payments	–	105,836
Deduct: future finance charges	–	(3,352)

**In one to five years:**

Minimum lease payments	–	–
Deduct: future finance charges	–	–

<b>Finance leases recognised on the statement of financial position</b>	<b>–</b>	<b>102,484</b>
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In 2014–15 Screen Australia paid the balance of its finance leases for major IT assets. The leases were non-cancellable and for fixed terms of 3–4 years. The interest rate implicit in the leases averaged 12% (2013–14: 12%).

**NOTE 10: PROVISIONS**

**NOTE 10A: EMPLOYEE PROVISIONS**

Leave	2,451,615	3,006,609
<b>TOTAL EMPLOYEE PROVISIONS</b>	<b>2,451,615</b>	<b>3,006,609</b>

**Employee provisions are expected to be settled in:**

No more than 12 months	1,262,464	1,446,876
More than 12 months	1,189,151	1,559,733
<b>Total employee provisions</b>	<b>2,451,615</b>	<b>3,006,609</b>

**NOTE 10B: OTHER PROVISIONS**

Make good	137,257	131,825
Unpaid funding contracts	31,760,196	38,118,002
<b>TOTAL OTHER PROVISIONS</b>	<b>31,897,453</b>	<b>38,249,827</b>

**Other provisions are expected to be settled in:**

No more than 12 months	30,838,110	35,409,125
More than 12 months	1,059,343	2,840,702
<b>Total other provisions</b>	<b>31,897,453</b>	<b>38,249,827</b>

	Make Good \$	Unpaid funding contracts \$	Total \$
<b>CARRYING AMOUNT 1 JULY 2014</b>	<b>131,825</b>	<b>38,118,002</b>	<b>38,249,827</b>
Additional provisions made	–	25,159,971	25,159,971
Amounts used	–	(30,802,371)	(30,802,371)
Amounts reversed	–	(715,406)	(715,406)
Unwinding of discount or change in discount rate	5,432	–	5,432
<b>CLOSING BALANCE 2015</b>	<b>137,257</b>	<b>31,760,196</b>	<b>31,897,453</b>



2015  
\$

2014  
\$

## NOTE 11: CASH FLOW RECONCILIATION

### RECONCILIATION OF CASH AND CASH EQUIVALENTS AS PER STATEMENT OF FINANCIAL POSITION TO CASH FLOW STATEMENT

Cash and cash equivalents as per:	2015 \$	2014 \$
Cash flow statement	5,593,799	6,478,874
Statement of financial position	5,593,799	6,478,874
<b>Difference</b>	-	-
<b>Reconciliation of net cost of services to net cash from operating activities:</b>		
Net cost of services	(93,085,025)	(104,038,443)
Add revenue from government	90,245,254	101,075,769
<b>Adjustments</b>		
Depreciation/amortisation	1,104,105	1,156,152
Net write-down of non-financial assets	47,667,874	65,210,000
Recoupment exceeding net carrying value of film investments and loans	(5,250,712)	(6,056,302)
Loss on disposal of assets	1,036	25,217
<b>Changes in assets/liabilities</b>		
(Increase)/decrease in net receivables	(144,079)	(1,524,727)
(Increase)/decrease in prepayments	(72,138)	98,178
Increase/(decrease) in unearned revenue	300,379	(27,204)
Increase/(decrease) in employee provisions	(554,994)	89,756
Increase/(decrease) in supplier payables	(90,568)	(367,541)
Increase/(decrease) in other payable	(353,151)	2,667,468
Increase/(decrease) in other provisions	744,803	4,131,278
<b>NET CASH FROM OPERATING ACTIVITIES</b>	<b>40,512,784</b>	<b>62,439,601</b>

## NOTE 12: RELATED PARTY DISCLOSURES

The Board Members during 2015 were:

- Nicholas Moore (Chair) (term commenced 25 March 2015)
- Deanne Weir (Deputy Chair)
- Al Clark (term commenced 12 December 2014)
- Claudia Karvan (term finished 30 June 2015)
- Joan Peters
- Matthew Liebmann
- Richard Keddie (term finished 30 June 2015)
- Ross Entwistle
- Rosemary Blight

During 2015 no Board Member during their period of tenure has received or has become entitled to receive any benefit (other than a benefit included in Note 14 or the fixed salary of a full-time employee) by reason of a contract made between Screen Australia and the Board Member, a relative of a Board Member, or with a firm in which the Board Member is also a member or has a substantial financial interest, other than in respect of:

12.1: In the course of ordinary business, Screen Australia made the following transactions with Goalpost Pictures Australia Pty Ltd. Rosemary Blight is a director and chair of this company.

- Payment of \$2,850 for an Indigenous Employment Program placement.
- Funding approval of \$77,000 for a production grant for *Problem Play*.
- Funding approval of \$44,220 for development grants for *Pig Wing Pie*.
- Funding approval of \$38,500 (and payment of \$34,650) for development grants for *Trapeze*.
- Funding approval of \$39,050 (and payment of \$31,240) for development grants for *Wake With Me*.

12.2: In the course of ordinary business, Screen Australia made the following transactions with GPTV Productions Pty Ltd. Rosemary Blight is a director of this company.

- Funding approval of \$2,068,000 (and payment of \$1,986,600) for production investment for *Project CM*.
- Funding approval of \$44,000 (and payment of \$35,200) for Indigenous internships.

12.3: In the course of ordinary business, Screen Australia made the following transactions with HTM Film Holdings Pty Ltd. Rosemary Blight is a director of this company.

- Payment of \$2,293,174 for production investment in  *Holding The Man*.
- Additional funding approval of \$165,000 for production investment in  *Holding The Man*.

12.4: In the course of ordinary business, Screen Australia made the following transactions with Wildheart Films Pty Ltd. Al Clark is a director of this company.

- Funding approval of \$15,400 (and payment of \$13,860) for development grants for *Flammable Children*.

12.5: In the course of ordinary business, Screen Australia made the following transactions with Arresting Television Pty Ltd.

- Payment of \$979,000 for production investment in *House of Hancock*. Claudia Karvan is a producer of *House of Hancock*.

12.6: In the course of ordinary business, Screen Australia made the following transaction with Fred Media Pty Ltd. Richard Keddie is a director of this company.

- Payments of \$63,210 for an Enterprise loan and grant.

12.7: In the course of ordinary business, Screen Australia made the following transaction with Oddball Holdings Pty Ltd. Richard Keddie is a director of this company.

- Payment of \$286,000 for production investment in *Oddball*.

12.8: In the course of ordinary business, Screen Australia made the following transaction with Rice & Noodles Pty Ltd.

- Payment of \$100,388 for production investment in *Sucker*. Joan Peters is an executive producer of *Sucker*.

12.9: In the course of ordinary business, Screen Australia made the following transactions with Hoodlum Active Pty Ltd. Deanne Weir is the chair of this company.

- Payment of \$280,500 for production investment in *Illusion 5 Sweeper Squad*.
- Payment of \$8,800 for production investment in *Tidelands*.

2015  
\$

2014  
\$

**NOTE 13: REMUNERATION OF AUDITORS**

Financial statement audit services were provided by the Australian National Audit Office (ANAO).

**Fair value of the services provided**

Financial statement audit services	<b>85,000</b>	85,000
<b>TOTAL</b>	<b>85,000</b>	85,000

No other services were provided by the ANAO.

2015  
\$

2014  
\$

**NOTE 14: SENIOR MANAGEMENT PERSONNEL REMUNERATION**

**Short-term employee benefits:**

Salary	<b>1,728,541</b>	1,923,140
Performance bonuses	<b>26,263</b>	104,472
Car parking and other allowances	<b>41,373</b>	52,647
<b>Total short-term employee benefits</b>	<b>1,796,177</b>	2,080,259

**Post-employment benefits:**

Superannuation	<b>227,324</b>	267,897
<b>Total post-employment benefits</b>	<b>227,324</b>	267,897

**Other long-term employee benefits:**

Annual leave accrued	<b>10,191</b>	77,264
Long-service leave	<b>58,869</b>	(67,256)
<b>Total other long-term employee benefits</b>	<b>69,060</b>	10,008

**Termination benefits:**

Voluntary redundancy payments	<b>110,233</b>	-
<b>Total termination benefits</b>	<b>110,233</b>	-

<b>TOTAL SENIOR EXECUTIVE REMUNERATION EXPENSES</b>	<b>2,202,794</b>	2,358,164
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The total number of senior management personnel that are included in the above table is 18 (2014: 20).

	2015 \$	2014 \$
<b>NOTE 15: FINANCIAL INSTRUMENTS</b>		
<b>NOTE 15A: CATEGORIES OF FINANCIAL INSTRUMENTS</b>		
<b>Financial Assets</b>		
Held-to-maturity:		
Term deposits	59,104,954	61,946,533
<b>Total</b>	<b>59,104,954</b>	<b>61,946,533</b>
<b>Loans and receivables:</b>		
Cash and cash equivalents	5,593,799	6,478,874
Trade and other receivables	1,158,605	1,591,898
<b>Total</b>	<b>6,752,404</b>	<b>8,070,772</b>
<b>CARRYING AMOUNT OF FINANCIAL ASSETS</b>	<b>65,857,358</b>	<b>70,017,305</b>
<b>Financial Liabilities</b>		
At amortised cost:		
Trade creditors	940,558	292,855
<b>Total</b>	<b>940,558</b>	<b>292,855</b>
<b>CARRYING AMOUNT OF FINANCIAL LIABILITIES</b>	<b>940,558</b>	<b>292,855</b>
<b>Note 15B: Net Income and Expense from Financial Assets</b>		
Held-to-maturity:		
Interest revenue	2,736,139	2,914,683
<b>Net gain from held-to-maturity</b>	<b>2,736,139</b>	<b>2,914,683</b>
<b>Loans and receivables</b>		
Interest revenue	165,335	296,750
Exchange gains	146	669
Write-downs and impairment	(7,832)	(31,946)
<b>Net gain from loans and receivables</b>	<b>157,649</b>	<b>265,473</b>
<b>NET GAIN FROM FINANCIAL ASSETS</b>	<b>2,893,788</b>	<b>3,180,156</b>
<b>Note 15C: Net Income and Expense from Financial Liabilities</b>		
<b>Financial liabilities – at amortised cost</b>		
Interest expense	8,783	35,861
<b>Net loss from financial liabilities – at amortised cost</b>	<b>8,783</b>	<b>35,861</b>
<b>NET LOSS FROM FINANCIAL LIABILITIES</b>	<b>8,783</b>	<b>35,861</b>

**NOTE 15D: FAIR VALUE OF FINANCIAL INSTRUMENTS**

	Carrying amount 2015 \$	Fair value 2015 \$	Carrying amount 2014 \$	Fair value 2014 \$
<b>Financial Assets</b>				
Cash and cash equivalents	5,593,799	5,593,799	6,478,874	6,478,874
Trade and other receivables	1,158,605	1,158,605	1,591,898	1,591,898
Investments – term deposits	59,104,954	59,104,954	61,946,533	61,946,533
<b>Total</b>	<b>65,857,358</b>	<b>65,857,358</b>	70,017,305	70,017,305
<b>Financial Liabilities</b>				
Trade creditors	940,558	940,558	292,855	292,855
<b>Total</b>	<b>940,558</b>	<b>940,558</b>	292,855	292,855

The net fair values of film loans and equity film investments are determined in accordance with Note 1 *Summary of Accounting Policies* at amounts not exceeding recoverable amounts. These amounts have not been discounted to present values.

The carrying amounts of all remaining financial assets and financial liabilities approximate fair value.

**NOTE 15E: CREDIT RISK**

Screen Australia is exposed to a minimal level of credit risk as film investments and loans are fully impaired and other financial assets were cash and trade receivables.

The maximum exposure to credit risk on equity film investments and loans is nil (2014: \$350,000) as these assets are fully impaired, unless repayment is reasonably assured. Repayment of equity film investments and loans is dependent on financial performance of each project. Screen Australia minimises concentration of credit risk by undertaking transactions with a number of counterparties and with limits on investment amounts in projects and with any one producer and corporate group in a financial year. Risk is concentrated in the Australian screen industry.

The maximum exposure to credit risk for trade receivables and other financial assets is the risk that arises from potential default of a debtor. Screen Australia manages its credit risk by assessing debtors prior to allowing a debtor relationship and through policies and procedures that guide employees in debt management and recovery.

Screen Australia holds no collateral to mitigate against credit risk. This amount was equal to the total amount of trade receivables (2015: \$593,179 and 2014: \$173,983).

**The following table illustrates Screen Australia's gross exposure to credit risk, excluding any collateral or credit enhancements.**

	2015 \$	2014 \$
<b>FINANCIAL ASSETS</b>		
Cash and cash equivalents	5,593,799	6,478,874
Trade and other receivables	1,158,605	1,591,898
Investments – term deposits	59,104,954	61,946,533
<b>TOTAL</b>	<b>65,857,358</b>	70,017,305

### Credit quality of financial instruments not past due or individually determined as impaired

	Not past due nor impaired 2015 \$	Not past due nor impaired 2014 \$	Past due or impaired 2015 \$	Past due or impaired 2014 \$
Cash and cash equivalents	5,593,799	6,478,874	–	–
Trade and other receivables	1,026,422	1,571,605	132,183	20,293
Investments – term deposits	59,104,954	61,946,533	–	–
<b>Total</b>	<b>65,725,175</b>	<b>69,997,012</b>	<b>132,183</b>	<b>20,293</b>

### Ageing of financial assets that were past due but not impaired for 2015

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade and other receivables	1,165	1,138	–	129,880	132,183
<b>TOTAL</b>	<b>1,165</b>	<b>1,138</b>	<b>–</b>	<b>129,880</b>	<b>132,183</b>

### Ageing of financial assets that were past due but not impaired for 2014

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade and other receivables	(38,263)	45,016	2,485	11,055	20,293
<b>TOTAL</b>	<b>(38,263)</b>	<b>45,016</b>	<b>2,485</b>	<b>11,055</b>	<b>20,293</b>

### NOTE 15F: LIQUIDITY RISK

Screen Australia's financial liabilities were payables, loans from government, finance leases and other interest bearing liabilities. The exposure to liquidity risk was based on the notion that Screen Australia will encounter difficulty in meeting its obligations associated with financial liabilities. This was highly unlikely due to government funding and mechanisms available to Screen Australia and internal policies and procedures put in place to ensure there were appropriate resources to meet its financial obligations.

#### Maturities for non-derivative financial liabilities 2015

	On demand \$	within 1 year \$	1 to 2 years \$	2 to 5 years \$	> 5 years \$	Total \$
Finance leases	–	–	–	–	–	–
Trade creditors	–	202,287	–	–	–	202,287
Property lease incentive	–	279,050	279,050	837,148	902,785	2,298,033
Unearned revenue	–	348,423	–	–	–	348,423
<b>Total</b>	<b>–</b>	<b>829,760</b>	<b>279,050</b>	<b>837,148</b>	<b>902,785</b>	<b>2,848,743</b>

#### Maturities for non-derivative financial liabilities 2014

	On demand \$	within 1 year \$	1 to 2 years \$	2 to 5 years \$	> 5 years \$	Total \$
Finance leases	–	102,484	–	–	–	102,484
Trade creditors	–	292,855	–	–	–	292,855
Property lease incentive	–	279,049	279,050	837,148	1,181,836	2,577,083
Unearned revenue	–	48,044	–	–	–	48,044
<b>Total</b>	<b>–</b>	<b>722,432</b>	<b>279,050</b>	<b>837,148</b>	<b>1,181,836</b>	<b>3,020,466</b>

Screen Australia had no derivative financial liabilities in either 2015 or 2014.

## NOTE 15G: MARKET RISK

Screen Australia's investment activities expose it to financial risk. Due to the inherent risk of film investment and the historic performance generally of Australian films, losses on film investments are expected to occur. Allowance for impairment loss is made for film investments based on the likely amount that will not be recouped. As a result of the nature of Screen Australia's business, internal policies have been put in place to deal with the management of financial risk, that is, Screen Australia's exposure to market, credit, liquidity and cash flow and fair value interest rate risk.

Screen Australia does not enter into trade financial instruments for speculative purposes.

Screen Australia retains a copyright interest in all development investments and production investments. Development investments are repaid only where the film goes into production.

Production investments are only recouped when the film project generates revenue. An interest is retained in the profits of production investments after the recoupment of Screen Australia's investment. There is no interest in development investments after they have been recouped in full.

Screen Australia's business is to invest and lend amounts for film development and production, which, by its nature, has a high probability of being unprofitable. Accordingly, as there is no security provided against these film equity investments and loans, it is expected that Screen Australia will incur significant losses.

Screen Australia holds only a small amount of cash and no other assets overseas. A small number of payments are made in overseas currencies. The amount does not open Screen Australia to significant currency risk.

Screen Australia holds term deposits and loans receivable with fixed interest rates. Cash holdings have a variable interest rate.

### Sensitivity analysis of the risk that Screen Australia is exposed to for 2015

Risk variable	Change in risk variable %	Effect on		
		Profit and loss \$	Equity \$	
Interest rate risk	Interest rates	0.75	510,032	510,032
Interest rate risk	Interest rates	(0.75)	(510,032)	(510,032)

### Sensitivity analysis of the risk that Screen Australia is exposed to for 2014

Risk variable	Change in risk variable %	Effect on		
		Profit and loss \$	Equity \$	
Interest rate risk	Interest rates	0.75	500,731	500,731
Interest rate risk	Interest rates	(0.75)	(500,731)	(500,731)

### Currency risk

Currency risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate due to changes in foreign exchange rates. Screen Australia is exposed to minimal foreign exchange currency risk primarily through maintaining its French bank account.

Screen Australia is exposed to a small amount of foreign currency primarily denominated in Euro.

### Interest rate risk

Interest rate risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. Screen Australia is exposed to interest rate risk primarily from cash on hand and future term deposit movements. All term deposits are invested in Australian Banks for a fixed rate.

A 75 basis point change is deemed to be reasonably possible and is used when reporting interest rate risk.

**NOTE 16: FINANCIAL ASSETS RECONCILIATION**

	Notes	2015 \$	2014 \$
<b>FINANCIAL ASSETS</b>			
Total financial assets as per statement of financial position		<b>67,431,043</b>	71,013,618
Less non-financial instrument components:			
Other receivables	6B	<b>1,573,685</b>	996,313
Total non-financial instrument components		<b>1,573,685</b>	996,313
<b>TOTAL FINANCIAL ASSETS AS PER FINANCIAL INSTRUMENTS NOTE</b>		<b>65,857,358</b>	70,017,305

**NOTE 17: ASSETS HELD IN TRUST****MONETARY ASSETS**

Screen Australia provides assistance to producers and investors of various screen content by handling the receipt and disbursement of returns. The funds received are held in separate bank accounts and the accounting records for the disbursement service are maintained on a cash receipts and payments basis.

In certain cases, Screen Australia charges a set-up fee and a service fee for providing this facility. The fees earned in 2015 were \$97,271 (2014 \$108,296).

Screen Australia is entitled to retain the interest earned on the bank accounts and the net interest earned in 2015 was \$24,737 (2014 \$47,231).

	2015 \$	2014 \$
<b>Screen Australia – Disbursement Administration Service</b>		
Total amount held at the beginning of the reporting period	<b>1,052,749</b>	1,248,208
Receipts	<b>8,263,154</b>	7,393,025
Payments	<b>(7,566,627)</b>	(7,588,484)
<b>Total amount held at the end of the reporting period</b>	<b>1,749,276</b>	1,052,749
<b>Total monetary assets held in trust</b>	<b>1,749,276</b>	1,052,749

The values above were estimated fair values at the time when acquired.



**NOTE 18: REPORTING OF OUTCOMES**

**NOTE 18A: NET COST OF OUTCOME DELIVERY**

	Outcome <sup>1</sup>		Total	
	2015 \$	2014 \$	2015 \$	2014 \$
<b>Departmental</b>				
Expenses	(104,830,196)	(116,609,139)	(104,830,196)	(116,609,139)
Own-source income	11,745,171	12,570,696	11,745,171	12,570,696
<b>Net cost of outcome delivery</b>	<b>(93,085,025)</b>	<b>(104,038,443)</b>	<b>(93,085,025)</b>	<b>(104,038,443)</b>

**NOTE 18B: MAJOR CLASSES OF DEPARTMENTAL EXPENSE, INCOME, ASSETS AND LIABILITIES BY OUTCOME**

	Outcome <sup>1</sup>		Total	
	2015 \$	2014 \$	2015 \$	2014 \$
<b>EXPENSES</b>				
Employees	13,223,840	14,822,933	13,223,840	14,822,933
Suppliers	7,566,179	8,344,511	7,566,179	8,344,511
Depreciation and amortisation	1,104,105	1,156,152	1,104,105	1,156,152
Finance costs	8,783	35,861	8,783	35,861
Write-down and impairment of assets	47,667,874	65,210,000	47,667,874	65,210,000
Other	35,259,415	27,039,682	35,259,415	27,039,682
<b>TOTAL EXPENSES</b>	<b>104,830,196</b>	<b>116,609,139</b>	<b>104,830,196</b>	<b>116,609,139</b>
<b>INCOME</b>				
Sale of goods and services	816,400	1,608,389	816,400	1,608,389
Income from Government	90,245,254	101,075,769	90,245,254	101,075,769
Other	10,928,771	10,962,307	10,928,771	10,962,307
<b>TOTAL INCOME</b>	<b>101,990,425</b>	<b>113,646,465</b>	<b>101,990,425</b>	<b>113,646,465</b>
<b>ASSETS</b>				
Cash and cash equivalents	5,593,799	6,478,874	5,593,799	6,478,874
Trade and other receivables	2,732,290	2,588,211	2,732,290	2,588,211
Land and buildings	2,612,296	39,364,423	2,612,296	39,364,423
Assets held for sale	24,450,000	–	24,450,000	–
Property, plant and equipment	695,537	951,663	695,537	951,663
Intangibles	819,104	791,286	819,104	791,286
Investments – term deposits	59,104,954	61,946,533	59,104,954	61,946,533
Other	450,294	378,156	450,294	378,156
<b>TOTAL ASSETS</b>	<b>96,458,274</b>	<b>112,499,146</b>	<b>96,458,274</b>	<b>112,499,146</b>
<b>LIABILITIES</b>				
Suppliers	202,287	292,855	202,287	292,855
Other payables	3,201,994	3,254,766	3,201,994	3,254,766
Leases	–	102,484	–	102,484
Employee provisions	2,451,615	3,006,609	2,451,615	3,006,609
Other provisions	31,897,453	38,249,827	31,897,453	38,249,827
<b>TOTAL LIABILITIES</b>	<b>37,753,349</b>	<b>44,906,541</b>	<b>37,753,349</b>	<b>44,906,541</b>

1. Outcome 1 is described in Note 1.1. Net costs shown included intra-government costs that were eliminated in calculating the actual Budget Outcome.

## NOTE 19: BUDGETARY REPORTS AND EXPLANATIONS OF MAJOR VARIANCES

The following tables provide a comparison of the original budget as presented in the 2014–15 Portfolio Budget Statements (PBS) to the 2014–15 final outcome as presented in accordance with Australian Accounting Standards for the entity. The Budget is not audited.

### NOTE 19A: DEPARTMENTAL BUDGETARY REPORTS

#### STATEMENT OF COMPREHENSIVE INCOME FOR THE PERIOD ENDED 30 JUNE 2015

	Actual 2015	Original Budget <sup>1</sup> 2015	Variance <sup>2</sup> 2015
<b>NET COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits	13,223,840	13,923,767	(699,927)
Suppliers	7,566,179	10,031,983	(2,465,804)
Grants	35,258,379	11,877,000	23,381,379
Depreciation and amortisation	1,104,105	832,606	271,499
Finance costs	8,783	28,394	(19,611)
Write-down and impairment of assets	47,667,874	66,634,000	(18,966,126)
Losses from asset sales	1,036	–	1,036
<b>TOTAL EXPENSES</b>	<b>104,830,196</b>	<b>103,327,750</b>	<b>1,502,446</b>
<b>Own-source revenue</b>			
Sale of goods and rendering of services	816,400	1,495,750	(679,350)
Interest	2,901,474	2,750,000	151,474
Rental income	739,690	774,000	(34,310)
Other revenue	7,287,529	5,000,000	2,287,529
<b>Total own-source revenue</b>	<b>11,745,093</b>	<b>10,019,750</b>	<b>1,725,343</b>
<b>Gains</b>			
Foreign exchange gains	78	–	78
Total gains	78	–	78
<b>TOTAL OWN-SOURCE INCOME</b>	<b>11,745,171</b>	<b>10,019,750</b>	<b>1,725,421</b>
<b>NET (COST OF)/CONTRIBUTION BY SERVICES</b>	<b>(93,085,025)</b>	<b>(93,308,000)</b>	<b>222,975</b>
Revenue from government	90,245,254	90,308,000	(62,746)
<b>(DEFICIT) BEFORE INCOME TAX ON CONTINUING OPERATIONS</b>	<b>(2,839,771)</b>	<b>(3,000,000)</b>	<b>160,229</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
<b>Items not subject to subsequent reclassification to net cost of services</b>			
Changes in asset revaluation surplus	(6,047,909)	–	(6,047,909)
<b>Total other comprehensive income before income tax</b>	<b>(6,047,909)</b>	<b>–</b>	<b>(6,047,909)</b>
<b>TOTAL COMPREHENSIVE INCOME/(LOSS) ATTRIBUTABLE TO THE AUSTRALIAN GOVERNMENT</b>	<b>(8,887,680)</b>	<b>(3,000,000)</b>	<b>(5,887,680)</b>

1. The entity's original budgeted financial statement that was first presented to parliament in respect of the reporting period.

2. Variance between the actual and original budgeted amounts for 2014–15. Explanations of major variances are provided in Note 19B.

STATEMENT OF FINANCIAL POSITION FOR THE PERIOD ENDED 30 JUNE 2015

	Actual 2015	Original Budget <sup>1</sup> 2015	Variance <sup>2</sup> 2015
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and cash equivalents	5,593,799	9,958,981	(4,365,182)
Trade and other receivables	2,732,290	1,064,000	1,668,290
Other investments	59,104,954	49,613,211	9,491,743
<b>Total financial assets</b>	<b>67,431,043</b>	<b>60,636,192</b>	6,794,851
<b>Non-financial assets</b>			
Land and buildings	2,612,296	27,222,000	(24,609,704)
Property, plant and equipment	695,537	1,040,000	(344,463)
Intangibles	819,104	885,000	(65,896)
Other non-financial assets	450,294	476,334	(26,040)
<b>Total non-financial assets</b>	<b>4,577,231</b>	<b>29,623,334</b>	(25,046,103)
Assets held for sale	24,450,000	–	24,450,000
<b>TOTAL ASSETS</b>	<b>96,458,274</b>	<b>90,259,526</b>	6,198,748
<b>LIABILITIES</b>			
<b>Payables</b>			
Suppliers	202,287	3,699,562	(3,497,275)
Other payables	3,201,994	75,000	3,126,994
<b>Total payables</b>	<b>3,404,281</b>	<b>3,774,562</b>	(370,281)
<b>Interest bearing liabilities</b>			
Leases	–	340,118	(340,118)
<b>Total interest bearing liabilities</b>	<b>–</b>	<b>340,118</b>	(340,118)
<b>Provisions</b>			
Employee provisions	2,451,615	2,916,853	(465,238)
Other provisions	31,897,453	30,583,000	1,314,453
<b>Total provisions</b>	<b>34,349,068</b>	<b>33,499,853</b>	849,215
<b>TOTAL LIABILITIES</b>	<b>37,753,349</b>	<b>37,614,533</b>	138,816
<b>NET ASSETS</b>	<b>58,704,925</b>	<b>52,644,993</b>	6,059,932
<b>EQUITY</b>			
<b>Parent entity interest</b>			
Contributed equity	44,504,970	44,504,970	–
Reserves	15,495,000	9,632,623	5,862,377
(Accumulated deficit)	(1,295,045)	(1,492,600)	197,555
<b>TOTAL PARENT ENTITY INTEREST</b>	<b>58,704,925</b>	<b>52,644,993</b>	6,059,932

1. The entity's original budgeted financial statement that was first presented to parliament in respect of the reporting period.

2. Variance between the actual and original budgeted amounts for 2014–15. Explanations of major variances are provided in Note 19B.



## CASH FLOW STATEMENT FOR THE PERIOD ENDED 30 JUNE 2015

	Actual 2015	Original Budget <sup>1</sup> 2015	Variance <sup>2</sup> 2015
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from government	90,270,429	90,308,000	(37,571)
Sale of goods and rendering of services	1,007,631	2,270,000	(1,262,369)
Interest	2,901,474	2,750,000	151,474
Net GST received	7,835,224	–	7,835,224
Other	3,158,440	5,000,000	(1,841,560)
<b>Total cash received</b>	<b>105,173,198</b>	<b>100,328,000</b>	<b>4,845,198</b>
<b>Cash used</b>			
Employees	14,097,190	13,924,000	173,190
Suppliers	8,574,807	10,032,000	(1,457,193)
Borrowing costs	16,587	28,000	(11,413)
Grants	37,890,821	11,877,000	26,013,821
Other	4,081,009	675,000	3,406,009
<b>Total cash used</b>	<b>64,660,414</b>	<b>36,536,000</b>	<b>28,124,414</b>
<b>NET CASH FROM/(USED BY) OPERATING ACTIVITIES</b>	<b>40,512,784</b>	<b>63,792,000</b>	<b>(23,279,216)</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sales of property, plant and equipment	3,625	–	3,625
Proceeds from sales of financial instruments	313,303,682	300,000,000	13,303,682
Recoupment of investments – film industry assistance	5,250,712	–	5,250,712
Recoupment of loans – film industry assistance	230,468	–	230,468
<b>Total cash received</b>	<b>318,788,487</b>	<b>300,000,000</b>	<b>18,788,487</b>
<b>Cash used</b>			
Purchase of property, plant and equipment	196,460	350,000	(153,540)
Purchase of intangibles	268,432	150,000	118,432
Purchase of financial instruments	310,462,104	297,260,710	13,201,394
Investments – film industry assistance	47,826,098	64,186,290	(16,360,192)
Loans – film industry assistance	1,330,768	1,845,000	(514,232)
<b>Total cash used</b>	<b>360,083,862</b>	<b>363,792,000</b>	<b>(3,708,138)</b>
<b>NET CASH FROM/(USED BY) INVESTING ACTIVITIES</b>	<b>(41,295,375)</b>	<b>(63,792,000)</b>	<b>22,496,625</b>

## CASH FLOW STATEMENT FOR THE PERIOD ENDED 30 JUNE 2015 (cont.)

	Actual 2015	Original Budget <sup>1</sup> 2015	Variance <sup>2</sup> 2015
<b>FINANCING ACTIVITIES</b>			
<b>Cash used</b>			
Repayment of financial lease liability	102,484	–	102,484
<b>Total cash used</b>	<b>102,484</b>	<b>–</b>	<b>102,484</b>
<b>NET CASH FROM/(USED BY) FINANCING ACTIVITIES</b>	<b>(102,484)</b>	<b>–</b>	<b>(102,484)</b>
<b>NET INCREASE/(DECREASE) IN CASH HELD</b>	<b>(885,075)</b>	<b>–</b>	<b>(885,075)</b>
Cash and cash equivalents at the beginning of the reporting period	6,478,874	9,959,000	(3,480,126)
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD</b>	<b>5,593,799</b>	<b>9,959,000</b>	<b>(4,365,201)</b>

1. The entity's original budgeted financial statement that was first presented to parliament in respect of the reporting period (i.e. from the entity's 2014–15 Portfolio Budget Statements (PBS)).

2. Variance between the actual and original budgeted amounts for 2014–15. Explanations of major variances are provided in Note 19B.

## NOTE 19B: DEPARTMENTAL MAJOR BUDGET VARIANCES FOR 2014–15

Explanations of major variances	Affected line items (and statement)
<i>Employee costs</i>	
Screen Australia restructured its operations to manage the ongoing reductions in government funding announced in the 2014/15 government budget.	Employee benefits expense (Statement of Comprehensive Income), Employee provisions (Statement of Financial Position) and Operating cash used – employees (Cash Flow Statement).
<i>Suppliers paid</i>	
Screen Australia restructured its operations to manage the ongoing reductions in government funding announced in the 2014/15 government budget.	Suppliers expense (Statement of Comprehensive Income) and Operating cash used – suppliers (Cash Flow Statement).
<i>Depreciation &amp; Amortisation</i>	
Screen Australia planned to reclassify its Lindfield property to "held for sale" in early 2014/15 but this did not occur until 31 December 2014 resulting in 6 months additional depreciation.	Depreciation and amortisation expense (Statement of Comprehensive Income) and Land and buildings (Statement of Financial Position).
<i>Grants and write-down &amp; impairment of assets</i>	
Screen Australia introduced a new grants framework increasing the threshold from \$200K to \$500K which resulted in a greater amount of funding of screen projects being made available as a grant as opposed to equity investments. This impairment variance also includes \$5.8M which relates to the write-down of the Lindfield building to nil.	Write-down and impairment of assets expense (Statement of Comprehensive Income), Grant expense (Statement of Comprehensive Income), Investing cash used – investments – film industry assistance (Cash Flow Statement) and Operating cash used – grants (Cash Flow Statement).

#### *Sale of goods*

Screen Australia, as part of red tape reduction initiatives, ceased charging legal and administration fees for contracting funding commitments, on the basis that there would be a corresponding reduction in the funding of the respective programs as these costs were included in the funding application.

Sale of goods and rendering of services (Statement of Comprehensive Income) and Operating cash received – sale of goods and rendering of services (Cash Flow Statement).

#### *Trade & other receivables*

The level of trade and other receivables is dependent upon timing. Screen Australia had a higher level of debtors and accrued revenue than originally forecast as well as a higher GST claim.

Trade and other receivables (Statement of Financial Position), Operating cash used – other (Cash Flow Statement) and Investing cash used – loans – film industry assistance (Cash Flow Statement)

#### *Net GST received*

Screen Australia, similar to other government entities did not budget for GST in its Cash Flow Statement.

Operating cash received – Net GST received (Cash Flow Statement).

#### *Cash other – Recoupment*

Screen Australia budgeted for recoupment as other Activities – Other Cash Received whereas it is recorded in the Cash Flow Statement as Investing Activities – Recoupment of Investments and Loans.

Operating cash received – other (Cash Flow Statement) and Investing cash received – recoupment of loans – film industry assistance (Cash Flow Statement).

#### *Cash and other investments*

Screen Australia ensures it has funds available to meet project drawdowns as they fall due.

The frequency of investment roll overs is dependent upon the rate at which screen projects meet their payment milestones.

The additional purchase of financial investments is offset by the additional sale of financial investments and simply reflects the rolling over of invested funds until required.

Cash and cash equivalents (Statement of Financial Position), other investments (Statement of Financial Position), Investing cash received – proceeds from sales of financial instruments (Cash Flow Statement) and Investing cash used – purchase of financial instruments (Cash Flow Statement).

#### *Reclassification of the Lindfield site to held for sale*

Screen Australia categorised its Lindfield property as held for sale on 31 December 2014 and its fair value now shows as Assets held for sale. As the highest and best use for the site is land redevelopment, the building was written down to nil during the financial year.

Land and buildings (Statement of Financial Position), Assets held for sale (Statement of Financial Position) and Reserves (Statement of Financial Position).

#### *Property plant & equipment*

No new financial leases for IT equipment were undertaken during the year.

Leases (Statement of Financial Position), Property, plant and equipment (Statement of Financial Position).

#### *Payables*

The level of suppliers and other payables is dependent upon timing of receipt of invoices. Screen Australia pays all authorised tax invoices within payment terms.

On the statement of financial position, some of the other payables were budgeted under suppliers.

Suppliers (Statement of Financial Position) and Other payables (Statement of Financial Position).

#### *Other provisions*

Screen Australia provides funding for screen projects with payments made under contract as project milestones are met. The level of the provision is dependent upon the rate at which projects meet their milestones to enable payments to be made.

Other provisions (Statement of Financial Position).





# Abbreviations and acronyms

AACTA	Australian Academy of Cinema and Television Arts	MIFF	Melbourne International Film Festival
ABC	Australian Broadcasting Corporation	MOU	Memorandum of Understanding
ABS	Australian Bureau of Statistics	NDP	National Documentary Program
ADG	Australian Directors Guild	NFSA	National Film and Sound Archive of Australia
AFI	Australian Film Institute	P&A	Prints and Advertising
AFTRS	Australian Film Television and Radio School	PDV	Post, digital and visual effects
AGD	Attorney-General's Department	PEP	Producer Equity Program
AIDC	Australian International Documentary Conference	PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
AIMC	Australian International Movie Convention	QAPE	Qualifying Australian Production Expenditure
ANAO	Australian National Audit Office	RMS	Recoupment Management System
AWG	Australian Writers' Guild	ROW	Rest of world
AWGIE	Australian Writers' Guild Award	SAFC	South Australian Film Corporation
BBC	British Broadcasting Corporation	SBS	Special Broadcasting Service
CAAMA	Central Australian Aboriginal Media Association	SPA	Screen Producers Australia
DFAT	Department of Foreign Affairs and Trade	SRO	Screen Resource Organisation
DoF	Department of Finance	SWG	Statistics Working Group
EDRMS	Electronic Document and Records Management System	SXSW	South by Southwest Film Festival
EFM	European Film Market	TIFF	Toronto International Film Festival
FOI Act	<i>Freedom of Information Act 1982</i>	VOD	Video-on-demand
HR	Human Resources	WCSFP	World Congress of Science and Factual Producers
IDFA	International Documentary Festival Amsterdam		
IMTS	Information Management and Technology Services		
IP	Intellectual property		
KPI	Key performance indicator		
LEP	Local Environment Plan		
LPC	Letter of Preliminary Compliance		
Media RING	Media Reconciliation Industry Network Group		

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