

Screen Australia  
**Annual Report**  
**2018/19**



Australian Government

Screen  
Australia



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

Front cover image from *Top End Wedding*.  
Back cover image from *Bluey*.

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



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# Letter from the Chair



**NICHOLAS MOORE**  
CHAIR

Dear Minister,

I am pleased to present Screen Australia's Annual Report for 2018/19, which the Board approved at its meeting on 2 September, 2019.

For 2018/19, Screen Australia is proud to report:

- a diverse slate of drama and documentary television on broadcast and subscription platforms at home and abroad
- popular feature dramas and documentaries, led by *Ladies in Black* and *Working Class Boy*
- award-winning, innovative and audience-pleasing content on online platforms

In 2018/19, multiple Screen Australia-supported dramas screened on every free-to-air television network and across subscription television. More than 30 Screen Australia-supported dramas screened on broadcast television in 2018/19: the storylines covered a diverse range of themes appealing to every audience, from crime thrillers and relationship dramas to contemporary comedy and historical stories. *Doctor Doctor* series 3 averaged 1.2 million viewers on Nine, while *The Blake Mysteries: Ghost Stories* (Seven), *Bad Mothers* (Nine) and *Bite Club* (Nine) all averaged more than 900,000 viewers.<sup>1</sup> *Five Bedrooms* averaged 865,000<sup>2</sup> viewers on Ten, while *Dead Lucky* averaged nearly 500,000 viewers for SBS.<sup>3</sup> *Mr Inbetween* accumulated strong Australian audiences across multiple screenings on Foxtel's Showcase and was a critical and audience hit for American network FX, which quickly commissioned a second series.

Children's show *Bluey* broke new records on the ABC's iview service in 2018/19, achieving more than 100 million program plays on iview since its launch in October.<sup>4</sup> *Bluey* and her family will soon hit the global stage, screening on Disney Junior from Autumn 2019 and the upcoming streaming service Disney+ in territories around the world.

Documentaries attracted strong television audiences again this year, with *Working Class Boy* averaging 1.5 million viewers on Seven, and series 2 of *War on Waste* averaging 1 million viewers on the ABC.<sup>5</sup> *The Secret Life of 4 Year Olds* and *Body Hack* series 2 performed well on Ten, while *Filthy Rich and Homeless* series 2 and *Australia in Colour* attracted strong audiences on SBS. Several Australian documentaries found excellent audiences at cinemas in 2018/19. *2040* premiered at the Berlin International Film Festival and had grossed \$1 million in Australia by the end of the financial year. *Working Class Boy's* success on television was preceded and supported by a very strong showing at the box office, where it earned \$823,000.<sup>6</sup>

Drama features attracted healthy cinema audiences in 2018/19, with *Ladies in Black* grossing \$11.9 million in Australian cinemas and *Storm Boy* and *Top End Wedding* each earning around \$5 million in Australian ticket sales.<sup>7</sup> Drama features also received critical acclaim and performed well at international film festivals. *The Nightingale* won the Special Jury Prize and the award for best young actor or actress at the Venice Film Festival.



A record-breaking six Australian films were selected for the Sundance Film Festival this year, including quintessentially Australian tales *Top End Wedding* and *The Nightingale*, science fiction thriller *I Am Mother*, black comedy *Little Monsters*, and international stories *Animals* and *Judy and Punch*. Half of the Australian features at Sundance had female directors, all six revolved around female characters, and one starred and was co-written by an Indigenous Australian woman.

Australian screen titles also sold well in the international market during 2018/19. *I Am Mother* was purchased by Netflix for global distribution, and Hulu acquired both the television drama *Safe Harbour* and film *Little Monsters*.

Acorn Media will screen *Ms Fisher's MODern Murder Mysteries* and *Miss Fisher and the Crypt of Tears* in North America, while *The Bureau of Magical Things* continues to screen on Nickelodeon after premiering in Australia on Eleven.

Australian online content continues to travel well around the world. In 2018/19, more than 1000 Australian drama and documentary titles were available on 30 Video on Demand platforms in more than 20 countries.<sup>8</sup> Narrative comedy series *Over and Out* – produced through the Skip Ahead initiative with a budget of just \$120,000 – won the Best Short Form content award at Canneseries while competing against several larger-budget international productions.

At home, the *Superwog* series attracted more than 27 million YouTube views and also reached television audiences on ABC2. Aunty Donna's *Glennridge Secondary College* series has earned over 4 million YouTube views, and *Mining Boom* attracted over 1 million Facebook views.<sup>9</sup>

I would like to acknowledge the work of the Board this year and welcome Deborah Mailman AM. We are proud of the contribution Screen Australia makes to high-quality, culturally significant screen stories enjoyed by Australian and international audiences.

**Nicholas Moore**

<sup>1</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewers for each series are 811,000, 642,000 and 686,000 respectively.

<sup>2</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewers = 629,000.

<sup>3</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewers = 369,000.

<sup>4</sup>OzTAM VPM 'Begin Event' data 1 October 2018 – 28 June 2019.

<sup>5</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewers for each series are 973,000 and 735,000 respectively.

<sup>6</sup>MPDAA as at June 2019.

<sup>7</sup>MPDAA, figures as at 3/07/2019.

<sup>8</sup>Gyde; compiled by Screen Australia.

<sup>9</sup>YouTube and Facebook views are reported by the respective platform; data is not directly comparable.

# About Screen Australia

## Mission

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

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

# Vision

***To inspire, inform and connect audiences with compelling Australian stories.***

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

# Screen Australia Board



## **NICHOLAS MOORE CHAIR**

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

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

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

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



## **MEGAN BROWNLOW DEPUTY CHAIR**

Ms Brownlow is a media and entertainment industry specialist. Until April 2019, she was a partner at PricewaterhouseCoopers (PwC) where she performed strategy, due diligence, forecasting, and market analysis work for clients and was the National Industry Leader for Technology, Media and Telecommunications. She has over 20 years of experience in media and marketing ranging from producing television and radio programs to designing cross-media strategies – both content and advertising – for online and traditional media properties.

As well as being Deputy Chair of Screen Australia, Ms Brownlow is Deputy Chair of the Media Federation of Australia, Chair of the Advisory Committee for the Small and Regional Publishers' Innovation Fund and on the Advisory Board for the School of Communications, UTS. Ms Brownlow holds an Executive MBA from the AGSM; a Bachelor of Arts (Hons) from the ANU and is a graduate of the INSEAD leadership program and the Australian Institute of Company Directors (GAICD).

**Ms Brownlow's first term expires 13 March 2020.**



## **MICHAEL HAWKINS**

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

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

He is a member of Advisory Boards including HLB Mann Judd Chessboard and two prominent Australians' Family Offices. He is a Member of the Administrative Appeals Tribunal. He is also the Secretary of The Brisbane Club. He serves on the Foundation of the Queensland State Library. He was formerly CEO of Australian Multiplex Cinemas Ltd and Deputy Chair of Screen Queensland.

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

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



## **CLAUDIA KARVAN**

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

Ms Karvan has just finished producing three successful series of *Doctor Doctor* for Channel Nine. She is developing further TV projects and performing lead roles in feature films due for release in late 2019.

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





### RICHARD KING

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

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



### DEBORAH MAILMAN AM

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

In 2017, Ms Mailman received the Order of Australia Medal for Services to the Arts and as a role model for Indigenous performers. She is currently a Trustee of the Sydney Opera House.

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



### JENNY TAING

Ms Taing is a Head of Product Implementation at Vanguard Investments Australia, a board director of the Australian Health Practitioner Regulation Agency and the Western Bulldogs Football Club Community Foundation.

Ms Taing is a former board director of The Royal Victorian Eye & Ear Hospital, Royal District Nursing Service, Channel 31 and a former Commissioner of the Victorian Multicultural Commission.

In 2016, Ms Taing attended Harvard Business School as the Hugh DT Williamson Scholar; a prestigious scholarship awarded by the Financial Services Institute of Australasia. She was named in the Australian Financial Review 100 Women of Influence list for 2018, winner of Government Lawyer of the Year 2017 and winner of the University of Melbourne Faculty of Arts Rising Star Alumni Award 2014 awarded for her commendable leadership and outstanding contribution in the fields of Public Health, Multicultural Policy and Journalism.

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



### JOANNA WERNER

Ms Werner has produced over 88 hours and 163 episodes of television along with two feature films, all of which have sold extensively around the world. Her work has been defined by consistent acclaim, beginning with an Australian Academy of Cinema and Television Arts (AACTA) Award for her very first work as a television producer (*The Elephant Princess*) and three Emmy® nominations. Since then, she's amassed production credits on an array of internationally acclaimed work – most recently *Riot* which was nominated for 11 AACTA Awards and won four including Best Telefeature or Miniseries, as well as the two-time Emmy®-nominated *Dance Academy*.

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

**Ms Werner's first term expires 13 March 2020.**

# Note from the CEO



**GRAEME MASON**  
CEO

In 2018/19, the Australian screen industry created fantastic work and achieved significant success at home and abroad. Australian stories as diverse as *Over and Out* and *The Nightingale* won prizes at the world's top festivals, while *Bluey* won over families around the nation. 2018/19 was a year of creative success and cultural impact across all screens and genres.

This year significant changes continued to impact the industry. The challenges and opportunities brought by digital disruption continue to test and shape the sector. Technological innovations – particularly high-speed broadband, mobile viewing and better, cheaper screens – have disrupted the business models that the industry relied on for decades. There is ever-greater pressure on the financing of content and on long-established models of distribution.

The challenge is global, it is shared, it is unescapable – and some of the pressures are becoming more acute.

Broadcast television unites Australian audiences like no other medium, and dramas and documentaries resonate with Australians like no other content: they reflect us, challenge us and enrich us, and also 'brand' their platform for years. While broadcasters are growing their own On Demand audiences, commercial broadcasters are still adjusting to the battle for advertising revenue with digital platforms, while the ABC, SBS and NITV are adjusting to their own budgetary pressures.

Cinema remains an incredibly popular and unique venue for a shared, big-screen experience – and several Australian stories, from diverse dramas to big-earning documentaries, are finding great box office success. Overall attendance is healthy but independent titles are finding it harder and harder to secure seats and screens against blockbusters and an ever-increasing number of films from around the world.

Home entertainment is a market in deep transition, with digital revenue now surpassing DVD and Blu-ray sales, and Subscription Video On Demand services growing their reach into Australian homes. This revolution in revenue streams is driven by technological change, and particularly challenges the independent production sector.

There is more content being made than ever before, and there are more choices for leisure time than ever before. That is the reality of the environment we are in. Many businesses are adapting to this new environment – evolving their strategies, diversifying their slates, and finding new sources of funding. Some businesses are thriving. Others are no longer operating.

While the pressures on screen stories and their creators are undeniable, the appetite for Australian stories is incredible, both here and overseas. It is fundamentally good that audiences are empowered with On Demand options, not least because it raises the bar for all of us. Australian creators are responding with Australian content that is cutting through with Australian voices and stories.

*Bluey* has reinforced how vital it is that Australian children see Australian stories with Australian voices and Australian perspectives – and how crucial it is for the whole family to imagine and play. *Miss Fisher's Murder Mysteries* has sold into more than 170 countries, inspired a successful spin-off series, and expanded into a feature film that tripled its initial crowdfunding target.



Indigenous Department 25th Anniversary

Online creators like Superwog continue to achieve extraordinary audiences with a bold and diverse range of content. Australian films – poignant documentaries, tough historical dramas, sci-fi thrillers and romantic comedies with Indigenous Australian stories and stars – are wowing festivals and doing deals. It is incumbent on us all to capitalise on the demand created by this continued success. It is not guaranteed. There are more screens, more platforms, and more options for audiences and for producers. The pathways that underpin production are evolving and can be uncertain. But they are the paths ahead.

In an environment of increased demand for funding, Screen Australia will continue to support a diverse slate of high-quality, culturally impactful stories across all platforms. We will evolve our programs to make the best use of the funding available. To that end, I look forward to engaging with the industry through formal reviews, regular consultations, and new and ongoing conversations. Our Indigenous Department has marked 25 years of success by consulting with the sector and creating a new strategy for the future. We will also continue to work with all parts of the industry on the cultural change towards equity that we encourage

through the Gender Matters program and our wider diversity and inclusion programs.

Despite the deep and evolving tests that face the industry, we can celebrate a diverse range of success. If we comprehend the challenges and the competition that we must overcome, the Australian industry has the stories and the talent to continue to meet the challenges that await us.

**Graeme Mason**

# Senior management

As at 30 June 2019



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

Graeme has over 20 years of international experience in film, television and multimedia businesses. Graeme has worked with large US studios, a UK television network, independent producers and government agencies. Graeme worked in both factual and entertainment TV programming in 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 Polygram Filmed Entertainment. From 1998 to 2002 he was president of worldwide acquisitions for Universal Studios. He then joined Channel 4 Television UK as Head of Media Projects and later as Managing Director of Rights before moving to New Zealand to lead the New Zealand Film Commission from 2009 to 2013.



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

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



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

Sally has over 25 years of international experience in the screen production industry. She is a highly respected and seasoned senior executive whose roles have covered financing, development, acquisition, production and distribution. Sally began her career as a solicitor specialising in entertainment law. In her most recent role before Screen Australia, Sally was Managing Director of eOne International (eOne), where she oversaw its international film sales operations out of the UK. Before joining eOne, Sally headed the Premiere Fund of the UK Film Council for five years, where she was responsible for funding and overseeing 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 has held senior acquisition, distribution and production positions at PolyGram Filmed Entertainment, Momentum Pictures and Universal Pictures International.



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

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



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

Tim was Legal and Business Affairs Manager at the Australian Children's Television Foundation (ACTF) where he was responsible for advising on all aspects of the ACTF's production, funding, distribution and licensing activities. Tim has also worked as an intellectual property lawyer at Minter Ellison, advising media and online businesses, and as a strategist for media buying company emitch Ltd. As a senior investment manager with Screen Australia, Tim has managed large, small and complex television and film productions from development through to distribution and release. His role in developing and administering the multiplatform and online programs at Screen Australia has provided him with an intricate understanding of audience trends and new distribution platforms.



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

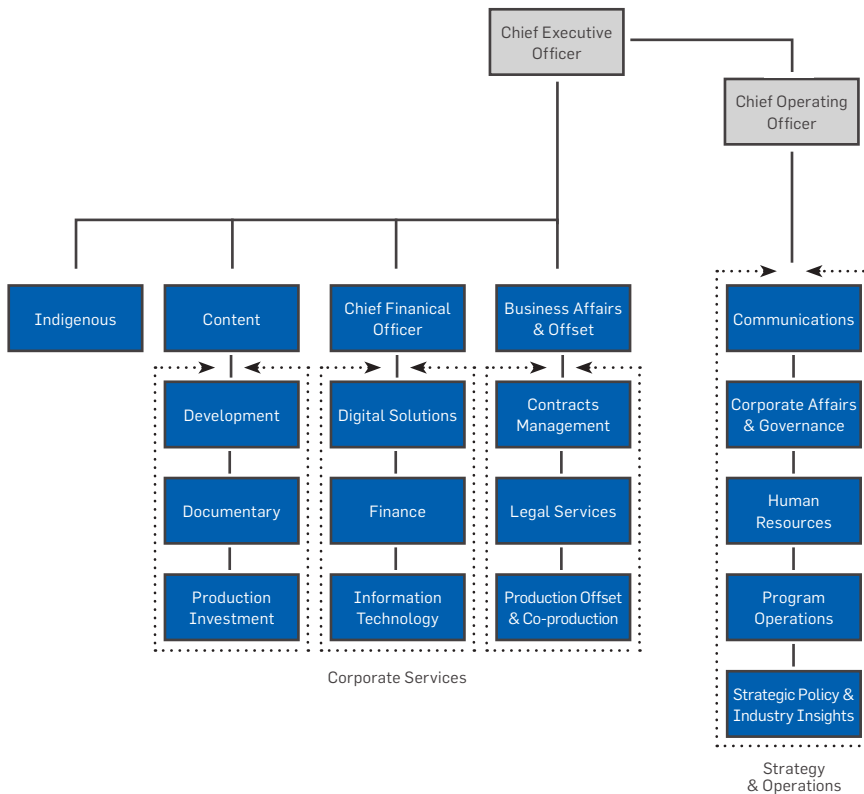
Penny is a member of the Maramanindji people from the Northern Territory. She has completed a cadetship with the ABC and has a Master of Arts (Documentary Producing) degree from AFTRS. She worked as Producer/Director with the Indigenous Programs Unit in the ABC, and produced the ABC's highly successful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



*I Am Woman*

# Organisational structure

As at 30 June 2019



**DID YOU KNOW?**

7% of Screen Australia employees identify as Aboriginal and/or Torres Strait Islander.

# Highlights of 2018/19

- Ludo Studio's *Bluey* season one became the all-time most streamed show on ABC iview with upwards of 100 million program plays. Disney picked up the global rights in a deal brokered by BBC Studios, who co-commissioned the series with ABC KIDS. The characters' Australian accents are being maintained for the global release.
- The highest-rating Screen Australia-supported television drama projects in 2018/19 were *Doctor Doctor* series 3 which averaged 1.2 million viewers, *The Blake Mysteries: Ghost Stories* which averaged 943,000 viewers and *Bad Mothers* which averaged 934,000 viewers.<sup>10</sup>
- The highest-grossing Australian feature films released in 2018/19 at the local box office were *Ladies in Black*, *Top End Wedding* and *Storm Boy*.
- Feature documentary *2040* was the highest-grossing documentary at the local box office in 2018/19 taking more than \$1 million. *2040* also became the all-time 6th highest-grossing Australian documentary at the cinema,<sup>11</sup> beating another stellar documentary performance by *Gurrumul*, which took \$980,000 in late 2018.
- *Gurrumul* won Best Feature Documentary at the AACTA Awards and Asia Pacific Screen Awards.
- The highest-rating Screen Australia-supported television documentary projects in 2018/19 were *Working Class Boy* which averaged 1.5 million viewers, *War on Waste* series 2 which averaged 1 million viewers and *Magical Land of Oz* which averaged 928,000,<sup>12</sup> while *Employable Me* won Best Documentary or Factual Program at the 2018 AACTA Awards.
- A record-breaking six Australian features were selected for the 2019 Sundance Film Festival.
- *The Nightingale* won two awards including the Special Jury Prize following its World Premiere at Venice International Film Festival in 2018.
- *Over and Out* was awarded Best Short Form at 2019 Canneseries – the festival runs in partnership with MIPCOM and MIPTV organiser Reed MIDEM and Canal Plus.
- The annual Drama Report released in October 2018 showed a record high expenditure on Australian projects in 2017/18 of \$718 million, up 7% on the previous financial year.
- In August 2018, Screen Australia met its overall Gender Matters target for the first time since the initiative was launched, with 51% of all projects receiving production funding having at least half of the key creative roles occupied by women. A year later, at the end of the reporting period, it had well exceeded the target at 56%, and the agency set a new KPI.
- The new Development Guidelines, which sought to eliminate barriers based on eligibility credits and distribution platforms, came into effect in on 1 July 2018.
- Producer Offset Final Certificates were issued to 164 projects, worth a total of \$207.69 million.
- Provisional Co-production approval was granted to 10 projects from five countries. Final Co-production approval was granted to nine projects, from six countries.

<sup>10</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers for each series are 811,000, 642,000 and 686,000 respectively.

<sup>11</sup>\$1.37 million according to MPDAA, as at 14 August 2019.

<sup>12</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers for each series are 973,000, 735,000 and 600,000 respectively.





*Gurumul*

# Content

Screen Australia's Content Department supports the development and production of television, film and online originals across narrative and documentary. The department also enables writers, producers and directors to further their careers through placements, attachments, events and outreach programs.



**QUICK FACTS:**

**The Content Department approved \$44 million in 2018/19 for the production of narrative titles including:**

\$19.57 million for television drama

\$13.98 million for features

\$6.86 million for children's television

\$3.63 million for online productions.

*I Am Mother*

# Development

## DEVELOPMENT UNIT

The unit supports the development of projects, people and industry. For projects, it provides successful applicants with funding to further progress their ideas from the development stage toward production. Careers are fostered through delegations, support to attend international pitching events/talent labs and Enterprise People, while Enterprise Business & Ideas is focused on supporting industry-changing ingenuity and innovation.

## ENTERPRISE

Since it was first run in 2009, Screen Australia has invested more than \$36 million in the Enterprise program, to the benefit of 92 screen businesses and ideas, plus 46 individual creators. In February 2019, Screen Australia introduced a revised program, and in 2018/19 it funded an additional seven Enterprise Business & Ideas and 13 Enterprise People proposals. Recipients included two targeted placements who will begin at US production house Rideback (*IT*, *Sherlock Holmes*) in July 2019, and Bunya Productions (*Mystery Road*, *Sweet Country*) who will create a talent development network, build Australian IP and extend the profile of their work overseas.

## TALENT USA: LA AND NEW YORK

Two delegations travelled to the USA in 2018/19 to learn from established international creators, make new connections, gain an insight into the US industry and further their careers. The first was a group of 16 creatives, including Sarah Lambert (*Love Child*) and Yolanda Ramke (*Cargo*), who went to Los Angeles in September 2018 in partnership with the Australian Writers' Guild. While there, they attended a series of high-level meetings and workshops. A second delegation of 13 creatives travelled to New York in March 2019 to attend the Australian International Screen Forum, and take part in networking and professional development opportunities.

▪ See appendix 3 for details of the Content Department's development funding in 2018/19.





**DID YOU KNOW?**

The revised Enterprise program now falls under the Development Unit.

Talent USA:LA 2018

# Story Development Guidelines - One year on

In July 2018, Screen Australia announced changes to the Story Development guidelines to make it easier for emerging creators to obtain funding and to increase online and television development.

The Generate Fund for lower budget projects and emerging talent received 277 applications in 2018/19, of which 48 were successful. The open-door approach for Generate meant that 59% of successful applicants had never received Story Development funding before. A total of \$1.26 million was distributed through the Generate Fund, averaging \$26,343.97 per project.

The Premium Fund for higher budget projects of ambition and scale from established creators received 101 applications in 2018/19, of which 32 were successful. A total of \$1.45 million was distributed through the Premium Fund, averaging \$45,209.34 per project.

Historically Screen Australia development has focused on feature films. However, the new guidelines have drastically changed this landscape, with 57.5% of project funding across Generate and Premium going to episodic projects, with a television or online release in mind.





Kauthar Abdulim - creator of *Salma and the City*

## Focus on kids

# The story of *Bluey*

Ludo Studio co-founders Charlie Aspinwall and Daley Pearson were immediately excited when Joe Brumm first showed them a one-minute pilot for a new children's animation. Titled *Bluey*, it was about a loveable six-year-old Australian cattle dog whose vivid imagination takes her family and neighbourhood into a world of fun and games.

In May 2017, it received Children's TV Drama Production Investment and launched on ABC KIDS in October 2018. Created by Brumm and produced by Emmy® Award-winning Ludo Studio for ABC KIDS, it was co-commissioned by ABC Children's and BBC Studios.

It quickly became a nationwide hit and the most streamed show in ABC iView history with upwards of 100 million program plays.<sup>13</sup>

In May 2019, a second season was announced by the ABC, with principal production investment from BBC Studios, in association with Screen Australia and Screen Queensland. A series of books and toys are also expected in late 2019, testament to the huge demand for everything *Bluey*.

Sally Caplan, Screen Australia's Head of Content, said at the time that *Bluey* was a "phenomenon".

"It's been a long time since a local children's show has made such an impact. The incredible success of series one is a testament to Ludo Studio's ability to create uniquely Australian content with universal appeal that resonates with children and their parents."

That universal appeal became particularly apparent when a month later, in June 2019, it was announced that Disney had brokered a deal with BBC Studios for the global rights to the first two seasons of *Bluey* for Disney Junior and the new Disney+ streaming service.

And it's all produced out of and set in Brisbane – a clear case of taking Australian stories to the world.

<sup>13</sup>Streaming data courtesy of the ABC.

### QUICK FACTS:

**Screen Australia committed \$7.9 million in production investment to children's content in 2018/19:**

\$6.9 million for seven children's TV programs with a total production value of \$33.2 million

\$1 million for two children's feature films with a total production value of \$6 million.





Bluey

**DID YOU KNOW?**

Other kids' titles that went into production in 2018/19 include *Little J & Big Cuz* series 2, *100% Wolf*, *The Unlisted*, *Mustangs FC* series 2, *The InBESTigators* and *Itch*.

## Television drama

# The story of *Ms Fisher's MODern Murder Mysteries*

Since forming in 2009, Every Cloud Productions has been responsible for *East of Everything*, *The Gods of Wheat Street*, teen web series *Deadlock*, legal drama *Newton's Law* and the hugely successful *Miss Fisher's* franchise.

Helmed by Fiona Egger and Deb Cox, the company introduced Australia to the first season of *Miss Fisher's Murder Mysteries* in 2012, which aired on ABC with production investment from Screen Australia. Two more series on ABC followed, and it has picked up a passionate global fan base with international sales into more than 170 territories.

In July 2018, it was announced that a new spin-off series titled *Ms Fisher's MODern Murder Mysteries* would be going ahead, with principal production investment from Screen Australia in association with Film Victoria.

At the time, Every Cloud Productions' co-founder Fiona Egger said: "We're very excited to tell our legion of Australian and international fans that we're expanding the world of Miss Fisher into the fabulous era of the 1960s. The series will be full of the usual three F's our fans have come to expect – feminism, fashion and fun!"

The series starred Geraldine Hakewill as Peregrine Fisher, who begins following in the footsteps of her famous aunt after she goes missing. Set in 1960s Melbourne, the spin-off aired on the Seven Network in February 2019, and averaged 805,000 viewers<sup>14</sup> and has since sold into 27 territories, where it will be seen on Acorn TV in the US and on UKTV.

And there's more to come from the franchise too. In 2019, China bought the rights to make a local version of *Miss Fisher's Murder Mysteries*. And 2020 will see the Australian release of the feature film *Miss Fisher and the Crypt of Tears* through Roadshow Films, which was financed by Screen Australia, Film Victoria, and a crowdfunding campaign that raised \$810,890 from 8,999 fans.

■ **See appendix 3** for a full list of TV drama projects approved for funding in 2018/19.

<sup>14</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers = 518,000.

<sup>15</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers for each series are 811,000, 642,000 and 686,000 respectively.



### DID YOU KNOW?

The top performing Screen Australia supported television drama projects in 2018/19 were *Doctor Doctor* series 3 which averaged 1.2 million viewers, *The Blake Mysteries: Ghost Stories* which averaged 943,000 viewers and *Bad Mothers* which averaged 934,000 viewers.<sup>15</sup>

*Ms Fisher's MODern Murder Mysteries*

## Feature film

# The story of *Ladies in Black* and *Top End Wedding*

*Ladies in Black* and *Top End Wedding* are two feature films that showcase the diversity and enduring popularity of local stories.

One is a coming-of-age story set in 1959 in Sydney, while the other is a romantic comedy set in modern-day Northern Territory.

For *Ladies in Black* producer/co-writer Sue Milliken and director/co-writer Bruce Beresford it was a 24-year-journey translating the beloved book to the screen.

"After about 12 years of getting no interest... I did give it up," Milliken admitted. "But Bruce never gave up. He just loved it. He saw the movie."

When producer Allanah Zitserman signed on, together they streamlined the pitch, took it back out to market and secured a deal with Sony Pictures – not just for Australia, but for a global distribution deal. It was approved for major production investment from Screen Australia in March 2017 and began shooting in October the same year. Following its September 2018 release, it earned \$12.02 million at the domestic box office and was the second highest-grossing Australian film of 2018, only behind *Peter Rabbit*.

Audiences also clamoured to see *Top End Wedding*, which was produced by Goalpost Pictures, directed by Wayne Blair (*The Sapphires*), and co-written by and starring Miranda Tapsell. A fresh and modern romcom told from an Indigenous perspective, it was approved for major production investment from Screen Australia in June 2017 and began filming across South Australia and the Northern Territory in April 2018. It made its world premiere at Sundance Film Festival in 2019 as one of a record-breaking six Australian films to be selected. Australians were finally able to see it from May 2019 through Universal Pictures, where it earned more than \$5.2 million at the local box office.<sup>16</sup>

Miranda Tapsell said: "It's celebrating a culture that's more than 65,000 years old... but also, it really speaks to the kind of Australia that I want to see and I know other Australians want to see. To have that depicted in a romcom is really, really special and I hope that more films like *Top End Wedding* get made."

■ See appendix 3 for a full list of feature projects approved for development and production funding in 2018/19.

<sup>16</sup>Box office as at July 2019.



## QUICK FACTS:

- In 2018/19 \$14 million was provided in production funding to 20 feature films with budgets totalling \$71.5 million
- \$2.3 million was provided in development funding to 34 films and 28 television shows through the Story Development program.

*Top End Wedding*

## Online

# The story of *Superwog*

Founded in 2008 by sketch-comedy duo (and brothers) Nathan and Theo Salden, the Superwog YouTube channel has garnered an extraordinary 245+ million YouTube views and more than 1.3 million subscribers.<sup>17</sup>

In July 2017, they uploaded their first television-length episode *The Superwog Pilot*. Funded by Screen Australia and YouTube as part of the Skip Ahead initiative, it took less than 24 hours to hit 500,000 views, and less than four days to hit one million. It became the top trending YouTube video in Australia of 2017, and by the end of 2018/19 had 7.7 million views.

A new comedy series simply titled *Superwog* followed, which continued on from the pilot episode centred around a flawed teenager and his crazed suburban family. Produced by Princess Pictures, it received principal production investment from Screen Australia and debuted in October 2018. It ended up amassing more than 27 million views on YouTube alone, with a parallel-run on ABC Comedy.

"It was crazy. We got like a million in two days," Theo said. "I think as time goes on people can see that online and Video On Demand is where the eyeballs are."

<sup>17</sup>As at July 2019.

▪ **See appendix 3** for a full list of online projects approved for development and production funding in 2018/19.

### QUICK FACTS:

**Screen Australia-funded titles had more than 33.4 million views across YouTube and Facebook in 2018/19.**

\$4.3 million was committed to 36 new projects through the Online Production fund and special initiatives in 2018/19

18 online projects received \$383,000 in development support through the Story Development program.





*Superwog*

Online

# *Over and Out* wins at Canneseries

Created by Adele Vuko and Christiaan Van Vuuren, the comedy series about parenting in a post-apocalyptic world of zombies and monsters won Best Short Form at Canneseries in April 2019. Directed by Connor Van Vuuren and produced by Midwinter Films, it was created through the Google/Screen Australia initiative Skip Ahead.

▪ See appendix 3 for a full list of projects funded through Screen Australia's Online programs in 2018/19.



## DID YOU KNOW?

Skip Ahead alumni Aunty Donna began a staggered release of their new web series titled *Glennridge Secondary College* in February 2019.

*Over and Out*

# Documentary

Mystify

## QUICK FACTS:

**In 2018/19, Screen Australia allocated more than \$16.3 million to the documentary sector.**

\$11.6 million in production funding for 58 projects (excluding initiatives)

\$670,000 in development funding for 46 projects

\$3.6 million as Producer Equity payments to 62 projects

\$365,000 across five initiatives.



2040





## SUMMARY

The Documentary Unit provides support through development and production funding, targeted initiatives and the Producer Equity Program (PEP), across formats including features, television, online and XR (also known as 'extended reality', which includes VR or Virtual Reality, AR or Augmented Reality, and MR or Mixed Reality).

## FEATURE DOCUMENTARIES

In 2018/19, 11 feature documentaries released at the Australian box office. Of those 10 received production funding and five had development support (four titles received both).

Notable releases include *2040* by Damon Gameau (*That Sugar Film*), which put a hopeful spin on climate action for the future. It premiered at Berlin International Film Festival ahead of an Australian release in May 2019 through Madman Films. As at 14 August 2019, it had already earned \$1.37 million at the local box office<sup>18</sup> and become the all-time 6th highest-grossing Australian documentary at the cinema.

Two feature documentaries that premiered at Tribeca 2019 and went on to be selected for Sydney Film Festival (SFF) were the Michael Hutchence documentary *Mystify* from Richard Lowenstein, and Selina Miles' *Martha: A Picture Story* which won the Audience Award for Best Documentary at SFF.

<sup>18</sup>MPDAA as at 14 August 2019.

## DID YOU KNOW?

At the New York Festivals International TV & Film Awards, ABC TV series *Employable Me* won the 2019 United Nations Department of Public Information Gold Award and Gold World Medal for Documentary.

## TV DOCUMENTARY

From natural history, to archive footage, to outreach campaigns, a broad and diverse mix of documentaries appeared on Australian television screens in 2018/19.

Featuring mentor Guy Sebastian, the three-part ABC series *Don't Stop the Music* from Artemis Media highlighted the transformative effects of teaching music in primary schools. It received joint funding from Screen Australia and Screenwest and was backed by Musica Viva and The Salvation Army. It resulted in an incredible outreach campaign, where audiences were encouraged to donate unused musical instruments for schools in need. Nearly 4,000 instruments ended up being donated by the public, plus cash donations to the Musica Viva Australia and the Salvos' Just Brass programs.

Also on the ABC, the blue-chip series *Magical Land of Oz* aired from February 2019. Produced by Northern Pictures and narrated by Barry Humphries, it took audiences across the continent to discover the unique and unpredictable inhabitants that dwell within it.

On Foxtel, viewers were taken on a voyage across the Pacific some 250 years after Captain James Cook in *The Pacific: In the Wake of Captain Cook* from Essential Media and Entertainment. While *Australia in Colour*, a landmark SBS series by Stranger Than Fiction Films, used cutting-edge technology to colourise black and white archival footage from pivotal moments in the nation's history.

Also on SBS was *Go Back to Where You Came From Live* – a bold reinvention of Cordell Jigsaw Zapruder's *Go Back* format. It featured a live studio event that sent eight Australians to Syria, South Sudan and Turkey to witness the global refugee crisis firsthand.

### DID YOU KNOW?

Two VR projects funded in 2017/18 premiered to acclaim in 2018/19: *The Antarctica Experience VR* launched at the Western Australian Museum to a sell-out audience before touring around the country, and *Future Dreaming* premiered at Tribeca Film Festival. In total, Screen Australia supported five XR projects in 2018/19.

## ONLINE DOCUMENTARY

As Screen Australia ventures further into the online documentary space, 22 projects received production or development funding.

In late 2018, Vanessa Hill released the six-part YouTube series, *Attention Wars*, where she investigated the battle of big tech companies for our attention. Hill is also the creator of YouTube channel BrainCraft and *Mutant Menu*, which was the first long-form documentary for PBS Digital Studios.

2018/19 saw the release of online documentaries funded through joint initiatives with Screen Australia including: *Shooting Cats* from Pitch Australiana with VICE; *Where the River Runs Red* in partnership with publication The Guardian; four Doco180 recipients with News Corp platform whim (With Her in Mind Network); and four Art Bites series with the ABC.

■ See appendix 3 for a full list of documentary projects approved for funding in 2018/19.



# Indigenous

The Indigenous Department was established by the Australian Film Commission (AFC) in 1993 and celebrated its 25th anniversary in 2018. The department is vital in identifying and nurturing Indigenous Australian talent to ensure their bold, distinctive voices are seen on screen. It is also proactive in shaping and influencing the policy environment, where it positively impacts Indigenous Australians in the screen industry.

▪ See appendix 3 for a full list of projects approved for funding through the Indigenous Department in 2018/19.

## QUICK FACTS:

**Around \$4.5 million in funding was approved through the Indigenous Department in 2018/19, including:**

- \$3.7 million in development and production funding across Indigenous documentaries, features, online, TV and special initiatives
- \$662,000 for practitioner development including internships, special industry assistance and travel
- \$100,000 in sector development and supporting strategic delegations

Twenty Five by Charlotte Allingham

## CELEBRATING 25 YEARS OF INDIGENOUS SCREEN STORIES

The Indigenous screen community came together on the evening of 30 August 2018 at Carriageworks, Redfern, to formally mark 25 years of Screen Australia's Indigenous Department.

The gala evening was hosted by Aaron Fa'Aoso (*Little J & Big Cuz*, *The Straits*), with special guest speakers including founding Department Manager Wal Saunders, the Hon Senator Mitch Fifield, Sally Riley (ABC Head of Scripted Production), Wayne Blair (*The Sapphires*, *Top End Wedding*) and Dylan Rivers (*Nulla Nulla*).

The formal proceedings included a panel discussion hosted by Margaret Pomeranz with Rachel Perkins (*Mystery Road* TV series, *Bran Nue Dae*), Ivan Sen (*Mystery Road*, *Goldstone*) and Warwick Thornton (*Samson & Delilah*, *Sweet Country*).

The evening also featured a live comedy performance by Megan Wilding and Elaine Crombie, and a stunning In Memoriam sequence set to an acoustic rendition of the David Bowie ballad *Heroes* by Casey Donovan.

At a media call earlier in the day, the current Head of Indigenous at Screen Australia Penny Smallacombe noted, "When Wal Saunders set up the Indigenous Department in 1993, it would have been unthinkable that over 160 First Nations screen stories would end up being made. Twenty-five years later, it's unthinkable to imagine the Australian screen industry without our Indigenous stories and the people who tell them. This anniversary is an incredibly special moment in Australia's cultural history, and one that Indigenous people can treasure."

Screen luminary Leah Purcell also spoke to the importance of Indigenous screen stories to the community. "Our screen stories shape how we view ourselves and each other. What you see guides how you think. Now 'mainstream' Australia is seeing more authentic, diverse, real Indigenous Australians.

"Now more of our mobs are writing, directing, acting, producing and creating and I am very fortunate and proud to be one of them and part of this great movement made possible by Screen Australia and its Indigenous Department. The Indigenous Department and its work are a policy success we need to celebrate and advance."

The gala was staged with the generous support of the ABC and NITV, plus Film Victoria, Screenwest, Documentary Australia Foundation, Shark Island Institute, Adelaide Film Festival and Carriageworks.

In July 2019, the department released its new strategy document entitled *The Next 25 Years*.

**One of the department's goals is to identify where there is an absence of Indigenous voices and create workshops, initiatives and opportunities to further the careers of First Nations practitioners in these areas. In 2018/19, these included:**

## TALENT USA INDIGENOUS DELEGATION

Screen Australia, the Hollywood Foreign Press Association and Australians in Film Foundation supported seven Indigenous screen practitioners to travel to Los Angeles in November 2018 for a week-long career development program. Participants including Caméra d'Or-winning director Warwick Thornton (*Sweet Country*) and powerhouse actor, writer and director Leah Purcell (*Cleverman*) took part in high-level networking opportunities in the US film and television industry.

Penny Smallacombe, Screen Australia's Head of the Indigenous, said it would help open new doors to expand their already flourishing careers.

"This program is about fostering new relationships to ensure that our Indigenous stories can continue to find international audiences and possible financing beyond Australia. As we've seen recently with the *Mystery Road* series on Acorn TV, there is definitely an appetite for our stories in the US and interest in what our creators can deliver," Smallacombe said.

## COOK 2020

In February 2019, Screen Australia and the New Zealand Film Commission (NZFC) called for submissions for a new joint anthology feature. The eight successful Indigenous teams from Australia and New Zealand were announced in May 2019. Titled *Cook 2020: Our Right of Reply*, and *Ngā Pouwhenua* in New Zealand, the feature will be made up of short chapters that provide an Indigenous perspective on the 250th anniversary of James Cook's maiden voyage to the Pacific.

"This is a rare opportunity for creative collaboration between Indigenous cultures from Australia, New Zealand and the Pacific," Screen Australia's Head of Indigenous Penny Smallacombe said at the time.

## DID YOU KNOW?

In July 2019, the Indigenous Department published the *The Next 25 Years* – a strategy to plan for the next quarter of a century of Indigenous screen storytelling.



## The story of Blackfella Films

Founded by writer/director/producer Rachel Perkins in 1992, Blackfella Films has expanded to a staff of seven including producers Darren Dale, Miranda Dear and Jacob Hickey. It is the company behind a vast array of acclaimed series and features across both drama and documentary – many of which have received support from Screen Australia's Indigenous Department.

*Total Control*

Highlights from Blackfella Films include:

**First Australians for SBS:** The 2008 landmark seven-part documentary series melded landscape, art, interviews and first-hand accounts with archival material to present the birth of contemporary Australia, from the perspective of its first people. It won a Logie Award, Australian Film Institute (AFI) Award, Australian Directors' Guild Award, Australian Writers' Guild Award, Deadly Award and NSW Premier's Literary Award. It received funding from Screen Australia's predecessor agencies the AFC and Film Finance Corporation Australia (FFC).

**Redfern Now for ABC TV:** From 2012 to 2015 the celebrated television drama series ran for two seasons and a telemovie, and told the stories of contemporary Indigenous Australians living in Redfern. The series was entirely written, directed and produced by Indigenous practitioners (both emerging and established) and won multiple Logie and AACTA Awards. It received development and production support from the Indigenous Department.

**In My Own Words:** The Indigenous Department/NITV joint initiative Moments in History led to the creation of three documentaries including *In My Own Words* by writer/director Erica Glynn, about adult Aboriginal students and teachers discovering the transformative power of reading and writing for the first time. It was selected to screen at the Sydney Film Festival in 2018.

**Total Control for ABC TV:** Starring Deborah Mailman and Rachel Griffiths, the highly-anticipated upcoming six-part drama is a high-stakes story of ambition and betrayal played out in the nation's capital. It received both TV drama development and production support from the Indigenous Department.

Blackfella Films was also awarded the 2019 Sydney UNESCO City of Film Award at the 66th Sydney Film Festival in June.



# Industry



A look at how Australian practitioners and businesses have performed in festivals and on the world stage, and been supported through communications as well as the latest data, analysis and insights.

# Gender Matters

In a significant moment for the local screen industry, Screen Australia exceeded its long-term Gender Matters KPI, with 56% of projects receiving production funding having at least half of the key creative roles occupied by women, based on a three year average (2016/17 to 2018/19). The KPI was set in December 2015, originally aiming for 50%.

When the result was announced on 21 August 2019, Screen Australia Board member, chair of the Gender Matters Taskforce Joanna Werner noted, "Over three years ago we set out with the objective of better utilising the talents of Australia's female screen creatives. Today's results are an incredible milestone for both Screen Australia and the industry. This is by no means the finish line to achieving gender parity, particularly in writer and director roles, but today we celebrate that systemic change in our sector is well underway."

The Gender Matters KPI was a measure of collaboration, indicating how many projects that received Screen Australia production funding had at least half of the key creative roles occupied by women. For the same three-year period, a headcount of the producers, writers and directors attached to the funded productions revealed 49% were women. The prevalence of female producers drove up the average.

However, there were notable improvements in specific roles, including 27% of directors attached to feature films being women in 2018/19 compared to only 10% in 2016/17. The number of female writers on features have also improved, but is still below parity at 27% in 2018/2019. The number of female directors attached to documentaries has increased every year since 2016/17, and exceeded parity (51%) in 2018/19.

## NEW KPI

With the conclusion of the original three-year KPI period, Screen Australia set a new Gender Matters target based on a headcount system. **The new KPI is to have at least 50% of the key creatives across all projects that receive Screen Australia development and production funding to be women, across a three-year-average.** For the new KPI, the key creatives are directors, writers and producers and the tracking period is 2019/20 to 2021/22.

At the time of announcing the new KPI, Screen Australia's Head of Development Nerida Moore said,

“The \$5 million in targeted funding provided through Gender Matters in 2015/16 was an important and significant investment that has helped the industry take a huge step forward in addressing gender imbalance. Now our challenge is making sure that women are sharing equitably in the \$65 million of funding Screen Australia's Content Department disperses each year.

Unlike the original Gender Matters KPI, the new iteration will not include the role of protagonist, but Screen Australia will continue to collect this data and report on it annually. "Whoever is in control of the story will influence what we see on screen," Nerida Moore continued. "As such over the last three years, the growth in female creatives has had a clear impact on the stories told, with 58% of funded drama productions in 2018/19 having a female protagonist."

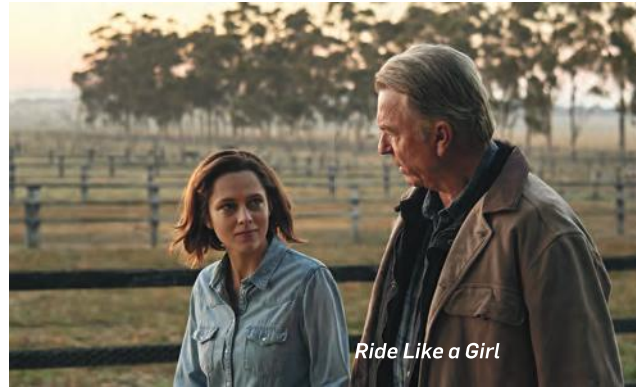


### INDUSTRY PERSPECTIVE

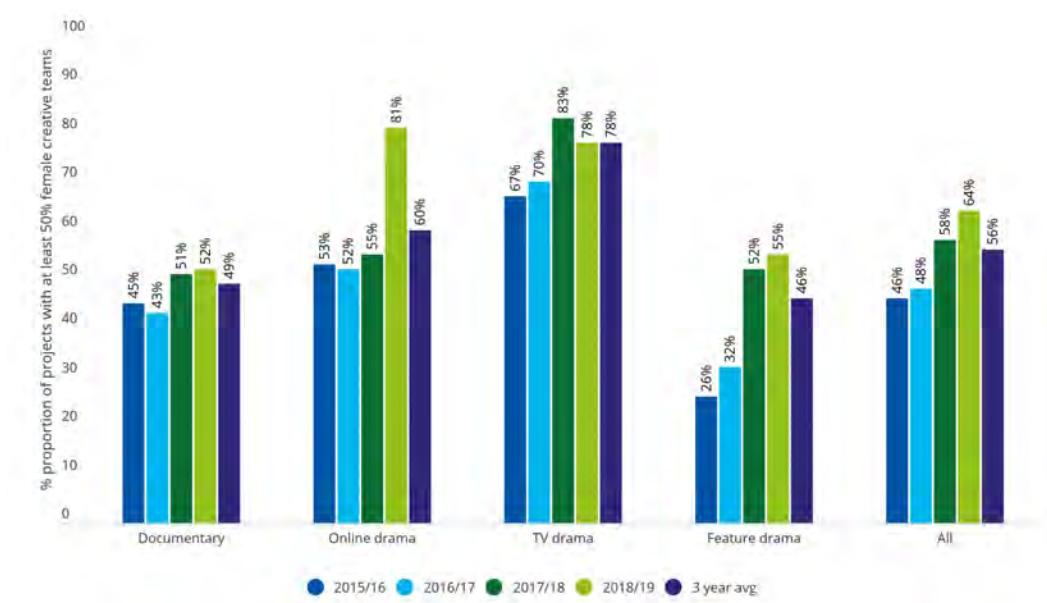
Aside from television and documentary producing, updated industry-wide data released by Screen Australia revealed women still make up less than half of the writers, directors and producers in work.

There have been some small improvements, such as the proportion of female directors and producers working on feature films. However, there have also been declines in female writers in both feature dramas and documentary.

Screen Australia maintains an extensive data set exploring female participation in the screen industry in the Fact Finders section of the agency website.



### SUCCESSFUL SCREEN AUSTRALIA APPLICATIONS (PRODUCTION ONLY) GENDER MATTERS KPI



Notes:

- Key creative roles are producer, writer, director and (for drama titles only) protagonist.
- Percentages are rounded to the nearest whole number.
- Creative team roles are at the time of application and do not represent any subsequent revisions.
- Changes in the funding status of an application e.g. due to a revocation, is updated retrospectively.
- For two-stage application approval processes (EOI/LOI), the approval is only counted once if it occurred in the same financial year.
- Applications are grouped according to Screen Australia production funding programs; all documentary applications are grouped together regardless of distribution.
- Figures include Screen Australia initiatives administered by third parties.
- Producer Equity Program (PEP) documentary projects are excluded as they do not undergo creative assessment.
- Application dataset is more expansive than the 2015 report *Gender Matters: Women in the Australian Screen Industry*, so is not directly comparable.
- Data excludes one initiative where gender data was not collected and one application where the sole key creative chose not to disclose their gender.



*Robbie Hood*

# Diversity & Inclusion

Screen Australia continued to place emphasis on diversity and inclusivity through its support of various companies, programs and initiatives.

## INCLUSIVITY ATTACHMENTS

In 2018/2019, 39 Inclusivity Attachments took place across feature film, TV drama, kids and online. The camera department and producer's attachments proved to be the most popular areas with eight in each, while seven creatives were attached to the director.

## AFTRS TALENT CAMP

A multi-partner screen industry initiative made possible by AFTRS, state and territory screen agencies and Screen Australia, Talent Camp was designed to provide opportunities for emerging storytellers to create new content. Creatives from diverse backgrounds were able to develop their skills in development, script writing, networking, financing, and distribution pathways in preparation for employment within the screen sector. State camp workshops began from mid-September 2018 in each capital city with a national workshop taking place several months later.

## I.C.E. PROGRAMS AND INITIATIVES

I.C.E or Information + Cultural Exchange provides resources, facilities and support for Western Sydney creatives with a focus on professional development. In 2018/19, Screen Australia provided support for their Digital Diasporas and Screen Culture Program. The aim of the Digital Diasporas initiative was to establish a hub in Western Sydney where creative teams from past I.C.E. Screen Cultures Programs would have the support and resources to develop short-form digital content and establish audience pathways. Meanwhile the Screen Culture Program funded the development of multiple teams and projects under the Pacific Noir and Queer Muslims on Screen groups, with the aim of producing story materials and pathway to audience plans for each.

## MEAA DIVERSITY SHOWCASE

The aim of the MEAA Diversity Showcase was to uncover emerging talent from diverse backgrounds and expose this talent to the Australian film and television industry. The selected participants (writers, actors and directors) had the opportunity to showcase their skills and talent at a one-night only showcase in July 2018 after a six-day program of workshops, discussions, professional development and rehearsals. More than 500 applications were received, with 10 performers, six writers and five directors chosen.



*Content*

### DID YOU KNOW?

The new Story Development Generate Fund removed all barriers to entry for new creators.

# Markets and Festivals

## AUSTRALIA AT SUNDANCE

A record-breaking six Australian feature films were selected to screen at Sundance Film Festival in January/February 2019. They were: *Animals*, *I Am Mother*, *Judy and Punch*, *Little Monsters*, *The Nightingale* and *Top End Wedding*. All made their world premieres, except *The Nightingale*, which was fresh from its award-winning screening at Venice International Film Festival.

Screen Australia CEO Graeme Mason said the films showed the wide variety of stories coming out of Australia – and how in-demand they are.

"From quintessentially Australian tales *Top End Wedding* and *The Nightingale*, to Australian takes on sci-fi and dark comedy *I Am Mother* and *Little Monsters*, to international stories *Animals* and *Judy and Punch* – this is an incredible slate of premieres," he said at the time.

"The fact that all the films revolve around central female characters, and half are directed by women, is a milestone for the Australian industry. Change is coming – slowly, but surely."

While at Sundance, NEON and Hulu won the bid for Made Up Stories' zombie comedy *Little Monsters* in a partnership deal for US rights, and Netflix took near all international rights to *I Am Mother*.

### QUICK FACTS:

In 2018/19 \$1.2 million was provided in marketing support for Australian Industry practitioners to market projects internationally

More than \$600,000 was provided as grants and loans to five Australian theatrical feature films to boost audience awareness and drive cinema attendance.



**DID YOU KNOW?**

Screen Australia again hosted selectors from Venice, Sundance, Toronto, Cannes Directors' Fortnight and Berlin film festivals to meet filmmakers and/or see new films.

**DOCUMENTARIES AT TRIBECA, HOT DOCS, BERLIN, VENICE AND MORE**

Two feature documentaries premiered at Tribeca 2019 – the Michael Hutchence documentary *Mystify* from Richard Lowenstein, and Selina Miles' *Martha: A Picture Story*. *Mystify* was also selected for Hot Docs Canadian International Documentary Festival in 2019 as was the Maya Newell-directed *In My Blood It Runs*. Meanwhile Damon Gameau's *2040* was selected for Berlin International Film Festival, and documentary VR projects *Awavena*, created by Lynette Wallworth, and *The Unknown Patient* from writer/director Michael Beets went to Venice.

**TELEVISION EVENTS**

Screen Australia has a presence at major international television events throughout the year, including MIPCOM/MIPJnr and Content London.

"The significance of MIPCOM and the reason why that remains really important to any production business is that's your opportunity to connect with buyers, sell shows and also float ideas, so you can talk about things that maybe you've got in development and you can get a real gauge of what the market might be out there in the wider world." Alastair McKinnon, Managing Director of Matchbox Pictures.

**THE NIGHTINGALE WINS AT VENICE**

Feature film *The Nightingale*, directed and written by Jennifer Kent (*The Babadook*), won two awards at Venice International Film Festival in September 2018. It was awarded the Special Jury Prize, and Baykali Ganambarr received the Marcello Mastroianni Award for Best Young Actor.

*The Nightingale*



*True History of the Kelly Gang*

# Global focus

## AWARDS

Australian production designer Deborah Riley took home her fourth Emmy® Award in September 2018 for her work on HBO hit *Game of Thrones*. Also nominated were Yvonne Strahovski from *The Handmaid's Tale* (for Best Supporting Actress) and Patrick Clair for Outstanding Main Title Design for *Westworld*. Feature documentary *David Stratton's Stories of Australian Cinema* was nominated for an International Emmy® Award as were ABC ME series *Mustangs FC* and *Secret Life of Boys*.

Two Australians were nominated for Academy Awards® in 2019 for their work on *The Favourite* – Tony McNamara for Best Original Screenplay and Fiona Crombie for Best Production Design.

## G'DAY USA

The annual ceremony honoured Liam Hemsworth (Excellence in Film), production designer Deborah Riley (Outstanding Achievement in Film and Television), and Helen Reddy (Lifetime Achievement Award) whose life is being explored in the upcoming biopic *I Am Woman*.

“I was very, very well trained back in Australia, so that's what set me on a path that eventually led me here.

Production designer Deborah Riley

At the ceremony, cinematographer Meg White was also introduced as the inaugural recipient of the Screen Australia Onbass Fellowship for emerging Australian filmmakers to attend the American Film Institute Conservatory.

## AUSTRALIA-CHINA FILM INDUSTRY EXCHANGE

An Australian delegation including Screen Australia COO Michael Brealey and Ausfilm CEO Debra Richards travelled to Beijing in June 2019. The Exchange program included a networking event to promote Australia as a filming location, as well as encourage Official Co-productions, and strengthen professional ties between the screen industries of China and Australia.

## MENTOR LA

Four recipients were selected for Australians in Film and Screen Australia's 12-month Mentor LA program where they were matched with mentors who have worked on projects ranging from *Grey's Anatomy*, *The Handmaid's Tale*, *Girls* and *Black-ish*. The recipients included executive producer Que Minh Luu, writer/director Julietta Boscolo, and writers Candy Bowers and Kodie Bedford.

## DID YOU KNOW?

*Hotel Mumbai*, *2040* and *Danger Close: The Battle of Long Tan* were all supported through Screen Australia's P&A Plus program in 2018/19, which is designed to enhance the distribution and marketing of Australian films.

# Strategic Policy and Industry Insights

The Strategic Policy and Industry Insights (SPII) Unit encompasses areas including marketplace, policy and research.

Through marketplace, the unit tracks deals and sales throughout a project's life cycle and provides market intelligence to the agency and wider industry.

Through policy and research, the SPII Unit supports the industry with the latest data, analysis and insights into the evolving screen production environment. This data is also used for industry events, media releases, stories on the agency's online publication Screen News including Intel pieces, and throughout Screen Australia's public database The Screen Guide.

The SPII Unit produced a number of significant reports in 2018/19, including:

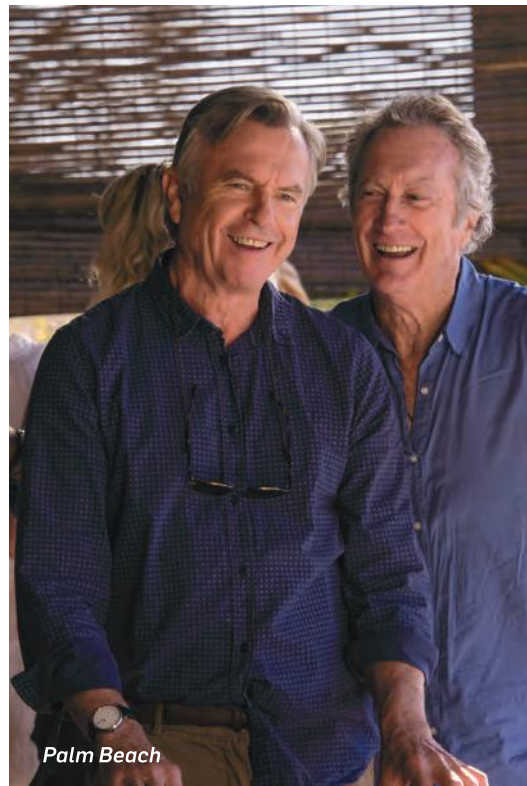
- **October 2018** – The annual Drama Report showed \$814 million in total Australian drama expenditure, including a record spend on Australian productions and a record spend on online drama.
- **June 2019** – Working with the Communications Unit, the monthly Upcoming Production Report was upgraded to an interactive format. The new search engine allows industry to browse Australian and foreign drama and documentary titles that are in pre-production, production or post-production in Australia.

The SPII Unit also maintains the Fact Finders section of the Screen Australia website, which provides a wide range of free information including:

- Comprehensive statistics on the production and release of local and foreign feature films, TV drama, documentary and other screen content in Australia.
- Data on Australian movies, drama and documentaries that have featured in international festivals and won awards at key overseas events
- Historical statistics on drama and documentaries from Indigenous filmmakers.
- Results of the Australian Bureau of Statistics (ABS) Film, Television and Digital Games Survey.

During 2018/19, the SPII Unit's Research Helpdesk provided bespoke information about the screen industry to students, academics, researchers, film and television industry practitioners, government, and the media and publishing industries. Research enquiries from Australia and overseas have ranged from queries about documentary production trends and feature filmmaker employment statistics, to SVOD and broadcast television audience data and the viewing habits of the over 50s.

The SPII Unit assisted other units in Screen Australia to develop, evaluate and revise policy settings, including the Indigenous Department's new Strategic Plan, *The Next 25 Years*, released in July 2019 and the forthcoming review of Documentary funding programs scheduled for September 2019.







Little Monsters

# Marketplace

Screen Australia invests in screen content primarily to achieve cultural and industry development outcomes. In 2018/19, the majority of funding across the agency was given as grants of \$500,000 or less, which are non-recoupable investments. For the remainder of funding, the agency receives financial returns on its investments that are an important source of income to the agency's yearly budget. The Marketplace team's experience in assessing the complex deals that underpin screen content financing, and tracking deals and sales throughout a project's life cycle, also make it a source of market intelligence for both the agency and the industry.

## TV DRAMA

TV drama provided the majority of returns across the board for Screen Australia in 2018/19, with a total share of 55% across children's and adult content. This was a 6% increase on the previous financial year. However, while the international market provided the highest returns for adult TV drama in previous years, in 2018/19 there was an 11% increase in returns from the domestic market, which made up 53% of the total.

Australian programs still continue to find an audience overseas with international sales responsible for 83% of the total recouped by children's titles and 47% for adult TV drama. In 2018/19, there were 97 television sales across 88 territories with an approximate value of \$25.7 million. *Safe Harbour*, *Ms Fisher's MODern Murder Mysteries*, *Mystery Road* and *Doctor Doctor* dominated sales for the financial year with the top adult TV earners being *Picnic at Hanging Rock*, *Wentworth*, season 1 of *Top of the Lake* and *Miss Fisher's Murder Mysteries* series 2. The top children's TV earners were *Mako: Island of Secrets* series 1 & 2 and *Nowhere Boys*.

### QUICK FACTS:

In 2018/19, Screen Australia's net recoupment was \$4.92 million.

Marketplace falls under the Strategic Policy and Industry Insights Unit at Screen Australia.



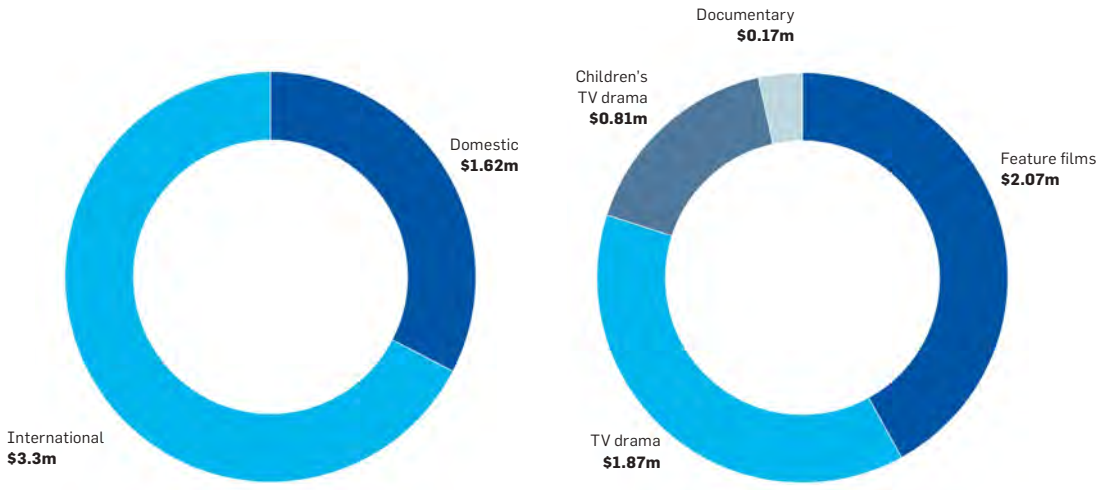
**FEATURES**

Feature film sales saw a 4% increase on last year's financial return, providing 42% of the total returns for Screen Australia in 2018/19. Over the financial year, there were 128 sales across 158 territories for an approximate value of \$23.7 million. The titles that dominated sales in 2018/19 included *Little Monsters*, *Hotel Mumbai*, *True History of the Kelly Gang*, *Ride Like a Girl* and *I Am Mother*, while top earners were *Cargo*, *December Boys*, *Berlin Syndrome* and *Predestination*. Internationally, Australian films and stories continue to perform well and in 2018/19 international sales grew 38% to a revenue return of 83%. However, there was a 38% decline from domestic sales, which recorded a revenue return of 17%.

**DOCUMENTARY**

Documentary sales continue to be consistent with the majority of returns from projects contracted between 2012 and 2015. In 2018/19, the majority (67%) of sales came from the domestic market and 33% from international.

**BREAKDOWN OF SCREEN AUSTRALIA'S NET RECOUPMENT 2018/19**



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.

# Communications

The public face of Screen Australia is managed by the Communications Unit, across five main areas:

- **Media relations** including announcing funding opportunities and recipients, research studies, initiatives and profiling international success.
- Written, video and podcast **editorial** content published through in-house publication Screen News, which delivers free industry intel and behind-the-scenes access for industry and viewers.
- Community engagement through **social media**, including sharing industry news and consumer-facing information, such as 'what to watch'.
- Managing the agency's **website** which includes The Screen Guide, a database of more than 43,000 Australian titles and where to stream or buy them online.
- Engagement and learning **events**, such as parliamentary screenings, the celebration of 25 years of Indigenous screen stories (August 2018) and a reception to welcome the Toronto International Film Festival Artistic Director to Australia (June 2019).



## Key 2018/19 achievements:

- Over 2.66 million unique views of the Screen Australia website which represents more than a 14% increase on 2017/18.
- More than a 30% increase in social media following, finishing the financial year with a combined audience of over 125,000.
- Published 23 written articles, 16 podcasts and 29 videos on Screen News, which provided substantial promotional support to content makers and free market intelligence to the industry.
- Over 1.33 million views of video content across YouTube, Facebook, Twitter and Instagram.
- More than 15,000 streams of the Screen Australia podcast.
- Distributed 86 media releases and backgrounders profiling the industry, which were viewed more than 285,000 times.
- Staged the largest event in Screen Australia's history, celebrating 25 years of Indigenous screen stories in August 2018.
- Launched a new interactive version of the highly popular Upcoming Production Report in June 2019, housed on [screenaustralia.gov.au](http://screenaustralia.gov.au). The new portal details all major television, film and online titles that are in production, assisting industry professionals to find work and promoting awareness of Australian content.

Notes: Page views as reported by Google Analytics. Video views as reported by Simply Measured, utilising Facebook 3-second minimum, YouTube 30-second minimum and Instagram 3-second minimum view.

A woman with blonde hair and a man with grey hair are shown in profile, looking towards the left. The woman is wearing a dark, strapless dress and a watch on her left wrist. The man is wearing a dark suit jacket. The background is a mix of red and blue, suggesting a red carpet event.

# Producer Offset and Co-production

Screen Australia's Producer Offset and Co-production Unit (POCU) administers the Producer Offset tax rebate and Australia's Official Co-production Program on behalf of the Australian Government.

*The Hunting*

# Producer Offset

Screen Australia issued Producer Offset Final Certificates to 164 projects (feature films, television drama programs, documentaries and other content) in 2018/19, worth a total of \$207.69 million.

Altogether, production budgets for the 164 projects totalled \$833 million.

The Producer Offset is available only to Australian films and programs, creating cultural benefits for the Australian community as well as economic benefits. To be eligible, a project must have significant Australian content or be an Official Co-production.

The Offset is paid through the production company's tax return after a project is completed and Screen Australia has issued the producer with a Final Certificate. The value of the rebate is calculated as a percentage of the project's Qualifying Australian Production Expenditure (QAPE). The rebate is:

- 40% of QAPE for feature films
- 20% of QAPE for other formats (for example, documentaries, television series, telemovies or short-form animations).

Broadly speaking, QAPE is expenditure incurred on goods and services provided in Australia for making the film.

## DID YOU KNOW?

Because the Producer Offset is delivered through the tax system and all taxpayers' tax affairs are secret, Screen Australia cannot name the projects that benefitted from it. But some producers have publicly acknowledged the Offset's contribution including Zareh Nalbandian, whose box office hit *Peter Rabbit* was released in March 2018.

*Hotel Mumbai*

# Official Co-productions

Australia's Co-production Program encourages production and fosters relationships between international filmmakers. Official Co-productions are made under formal arrangements between Australia and the governments of various countries, creating benefits for both partners.

Official Co-productions do not need to meet the test for 'Significant Australian Content' to access the Producer Offset.

Australia currently has treaties in force with Canada, China, Germany, Korea, Ireland, Israel, Italy, Singapore, South Africa and the United Kingdom, and Memoranda of Understanding with France and New Zealand.

These agreements set out the parameters for how two or more co-producers can make an Official Co-production, including the minimum financial and creative contributions. The agreements are available on the Screen Australia website.

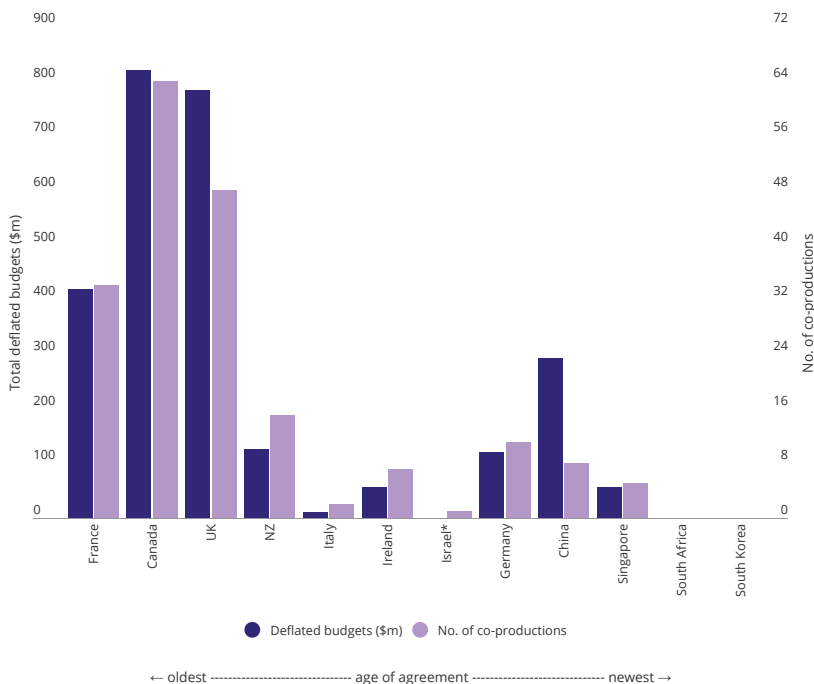
In 2018/19, provisional Co-production approval was granted to 10 projects from five countries, including documentary *David Attenborough's Life in Colour* with the UK and feature film *Buckley's Chance* with Canada. Final approval was granted to nine projects, including feature film *Slam* with France and television series *The New Legends of Monkey* with New Zealand.

■ See appendix 5 for 2018/19 statistics on provisional and final approvals for these programs.

## DID YOU KNOW?

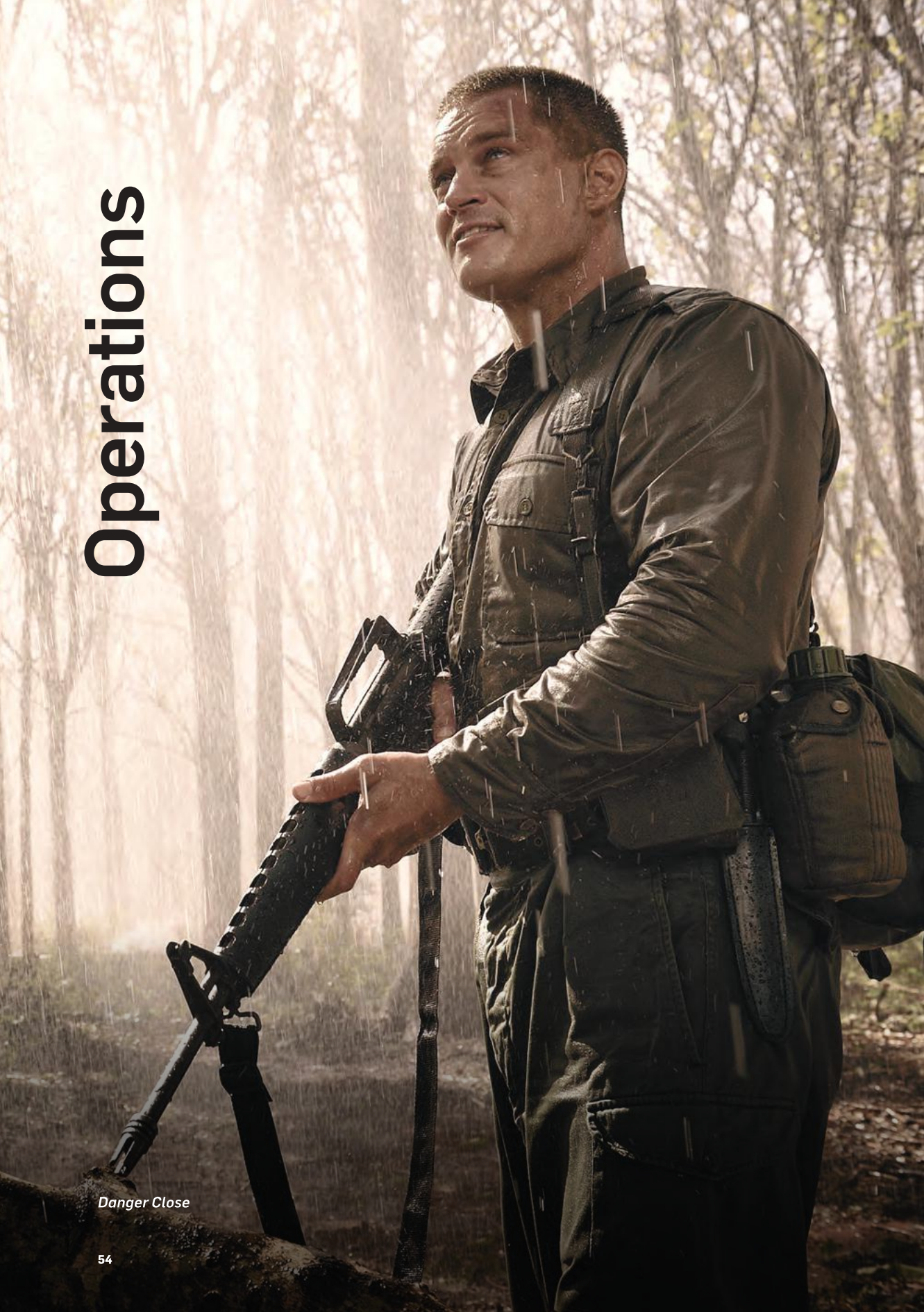
Since its inception in 1986, 188 Official Co-productions have been completed or commenced production. Comprehensive statistics about the operation of the program are available on the Screen Australia website – [screenaustralia.gov.au/coproductions](http://screenaustralia.gov.au/coproductions)

## CO-PRODUCTIONS BY COUNTRY, AS OF 30 MAY 2019



\* Israel: Total deflated budget (\$m) - nfp

# Operations



*Danger Close*



# Financial Overview

Screen Australia's operating results for the year ended 30 June 2019 was a surplus of \$0.01 million.

Screen Australia's income from all sources totalled \$91.52 million.

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

Revenue generated from other sources totalled \$7.74 million and included \$0.19 million from the sale of goods and services, \$2.06 million from interest earned on cash deposits, \$4.92 million from the recoupment of investments and \$0.57 million other income.

In addition, Screen Australia recognised \$1.35 million repayment of loans and \$0.64 million for the reversal of prior year written down screen projects.

Screen Australia's operating expenditure totalled \$91.51 million.

Screen Australia's operating expenses included employee benefits of \$12.02 million, supplier expenses of \$6.88 million, grants of \$31.92 million, loans and investments of \$39.78 million to fund screen projects, and depreciation and amortisation costs of \$0.91 million.

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

The Australian National Audit Office (ANAO) inspected Screen Australia's 2018/19 financial records and provided an unmodified audit opinion on the financial statements and notes on 2 September 2019.

## QUICK FACTS:

The Program Operations team processed 1,299 funding applications, of which 40% were successful.



*Employable Me series 2*

# Governance Statement

## INTRODUCTION

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

## BOARD

Screen Australia congratulates Deborah Mailman AM on her appointment to the Board for three years, with her first term ending 11 March 2022, and the reappointment of Board members Claudia Karvan, Michael Hawkins and Richard King for a further three years to 23 August 2022.

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

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

## ATTENDANCE AND REMUNERATION

The Board is paid such remuneration and allowances as determined by the Remuneration Tribunal, out of the monies of Screen Australia. Board members' attendance at Board meetings and Audit Committee meetings is set out on page 58.

## ROLE OF THE BOARD

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

The Board acts in accordance with its Charter and Code of Conduct, set out on pages 58 and 60. In accordance with Section 46 of the PGPA Act, the Board is responsible for preparing the Annual Report and for giving it to the Minister for Communications, Cyber Safety and the Arts, The Hon Paul Fletcher MP.

## CONFLICTS OF INTEREST

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

Disclosure of such interests and departure from the meeting are recorded in the minutes of the meeting.

The Manager, Governance is responsible for maintaining a register of Board members' interests, which is updated annually or as private interests are declared.

## AUDIT COMMITTEE

The Audit Committee was established in accordance with Section 45 of the PGPA Act, to assist the Board in the discharge of its responsibilities. During 2018/19, the Audit Committee consisted of Richard King (Chair), Claudia Karvan, Jenny Taing and Megan Brownlow (from 21 February 2019).

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

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

The Chief Executive Officer, Chief Operating Officer and Chief Financial Officer have a standing invitation to attend each meeting as observers only, with representatives of internal and external auditors also invited to attend as observers. The Audit Committee met on four occasions during the year (see page 58 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. The role of the internal auditor includes monitoring the risk management plan, and providing assurance regarding the accuracy of financial and management information, asset protection, regulatory compliance and fraud control.

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

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

## RISK MANAGEMENT

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

## FRAUD CONTROL

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

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

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

# Board Charter

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

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

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

- expenditure of funds outside the current financial authorisations

- approval of material changes to guidelines for all funding programs

- approval of policy positions advocated by Screen Australia

- Compliance Report

- Annual Report

- Corporate Plan (including strategic plan and overall strategic directions)

- the annual budget and material departures from the approved budget for each Department.

- financial reports (at Departmental level)

- monitoring of official international co-production program

- monitoring of the Producer Offset program

- certification of projects applying for the Producer Offset in accordance with established Screen Australia policy

- membership of the Audit Committee and other Board committees

- risk management and monitoring of operational and financial risks.

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

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

## BOARD MEETING ATTENDANCE 2018/19

	Nicholas Moore	Megan Brownlow	Claudia Karvan	Richard King	Michael Hawkins	Jenny Taing	Joanna Werner	Deborah Mailman AM*
27 Aug 2018	Y	Y	Y	Y	Y	Y	Y	
28 Nov 2018	Y	Y	N	Y	Y	Y	Y	
21 Feb 2019	Y	Y	N	Y	Y	N	Y	
29 April 2019	Y	Y	Y	Y	Y	Y	Y	N
18 Jun 2019	Y	Y	Y	Y	Y	N	Y	Y

## AUDIT COMMITTEE ATTENDANCE 2018/19

	Richard King	Claudia Karvan	Jenny Taing	Megan Brownlow*
27 Aug 2018	Y	Y	Y	
27 Mar 2019	N	Y	Y	Y
29 Apr 2019	Y	Y	Y	Y
22 Jun 2019	Y	Y	N	Y

 \*Not a member at time of meeting



# Board Code of Conduct

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

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

Board members must at all times:

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

# Annual Performance Statement 2018/19

This Annual Performance Statement is for s39(1)(a) of the PGPA Act for the 2018/19 financial year and accurately presents Screen Australia's performance in accordance with s39(2) of the PGPA Act.

## SCREEN AUSTRALIA'S PURPOSE

As set out in its Corporate Plan 2018–22, Screen Australia encourages quality, innovation and cultural value through programs that increase the ambitions, risk tolerance and diversity of Australian storytelling.

Screen Australia's objects and functions according to its establishing legislation are set out in appendix 1.

Key performance indicators (KPIs) are set out below from the 2018/19 Portfolio Budget Statement (PBS) and Screen Australia's Corporate Plan (CP) 2018–2022.

## PERFORMANCE CRITERIA: PBS

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

## DELIVERY

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



*Australia in Colour*

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## KPIs: ENGAGE, EDUCATE AND INSPIRE

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**Target [also under CP objective 2.2]:**

Total audience numbers for Australian productions, including:

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

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

**Target met:**

3,089,527 million admissions (based on three-year average per calendar year) of: 2016: 1,708,160; 2017: 3,508,746 and 2018: 4,051,674

Please note that the figures do not include 2019 admissions as the MPDAA works on the calendar year so we are unable to calculate 2019.

130,808,000 million (91,629,000 metro) cumulative audience for Screen Australia-funded content broadcast on free-to-air and/or subscription television:

*(19x adult, 6x children's, 41x doco): 28 day cumulative combined metro & regional audience: 126,540,000\**

*(plus 8x online/multi-platform): 28 day cumulative combined metro & regional audience: 4,268,000\*\**

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**Target:**

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

**Target met:**

Number of visits to the organisation's website: 2.6 million.

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**Target:**

At least 25 culturally diverse projects/events funded.

**Target met:**

120 culturally diverse and Indigenous projects/events supported during 2018/19.

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**Target:**

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

**Target met:**

Screen Australia provided \$16.4 million to culturally diverse and Indigenous projects and events during 2018/19.

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## KPIs: LEAD AND COLLABORATE

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

At least 225 new Australian artwork projects supported.

**Target met:**

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

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**Target:**

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

**Target met:**

\$69.4 million committed to new Australian artworks, across features, documentaries, television (general and children's), online and Indigenous projects.

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**Target:**

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

**Target met:**

\$669,474 which includes ABS survey contracted in 2018/19 with payments of \$493,700 due in 2019/20 and 2020/21.

---

\*OzTAM and RegionalTAM, 5 City Metro, Combined Aggregate Markets, NationalSTV, total people, 28 day consolidated, cumulative sum of television screenings of Screen Australia funded titles from 1 July 2018 – 30 June 2019 (excludes theatrically released films). *88,834,000 viewers were achieved in metro markets.*

\*\*OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets, total people, 28 day consolidated, cumulative sum of television screenings of Screen Australia funded titles from 1 July 2018 – 30 June 2019 (excludes theatrically released films). *2,795,000 viewers were achieved in metro markets.*

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## SCREEN AUSTRALIA-SPECIFIC KPIS

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

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

- \$5.50 of TV drama production
- \$5.90 of feature production
- \$3.60 of children's TV drama production
- \$2.90 of documentary production.

**All targets met:**

**TV drama:** each \$1.00 generated \$9.16. Screen Australia committed \$19,572,278 to general TV during FY 2018/19, generating \$179,323,810 in production budgets.

**Features:** each \$1.00 generated \$6.06. Screen Australia committed \$13,982,932 to features during FY 2018/19, generating \$71,520,568 in production budgets (excluding development funding previously provided to those projects).

**Children's TV drama:** each \$1.00 generated \$4.87. Screen Australia committed \$6,860,998 to children's TV during FY 2018/19, generating \$33,192,463 in production budgets.

**Documentaries:** each \$1.00 generated \$4.88. Screen Australia committed \$11,219,231 to documentaries during FY 2018/19, generating \$54,775,612 in production budgets (excluding development and PEP projects).

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## PERFORMANCE INDICATORS: CORPORATE PLAN

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### CP2.1 AUSTRALIAN STORIES THAT MATTER

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**KPI:** 225 projects supported.

**Achieved:** 398 projects supported; examples below:

**Quality:** projects of scale and ambition include; *Penguin Bloom* (feature), *Stateless* (TV), *Australia in Colour* (TV documentary series), *Mystery Road* series 2 (Indigenous TV), *Valerie* (feature documentary), *Glennridge Secondary College* (online), *Bluey* season 2 (children's TV).

**Culture:** distinctive Australian stories; *Silent No More* (TV documentary series), *Firestarter: The Story of Bangarra* (feature documentary), *The Drover's Wife: The Legend of Molly Johnson* (feature), *The Ropes* (TV), *Robbie Hood* (online Indigenous), *Kangaroo Beach* (children's TV).

**Innovation:** risk-taking content for all platforms; *Lone Wolf* (feature), *Roborovski* (VR), *Visible Farmer* (online documentary), Indigenous Horror Anthology *Dark Place* – (AKA Shock Treatment Indigenous TV short horror projects), *Virtual Whadjuk VR* (documentary VR).

**Talent escalation:** projects that support the next generation of excellence in storytelling; *Run Rabbit Run* (project developed through Gender Matters Brilliant Stories – all female team), *Neomads* (Children's TV - 1st series for Indigenous writer Tyson Mowarin – developed out of community workshops in Roebourne, far north WA), *Over and Out* (Christiaan and Connor van Vuuren and Adele Vuko – next generation Australian talent taking their comedy to the world stage). *Internment* (first narrative series from sketch group The Leftovers through their unique and bizarre comedic lens). *Martha: A Picture Story* (first-time female feature director), *Under the Volcano* (emerging producer Cody Greenwood), Vice Pitch Australiana – pitching competition in its second year. Successful team Burlisque Blokes selected to create 20-minute short for VICE.

---

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

**Achieved:** Indigenous Horror Anthology *Dark Place* – (AKA Shock Treatment) (5 x 20') was commissioned by ABC iView and went into production August 2018. Produced by Nobel Savage Productions and premiered at the Sydney Film Festival June 2019. *Total Control* (TV drama, 6 x 60') is a major investment for the Indigenous Department. The series went into production in February 2019, to be programmed on the ABC in October 2019. Produced by Blackfella Films, directed by Rachel Perkins and starring Deborah Mailman AM.

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

**Achieved:** *Blue Water Empire* (3 x 60') – factual series about the history of the Torres Strait Islands and its people was broadcast in June 2019 to coincide with the lead up to NAIDOC Week. The 2 x 30' factual series *State of Alarm* was commissioned by NITV, for SBS On Demand, series premiered at Sydney Film Festival in June 2019.

---

**KPI:** By the end of 2018/19, half of the projects that receive Screen Australia production funding will have women occupying at least 50% of key creative roles (reported as a three-year average across 2016/17–2018/19).

**Achieved:** 56% of successful production applications had women occupying at least 50% of key creative roles across a three-year average (2016/17-2018/19 inclusive).

---

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

**Achieved:** Online Production: *KGB* (from first-time Indigenous creators, this web series is set in the Indigenous communities of Koondoola, Girrawheen and Balga [KGB] in WA), *Phi and Me* (the world's first Vietnamese Australian online comedy, from an all-female writing, directing and producer team).

Online Development: *Plushed* (a dark comedy web series about Obsessive-Compulsive Disorder from first-time online creators who also suffer from OCD), *Three Moon Hunt* (from an Indigenous first-time screenwriter, this series is set in outback Australia), *Salma and the City* (from a Pakistani-Australian writer and director, this series is about a 45-year-old mother chasing her dream of winning the Australian Open). *First Day* (children's TV) from a female-led team, the story follows a 12-year-old transgender girl starting a new school and embracing her identity. *I Met a Girl* (feature) – male protagonist suffering from schizophrenia. *Musquito* – (Indigenous director and producer) – rewrites history to tell the controversial story of the notorious Aboriginal warrior. *Drag Mumma* – a mother enters the drag world to reconnect with her gay son. *Afro Sistahs* – key creatives are female Afro-Australians.

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

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**KPI:** Total audience numbers.

**Achieved:** See PBS above.

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

**Achieved:** *Superwog* (each episode has at least 3 million views on YouTube), *Jade of Death* (episode 5 has 2.5 million views on YouTube), *Mining Boom* (1.1 million views across the series on Facebook), *Glenridge Secondary College* (more than 4 million views across the series on YouTube).

---

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

**Achieved:** 96 key awards and nominations awarded across features, documentary, series (television and online) and shorts. See appendix 4 for full list. International events for Australian documentary filmmakers include: *Mystify* feature doc premiered at Tribeca Film Festival 2019, it also screened at Hot Docs – Canadian International Documentary Festival, Sydney Film Festival and Karlovy Vary International Film Festival. *Martha: A Picture Story* feature doc premiered at Tribeca Film Festival 2019 and Sydney Film Festival. *The Nightingale* won two awards at Venice International Film Festival, *Sweet Country* continued its success at the AWGIES, AACTAS and Australian Directors' Guild awards.

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

**Achieved:** 20 events supported including: AACTA Awards, Adelaide Film Festival, AIDC, Antenna Documentary Film Festival, Brisbane International Film Festival, Cinefest Oz, Darwin International Film Festival, Flickerfest Film Festival, Flickerfest Tour, Focus on Ability Film Festival, Melbourne International Animation Festival and Tour, Melbourne International Film Festival, 37°South at MIFF, The Other Film Festival and Tour, Revelation Film Festival, Sydney Film Festival, Sydney Travelling Film Festival, St Kilda Film Festival, Tropfest and Wide Angle Film Festival.

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

**Achieved:** Partnered with Creative Content Australia to send three female producers to the Australian International Movie Convention. Supported feature film projects through an innovative student initiative to drive admissions for Damon Gameau's feature documentary *2040*, explored the awareness driving potential of WeChat for *China Love* and trialled a matched funding partnership initiative for the upcoming release of *Buoyancy*.

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## CP2.3 VIABLE SCREEN BUSINESSES

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

**Achieved:** See PBS above on page 63.

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**KPI:** Support more than 10 long-term work placements, attachments and/or innovative business initiatives.

Note: The Enterprise People and Enterprise Business and Ideas programs were founded in 2009 and last took submissions in late 2017, allowing for a review to be undertaken throughout 2018. The fund returned in February 2019.

**Achieved:** Eight placements funded through Enterprise People in 2018/19 with companies including Film Art Media, Lingo, iKandy Films and Rideback. Seven companies supported to undertake innovative business initiatives. Notable initiative: Bunya Productions received funding to build a talent development network, build Australian IP and extend the profile of their work overseas.

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

**Achieved:** Events supported include: AIDC, 37°South at MIFF, Raising Films Australia, Deb Williams Tour, Screen Diversity Advocate, 360 Vision 2018.

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

**Achieved:** Australian delegations at Content London and Australian International Screen Forum (New York).

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

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

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

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

**Not Achieved:** 14% of projects developed by Screen Australia went on to be produced.

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

**Achieved:** 50 opportunities including: Pitch Black Shorts – Short Drama Initiative (19 practitioners), LA – Indigenous Strategic Delegation – the Screen Australia Indigenous Department worked closely with Australians in Film to host seven of Australia's best Indigenous filmmakers in LA, November 2018 (Warwick Thornton, Leah Purcell, Bain Stewart, Danielle MacClean, Steven McGregor, Ivan Sen and Erica Glynn), 24 travel grants and an internship awarded to Viviana Petyarre to be a scribe in the *Mystery Road* series 2 writers room. Sydney Film Festival – Sponsorship grant supported travel for Indigenous screen practitioners to attend the premiere of their films at the festival in June 2019.

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

**Achieved:** Pitch Black Shorts – Short Drama Initiative: This initiative was in partnership with the ABC and various state agencies, and consisted of running two workshops. Workshop 1 – focused on Story Development for teams (10 Indigenous practitioners, of which eight were writer/directors and two producers). Workshop 2 – focused on fundamentals of directing for six teams (nine Indigenous practitioners, of which six were writer/directors and three producers). Developing the Developer 2: A three-day Story Development workshop run by Louise Gough. Eight Indigenous practitioners attended from around the country.

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

**Achieved:** *Sarah's Channel* – a beauty vlog from a post-apocalyptic bunker, *Sarah's Channel* makes perfect use of the online format to parody and celebrate the unique world of beauty vlogging, it was also the first Australian web series to be selected for a panel at San Diego Comic Con in July 2019. *Content* – from Ludo Productions, this is Australia's first-ever vertical series. Set inside the phone of a wannabe influencer, *Content* will immerse the viewer in their day-to-day activities on their phone. A first of its kind for Australia.

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

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

**Achieved:** 87.6% of total expenditure in FY 2018/19 went to programs and projects.

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

**Achieved:** Drama Report 2017/18, Gender Matters Interim Update. SPA Business Essentials Workshops in Qld, SA, NSW and Vic. *Women Below the Line*, May 2019. *The Producer Offset: Why there's a watching brief on films and reinvestments*, October 2018, Fact Finders.

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

**Achieved:** 150 citations of Screen Australia research, both direct and indirect, across TV, radio, print and online.

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

**Achieved:** Screen Australia signed an MOU with the Australian Bureau of Statistics (ABS) to undertake the Film, Television and Digital Games survey for the 2019/20 financial year.

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

**Achieved:** No instances of breaches of policies and procedures during the reporting period.

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**KPI:** Industry consultation is incorporated into processes where appropriate; involving staged opportunities for industry comment and timely responses to feedback.

**Achieved:** Screen Australia consulted with the relevant industry bodies prior to the release of the new Enterprise Business and Ideas and Enterprise People Guidelines. The Screen Australia Indigenous Department consulted and engaged with a range of stakeholders across the sector while setting a strategy for 2019 and beyond. This included a Strategic Reference Group, Indigenous Screen Sector Engagement and Screen Sector Engagement.

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

**Achieved:** 90% of decisions made within 12 weeks of receipt of a complete application.

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

**Achieved:** 96% of Final Producer Offset Certificates were issued within 12 weeks of receipt of a complete application.

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## ANALYSIS

These performance results have been achieved in the context of significant shifts in the environment in which Screen Australia operates. The Australian screen industry is going through a period of significant change. We are producing and consuming content in rapidly changing ways. The traditional drivers of demand for local content are being challenged and traditional business models are becoming harder to sustain. While the amount of content overall has grown, the opportunities for Australian content to be seen have reduced in relative terms. In such a crowded marketplace the value of Australian stories is greater than ever. Well-told Australian stories are vital to our local cultural identity and our place in the world, they reflect inwards and project Australia, its values and culture, to the world.

The limited scale and size of the Australian screen industry represents significant challenges to sustainability and commerciality. The inherent tension between supporting content creation in market failure areas and promoting commercial outcomes is a significant challenge for Screen Australia and the screen industry at large. At the same time there is an increasing demand for support while funding sources have remained steady or declined and traditional sources of revenue have reduced.

It is important to note that projects can spend many years in development and only a small percentage of those projects are produced. Screen Australia set a KPI of 20% of projects developed with assistance from Screen Australia as a stretch goal, as previous years hit around 17%. However, the unanticipated drop in new feature films funded from last year (26) to this year (11), with only a small increase in online productions (18 to 23) brought the KPI down to 14%.

The achievement of our PBS and Corporate Plan objectives this year reflects our focus on principles of quality, innovation and culture, as well as industry resourcing and development through research and targeted initiatives. For further details see 'Note from the CEO', page 8, and 'Highlights of 2018/19' pages 14.



*Seachange: Paradise Reclaimed*

# Statutory Reports

## **Judicial decisions and reviews by outside bodies**

On 1 May 2019 the Administrative Appeals Tribunal (AAT) handed down its decision in the matter of Seven Network (Operations) Limited and Screen Australia.

The AAT affirmed Screen Australia's decision that the 2017 television series *Bride & Prejudice* was not a documentary for the purposes of the Producer Offset legislation (*Income Tax Assessment Act 1997*).

## **Freedom of information**

Twelve valid requests for information under the FOI Act were received during 2018/19 and information that was not exempt was provided. Screen Australia provided quarterly and annual statistics to the Office of the Australian Information Commissioner on the number and nature of the applications received.

## **Privacy**

No complaints, requests for information or requests for amendment under the *Privacy Act* were received during 2018/19.

## **Public Interest Disclosures**

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

## **Effects of Ministerial Directions**

During 2018/19, there were no Ministerial Directions received.

## **Reports from Parliamentary Committees relating to Screen Australia**

The 2017/18 House of Representatives Standing Committee on Communications and the Arts' Report on the inquiry into the Australian film and television industry referenced Screen Australia at Recommendations 9 and 10.

The 2018/19 Senate inquiry into the Economic and cultural value of Australia content on broadcast, radio and streaming services (Greens) referenced Screen Australia at Recommendations 5 and 6.

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

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

A C Nielsen Research Pty Ltd: \$42,896

Oztam Pty Ltd: \$58,934

Rentrak Australia Pty Ltd: \$25,698

## **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 2019
- b) There is no amount subject to guarantee as at 30 June 2019.

## **Indemnity and insurance premiums**

Screen Australia's Comcover premium covers the normal general and property risks as well as directors' and officers' liability. Workers' compensation is insured through Comcare Australia.

## **Work health and safety**

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

In 2018/19, Screen Australia arranged an on-site influenza vaccination service open to all staff, and 44 staff members availed themselves of this service.

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

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

# Executive Remuneration Disclosures

## Introduction

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

## Remuneration policies, practices and governance arrangements

- Remuneration and allowances for the Screen Australia Board are determined by the Remuneration Tribunal. For the reporting period ending 30 June 2019, the Board was remunerated in accordance with the *Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2018*.
- Increases in remuneration and allowances for the Board are determined by the Remuneration Tribunal in its annual review of remuneration for Holders of Public Office within its jurisdiction.
- Remuneration arrangements for the Chief Executive Officer (CEO) are set by the Screen Australia Board on a Total Remuneration basis and in accordance with the Remuneration Tribunal's determinations and guidelines for Principle Executive Offices. For the reporting period ending 30 June 2019, the main determination in this regard was the Tribunal's *Principal Executive Office - Classification Structure and Terms and Conditions - Determination 2018*.
- Increases in the remuneration reference rate for the CEO position are determined by the Remuneration Tribunal in its annual review of remuneration for Holders of Public Office within its jurisdiction.
- The Screen Australia Board undertakes an annual review of the CEO's remuneration and performance. Remuneration adjustments and performance payments may be recommended in accordance with the Remuneration Tribunal's *Performance Remuneration Guidelines for Principal Executive Office and Guide to the Principal Executive Office Structure*, and are subject to endorsement by the Minister.
- Screen Australia uses a total remuneration package approach in setting salary for Senior Executive Service (SES) employees.
- Remuneration packages for SES employees may be reviewed by the CEO in line with annual performance reviews.
- Adjustments in remuneration may be deemed appropriate to recognise the achievement of agreed objectives and the evolution of responsibilities in a position; having regard to the principles of the Government's Public Sector Workplace Bargaining Policy, adjustments provided to staff, the outcomes of reviews of Public Offices completed by the Remuneration Tribunal and the Agency's operational budget capacity.

## Key Management Personnel

During the reporting period ended 30 June 2019, Screen Australia had 10 executives who met the definition of Key Management Personnel (KMP). Their names and length of term as KMP are summarised below:

Name	Position	Term as KMP
Graeme Mason	Chief Executive Officer (CEO)	Full year
Michael Brealey	Chief Operating Officer (COO)	Full year
Nicholas Moore	Chair	Full year
Megan Brownlow	Deputy Chair	Full year
Richard King	Board	Full year
Claudia Karvan	Board	Full year
Jenny Taing	Board	Full year
Michael Hawkins	Board	Full year
Joanna Werner	Board	Full year
Deborah Mailman	Board	Part year appointed on 12/03/2019

In the notes to the financial statements for the period ending 30 June 2019, Screen Australia disclosed the following KMP expenses:

Key management personnel remuneration for the reporting period	2019/\$
Short-term benefits:	
Base Salary	894,531
Bonus	54,539
<b>Total short-term benefits</b>	<b>949,070</b>
Superannuation	129,988
<b>Total post-employment benefits</b>	<b>129,988</b>
Other long-term employee benefits:	
Long service leave	20,712
<b>Total other long-term employee benefits</b>	<b>20,712</b>
<b>Total key management personnel remuneration</b>	<b>1,099,770</b>





**Key management personnel remuneration**

Name	Position title	Short-term benefits		Post-employment benefits	Other long-term benefits	Total remuneration
		Base salary	Bonuses	Superannuation contributions	Long service leave	
Graeme Mason	CEO	343,687	54,539	38,145	16,284	452,655
Michael Brealey	COO	252,465	-	45,892	4,428	302,785
Nicholas Moore	Chair	59,780	-	9,206	-	68,986
Megan Brownlow	Deputy Chair	44,840	-	6,905	-	51,745
Richard King	Board	42,560	-	6,554	-	49,114
Claudia Karvan	Board	37,720	-	5,809	-	43,529
Jenny Taing	Board	37,720	-	5,809	-	43,529
Michael Hawkins	Board	32,880	-	5,064	-	37,944
Joanna Werner	Board	32,880	-	5,064	-	37,944
Deborah Mailman	Board	9,999	-	1,540	-	11,539
<b>Total</b>		<b>894,531</b>	<b>54,539</b>	<b>129,988</b>	<b>20,712</b>	<b>1,099,770</b>

**Senior executives remuneration**

Remuneration base	Number of senior executives	Short-term benefits		Post-employment benefits	Other long-term benefits	Total remuneration
		Average base salary	Average superannuation contributions	Average long service leave	Average total remuneration	
\$0 - \$220,000	2	141,975	21,447	5,380	168,802	
\$220,001 - \$245,000	1	209,210	19,942	7,495	236,647	
\$245,001 - \$260,000	2	222,783	21,373	9,950	254,106	



# Environmental Protection and Biodiversity Statement

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

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## ECOLOGICALLY SUSTAINABLE DEVELOPMENT (ESD) REPORTING

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

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## ENVIRONMENTAL PERFORMANCE REPORTING

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

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## Appendix 1

# Enabling Legislation

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

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

## Ways in which support may be provided

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

## Considerations governing the performance of functions

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

- d) support for projects with commercial potential; and
- d) promote the development of commercially focussed screen production businesses; and
- e) promote the efficient, effective and ethical use of public resources.

## Screen Australia may charge fees

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

## Screen Australia may cooperate with others

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

## Severability

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

## Appendix 2

# Assessors and script consultants

Sarah Bassiuni, Jodie Bell, Ross Grayson Bell, Charlie Carman, Donna Chang, Corrie Chen, Sally Chesher, Santilla Chingaipe, Pauline Clague, Jub Clerc, Michael Cody, Beck Cole, Warren Coleman, Matthew Cormack, Matthew Dabner, Nicole Dade, Andrew Dillon, Clea Frost, Tanith Glynn-Maloney, Nayuka Gorrie, Lisa Gray, Anna Grieve, Gary Hayes, Majhid Heath, Lucy Hill, Sheila Jayadev, Emma Jensen, Hayley Johnson, Julie Kalceff, Ismail Khan, Samantha Lang, Rosie Lourde, Yingna Lu, Melissa Lucashenko, Jessie Magnum, Seph McKenna, Tess Meyer, Gillian Moody, Bali Padda, Ray Quint, Jordan Raskopoulos, Giulia Sandler, Joan Sauers, Charlotte Seymour, Christopher Sharp, Megan Simpson-Huberman, Erin Stam, Mitchell Stanley, Enzo Tedeshi, Christiaan Van Vuuren, Adele Vuko, Christine Whitaker, Marla White, Anthea Williams, Meyne Wyatt,



## Appendix 3

# Investments, loans, grants and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2018/19, rather than actual expenditure during the year.

<b>CONTENT</b>		
<b>Talent and Sector Development</b>		
<b>Industry Partnerships</b>		
<b>Project</b>	<b>Applicant</b>	<b>Amount</b>
I.C.E. Screen Cultures Program 2019–2020	Information & Cultural Exchange Inc	50,000
I.C.E. Digital Diasporas	Information & Cultural Exchange Inc	60,000
IMPACT Workshop	Gentle Giant Media Group Pty Ltd	200,000
Intimacy Coordination Training	Media Entertainment and Arts Alliance	15,000
Talent Camp	Australian Film Television & Radio School (AFTRS)	50,000
The Australian Television & Film Industry Diversity Showcase	Media Entertainment and Arts Alliance	50,000
<b>Total Industry Partnerships</b>		<b>425,000</b>
<b>Total Talent and Sector Development</b>		<b>425,000</b>

Story Development (* indicates Premium fund)			
Feature Films			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Audrey	Invisible Republic Pty Ltd	p: Michael Wrenn, d: Natalie Bailey, w: Louise Woodruff Sanz, ep: Jenni Tosi	40,000
Cage in the Wild	Factor 30 Films Pty Ltd	p: Melissa Kelly, Ryan Hodgson, d: Ben Young, w: Craig Silvey	32,000
Choir of Hard Knocks*	Macgowan Films Pty Ltd	p: Marian Macgowan, Jason Stephens, d: Jonathan Teplitzky, w: Joanna Murray-Smith	17,500
Digger	Alexandra Hannah Blue (sole trader)	p: Alexandra Blue, d/w: Dave Wade, ep: Marian MacGowan	30,000
Drag Mumma	Small Cow Productions Pty Ltd	w/ep: Christopher Gist	26,000
Fat Lady	Causeway Films HQ Pty Ltd	p: Samantha Jennings, Kristina Ceyton, d/w: Ash Page	44,000
Flesh Without Blood	Thumper Pictures Pty Ltd	p: Christopher Sharp, Morgan Benson-Taylor, d: Melvin Montalban, w: Jessica Redenbach	25,000
Girls in Hotels	The Dollhouse Pictures Pty Ltd	p: Jessica Carrera, Gracie Otto, d: Gracie Otto, w: Lee Tulloch	35,000
Hearts of Stone*	Full Circle Productions Pty Ltd	w: Shirley Pierce, ep: Stuart Quin	17,500
High Watch	Arenamedia Pty Ltd	p: Kate Laurie, d/w: Sam Holst, ep: Robert Connolly, Liz Kearney	33,000
Inside	Simpatico Films Pty Ltd	d/w: Charles Williams	28,500
Into the Night	Swing Wing Pty Ltd	p: David Curzon, d: Simon Portus, w: David Curzon, Simon Portus, Azita Damandan, ep: Carolyn Johnson	18,000
Kangaroo (working title)*	Film Depot Pty Ltd	p: Louise Smith, Marian Macgowan, w: Harry Cripps	55,000
Last Man Standing*	Deeper Water Films Pty Ltd	p: John Schwarz, Michael Schwarz, d: Kriv Stenders, w: Stuart Beattie	30,000
Memoir of a Snail*	Chunky Wonky Films Pty Ltd	p: Adam Elliot, Liz Kearney, d/w: Adam Elliot, ep: Robert Connolly	58,000
Misfit	Made Up Stories Pty Ltd	p: Bruna Papandrea, Jodi Matterson, Steve Hutensky, d/w: Luci Schroder	32,000
MONASH*	Dancing Road Productions Pty Ltd	p: Helen Leake, d: Bruce Beresford, w: Louis Nowra	42,417
Musquito*	Pictures in Paradise Development Pty Ltd	p: Chris Brown, Tanith Glynn-Maloney, d: Dylan River, w: Nathan Maynard, Jonathan auf der Heide, Raimondo Cortese	32,500
Nude Tuesday*	Good Thing Productions Company Pty Ltd	p: Nick Batzias, Emma Slade, Virginia Whitwell, d: Armagan Ballantyne, w: Jackie Van Beek, Veronica Gleeson	23,500
Once a Queen*	Rough Trade Pictures Pty Ltd	p: Lois Randall, d/w: Lawrence Johnston, ep: Sue Maslin, Veronica Fury	30,000
Rats of Tobruk*	Dems Entertainment Pty Ltd	p: John De Margheriti, d: Phillip Noyce, w: John Collee	93,000
Saving Francesca*	Werner Film Productions Pty Ltd	d: Emma Freeman, w: Melina Marchetta, ep: Joanna Werner	45,950

Stealing Everest*	See-Saw Productions Pty Ltd	p: Emile Sherman, Rachel Gardener, Iain Canning, w: Michelle Sahayan, ep: Simon Gillis	43,745
Such Great Heights	Arenamedia Pty Ltd	p: Robert Connolly, Emmanuel Acuoth, d/w: Brendan Fletcher	40,000
The Good People*	Aquarius Films Pty Ltd	p: Angie Fielder, Polly Staniford, w: Hannah Kent	30,000
The Long Ride*	Big & Little Films Pty Ltd	p: Michael McMahon, d: Tony Ayres, w: Belinda Chayko	46,595
The Power of the Dog*	See-Saw Productions Pty Ltd	p: Jane Campion, Emile Sherman, Iain Canning, Tanya Seghatchian, Roger Frappier, d/w: Jane Campion	65,000
Time Trap*	Hopscotch Features Pty Ltd	p: Andrew Mason, Maeva Gatineau, Troy Lum, d/w: Michael Shanks	21,200
Turf Wars	Roar Film Pty Ltd	p: Steve Thomas, w: Martine Delaney, ep: Jason Byrne	29,460
Untitled Abe Forsythe Project*	Made Up Stories Pty Ltd	p: Jodi Matterson, Bruna Papandrea, Margot Robbie, Tom Ackerely, Janice Williams, Steve Hutensky, Josey McNamara, d/w: Abe Forsythe	48,000
Untitled Lesley Williams Project*	See-Saw Productions Pty Ltd	p: Emile Sherman, Iain Canning, Rachel Gardner, w: Sarah Walker, ep: Lesley Williams, Tammy Williams	60,000
Voices in Deep	Small Village Films Pty Ltd	p: Jason Raftopoulos, Alexandros Ouzas, Amanda Livanou, Tessa Mansfield-Hung, d/w: Jason Raftopoulos	30,000
When the Birds Aren't Free to Be Buried*	Emerald Productions Pty Ltd	p: Sheila Jayadev, Lyn Norfor, d/w: Osamah Sami, ep: Zareh Nalbandian, Felicity Staunton	15,000
Zac Power The Movie*	Cheeky Little Media Pty Ltd	p: David Webster, Barbara Stephen, Celine Goetz, w: John Armstrong	56,600
<b>Total Story Development – Feature Films</b>			<b>1,274,467</b>
<b>Television</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Aleph*	Porchlight Films Pty Ltd	p: Liz Watts, d: Miranda Nation, w: Miranda Nation, Tamara Asmar, Anya Beyersdorf, Vonne Patiag	78,902
Blood Sisters	Mad Dan Productions Pty Ltd	p: Madeleine Dyer, Daniel Mulvihill, Anthony Mullins, d: Madeleine Dyer, w: Madeleine Dyer, Daniel Mulvihill, Kodie Bedford, Anthony Mullins, ep: Stephen Corvini	15,200
Clandestine*	Wyld Fga Pty Ltd	p: Kristine Wyld, Antony I. Ginnane, w: Kristine Wyld, David Ogilvy, Kristen Dunphy, ep: David Ogilvy, Nina Stevenson	49,000
Class of '07	Matchbox Productions Pty Ltd	p: Mimi Butler, d: Kacie Anning, w: Kacie Anning, Romina Accurso, Zoe Norton Lodge, Courtney Wise	29,200
Gnomes	The Two Jons Pty Ltd	p: Joel Kohn, Richard Kelly, d: Joel Kohn, w: Tegan Higginbotham, Paul Verhoeven	32,000

Goolagong*	Werner Film Productions Pty Ltd	p: Joanna Werner, d: Wayne Blair, w: Megan Simpson Huberman, Steven McGregor	23,629
High Rotation	Da Cream Team Pty Ltd	p: James Cripps, d: Henry Stone, w: James Cripps, Catherine Kelleher, Henry Stone	22,000
Jeremy the Dud*	Princess Pictures Holdings Pty Ltd	p: Mike Cowap, d: Ryan Chamley, w: Ryan Chamley, Nick Boshier, Daniel Monks	46,900
Log	Pirate Size Productions Australia Pty Ltd	p: Bryony McLachlan, d: Alyssa Smedley, Simon Howe, w: Daniel Nixon	30,000
Oddlands	Matchbox Productions Pty Ltd	p: Stephen Corvini, Alice Nash, d: Bruce Gladwin, w: Bruce Gladwin, Chris Anastasiades, Stuart Page	14,275
Over and Out*	Midwinter Films Pty Ltd	p: Bridget Callow-Wright, d: Christiaan Van Vuuren, w: Adele Vuko, Christiaan Van Vuuren	38,000
Overheater	Closer Productions Pty Ltd	p: Kirsty Stark, Sophie Hyde d/w: Matt Vesely	21,468
Partners in Crime*	Bikeshed Productions	p: Julia Corcoran, d/w/ep: Eliza Reilly, Hannah Reilly	49,700
Rough	Noble Savage Pictures Pty Ltd	p: Hayley B Johnson, Majhid Heath, d: Catriona McKenzie, w: Kodie Bedford, Rae Earl	21,000
Second Time	Thumper Pictures Pty Ltd	p: Christopher Sharp, Natasha Pincus, d: Danielle Baynes, w: Danielle Baynes, Nora Niasari, Natasha Pincus	29,520
Seconds*	Headspace Entertainment	d: Tony Rogers, w: Jamie Browne, Marieke Hardy, Jub Clerc, ep: Georgia Mappin, Darren McFarlane	28,000
Secret Threads	Rebecca Ingram (sole trader)	p: Rebecca Ingram, w: Michele Lee, Kris Wylde	54,808
Sex in the West	Wooden Horse Pty Ltd	d: Fadia Abboud, w: Fadia Abboud, Sarah Walker, Amal Awad, Jane Espenson, ep: Jude Troy	50,000
Technically Yes*	Factor 30 Films Pty Ltd	p: Louise Smith, Melissa Kelly, w: Alicia Walsh, ep: Ryan Hodgson	64,561
The Agency*	Ambience Entertainment Pty Ltd	p: Monica O'Brien, w: Joel Slack- Smith, Penny Greenhalgh, Roger Drew, Kodie Bedford, Mithila Gupta, ep: Michael Boughen	25,000
The Fair Way	Cordell Jigsaw Productions Pty Ltd	p: Georgie Lewin, d/ep: Nathan Earl, w: Nathan Earl, Georgie Lewin	10,000
The Force (working title)	No Coincidence Media Pty Ltd	p: Mitchell Stanley, d: Dena Curtis, w: Mitchell Stanley, Steven Oliver, Shari Sebbens, Rachel House	30,000
The Gathering	Nicholas Murray Verso t/as Asphodel Films	d/w: Nicholas Verso	30,000
The Lost Flowers of Alice Hart (working title)*	Made Up Stories Pty Ltd	p/w: Sarah Lambert, ep: Bruna Papandrea, Jodi Matterson, Steve Hutensky, Casey Haver	76,500
The Sisters Antipodes*	Endemol Shine Australia Pty Ltd	p: Imogen Banks, Asher Keddie, w: Fiona Seres, Rebecca Rigg	50,000
The Upside of Over	Revolver Films Pty Ltd	p: Lauren Edwards, Martha Coleman, w: Josephine Dee Barrett	23,600
Wellness*	See-Saw Fims (TV) Pty Ltd	p: Rachel Gardner, w: Samantha Strauss	85,000



Zarville Halloween	Toy Shop Entertainment	p/w: Ruby Schmidt, Ian Zaro	25,394
<b>Total Story Development – Television</b>			<b>1,053,657</b>
<b>Online/Interactive</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Afro Sistahs	Afro Sistahs Collective Pty Ltd	p: Safia Amadou Hamidou, Mumbai Hinga, Barry Gamba, d: Hawanatu Bangura, w: Moreblessing Maturure, Rebekah Robertson	21,500
All for Eve	Ava Studios Pty Ltd	p: Olga Markovic w: Olga Markovic, Justine Flynn	16,485
Amazing Grace	J.a.m. Productions Pty Ltd t/a Trumoney Films	p/d: Julie Money, w: Julie Money, Grace Truman	23,750
Avenge My Death	Unko Pty Ltd	p: Belinda Dean, Ellen Fraser, d: Claudia Pickering, w: Nicole Conway	21,000
Cheetah Airways	Claudia Pickering	p: Claudia Pickering, Emma Leonard, Catherine van der Rijt (formerly Catherine Jermanus, credits as Catherine Farrah), d: Claudia Pickering, w: Claudia Pickering, Emma Leonard, ep: Luke Eve	20,000
Chen PM 3010	Béatrice Barbeau-Scurta (sole trader)	p: Aaron Chen, Béatrice Barbeau-Scurta, d: Alexei Toliopoulous, w: Aaron Chen, Alexei Toliopoulous	18,251
Childish Deano	David S Ferrier	p: Amanda Reedy, d: David Ferrier, w: David Ferrier, Dean Thomas, Michelle Brasier	19,000
Fazed	B Dionysius & N.L Organ t/a 8 Slice Media & Disruptor Studios	p: Nikki Organ, Bobbi-Lea Dionysius, Elly Bailey, w: Nikki Organ, Bobbi-Lea Dionysius, Elly Bailey, Zoe Blake, ep: Richard Fabb	23,000
Midnight Zero	Raygun Film Company Pty Ltd	p: Nathan Dalton, d: Jesse O'Brien, w: Jesse O'Brien, Penny Jelly	25,000
Misery FM	720 Creative Pty Ltd	p: Karla Burt, d: Tom Salisbury, w: Michael Cleggett, James Lloyd-Smith, ep: Paul Walton	40,000
Nark Mikoladis the Trading Card King	Haven't You Done Well Productions Pty Ltd	d: Max Miller, w: Caitlyn Staples, Jayden Masciulli, Ryan Zorzut, Elyce Phillips, Mario Hannah, ep: Max Miller	18,000
Pushed	Samantha Alexandra Weingott (sole trader)	p: Sam Weingott, d/w: Simon Taylor	22,500
Salma and the City	Chemical Media Pty Ltd	p: Tony Jackson, d: Kauthar Abdulalim, w: Kauthar Abdulalim, Mark O'Toole	25,250
Sundowners	Darren Mark Prichard t/a On the Deck Productions	p/w: Dan Prichard, d: Laura Scrivano	17,000
Terror Zone	Razor Bear Films Pty Ltd	p: Kiki Dillon, d/w: Josh Sambono	7,000
The Holy Floyd Foley	Noble Savage Pictures Pty Ltd	p: Hayley Johnson, Majhid Heath, w: Shane Salvador	18,350
The Zoo	Haven't You Done Well Productions Pty Ltd	d: Max Miller, w: Brianna Williams, Naomi Higgins, Vidya Rajan, Ben Russell, ep: Max Miller, Mark Bonanno, Zachary Ruane	22,000
Three Moon Hunt	Photoplay Films Pty Ltd	p: Linda Micsko, d: Tony Rogers, w: Maurial Spearim, Tony Rogers	25,000
<b>Total Story Development – Online/Interactive</b>			<b>383,086</b>
<b>TOTAL STORY DEVELOPMENT</b>			<b>2,711,210</b>

<b>Development – Special Industry Assistance</b>		
<b>Description</b>		<b>Amount</b>
Seeing Ourselves: Developing the Developer Workshop		850
Gender Matters: Brilliant Pitches Workshop and Forum		27,311
<b>Total Development – Special Industry Assistance</b>		<b>28,161</b>
<b>International Marketing Support</b>		
<b>Event</b>	<b>Applicant</b>	<b>Amount</b>
Berlinale Co-Production Market	Greer Simpkin	3,000
Berlinale Talents	Kate E Laurie	2,000
Berlinale Talents	Pete Ireland	2,000
Hot Docs Deal Maker	Janine Hosking	3,000
IDFA Forum	Daniel Fallshaw, Violeta Ayala	5,000
International Financing Forum, Toronto	Daniel Schultz	5,000
International Financing Forum, Toronto	Leanne Tonkes	5,000
MIPFormats Pitch	Kristy Fuller	3,000
MIPFormats Pitch	Rebecca Barry	3,000
MIPTV - Kids Live Action Pitch	Sandra Makaresz	3,000
Sheffield Doc Fest Alternate Realities Summit	Lester Francois	3,000
Sheffield Doc Fest Alternate Realities Summit	Emma Roberts	3,000
Sheffield Doc Fest Alternate Realities Summit	J'aimee Skippon-Volke	3,000
Sheffield Doc Fest Alternate Realities Summit	Sophie Wiesner	3,000
US Travel	Baykali Ganambarr and Joshua Bond	10,000
<b>Total International Marketing Support</b>		<b>56,000</b>
<b>International Strategic Delegation</b>		
<b>Event</b>	<b>Applicant</b>	<b>Amount</b>
Content London, International Drama Summit 2018	Karen Radzyner	5,000
Content London, International Drama Summit 2018	Paul Bennett	5,000
Content London, International Drama Summit 2018	David Hannam	5,030
Content London, International Drama Summit 2018	Monica O'Brien	5,000
Content London, International Drama Summit 2018	Kristian Moliere	5,000
Content London, International Drama Summit 2018	Meredith Garlick	5,000
Content London, International Drama Summit 2018	Kristen Dunphy	5,000
Content London, International Drama Summit 2018	Maria Theodorakis	5,000

Content London, International Drama Summit 2018	Emma Gordon, Shaun Topp	5,000
Content London, International Drama Summit 2018	Jude Troy	5,000
Content London, International Drama Summit 2018	Greg Haddrick	5,000
Content London, International Drama Summit 2018	Tony Ayres	5,000
Content London, International Drama Summit 2018	Taylor Litton-Strain, Erin Good	5,000
Indigenous Delegation Los Angeles 2018	Greer Simpkin, David Jowsey	9,000
Indigenous Delegation Los Angeles 2018	Charlotte Seymour	6,000
Talent USA: LA 2018	Spencer and Lloyd Harvey	6,000
Talent USA: LA 2018	Giula Sandler	3,000
Talent USA: LA 2018	Ryan Griffen	3,000
Talent USA: LA 2018	Adele Vukomanovich	3,000
Talent USA: LA 2018	Sarah Lambert	3,000
Talent USA: LA 2018	Yolanda Ramke	3,000
Talent USA: LA 2018	Eliza and Hannah Reilly	6,000
Talent USA: LA 2018	Charles Williams	3,000
Talent USA: LA 2018	Gregory Noel Waters	3,000
Talent USA: LA 2018	Keith Thompson	3,000
Talent USA: LA 2018	Christiaan and Connor Van Vuuren	6,000
Talent USA: LA 2018	Sam Meikle	3,000
Talent USA: LA 2018	Samantha Lang	3,000
Talent USA: NYC 2019	Liz Doran	5,000
Talent USA: NYC 2019	Alison Bell	5,000
Talent USA: NYC 2019	Joseph Brumm	5,000
Talent USA: NYC 2019	Kodie Bedford	5,000
Talent USA: NYC 2019	Samantha Strauss	5,000
Talent USA: NYC 2019	Benjamin Gilmour	5,000
Talent USA: NYC 2019	Courtney Wise	5,000
Talent USA: NYC 2019	Glen Dolman	5,000
Talent USA: NYC 2019	Grant Sputore	5,000
Talent USA: NYC 2019	Niki Aken	5,000
Talent USA: NYC 2019	Matthew Cormack	5,000
Talent USA: NYC 2019	Kate McCartney	5,000
Talent USA: NYC 2019	Kate McLennan	5,000

**Total International Strategic Delegation 193,030**

#### International Markets – Special Industry Assistance

Description	Amount
Australian International Screen Forum 2019	57,068
Cannes Film Festival 2019	169,421

Content London 2018		16,273
G'Day USA 2019		70,106
MIPCOM 2018–2019		97,333
MIPTV 2019		63,242
Sundance 2019		5,895
Talent LA 2018		109,329
Toronto International Film Festival 2018		26,287
<b>Total International Markets – Special Industry Assistance</b>		<b>614,956</b>
<b>TOTAL DEVELOPMENT</b>		<b>4,028,355</b>
<b>Enterprise Business &amp; Ideas</b>		
<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
Bunya Productions – Business Ideas & Company Placement	Bunya Productions Pty Ltd	540,000
Evolution (variation)	Northern Rivers Screenworks Inc	25,000
Haven't You Done Well Productions	Haven't You Done Well Productions Pty Ltd	20,000
Media RING Development Proposal	Media Reconciliation Industry Network Group (Media Ring) Ltd	20,000
Mememe Productions – Planning for Change	Mememe Productions	10,000
Peachy Keen Colour	Angela Cerasi (sole trader)	15,000
Southern Impact	Southern Pictures Pty Ltd	10,000
Strategic Plan for The Cinematic Company	The Cinematic Company Pty Ltd	10,000
<b>Total Enterprise Business &amp; Ideas</b>		<b>650,000</b>
<b>Enterprise People</b>		
<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
Blackfella Films <i>Total Control</i> Director's attachment	Sierra Schrader - Sequoia Productions Pty Ltd	22,275
Film Art Media placement	Diana Fisk	111,000
Georgia Quinn - Together Films UK placement	Georgia Quinn	45,000
iKandy Films placement	Katrina McGowan	140,000
Imagine Impact professional development opportunity	Philip Denson	5,750
Inside Pictures professional development opportunity	Leanne Tonkes - Sense & Centsability Pty Ltd	20,000
Lingo Pictures placement	Catherine Kelleher	61,320
Matchbox Pictures <i>Stateless</i> Director's attachment	Miranda Nation	38,713
Rideback Targeted Placement	Bjorn Stewart	50,000
Rideback Targeted Placement	Shaye Guillory	50,000
Seven Studios placement	Liliana Munnoz - Maximo Entertainment Pty Ltd	70,000
Symbolic Exchange & Forensic Films USA placement & career consultation	Rita Walsh - Thaumatrope Pty Ltd t/a Over Here Productions	45,000
Trans Atlantic Partners professional development opportunity	Robyn Kershaw Productions Pty Ltd	10,000
<b>Total Enterprise People</b>		<b>669,058</b>

<b>Enterprise – Special Industry Assistance</b>			
<b>Description</b>			<b>Amount</b>
Enterprise Exchange			3,439
<b>Total Enterprise Special Industry Assistance</b>			<b>3,439</b>
<b>TOTAL ENTERPRISE</b>			<b>1,322,497</b>
<b>P&amp;A Plus</b>			
<b>Title</b>	<b>Applicant</b>		<b>Amount</b>
1%	Icon Film Distribution		50,000
2040	Madman Entertainment		15,000
Buoyancy	Buoyancy Productions		50,000
Danger Close: The Battle of Long Tan	Transmission Films		200,000
Hotel Mumbai	Icon Film Distribution		300,000
<b>Total P&amp;A Plus</b>			<b>615,000</b>
<b>Feature Production</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
2067 (variation)	We Are Arcadia Pty Ltd	p: Lisa Shaunessy, Phyllis Laing, Kate Croser, d/w: Seth Larney, ep: Michael Rymer, Alexandra Burke	134,579
Babyteeth (variation)	Whitefalk Films Pty Ltd	p: Alex White, d: Shannon Murphy, w: Rita Kalnejais, ep: Jan Chapman	180,000
Combat Wombat	Combat Wombat Productions Pty Ltd, Like A Photon Creative Pty Ltd	p: Nadine Bates, d: Ricard Cusso Judson, w: Matthew Kinmonth, ep: Kristen Souvlis, Julia Adams	500,000
Heart & Bones (variation)	Night Kitchen Productions Pty Ltd	p: Matt Reeder, d: Ben Lawrence, w: Ben Lawrence, Beatrix Christian	30,000
High Ground (variation)	High Ground Pictures Pty Ltd	p: David Jowsey, Maggie Miles, Witiyana Marika, Greer Simpkins, d: Stephen Johnson, w: Chris Anastasiades	20,000
I Am Woman	Goalpost Pictures Australia Pty Ltd	p: Rosemary Blight, Unjoo Moon, d: Unjoo Moon, w: Emma Jensen, ep: Tracey Mair, Ben Grant, Kylie du Fresne	2,000,000
I Am Woman (Gap Loan)	Goalpost Pictures Australia Pty Ltd	p: Rosemary Blight, Unjoo Moon, d: Unjoo Moon, w: Emma Jensen, ep: Tracey Mair, Ben Grant, Kylie du Fresne	2,179,930
I Met A Girl	Monsoon Pictures Australia Pty Ltd	p: Adam Dolman, Melissa Kelly, d: Luke Eve, w: Glen Dolman, ep: Timothy White, Tait Brady	1,000,000
Lone Wolf	Lone Wolf Cohort Pty Ltd	p: Mat Govoni, Jonathan Ogilvie, d/w: Jonathan Ogilvie, ep: Lee Hubber	500,000
Measure for Measure (variation)	Toothless Pictures Pty Ltd	p/w: Damien Hill, d: Paul Ireland, ep: Bryce Menzies, Tony Nagle, Mitu Bhowmick, John Molloy	115,082
Miss Fisher and the Crypt of Tears (variation)	Every Cloud Productions Pty Ltd	p: Fiona Eagger, d: Tony Tilse, w: Deb Cox, ep: Deb Cox, Fiona Eagger	113,343
Never Too Late	FG Film Productions (Australia) Pty Ltd	p: Antony Ginnane, David Lightfoot, d: Mark Lamprell, w: Luke Preston, ep: Rebecca Drinkwater	1,049,998
Penguin Bloom	Penguin Bloom Film Holdings Pty Ltd, Penguin Bloom Film Production Pty Ltd, Made Up Stories Pty Ltd	p: Bruna Papandrea, Naomi Watts, Emma Cooper, d: Glendyn Ivin, w: Shaun Grant	1,650,000

Rams (variation)	WBG Pty Ltd t/a WBMC	p: Janelle Landers, Aidan O'Bryan, d: Jeremy Sims, w: Jules Duncan	100,000
Run Rabbit Run	Carver Films Pty Ltd	p: Sarah Shaw, Anna McLeish, d: Daina Reid, w: Hannah Kent	977,500
The Drover's Wife - The Legend of Molly Johnson	The Drovers Wife: The Legend of Molly Johnson Productions Pty Ltd	p: David Jowsey, Bain Stewart, Greer Simpkin, d/w: Leah Purcell, w: Leah Purcell	1,632,500
The Furnace	Hoover's Gold Pty Ltd	p: Kelvin Munro, Timothy White, d/w: Roderick MacKay, ep: Grant Sputore	650,000
The Wishmas Tree	Wishmas Tree Pty Ltd, Like A Photon Creative Pty Ltd	p: Nadine Bates, d: Ricard Cusso Judson, w: Peter Ivan, ep: Kristen Souvlis, Julia Adams	500,000
Tin (working title)	See Pictures Pty Ltd	p: Jamie Hilton, d/w: Josh Lawson, ep: Sonia Borella	500,000
Top End Wedding (variation)	Goalpost Pictures Australia Pty Ltd	p: Rosemary Blight, Kylie du Fresne, d: Wayne Blair, w: Miranda Tapsell, Joshua Tyler, ep: Ben Grant, Glen Condie	150,000

**Total Feature Production**

**13,982,932**

**General TV Drama Production**

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Fallout	6 x 56	Porchlight Films Pty Ltd	p: Vincent Sheehan, Tanya Phegan, d/w: Peter Duncan, ep: Anita Sheehan, Liz Watts	1,942,500
Halifax Retribution	8 x 48	Beyond Entertainment Pty Ltd	p: Louisa Kors, w: Mac Gudgeon, Jan Sardi, Roger Simpson, ep: Roger Simpson, Mikael Borglund, Rebecca Gibney	1,600,000
How to Stay Married season 2	8 x 24	Princess Pictures Pty Ltd	p: Andrea Denholm, Jenni Tosi, Peter Helliar, d: Peter Helliar, Amanda Brotchie, Mat King, w: Peter Helliar, Sarah Lang, Lou Sanz, Vanessa Burt, Nick Musgrove, ep: Emma Fitzsimons	50,000
Hungry Ghosts	4 x 51	Matchbox Productions Pty Ltd	p: Stephen Corvini, w: Timothy Hobart, Jeremy Nguyen, John Ridley, Alan Nguyen, Michele Lee, ep: Debbie Lee	1,300,000
Les Norton	10 x 60	Roadshow Production Pty Ltd t/a Roadshow Rough Diamond	p: John Edwards, Dan Edwards, w: Morgan O'Neill, Samantha Winston, ep: Jenna Santoianni, Sally Riley	1,750,000
Mirror Touch	8 x 44	Playmaker Media Pty Ltd	p: Dan Macpherson, w: Alexa Wyatt, ep: David Maher, David Taylor	1,350,000
Mr. Black	8 x 30	Cordell Jigsaw Productions Pty Ltd	d: Amanda Brotchie, w: Adam Zwar, ep: Damian Davis, Adam Zwar	390,000
No Activity: The Night Before Christmas	x 44	Jungle FTV Pty Ltd	p: Chloe Rickard, d/w: Trent O'Donnell, ep: Jason Burrows	107,678
Seachange: Paradise Reclaimed (working title)	8 x 60	Every Cloud Productions Pty Ltd, ITV Studios Australia Pty Ltd	p: Lois Randall, w: Elizabeth Coleman, Deb Cox, Jo Martino, ep: Fiona Egger, Deb Cox, David Mott, Sigrid Thornton	1,388,213
Stateless	6 x 55	Matchbox Productions Pty Ltd	p: Sheila Jayadev, d: Emma Freeman, Jocelyn Moorhouse w: Belinda Chayko, ep: Tony Ayres, Cate Blanchett, Liz Watts, Elise McCredie	1,711,001
The Commons	8 x 50	Playmaker Media Pty Ltd	w: Shelley Birse, ep: David Maher, David Taylor	1,750,000
The Gloaming	8 x 50	The Two Jons Pty Ltd	p: John Molloy, w: Victoria Madden	959,000

The Heights season 2	30 x 26	Matchbox Productions Pty Ltd	p: Warren Clarke, Peta Astbury-Bulsara, w: Romina Accurso, Hannah Carroll Chapman, Katie Beckett, Megan Palinkas, ep: Debbie Lee	500,000
The Letdown season 2	6 x 30	TLD2 Pty Ltd	p: Linda Micsko, d: Trent O'Donnell, Amanda Brothie, w: Sarah Scheller, Alison Bell, ep: Julian Morrow	500,000
The Secrets She Keeps	6 x 47	Lingo Pictures Pty Ltd	p: Helen Bowden, d: Jennifer Leacey, Catherine Millar, w: Sarah Walker, Jonathan Gavin, ep: Jason Stephens	1,500,000
The Unusual Suspects	4 x 60	Aquarius Films Pty Ltd	p: Angie Fielder, Polly Staniford, w: Jessica Redenbach, Joseph McMahon	1,000,000
Wakefield	8 x 55	Jungle Entertainment Pty Ltd	p: Shay Spencer, Ally Henville, d: Jocelyn Moorhouse, w: Kristen Dunphy, Sam Meikle, Joan Sauers, Cathy Strickland, ep: Jason Burrows, Chloe Rickard, Kristen Dunphy	1,773,886
<b>Total General TV Drama Production</b>				<b>19,572,278</b>
<b>Children's TV Drama Production</b>				
<b>Title</b>	<b>Duration</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Alice Miranda Shines Bright	1 x 80	SLR Productions Pty Ltd	d: Jo Boag, w: Melanie Alexander, ep: Suzanne Ryan	499,000
Bluey season 2	52 x 7	Ludo Studio Pty Ltd	d: Joe Brumm, ep: Charlie Aspinwall, Daley Pearson	500,000
First Day	4 x 24	Epic Films Pty Ltd	p: Kirsty Stark, d/w: Julie Kalceff	480,000
Itch	10 x 24	Komixx Entertainment Pty Ltd	p: Amanda Morrison, Tania Chambers, w: Ron Elliott	1,423,928
Kangaroo Beach	26 x 11	Cheeky Little Media Pty Ltd	p: Celine Goetz, Isla Curtis, d: David Webster, Mandy Clotworthy, w: Charlotte Rose Hamlyn, Tim Bain, ep: Patrick Egerton	1,575,000
Neomads	5 x 30	Weerianna Street Media Pty Ltd	p: Tyson Mowarin, Robyn Marais, w: Beck Cole, Sam Nuggin-Paynter, Tyson Mowarin, ep: Bernadette O'Mahony	833,070
Space Nova	15 x 24	SLR Productions Pty Ltd	p: Suzanne Ryan, d: Jo Boag, w: Melanie Alexander, Thomas Duncan Watt, ep: Suzanne Ryan	1,500,000
The Strange Chores (variation)	26 x 11	Media World Pictures Pty Ltd	p: Colin South, Charlie Aspinwall, d: Adam Duncan, w: Saley Pearson	50,000
<b>Total Children's TV Drama Production</b>				<b>6,860,998</b>
<b>Production – Special Industry Assistance</b>				
<b>Description</b>				<b>Amount</b>
Australian International Movie Convention (AIMC) 2018				22,584
Upgrade Test Screening – Polling				12,409
<b>Total Production – Special Industry Assistance</b>				<b>34,993</b>
<b>Online Drama Production</b>				
<b>Title</b>	<b>Duration</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Aunty Donna – Glennridge Secondary College	15 x 4	Aunty Donna Pty Ltd	p: Rachel Millar, d: Max Miller, w: Mark Bonanno, Sam Lingham, Zachary Ruane, Broden Kelly, ep: Mark Bonanno, Broden Kelly, Zachary Ruane, Sam Lingham, Max Miller, Thomas Armstrong	260,000

Australia's Best Street Racer	8 x 5	One Stone Pictures Pty Ltd	p: Georgie Lewin, d: Michael O'Neill, w: Dylan Hesp, ep: Nathan Earl	90,000
Beached Aziversary (variation)	10 x 5	Robot Army Productions Pty Ltd	p: Nicholas Boshier, Jordana Johnson, d: Nicholas Boshier, w: Nicholas Boshier, Anthony Macfarlane, Jarod Green	50,000
Bondi Slayer	7 x 7	Cobran Road Productions Pty Ltd	p: Victoria Beck, d: Jessica Smith, w: Victoria Beck	55,500
Cloudy River	6 x 8	Unko Pty Ltd	p: Belinda Dean, d: Charlie Ford, Sophie Hardcastle, w: Charlie Ford, Sophie Hardcastle	63,379
Content	1 x 60	Ludo Studio Pty Ltd	p: Meg O'Connell, d: Daley Pearson, w: Anna Barnes, ep: Charlie Aspinwall, Daley Pearson	240,000
Deadhouse Dark	6 x 10	Dark Films, Deadhouse Films Pty Ltd	p: Enzo Tedeschi, Rachele Wiggins, d: Joshua Long, Megan Riakos, Rosie Lourde, Enzo Tedeschi, Rachele Wiggins, Denai Gracie, w: Joshua Long, Kristy Best, Enzo Tedeschi, Denai Grace, Rachele Wiggins, Megan Riakos	300,000
Girl, Interpreted	5 x 5	NG Pictures Pty Ltd, Nikki Tran	p: Nikki Tran, d/w: Fang Juan (Grace) Feng, ep: Stuart Menzies	154,800
How to Know if You're Dating a Narcissist	6 x 5	Kristy Best t/a Sweary Canary Films	p: Kristy Best, Enzo Tedeschi, Michelle Lia (Associate Producer), d/w: Kristy Best	57,622
Internment	6 x 10	Ruby Entertainment Pty Ltd	p: Mark Ruse, d: Andrew Mills, w: Helena Ruse, Pippa Mills	150,000
KGB	5 x 4	Mad Kids Pty Ltd	p: Taryne Laffar, d: Daniel Riches, Luke Riches, w: Daniel Riches, Luke Riches, Joel Gray, Clare Toonen, ep: Lauren Elliott, Henry Inglis	120,000
Lucy and DiC	8 x 6	We Made a Thing Pty Ltd	p/w: Jeremy Kelly-Bakker, Tom Phillips, d: Jeremy Kelly-Bakker	250,000
Meta Runner	10 x 12	Glitch Productions Pty Ltd	p/ep: Kevin Lerdwichagul, d: Luke Lerdwichagul, w: Kevin Lerdwichagul, Luke Lerdwichagul	40,000
Metro Sexual	8 x 10	Humdrum Comedy Pty Ltd	p: Riley Nottingham, Darren McFarlane, d: Henry Boffin, w: Nicholas Kraak, Henry Boffin, ep: Julia Adams	180,000
Nice Shorts	16 x 10	Bunya Productions Pty Ltd	p: Jordana Johnson, Nick Boshier, d: Ryan Chamley, w: James Twemlow, Bjorn Stewart, Penny Greenhalgh, Greta Lee Jackson, Nick Boshier, ep: Sophia Zachariou, Nick Boshier, James Twemlow	250,000
Phi and Me	5 x 11	Phi and Me TV Pty Ltd, Serena Hunt t/a Funky Munky Productions	p: Serena Hunt, d: Melanie Killingsworth, w: Diana Nguyen, Fiona Chau	52,000
Robbie Hood (variation)	1 x 60	Ludo Studios Pty Ltd	p: Meg O'Connell, Tanith Glynn-Maloney, d/w: Dylan River, ep: Charlie Aspinwall, Daley Pearson	10,000
Roborovski	1 x 9	Onion Films Pty Ltd	p: Jomon Thomas, Mark Grentell, Elaine Beckett, d: Dev Patel, Tilda Cobham-Hervey, w: Tilda Cobham-Hervey, John Collee, Dev Patel, ep: Natalya Pavchinskaya	80,000



Sarah's Channel	6 x 5	Mythmaker Media Pty Ltd	p: Robbie Miles, Karen Colston, d/w: Nick Coyle, ep: Claudia O'Doherty, Jean Mostyn	100,000
Single Ladies	6 x 8	Story Republic Pty Ltd	p: Joshua Gilbert, d: Jacqueline Pelczar, Gemma Hall, Mimi Helm, w: Aaron Moss	35,000
Stripy Sock Club	18 x 7	Lah-Lah Productions Pty Ltd	p: Kristy Fuller, Tina Harris, Mark Harris, d: Ashley Koek, w: Maryam Master, Rachel Spratt	200,000
The Housemate (variation)	6 x 5	Chips and Gravy Films Pty Ltd	p: Amanda Reedy, d: Hayden Mustica, w: Gemma Bird Matheson, Alexandra Keddie	4,826
The Listies Work for Peanuts	6 x 8	Bob Pictures Pty Ltd	p: Judi McCrossin, Kate Keegan, w: Richard Higgins, Matt Kelly, d: Darren Ashton	169,027
The Other Guy season 2	6 x 30	TOG Series 2 SPV Pty Ltd, Aquarius Films Pty Ltd, Wooden Horse Pty Ltd	p: Polly Staniford, Angie Fielder, Alice Willison, w: Becky Lucas, Kacie Anning, Matt Okine, ep: Jude Troy	275,000
Time & Place	7 x 9	Gemini Arts and Media Pty Ltd	p: Tam Sainsbury, Dylan Schenkeveld, d/w: Tam Sainsbury	40,000
Why Are You Like This	6 x 24	C-KOL Pty Ltd	p: Sarah Freeman, d: Jessie Oldfield, Adam Murfet, w: Humyara Mahbub, Naomi Higgins, Mark Bonanno, ep: Jessie Oldfield, Adam Murfet	400,000
<b>Total Online Drama Production</b>				<b>3,627,154</b>
<b>Special Initiatives – Online</b>				
<b>Skip Ahead</b>				
Crossing the Line	8 x 6	Cordell Jigsaw Productions Pty Ltd	p: Nich Richardson, w: Neel Kolhatkar, ep: Toni Malone, Damian Davis	135,000
Life of Jess (variation)	5 x 9	Life of Jess Productions Pty Ltd	p: Jessica Holsman, Laura Clelland, Sandra Makaresz, d: Laura Clelland, w: Laura Clelland, Elle Croxford, Sandra Makaresz, Jessica Holsman	2,000
Love, Guns and Level Ups	6 x 5	Andrew Shanks (sole trader)	p: Daniel Vink, Jodie Kirkbride, Andrew Shanks, d: Andrew Shanks, Nicholas Cleary, w: Andrew Shanks, Nicholas Cleary, Daniel Vink	135,000
Over and Out (variation)	5 x 5	Van Vuuren Bros Pty Ltd	d: Connor Van Vuuren, w: Christiaan Van Vuuren, Adele Vuko	6,000
Parked AKA Supernormal (variation)	1 x 10	Princess Pictures Holdings Pty Ltd	p: Paul Walton, Mike Cowap, w: Wendy (Wengie) Ayche, C. S McMullen	6,000
Rebooted (variation)	1 x 10	LateNite Films Pty Ltd	p: Chris Hocking, d/w: Michael Shanks	6,000
Skit Box (variation)	3 x 10	Skit Box Pty Ltd	d/w: Sarah Bishop, Adele Vuko, Greta Lee Jackson	6,000
The Nevernight Project	3 x 10	Ares Films Pty Ltd	p: Caleb de Leon, Rachel Liviero, d: Genevieve Kertesz, w: Piera Forde, Caleb de Leon, ep: Piera Forde	135,000
The Not So Social Networks	1 x 45	AWCT Media Pty Ltd	p: Rob Innes, d: Adrian Wong, w: Chloe Ting, ep: Chloe Ting, Adrian Wong	135,000
YouTube Famous	4 x 10	Not So Famous Productions Pty Ltd	d: Chloe Morello, Ellie Bambach, w: Ellie Bambach, ep: Chloe Morello	135,000
<b>Total Special Initiatives – Online</b>				<b>701,000</b>

<b>Online – Special Industry Assistance</b>	
<b>Description</b>	<b>Amount</b>
Life of Jess – Marketing	4,000
Online Awareness Video	3,000
Skip Ahead Workshop	26,423
<b>Total Online – Special Industry Assistance</b>	<b>33,423</b>
<b>Total Online</b>	<b>4,361,577</b>
<b>TOTAL CONTENT</b>	<b>50,778,630</b>

## **DOCUMENTARY**

<b>Documentary Development Program</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
29 Years & Eight Days	No Thing Productions Pty Ltd	p: Brooke Silcox, d/w: Mat de Koning	15,000
An Authentic Performance	Staple Fiction Pty Ltd	p: Bethany Bruce, Daniel Joyce, d/w: Kate Blackmore	15,000
Animal Tracks	Wild Pacific Media Pty Ltd	p: Electra Manikakis, Peta Ayers, d/w/ep: Nick Robinson	15,000
Audrey, Miriam & Me	Chili Films Pty Ltd	p: Penelope McDonald, Trisha Morton-Thomas, Rachel Clements, d/w: Penelope McDonald	15,000
Backing Justice (working title)	Pursekey Productions Pty Ltd	p: Michaela Perske, d/w: Larissa Behrendt	15,000
Balang	Wildpacific Media Pty Ltd	p: Electra Manikakis, Nick Robinson, Peta Ayers, d/w: Rhoda Roberts, w: Nick Robinson, ep: Electra Manikakis, Fleur Parry	20,000
Behind the Booth	Komixx Entertainment Pty Ltd	p: Amanda Morrison, Lucy Verity, Brietta Hague, d/w: Elissa Down, ep: Andrew Cole Bulgin	15,000
Between Us	Film Camp Pty Ltd	p: Philippa Campey, Samantha Dinning, d/w: Ez Eldin Deng, Hollie Fifer	15,000
Break It Down Under	JOTZ Productions Pty Ltd	p: Tom Zubrycki, d/w: Grant Saunders	20,000
Canopy: Love Letters to Our Trees VR	Wilding Productions Pty Ltd	p: Kate Pappas, d: Charles Henden, w: Charles Henden, Kate Pappas	6,000
Confession: The Richard Dorrough Murders	In Films Pty Ltd	p: Nel Minchin, d: Ivan O'Mahoney, w: Dan Box	20,000
Death of a Shaman	Daniel Henry Jackson t/a Future Paradigm Pictures	p: Dan Jackson, Jazba Singh, d/w: Dan Jackson, ep: Simon Nasht	20,000
Democracy for Sale	Jungle Entertainment Pty Ltd	p: Jennifer Peedom, Jason Burrows, d: Christiaan Van Vuuren, Craig Reucassel, w: Tiffany Zehnal, Christiaan Van Vuuren, Craig Reucassel	15,000
Destination Day	No Thing Productions Pty Ltd	p/d: Brooke Silcox, Charmaine Murray, w: Dr Sam Baron	15,000
Flyways	Randall Anselm Wood t/a Storyland	p: Trish Lake, Randall Wood, d/w: Randall Wood, ep: Randall Wood, Trish Lake	20,000
Footy Dreams	Brindle Films Pty Ltd	p: Rachel Clements, Trisha Morton-Thomas, d/w: Isaac Elliott	10,000
Forgotten VR	Starsapphire Productions Pty Ltd	d/w: Grania Kelly	25,000
Indian Ocean: Deep Secrets (working title)	WildBear Entertainment Pty Ltd	p: Bettina Dalton, Noel Kok, Pragna Parsotam-Kok, d: Kylie Stott, w: Bettina Dalton, ep: Alan Erson	15,000
Inside the Echo Chamber	James Antony Twemlow t/a Jazz Twemlow	p: Holly Muir, d: Jim Lounsbury, w: James Twemlow, ep: Dan Illic	15,000

It Takes a Village	Roar Film Pty Ltd	p: Steve Thomas, Kath Symmons, d: Varcha Sidwell, Steve Thomas, w: Martine Delaney, ep: Craig Dow Sainter	10,000
Life After Juvie (working title)	Marhaba Films Pty Ltd	p: Charby Ibrahim, Britt Arthur, Mish Armstrong, d/w: Charby Ibrahim, ep: Jennifer Peedom	20,000
Make Kalgoorlie Great Again	Brodie David Poole t/a Brodie Poole Films	p: Brodie Poole, d: Brodie Poole, Joe McLaren, w: Joe McLaren	15,000
Michelle Remembers	Ritual Pictures Pty Ltd	p: Pia Borg, Dylan Borg, d/w: Pia Borg	10,000
Miriam Margolyes... Almost Australian	Southern Pictures Pty Ltd	p: Laurie Critchley	15,000
Muscle	Thaumatrope Pty Ltd t/a Over Here Productions	p: Charlotte Mars, Rita Walsh, d/w: Charlotte Mars	20,000
MUTANT: The CRISPR Revolution Begins (working title)	Genepool Productions Pty Ltd	p: Kate Pappas, Sonya Pemberton, d/w: Sonya Pemberton	20,000
My Future Me	Sam Content Pty Ltd	p: Aline Jacques, Margie Bryant, Sally Aitken, d/w: Sally Aitken	15,000
My Slavery Footprint	FairTrade Films Pty Ltd	p: Luigi Acquisto, Stella Zammataro, d/w: Luigi Acquisto	15,000
Mysterious Minds	Mindful Media Pty Ltd	p/d/w: Paul Scott	15,000
On Thin Ice	5th Element Expeditions Pty Ltd	p/d: Jason Markland, w: Jason Markland, Geoff Wilson, ep: Geoff Wilson	13,000
River	The Cinematic Company Pty Ltd	p: Lorelle Adamson, d/w: Jennifer Peedom, ep: Jo-anne McGowan	15,000
Sleepy Heads	Mindful Media Pty Ltd	p/d/w: Paul Scott	16,000
Speedway	Southern Light Alliance Pty Ltd	p: Bonnie McBride, d/w: Adam Kamien, Luke Rynderman, ep: Anna Vincent	15,000
Strong Women	Corinne Innes (sole trader)	p/d/w: Alexandra Gaulupeau, Corinne Innes	10,000
Tayamangajirri	360 Degree Films Pty Ltd	p: Sally Ingleton, d/w: Charmaine Ingram	15,000
The Afghan Bug	Travis James Beard t/a Argusphotography	p: Brooke Silcox, d/w: Travis Beard, w: David Gill, Travis Beard	15,000
The Bowraville Murders	Mint Pictures Pty Ltd	p: Dan Goldberg, Stefan Moore, d: Dan Goldberg, Stefan Moore, ep: Susan Lambert, Adam Kay	5,252
The Fathers of Neverland	Joshua Lee (sole trader)	p: Margie Byrant, d/w: Joshua Lee, ep: Catherine Scott	15,000
The Night Caller	Essential Media Film & TV Pty Ltd	p: Nick Taussig, Annabel Widoger, Sam Griffin, d/w: Tom Meadmore, ep: Brendan Dahill	15,000
The Vinyl Records: Destroy Phallus Oppression	Film Camp Pty Ltd	p: Philippa Campey, Samantha Dinning, d/w: Em Baker	10,000
The Wolves Always Come at Night	Gabrielle Victoria Brady (sole trader)	d/w: Gabrielle Brady	15,000
Thin Ice VR	Monkeystack Pty Ltd	p: Justin Wight, Tim Jarvis, Kath McIntyre, d: James Calvert, Miles Rowland, w: Ruth Cross	15,000
Visible Farmer	Kaufmann Productions Pty Ltd	p: Carsten Orlt, Gisela Kaufmann, d/w: Gisela Kaufmann	15,000
Xi's China Dream	Adam Farrington-Williams (sole trader)	p: Adam Farrington-Williams, d/w: Cindy Clarkson, ep: Shaun Miller, Tony Nagle	10,000
Yarn Up	Colo River Co Pty Ltd t/aThorny Vision	p: Dena Curtis, d/w: Rachael Thornton	5,000
You Are Not Alone	Lyndal June Redman t/a Redman Media	p: Lyndal Redman, Lauren Hillman, Caroline Winter, d/w: Lyndal Redman	5,000
<b>Total Documentary Development Program</b>			<b>670,252</b>

Documentary Producer Program			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Game of Three Halves	Closer Productions	p: Katrina Lucas, d/w: Matthew Bate	65,000
Asking For It	Jerboa Films Pty Ltd	p/w: Mariel Thomas, d: Blue Lucine	40,000
Blind Ambition	Third Man Films Pty Ltd	p/d/w: Rob Coe, Warwick Ross, ep: Madeleine Ross, Paul Wiegard	100,000
Brazen Hussies	Film Camp Pty. Ltd.	p: Philippa Campey, Andrea Foxworthy, d/w: Catherine Dwyer, ep: Sue Maslin	139,000
Cryptopia - Bitcoin, Blockchain and the Future of the Internet	3D Content Hub Pty Ltd	p: Torsten Hoffmann, d: Michael Watchulonis, Torsten Hoffmann, w: Torsten Hoffmann, ep: Brinda Paul	110,000
Dark Arts	In Films Pty Ltd	p: Ivan O'Mahoney, d/w: Yaara Bou Melhem, ep: Nial Fulton	165,000
Firestarter - The Story of Bangarra	In Films Pty Ltd, Firestarter Pictures Pty Ltd	p: Ivan O'Mahoney, d/w: Wayne Blair, Nel Minchin, ep: Nial Fulton	360,000
Geeta	Colour Films Pty Ltd, Some Kind of Squirrel Productions Ltd	p: Adam Farrington-Williams, Emma Macey-Storch, d/w: Emma Macey-Storch, ep: Geoffrey Smith, Tony Nagle, Clement Dunn	150,000
Girl Like You	Rush Films Pty Ltd	p: Cody Greenwood, d: Frances Elliott, Samantha Marlowe	150,000
Lucy in the Sky	Samantha Griffin t/a One With Salt, Essential Film & TV Pty Ltd	p: Sam Griffin, Maya Kuzina, d: Maria Dudko, w: Maria Dudko, ep: Chris Hiltton	185,000
Martha: A Picture Story	Backjump Pty Ltd, Subway Pictures Pty Ltd	p: Daniel Joyce, d/w: Selina Miles, ep: Jennifer Peedom	240,000
My Big Fat Italian Kitchen	Kitchen Table Films Pty Ltd, Yarra Bank Films Pty Ltd	p: Trevor Graham, Lisa Wang, d/w: Trevor Graham	160,000
No Time For Quiet	Film Camp Pty Ltd	p: Philippa Campey, Samantha Dinning, Hylton Shaw, d/w: Hylton Shaw, Samantha Dinning, ep: Claire Jager, Marylou Verberne	80,000
Petrichor VR	Pernickety Split Pty Ltd	p: Emma Roberts, d/w: Ben Andrews	90,000
Recorder Queen	Music Films Pty Ltd	p: Sophie Raymond, Clare Sawyer, d: Sophie Raymond, w: Genevieve Lacey, Sophie Raymond, ep: Helen Panckhurst, Bob Connolly	35,000
Richard Lepastrier - the Maverick Architect	Mitra Films Pty Ltd	p: Susan MacKinnon, Anna Cater, d/w: Anna Cater	50,000
Rosemary's Way	Bower Bird Films Pty Ltd	p: Pat Fiske, d/w: Ros Horin, ep: Joe Skrzynski	125,000
Slim & I	Slim & I Holdings Pty Ltd, Slim & I Productions Pty Ltd	p: Chris Brown, Aline Jacques, d/w: Kriv Stenders, ep: Joy Mckean, James Arenman	200,000
Suzi Q	The ACME Film Company Pty Ltd, Suzi Q Pty Ltd	p: Tait Brady, Liam Firmager, d/w: Liam Firmager, ep: Stephanie Stevenson, Jason Byrne, Shaun Miller	80,000
The Bamboo Bridge	Matadora Films Pty Ltd	p: Claire Fletcher, Alejandra Canales, d/w: Juan Salazar, ep: Pat Fiske, Katherine Gibson	30,000
The Bikes of Wrath	Doss Flamingoss Pty Ltd	p/d/w: Cameron Ford, Charles Turnbull	50,000
The Burnside Conversations	Rymer Childs Pty Ltd	p: Judy Rymer, Lois Harris, d: Judy Rymer, w: Robyn Smith	80,000
The Common Thread	Being Films Pty Ltd	p/d/w: Darius Devas	40,000
The Fight	UNF Pty Ltd, Immigrant Films Pty Ltd	p: Daniel Fallshaw, Redelia Shaw, Violeta Ayala, d: Violeta Ayala, w: Daniel Fallshaw, Violeta Ayala	230,000
The Kids	6 Seasons Productions	p: Shannon Swan, d/w: Eddie Martin	230,000
The Side Show	The Side Show Move Pty Ltd	p: Michaela Perske, d/w: Chris Nelius, ep: Karen Bryson, Paul Wiegard	185,000
Uluru & the Magician	Magus Films Pty Ltd, Brindle Films Pty Ltd	p: Rachel Clements, Trisha Morton Thomas, Anna Broinowski, d/w: Anna Broinowski, ep: Shaun Miller	185,000

Under the Volcano	Rush Films Pty Ltd, UTV Pty Ltd	p: Cody Greenwood, Richard Harris, d: Gracie Otto, w: Ian Shadwell	200,000
Valerie	WildBear Entertainment Pty Ltd, WildBear Lighthouse Pty Ltd	p: Bettina Dalton, d: Sally Aitken, ep: Alan Erson	235,000
Video Nasty - The Making of Ribspreader	Closer TV Pty Ltd	p: Katrina Lucas, d/w: Matthew Bate	55,000
Virtual Whadjuk VR	Periscope Pictures Pty Ltd	p: Alice Wolfe, d/w: Sam Field, Karla Hart	80,000
Visible Farmer	Kaufmann Productions Pty Ltd	p: Carsten Orlt, Gisela Kaufmann, d/w: Gisela Kaufmann	135,000
Wanita: Heart of the Queen	People Productions Pty Ltd, People Making Movies Pty Ltd	p: Carolina Sorensen, Clare Lewis, Tait Brady, d/w: Matthew Walker, ep: Tait Brady	130,000
Wild Things	360 Degree Films Pty Ltd, Wild Things Documentary Pty Ltd	p/d: Sally Ingleton, ep: Shaun Miller, Mark Spratt	165,000
<b>Total Documentary Producer Program</b>			<b>4,554,000</b>
<b>Documentary Commissioned Program</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Addicted (working title)	New Start Productions Pty Ltd, Blackfella Films Pty Ltd	p: Darren Dale, w: Jacob Hickey	600,000
Australia in Colour series 2	Stranger Than Fiction Films	p: Jo-anne McGowan, d/w: Lisa Matthews, Rose Hesp, ep: Jennifer Peedom	500,000
Australia in Colour (variation)	Stranger Than Fiction Films	p: Jo-anne McGowan, d/w: Lisa Matthews, Alec Morgan, ep: Jennifer Peedom, Nick Metcalfe	35,000
Australia Says Yes	Treehouse Moving Images Pty Ltd	p: Margie Bryant, Kirk Marcolina, d/w: Kirk Marcolina	50,000
Body Hack 3.0	Body Hack Series 3 Pty Ltd; Essential Media and Entertainment Pty Ltd	d: Jeff Siberry, w: Jeff Siberry, Todd Sampson, ep: Chris Hilton, Todd Sampson, David Alrich	400,000
China's Artful Dissident	Identity Films and Productions Pty Ltd	p: Danny Ben-Moshe, Lizzette Atkins, d/w: Danny Ben-Moshe	165,010
Come Fly With Me	WildBear Entertainment Pty Ltd, WildBear Aviation Pty Ltd	p: Bernice Toni, d: Greg Appel, w: Alan Erson, Greg Appel, Prudence Black, ep: Alan Erson	600,000
Country Town Pride	Mint Pictures Pty Ltd	p/d: Catherine Scott, w: Dan Goldberg, ep: Adam Kay	170,000
Employable Me series 2	Northern Pictures Pty Ltd	p: Jenni Wilks, d/w: Cian O'Cleary, ep: Karina Holden	290,000
Family Rules season 3	Family Rules Pty Ltd, Metamorflix Pty Ltd, Karla Hart Enterprises Pty Ltd	d: Karla Hart, Claire Leeman, p/w/ep: Renee Kennedy, Karla Hart	170,000
It All Started With a Stale Sandwich	Felix Media Pty Ltd, FM Doco Pty Ltd	p: John Maynard, d/w: Samantha Lang, ep: Bridget Ikin	250,000
Killer Snake Island	Sea Dog TV International Pty Ltd	p: Jodie De Barros, d/w: Leighton De Barros, w: Jonathan Rowdon, ep: Jodie De Barros	125,000
Love Me As I Am	Kalmedia Pty Ltd, Southern Pictures Pty Ltd	d: Liz Allen, ep: Laurie Critchley	165,000
Love on the Spectrum	Northern Pictures Pty Ltd, Northern Pictures Productions Pty Ltd	p: Jenni Wilks, d: Cian O'Clery, w: Karina Holden, Cian O'Clery, ep: Karina Holden	390,000
Money School	Essential BOYF Pty Ltd, Essential Media and Entertainment Pty Ltd	p/d: Bruce Permezel, w: Bruce Permezel, Scott Pape, ep: Brendan Dahill, Sam Griffin, Liz Pape	450,000
Revelation	In Films Pty Ltd, No Excuses Films Pty Ltd	p: Nial Fulton, d: Deb Masters, w: Sarah Ferguson, ep: Ivan O'Mahoney	725,000
Silent No More (working title)	Kalmedia Pty Ltd, Southern Pictures Pty Ltd	d/w: Anita Brown, ep: Laurie Critchley	350,000

Southern Stars: Rising From The Ashes	Essential Stars Pty Ltd, Essential Film and TV Pty Ltd	p/d/w: Cassie Charlton, ep: Brendan Dahill, Sam Griffin, Justin Holdforth	80,000
The Beach	World Wide Mind Pty Ltd, The Beach Series Pty Ltd	p: Mitchell Stanley, Tanith Glynn, Michelle Parker, d/w: Warwick Thornton, ep: Ben Nott, Warwick Thornton	360,000
The Pool	The Pool Program Pty Ltd, Mint Pictures Pty Ltd	p: Dan Goldberg, d: Sally Aitken, w: Christos Tsiolkas, ep: Adam Kay	290,000
The Secret Life of Death	Tangerine Pictures Pty Ltd, Mint Pictures Pty Ltd	p: Nia Pericles, Dan Goldberg, d/w: Dan Goldberg, ep: Adam Kay, Gary Russell	170,000
Turban Legend	Heiress Films Pty Ltd	p: Jennifer Cummins, d: Bruce Permezel, w: Bruce Permezel, Jennifer Cummins	180,000
Who Should Get a Passport?	ITV Studios Australia	p: Elle Gibbons, ep: Ben Ulm	360,000
Will Australia Ever Have a Black Prime Minister?	BLK Productions Pty Ltd, Joined Up Films Pty Ltd	p: Jacqueline Willinge, Danielle MacLean, d: Catriona McKenzie	200,000
<b>Total Documentary Commissioned Program</b>			<b>7,075,010</b>
<b>Special Initiatives – Documentary</b>			
<b>Art Bites</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Biogenesis	Blue Forest Media Pty Ltd	p: Dominique Pratt, d/w: Steven Hughes, ep: Brendan Hutchens	30,000
Studio A	Plum Soda Pty Ltd	p: Jessica Giacco, Georgia Quinn, d/w: Georgia Quinn, ep: Yaara Bou Melhem, Lyn Norfor	30,000
<b>Total Art Bites</b>			<b>60,000</b>
<b>Out Here</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Alone Out Here	Biscuit Tin Productions Pty Ltd	p: Mick Elliott, Luke Cornish, Philip Busfield, d: Luke Cornish, ep: Dylan Blowen	80,000
Belonging	Toysshop Entertainment Pty Ltd	p: Ruby Schmidt, Dena Curtis, d: Matt Scholten, ep: Noni Hazlehurst, Veronica Fury	80,000
The Rainbow Passage	Lasting Kind Pty Ltd	p: Jain Moralee, d: Kelli Jean Drinkwater, Cadance Bell, w: Cadance Bell	80,000
<b>Total Out Here</b>			<b>240,000</b>
<b>Documentary Partnerships – The Guardian</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Lost Rambos (variation)	Pursekey Productions Pty Ltd	p: Michaela Perske, d/w: Chris Phillips	5,000
<b>Total Documentary Partnerships – The Guardian</b>			<b>5,000</b>
<b>Pitch Australiana with VICE Australia</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Burlesque Blokes	Swag Film Pty Ltd	p: Lucy Knox, d: Issac Elliott	30,000
<b>Total Pitch Australiana with VICE Australia</b>			<b>30,000</b>
<b>Total Special Initiatives – Documentary</b>			<b>335,000</b>
<b>Sector Development – Documentary</b>			
<b>Title</b>	<b>Applicant</b>		<b>Amount</b>
SAFC Doculab 2018	South Australian Film Corporation		30,000
<b>Total Sector Development – Documentary</b>			<b>30,000</b>

Producer Equity Program			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
[CENSORED]	Arenamedia Pty Ltd	p: Chloe Brugale, d: Sari Braithwaite, ep: Robert Connolly	41,659
A Game of Three Halves	Closer Productions	p: Katrina Lucas, d/w: Matthew Bate	27,000
A Peace of Nourishment	Mickey Finn Films Pty Ltd	p/d/w/ep: Annie Flynn	45,120
Australia Says Yes	Treehouse Moving Images Pty Ltd	p: Margie Bryant, Kirk Marcolina, d/w: Kirk Marcolina	65,460
Australia's Lost Impressionist: John Russell	Catherine Hunter Productions Pty Ltd	p: Erica Drew, Catherine Hunter, d/w: Catherine Hunter	70,987
Barry Jones in Search of Lost Time - A Film Story	GKCE Media Pty Ltd	p/d/w: Garry Sturgess, ep: Shaun Miller	68,077
Becoming Colleen	Ian William Thomson (sole trader)	p/d/w: Ian Thomson, ep: Carolyn Johnson	38,013
Biogenesis	Blue Forest Media Pty Ltd	p: Dominique Pratt, d/w: Steven Hughes, ep: Brendan Hutchens	25,000
Camino Skies	Camino Skies PTY LTD	p/d: Fergus Grady, Noel Smyth	86,955
China's Artful Dissident	Identity Films and Productions Pty Ltd	p: Danny Ben-Moshe, Lizzette Atkins, d/w: Danny Ben-Moshe	94,720
Country Town Pride	Mint Pictures Pty Ltd	p/d: Catherine Scott, w: Dan Goldberg, ep: Adam Kay	98,601
Cryptopia - Bitcoin, Blockchain and the Future of the Internet	3D Content Hub Pty Ltd	p: Torsten Hoffmann, d: Michael Watchlonis, Torsten Hoffmann, w: Torsten Hoffmann, ep: Brinda Paul	67,500
Demonic	Ritual Pictures Pty Ltd	p: Anna Vincent, Bonnie McBride, d: Pia Borg	47,500
Desert Vet	Projuicer Pty. Ltd.	p: Timothy Small, Dr Rick Fenny, d: Matthew Roberts, w: Joshua Capelin	85,700
Etched in Bone	Red Lily Productions Pty Ltd	p/d: Martin Thomas, Beatrice Bijon, w: Martin Thomas	100,000
Future Dreaming (variation)	Stuart James Thomas Campbell t/a Sutu Eats Files	p: Robyn Marais, d/w/ep: Stuart Campbell	2,492
Gatwick: The Last Chance Hotel	Jason Byrne Productions	p/d: Jason Byrne, w: Sara Edwards	31,515
Homeland Story	Rogue Productions Pty Ltd	p: Damien Guyla, David Rapsey, Ken Sallows, d: Glenda Hambly	56,098
Homemade Goodna	Bacon Factory Films Pty Ltd	p: Helen Morrison, Kylie Pascoe, Dean Gibson, d: Dean Gibson, w: Helen Morrison, Dean Gibson	31,250
How Australia Got its Mojo with Russel Howcroft	Worldwide Production Services Pty Ltd	p/ep: Polly Connolly, Andrew Farrell, d/w: Andrew Farrell	71,245
I Am No Bird	Mariposa St Films Pty Ltd	p/d/w: Em Baker, ep: David Noakes, Leah Meyerhoff, Mark Spratt	33,682
Inside the G	Worldwide Production Services Pty Ltd	p: Matt Tomaszewski, ep: Andrew Farrell	100,000
Island Paradise: Living in the Torres Strait	Wildbear Entertainment Pty Ltd; Fury Productions No. 3 Pty Ltd	p: Alice Taylor, d/w: Sorrel Wilby, ep: Bettina Dalton, Serge Ou	52,575
Killer Snake Island	Sea Dog TV International Pty Ltd	p: Jodie De Barros, d/w: Leighton De Barros, w: Jonathan Rowdon, ep: Jodie De Barros	99,950
KOKODA - The Spirit Lives On	Lime Tree Productions Pty Ltd	d/w/ep: Patrick Lindsay	61,935
Le Champion	Scorpion Pictures Pty Ltd	d/w: Ben Damon, ep: Andrew Dillon, Majhid Heath	98,996
Love Me As I Am	Kalmedia Pty Ltd, Southern Pictures Pty Ltd	d: Liz Allen, ep: Laurie Critchley	88,047

Midnight Oil: 1984	Piccolo Films Pty Ltd	p: Rachel Argall, Ray Argall, d: Ray Argall, ep: Lucinda Clutterbuck	80,678
My Year of Living Mindfully	Elemental Media Pty Ltd	p: Julian Harvey, d: Shannon Harvey	91,821
No Time for Quiet	Film Camp Pty Ltd	p: Philippa Campey, Samantha Dinning, Hylton Shaw, d/w: Hylton Shaw, Samantha Dinning, ep: Claire Jager, Marylou Verberne	66,000
Not Just Numbers	Brindle Films Pty Ltd	p: Anna Cadden, d: Shirleen Campbell, w: Danielle MacLean	26,250
Oneland	Oneland Films Pty Ltd	p/d/w: Susie Agoston, ep: Susan MacKinnon	27,325
Pumphead	Andrew Franklin Pike (sole trader)	p/d/w: Andrew Pike	96,713
Rivers of Australia: A Journey Along the Murray	The Three Sisters Film Productions Pty Ltd	p/d/w/ep: Albany Asher	40,738
Shark Movers: Deadly Cargo	Sealight Productions Pty Ltd	p: Colette Beaudry, d/w: Adam Geiger, ep: Colette Beaudry	99,066
Studio A	Plum Soda Pty Ltd	p: Jessica Giacco, Georgia Quinn, d/w: Georgia Quinn, ep: Yaara Bou Melhem, Lyn Norfor	25,104
Tayamangajirri	360 Degree Films Pty Ltd	p: Sally Ingleton, d/w: Charmaine Ingram	32,500
The Bamboo Bridge	Matadora Films Pty Ltd	p: Claire Fletcher, Alejandra Canales, d/w: Juan Salazar, ep: Pat Fiske, Katherine Gibson	25,010
The Bikes of Wrath	Doss Flamingoss Pty Ltd	p/d/w: Cameron Ford, Charles Turnbull	99,999
The Burnside Conversations	Rymer Childs Pty Ltd	p: Judy Rymer, Lois Harris, d: Judy Rymer, w: Robyn Smith	25,000
The Common Thread	Being Films Pty Ltd	p/d/w: Darius Devas	25,000
The Eviction	Amy Lucine (sole trader)	p: Dylan Blown, d: Blue Lucine	30,835
The Greatest Air Race and the Heroes the World Forgot	All Of Us Productions Pty Ltd	p: Susan Harrington, Lainie Anderson, Max Anderson, d: Susan Harrington, w: Max Anderson, ep: Carolyn Johnson	99,707
The Meaning of Vanlife	Cubic Films Pty Ltd	p/d: Jim Lounsbury, ep: Lynnette Lounsbury	36,800
The Saltwater Story	Cairn Tor Pty Ltd	p: Benjamin Allmon, d: Jeff Licence	42,827
The Scribe	GOGO Yolt Pty Ltd	p/d/w: Ruth Cullen	99,818
The Secret Life of Death	Tangerine Pictures Pty Ltd, Mint Pictures Pty Ltd	p: Nia Pericles, Dan Goldberg, d/w: Dan Goldberg, ep: Adam Kay, Gary Russell	96,492
The Show Must Go On	TSMGO Pty Ltd	p: Sue Mastin, d: Ben Steel, ep: Daryl Dellora, Julia Adams	75,200
The Skin of Others	Tarpaulin Productions Pty Ltd	p/d/w: Tom Murray	88,247
The Year That Changed My Life	The Mischief Sisters Pty Ltd	p/d/w: Alison Black, ep: Alison Black, Marion Farrelly	100,000
Third Culture Kids AKA Against the Grain (variation)	Arenamedia Pty Ltd	p: Chloe Brugale, Kate Laurie, d: Santilla Chingaipe, ep: Robert Connolly	100
Treaty Series	Typecast Pty Ltd	p: Philippa Campey, Samantha Dinning, Damienne Pradier, Tony Briggs, d: Nayuka Gorrie, Daniel King, Robbie Bundle, Tarneen Onus-Williams, Paul Gorrie, w: Tarneen Onus-Williams	32,500
Turban Legend	Heiress Films Pty Ltd	p: Jennifer Cummins, d: Bruce Permezel, w: Bruce Permezel, Jennifer Cummins	100,000



Untitled Adelaide Festival Documentary	Making a Mark Pty Ltd	p: Bonnie McBride, d/w: Richard Jasek, ep: Anna Vincen	61,250
Utopia Generations	Sandover Films Pty Ltd	p: Bridget May, d/w: Viviana Petyarre	26,250
Video Becomes Us	Staple Fiction Pty Ltd	p: Bethany Bruce, d: Kate Blackmore	25,000
Video Nasty - The Making of Ribspreader	Closer TV Pty Ltd	p: Katrina Lucas, d/w: Matthew Bate	25,000
Virtual Whadjuk VR	Periscope Pictures Pty Ltd	p: Alice Wolfe, d/w: Sam Field, Karla Hart	50,000
Waiting - The Van Duren Story	Grow Yourself Up Pty Ltd	p/w: Greg Carey, Wade Jackson, Jonathan Sequeira, d: Greg Carey, Wade Jackson	52,798
Wandering Souls	Aviva Ziegler Pty. Ltd.	p: Aviva Ziegler, Margaret Murphy, d/w: Aviva Ziegler	44,554
Warburdar Bununu - Water Shield (variation)	Brown Cab Productions Pty Ltd t/a Brown Cabs	p: John Harvey, d/w: Jason De Santolo	6,625
Wreck Seeker Animation Series	Roar Film Pty Ltd	p: Kath Symmons, Steve Thomas, d/w: Steve Thomas, ep: Craig Dow Sainter	50,000
<b>Total Producer Equity Program</b>			<b>3,595,284</b>
<b>TOTAL DOCUMENTARY</b>			<b>16,259,546</b>
<b>INDIGENOUS</b>			
<b>Indigenous Documentary Development</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Forgotten Fortunes	Ardiol Media	p/w: Luke Riches, d: Daniel Riches, ep: Paul Williams	10,000
KINDRED	Kalori Productions Pty Ltd	p: Gillian Moody, d: Gillian Moody, Adrian Russell Wills, w: Adrian Russell Wills	15,000
The Finke Gallery	No Coincidence Media Pty Ltd	p: Mitchell Stanley, Michaela Perske, d: Dylan River, w: Hetti Perkins	25,000
The Quarterblood Prince	No Coincidence Media Pty Ltd	p: Mitchell Stanley, w: Craig Quartermaine	7,500
<b>Total Indigenous Documentary Development</b>			<b>57,500</b>
<b>Indigenous Documentary Initiative – State of Alarm</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Silent Killer of the Great Barrier Reef (variation)	Whitelight Film and Video Productions Pty Ltd	p/w: Ian Ludwick, d: Douglas Watkins, ep: Tony Gordon	1,000
<b>Total Indigenous Documentary Initiative – State of Alarm</b>			<b>1,000</b>
<b>Indigenous Feature Development</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Barbara and the Camp Dogs	Bunya Productions Pty Ltd	p: Greer Simpkin, David Jowsey, Vicki Gordon, w: Ursula Yovich, Alana Valentine	35,000
Blood	John Harvey, Brown Cabs	p: John Harvey, d/w: Larissa Behrendt	10,000

Cook 2020	No Coincidence Media Pty Ltd	p: Mitchell Stanley, Toni Stowers, d: Beck Cole, Samuel Paynter, Dena Curtis, Danielle Maclean, Tracey Rigney, w: Beck Cole, Samuel Paynter, Dena Curtis, Danielle Maclean, Tracey Rigney	40,000	
Ginderella	Gillian Moody, Kalori Productions	p: Gillian Moody, David Jowsey, d/w: Adrian Russell Wills	18,000	
Of Ashes and Rivers that Run to the Sea	Seymour Films Pty Ltd	p: Charlotte Seymour, d: Erica Glynn, w: Marie Munkara	35,000	
Outback Cracks	Noble Savage Pictures Pty Ltd	p: Hayley Johnson (Development Producer), Majhid Heath, w: Steven Oliver	10,000	
Sweet As	Arenamedia Pty Ltd	p: Liz Kearney, w: Jub Clerc	35,000	
Sweet Country 2	Retroflex Lateral Pty Ltd	p: David Jowsey, David Tranter, Greer Simpkin, w: Steven McGregor	35,000	
<b>Total Indigenous Feature Development</b>			<b>218,000</b>	
<b>Indigenous TV Drama Development</b>				
<b>Title</b>	<b>Duration</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Black Comedy 4	6 x 28	Scarlett Pictures Pty Ltd	p: Kath Shelper	25,000
Copping It Black (working title)	4 x 52	Bunya Productions, Central Australian Aboriginal Media Association (Aboriginal Corporation) , Bunya Productions (and CAAMA Productions)	p: David Jowsey, d: Erica Glynn, Steven McGregor, w: Steven McGregor, Erica Glynn, Danielle MacLean	35,000
Me, Antman and Fleabag	6 x 24	Bunya Productions Pty Ltd	p: Greer Simpkin, David Jowsey, w: Kodie Bedford, Gayle Kennedy	35,000
Mystery Road series 2	6 x 52	Mystery Road Media Pty Ltd	p: Greer Simpkin, David Jowsey	35,000
Preppers	6 x 30	Porchlight Films Pty Ltd	p: Liz Watts, Sylvia Warmer, w: Nakkiah Lui, Gabriel Dowrick	35,000
Silt	10 x 60	Inkey Media Pty Ltd	p: Dena Curtis, Lois Randall, w: Kodie Bedford	35,000
WUTHOONG	10 x 44	Wuthoong Holdings Pty Ltd	p: Andrew Dillon, w: Jon Bell, Caden Pearson, Sarah Lambert	30,000
<b>Total Indigenous TV Drama Development</b>			<b>230,000</b>	
<b>Indigenous TV Drama Production</b>				
<b>Title</b>	<b>Duration</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Dark Place (variation)	5 x 15	Noble Savage Pictures Pty Ltd	p: Heath Majhid, d: Bjorn Stewart, Perun Bonser, Kodie Bedford	20,000
Mystery Road series 2	6 x 52	Mystery Road Media Pty Ltd	p: Greer Simpkin, David Jowsey, d: Warwick Thornton, w: Steven McGregor, ep: Ivan Sen	700,000
Total Control	6 x 57	BB Productions Pty Ltd, Blackfella Films Pty Ltd	p: Darren Dale, Miranda Dear, d: Rachel Perkins, w: Stuart Page, Kodie Bedford, Angela Betzien, Pip Karmel, Steven McGregor, ep: Rachel Griffiths	1,965,000
<b>Total Indigenous TV Drama Production</b>			<b>2,685,000</b>	

<b>Indigenous Short Drama Initiative – Short Blacks</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
All That Glitters	Sandover Films PTY LTD, Brindle Films Pty Ltd	p/d/w: Viviana Petyarre	5,000
Between Two Lines	No Coincidence Media Pty Ltd	p: Mitchell Stanley, d/w: Jack Steele	5,000
Between Two Lines	No Coincidence Media Pty Ltd	p: Mitchell Stanley, d/w: Jack Steele	85,000
Closed Doors	Hunter Page-Lochard t/as Djalihouse	d: Hunter Page-Lochard, Carter Simpkin	5,000
Closed Doors	No Coincidence Media Pty Ltd	p: Mitchell Stanley, d: Carter Simpkin, Hunter Page, ep: David Jowsey, Greer Simpkin	85,000
Doug, The Human	Ramu Productions Pty Ltd	p: Jodie Bell, d/w: Gary Hamaguchi	5,000
Doug, The Human	Ramu Productions Pty Ltd	p: Jodie Bell, d/w: Gary Hamaguchi	85,000
Elders	Typecast Pty Ltd	p: Damien Pradier, Mitchell Stanley, d: Tony Briggs, w: Tracey Rigney, ep: Kristina Ceyton, Samantha Jennings	5,000
Elders	Typecast Pty Ltd	p: Damien Pradier, d: Tony Briggs, w: Tracey Rigney, ep: Charlotte Seymour	80,000
Father Jericho	Noble Savage Picture Pty Ltd	p: Hayley Johnson, d/w: Shane Salvador, ep: Ross Grayson-Bell, Majhid Heath	5,000
Shed	Inkey Media Pty Ltd	p: Dena Curtis, d/w: Chantelle Murray	5,000
Shed	Inkey Media Pty Ltd	p: Dena Curtis, d/w: Chantelle Murray	85,000
Ties That Bind	Michael Hamlyn (sole trader)	d/w: Michael Hudson	5,000
Ties That Bind	Kalori Productions	p: Gillian Moody, d/w: Michael Hudson	80,000
<b>Total Indigenous Short Drama Initiative – Short Blacks</b>			<b>540,000</b>
<b>Indigenous Sector Development</b>			
<b>Online – Indigenous</b>			
<b>Project</b>	<b>Applicant</b>		<b>Amount</b>
Web Series Workshop (Centralised)	CAAMA Productions Pty Ltd		40,000
<b>Total Online – Indigenous</b>			<b>40,000</b>
<b>Event Partnership – Indigenous</b>			
<b>Project</b>	<b>Applicant</b>		<b>Amount</b>
First Nations Showcase	Sydney Film Festival		25,000
<b>Total Event Partnership – Indigenous</b>			<b>25,000</b>
<b>Indigenous Practitioner Support</b>			
<b>Indigenous Internships</b>			
<b>Project</b>	<b>Applicant</b>		<b>Amount</b>
Viviana Petyarre Internship	Viviana Petyarre		5,660
<b>Total Indigenous Internships</b>			<b>5,660</b>
<b>International Strategic Delegations</b>			
<b>Project</b>	<b>Applicant</b>		<b>Amount</b>
Indigenous Delegation Los Angeles 2018	Ivan Sen, Warwick Thornton		6,000

Indigenous Delegation Los Angeles 2018	Leah Purcell, Bain Stewart	12,000
Indigenous Delegation Los Angeles 2018	Erica Glynn	6,000
Indigenous Delegation Los Angeles 2018	Steven McGregor, Danielle MacLean	12,000
<b>Total International Strategic Delegations</b>		<b>36,000</b>

### Indigenous Travel Support

#### Festivals and Awards

Applicant	Event	Amount
David Jowsey, Jimi Bani, Aaron Fa'Aoso	Thursday Island Community Screening, Cairns Community Screenings, AACTA Industry Screening, Gala Parliamentary Screening, Parliament House, Brisbane	5,000
Dena Curtis	MIPCOM, MIPJunior	6,000
Eric Murray Lui	Sundance Film Festival	5,000
Gillian Moody	imagineNATIVE Film + Media Arts Festival	4,500
Larissa Behrendt	imagineNATIVE Film + Media Arts Festival	4,500
Miranda Tapsell	Sundance Film Festival	5,000
Mitchell Stanley	NZFC Cook 2020 Conference	2,200
Tanith Glynn-Maloney, Erica Glynn	Berlinale	12,000
Tyson Mowarin	Maoriland Film Festival 2019	3,500
Wayne Blair	Sundance Film Festival	5,000
<b>Total Indigenous Travel Support</b>		<b>52,700</b>

### Indigenous – Special Industry Assistance

Description	Amount	
Cook 2020: Our Right of Reply Workshop	43,770	
Indigenous Department 25th Anniversary of Indigenous Screen Stories	262,267	
Indigenous Recording Project	13,961	
Indigenous Strategic Delegation	51,245	
Indigenous Strategic Reference Group	65,783	
Shock Treatment Workshop	889	
Short Blacks Workshop 1	77,468	
Short Blacks Workshop 2	88,894	
<b>Total Indigenous – Special Industry Assistance</b>		<b>604,277</b>

### TOTAL INDIGENOUS 4,495,137

### FESTIVALS & INDUSTRY PARTNERSHIPS

#### Australian Festivals, Special Events & Conferences

Event	Applicant	Amount
8th, 9th and 10th AACTA Awards	Australian Film Institute	1,136,000
Adelaide Film Festival 2 Year Funding	Adelaide Film Festival	130,000

Antenna Documentary Film Festival Triennial Funding	Screen Culture Association Inc	45,000	
Australian International Documentary Conference Triennial Funding	Australian International Documentary Conference Ltd	225,000	
Brisbane International Film Festival Triennial Funding	QAGOMA	180,000	
Canberra International Film Festival	Canberra International Film Festival	10,000	
CinefestOZ Triennial Funding	Geographe French Australian Festivals Incorporated	75,000	
Darwin International Film Festival Triennial Funding	Darwin Film Society Inc	90,000	
Flickerfest Festival Triennial Funding	Filmfest Ltd	105,000	
Flickerfest National Tour Triennial Funding	Filmfest Ltd	150,000	
Focus on Ability Short Film Festival Triennial Funding	Nova Employment Ltd	60,000	
For Film's Sake	For Fim's Sake Ltd	10,000	
Little Big Shots: Australia's International Film Festival for Kids	Petite Grand Kaboom Ltd	10,000	
Melbourne International Animation Festival Triennial Funding	Melbourne Animation Posse	70,500	
Melbourne WebFest	Melbourne WebFest Inc	10,000	
MIFF 37°South Market Triennial Funding	Filmfest Ltd	111,000	
MIFF and Accelerator Program Triennial Funding	Filmfest Ltd	285,000	
Revelation Perth International Film Festival Triennial Funding	Revelation Perth International Film Festival Inc	75,000	
St Kilda Film Festival Triennial Funding	Port Phillip City Council	90,000	
Sydney Film Festival Triennial Funding	Sydney Film Festival	210,000	
The Other Film Festival Triennial Funding	Arts Access Victoria	45,000	
Travelling Film Festival Triennial Funding	Sydney Film Festival	225,000	
Tropfest Triennial Funding	Tropfest Australia Ltd	105,000	
Wide Angle Film Festival Triennial Funding	Bardic Studio	30,000	
<b>Total Australian Festivals, Special Events &amp; Conferences</b>		<b>3,482,500</b>	
<b>International Marketing – Festival &amp; Awards</b>			
<b>Event</b>	<b>Project</b>	<b>Applicant</b>	<b>Amount</b>
Awards Campaign	All These Creatures – Short	Simpatico Films Pty Ltd	5,400
Awards Campaign	Jirga – Feature	Felix Media Pty Ltd	6,000
Awards Campaign	Lost & Found – Short	Wabu Sabi Studios Pty Ltd	2,800
Arab Film Festival San Francisco and Los Angeles	From Under the Rubble – Documentary	Shining Light Productions	3,750
Atlanta Film Festival	Blackwood – Short	Kalu Williams	3,367
Berlin International Film Festival	2040 – Documentary	Good Things Productions Company Pty Ltd	13,580
Berlin International Film Festival	Buoyancy – Feature	Causeway Films HQ Pty Ltd	17,605

Clermont Ferrand Short Film Festival	Wild Will – Short	Alan King	3,380
Clermont Ferrand Short Film Festival	Three Stories Inside a Rental Van – Short	Kate Laurie	5,024
Clermont Ferrand Short Film Festival	Jackrabbit – Short	A Feggans & A Feggans	4,898
Critics' Week Cannes	Demonic – Documentary	Southern Light Alliance Pty Ltd	10,000
Fantasia International Film Festival	Devil Woman – Short	Dark Lake Productions	4,920
Hot Docs	In My Blood It Runs – Documentary	Kids Film Pty Ltd	10,000
Hot Docs	Happy Android – Documentary	Jaina Kalifa Film and Video	5,500
Hot Docs, Toronto and Tribeca Film Festival	Mystify: Michael Hutchence	Ghost Pictures Pty Ltd	4,000
International Emmy® Awards	David Stratton's Stories of Australian Cinema – Documentary	Stranger Than Fiction Films Pty Ltd	5,000
Palm Springs International Film Festival	Ladies in Black – Feature	Lumila Films Pty Ltd	9,500
South by Southwest Film and Festival	Snare – Short	Grand Illusins Pictures	5,750
Sundance Film Festival	I Am Mother – Feature	The Penguin Empire Pty Ltd	13,000
Sundance Film Festival	Little Monsters – Feature	Made Up Stories Pty Ltd	19,997
Sundance Film Festival	Top End Wedding – Feature	Goalpost Pictures Australia Pty Ltd	10,000
Sundance Film Festival	Animals – Feature	Closer Productions Pty Ltd	16,500
Toronto International Film Festival	Jirga – Feature	Felix Media Pty Ltd	10,000
Toronto International Film Festival	Nekrotronic – Feature	Nekro Productions Pty Ltd	17,100
Toronto International Film Festival	Emu Runner – Feature	Emu Runner Film Pty Ltd	16,242
Toronto International Film Festival	Birdie – Short	Lizzie Cater	5,500
Toronto International Film Festival	Hotel Mumbai – Feature	Hotel Mumbai Double Guess Productions Pty Ltd	20,000
Tribeca Film Festival	War Mothers: Unbreakable – Short	Squid Ink Productions	3,500
Tribeca Film Festival	This Perfect Day – Short	Lydia Rui Huang	3,500
Tribeca Film Festival	Martha: A Picture Story – Documentary	Backjump Pty Ltd	8,300
Venice Film Festival	The Nightingale – Feature	Causeway Films HQ Pty Ltd	25,000
Venice Film Festival	Awavena – VR	VR Wallworth Pty Ltd	9,000
Venice Film Festival	The Unknown Patient – VR	Unwritten Endings Pty Ltd	9,000
<b>Total International Marketing – Festivals &amp; Awards</b>			<b>307,113</b>

#### Industry Partnerships

Title	Applicant	Amount
360 VISION 2018	Create NSW	50,000
FFS Filmonomics	For Film's Sake Ltd	20,000
NMF Brilliant Careers Conference	Natalie Miller Fellowship Inc	25,000
Raising Films Australia Screen Industry Forum	Raising Films Australia	6,000
Screenmakers Conference and Market	Media Resource Centre Inc	20,000

Tour of Deborah Williams, UK and International Screen Diversity Advocate	Diversity Arts Australia	5,000
<b>Total Industry Partnerships</b>		<b>126,000</b>
<b>Festivals &amp; Industry Partnerships – Key Guilds</b>		
<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
ADG Triennial (variation)	Australian Writers' Guild	5,000
ADG Triennial Yr 2 of 3	Australian Writers' Guild	60,000
AWG Core Program Yr 2 of 3	Australian Writers' Guild	60,000
SPA Triennial Funding Yr 2 of 3	Screen Producers Australia	114,000
<b>Total Festivals &amp; Industry Partnerships – Key Guilds</b>		<b>239,000</b>
<b>Festivals &amp; Industry Partnerships – Special Industry Assistance</b>		
<b>Description</b>		<b>Amount</b>
DFAT		75,816
International Festival Visitors Program		53,186
Strategic Projects International		159,521
<b>Total Festivals &amp; Industry Partnerships – Special Industry Assistance</b>		<b>288,523</b>
<b>TOTAL FESTIVALS &amp; INDUSTRY PARTNERSHIPS</b>		<b>4,443,136</b>

*Lost & Found*

## Appendix 4

# Awards

This is a select list of Screen Australia-supported documentaries, features, shorts and television drama that 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. Awards won by projects receiving Screen Australia marketing support only are included where funding was provided related to the film festival or event where these awards were won.

Documentaries – Features		
<i>Ghosthunter</i>	Australian Academy of Cinema and Television Arts	Best Editing in a Documentary
<i>Gurrumul</i>	Asia Pacific Screen Awards	Best Documentary Feature Film
	Australian Academy of Cinema and Television Arts	Best Feature Length Documentary
	Australian Directors' Guild	Best Direction in a Documentary Feature – Paul Damien Williams
<i>Martha: A Picture Story</i>	Sydney Film Festival	Audience Award for Best Documentary Top 5 – 1st
<i>Mountain</i>	Australian Academy of Cinema and Television Arts	Best Cinematography in a Documentary
		Best Sound in a Documentary
		Best Original Music Score in a Documentary
<i>Sanctuary</i>	Sydney Film Festival	Audience Award for Best Documentary Top 5 – 4th
<i>She Who Must Be Loved</i>	Adelaide Film Festival	Audience Award – Best Documentary
	Sydney Film Festival	Documentary Australia Foundation Award for Australian Documentary
		Audience Award for Best Documentary Top 5 – 3rd
Documentaries – Series		
<i>David Stratton's Stories of Australian Cinema</i>	International Emmy® Awards	Nominated for Arts Programming
<i>Employable Me</i> series 1	Australian Academy of Cinema and Television Arts	Best Documentary or Factual Program
	Australian Directors' Guild	Best Direction in a Documentary Series – Cian O'Clery
<i>Hawke: The Larrikin &amp; The Leader</i>	Australian Academy of Cinema and Television Arts	Best Direction in Non-fiction Television
<i>War on Waste</i>	TV Week Logie Awards	Most Outstanding Factual or Documentary Program
Documentaries – Shorts		
<i>The Kingdom: How Fungi Made Our World</i>	Australian Directors' Guild	Nominated for Best Direction in a Documentary Short Subject – Annamaria Talas



Drama – Features		
1%	CinefestOZ	Nominated for CinefestOZ Film Prize
Breath	Asia Pacific Screen Awards	Nominated for Best Original Score – Harry Gregson-Williams
	Australian Academy of Cinema and Television Arts	Best Sound Best Supporting Actor – Simon Baker
Cargo	AWGIE Awards	Feature Film – Adaptation
<i>Hearts and Bones</i>	Sydney Film Festival	Audience Award for Best Feature Top 5 – 2nd
<i>Hotel Mumbai</i>	Adelaide Film Festival	Audience Award – Best Feature Film
<i>Jirga</i>	CinefestOZ	CinefestOZ Film Prize
	Australian Academy of Cinema and Television Arts	Best Indie Film Presented by Event Cinemas
<i>Ladies in Black</i>	CinefestOZ	Nominated for CinefestOZ Film Prize
	Asia Pacific Screen Awards	Nominated for Achievement in Directing – Bruce Beresford
	Australian Academy of Cinema and Television Arts	Best Original Music Score Best Costume Design Best Hair and Makeup Best Lead Actress – Angourie Rice
<i>Sweet Country</i>	AWGIE Awards	Feature Film Original
	Australian Academy of Cinema and Television Arts	Best Original Screenplay Best Cinematography Best Editing Best Film Presented by Foxtel Best Direction Best Lead Actor – Hamilton Morris
	Australian Directors' Guild	Best Direction in a Feature Film (Budget \$1M or over) – Warwick Thornton
<i>The Merger</i>	CinefestOZ	Nominated for CinefestOZ Film Prize
<i>The Nightingale</i>	Venice International Film Festival	Special Jury Prize
		Marcello Mastroianni Award for Best Young Actor or Actress – Baykali Ganambar
Drama – Interactive		
<i>The Unknown Patient</i>	Venice International Film Festival	Nominated for Venice Virtual Reality
	Adelaide Film Festival	FTRS Virtual Reality Competition
Drama – Mini-Series		
<i>Bloom</i>	TV Week Logie Awards	Most Outstanding Miniseries or Telemovie Most Outstanding Supporting Actress – Jacki Weaver
<i>Mystery Road</i> series 1	AWGIE Awards	Television Series or Miniseries – More than 4 hours duration – Original or Adapted
	Australian Academy of Cinema and Television Arts	Best Editing in Television Best Original Music Score in Television Best Drama Series Best Guest or Supporting Actor in a Television Drama – Wayne Blair Best Guest or Supporting Actress in a Television Drama – Deborah Mailman
	Australian Directors' Guild	Best Direction in a TV or SVOD Drama Series – Rachel Perkins
	TV Week Logie Awards	Most Popular Drama Program Most Popular Actress – Deborah Mailman

<i>Picnic at Hanging Rock</i>	Australian Academy of Cinema and Television Arts	Best Cinematography in Television Best Production Design in Television Best Costume Design in Television
<i>Safe Harbour</i>	TV Week Logie Awards Australian Academy of Cinema and Television Arts	Most Outstanding Supporting Actor – Hazem Shammass Best Direction in a Television Drama or Comedy Best Screenplay in Television
<i>Seven Types of Ambiguity</i>	TV Week Logie Awards	Most Outstanding Actor – Hugo Weaving
<i>Sunshine</i>	AWGIE Awards	Television series or Miniseries – 4 hours or less duration – Original or Adapted
<b>Drama – Series</b>		
<i>Bluey</i>	TV Week Logie Awards	Most Outstanding Children's Program
<i>Deadlock</i>	Australian Academy of Cinema and Television Arts Australian Directors' Guild	Best Online Video or Series Best Direction in an Online Drama Series – Billie Pleffer
<i>Grace Beside Me series 1</i>	Australian Directors' Guild	Best Direction in a Children's TV or SVOD Drama Program – Nicholas Verso
<i>Homecoming Queens</i>	AWGIE Awards	Web Series
<i>Little J &amp; Big Cuz</i>	TV Week Logie Awards	Most Outstanding Children's Program
<i>Little J &amp; Big Cuz series 1</i>	AWGIE Awards	Children's Television – P Classification
<i>Mr Inbetween</i>	TV Week Logie Awards	Most Outstanding Actor – Scott Ryan
<i>Mr Inbetween series 1</i>	Australian Academy of Cinema and Television Arts	Subscription Television Award for Best New Talent – Scott Ryan
<i>Mustangs FC series 1</i>	AWGIE Awards	Children's Television – C Classification
<i>Mustangs FC series 2</i>	International Emmy® Kids Awards	Nominated for Kids: Series
<i>Romper Stomper</i>	TV Week Logie Awards Australian Academy of Cinema and Television Arts	Most Outstanding Miniseries or Telemovie Most Outstanding Supporting Actress – Jacqueline McKenzie Best Sound in Television
<i>The Bureau of Magical Things</i>	Australian Academy of Cinema and Television Arts	Best Children's Program
<i>The Letdown series 1</i>	Australian Academy of Cinema and Television Arts	Best Comedy Program
<b>Drama – Short</b>		
<i>Lost &amp; Found</i>	AWGIE Awards Australian Academy of Cinema and Television Arts Australian Directors' Guild St Kilda Film Festival	Animation Major Award Best Short Animation Best Direction in an Animation Project – Andrew Goldsmith Craft Award – Andrew Goldsmith and Bradley Slabe Best Original Score – Jonathan Dreyfus & Adrian Sergovich
<i>Sleepwalking</i>	Flickerfest	Avid Award for Best Original Music in an Australian Short Film Jed Palmer
<i>Ties That Bind</i>	Sydney Film Festival	Event Cinemas Australian Short Screenplay Award

Drama – Telemovie		
<i>Riot</i>	Australian Academy of Cinema and Television Arts  Australian Directors' Guild	Best Casting Presented by Casting Networks Best Telefeature or Mini Series Best Lead Actor in a Television Drama – Damon Herriman Best Lead Actress in a Television Drama – Kate Box Best Direction in a TV or SVOD Mini Series and Telefeature Jeffrey Walker
Other		
<i>Awavena</i>	Venice International Film Festival Australian Directors' Guild	Nominated for Venice Virtual Reality Best Direction in an Interactive or Immersive Title – Lynette Wallworth

*Riot*

Appendix 5

# Producer Offset and Official Co-production statistics

<b>Producer Offset Certification</b>			
<b>Certificates issued in 2018/19</b>			
	<b>Provisional</b>	<b>Final</b>	
	<b>Number</b>	<b>Number</b>	<b>Offset value (\$m)</b>
Features	60	49	132.88
Non-feature documentaries	38	73	26.03
TV and other	40	42	48.78
<b>Total</b>	<b>138</b>	<b>164</b>	<b>207.69</b>
<b>Certificates issued in 2017/18</b>			
	<b>Provisional</b>	<b>Final</b>	
	<b>Number</b>	<b>Number</b>	<b>Offset value (\$m)</b>
Features	80	50	67.08
Non-feature documentaries	49	61	18.65
TV and other	46	51	68.58
<b>Total</b>	<b>175</b>	<b>162</b>	<b>154.31</b>

<b>Co-production Approvals</b>		
<b>Ten provisional approvals were granted by Screen Australia during 2018/19.</b>		
<b>Title</b>	<b>Format</b>	<b>Co-production partner</b>
Alien TV	TV	Canada
Bondi Vet Coast to Coast	Documentary	Canada
Buckley's Chance	Feature	Canada
David Attenborough's Life in Colour	Documentary	United Kingdom
Escape from Pretoria	Feature	United Kingdom
Lost in Australia	Feature	China
Mission Now	Feature	China
The Australian Dream	Feature documentary	United Kingdom
The New Legends of Monkey season 2	TV	New Zealand
Thomas and the Book of Everything	Feature	Germany
<b>Nine final approvals were issued, as follows:</b>		
<b>Title</b>	<b>Format</b>	<b>Co-production partner</b>
At Last	Feature	China
Everybody Matters	Documentary	Canada
Mary Magdalene	Feature	United Kingdom
Maya the Bee 2: The Honey Games	Feature	Germany
Nate is Late	TV	France
Oh Yuck	TV	Canada
Slam	Feature	France
The New Legends of Monkey	TV	New Zealand
Wayne	Feature documentary	New Zealand



## INDEPENDENT AUDITOR'S REPORT

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

#### Opinion

In my opinion, the financial statements of Screen Australia ('the Entity') for the year ended 30 June 2019:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2019 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following statements as at 30 June 2019 and for the year then ended:

- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a Summary of Significant Accounting Policies and other explanatory information.

#### Basis for opinion

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

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

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

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

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

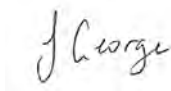
My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that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

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

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

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

Australian National Audit Office



Jodi George

Executive Director

Delegate of the Auditor-General

Canberra

2 September 2019

Screen Australia

# Financial Statements

for the year ended 30 June 2019

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

In our opinion, the attached financial statements for the year ended 30 June 2019 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

2 September 2019



**Graeme Mason**

Chief Executive Officer

2 September 2019



**Richard Nankivell**

Chief Financial Officer

2 September 2019



Screen Australia

# Statement of Comprehensive Income

for the year ended 30 June 2019

	Notes	2019 \$'000	2018 \$'000	Original Budget \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	12,016	12,090	12,729
Suppliers	1.1B	6,876	6,458	7,778
Grants	1.1C	31,928	32,591	31,510
Depreciation and amortisation	2.2A	907	897	900
Finance costs	1.1D	6	4	4
Impairment loss allowance on financial instruments	1.1E	708	734	700
Write-down and impairment of other assets	1.1F	39,075	39,898	36,150
<b>Total expenses</b>		<b>91,516</b>	92,672	89,771
<b>Own-source income</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services	1.2A	187	226	190
Interest	1.2B	2,060	2,161	2,175
Other revenue	1.2C	5,494	6,012	4,545
<b>Total own-source revenue</b>		<b>7,741</b>	8,399	6,910
<b>Gains</b>				
Asset Sales	1.2D	-	2	-
Reversal of write-downs and impairment	1.2E	1,992	2,450	1,072
<b>Total gains</b>		<b>1,992</b>	2,452	1,072
<b>Total own-source income</b>		<b>9,733</b>	10,851	7,982
<b>Net cost of services</b>		<b>(81,783)</b>	(81,821)	(81,789)
Revenue from Government	1.2F	81,789	81,848	81,789
<b>Surplus</b>		<b>6</b>	27	-
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Total other comprehensive income</b>		<b>-</b>	-	-

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

Screen Australia

# Statement of Financial Position

as at 30 June 2019

	Notes	2019 \$'000	2018 \$'000	Original Budget \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	2.1A	9,399	20,211	21,164
Trade and other receivables	2.1B	2,834	1,353	1,130
Other investments	2.1C	48,541	52,622	54,952
<b>Total financial assets</b>		<b>60,774</b>	74,186	77,246
<b>Non-financial assets</b>				
Leasehold improvements	2.2A	1,593	1,923	1,328
Plant and equipment	2.2A	949	1,158	1,924
Computer software	2.2A	399	536	551
Other non-financial assets	2.2C	487	610	479
<b>Total non-financial assets</b>		<b>3,428</b>	4,227	4,282
<b>Total assets</b>		<b>64,202</b>	78,413	81,528
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	258	1,185	541
Other payables	2.3B	1,579	2,418	1,779
<b>Total payables</b>		<b>1,837</b>	3,603	2,320
Employee provisions	3.1A	2,204	2,059	2,174
Other provisions	2.4A	42,412	55,008	59,318
<b>Total provisions</b>		<b>44,616</b>	57,067	61,492
<b>Total liabilities</b>		<b>46,453</b>	60,670	63,812
<b>Net assets</b>		<b>17,749</b>	17,743	17,716
<b>EQUITY</b>				
Contributed equity		9,505	9,505	9,505
Reserves		45	45	45
Retained surplus		8,199	8,193	8,166
<b>Total equity</b>		<b>17,749</b>	17,743	17,716

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

# Screen Australia Statement of Changes in Equity

for the year ended 30 June 2019

	<b>2019 \$'000</b>	2018 \$'000	Original Budget \$'000
<b>CONTRIBUTED EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	<b>9,505</b>	9,505	9,505
<b>Closing balance as at 30 June</b>	<b>9,505</b>	9,505	9,505
<b>RETAINED EARNINGS</b>			
<b>Opening balance</b>			-
Balance carried forward from previous period	<b>8,193</b>	8,166	8,166
<b>Adjusted opening balance</b>	<b>8,193</b>	8,166	8,166
<b>Comprehensive income</b>			
Surplus for the period	<b>6</b>	27	-
<b>Total comprehensive income</b>	<b>6</b>	27	-
<b>Closing balance as at 30 June</b>	<b>8,199</b>	8,193	8,166
<b>ASSET REVALUATION RESERVE</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	<b>45</b>	45	45
<b>Adjusted opening balance</b>	<b>45</b>	45	45
<b>Closing balance as at 30 June</b>	<b>45</b>	45	45
<b>TOTAL EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	<b>17,743</b>	17,716	17,716
<b>Adjusted opening balance</b>	<b>17,743</b>	17,716	17,716
<b>Comprehensive income</b>			
Surplus for the period	<b>6</b>	27	-
<b>Total comprehensive income</b>	<b>6</b>	27	-
<b>Closing balance as at 30 June</b>	<b>17,749</b>	17,743	17,716

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

# Screen Australia

## Cash Flow Statement

for the year ended 30 June 2019

Notes	2019 \$'000	2018 \$'000	Original Budget \$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Appropriations	11,335	11,394	11,335
Receipts from Government	70,454	70,454	70,454
Sale of goods and rendering of services	271	248	209
Interest	2,033	2,197	2,175
Royalties on film investments	5,083	5,624	4,772
Net GST received	8,855	7,502	7,500
Other	194	696	-
<b>Total cash received</b>	<b>98,225</b>	<b>98,115</b>	<b>96,445</b>
<b>Cash used</b>			
Employees	11,980	12,111	12,730
Suppliers	7,695	7,220	8,862
Grants	36,514	41,705	34,661
Other	5,083	3,844	3,789
<b>Total cash used</b>	<b>61,272</b>	<b>64,880</b>	<b>60,042</b>
<b>Net cash from operating activities</b>	<b>36,953</b>	<b>33,235</b>	<b>36,403</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sales of property, plant and equipment	2	4	-
Repayment of loans & investments	1,372	1,461	1,072
Proceeds from sales of financial instruments	172,739	182,291	210,000
<b>Total cash received</b>	<b>174,113</b>	<b>183,756</b>	<b>211,072</b>
<b>Cash used</b>			
Purchase of property, plant and equipment	233	714	900
Purchase of financial instruments	168,658	179,415	209,725
Investments - film industry assistance	50,420	37,278	36,150
Loans - film industry assistance	2,567	537	700
<b>Total cash used</b>	<b>221,878</b>	<b>217,944</b>	<b>247,475</b>
<b>Net cash (used by) investing activities</b>	<b>(47,765)</b>	<b>(34,188)</b>	<b>(36,403)</b>
<b>Net (decrease) in cash held</b>	<b>(10,812)</b>	<b>(953)</b>	<b>-</b>
Cash and cash equivalents at the beginning of the reporting period	20,211	21,164	21,164
<b>Cash and cash equivalents at the end of the reporting period</b>	<b>9,399</b>	<b>20,211</b>	<b>21,164</b>

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

# Screen Australia

## Budget Variances Commentary

### STATEMENT OF COMPREHENSIVE INCOME

#### EXPENDITURE

##### Employee benefits

Screen Australia continually reviews its operations to minimise employee costs. This resulted in a lower average full-time staffing level than originally budgeted.

##### Suppliers

Screen Australia continually reviews its operations to minimise operating costs. Some operational projects and activities were rescheduled to assist with the funding of a number of high-quality and time-critical projects in the June 2019 drama production round.

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

Screen Australia received additional revenue throughout the year and made savings in operational expenditure. This allowed Screen Australia to fund additional screen projects.

#### INCOME

##### Interest

Screen Australia received less interest on investments than budgeted due to historically lower interest rates available in the market.

##### Other revenue

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

##### Reversal of write-downs and impairment

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

### STATEMENT OF FINANCIAL POSITION

#### ASSETS

##### Cash & cash equivalents/Other investments

During the year Screen Australia substantially reduced its investment and grant provisions as project milestones were achieved and paid. As a result, Screen Australia's cash and investments were lower than budgeted.

##### Trade & other receivables

The level of receivables was higher than budgeted due to a higher value of loans being contracted during the year.

##### Property, plant and equipment

The overall value of property, plant and equipment was lower than budgeted, due to changes in planned capital expenditure.

#### LIABILITIES

##### Suppliers

Screen Australia makes project milestone payments on a weekly basis. The balance depends on the timing of invoices received.

##### Other payables

Screen Australia is holding a higher than expected level of pre-paid revenue for co-funded projects. This will be recognised as revenue in future years when projects are approved.

##### Other provisions

Screen Australia makes direct funding payments when applicants meet agreed funding milestones. The level of provision is dependent upon the rate at which projects meet these milestones.

### CASH FLOW STATEMENT

##### Royalties from screen investments

Screen Australia received additional recoupment revenue than originally budgeted.

##### Net GST received

During the year Screen Australia substantially reduced its investment and grant provisions as project milestones were achieved and paid. As these items attract GST, the net GST was higher than budgeted.

##### Employees

Screen Australia continually reviews its operations to minimise employee costs. This resulted in a lower average full-time staffing level than originally budgeted.

##### Suppliers

Screen Australia continually reviews its operations to minimise operating costs. Some operational projects and activities were rescheduled to assist funding a number of high-quality and time-critical projects in the June 2019 drama production round.

##### Grants / Investments – screen industry assistance

During the year Screen Australia substantially reduced its investment and grant provisions as project milestones were achieved and paid. As a result, the cash flow amounts were substantially higher than budgeted.

In addition, Screen Australia continually reviews its operations to minimise operating costs. Savings identified are used to provide additional screen industry assistance.

##### Cash used – other

During the year Screen Australia substantially reduced its investment and grant provisions. The additional expenditure relates to the GST component of these payments.

##### Repayment of loans and investments

Screen Australia was repaid more equity investments and loans than originally budgeted.

##### Proceeds from sales of financial instruments / Purchase of financial instruments

During the year Screen Australia substantially reduced its investment and grant provisions as project milestones were achieved and paid. As a result, less term deposit rollovers occurred.

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

Screen Australia spent less on capital expenditure than originally budgeted.

##### Loans – screen industry assistance

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

# Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2019

## Primary financial statement

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

## OVERVIEW

### Notes to the financial statements

#### 1: DEPARTMENTAL FINANCIAL PERFORMANCE

- 1.1: Expenses
- 1.2: Own-Source Revenue and Gains

#### 2: DEPARTMENTAL FINANCIAL POSITION

- 2.1: Financial Assets
- 2.2: Non-Financial Assets
- 2.3: Payables
- 2.4: Other Provisions

#### 3 : PEOPLE AND RELATIONSHIPS

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

#### 4: MANAGING UNCERTAINTIES

- 4.1: Financial Instruments
- 4.2: Fair Value Measurement

#### 5: OTHER INFORMATION

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

## OVERVIEW

### The Basis of Preparation

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

The financial statements have been prepared in accordance with:

- a) *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR) for reporting periods ending on or after 1 July 2015, and
- b) Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

### New Accounting Standards

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

### Taxation

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

### Events After the Reporting Period

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

**NOTE 1: FINANCIAL PERFORMANCE**

This section analyses the financial performance of Screen Australia for the year ended 30 June 2019.

1.1 Expenses	2019 \$'000	2018 \$'000
<b>1.1A: Employee Benefits</b>		
Wages and salaries	9,295	9,423
Superannuation		
Defined contribution plans	1,335	1,399
Defined benefit plans	187	148
Leave and other entitlements	1,196	973
Separation and redundancies	3	147
<b>Total employee benefits</b>	<b>12,016</b>	<b>12,090</b>

**Accounting Policy**

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

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

Consultants	307	239
Assessor fees	218	246
Contractors	589	673
Travel	982	772
Screenings and hospitality	806	620
Office and communications	1,326	1,250
Other property and utilities	297	271
Other	1,273	1,297
<b>Total goods and services supplied or rendered</b>	<b>5,798</b>	<b>5,368</b>

Goods supplied	364	330
Services rendered	5,434	5,038
<b>Total goods and services supplied or rendered</b>	<b>5,798</b>	<b>5,368</b>

**Other suppliers**

Operating lease rentals in connection with		
Minimum lease payments	1,022	1,022
Workers compensation expenses	56	68
<b>Total other suppliers</b>	<b>1,078</b>	<b>1,090</b>
<b>Total suppliers</b>	<b>6,876</b>	<b>6,458</b>

**Leasing commitments**

Screen Australia in its capacity as lessee has operating leases for its Ultimo and South Melbourne Offices. They are effectively non-cancellable.

**Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:**

Within 1 year	1,574	1,500
---------------	-------	-------

	<b>2019</b>	2018
	<b>\$'000</b>	\$'000
Between 1 and 5 years	<b>5,022</b>	6,052
More than 5 years	-	524
<b>Total operating lease commitments</b>	<b>6,596</b>	8,076

#### **Accounting Policy**

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

#### **1.1C: Grants**

Australian Government entities (related parties)	-	360
State and Territory Governments	<b>260</b>	87
Local Governments	-	30
Non Government organisations	<b>31,668</b>	32,114
<b>Total grants</b>	<b>31,928</b>	32,591

#### **Accounting Policy**

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

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

#### **1.1D: Finance Costs**

Other interest payments	<b>6</b>	4
<b>Total finance costs</b>	<b>6</b>	4

#### **Accounting Policy**

All borrowing costs are expensed as incurred.

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

Loans	<b>670</b>	487
Trade receivables	<b>38</b>	247
<b>Total write-down and impairment of assets</b>	<b>708</b>	734

#### **Accounting Policy**

Screen Australia provides loans to support the Australian screen sector. The repayment of loans is dependant on the success of a title and/or production company. As a result of the financial risk profile of Screen Australia's loans, substantial losses have occurred in the past. Unless payment is reasonably assured, the loans are impaired to nil upon initial recognition. If repayment occurs in future years, the repayment is recognised as recoveries.

#### **Accounting Judgements and Estimates**

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

#### **1.1F: Write-Down and Impairment of Assets**

On-screen investments	<b>39,075</b>	39,898
<b>Total write-down and impairment of assets</b>	<b>39,075</b>	39,898

#### **Accounting Policy**

Screen Australia has investments in Australian screen content. Due to the financial risk profile of these investments, Screen Australia has historically made substantial losses, and for this reason, their value on initial recognition is considered to be nil. Any subsequent adjustments are included in note 1.1F in the year of adjustment.

#### **Accounting Judgements and Estimates**

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



**1.2 Own-Source Revenue and Gains**

	<b>2019</b>	2018
	<b>\$'000</b>	\$'000

**Own-source revenue**
**1.2A: Sale of Goods and Rendering of Services**

Rendering of services	<b>187</b>	226
<b>Total sale of goods and rendering of services</b>	<b>187</b>	226

**Accounting Policy**

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

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.

**1.2B Interest**

Loans	<b>144</b>	-
Deposits	<b>1916</b>	2,161
<b>Total interest</b>	<b>2,060</b>	2,161

**Accounting Policy**

Interest revenue is recognised using the effective interest method.

**1.2C: Other Revenue**

Royalties - Equity screen production investments	<b>4,919</b>	5,221
Other	<b>575</b>	791
<b>Total other revenue</b>	<b>5,494</b>	6,012

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

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

**Gains**
**1.2D: Sale of Assets**

Sale of assets		
Other PPE assets	-	2
<b>Total sale of assets</b>	-	2

**Accounting Policy**
*Sale of Assets*

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

**1.2E: Reversal of Write-Downs and Impairment**

Loans	<b>1,350</b>	1,656
Repayment of development funding	<b>642</b>	794
<b>Total reversals of previous asset write-downs and impairments</b>	<b>1,992</b>	2,450

	2019 \$'000	2018 \$'000
<b>1.2F: Revenue from Government</b>		
Department of Communications and the Arts - Grant Funding	70,454	70,454
Department of Communications and the Arts - Supply and Appropriation Acts	11,335	11,394
<b>Total revenue from Government</b>	<b>81,789</b>	81,848

#### Accounting Policy

##### Revenue from Government

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

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

#### NOTE 2: FINANCIAL POSITION

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

##### 2.1 Financial Assets

	2019 \$'000	2018 \$'000
<b>2.1A: Cash and Cash Equivalents</b>		
Cash on hand or on deposit	9,399	20,211
<b>Total cash and cash equivalents</b>	<b>9,399</b>	20,211
<b>2.1B: Trade and Other Receivables</b>		
<b>Goods and services receivables</b>		
Goods and services	704	769
<b>Total goods and services receivables</b>	<b>704</b>	769
<b>Other receivables</b>		
Statutory receivables	536	850
Loans	12,568	11,373
Other	352	323
<b>Total other receivables</b>	<b>13,456</b>	12,546
<b>Total trade and other receivables (gross)</b>	<b>14,160</b>	13,315
<b>Less impairment allowance</b>	<b>(11,326)</b>	(11,962)
<b>Total trade and other receivables (net)</b>	<b>2,834</b>	1,353

Credit terms for goods and services were within 30 days (2018: 30 days).

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

- 1 pre-production loan for \$12,000 (2018: 1 loan for \$17,000). No security is required as the loan is deducted from the organisations production funding. No Interest is charged on these loans.
- 1 Loan for \$2,000,000 for a screen project for periods up to 6 months after its first theatrical release date. A Guarantee has been provided by the production company. Principal is repaid in full at maturity. Interest rates of up to 25% are applied and dependent on the repayment method. Accrued Interest revenue of \$144,000 has been recognised in 2019 (2018: nil).
- 5 loans totalling \$532,713 (2018: 9 loans for \$519,542) for enhancing the distribution and marketing of quality Australian films across traditional and alternative release platforms. No security is required as the loan is repayable from the films gross proceeds. No interest is charged on these loans.

#### Accounting Policy

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

**Accounting Judgements and Estimates**

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

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

	<b>2019</b>	2018
	<b>\$'000</b>	\$'000
<b>2.1C: Other Investments</b>		
Term Deposits	<b>48,541</b>	52,622
<b>Total other investments</b>	<b>48,541</b>	52,622

**Accounting Policy**

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

**2.2 Non-Financial Assets**
**2.2A: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles**

	Leasehold Improvements <sup>1</sup>	Plant and Equipment	Computer Software <sup>2</sup>	Total
	\$'000	\$'000	\$'000	\$'000
<b>As at 1 July 2018</b>				
Gross book value	3,612	2,321	1,799	7,732
Accumulated depreciation, amortisation and impairment	(1,689)	(1,163)	(1,263)	(4,115)
<b>Total as at 1 July 2018</b>	<b>1,923</b>	<b>1,158</b>	<b>536</b>	<b>3,617</b>
Additions				
Purchase	35	151	45	231
Depreciation and amortisation	(365)	(360)	(182)	(907)
<b>Total as at 30 June 2019</b>	<b>1,593</b>	<b>949</b>	<b>399</b>	<b>2,941</b>
<b>Total as at 30 June 2019 represented by</b>				
Gross book value	3,647	1,963	1,844	7,454
Accumulated depreciation, amortisation and impairment	(2,054)	(1,014)	(1,445)	(4,513)
<b>Total as at 30 June 2019</b>	<b>1,593</b>	<b>949</b>	<b>399</b>	<b>2,941</b>

<sup>1</sup>The leasehold improvements assets are for Screen Australia's Ultimo (\$1,520,368) and South Melbourne (\$72,356) offices.

<sup>2</sup>The carrying amount of computer software includes purchased software only.

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

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

**Revaluations of non-financial assets**

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

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## Accounting Policy

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

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

### Asset Recognition Threshold

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

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

### Revaluations

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

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to 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 are recognised directly in the surplus/deficit except to the extent that they reversed a previous revaluation increment for that class.

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

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

	2019	2018
Leasehold improvements	<b>Lease term</b>	Lease term
Plant and equipment	<b>2 to indefinite years</b>	2 to indefinite years

### Impairment

All assets were assessed for impairment at 30 June 2019. 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.

### Computer Software

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the entity's software are 3 to 5 years. (2018: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2019.

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**2.2B: On-screen investments**
**Reconciliation of the opening and closing balances of on-screen investments**

	On-screen investments \$'000	Total \$'000
<b>As at 1 July 2018</b>		
Gross book value	574,808	574,808
Accumulated impairment	(574,808)	(574,808)
<b>Total as at 1 July 2018</b>	-	-
Screen projects funded during the year	50,239	50,239
Impairment	(50,239)	(50,239)
<b>Total as at 30 June 2019</b>	-	-
<b>Total as at 30 June 2019 represented by</b>		
Gross book value	625,047	625,047
Accumulated impairment	(625,047)	(625,047)
<b>Total as at 30 June 2019</b>	-	-

**Accounting Policy**

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

**Accounting Judgements and Estimates**

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

	2019 \$'000	2018 \$'000
<b>2.2C: Other Non-Financial Assets</b>		
Prepayments	487	610
<b>Total other non-financial assets</b>	487	610

No indicators of impairment were found for other non-financial assets as at 30 June 2019.

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

Trade creditors and accruals	223	1,058
Operating lease rentals	35	127
<b>Total suppliers</b>	258	1,185

Settlement was usually made within 30 days

	2019 \$'000	2018 \$'000
<b>2.3B: Other Payables</b>		
Salaries and wages	75	80
Superannuation	11	12
Lease incentive	1,182	1,461
Other	311	865
<b>Total other payables</b>	<b>1,579</b>	<b>2,418</b>

## 2.4 Other Provisions

### 2.4A: Other Provisions

	Unpaid funding obligation \$'000	Provision for restoration \$'000	Total \$'000
<b>As at 1 July 2018</b>	<b>54,858</b>	<b>150</b>	<b>55,008</b>
Additional provisions made	74,021	-	74,021
Amounts used	(84,253)	-	(84,253)
Amounts reversed	(2,370)	-	(2,370)
Unwinding of discount or change in discount rate	-	6	6
<b>Total as at 30 June 2019</b>	<b>42,256</b>	<b>156</b>	<b>42,412</b>

#### Accounting Policy

##### Unpaid funding obligation

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

##### Provision for restoration

Screen Australia currently has 2 (2018: 2) agreements for the leasing of premises which have provisions requiring Screen Australia to restore the premises to their original condition at the conclusion of the lease. Screen Australia has made a provision to reflect the present value of this obligation.

#### Accounting Judgements and Estimates

Screen Australia recognises a provision for the full amount listed in its approved funding decision upon issuing a letter of approval to the applicant. As the milestones have not been met in full, there is a risk the recipients will not meet the requirements for payment, resulting in Screen Australia overstating its liabilities. However, as the majority of approved funding decisions have historically been paid in full, it is highly probable all unpaid contracts as at 30 June 2019 will be paid in full.

## NOTE 3: PEOPLE AND RELATIONSHIPS

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

### 3.1 Employee Provisions

	2019 \$'000	2018 \$'000
<b>3.1A: Employee Provisions</b>		
Leave	2,204	2,059
<b>Total employee provisions</b>	<b>2,204</b>	<b>2,059</b>

#### Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within 12 months of the end of the reporting period are measured at their nominal amounts.

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

##### Leave

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

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the entity'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 2019, 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*

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

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

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

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

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

### 3.2 Key Management Personnel Remuneration

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

	2019 \$'000	2018 \$'000
Short-term employee benefits	950	955
Post-employment benefits	130	140
Other long-term employee benefits	21	14
<b>Total key management personnel remuneration expenses<sup>1</sup></b>	<b>1,101</b>	<b>1,109</b>

The total number of key management personnel that are included in the above table are 10 (2018: 11).

<sup>1</sup>The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by Screen Australia.

### 3.3 Related Party Disclosures

#### **Related party relationships**

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

#### **Transactions with related parties**

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

#### **The following transactions with related parties occurred during Financial Year 2019**

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

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

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

- Payment of \$93,415 production investment for *Doctor Doctor* series 3

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

- Approval and payment of \$45,950 development funding for *Saving Francesca*
- Approval and payment of \$23,629 development funding for *Goolagong* (aka *Fearless*)
- Payment of \$30,000 2014/15 Enterprise funding for *The Story Lab*

#### **The following transactions with related parties occurred during Financial Year 2018**

In the ordinary course of business, Screen Australia made the following transactions with Flammable Children Productions Pty Ltd. Al Clark, who is a Screen Australia Board Member, is also a Director of this company.

- Payment of \$28,749 for production investment in *Flammable Children*

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

- Payment of \$10,000 toward 2017 Australian International Movie Convention

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

- Payment of \$20,000 production investment for *Doctor Doctor* series 1

In the ordinary course of business, Screen Australia made the following transactions with DRDR2 series Pty Ltd for the following screen project. Claudia Karvan, who is a Screen Australia Board Member, also acted as Producer and Creator for this project.

- Approval and payment of \$500,000 production investment for *Doctor Doctor* series 2

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

- Approval of \$93,415 production investment for *Doctor Doctor* series 3

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

- Payment of \$1,000,000 production investment for *Bent* (aka *Riot*)
- Approval and payment of additional \$100,000 production investment for *Bent* (aka *Riot*)

In the ordinary course of business, Screen Australia made the following transactions with Dance Academy The Come Back Pty Ltd. Joanna Werner, who is a Screen Australia Board Member, is also a Director of this company.

- Payment of \$25,000 production investment for *Dance Academy The Comeback*

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

- Payment of \$5,000 development funding for *Fearless*

#### NOTE 4: MANAGING UNCERTAINTIES

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

##### 4.1 Financial Instruments

	2019 \$'000	2018 \$'000
<b>4.1A: Categories of Financial Instruments</b>		
<b>Financial Assets under AASB 139</b>		
Cash and cash equivalents		20,211
Loans and receivables		503
Held to maturity investments - term deposits		52,622
<b>Total financial assets</b>		<b>73,336</b>
<b>Financial Assets under AASB9</b>		
<b>Financial assets at amortised cost</b>		
Cash and cash equivalents	<b>9,399</b>	
Loans and receivables	<b>2,298</b>	
Term Deposits	<b>48,541</b>	
<b>Total financial assets at amortised cost</b>	<b>60,238</b>	
<b>Total financial assets</b>	<b>60,238</b>	73,336
<b>Financial Liabilities</b>		
<b>Financial liabilities measured at amortised cost</b>		
Trade creditors	<b>223</b>	1,058
<b>Financial liabilities measured at amortised cost</b>	<b>223</b>	1,058
<b>Total financial liabilities</b>	<b>223</b>	1,058



Classification of financial assets on the date of initial application of AASB 9.

Financial assets class	Note	AASB 139 original classification	AASB 9 new classification	AASB 139 carrying amount at 1 July 2018	AASB 9 carrying amount at 1 July 2018
				\$'000	\$'000
Cash and cash equivalents	2.1A	Held to maturity	Amortised Cost	20,211	20,211
Trade and Other Receivables	2.1B	Held to maturity	Amortised Cost	503	503
Term Deposits	2.1C	Held to maturity	Amortised Cost	52,622	52,622
<b>Total financial assets</b>				<b>73,336</b>	<b>73,336</b>

#### Accounting Policy

##### Financial assets

With the implementation of AASB 9 *Financial Instruments* for the first time in 2019, Screen Australia classified its financial assets at amortised cost. The classification depends on both Screen Australia's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition. Financial assets are recognised when the entity becomes a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.

Comparatives have not been restated on initial application.

##### Financial Assets at Amortised Cost

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

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

Amortised cost is determined using the effective interest method.

##### Impairment of Financial Assets

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

The simplified approach for trade, contract and lease receivables is used. This approach always measures the loss allowance as the amount equal to the lifetime expected credit losses. A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset.

##### Financial liabilities

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

##### Financial Liabilities at Amortised Cost

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

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

##### Accounting Judgements and Estimates

Screen Australia provides loans to support the Australian screen sector. The repayment of these loans is dependant on the success of a title and/or production company. As a result of the financial risk profile of Screen Australia's loans, substantial losses have occurred in the past. Unless payment is reasonably assured, the loans are impaired to nil upon initial recognition. If repayment occurs in future years, the repayment is recognised as recoveries.

	2019 \$'000	2018 \$'000
<b>4.1B: Net Gains or Losses on Financial Assets</b>		
<b>Financial assets at amortised cost</b>		
Interest revenue	2,060	2,161
Impairment	(708)	(734)
Recoveries	1,350	1,656
<b>Net gains on financial assets at amortised cost</b>	<b>2,702</b>	3,083
<b>Net gains on financial assets</b>	<b>2,702</b>	3,083

## 4.2 Fair Value Measurement

	2019 \$'000	2018 \$'000
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### 4.2A: Fair Value Measurement

	Fair value measurements at the end of the reporting period	
<b>Non-financial assets</b>		
Leasehold improvements	1,593	1,923
Plant and equipment	949	1,158
<b>Total non-financial assets</b>	<b>2,542</b>	<b>3,081</b>

#### Accounting Policy

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

Screen Australia does not consider any of the assets held as at 30 June 2019 to be in a volatile market or have a material movement in the fair value.

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

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

## NOTE 5: OTHER INFORMATION

### 5.1 Aggregate Assets and Liabilities

#### 5.1A: Aggregate Assets and Liabilities

	2019 \$'000	2018 \$'000
<b>Assets expected to be recovered in:</b>		
No more than 12 months	61,261	74,796
More than 12 months	2,941	3,617
<b>Total assets</b>	<b>64,202</b>	<b>78,413</b>
<b>Liabilities expected to be settled in:</b>		
No more than 12 months	43,792	58,406
More than 12 months	2,661	2,264
<b>Total liabilities</b>	<b>46,453</b>	<b>60,670</b>

### 5.2 Assets Held in Trust

#### 5.2A: Assets Held in Trust

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

	2019 \$'000	2018 \$'000
<b>Opening Balance</b>	<b>679</b>	<b>1,259</b>
Receipts	5,100	7,325
Payments	(5,388)	(7,905)
<b>Closing Balance</b>	<b>391</b>	<b>679</b>
<b>Total monetary assets held in trust</b>	<b>391</b>	<b>679</b>

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

# Abbreviations and acronyms

AACTA	Australian Academy of Cinema and Television Arts
AAT	Administrative Appeals Tribunal
ABC	Australian Broadcasting Corporation
ABS	Australian Bureau of Statistics
ACTF	Australian Children's Television Foundation
ADG	Australian Directors Guild
AFC	Australian Film Commission
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
AIDC	Australian International Documentary Conference
ANAO	Australian National Audit Office
AR	Augmented Reality
AWG	Australian Writers' Guild
AWGIE	Australian Writers' Guild Award
BBC	British Broadcasting Corporation
CAAMA	Central Australian Aboriginal Media Association
CP	Corporate Plan
DFAT	Department of Foreign Affairs and Trade
EFM	European Film Market
FFC	Film Finance Corporation Australia
FOI	Act Freedom of Information Act 1982
GAICD	Australian Institute of Company Directors
I.C.E.	Information Cultural Exchange
IP	intellectual property
KMP	Key Management Personnel
KPI	key performance indicator
MEAA	Media, Entertainment & Arts Alliance
MPDAA	Motion Picture Distributors Association of Australia
MR	Mixed Reality
MIFF	Melbourne International Film Festival
NITV	National Indigenous Television
NZFC	New Zealand Film Commission
P&A	Promotion & Advertising
PBS	Portfolio Budget Statement
PEP	Producer Equity Program
PGPA	Act Public Governance, Performance and Accountability Act 2013
POCU	Producer Offset and Co-production Unit
PwC	PricewaterhouseCoopers
QAPE	Qualifying Australian Production Expenditure
RMCC	Refugee Migrant Children Centre
ROW	rest of world
SBS	Special Broadcasting Service
SDIN	Screen Diversity and Inclusion Network
SPA	Screen Producers Australia
SPII	Unit Strategic Policy and Industry Insights Unit
SVOD	subscription video-on-demand
SXSW	South by Southwest Film Festival
TIFF	Toronto International Film Festival
VR	Virtual Reality
whimn	With Her in Mind network
XR	Extended Reality

# Data Templates

## Required data publication for corporate Commonwealth entities

PGPA Rule Reference	Part of Report	Description	Requirement
17BE	<b>Contents of annual report</b>		
17BE(a)	Appendix 1 [page 73]	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	About Screen Australia [page 4]	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	About Screen Australia [page 5]	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	Governance statement [page 56]	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory
17BE(d)	N/A	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE(e)	N/A	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(f)	N/A	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(g)	Annual Performance Statement 2018/19 [page 61]	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	N/A	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance	If applicable, mandatory
17BE(j)	Data tables	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	Organisational structure [page 13]	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	Data tables	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees; (b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location	Mandatory
17BE(l)	Insider cover	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE(m)	Governance Statement [page 56]	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory
17BE(n), 17BE(o)	N/A	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decision-making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions	If applicable, mandatory

17BE(p)	N/A	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE(q)	Statutory Reports [page 68]	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory
17BE(r)	Statutory Reports [page 68]	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner	If applicable, mandatory
17BE(s)	N/A	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE(t)	N/A	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	If applicable, mandatory
17BE(ta)	Data tables	Information about executive remuneration	Mandatory
17BF		Disclosure requirements for government business enterprises	
17BF(1)(a)(i)	N/A	An assessment of significant changes in the entity's overall financial structure and financial conditions	If applicable, mandatory
17BF(1)(a)(ii)	N/A	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions	If applicable, mandatory
17BF(1)(b)	N/A	Information on dividends paid or recommended	If applicable, mandatory
17BF(1)(c)	N/A	Details of any community service obligations the government business enterprise has including: (a) an outline of actions taken to fulfil those obligations; and (b) an assessment of the cost of fulfilling those obligations	If applicable, mandatory
17BF(2)	N/A	A statement regarding the exclusion of information on the grounds that the information is commercially sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise	If applicable, mandatory

**All Ongoing Employees Current Report Period (2018-19)**

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

**All Non-Ongoing Employees Current Report Period (2018-19)**

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

All Ongoing Employees Previous Report Period (2017-18)										
	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
NSW	7	0	7	15	7	22	0	0	0	29
QLD	0	0	0	0	0	0	0	0	0	0
SA	0	0	0	0	0	0	0	0	0	0
Tas	0	0	0	0	0	0	0	0	0	0
Vic	0	0	0	0	0	0	0	0	0	0
WA	0	0	0	0	0	0	0	0	0	0
ACT	0	0	0	0	0	0	0	0	0	0
NT	0	0	0	0	0	0	0	0	0	0
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	0	0	0	0	0	0	0	0	0	0
<b>Total</b>	<b>7</b>	<b>0</b>	<b>7</b>	<b>15</b>	<b>7</b>	<b>22</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>29</b>

All Non-Ongoing Employees Previous Report Period (2017-18)										
	Male			Female			Indeterminate			Total
	Full time	Part time	Total Male	Full time	Part time	Total Female	Full time	Part time	Total Indeterminate	
NSW	17	0	17	38	5	43	0	0	0	60
QLD	0	0	0	0	0	0	0	0	0	0
SA	0	0	0	0	0	0	0	0	0	0
Tas	0	0	0	0	0	0	0	0	0	0
Vic	4	0	4	2	1	3	0	0	0	7
WA	0	0	0	0	0	0	0	0	0	0
ACT	0	0	0	0	0	0	0	0	0	0
NT	0	0	0	0	0	0	0	0	0	0
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	0	0	0	0	0	0	0	0	0	0
<b>Total</b>	<b>21</b>	<b>0</b>	<b>21</b>	<b>40</b>	<b>6</b>	<b>46</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>67</b>

**Information about remuneration for key management personnel**

Name	Position title	Short-term benefits Indeterminate			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
		Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long service leave	Other long-term benefits		
Graeme Mason	Chief Executive Officer (CEO)	343,687	54,539	0	38,145	16,284	0	0	452,655
Michael Brealey	Chief Operating Officer (COO)	252,465	0	0	45,892	4,428	0	0	302,785
Nicholas Moore	Chair	59,780	0	0	9,206	0	0	0	68,986
Megan Brownlow	Deputy Chair	44,840	0	0	6,905	0	0	0	51,745
Richard King	Board	42,560	0	0	6,554	0	0	0	49,114
Claudia Karvan	Board	37,720	0	0	5,809	0	0	0	43,529
Jenny Taing	Board	37,720	0	0	5,809	0	0	0	43,529
Michael Hawkins	Board	32,880	0	0	5,064	0	0	0	37,944
Joanna Werner	Board	32,880	0	0	5,064	0	0	0	37,944
Deborah Mailman	Board	9,999	0	0	1,540	0	0	0	11,539

**Information about remuneration for senior executives**

Total remuneration bands	Number of senior executives	Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
		Avg base salary	Avg bonuses	Avg other benefits and allowances	Avg superannuation contributions	Avg long service leave	Avg other long-term benefits	Avg terminations benefits	Avg total remuneration
\$0 - \$220,000	2	141,975	0	0	21,447	5,380	0	0	168,802
\$220,001 - \$245,000	1	209,210	0	0	19,942	7,495	0	0	236,647
\$245,001 - \$270,000	2	222,783	0	0	21,373	9,950	0	0	254,106
\$270,001 - \$545,000	0	0	0	0	0	0	0	0	0

Avg = Average



Information about remuneration for other highly paid staff									
Total remuneration bands	Number of other highly paid staff	Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
		Avg base salary	Avg bonuses	Avg other benefits and allowances	Avg superannuation contributions	Avg long service leave	Avg other long-term benefits	Avg terminations benefits	Avg total remuneration
\$220,001-495,000	0	0	0	0	0	0	0	0	0

Avg = Average

Statement of Comprehensive Income Current Report Period (2018-19)			
	Budget		
	30-Jun-19	30-Jun-18	30-Jun-19
	\$'000	\$'000	\$'000
<b>NET COST OF SERVICES</b>			
<b>Expenses</b>			0
Employee Benefits Expense	12,016	12,090	12,729
Suppliers Expense	6,876	6,458	7,778
Depreciation and Amortisation Expense	907	897	900
Total Expenses	91,516	92,672	89,771
<b>Income</b>			
Total Own-Source Income	7,741	8,399	6,910
<b>Net cost of services</b>			
Net cost of services	-81,783	-81,821	-81,789
Revenue from Government			
Revenue from Government	81,789	81,848	81,789
<b>Surplus/(Deficit) after Tax</b>			
Surplus/(Deficit) after Tax	6	27	0
<b>OTHER COMPREHENSIVE INCOME</b>			
Total comprehensive Income/(Loss)	0	0	0

**Statement of Financial Position Current z (2018-19)**

	<b>30-Jun-19</b>	<b>30-Jun-18</b>	<b>Budget</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>30-Jun-19</b>
			<b>\$'000</b>
<b>ASSETS</b>			
<b>Total Financial Assets</b>	60,774	74,186	77,246
Total Non-Financial Assets	3,428	4,227	4,282
Total Assets	64,202	78,413	81,528
<b>LIABILITIES</b>			
Total Payables	1,837	3,603	2,320
Total Provisions	44,616	57,067	61,492
Total Liabilities	46,453	60,670	63,812
Net Assets	17,749	17,743	17,716
<b>EQUITY</b>			
Total Equity	17,749	17,743	17,716

**Statement of Changes in Equity Current Report Period (2018-19)**

	<b>30-Jun-19</b>	<b>30-Jun-18</b>	<b>Budget</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>30-Jun-19</b>
			<b>\$'000</b>
<b>Opening balance</b>			
<b>Balance Carried Forward from Previous Period</b>	17,743	17,716	17,716
Adjusted Opening Balance	17,743	17,716	17,716
Comprehensive income			
<b>Total Comprehensive Income</b>	6	27	0
Closing Balance as at 30 June	17,749	17,743	17,716

**Notes to the Financial Statements (Departmental) (2018-19)**

	<b>30-Jun-19</b>	<b>30-Jun-18</b>	<b>Budget</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>30-Jun-19</b>
			<b>\$'000</b>
Current Assets	61,261	74,796	77,725
Current Liabilities	43,792	58,406	60,884

Note 5.1A for actuals. Financial assets plus prepayments used for budget

Note 5.1A for actuals. Payables (less FY lease incentive) and provisions X % counted as current in FY2018/19

<b>Cash flow Statement Current Report Period (2018-19)</b>			
			<b>Budget</b>
	<b>30-Jun-19 \$'000</b>	<b>30-Jun-18 \$'000</b>	<b>30-Jun-19 \$'000</b>
<b>OPERATING ACTIVITIES</b>			
Total Cash Received (OPERATING ACTIVITIES)	98,225	98,115	96,445
Total Cash Used for (OPERATING ACTIVITIES)	61,272	64,880	60,042
Net Cash from OPERATING ACTIVITIES	36,953	33,235	36,403
<b>INVESTING ACTIVITIES</b>			
Total Cash Received (INVESTING ACTIVITIES)	174,113	183,756	211,072
Total Cash Used (INVESTING ACTIVITIES)	221,878	217,944	247,475
Net Cash from INVESTING ACTIVITIES	-47,765	-34,188	-36,403
Purchase of Property, Plant and Equipment	188	707	750
Purchase of Intangibles	50,465	37,284	36,300
<b>FINANCING ACTIVITIES</b>			
Total Cash Received (FINANCING ACTIVITIES)			
Total Cash Used (FINANCING ACTIVITIES)			
Net Cash from FINANCING ACTIVITIES			
<b>Cash at the End of the Reporting Period</b>	<b>9,399</b>	<b>20,211</b>	<b>21,164</b>

**Details of Accountable Authority during the reporting period Current Report Period (2018-19)**

Period as the accountable authority or member

Name	Qualifications of the Accountable Authority	Experience of the Accountable Authority	Position Title / Position held Executive / Non-Executive	Date of Commencement	Date of cessation	Number of meetings of the board of the company
Nicholas Moore	Bachelor of Laws UNSW; Bachelor of Commerce UNSW	Former CEO Marquarie Group Limited. Retired after 33 years, 10 years as CEO.	Chair	25/03/2015	24/03/2021 (second term)	23
Megan Brownlow	Executive MBA from AGSM, Bachelor of Arts[Hons] ANU; Graduate INSEAD leadership program and the Australian Institute of Company Directors (GAICD)	Media and entertainment industry specialist. Until April 2019 was a partner at PricewaterhouseCoopers (PwC). Over 20 years of experience in media and marketing ranging from producing TV and radio programs to designing cross-media strategies – both content and advertising – for online and traditional media properties. Deputy Chair of the Media Federation of Australia, Chair of the Advisory Committee for the Small and Regional Publishers' Innovation Fund and on the Advisory Board for the School of Communications, UTS.	Deputy Chair, Member of Audit Committee	14/03/2017	13/03/2020 (first term)	11
Michael Hawkins	LLB (Hons) QLD University Technology, FAICD	Executive Director National Association of Cinema Operators, Executive Chairman of Asia Pacific Screen Awards, Managing Director Nindethana Pastoral Pty Ltd, Honorary Consul Consulate of Sweden in QLD.	Non-Executive Director	24/08/2016	23/08/2022 (second term)	15
Claudia Karvan		Acclaimed actor, producer and director. Has starred in many Australian television series and mini-series including the award-winning drama series <i>Love My Way</i> , for which she was creator and producer, and <i>Spirited</i> on which she was a producer/creator. Ms Karvan also made her directorial debut on <i>The Secret Life of Us</i> . Ms Karvan has produced three successful series of <i>Doctor Doctor</i> for Channel Nine.	Non-Executive Director, Member of Audit Committee	01/07/2012 - 30/06/2015 24/08/2016 (second term)	23/08/2022 (third term)	30
Richard King	Bachelor of Arts - Monash University; Bachelor of Business (Marketing) - Monash University	Ministerial Advisor (1996-2000); Bank Executive (2000-2005); Partner/Managing Partner in professional services (2005-2019); Chairperson at RMCC (2018 - present).	Non-Executive Director; Audit Committee Chair	24/08/2016	24/08/2022 (second term)	15

Deborah Mailman AM	Bachelor of Arts, QLD University Technology	Multi award-winning and one of Australia's most highly respected actors on stage and screen. In 2017, Ms Mailman received the Order of Australia Medal for Services to the Arts and as a role model for Indigenous performers. Currently a Trustee of the Sydney Opera House.	Non-Executive Director	21/02/2019	11/03/2022 (first term)	1
Jenny Taing	Bachelor of Arts/Bachelor of Laws (Honours) University of Melbourne	Head of Product Implementation Vanguard, Board Director, Community Foundation Western Bulldogs, Member Agency Management Committee.	Non-Executive Director, Member of Audit Committee	14/03/2017	13/03/2020 (first term)	9
Joanna Werner	Bachelor of Arts, Media Studies, RMIT University, Certificate II in Television and Video Production. Metro Television, Sydney	Produced over 88 hours, 163 episodes of television, two feature films. Received consistent acclaim including an AACTA Award for her first work as a TV producer and three Emmy® nominations. Production credits on an array of internationally acclaimed work – recently <i>Riot</i> which was nominated for 11 AACTA Awards and won four including Best Telefeature or Miniseries, as well as the two-time Emmy®-nominated Dance Academy. Chair of Screen Australia's Gender Matters Taskforce.	Non-Executive Director	14/3/17	13/03/2020 (first term)	12

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