

Screen Australia
Annual Report
2017/18



Australian Government



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This Annual Report is available to download as a PDF from www.screenaustralia.gov.au

Front cover image from *Sweet Country*.

Back cover image from *Picnic at Hanging Rock*.

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



A handwritten signature in black ink, appearing to read 'Nicholas Moore'.

NICHOLAS MOORE
CHAIR

Dear Minister,

I am pleased to present Screen Australia's Annual Report for 2017/18, which the Board approved at its meeting on 27 August 2018.

For the year under review, Screen Australia is proud to report:

- continued success on television, where screen stories built strong audiences across broadcast, subscription and online platforms at home and abroad
- a diverse slate of feature films and documentaries, led by the critically acclaimed *Sweet Country* and *Mountain*
- outstanding success for content on online platforms, where innovative titles found unprecedented audiences.

In 2017/18, Screen Australia supported diverse drama across every free-to-air television network, as well as on subscription television and online services. More than thirty Screen Australia-supported dramas screened on broadcast television in 2017/18: *Underbelly Files: Chopper* averaged 1.5 million viewers on Nine, while *Mystery Road* (ABC), *Doctor Doctor* series 2 (Nine), *Blue Murder: Killer Cop* (Seven), *Olivia Newton-John: Hopelessly Devoted to You* (Seven) and *The Secret Daughter* series 2 (Seven) all averaged over one million viewers.¹ Foxtel's *Picnic at Hanging Rock* premiered at the Berlin International Film Festival and is being distributed around the world after strong initial ratings in Australia. Stan's *Romper Stomper* also secured international distribution. Children's titles *The New Legends of Monkey* (ABC) and *Grace Beside Me* (SBS and NITV)

found audiences through multiple distribution platforms, and *The Wrong Girl* series 2 and *Wake in Fright* performed well on Ten.

Documentaries were popular with television audiences. *Hawke: The Larrikin & The Leader* averaged more than one million viewers on ABC TV and the special follow-up episode of *War on Waste* series 1 averaged 940,000 television viewers.² Series 2 of Todd Sampson's *Body Hack* averaged 760,000 viewers on Ten,³ while SBS had success with *Struggle Street* series 2 and *Marry Me, Marry My Family*.

Australian documentaries also achieved record-breaking success at the box office in 2017/18. *Mountain*, an innovative collaboration with the Australian Chamber Orchestra (ACO), became the highest-ever grossing Australian documentary (excluding IMAX releases). It made \$2 million in Australian ticket sales,⁴ sold out 13 concerts through a national tour with the ACO and screened at prestigious festivals worldwide.

Several Australian feature dramas shone in 2017/18. *Sweet Country* won the Special Jury Prize at the Venice Film Festival, the Platform Prize at the Toronto International Film Festival and Best Feature at the Asia Pacific Screen Awards, while *Breath* grossed more than \$4 million in Australia.⁵ *Cargo* grew from a Tropfest short film festival finalist to a feature film with an Australian theatrical release and worldwide distribution through Netflix. It joined the more than one thousand Australian drama and documentary titles that were available through Video On Demand platforms in more than 20 countries



Mystery Road TV Series

from April to June 2018.⁶

The top-trending video on YouTube in Australia in 2017 was a 23-minute narrative comedy, supported by Screen Australia, from home-grown comedians Superwog.⁷ The Skip Ahead program supported Superwog to expand from sketch comedy and develop a dramatisation of their lives. The pilot episode had been viewed nearly 3.5 million times on YouTube by 30 June 2018.

Screen Australia's off-screen initiatives included a new Code of Conduct to Assist the Prevention of Sexual Harassment. Developed in consultation with the industry, this code is now a condition of production funding. The first titles supported through the Gender Matters program are entering production, and there were a range of initiatives to support the inclusion of all Australians and screen stories that reflect the whole of Australia.

I would like to acknowledge the work of the Board this year, and thank outgoing member Al Clark for his service. We are proud of the contribution Screen Australia makes to high-quality, culturally significant screen stories enjoyed by Australians and international audiences.

Nicholas Moore

¹OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, 28-day consolidated, average audience. Data for 1/7/17 to 30/6/18 only. Metro viewers for the respective titles are as follows: 982,000, 874,000, 855,000, 811,000, 791,000 and 637,000.

²OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, 28-day consolidated, average audience. Metro viewers for the respective titles are as follows: 713,000 and 663,000.

³OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, 28-day consolidated, average audience. For episodes 1-4 as at June 30 2018 only. Metro viewing = 548,000.

⁴comScore. All box office figures are in Australian dollars.

⁵comScore. All box office figures are in Australian dollars.

⁶Gyde; compiled by Screen Australia.

⁷Google: <https://australia.googleblog.com/2017/12/youtube-rewind-aussies-loved-skits.html>

About Screen Australia

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

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

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

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

Underbelly Files: Chopper

Screen Australia Board



NICHOLAS MOORE CHAIR

Mr Moore was appointed Chief Executive Officer of Macquarie Group in May 2008. Macquarie is a diversified financial group providing clients with asset management, banking, leasing, advisory and risk and capital solutions across debt, equity and commodities. Headquartered and listed in Australia, it operates in 25 countries and has more than \$A497 billion in assets under management. Mr Moore joined Macquarie in 1986. Mr Moore has a Bachelor of Commerce and a Bachelor of Laws from UNSW and is a Fellow of the Institute of Chartered Accountants. He is also Chairman of the Sydney Opera House Trust and the University of NSW Business School Advisory Council, and a Director of the Centre for Independent Studies.

Mr Moore's term expires 24 March 2021.



MEGAN BROWNLOW DEPUTY CHAIR

Ms Brownlow is a media and entertainment industry specialist at PwC where she performs strategy, due diligence, forecasting and market analysis work for clients. 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. Ms Brownlow is the editor of PwC's annual market-leading research program: The Australian Entertainment & Media Outlook, providing forecasts and commentary on the future of 12 media and telecommunications segments. As well as being Deputy Chair of Screen Australia, Ms Brownlow is Deputy Chair of the Media Federation of Australia. She 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 term expires 13 March 2020.



AL CLARK

Mr Clark has 34 years' experience as a film producer, first in the UK – where his credits include *Nineteen Eighty-Four*, *Absolute Beginners* and *Gothic* – and then in Australia. His Australian films – which have been selected for most major festivals and distributed worldwide – include *The Adventures of Priscilla, Queen of the Desert*, *Chopper*, *Siam Sunset*, *The Hard Word*, *Rozzle Dazzle*, *Blessed*, *Red Hill*, and *Swinging Safari* (aka *Flammable Children*). *Priscilla* was nominated for a Golden Globe® as Best Film, won an Oscar® for Costume Design and two BAFTAs, and remains one of the most successful Australian films of all time. The stage musical derived from it has now played in 16 countries – and on one cruise ship. A former board member of the Australian Film Commission, Mr Clark was the recipient of the 2013 AACTA Raymond Longford Award for lifetime achievement. He is also the author of two books, *Raymond Chandler in Hollywood* and *Making Priscilla*.

Mr Clark's term expired 11 December 2017.



MICHAEL HAWKINS

Mr Hawkins is a management consultant practicing 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, a Director of Creative Content Australia Ltd and a member of Advisory Boards including HLB Mann Judd Chessboard and two prominent Australian's Family Offices. He is a Member (part time) of the Administrative Appeals Tribunal. 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.

Mr Hawkins' term expires 23 August 2019.

Screen Australia Board



CLAUDIA KARVAN

Ms Karvan is an acclaimed actor, producer and director. Her acting feature film credits include *Daybreakers*, Gillian Armstrong's *High Tide*, Phillip Noyce's *Echoes of Paradise*, *The Heartbreak Kid*, *Paperback Hero* and *The Long Weekend*. She 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. As well as co-producing in *Spirited*, *Love My Way* and *House of Hancock*, Ms Karvan also made her directorial debut on *The Secret Life of Us*. She has won several AACTA, Astra, Logie and AFI Awards. Ms Karvan is currently starring in a new eight-part drama series *Newton's Law* and co-producing the television drama *Doctor Doctor*.

Ms Karvan's term expires 23 August 2019.



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 in-house 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 term expires on 23 August 2019.



JENNY TAING

Ms Taing is 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. She is a former board director of The Royal Victorian Eye & Ear Hospital and a former Commissioner of the Victorian Multicultural Commission. In 2016, Ms Taing attended Harvard Business School as the Hugh DT Williamson Scholar. She is the winner of Government Lawyer of the Year 2017, In-House Lawyer of the Year Finalist 2016 and 2017 and the winner of the University of Melbourne Faculty of Arts Rising Star Alumni Award 2014. She appeared in CPA Australia's INTHEBLACK Magazine Top 40 Young Business Leaders List for 2013.

Ms Taing's 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 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 works – most recently *Riot*, as well as the two-time Emmy®-nominated *Dance Academy*. Ms Werner has also taken a leading role in the industry itself, as Chair of Screen Australia's Gender Matters Taskforce.

Ms Werner's term expires 13 March 2020.



ROLL/BLOCK: A23/1 EP/SCENE - SLATE: 2122-322 TAKE: 7

DOCTOR DOCTOR 2 A

FPS: 25FPS CAM:

DIRECTOR: IAN WATSON

CAMERA: JOHN STOKES ACS DATE: 7/16/17

ROLL/BLOCK: B23/12/22-321-1 TAKE: 1

DOCTOR DOCTOR 2 B

FPS: 25FPS CAM:

DIRECTOR: IAN WATSON

CAMERA: JOHN STOKES ACS DATE: 7/16/17

Doctor Doctor series 2

Note from the CEO



GRAEME MASON
CEO

Australians love screen stories, and in a more connected world we can choose to watch anything, at any time, on any screen, in any place. Our options for screen content continue to grow:

- the number of films released in Australian cinemas has more than doubled in the last 10 years
- the number of channels on free-to-air television has tripled in the last 10 years
- online and on demand services continue to launch and expand: from social media platforms, to broadcaster-owned options and subscription services
- altered reality technology is opening up new frontiers of screen entertainment.

The competition for audience is fierce – and escalating. 'Pretty good' is not good enough. In a digitally disrupted world, only compelling, quality content gets the audience.

Great Australian screen stories continue to cut through. At Screen Australia, we see and support stunning successes at home and abroad. This is no surprise: Australia has talented storytellers, and multiple studies show that Australians of all ages, want Australian stories on all platforms. They want great content that reflects their lives, echoes their voices and empowers their aspirations.

While the 'appointment viewing' formats of news, sport and reality television hold immediate attention, dramas and documentaries continue to resonate. Our *Online and On Demand 2017* report surveyed Australians that use online services

to watch professionally produced content, and asked them to list their favourite Australian stories. They could have named anything. But overwhelmingly, they listed dramas and documentaries, from old favourites such as *The Castle* and *Crocodile Dundee* to *Mad Max* and *Offspring*.

2017/18 saw bold, innovative Australian screen stories embraced by audiences on all platforms and on all screens. From the cultural triumph of *Mountain*, which fused cinema and orchestra to break box office records, to the cultural satire of *Superwog*, which dominated YouTube's top trending videos. The extraordinary story of *Sweet Country*, which won major awards across Asia, Europe, North America and our own shores, underlined the ongoing success of Screen Australia's Indigenous Department as it celebrates its 25th year.

A conversation about success must include *Peter Rabbit*. The first original production from acclaimed digital studio Animal Logic, *Peter Rabbit* grossed more than \$416 million outside Australia, and almost \$27 million in Australia⁸ – becoming the eighth highest-grossing Australian film of all time. Animal Logic hailed the pivotal role of the Producer Offset and, as administrators of the Offset on behalf of the Australian Government, we are delighted to assist in the creation of *Peter Rabbit* and other great Australian stories. To mark the Offset's 10th year, Screen Australia released a report which revealed how the Offset underpins Australian screen production, which is explored on page 46.



Peter Rabbit

Peter Rabbit's global success was just one of the screen sector's great export stories in 2017/18, with titles such as *Sweet Country* and *Picnic at Hanging Rock* selling around the world and reaching global audiences. The Screen Currency research project demonstrated that Australian screen content drives export earnings of *at least* \$252 million each year – and this figure only focuses on content that received direct Screen Australia support. Great Australian stories travel. And they generate much more than revenue – they define Australia, branding us throughout the world.

That's why Screen Australia was thrilled to assist with Tourism Australia's *Crocodile Dundee*-driven campaign. As the Australian Government's agency working across the whole sector, Screen Australia connects with all governments and departments, working across arts, communications, foreign affairs, tourism, trade and other portfolios, to support the many cultural, social and economic impacts that Australian screen stories drive at home and abroad.

To sustain those impacts into the future, Screen Australia is proud to support the growing inclusion of more women, and of more diverse Australians across factors of cultural background, physical ability, and gender identity and sexual orientation. We are excited to see the first projects supported by Gender Matters funding progressing to production, and to assist the success of projects such as *Employable Me*. We are heartened by collaborations throughout the sector on the best next steps towards a more inclusive industry, because cultural change requires the engagement and effort of all. We will continue to do our part through our funding streams, targeted programs and partnerships, and through steps such as the new Code of Conduct to Prevent Sexual Harassment, which is explored on page 39.

Change has been a constant theme this year. The Enterprise program called for, and funded, innovative ideas that can drive new progress. The Indigenous Department commenced a review of its priorities for the next 25 years.

From 1 July 2018, our reformed development funding streams will support more new voices and new stories on new platforms. And we have seen change across significant senior management roles, bidding farewell to staff who have made amazing contributions to the agency and the sector. I particularly note the outstanding work – from the first day of Screen Australia's existence – of Fiona Cameron, our outgoing Chief Operating Officer. I often write that change brings challenges and opportunities. Fundamentally, the future is bright, because a world where the audience is in control is a world where the continued demand for great Australian stories – stories that reflect who we are and what we may become – will set the foundations of the sector's future.

⁸comScore as at 25 June 2018. All box office figures are in Australian dollars.

Senior management

As at 30 June 2018



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 comes to Screen Australia with over 20 years of experience across communications and 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 PRODUCTION**

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

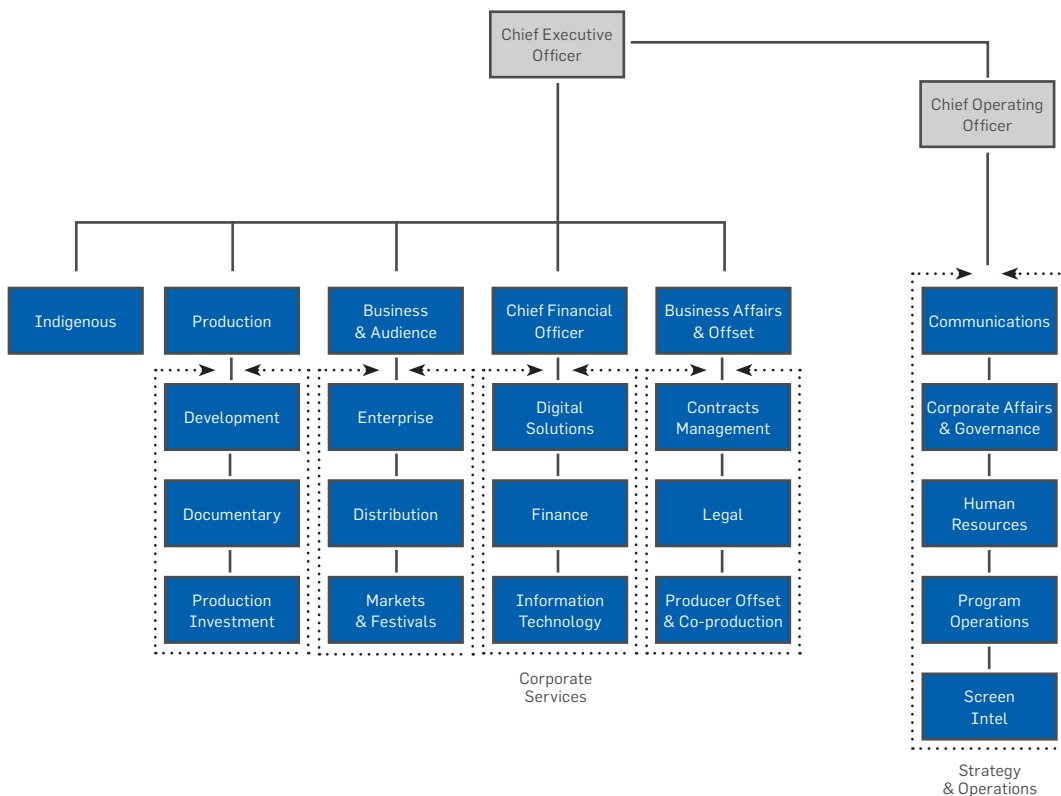
Penny is a member of the Maramanindji people from the Northern Territory. She has completed a cadetship with the ABC and has a Master of Arts (Documentary Producing) degree from AFTRS. She worked as Producer/Director with the Indigenous Programs Unit in the ABC, and produced the ABC's highly successful *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.



Cargo

Organisational structure

As at 30 June 2018



DID YOU KNOW?

The average staffing level (ASL) for 2017/18 was 97 and 7% of employees identify as Aboriginal and/or Torres Strait Islander.

Highlights of 2017/18

- Feature film *Sweet Country*, from director Warwick Thornton, was selected to screen In Competition at the 2017 Venice Film Festival, where it won the Special Jury Prize. It went on to win a number of other awards, including Best Feature at the Asia Pacific Screen Awards and the Platform Award at the 2017 Toronto International Film Festival.
- Foxtel's *Picnic at Hanging Rock* was picked up by Amazon Prime Video US before the series had even finished filming and went on to sell into 30 territories.
- The top performing Screen Australia-supported television projects in 2017/18 were *Underbelly Files: Chopper*, which averaged 1.5 million viewers,⁹ and *Doctor Doctor* series 2, with 1.3 million viewers¹⁰ (metro + regional) within 28 days of broadcast.
- Outback crime series *Mystery Road* became the most streamed drama on ABC iView in the platform's history.
- Australian short film *All These Creatures* by writer/director Charles Williams was awarded the Short Film Palme d'Or at the 2018 Cannes Film Festival.
- The annual Drama Report released in October 2017 showed an all-time high of \$1.3 billion in expenditure on drama production in Australia during 2016/17.
- Critically acclaimed web series *Homecoming Queens* was the first digital commission for SBS On Demand.
- Online series *Sheilas* became the first project supported by Gender Matters: Brilliant Stories to go into production. The directorial debut of Rachel Griffiths, *Ride Like a Girl*, was the first feature film to go into production.
- Screen Australia recouped \$5.22 million from production investments across adult and children's TV drama and feature films.
- *Peter Rabbit*, which has publicly recognised the Producer Offset in making the film in Australia, earned A\$26.69 million at the domestic box office and A\$416.66 million for the rest of world (ROW) box office.¹¹
- Sydney Film Festival presented the First Nations: A Celebration program to mark the 25th anniversary of Screen Australia's Indigenous Department.
- Screen Australia partnered with organisations including The Guardian, News Ltd's whimn, VICE Australia and the ABC on a number of online documentary initiatives.
- Feature documentary *Mountain*, directed by Jennifer Peedom and made in collaboration with the Australian Chamber Orchestra (ACO), earned more than \$2 million domestically.
- Producer Offset final certificates were issued to 162 projects, worth a total of \$154.31 million.
- Provisional Co-production approval was granted to nine projects from five countries. Final Co-production approval was granted to five projects, from three countries.
- A report that marked the 10-year anniversary of the Producer Offset showed it has contributed more than \$1.5 billion in total for rebates on more than 1,000 projects (Final Certificates issued 1 Jan 2008 – 30 June 2017) and has become a fundamental component of production business models.

⁹Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewers = 980,000.

¹⁰Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewers = 850,000.

¹¹ComScore as at 25 June 2018.

25th anniversary of the Indigenous Department

2018 marks 25 years since the Indigenous Department was established at Screen Australia, resulting in some of the nation's most beloved films, television shows and documentaries.

Twenty-five years ago there were very few Indigenous Australians on television. Even 19 years ago there were only two Indigenous actors in sustaining roles.

It's hard to believe when you think of the wealth of Indigenous talent in front of and behind the camera now, not only on television, but in film and online. From actors such as Deborah Mailman, Miranda Tapsell, Aaron Pedersen and *Cleverman's* Hunter Page-Lochard, to writers including Nakkiah Lui, Trisha Morton-Thomas and *Sweet Country's* David Tranter and Steven McGregor. As well as the astonishing number of acclaimed directors such as Leah Purcell, Wayne Blair, Rachel Perkins, Ivan Sen, Warwick Thornton, Catriona McKenzie, Beck Cole and more.



This monumental turnaround is thanks to 25 years of Indigenous Australians being supported to tell their own stories – through Screen Australia's Indigenous Department (and its predecessor agencies), the ABC, SBS/NITV, as well as other organisations and production companies.

With Indigenous Australians taking ownership of their stories, authentic casting naturally followed. In 2016, it was clear how great the shift had been with the amount of Indigenous Australian roles on television (5%) being greater than the percentage of the entire Indigenous population (3%).¹²

And in the course of these 25 years, the voices of First Nations peoples have become an integral and celebrated part of Australian screen culture. At home, their stories have opened film festivals, scooped up awards, and become ratings and box office successes.

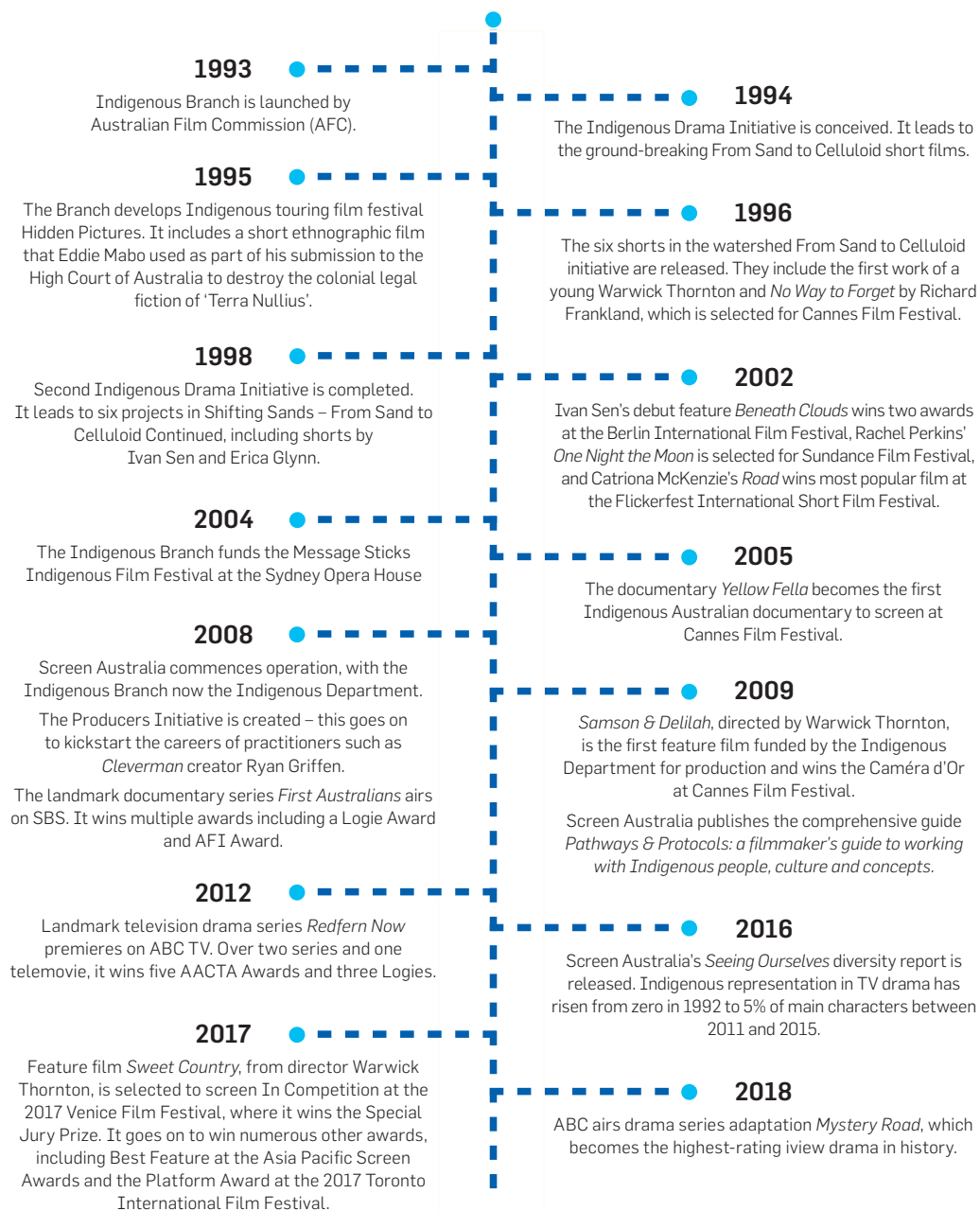
Abroad, these stories have been screened and awarded at major film festivals from Cannes to Berlin, and from Venice to Toronto.

To date, Screen Australia's Indigenous Department has provided more than \$35 million in funding for development, production and talent escalation, with over 160 titles receiving production support alone. The model has been so successful it recently inspired the Canada Media Fund to create their own Indigenous Film Fund.


The level of accomplishment across the past 25 years is astounding, making this anniversary incredibly special in Australia's cultural history.

¹²<https://www.screenaustralia.gov.au/fact-finders/reports-and-key-issues/reports-and-discussion-papers/seeing-ourselves>

INDIGENOUS DEPARTMENT TIMELINE



Production



Screen Australia's Production Department supports the development and production of television drama, feature films, children's content, documentary and online projects, as well as enabling writers, producers and directors to further their careers through placements, attachments, events and outreach programs.

QUICK FACTS:

The Production Department approved \$69.9 million in 2017/18, including:

- \$50.8 million across features, TV drama and children's TV
- \$3.5 million in online production
- \$15.6 million in documentaries.

Winchester

Development

DEVELOPMENT INTO PRODUCTION

Of the 215 applications for projects received for Development (Story Development, Matched Marketplace Development) in 2017/18, 90 applications were approved. A total of 19 projects that received Screen Australia production funding in 2017/18 also came through the Development Department in previous years. These include Rachel Ward-directed *Palm Beach*, children's features *100% Wolf* and *Go Karts* and Gender Matters: Brilliant Stories projects *Ride Like a Girl* and *Relic*.

DEVELOPING THE DEVELOPER

Following on from the success of the first Developing the Developer workshop in 2017, in April 2018 a further 10 creatives took part in the second iteration of the intensive program, aimed to increase the pool of experts in the field of story development. The focus was on improving access for practitioners from diverse backgrounds.

Of the 16 creatives who took part in the first Developing the Developer, eight have gone on to secure placements in the industry and two have had projects supported by Screen Australia through Story Development – Online and the Documentary Producer programs.

Anthea Williams, a Developing the Developer alumni, said, "I'm so grateful that Screen Australia funded me to work in development at Causeway Films. It was a unique opportunity to be part of a film company and hone my development skills. Coming from a theatre background, I had years of script experience but the time at Causeway allowed me to translate this knowledge to a film context. The experience has me energised and inspired for my future work in the industry." Anthea was one of four producers funded through the Talent+ program to undertake industry placements.

- See appendix 3 for details of the Production Department's development funding in 2017/18.

Palm Beach

QUICK FACTS:

In 2017/18, \$3 million was provided toward projects and the professional development of writers, directors and producers through the talent development programs, including \$2.3 million for story development and \$1.2 million for attachments, industry partnerships, initiatives and special industry assistance.



Development guideline changes

In May 2018, Screen Australia published proposed new guidelines for Screen Story Development (drama) funding. After a period of consultation and consideration of industry feedback, these new guidelines will go live from 1 July 2018.

Screen Australia CEO, Graeme Mason, called the guidelines a "seismic shift for early career creators – doing away with barriers based on eligibility credits, distribution platforms, when funding is available and even administrative barriers in the application process itself."

The guidelines are also designed to increase the diversity of screen stories, emphasise talent with a strong idea and clear pathway to audience, and allow experienced creators the ability to apply for multiple phases of development on a single application.

Under the new guidelines, projects for any platform will be able to apply for development funding from one of two program strands – the Generate Fund or Premium Fund. Both funds will have a simplified and faster application process and turnaround.

The Generate Fund will be for lower budget projects with an emphasis on new and emerging talent or experienced talent wanting to take a creative risk. There will be no eligibility requirements to apply.

The Premium Fund is aimed toward higher budget projects that demonstrate ambition and scale and are from creatives who have had critical and/or commercial success. The key focus of this fund is commercial viability and a clear path to audience.



DID YOU KNOW?

The Development Unit is also supporting diversity through sector development. In recent years it has funded initiatives led by CuriousWorks, Information Cultural Exchange (I.C.E.) and the Media, Entertainment & Arts Alliance's (MEAA) Equity Foundation. See 'Diversity and inclusion' on page 40 for more.

Television drama

The story of *Picnic at Hanging Rock*

An adaptation of Joan Lindsay's 1967 novel starring Game of Thrones actress Natalie Dormer, Foxtel's Picnic at Hanging Rock was picked up by Amazon Prime US before it even wrapped shooting. It then premiered at Berlin International Film Festival and has since sold to a number of key territories including the UK (on BBC), France (on Canal+) and Germany (on Deutsche Telekom). It received major production investment funding from Screen Australia.

In a time dubbed "peak TV", due to the number of scripted series inundating global audiences, producer Jo Porter says Australian content needs to be able to cut through.

"You need to be able to consider how to stand out in a unique and distinct way," said Porter, who's the EP/producer of *Picnic at Hanging Rock*.

At FremantleMedia Australia, where Porter is also Director of Drama, they had been trying to identify important pieces of IP that could lend themselves to television series adaptations when Joan Lindsay's novel *Picnic at Hanging Rock* came up.

After securing the rights they did some internal development to prove the television series would be distinctively different to the iconic 1975 film.

Writers Beatrix Christian and Alice Addison were brought on to pen the series, with a predominantly female-driven directing team and cast (including Yael Stone, Lily Sullivan, Madeleine Madden and Samara Weaving).

The series was selected to make its world premiere at Berlinale in February 2018, followed by a screening at Tribeca Film Festival. It has sold to 30 territories.

"We're all riding on the success of each other," Porter said. "The more each of our programs sell internationally and we get international audiences used to Australian accents and our content, that's going to make it easier for the next person coming along."



Picnic at Hanging Rock

DID YOU KNOW?

The top performing Screen Australia-supported television projects in 2017/18 were *Underbelly Files: Chopper*, which averaged 1.5 million viewers,¹³ and *Doctor Doctor series 2* with 1.3 million viewers (metro + regional) within 28 days of broadcast.¹⁴ *Mystery Road* became ABC iView's all-time record holder for the most views of a drama.

¹³Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewers = 980,000.

¹⁴Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewers = 850,000.

A woman with her hair styled in an updo with a gold crown, wearing a green and gold historical dress, looking out over a landscape. The background is a soft-focus view of a valley with mountains under a blue sky.

ORIGINAL DRAMAS

A number of new Screen Australia-supported adult TV dramas filmed or went to air in 2017/18 including:

- *Bite Club* (Nine)
- *Blue Murder: Killer Cop* (Seven)
- *Homecoming Queens* (SBS)
- *Olivia Newton-John: Hopelessly Devoted to You* (Seven)
- *Pulse* (ABC)
- *Picnic at Hanging Rock* (Foxtel)
- *Riot* (ABC)
- *Romper Stomper* (Stan)
- *Safe Harbour* (SBS)
- *Sando* (ABC)
- *Sunshine* (SBS)
- *The Other Guy* (Stan)
- *Wake in Fright* (Ten).

■ See appendix 3 for a full list of TV drama projects approved for funding in 2017/18.

“One of the things we wanted to tackle when telling the story this time around was to really tell it through a female lens.”

Jo Porter
on making *Picnic at Hanging Rock*

Feature film

The story of *Breath*

The adaptation of Tim Winton's novel by Australian actor Simon Baker, in his feature film directorial debut, was filmed in Western Australia and premiered at Toronto International Film Festival in 2017. It received development, feature production and P&A (Promotion & Advertising) Plus support from Screen Australia.

Simon Baker was first sent a copy of Tim Winton's *Breath* by Academy Award® and Emmy®-winning US producer Mark Johnson (*Rain Man, Breaking Bad*), who was interested in turning it into a film.

Baker, who grew up in the coastal NSW town of Lennox Head, says the coming-of-age story about two teenage surfers in 1970s Australia had a "profound effect" on him. Originally he signed on as co-producer with Johnson and Jamie Hilton, but also co-wrote the feature along with Winton and Gerard Lee, and starred as enigmatic surfer Sando in the film. The creative team were having difficulty finding the right director when Johnson realised Baker knew the film inside and out and was the perfect person to helm it.

Baker says: "I know now after this experience that on your first film I think it's very, very important that you work on something you know and feel very confident [in]. It's going to help you make millions of decisions that you need to make in keeping the thing on the rails."

There were a number of challenges including working with first-time actors, and having a four-week window to film pivotal surfing scenes. "You are at the mercy of Mother Nature, which can turn on you like a robber's dog," Baker said.

Breath was supported by Screen Australia during development for a second draft, with production investment funding and with P&A Plus support. It made its world premiere at the Toronto International Film Festival in 2017, ahead of a national Australian release in May 2018 where it earned A\$4.36 million¹⁵ at the local box office.

■ See appendix 3 for a full list of feature projects approved for development and production funding in 2017/18.

¹⁵MPDAA



*Breath***QUICK FACTS:**

- \$21.8 million was provided in production funding to 29 feature films with budgets totalling \$156.1 million
- \$1.9 million was provided in development funding to 67 films through the Story Development, and Matched Marketplace programs



Grace Beside Me

Focus on kids

Australian families had another year of great local content on offer in 2017/18, with more set to hit screens.

In feature film, 2017/18 saw the release of global box office hit *Peter Rabbit*, which was produced by Australian company Animal Logic and Olive Bridge Entertainment, and earned A\$443.35 million globally.¹⁶ Animated sequel *Maya 2: The Honey Games*, an Official Co-production between Australia and Germany, is set for a July 2018 national release. Prior to its Australian release it had already earned more than A\$8 million worldwide.

In January 2018, production investment was announced for uplifting family film *Go Karts* from See Pictures (*Breath, Swinging Safari*) as well as animated feature *100% Wolf* from Flying Bark Productions (*Blinky Bill: The Movie*). And set for release in 2019 is a contemporary re-telling of iconic family film *Storm Boy*. Screen Australia-supported children's television that went to air in 2017/18 included ABC sports series *Mustangs FC*, Australian/New Zealand Official Co-production *The New Legends of Monkey* (which aired on ABC, TVNZ and Netflix) and *Justine Clarke's Ta Da!*, as well as *Grace Beside Me* for NITV.

Screen Australia-supported children's television projects that at the end of 2017/18 were yet to release include: *Little J & Big Cuz* series 2, *Hardball*, *The Unlisted*, *Nowhere Boys* season 4, *Spongo*, *Fuzz and Jalapena*, *Mustangs FC* season 2, *The InBESTigators*, *The Strange Chores*, *Bluey* and *The Bureau of Magical Things* from Jonathan M Shiff Productions (*H2O: Just Add Water*, *Mako Mermaids*).

¹⁶ComScore as at 25 June 2018.

DID YOU KNOW?

ABC ME series *Little Lunch*, created by Robyn Butler and Wayne Hope from Gristmill, was nominated for a 2017 International Emmy® Kids Award in the TV movie/mini-series category.



The New Legends of Monkey

Online

The story of *Homecoming Queens*

The first online drama commissioned for SBS On Demand, this semi-autobiographical six-part web series is about two women navigating life in their 20s after being diagnosed with chronic illness. Co-created by Michelle Law and Chloë Reeson, it received development and production funding from Screen Australia.

Homecoming Queens was always envisioned as a web series, according to Law and Reeson.

"They are a very fresh form," Law says. "And I think they do get a bad rap and are seen as a bit of a stepping stone to longer form series, but I think they need to be respected in their own right."

Reeson – who identifies as non-binary – says because of online storytelling and streaming platforms we are seeing a shift away from telling the same stories, the same ways, by the same people.

"With the internet it's impossible now to pretend that these diverse narratives and these multitudes of stories don't exist," Reeson said. "It paves the way to allowing us to tell the kind of stories we're trying to tell with *Homecoming Queens*. It proves there is an audience, people are interested in these sorts of narratives, and people are living these sorts of lives."

It took about three years for Law, Reeson, director/ executive producer Corrie Chen and producer Katia Nizic from Generator Pictures to develop the idea for *Homecoming Queens*. During the early stages, Screen Queensland came on board when there was a mini bible and episode outlines, and with the support of Matchbox Pictures they were able to run a series of writers' rooms over six to nine months.

Nizic pitched the series to SBS Head of Scripted, Sue Masters, and once she read the first two scripts, SBS came on board with development money for a proof of concept as well as further script development.

"The fact that SBS commissioned a single-episode program at the same time as they commissioned the episodes for the show allowed us to access a more traditional television financing model and ensured that the high-level production values we had envisioned for the show could be realised," Nizic says.

Screen Australia came on board at the same time as SBS and Film Victoria joined soon after. Production commenced in Brisbane in November 2017 and the series launched on SBS On Demand to much acclaim in April 2018.

DID YOU KNOW?

\$3.5 million was committed to 20 projects through Online Production in 2017/18 and 20 online projects received \$370,000 in development support through the Story Development program.

Homecoming Queens



YouTube and Screen Australia online showcase



On 27 March 2018, Screen Australia joined Google to present Celebrating Australian Stories – a live showcase of local YouTube talent at Parliament House.

Hosted by Julia Zemiro, the event featured performances by comedy trios Aunty Donna and Skit Box, musician L-Fresh The Lion and dancer Jayden Rodrigues. Along with keynotes from scientist Vanessa Hill and cooking sensations Bondi Harvest, parliamentarians and staff were given an understanding of the breadth of content available on YouTube, and how the platform is allowing Australian creatives to reach audiences and build a career.

To date, Screen Australia has funded more than 150 online originals with their collective YouTube channels racking up in excess of 3.5 billion views. One of the most popular initiatives for online creators is Skip Ahead, which is co-funded by Google and has a history of elevating the careers of recipients. For instance, in 2016

comedy duo Superwog received Skip Ahead funding to film a pilot which became the top trending YouTube video in Australia the next year, and in June 2018 was funded by Screen Australia for a full series on YouTube and ABC Comedy.

- See appendix 3 for a full list of projects funded through Screen Australia's online drama programs in 2017/18.

DID YOU KNOW?

2017/18 also marked the second iteration of the Screen Australia/ABC Fresh Blood initiative and the fourth round of the Screen Australia/Google initiative Skip Ahead.

Marketplace

Screen Australia invests in screen content primarily to achieve cultural and industry development outcomes. In 2017/18, the majority of funding across the agency was given as investments, whose financial returns are an important source of income to the agency's yearly budget. For the remainder of funding, the agency provided grants of \$500,000 or less, which are non-recoupable investments. 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 2017/18, with a total share of 49% across children's and adult content. The international market continues to provide most of the returns, with international sales responsible for 90% of the total recouped by children's titles and 58% for programs for adults. In 2017/18, there were 70 television sales across 64 territories with an approximate value of \$7.58 million. *Picnic at Hanging*

Rock and Top of the Lake series 1 dominated sales for the financial year with the top adult TV earners being *Wentworth*, *Miss Fisher's Murder Mysteries* series 1 & 2, *Wanted* and *Top of the Lake*. The top children's TV earners were *Mako: Island of Secrets*, *Dance Academy* series 1 & 2 and *Lockie Leonard* series 2.

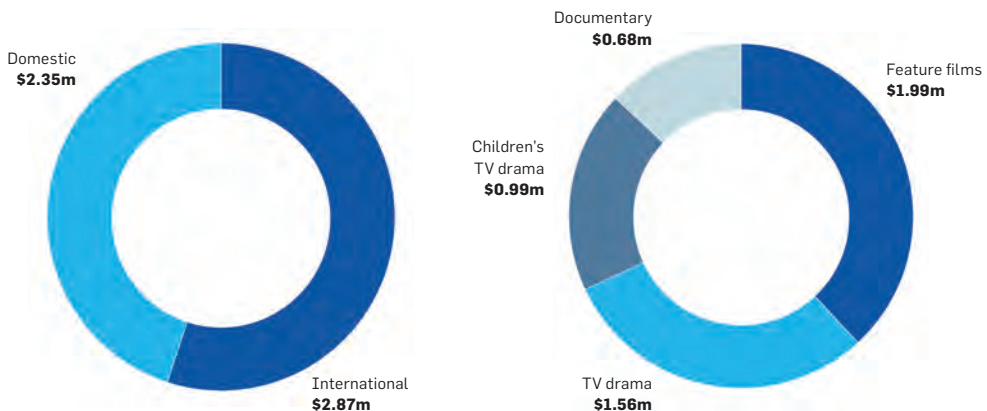
FEATURES

Feature film sales provided 38% of returns for Screen Australia in 2017/18, with 112 sales across 142 territories for an approximate value of \$11.44 million. *Sweet Country*, *Swinging Safari*, *7 Guardians of the Tomb*, *Ali's Wedding* and *Lion* dominated sales for the financial year, with the top earners being *The Dressmaker*, *Oddball*, *Berlin Syndrome*, *Lion* and *The Babadook*. This year 55% of revenue return came from domestic sales, with 45% from international sales.

DOCUMENTARY

Documentary sales have more than doubled since 2016/17, and now make up \$688,789 or 13% of the total. In 2017/18, the majority (73%) of sales came from the domestic market and 27% from international.

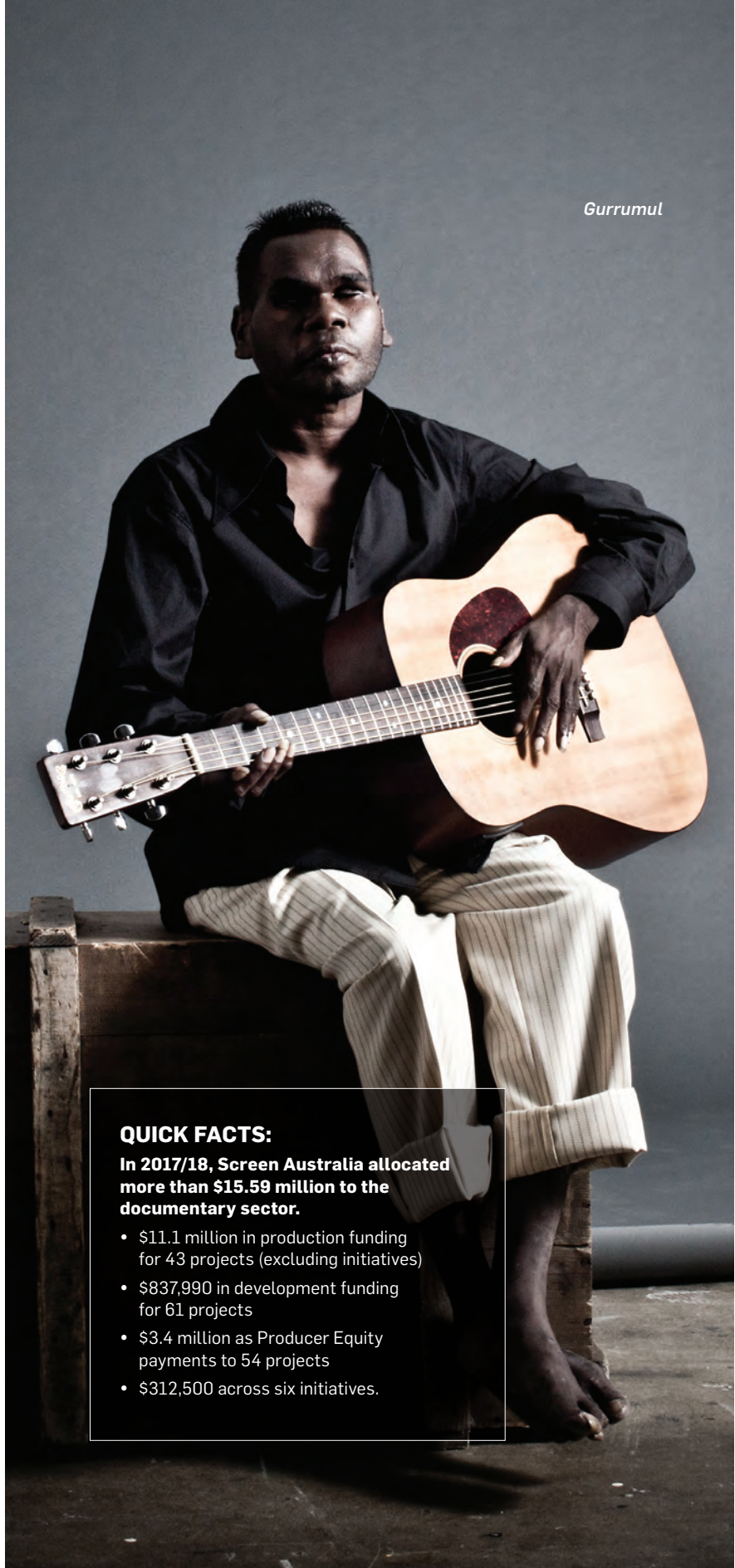
NET REVENUE TO SCREEN AUSTRALIA FROM ITS INVESTMENTS IN SCREEN CONTENT



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

Documentary

Gurrumul



QUICK FACTS:

In 2017/18, Screen Australia allocated more than \$15.59 million to the documentary sector.

- \$11.1 million in production funding for 43 projects (excluding initiatives)
- \$837,990 in development funding for 61 projects
- \$3.4 million as Producer Equity payments to 54 projects
- \$312,500 across six initiatives.

The story of *Mountain* and *Gurrumul*

Mountain and *Gurrumul* are two examples of feature documentaries that were first released through film festivals before a national release in cinemas. Both titles were supported by Screen Australia through the Documentary Producer program, with *Mountain* also receiving development support. *Mountain* would go on to earn more than \$2 million and become the highest-grossing, non-IMAX Australian documentary of all time at the local box office.

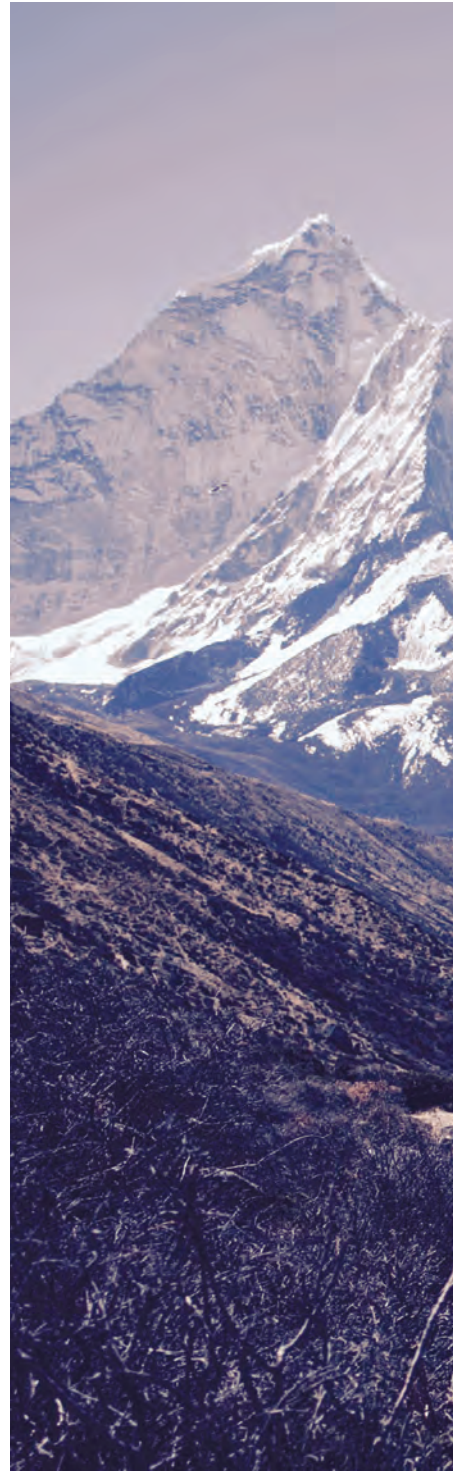
Mountain was made in collaboration with the ACO, after Richard Tognetti, Artistic Director of the ACO, saw director Jennifer Peedom's 2008 film *Solo* and approached her about collaborating on a project about mountains. As well as the ACO, Peedom worked with Sherpa cinematographer and climber Renan Ozturk ("he and I spent a lot of time talking about this film when we were at base camp shooting *Sherpa*," she said), writer Robert McFarlane, and actor Willem Dafoe who provided the narration. The breathtaking result, *Mountain*, made its world premiere at the Sydney Opera House with live accompaniment by the ACO as part of the 2017 Sydney Film Festival, before screening at film festivals in Melbourne, London, San Sebastian and Busan. It also went on tour with the ACO, and after its release in Australian cinemas and on IMAX it earned A\$2.03 million¹⁷ at the domestic box office.

Peedom: "That's one of the things I'm proud of about this project is that it's really reached from the orchestra-going audiences, to normal cinema-going audiences, to then IMAX, which will be kids in museums all around the world. They're three totally different audiences seeing the same film in slightly different ways."

Meanwhile *Gurrumul*, about the life of late Indigenous singer Dr G Yunupingu, was written and directed by Paul Damien Williams – a task bestowed upon him by Dr G Yunupingu himself. The documentary is pieced together with archival imagery and 20 years of footage of Dr G Yunupingu throughout his solo career, which his label Skinnyfish Music had the foresight to film. *Gurrumul* made its world premiere at Melbourne International Film Festival and was also selected for Adelaide, Berlin and Hot Docs Canadian International Documentary Festival. It was released in 2018 and earned A\$859,524¹⁸ at the local box office.

¹⁷MPDAA

¹⁸MPDAA



“ I took it on as a creative challenge.
I knew it was going to be challenging and it was.
For me the triumph of it is that we got there.

Jennifer Peedom on *Mountain*



Mountain

Documentary snapshot

BODY HACK 2.0

Building on the success of the Logie-nominated first series of Todd Sampson's *Body Hack*, Network Ten commissioned a second six-part series titled *Todd Sampson's Body Hack 2.0*. In it adventurer and human guinea pig Todd Sampson again went to extraordinary environments to complete challenges that pushed his body to the limits. Produced by Essential Media and supported through the Documentary Unit's Commissioned Program funding, the series also aired on Discovery Networks International and its debut episode in Australia averaged 889,000 viewers (metro + regional) over 28 days.¹⁹

OFFICIAL CO-PRODUCTION DOCOS

In the past three financial years, two documentaries per year have taken advantage of the Official Co-production program. This list has included *Spookers* (Australia/New Zealand) and *The Kingdom: How Fungi Made Our World* (Australia/Canada). Australian producer of *The Kingdom*, Susan MacKinnon, said despite praise for making Official Co-productions, "there's a prejudice in the filmmaking community, I believe, against working with them because we think it's laborious, we think the bureaucracy's burdensome, we think there's added costs to the budget and there's a feeling of... 'let's just get co-finance... not under a treaty'. And my experience of it, even though it was scarily new territory for me and complex paperwork, is that it's a good thing and it's leveraged subsidy in another country."

SUPPORTING LGBTQI VOICES

Love Bites was a joint documentary initiative between ABC Arts and Screen Australia created to mark the 40th anniversary of the Sydney Gay and Lesbian Mardi Gras in 2018. It provided production funding to 10 projects by filmmakers from the LGBTQI community to make a five-minute documentary showcasing the diversity and artistic expression inherent in their stories. *The Coming Back Out Ball* – an examination of the issues faced by an ageing, often invisible generation of LGBTQI pioneers – also received production and completion funding in 2017/18.

PATHWAYS ONLINE

Screen Australia's Documentary Unit continued to foster online forms of storytelling in 2017/18 through initiatives and partnerships including the aforementioned Love Bites, as well as:

Art Bites: At the Australian International Documentary Conference (AIDC) in March 2018, Screen Australia and ABC iview Arts announced this short-form documentary initiative would go into its third year. Art Bites supports four emerging Australian filmmaking teams to create a 6 x 5-minute documentary series to premiere on ABC iview's Arts channel in 2019.

The Guardian: Screen Australia worked with publication The Guardian to provide production funding to four documentaries between 15 and 30 minutes long, which will be available to stream from 2019 on The Guardian's Australian, UK, US and international sites.

Pitch Australiana: In March 2018, youth media company VICE and Screen Australia announced observational documentary *Shooting Cats* as the winner of their pitching competition held at AIDC. The filmmakers received \$50,000 in production funding for a short-form documentary commission, to be released across VICE's digital channels and broadcast on SBS Viceland.

Doco180: In March 2018, Screen Australia and News Corp's new platform whimn (With Her in Mind Network) announced up to five documentaries will be selected for season two of this initiative. The funding is for projects by emerging female documentarians that make the viewer 'do a 180' in 180 seconds on a topic relevant to Australian women. The projects will premiere on whimn.com.au in late 2018.

■ See appendix 3 for a full list of documentary projects approved for funding in 2017/18.

¹⁹Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewers = 647,000.

Indigenous

The Indigenous Department celebrates a milestone in 2018 when it turns 25. The department is vital in the way it identifies and nurtures talented Indigenous Australians to ensure their bold, distinctive voices are heard through engaging stories.

It is also proactive in shaping and influencing the policy environment, where it positively impacts Indigenous Australians in the screen industry.

QUICK FACTS:

- \$2.2 million in development and production funding across Indigenous documentaries, features, online TV and special initiatives
- \$375,000 for practitioner support including internships, special industry assistance and travel
- \$550,000 in business support to seven companies.

Sweet Country

Initiatives

The Indigenous Department celebrates its 25th anniversary in 2018. One of the department's goals is to identify where there is an absence of Indigenous voices and create workshops and initiatives to further the careers of First Nations practitioners in these areas.

STATE OF ALARM

In December 2017, 14 creatives representing nine projects were announced as the successful recipients of the first stage of the State of Alarm documentary initiative, which will provide development funding and the opportunity to learn from experienced filmmakers, climate change scientists and researchers. The aim of the documentaries is to provide insight and provoke thought about Indigenous solutions to universal environmental issues. The creatives took part in a three-day development workshop in Sydney where they were mentored by established filmmakers and heard from guest speakers. Following the first development stage, a shortlist of projects will be selected for production funding.

INDIGENOUS SCREEN BUSINESS FUNDING

In May 2018, a special Indigenous screen business initiative was announced to help provide Indigenous screen businesses with the support to consolidate or expand the scale and ambition of their production activity, and provide employment to enhance and diversify a range of business activities. The initiative is aimed at production companies who have a track record in producing successful Indigenous projects and have a clear vision for growing their business over the next two to three years.

DID YOU KNOW?

The Indigenous Department supported four attachments on the Miranda Tapsell feature *Top End Wedding* and a further four attachments or placements on projects *Mystery Road* and *Grace Beside Me*, and at See-Saw Films and Matchbox Pictures.

DEVELOPMENT ASSOCIATE

Across 2016/17 and 2017/18, Screen Australia's Indigenous Department hired two Development Associates. These roles aim to build on staff members' creative judgment as they participate in and provide support for the assessment process, assist with special initiatives, shadow Development Managers and evaluate scripts.



A man with a beard and mustache, wearing a light-colored straw cowboy hat with a dark band, a dark denim shirt, and blue jeans with a brown leather belt. He is looking down and to the left. The background is a clear blue sky.

The story of *Mystery Road*

This six-part television series starring Aaron Pedersen and Judy Davis was directed by Rachel Perkins (Jasper Jones) and produced by Bunya Productions who have expanded into television for the first time. The outback noir was filmed in Western Australia and premiered on ABC and ABC iview in June 2018, where it became the highest-rating iview drama in history.

A spin-off of Ivan Sen's acclaimed film of the same name, *Mystery Road* again stars Aaron Pedersen as Detective Jay Swan, who this time is attempting to solve a murder together with an outback cop played by Judy Davis.

"...There's this wonderful friction between these two trying to solve this crime, but it also explores this underbelly of relations in the town, the original Indigenous people and the settlers who came there later," Perkins said. "So it's interesting, it's got other layers to it that you perhaps normally wouldn't see in a cop show."

Perkins said it's something that particularly interested her as an Indigenous filmmaker.

"I think that's the gift of doing film and television in this country, supported by Screen Australia, we can look at what makes our country unique through our storytelling and explore those things [and] present them onscreen to Australian audiences, so they can see... some of the issues that we're facing as a country, particularly in terms of recognition of Indigenous people, resolving our past differences and hopefully having a more reconciled future."

Mystery Road TV Series

The story of *Black Divaz*

Directed by Adrian Russell Wills and produced by Michaela Perske and Gillian Moody, this documentary followed the drag queens in the inaugural Miss First Nation pageant and premiered at the Queer Screen Mardi Gras Film Festival before screening on NITV and SBS. It was supported through the 2017/18 Indigenous Documentary Production strand.

The inaugural Miss First Nation drag pageant took place in Darwin over five days in late September 2017 and *Black Divaz* director Adrian Russell Wills (*The Warriors*, *Wentworth*) followed the Indigenous drag queens and sistagirls who took part.

"My reason for making this film is because I feel that in our communities we still haven't really had the conversation about homophobia and acceptance of our LGBTIQI+ family members," Russell Wills said.

"Too many of our youth still take their lives due to the shame and fear of rejection because of who they really are. In our film our extraordinary characters give us their stories, their humour, their sisterhood and their hearts, all in a beautiful truth."

He adds, "A film like this, to me, is vital."

■ See appendix 3 for a full list of projects approved for funding through the Indigenous Department in 2017/18.

DID YOU KNOW?

Ground-breaking Indigenous animated series *Little J & Big Cuz* was greenlit for a second season.



Industry

Safe Harbour



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

Gender Matters

Announced in December 2015, the Gender Matters KPI is that 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.

On a three-year average, Screen Australia has 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.

As the agency moves into the final year (2018/19) of the original Gender Matters plan, Screen Australia continues to closely monitor the volume of female-driven stories obtaining production funding to ensure the improvements continue across all format types.

Meanwhile the \$5 million funding investment in Gender Matters, which was announced in 2015, continues to pay dividends:

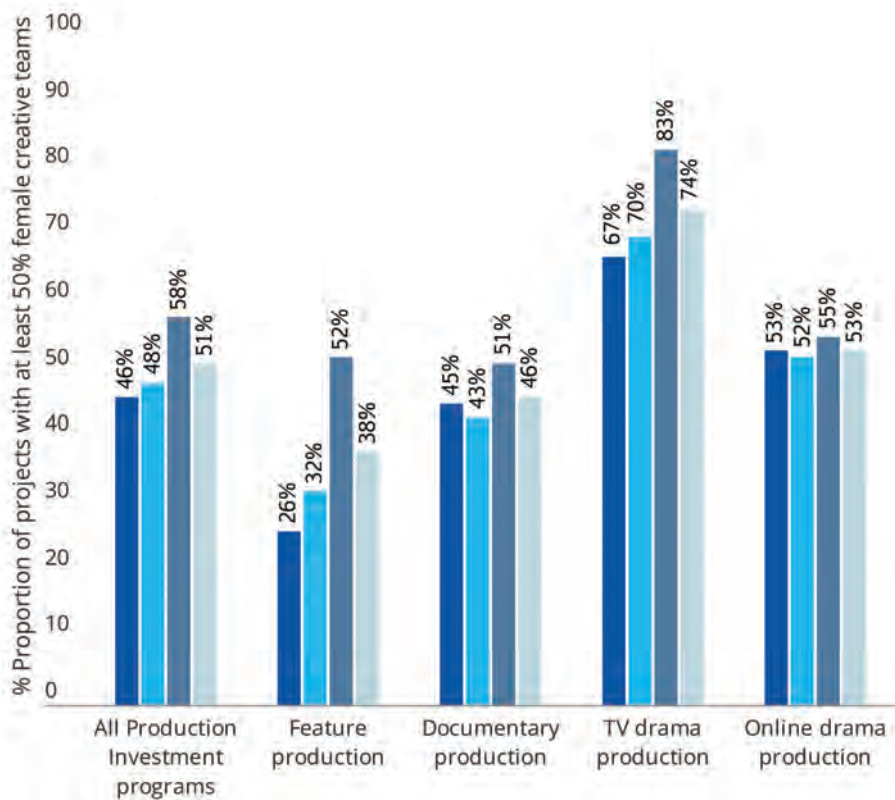
- Online comedy *Sheilas* from Hannah and Eliza Reilly became the first of the 45 Brilliant Stories alumni to progress to production, with the series set to launch in August 2018.
- *Ride Like a Girl*, which also marks Rachel Griffiths' directorial debut, was the first feature film from Brilliant Stories to go into production. It secured Screen Australia production funding and commenced filming in early 2018.
- Feature *Relic* from writer/director Natalie Erika James, another Gender Matters: Brilliant Stories alumni, received production investment funding in 2017/18.
- By the end of 2017/18, 22 women had completed Gender Matters Attachments on TV and film projects including Billie Egan who was attached to production designer Felicity Abbott on *Ladies in Black*, Mary Duong who was a digital producer on *Strange Chores*, and Lizzie Cater who was attached to the Post Supervisor on *Picnic at Hanging Rock*.
- Of the 22 completed attachments, 10 were on adult TV drama, three were on children's TV, one was on children's animation, and eight were on feature films.



Further changes have also been made to assist the progress of Gender Matters:

- Due to the success of the Attachments for Women program, from July 2017 a new Inclusive Attachment Scheme was introduced for all Screen Australia productions. The program includes a paid placement for an emerging creative, with the length of the attachment and the focus being flexible so as to suit the particular theme/direction of the project.
- In April 2018, a Code of Conduct to Assist the Prevention of Sexual Harassment was finalised and went into effect. Screen Australia-approved projects from now on must adhere to the Code as a condition of their production funding.
- In May 2018, Screen Australia updated its guidelines for General Drama and Children's Programs which stipulate that unless in exceptional circumstances, at least one female director must be used on extended television series (where there is more than one filming block).

SUCCESSFUL SCREEN AUSTRALIA APPLICATIONS PRODUCTION ONLY



Notes:

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, eg due to a revocation, are 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 allocated against their format rather than distribution channel, eg. an online documentary is counted as a documentary.

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 data set is more expansive than the 2015 report *Gender Matters: Women in the Australian Screen Industry*, so is not directly comparable.

Diversity and inclusion

Screen Australia's 2016 study, *Seeing Ourselves*, revealed Australian television does not reflect the diverse make-up of the population – whether that be cultural background, disability, or sexual orientation and gender identity. The exception was Indigenous representation, where the amount of Indigenous Australian roles on television (5%) was greater than the percentage of the Indigenous population (3%). This is a direct result of 25 years of targeted support, particularly from Screen Australia's Indigenous Department, the ABC and SBS/NITV.

But since *Seeing Ourselves*, evident change is underway. Recent Screen Australia titles have diversity of story and cast at their core, including *Homecoming Queens*, *Safe Harbour*, *Kiki and Kitty*, *The Other Guy* and *Sunshine*. And incidental diversity is increasingly more common, seen in shows like *Picnic at Hanging Rock* and *Newton's Law*.

In August 2017, Screen Australia joined with 19 other leading media organisations in the Screen Diversity and Inclusion Network (SDIN) to launch a charter to promote diversity in the sector.

Although there is a limit to Screen Australia's influence (for example, involvement in casting decisions is rare), the agency is also assisting storytellers from diverse backgrounds through a range of inclusive programs and opportunities.

DEVELOPING THE DEVELOPER

An intensive workshop aimed at increasing the pool of experts in the field of story development. The second iteration of this program was held in April 2018 for 10 creatives. Participants gained a greater understanding of fiction development methodologies and tools as well as market context.

TALENT CAMP

A screen industry inclusivity partnership with AFTRS and the state and territory screen agencies to support the development of emerging creative talent from diverse backgrounds. A total of 17 participants from around the country took part in an intensive workshop at AFTRS in May 2018. The creatives were selected off the strength of a 7-minute short project script they developed and pitched in the Talent Camp workshops held in 2017 across the country.

INCLUSIVE ATTACHMENTS

Following the success of the Gender Matters Attachments scheme, from 1 July 2017 it became compulsory to include a meaningful, paid attachment opportunity for an emerging practitioner on most Screen Australia-funded titles. The nature of the attachment is flexible in order to reflect the theme or content of the project, for example LGBTQI. In 2017/18, there were 22 Inclusive Attachments, on projects including *The Ropes*, *Lambs of God* and *Ride Like a Girl*.

PARTNERED PROGRAMS THROUGH SECTOR DEVELOPMENT

As Screen Australia is not equipped to directly train entry-level talent, the agency supported sector initiatives including the Breakthrough Program by CuriousWorks, the Screen Cultures Program 2017-2018 by I.C.E., and a national Diversity Showcase by MEAA's Equity Foundation.



Enterprise

ENTERPRISE PEOPLE

Enterprise People has enabled early-career or emerging writers, directors and creative producers to progress their careers, while also building the capacity of businesses and contributing to the sustainability of the industry.

When supported by a grant through Enterprise People, companies with development expertise are able to employ these writers, directors or producers on a full-time basis over one or two years.

There were several notable outcomes from the 15 companies supported through Enterprise People 2017/18:

- **Daniel Schultz** began a two-year placement working for Brisbane-based Emmy®-winning company Ludo Studios. It allowed Schultz to move from part-time into full-time work managing the business affairs of the company. It also enabled other employees to dedicate their time to the creative.
- **Melissa Sawyer** began a two-year producing placement working with Tim McGahan (*Predestination*) at Queensland production house Blacklab Entertainment. Sawyer first worked with Blacklab on her first “break” in the industry after years working in law – as a producer’s attachment on *Winchester* through Gender Matters.
- **Kristy Fuller**, the managing director of 1440 Productions, was able to work at a leading factual/reality US company in their newly launched kids content arm. Fuller worked for a four-month period in Los Angeles and then brought these new skills, contacts and knowledge back to her company in Australia. 1440 Productions had already found success in the teen factual space with their International Emmy®-nominated ABC3 series *Heart&Soul*.

ENTERPRISE IDEAS

From 1 July 2017, the new, redesigned guidelines for the Enterprise Program came into effect. They included the expansion of the Enterprise Industry strand into Enterprise Ideas.

The new expanded Enterprise Ideas program opened up possibilities for exceptional business proposals that were cutting-edge and could enable the sector to adapt to and harness emerging opportunities.

In 2017/18, Made Up Stories was one of seven successful Enterprise Ideas applicants. This funding enabled the company, which is led by producer Bruna Papandrea (*Big Little Lies*, *Gone Girl*) and her producing partner Jodi Matterson, to build commercial partnerships between Australia and the US, and develop a slate of six to eight projects by optioning content with international potential from female Australian authors.

A notable outcome from Enterprise Ideas funding completed during 2017/18 came from community-based company CuriousWorks’ “Behind Closed Doors” initiative, which aimed to connect culturally diverse storytellers from Western Sydney with experienced industry professionals. They will have their first writers’ room in July 2018.

QUICK FACTS:

In 2017/18, a total of \$2.9 million was awarded to 22 different Enterprise recipients. Seven companies were awarded \$1.5 million through Enterprise Ideas. A total of \$1.4 million was allocated to 15 companies through Enterprise People.

Markets and Festivals

FILM FESTIVAL SUCCESS

Sweet Country, by director Warwick Thornton (*Samson & Delilah*) and writers Steven McGregor and David Tranter, was selected to screen In Competition at the 2017 Venice Film Festival where it won the Special Jury Prize. It also won the Platform Award at 2017 Toronto International Film Festival, where it was one of five Australian titles selected.

Meanwhile Australian short film *All These Creatures* by writer/director Charles Williams was awarded the Short Film Palme d'Or at the 2018 Cannes Film Festival. Eryk Lenartowicz's short film *Dots* also screened.

Screen Australia again hosted selectors from Venice, Toronto, Berlin and Busan to meet filmmakers and/or see new films.


CONTENT LONDON

A record number of 85 Australian delegates attended Content London 2017, including 13 creatives funded by Screen Australia to travel there through market support. The event has quickly established itself as one of the most important drama events in the industry calendar. Screen Australia CEO Graeme Mason said it enables in-demand Australians the chance "to form international partnerships to bring bigger and bolder projects to our screens."

DID YOU KNOW?

***Sweet Country* was one of seven projects supported in 2017/18 through Screen Australia's P&A Plus program, designed to enhance the distribution and marketing of Australian films. Other supported titles included *Ali's Wedding* and *Swinging Safari*.**



A photograph of Warwick Thornton, a man with long dark hair and a beard, wearing a black jacket with intricate gold embroidery on the sleeves. He is holding a bronze award, the Special Jury Prize, which features a lion-like figure. The background is a blue wall with white geometric patterns and a large white letter 'A'.

Warwick Thornton with his Special Jury prize at Venice.

QUICK FACTS:

Markets, festivals and distribution support is run through the Business & Audience Department, with support including:

- \$0.5 million to support the theatrical release of seven Australian feature films
- \$650,000 to enable practitioners to market their projects internationally.



Thor: Ragnarok

Global focus

INTERNATIONAL PRODUCERS

Studio films including blockbuster *Thor: Ragnarok* and the upcoming *Aquaman* film are just two of the recent high-profile movies to shoot in Australia. Screen Australia supports state agencies and AUSFILM to provide advice and assistance to these kinds of productions when they locate in Australia, especially in the engagement of emerging Australian creatives.

Marvel producer Brad Winderbaum said "the potential's always there" to return to shoot in Australia again. "We had world-class facilities and a world-class crew that was amazing to work with. You could bring any project to Australia and make something amazing," he said in October 2017.

Academy Award® and Emmy®-winning US producer Mark Johnson (*Rain Man*, *Breaking Bad*) who worked on *Breath* had a similar sentiment. "Screen Australia is not demanding 'hits'. It's demanding good movies made by Australians and Australian subjects," Johnson said. "Everything here in the US is about making money when it comes to films... I'm not an Australian, but I'd love to come back and make another film in Australia and it be an Australian film."

AWARDS

Australian film editor Lee Smith won an Academy Award® for his work on Christopher Nolan's *Dunkirk*. Meanwhile Margot Robbie was nominated for Best Actress for *I, Tonya* (which she also produced), Paul Machliss was nominated for editing for *Baby Driver*, and Josh Lawson and Derin Seale received nods for their live-action short *The Eleven O'Clock*.

DID YOU KNOW?

The first season of Channel Seven's *Wanted*, created by and starring Rebecca Gibney, was one of four series from around the globe nominated for a 2017 International Emmy® Award in the Drama Series category.

G'DAY USA

Australians including actress/producer Margot Robbie (*I, Tonya*), producer Bruna Papandrea (*Big Little Lies*, *Gone Girl*, *Little Monsters*) and the late actor Heath Ledger were honoured at G'Day USA's LA Gala on 27 January 2018.



The committment that I make is that women can tell any story they want, behind, or in front of, the camera.

Producer Bruna Papandrea

AUSTRALIAN INTERNATIONAL SCREEN FORUM + TALENT USA

Thirteen emerging creatives, including four screenwriters, one director, and eight writer/directors, were funded to travel to New York in March 2018 to attend the inaugural Australian International Screen Forum. There they attended the public-facing, three-day event that shone a light on iconic Australian works, recent successes and Q&A panels with top creatives – as well as an additional day of masterclasses, networking, and meetings with agents and managers.

Screen Intel

The Screen Intel 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, Screen Intel supports the industry with the latest data, analysis and insights into the evolving screen production environment. This data is also used for industry events, the Screen Intel stories on the agency's online publication Screen News, and in a number of significant reports, including:

- **October 2017** – The annual Drama Report showed an all-time high of \$1.3 billion in expenditure on drama production in Australia during 2016/17.
- **November 2017** – *Skin in the Game: The Producer Offset 10 Years On* showed how the Producer Offset tax rebate has contributed more than \$1.5 billion in total for rebates on more than 1,000 projects (Final Certificates issued 1 January 2008 – 30 June 2017) and has been a fundamental component of production business models.
- **February 2018** – *The Online and On Demand Report*, based on research conducted by Nielsen on behalf of Screen Australia, found that broadcast television remains popular, piracy levels have significantly declined, and streaming services have indeed changed the way Australians consume content. The last report on this topic was conducted in 2014.

Screen Intel also assisted the Department of Communications and the Arts, and the Australian Communications and Media Authority with the Australian and Children's Screen Content Review.

PRODUCER OFFSET - 10 YEARS ON

On 15 November 2017, Screen Australia released *Skin in the Game: The Producer Offset 10 Years On*, which collated the experiences of broadcasters and 81 production companies to analyse the effect the Producer Offset has had on the local industry.

The report found that the Producer Offset – the tax rebate for eligible Australian productions – has contributed more than \$1.5 billion in total for rebates on more than 1,000 projects (Final Certificates issued 1 January 2008 – 30 June 2017). This was made up of \$992 million on 291 features, \$400 million on 309 television projects and \$139 million on 582 documentaries.

The report also demonstrated that the Producer Offset has become a fundamental component of production business models, with 91% of surveyed production companies indicating that it was "critically important" to the operation of their businesses. Producers noted the Producer Offset provided a revenue stream that allowed them to retain staff and continue developing projects in Australia.

When considering the impact of the Producer Offset on our business sustainability - it is everything.

Sue Clothier
Northern Pictures

Other key findings included:

- 92% of respondents considered their equity stake in projects had increased since the introduction of the Producer Offset, with 61% indicating that it had "significantly increased."
- 98% of companies working in the television/streaming sector retained all of their Producer Offset equity.
- While 37% of respondents working on features had traded some equity, the majority of these respondents retained at least half of their equity stake.
- 87% of respondents said the Producer Offset contributed to their ability to consistently produce content.
- Producers and broadcasters consistently called for the Offset to be lifted to 40% for all projects.
- Most respondents called for the abolition of the 65-hour cap on projects, as it was seen to work against the production of successful series.
- Respondents called for reform of the definition of formats including documentary, as certainty is needed.

The Producer Offset is administered by Screen Australia under the *Income Tax Assessment Act 1997*.

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 festival success.
- Written and video **editorial** content published through in-house publication Screen News, which delivers free industry intel and behind-the-scenes access for Australians.
- 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, which is a database of over 40,000 Australian titles and where to stream or buy them.
- Engagement and learning **events**, such as the live showcase of YouTube talent staged at Parliament House (March 2018), the Gender Matters: Brilliant Pitches Forum (July 2018) and the celebration of 25 years of Indigenous screen stories (August 2018).



Dani Boi

Key 2017/18 achievements

- Over 3.3 million webpage views of Screen Australia content which represents a 43% increase on 2016/17.
- Successful migration of festival and markets website AustraliaOnScreen.com into screenaustralia.gov.au in November 2017, meaning for the first time the agency has a single website for all content.
- Over 1.3 million views of video content across YouTube, Facebook and Instagram.
- Over 21% increase in social media following, finishing the financial year with a combined audience close to 100,000.
- Profiling productions, creatives and Australian international festival contingents across 108 editorial pieces on Screen News (encompassing written features, videos and podcasts), which provide substantial promotional support to the sector and free intel to the industry.
- Launch of the Screen News podcast providing another free industry resource.
- Distributing 85 media releases and backgrounders profiling the industry, which were viewed over 100,000 times.
- Positive industry feedback that Screen Australia's content is giving them access to information they would not have had otherwise.

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.



Wake in Fright

Producer Offset and Co-production

Peter Rabbit



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

Producer Offset

Screen Australia issued Producer Offset Final Certificates to 162 projects (feature films, drama programs, documentaries and other content) in 2017/18, worth a total of \$154.3 million. Altogether, production budgets for the 162 projects totalled \$665.8 million.

■ See appendix 5 for more statistics.

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 publicly acknowledge the Offset's contribution.

Without the support of Screen Australia and the Producer Offset program, it would not have been possible to produce *Peter Rabbit* in Australia and over 1,700 highly skilled Australians would not have had the opportunity to work on such a creatively and technically challenging production.

Zareh Nalbandian
Animal Logic CEO



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, series, telemovies or short-form animations).

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

Official Co-productions

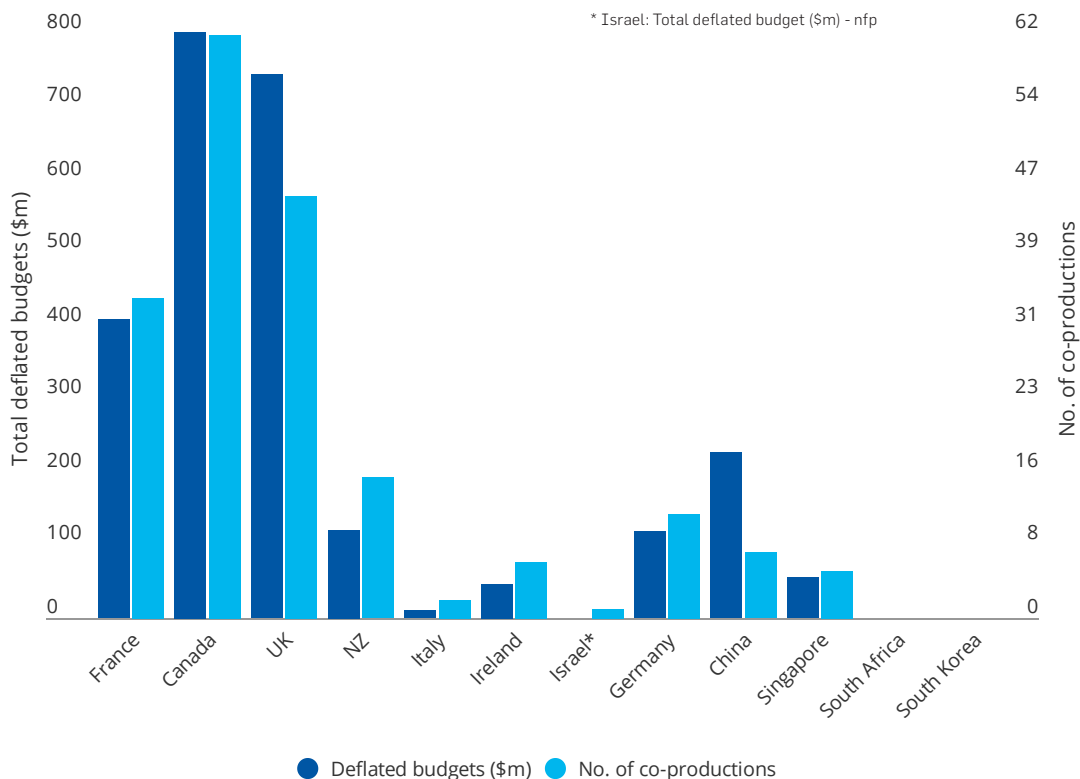
Australia's Co-production Program encourages production and fosters relationships between international filmmakers. Official co-productions are made under formal arrangements between Australia and the governments of various countries, creating benefits for both partners.

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

In 2017/18, provisional co-production approval was granted to nine projects from five countries, including three with China, two with Canada, two with Ireland, one with France and one with the United Kingdom. Final approval was granted to five projects, including two with Canada, two with New Zealand and one with Ireland.

CO-PRODUCTIONS BY COUNTRY 1986 - MARCH 2018



Operations



QUICK FACT:

The Program Operations team processed more than 1,453 funding applications across all programs, 46% of which were successful.

The BBQ

Financial Overview

Screen Australia's operating results for the year ended 30 June 2018 was a surplus of \$0.03 million.

Screen Australia's income from all sources totalled \$92.70 million.

During the year, Screen Australia received revenue from the Australian Government totalling \$81.85 million.

Revenue generated from other sources totalled \$8.40 million and included \$0.23 million from the sale of goods and services, \$2.16 million from interest earned on cash deposits, \$5.22 million from the recoupment of investments and \$0.79 million other income.

In addition, Screen Australia recognised \$1.65 million repayment of loans and \$0.8 million for the reversal of prior year written down screen projects.

Screen Australia's operating expenditure totalled \$92.67 million.

Screen Australia's operating expenses included employee benefits of \$12.09 million, supplier expenses of \$6.46 million, grants of \$32.59 million, loans and investments of \$40.63 million to fund screen projects, and depreciation and amortisation costs of \$0.90 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 2017/18 financial records and provided an unqualified audit opinion on the financial statements and notes on 27 August 2018.



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*.

During 2017/18, Screen Australia and other arts agencies in the Minister for Communications and the Arts' portfolio continued working on an earlier request to implement a more effective and coherent governance framework that aligns their activities, reporting and strategic planning processes with broader government priorities and cultural policy objectives.

BOARD

Screen Australia congratulates Nicholas Moore on his reappointment as Chair for an additional three years, with his second term ending 24 March 2021. We bid farewell to Al Clark, whose term ended on 11 December 2017. See pages 5 and 6 for details of the Board members and their terms.

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

ATTENDANCE AND REMUNERATION

The Board is paid such remuneration and allowances as

determined by the Remuneration Tribunal, out of the monies of Screen Australia. Board members' attendance at Board meetings and Audit Committee meetings is set out on page 56.

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 56 and 58. 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 and the Arts. Senator the Hon Mitch Fifield is the Minister for Communications and the Arts.

CONFLICTS OF INTEREST

Board members' obligations are provided for in a number of legal instruments, including the *Screen Australia Act 2008* and the PGPA Act. Board members are also subject to Screen Australia's Code of Conduct and Values (which are consistent with the Australian Public Service's Code of Conduct and Values), as well as Screen Australia's Board Conflict of Interest Policy. 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 & Operations is responsible for maintaining a register of Board members' interests, which is updated regularly.

AUDIT COMMITTEE

The Audit Committee was established in accordance with Section 45 of the PGPA Act, and Section 17 of the *Public Government, Performance and Accountability Rule 2014*, to assist the Board in the discharge of its responsibilities. During 2017/18, the Audit Committee consisted of Richard King (Chair), Al Clark (to 11 December 2017), Claudia Karvan and Jenny Taing (as of 12 December 2017).

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 56 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 31000:2009 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.



Romper Stomper

Board Charter

The Board is responsible to the Minister for Communications 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
- 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 2017/18

	Nicholas Moore	Megan Brownlow	Al Clark*	Claudia Karvan	Richard King	Michael Hawkins	Jenny Taing	Joanna Werner
29 Aug 2017	Y	Y	Y	Y	Y	Y	Y	Y
6 Dec 2017	Y	Y	Y	Y	Y	Y	Y	Y
2 Mar 2018	Y	Y		N	Y	Y	Y	Y
13 April 2018	Y	N		Y	Y	Y	Y	Y
22 Jun 2018	Y	Y		Y	Y	Y	N	Y

AUDIT COMMITTEE ATTENDANCE 2017/18

	Richard King	Al Clark*	Claudia Karvan	Jenny Taing**
29 Aug 2017	Y	Y	Y	
6 Dec 2017	Y	Y	Y	
2 Mar 2018	Y		N	Y
22 Jun 2018	Y		Y	N

 Not a member at time of meeting

*Term expired 11 Dec 2017

**Committee term started 12 Dec 2017



Olivia Newton-John: Hopelessly Devoted to You

Board Code of Conduct

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

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

Board members must at all times:

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

Annual Performance Statement 2017/18

This Annual Performance Statement is for s39 (1)(a) of the PGPA Act for the 2017/18 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 2017–21, 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 2017/2018 Portfolio Budget Statement (PBS) and Screen Australia's Corporate Plan (CP) 2017-2021.

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.



KPIs: ENGAGE, EDUCATE AND INSPIRE

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:

3.4 million admissions (based on three-year average per calendar year) of: 2015–5,707,551, 2016–1,601,242 and 2017–3,012,524

113.2 million cumulative audience for Screen Australia-funded content broadcast on free-to-air and/or subscription television:

*(20 x general, 5 x children's, 44 x doco): 28 Day cumulative combined metro & regional audience: 96,868,000.**

*(plus 12 x online)***: 28 Day cumulative combined metro & regional audience 16,325,000.***

Target:

At least 1.8 million visits to Screen Australia's website

Target met:

Number of visits to the organisation's website: 2.3 million.

Target:

At least 25 culturally diverse projects/events funded

Target met:

74 Indigenous projects/events supported during 2017/18.

Target:

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

Target met:

Screen Australia provided \$3.3 million to Indigenous projects, practitioners and events during 2017/18.

KPIs: LEAD AND COLLABORATE

Target [also CP2.1]:

At least 225 new Australian artwork projects supported.

Target met:

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

Target:

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

Target met:

\$73.7 million committed to new Australian artworks, across features, documentaries, television (general and children's) online, and initiative projects.

*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 2017 – 30 June 2018 (excludes theatrically released films). 65,769,000 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 2017 – 30 June 2018 (excludes theatrically released films). 11,218,000 viewers were achieved in metro markets

***Online titles refers to projects funded through the Multiplatform Drama Production, Multiplatform Sector Development and/or Online Production funds where first release may have occurred online prior to the television broadcast.

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

SCREEN AUSTRALIA-SPECIFIC KPIS

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:

Television drama: each \$1.00 generated \$7.62. Screen Australia committed \$20,963,275 (excluding development funding previously provided to those projects) to general TV during FY 2017/18, generating \$159,731,046 in production budgets.

Features: each \$1.00 generated \$7.18. Screen Australia committed \$21,737,977 (excluding development funding previously provided to those projects) to features during FY 2017/18, generating \$156,085,719 in production budgets.

Children's TV drama: each \$1.00 generated \$6.97. Screen Australia committed \$8,001,917 (excluding development funding previously provided to those projects) to children's TV during FY 2017/18, generating \$55,785,516 in production budgets.

Documentaries: each \$1.00 generated \$4.49. Screen Australia committed \$11,396,245 (excluding development funding and PEP provided to those projects) to documentaries during FY 2017/18, generating \$34,094,559 in production budgets.

PERFORMANCE INDICATORS: CORPORATE PLAN

CP2.1 AUSTRALIAN STORIES THAT MATTER

KPI: 225 projects supported.

Achieved: 381 projects supported; examples below:

Quality – projects of scale and ambition include: *The Dry* (feature), *Lambs of God* (TV), *The Magical Land of Oz* (TV documentary), *The Sydney Project* (Indigenous TV), *Yellow Water* (Indigenous children's TV), *Working Class Boy* (feature documentary), *The Other Guy* (online), *The Unlisted* (children's TV).

Culture – distinctive Australian stories; *Marry Me Marry My Family* (documentary) *She Who Must Be Obeyed* (Indigenous documentary), *Dirt Music* (feature), *The Ropes* (TV), *Homecoming Queens* (online), *Ride Like a Girl* (feature), *Little J & Big Cuz* series 2 (children's TV).

Innovation – risk-taking content for all platforms; *Buoyancy* (feature), *100% Wolf* (Children's TV spin off from feature), *Awavena* (VR), *Go Back to Where You Came From Live* (documentary), *Shock Treatment* (Indigenous TV short horror projects), *Bright Lights* (documentary distributed via Facebook), *The Antarctica Experience* (documentary VR).

Talent escalation – projects that support the next generation of excellence in storytelling; *Deadlock* (first-time director, shot regionally in Byron Bay), *Below* (first-time feature director), *Babyteeth* (first-time feature female director), *Australian Gangster* (first-time TV director), *Double Happiness: China Love* (first-time documentary director), *Storm in a Teacup* (first-time feature-length documentary director), Screen Australia/The Guardian (London) initiative which gave four filmmaking teams access to large online platform and opportunity to work for an international commissioner, and the Indigenous Department initiatives State of Alarm and Straight Out of the Straits.

KPI: At least one major Indigenous Feature Film or Television Drama series to proceed to production.

Achieved: Crime-drama *Mystery Road – The Series* is a six-part spin-off from Ivan Sen's internationally acclaimed and award-winning feature films *Mystery Road* and *Goldstone*. The series, shot in the East Kimberley region of Western Australia, is directed by Rachel Perkins and has a stellar cast including Judy Davis and Aaron Pederson. *Mystery Road – The Series* was produced by the experienced team at Bunya Productions (David Jowsey and Greer Simpkin) for ABC TV.

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

Achieved: Four factual projects were broadcast or received commitment; *State of Alarm* (NITV), *Black Divaz* (NITV), *TransBlack* (ABC iview) and *Straight Out of the Straits* (ABC iview).

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: On target, with 51% of successful production applications having female-driven creative teams across a three-year average (2015/16–2017/18 inclusive).

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

Achieved: Diverse projects include; *Ride Like a Girl* (first-time female feature director, female protagonist, high number of female key crew), *Orange is the New Brown* (TV comedy highlighting diversity in Australia), *TransBlack* (Indigenous online series exploring members of the Indigenous transgender community) and *Black Divaz* (a portrait of what it means to be an Indigenous Drag Queen today).

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

KPI: Total audience numbers.

Achieved: See PBS above.

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

Achieved: *RackaRacka: Live* (1 million views on YouTube), *Superwog pilot* (3.5 million views on YouTube), *Crafty Kingdom* (1.2 million views across the series on YouTube).

KPI: International recognition of Australian projects and people.

Achieved: 72 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; *Song Keepers* choir has been travelling with the film around USA since launching, *Mountain* premiered in Tokyo (attended by the Australian Ambassador Richard Court) with the ACO ahead of a 20-screen Japanese launch, and *Gurumul* screened at both Berlin International Film Festival and Hot Docs where it secured a Canadian theatrical release.

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

Achieved: 19 events supported including; 37°South Market at Melbourne International Film Festival (MIFF), Adelaide Film Festival, Antenna Documentary Film Festival, Australian International Documentary Conference, the AACTA Awards, Canberra International Film Festival, Experimenta Media Art and Tour, Flickerfest Film Festival and Tour, Little Big Shots Film Festival for Children, Melbourne Cinematheque, MIFF and Accelerator, Monster Film Festival, St Kilda Film Festival, Sydney Film Festival, Sydney Travelling Festival, Tropfest, Revelation Film Festival and CinefestOZ (via ScreenWest), Darwin International Film Festival (via Screen Territory).

KPI: Develop one to two initiatives per year to support creative distribution, promotion and marketing strategies.

Achieved: Projects supported that demonstrated creative distribution strategies include; Ben Elton's regional publicity tour for *Three Summers*, innovative exhibitor partnership for *Sibling Rivalry* and in-season advertising boost for *Ali's Wedding*.

CP2.3 VIABLE SCREEN BUSINESSES

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

Achieved: See previous PBS.

KPI: Support eight long-term work placements.

Achieved: 12 placements funded through Enterprise People in 2017/18 with companies including Deadhouse Films, Ludo Studio, Roar Film and Blacklab Entertainment.

KPI: Support 10 companies to undertake innovative business initiatives.

Achieved: 14 companies supported, made up of; seven companies funded through Enterprise Ideas including Central Australian Aboriginal Media Association (CAAMA), CuriousWorks, Made Up Stories and Start VR; and seven Indigenous businesses which received funding through Enterprise and the Indigenous Department including Bunya Productions, No Coincidence Media and Tahlee Productions.

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

Achieved: Events supported include: Gender Matters Taskforce state mixers, AWGIES, Screen Forever, AACTAs, Cannes Film Market, MIPCOM TV Market, Australian International Screen Forum, and International Drama Summit at Content London.

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).

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.

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

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

Achieved: 67% of feature projects went on to be produced.

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

Achieved: 59 opportunities including; Shock Treatment's Development workshop and Working With Actors workshop (13 practitioners total), State of Alarm Development workshop (eight teams attended with 16 practitioners total), Indigenous Developing the Developer (eight practitioners), eight internships, 14 travel grants.

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

Achieved: State of Alarm - factual initiative focusing on emerging writer/directors in regional and remote areas, looking at Indigenous Knowledge and Climate Change.

Shock Treatment - short drama initiative, partnership with ABC with a focus on writers and directors. Funded five 10-minute horror films for ABC iView.

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

Achieved: *Ms Fisher's MODern Murder Mysteries* (TV – reboot of successful series), *Bloom* (TV – sci-fi), *Superwog* series will release episodes on their own YouTube channel before screening on ABC two days later, which is a first for an Australian broadcaster, and Mad Kids production company partnered with US company Above Average (owned by SNL creator Lorne Michaels) to create web series *Small Town Hackers*. The Indigenous Department supported showcases at the Cannes Indigenous Art Festival and Sydney Film Festival Indigenous Showcase.

CP2.5 AN EFFICIENT, EFFECTIVE AND RESPONSIVE ORGANISATION

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

Achieved: 87.87% of total expenditure in FY 2017/18 went to programs and projects.

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

Achieved: IncubatHER (showcase to grow women's participation in the screen industry), ASPERA Screen Production Research Engagement and Impact Symposium, *Online and On Demand, Skin in the Game: The Producer Offset 10 Years On*, Drama Report, Gender Matters interim update, SPA Business Essentials Workshop, ABS screen industry survey results, International TV Sales Snapshot for 2017, Media Matters seminar (#MeToo in Australia).

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

Achieved: 335 citations of Screen Australia research, both direct and indirect, across television, radio, print and online.

KPI: Commission ABS survey every four years.

Achieved: Visualisation of the August 2016 ABS statistics using Infogram published in the Fact Finders section of the Screen Australia website. Screen Intel Unit met with the ABS to debrief the process of the project and discuss the next iteration of the survey.

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

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

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

Achieved: Consultation for Story Development Guidelines, Code of Conduct to Prevent Sexual Harrassment, and amendment of General and Children's production guidelines to include the requirement of a female director on one or more blocks when the project contains more than one block in the series.

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

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

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

Achieved: 92% of Final Producer Offset Certificates were issued within 12 weeks of receipt of a complete application.

ANALYSIS

These performance results have been achieved in the context of significant shifts in the environment in which Screen Australia operates.

Australians now have unprecedented access to content from all over the world in a range of forms, across a range of platforms and through a range of devices; from short-form online videos, to subscription-based television viewing, to feature films on big or small screens. In this crowded marketplace, the importance and unique value of culturally relevant local content is as great as ever. Well-told Australian stories are vital to our local cultural identity and our place in the world.

The convergence of media platforms and rapid growth of new competitors to traditional models of distribution have created a challenging marketplace for the financing and monetisation of content. While audiences now demand ubiquity of access, to date, the newer platforms have not commissioned significant amounts of Australian content.

In this context, government funding becomes ever more vital, particularly to support more vulnerable, higher-risk content, including some of our most culturally important film and television. In a constrained budget environment, it is vital to be highly strategic in the allocation of government funds.

The achievement of our PBS and Corporate Plan objectives this year reflects our focus on principles of quality, innovation and culture, as well as industry resourcing and development through research and targeted initiatives for increased operation efficiency. For further details see 'Note from the CEO' (page 8) and 'Highlights of 2017/18' (page 14).



Sunshine

Statutory Reports

Judicial decisions and reviews by outside bodies

There were no judicial decisions or reviews by outside bodies applicable to Screen Australia in 2017/18.

Freedom of information

Ten valid requests for information under the FOI Act were received during 2017/18 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 2017/18.

Public Interest Disclosures

One Public Interest Disclosure was 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.

Commonwealth Ombudsman

Screen Australia responded to one consultation in relation to an FOI request made to the Commonwealth Ombudsman.

Effects of Ministerial Directions

During 2017/18, there were no Ministerial Directions received.

Reports from Parliamentary Committees relating to Screen Australia

The 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.

Commonwealth Electoral Act 1918 (311A (1))

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

- A C Neilsen Research Pty Ltd: \$70,000
- A C Neilsen Television Audience Measurement Pty Ltd: \$42,262
- Oztam Pty Ltd: \$57,876
- Rentrak Australia Pty Ltd: \$24,949

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 2018
- b) There is no amount subject to guarantee as at 30 June 2018.

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 2017/18, Screen Australia arranged an on-site influenza vaccination service open to all staff, and 36 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.

Environmental Protection and Biodiversity Statement

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

ECOLOGICALLY SUSTAINABLE DEVELOPMENT (ESD) REPORTING

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

ENVIRONMENTAL PERFORMANCE REPORTING

Theme	Steps taken to reduce effect	Measures to review and improve reducing the effect
Energy efficiency	Energy-efficient premises in Sydney	<p>Mechanical systems (air conditioning)</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>Electrical systems</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



The Secret Daughter series 2

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

Gary Abrahams, Ranald Allan, Karin Altmann, Emily Anderton, Ross Grayson Bell, Adam Bishop, Anna Broinowski, Jason Burrows, Charlie Carmen, Matthew Cormack, Donna Chang, Jenevieve Chang, Santilla Chigaipie, Pauline Clague, Michael Cody, Sasha Close, Warren Coleman, Reg Cribb, Matthew Dabner, Nicole Dade, Samantha Dinning, Clea Frost, Veronica Gleeson, Lisa Gray, Anna Grieve, Gary Hayes, Majhid Heath, Sophie Hyde, Sheila Jayadev, Emma Jensen, Mike Jones, Julie Kalceff, Daniel Krige, Sam Lang, Angeli Macfarlane, Susan Mackinnon, Jessie Magnum, Lynne Vincent McCarthy, Lorien McKenna, Seph McKenna, Sharon Menzies, Gillian Moody, Sue Murray, Bali Padda,

Neil Peplow, Ray Quint, Tim Richards, Giulia Sandler, Joan Sauers, Charlotte Seymour, Michael Shanks, Christopher Sharp, Megan Simpson-Huberman, Shakthi Sivanathan, Ana Tiwary, Fiona Tuomy, Jacqueline Turnure, Steve Vidler, Anthea Williams, Jennifer Wilson, Dot West, Megan Young.

Employable Me



Appendix 3

Investments, loans, grants and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2017/18, rather than actual expenditure during the year.

PRODUCTION		
Talent and Sector Development		
Domestic Attachments		
Applicant		Amount
Amy Stewart - attachment		10,000
Ana Tiwary - attachment		10,000
Anna Dadic - attachment		10,000
Anthea Williams - attachment		10,000
Bali Padda - attachment		10,000
Candice Bowers - attachment		10,000
Dan Pritchard - attachment		10,000
Fatima Mawas - attachment		10,000
Fiona Tuomy - attachment		10,000
Gary Abrahams - attachment		10,000
Hiroki Kobayashi - attachment		10,000
Jean Tong - attachment		10,000
Jenevieve Chang - attachment		10,000
John Harvey - attachment		10,000
Leticia Caceres - attachment		10,000
Li-Kim Chuah - attachment		10,000
Mala Sujan - attachment		10,000
Santilla Chingaipe - attachment		10,000
Sarah Bassiuni - attachment		10,000
Vidya Thiagarajan - attachment		10,000
Total Domestic Attachments		200,000
Industry Partnerships		
Title	Applicant	Amount
Disability Film Season	Australian Broadcasting Corporation	200,000
Screen Diversity Showcase (variation)	Equity Foundation - Media, Entertainment and Arts Alliance	15,000
Total Industry Partnerships		215,000
Special Industry Assistance		
Description		Amount
Gender Matters: Brilliant Pitches Workshop and Forum		42,714
Seeing Ourselves: Developing the Developer Workshop		30,848

Total Development Special Industry Assistance			73,562
TOTAL TALENT & SECTOR DEVELOPMENT			488,562
Story Development			
Feature Films			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
2067	We Are Arcadia Pty Ltd	p: Lisa Shaunessy, Leonie Mansfield, Phyllis Laing, Kate Croser, d: Seth Larney, w: Dave Paterson, Seth Larney, ep: Michael Rymer, Alexandra Burke	12,000
Agaat	Bronte Pictures Pty Ltd	p: Blake Northfield, d/w: Jocelyn Moorhouse	30,000
Angry Underwear	Feisty Dame Productions Pty Ltd	p: Tania Chambers, w: Tania Ferrier	16,000
Audrey	Invisible Republic Pty Ltd	p: Michael Wrenn, d: Natalie Bailey, w: Louise Woodruff Sanz, ep: Emma Fitzsimons	17,000
Azra Nadine	Green Productions South	p: Gal Greenspan, d/w: Sara Kern	42,550
Baby Cat	Robyn Kershaw Productions Pty Ltd	p: Robyn Kershaw, Eleanor Winkler, w: Genevieve Clay-Smith	16,000
Babyteeth	Whitefalk Films Pty Ltd	p: Alex White, d: Shannon Murphy, w: Rita Kalnejais, ep: Jan Chapman	20,000
Biohackers	Truant Pictures Pty Ltd	p: Zareh Nalbandian, d: Stephen McCallum, w: Michael Kratochvil	11,000
The Boat Builder	Macgowan Films Pty Ltd	p: Marian Macgowan, Peter Herbert, Jan Marnell, Senia Dremstrup, w: Elise McCredie, Andrew Knight	20,000
The Boat Builder	Macgowan Films Pty Ltd	p: Marian Macgowan, Peter Herbert, w: Elise McCredie, Andrew Knight	34,000
The Breathing Sea	Midwinter Films Pty Ltd	p: Bridget Callow-Wright, d: Priscilla Cameron, w: Heather Phillips, Priscilla Cameron	35,000
Bondi Beach Breakfast Club	Film Depot Pty Ltd	p: Louise Smith, w: Liz Doran	35,500
Croak (working title)	Midwinter Films Pty Ltd	p: Bridget Callow-Wright, Chloe Rickard, d: Christiaan Van Vuuren, Connor Van Vuuren, w: Priscilla Cameron, Shane Brady, ep: Jason Burrows	38,000
Does My Head Look Big in This?	Swing Wing Pty Ltd	p: David Curzon, w: Randa Abdel-Fattah, David Curzon, ep: Carolyn Johnson	32,000
The Drover's Wife - The Legend of Molly Johnson	Tahlee Productions Pty Ltd	p: Bain Stewart, David Jowsey, w: Leah Purcell	24,000
The Dry	Made Up Stories Pty Ltd	p: Bruna Papandrea, Reese Witherspoon, d: Robert Connolly, w: Harry Cripps, ep: Jodi Matterson	44,750
Empty Empire	Corrie Chen	d: Corrie Chen, w: Corrie Chen, Penelope Chai	32,500
The Elevator Game	Grand Pacific Picture Company Pty Ltd	p/w: Michelle Sahayan, d: Daniel Nettheim, ep: Jonathan Bronfman	31,000
Finding Sanity	Sandcastle Studios Pty Ltd	p/w: Chris Cudlipp, ep: Mike Bullen	33,400
Followers	RaMar Productions Pty Ltd	p: Christina Radburn, d/w: Tim Marshall, ep: Robyn Kershaw	26,000
Frankie Sunday	Cascade Films Pty Ltd	p: David Parker, Carmel Meiklejohn, d: Nadia Tass, w: Gareth Calverley	12,000
Godfrey	See Pictures Pty Ltd	p: Ester Harding, Jamie Hilton, d: Wayne Blair, w: Gerard Lee, Wayne Blair	37,000

The Good People	Aquarius Films Pty Ltd	p: Polly Staniford, Angie Fielder, w: Hannah Kent	32,000
High Watch	Arenamedia Pty Ltd	p: Liz Kearney, w: Sam Holst	30,000
Highway	Goalpost Pictures Australia Pty Ltd	p: Kylie du Fresne, d/w: Vanessa Gazy	25,000
How (Not) to Start an Orphanage	Aquarius Films Pty Ltd	p: Angie Fielder, Polly Staniford, d: Jennifer Peedom, w: Allen Palmer	39,800
I am Woman	Goalpost Pictures Australia Pty Ltd	p: Rosemary Blight, d: Unjoo Moon, w: Emma Jensen	25,000
In the Blood	Retro Active Films Pty Ltd	p: Trevor Blainey, d: Victoria Cocks, w: Nigel Karikari	37,000
Inside	Simpatico Films Pty Ltd	w: Charles Williams, Steven Arriagada	26,500
Julian Corkle is a Filthy Liar	Macgowan Films Pty Ltd	p: Marian Macgowan, Sarah Radclyffe, d: MJ Delaney, w: Rachel Hiron	37,100
Kelly's Gold	Major International Pictures Pty Ltd	w: Colin Cairnes, Cameron Cairnes, ep: Joan Sauers	29,000
Killing Betty	Porchlight Films Pty Ltd	p: Vincent Sheehan, d: Matt Day, w: Kirsty Fisher	30,000
Laurinda	Handmaid Media Pty Ltd	p: Donna Chang, d: Samantha Lang, w: Michelle Law, ep: John Maynard	32,000
The Lucky Country (working title)	Invisible Republic Pty Ltd	p: Michael Wrenn, w: Saman Shad	14,500
M4M	Toothless Pictures Pty Ltd	d: Paul Ireland, w: Damian Hill	22,500
Magic Beach	Arenamedia Pty Ltd	p: Robert Connolly, Liz Kearney, w: Justin Monjo	40,000
Minding Gavin	Ruby Entertainment Pty Ltd	p: Stephen Luby, Mark Ruse, w: Robyn Winslow	32,000
Modern Love	The Film Company Pty Ltd	p: Richard Keddie, d: Rachel Ward, w: Glen Dolman	30,000
Monster Nanny	Red Lamp Films Pty Ltd	p: Sylvia Wilczynski, Ridley Scott, Sam Roston, d/w: Kim Mordaunt, ep: Zareh Nalbandian	18,500
The Musician	SixtyFourSixty Pty Ltd	p: Su Armstrong, Brian Rosen, d: Kim Mordaunt, w: Joan Sauers	20,000
The Natural Way of Things	Generator Pictures Pty Ltd	p: Katia Nizic, Emma Dockery, w: Charlotte McConaghy, ep: Sue Maslin	37,000
No Man is an Island	WBG Pty Ltd t/a WBMC	p: Janelle Landers, Aidan O' Bryan, w: Sue Smith	17,000
Nude Tuesday	Good Thing Productions Pty Ltd	p: Nick Batzias, Virginia Whitwell, Emma Slade, d: Armagan Ballantyne, w: Jackie Van Beek	27,510
One Crowded Hour	Red Lamp Films Pty Ltd	p: Sylvia Wilczynski, Todd Fellman, d: Kim Mordaunt, w: John Collee	14,000
Petrova	Rebecca A Peniston-Bird	w: Bec Peniston-Bird	28,500
Pig Wing Pie	Revolver Films Pty Ltd	p: Martha Coleman, Lauren Edwards, d: Simon Rippingale, w: Erica Harrison	26,050
Postie Cam	Kmunications Pty Ltd	p: Steve Kearney, Tenille Kennedy, w: Peter Ivan	30,750
The Princess and the Bear	Matthewswood Pty Ltd	p: Lee Matthews, d: Catriona McKenzie, w: Gina Lambropoulos	18,500
Private Moody	Revolver Films Pty Ltd	p: Martha Coleman, Lauren Edwards, w: Mac Gudgeon	28,500
The Prospector	Blackfella Films Pty Ltd	p: Miranda Dear, Darren Dale, d: Rachel Perkins, w: Craig Silvery	28,500
Puff	Causeway Films HQ Pty Ltd	p: Samantha Jennings, d: Del Kathryn Barton, w: Huna Amweero, Del Kathryn Barton	35,000

The Roughhousers	Hypergiant Films Pty Ltd	p: Joanne Weatherstone, w: Damien Power	32,500
Runaway	Whitefalk Films Pty Ltd	p: Alex White, w: Mirrah Foulkes, ep: Jan Chapman, Jane Campion	30,000
Salsa Masala	Sense & Centsability Pty Ltd	p: Leanne Tonkes, w: Mithila Gupta	17,500
School Dance	Windmill Pictures Pty Ltd	p: Kaye Weeks, d: Rosemary Myers, w: Matthew Whittet	40,000
Sons of Salt	Clanalpine Films Pty Ltd t/a Known Associates	p: Rob Gibson, d: Jonathan Teplitzky, w: David O'Donnell	30,000
The Sound of Mumbai	The Sound of Mumbai Pty Ltd	p: James Brown, Nicky Bentham, d/w: Sarah McCarthy	18,500
Splitters	We Are Arcadia Pty Ltd t/a Arcadia	p: Lisa Shaunessy, w: Brooke Goldfinch, ep: Alexandra Burke	29,000
Square the Circle	Kojo Productions Pty Ltd	p: Kate Croser, Sandy Cameron, Kate Butler, d/w: Jessica Redenbach	25,000
Stolen	Arenamedia Pty Ltd	p: Liz Kearney, Catriona McKenzie, d: Catriona McKenzie, w: Catriona McKenzie, Patricia Cornelius	36,000
Tender Age	YB Productions Pty Ltd	p: Yael Bergman, Tui Ruwhiu, Lee Matthews (co-producer), d: Peter Carstairs, w: Dianne Taylor	20,000
The Variations	Film Art Media Pty Ltd	p: Sue Mastin, w: Jocelyn Moorhouse	35,000
Vienna Boys Choir	Goalpost Pictures Australia Pty Ltd	p: Rosemary Blight, w: Keith Thompson	40,000
Wish	Soft Tread Enterprises Pty Ltd	p: Jo Dyer, d/w: Shane McNeil	20,000
You Won't Be Alone	Causeway Films HQ Pty Ltd	p: Kristina Ceyton, Sam Jennings, d/w: Goran Stolevski	26,000
You'll Love Me	The Dollhouse Pictures Pty Ltd	p: Jessica Carrera, d/w: Goran Stolevski, ep: Robyn Kershaw	30,000
Total Story Development - Feature Films			1,841,410
High-End Television			
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Darby & Joan	Cordell Jigsaw Productions Pty Ltd	p: Claire Tonkin, Glenys Rowe, w: Phillip Gwynne, ep: Matt Campbell, Nick Murray	40,000
Unknown Male No.1	Revolver Films Pty Ltd	p: Martha Coleman, Liz Watts, Vincent Sheehan, w: Beatrix Christian	35,500
Total Story Development - High-End Television			75,500
Online			
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
All My Friends Are Racist	Artology Ltd	p: Dena Curtis, Liliana Munoz, d: Bjorn Stewart, w: Enoch Mailangi, Kodie Bedford	20,000
All Our Eggs	Darren Mark Prichard	p: Darren Prichard, w: Vanessa Bates, Martha Goddard	20,000
Bin Chickens	Channel Plarb Pty Ltd	p: Nikos Andronicos, Dave Carter, d: Dave Carter, w: Nikos Andronicos	20,000
Blood Sisters	Mad Dan Productions Pty Ltd	p: Daniel Mulvihill, Madeleine Dyer, d: Madeleine Dyer, w: Daniel Mulvihill, Madeleine Dyer, ep: Stephen Corvini	10,000
Changed World	Ben Fraser Howling	p: Ben Howling, d: Dan Cooper, w: Dan Cooper, Ben Howling	20,000
Ding Dong I'm Gay	Wintergarden Pictures Pty Ltd	p: Joshua Longhurst, Rosie Braye, d: Sarah Bishop, w: Tim Spencer, Joshua Longhurst, Zoe Norton Lodge	15,000

First Day	Epic Films Pty Ltd	p: Kirsty Stark, d/w: Julie Kalceff	20,000
Girt by Fear	Madeleine Rose Connelly Purdy	p: Josh Vines, Madeleine Purdy, Joel Pertgut, Yiani Andrikidis, David Ma, d: Madeleine Purdy, Yiani Andrikidis, David Ma, w: Joel Pertgut	12,500
Gold Diggers	Rantan Productions Pty Ltd	p: Muffy Potter, d: Shannon Murphy, w: Jack Yabsely, ep: Michael Horrocks	20,000
Golden Boy	Spaceboy Pty Ltd	p: Yingna Lu, d: Steve Anthopoulos, w: Mansoor Noor, Luke Davidson	20,000
Jade of Death - season two	Last Frame Productions Pty Ltd	p: Taylor Litton-Strain, d: Erin Good, w: Huna Amweero	17,000
Naked	Maximo Entertainment Pty Ltd	p: Liliana Munoz, w: Elissa Down, Brianna La Rance	20,000
Nyangan Ngaya	No Coincidence Media Pty Ltd	p: Mitchell Stanley, Shakthi Shakthidharan, w: Katherine Beckett	25,000
Plus Ones	Revolver Films Pty Ltd	p: Martha Coleman, d: Sarah Bishop, Cameron James, Thomas Hudson, w: Sarah Bishop, Cameron James	7,990
The Racka	Ludo Studio Pty Ltd	p: Julie Byrne, Daley Pearson, d/w Danny Philippou, Michael Philippou, ep: Charlie Aspinwall	20,000
Reversion	Midnight Snack Productions Pty Ltd	p: Toby Gibson, w: Stuart Willis, Matthew Clayfield	15,000
Roll Plays	Cheeky Little Media Pty Ltd	p: Celine Goetz, d: David Webster, w: Charlotte Rose Hamlyn, ep: Patrick Egerton	20,000
Sit Down Comedy	A2K Media Pty Ltd	p: Ade Djajamihardja, Tim Ferguson, d: Colin Cairnes, w: Colin Cairnes, Ade Djajamihardja, Tim Ferguson	30,000
Tiger Cops	Fideo Films Pty Ltd	p: Maria Tran, Craig Anderson, Adrian Castro, d: Adrian Castro, w: Steven Oliver, Bjorn Stewart, Craig Anderson	23,500
The Virgin Intervention	Galvanized Film Group Pty Ltd	p: Heather Ogilvie, Holly Fraser, d: Erin White, w: Fiona Gillman	13,500
Total Story Development - Online			369,490
TOTAL STORY DEVELOPMENT			2,286,400
Matched Marketplace Development			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Bathurst	Pictures in Paradise Development Pty Ltd	p: Christopher Brown, w: Adam Todd	25,000
Penguin Bloom	Made Up Stories Pty Ltd	p: Bruna Papandrea, Naomi Watts, Reese Witherspoon, Emma Cooper, w: Shaun Grant	50,000
Total Matched Marketplace Development			75,000
Feature Production			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
100% Wolf	Flying Bark Productions Pty Ltd	p: Barbara Stephen, Alexia Gates-Foale, d: Alexs Stadermann, w: Fin Edquist, ep: Robert Slaviero, Francesca Hope	1,370,000
2067	We Are Arcadia Pty Ltd	p: Lisa Shaunessy, Phyllis Laing, Kate Croser, d: Seth Larney, w: Dave Paterson, Seth Larney, ep: Michael Rymer, Alexandra Burke	424,000

Acute Misfortune	Arenamedia Pty Ltd	p: Virginia Kay, Jamie Houge, Thomas M Wright, d: Thomas M Wright, w: Thomas M Wright, Erik Jensen, ep: Robert Connolly, Liz Kearney	465,000
Angel of Mine	SixtyFourSixty Pty Ltd	p: Su Armstrong, Brian Etting, Josh Etting, d: Kim Farrant, w: Luke Davies	873,500
Animals	Animals Film Pty Ltd, Closer Productions Pty Ltd	p: Rebecca Summerton, Sarah Brocklehurst, Cormac Fox, Sophie Hyde, d: Sophie Hyde, w: Emma Jane Unsworth	677,500
Babyteeth	Whitefalk Films Pty Ltd	p: Alex White, d: Shannon Murphy, w: Rita Kalnejais, ep: Jan Chapman	965,000
Below	Good Thing Productions Company Pty Ltd	p: Veronica Gleeson, Nick Batzias, Kate Neylon, d: Maziar Lahooti, w: Ian Wilding	390,000
Book Week	Albert Street Films Pty Ltd	p: Joe Weatherstone, Daniel Krige, d/w: Heath Davis, ep: Jonathan Page	120,000
Buoyancy	Causeway Films HQ Pty Ltd	p: Samantha Jennings, Rita Walsh, Kristina Ceyton, d/w: Rodd Rathjen	763,000
Danger Close: The Battle of Long Tan	Danger Close Production Pty Ltd, Danger Close Rights Holding Pty Ltd	p: Martin Walsh, John Schwarz, Michael Schwarz, d: Kriv Stenders, w: Stuart Beattie	1,000,000
Dirt Music	Dirt Music Holdings Pty Ltd, Aquarius Films Pty Ltd	p: Finola Dwyer, Angie Fielder, Polly Staniford, Amanda Posey, d: Gregor Jordan, w: Jack Thorne	1,000,000
The Dry	Made Up Stories Pty Ltd	p: Bruna Papandrea, Jodie Matterson, Steve Hutensky, d/ep: Robert Connolly, w: Harry Cripps	1,805,250
The Empyrean (variation)	357 Film Pty Ltd	p: Amiel Courtin-Wilson, Kate Laurie, John Baker, d/w: Amiel Courtin-Wilson, ep: Tony Nagle, Lizzette Atkins, Matt Noonan	70,000
Emu Runner	Imogen Thomas t/a Imogen Thomas Films	p: Antonia Barnard, Victor Evatt, d/w: Imogen Thomas	50,090
Go Karts	Go Karts Film Holdings Pty Ltd, See Pictures Pty Ltd	p: Jamie Hilton, Sonia Borella, d: Owen Trevor, w: Steve Worland, ep: Joel Pearlman, Seph McKenna, Michael Pontin	1,455,000
Hi is for Happiness	Happiness Films Pty Ltd, Cyan Films Pty Ltd	p: Julie Ryan, Lisa Hoppe, d: John Sheedy, w: Lisa Hoppe, ep: Jonathan Page, Avril Stark	1,000,000
Hearts and Bones	Night Kitchen Productions Pty Ltd	p: Matt Reeder, d: Ben Lawrence, w: Ben Lawrence, Beatrix Christian	720,000
Hotel Mumbai (variation)	Hotel Mumbai Pty Ltd, Hotel Mumbai Double Guess Productions Pty Ltd, Hotel Mumbai Productions Pty Ltd, Arclight Films International Pty Ltd, Electric Pictures Pty Ltd	p: Basil Iwanyck, Andrew Ogilvie, Julie Ryan, Gary Hamilton, Mike Gabrawy, d: Anthony Maras, w: John Collee, Anthony Maras	175,000
M4M	Toothless Pictures Pty Ltd	p/w: Damian Hill, d: Paul Ireland, ep: Bryce Menzies, Tony Nagle, Mitu Bhowmick, John Molloy	477,500
Miss Fisher and the Crypt of Tears	Every Cloud Productions Pty Ltd	p: Fiona Egger, d: Tony Tilse, w: Deb Cox, ep: Fiona Egger, Deb Cox	1,886,657
Palm Beach	Palm Beach The Movie Pty Ltd	p: Bryan Brown, Deborah Balderstone, d: Rachel Ward, w: Joanna Murray-Smith, Rachel Ward	1,420,000
Rams	WBG Pty Ltd t/a WBMC	p: Janelle Landers, Aidan O'Bryan, d: Jeremy Sims, w: Jules Duncan	1,500,000
Relic	Carver Films Pty Ltd	p: Sarah Shaw, Anna McLeish, d: Natalie Erika James, w: Natalie Erika James, Christian White	931,500
Ride Like a Girl	100 to 1 Films Pty Ltd	p: Richard Keddie, d: Rachel Griffiths, w: Andrew Knight, Elise McCredie	1,725,000

The Second	Second Films Pty Ltd, Dust Bunny Productions Pty Ltd	p: Leanne Tonkes, Stephen Lance, d: Mairi Cameron, w: Stephen Lance, ep: Amy Hobby, Anne Hubbell	20,000
Slam (variation)	Invisible Republic Pty Ltd	p: Michael Wrenn, d/w: Partho Sen Gupta	62,068
Standing Up for Sunny	Stand Up Films Pty Ltd	p: Jamie Hilton, Michael Pontin, Drew Bailey, d: Steve Vidler	130,000
Undertow	Undertow Pty Ltd, Emerald Productions Pty Ltd	p: Lyn Norfor, d/w: Miranda Nation, ep: Liz Watts	150,450
West of Sunshine	Exile Productions Pty Ltd	p: Alexandros Ouzas, Jason Raftopoulos, d/w: Jason Raftopoulos	173,530

Total Feature Production**21,800,045****General TV Drama Production**

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Australian Gangster	2 x 90	Roadshow Productions Pty Ltd t/a Roadshow Rough Diamond	p: John Edwards, Dan Edwards, d: Fadia Abboud, w: Gregor Jordan	900,000
Back in Very Small Business	8 x 27	Gristmill Pty Ltd	p: Wayne Hope, Robyn Butler, d: Robyn Butler, w: Wayne Hope, Robyn Butler, Gary McCaffrie, ep: Wayne Hope, Robyn Butler, Greg Sitch	600,000
Bad Mothers	8 x 60	Jungle FTV Pty Ltd	p: Chloe Rickard, Steven Zanoski, w: Gavin Strawhan, Rachel Lang, Phil Lloyd, Sarah Walker, ep: Jason Burrows	1,400,000
Bite Club	8 x 44	Playmaker Media Pty Ltd	p: Sue Seeary, d: Wayne Blair, Jennifer Leacy, w: Sarah Smith, ep: David Maher, David Taylor	1,450,000
Bloom	6 x 60	Playmaker Media Pty Ltd	p: Sue Seeary, w: Glen Dolman, ep: David Maher, David Taylor	1,250,000
Doctor Doctor season 2	10 x 46	DrDr2 Series Pty Ltd, Essential Media & Entertainment Pty Ltd	p: Ian Collie, Claudia Karvan, Tony McNamara, d: Lucy Gaffy, Ian Watson, Tori Garrett, Kriv Stenders, Ben Chessell, w: Tony McNamara, Angela McDonald, Liz Doran, Tamara Asmar, ep: Andy Ryan, Jo Rooney	500,000
Doctor Doctor season 3	10 x 60	Easy Tiger Productions Pty Ltd	p: Ian Collie, Claudia Karvan, Tony McNamara, d: Jennifer Leacey, Ian Watson, Geoff Bennett, Lucy Gaffy, w: Tony McNamara, Liz Doran, Tamara Asmar, Angela McDonald, Gretel Vella, Tim Lee	93,415
Five Bedrooms	8 x 42	Hoodlum Active Pty Ltd	p: Nathan Mayfield, w: Michael Lucas, Christine Bartlett, ep: Tracey Robertson	1,300,000
Get KrackIn season 2	8 x 25	It's Actually Better Productions Pty Ltd	p: Tamasin Simpkin, Antje Kulpe d: Hayden Guppy, w: Kate McCartney, Kate McLennan, ep: Kevin Whyte, Kate McCartney, Kate McLennan	500,000
How to Stay Married	2 x 120	Hell and High Waters Holdings Pty Ltd	p: Jess Leslie, d: Natalie Bailey, w: Peter Helliar, ep: Andrea Denholm, Emma Fitzsimons	1,000,000
Lambs of God	2 x 120	Lingo Pictures Pty Ltd	p: Jason Stephens, d: Jeffrey Walker, w: Sarah Lambert, ep: Helen Bowden	1,700,000
Ms Fisher's MODern Murder Mysteries	8 x 45	Every Cloud Productions Pty Ltd	p: Beth Frey d: Fiona Banks, w: Deb Cox, ep: Deb Cox, Fiona Eagger	1,450,000
My Life is Murder	10 x 60	Cordell Jigsaw Productions Pty Ltd	p: Claire Tonkin, Paul Bennett, w: Claire Tonkin, Paul Bennett	1,750,000
Orange is the New Brown	6 x 24	ScreenTime Pty Ltd, ScreenTime Productions No.1 Pty Ltd	p: Jack Kain, d: Hayden Guppy, w: Joel Slack Smith, Sophie Braham, Richard Thorp, ep: Johnny Lowry	450,000

Playing for Keeps	8 x 46	Screentime Pty Ltd	p: Kerrie Mainwaring, Paul Moloney, p: Sian Davies, Tori Garrett, w: Claire Phillips, Christine Bartlett	990,000
Riot aka Bent (variation)	1 x 90	Werner Film Projects Pty Ltd , Werner Film Productions Pty Ltd	p: Joanna Werner, Louise Smith, w: Carolyn Anderson, Greg Waters	100,000
Romper Stomper Next Generation (variation)	6 x 60	Roadshow Productions Pty Ltd t/a Roadshow Rough Diamond	p: John Edwards, Daniel Edwards, d: Geoffrey Wright, Daina Reid, James Napier Robertson, w: Malcolm Knox, Geoffrey Wright, James Napier Robertson	30,000
Sando	6 x 27	Jungle FTV Pty Ltd	p: Chloe Rickard, d: Erin White, Christiaan Van Vuuren, Connor Van Vuuren, w: Charlie Garber, Phil Lloyd, ep: Jason Burrows	600,000
Street Smart	8 x 30	Cordell Jigsaw Productions Pty Ltd	d: Damian Davis, w: Mark O'Toole, Tahir Bilgic, ep: Damian Davis, Nick Murray	500,000
The Blake Mysteries: A New Beginning	1 x 86	FBTV Productions Pty Ltd t/a Doctor Blake Productions, December Media Pty Ltd	p: George Adams, d: Ian Barry, w: Paul Jenner, ep: Stuart Menzies, Tony Wright	500,000
The Family Law season 3	6 x 26	Matchbox Productions Pty Ltd, Family Law Productions Pty Ltd	p: Julie Eckersley, Sophie Miller, d: Ben Chessell, Sophie Miller w: Kirsty Fisher, Benjamin Law, ep: Debbie Lee	400,000
The Hunt	4 x 54	Closer TV Pty Ltd	p: Rebecca Summerton, Sophie Hyde, d: Sophie Hyde, w: Matthew Cormack, Niki Aken	1,000,000
The Ropes	4 x 51	Lingo Pictures Pty Ltd	p: Courtney Wise, Helen Bowden, w: Adam Todd, Tamara Asmar, Jane Allen, ep: Jason Stephens	999,860
Upright	8 x 30	Lingo Pictures Pty Ltd	p: Jason Stephens, Chris Taylor, Tim Minchin, Melissa Kelly, w: Kate Mulvany, Leon Ford, Chris Taylor, Tim Minchin, ep: Helen Bowden	1,500,000
Total General TV Drama Production				20,963,275
Children's TV Drama Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
100% Wolf - TV (working title)	26 x 22	Flying Bark Productions	p: Michael Bourchier, d: Alexs Stadermann, w: Fin Edquist, ep: Michael Bourchier, Barbara Stephen	750,000
Grace Beside Me (variation)	13 x 26	Magpie Pictures Pty Ltd	p: Lois Randall, Dena Curtis, d: Beck Cole, Adrian Wills, w: Danielle MacLean, Jon Bell, Sue McPherson, Briar Grace-Smith, Adrian Wills, Tristan Savage	12,000
Hardball	13 x 24	Northern Pictures Pty Ltd	p: Joe Weatherstone, d: Darren Ashton, Kacie Anning, w: Guy Edmonds, Matt Zeremes, ep: Catherine Nebauer	1,700,000
Little J & Big Cuz series 2	13 x 12	Ned Lander Media Pty Ltd	p: Ned Lander, d: Anthony Thorne, w: Dorothy West, Rebecca Cole, Jane Harrison, Nathan Maynard, Erica Glynn	500,000
Mustangs FC season 2	13 x 23	Matchbox Productions Pty Ltd	p: Amanda Higgs, Rachel Davis, d: Corrie Chen, Roger Hodgman, w: Kirsty Fisher, Magda Wozniak, Shanti Gudgeon	900,000
Nowhere Boys season 4	13 x 24	Matchbox Productions Pty Ltd	p: Beth Frey d: Nicholas Verso, w: David Hannam, Beth King, Marieke Hardy, Jessica Brookman, ep: Tony Ayres, Michael McMahon	400,000
Spongo, Fuzz & Jalapeña	26 x 12	Cheeky Little Media Pty Ltd	p: Patrick Egerton, Isla Curtis, d: David Webster, ep: David Webster, Patrick Egerton	499,917
The Schoogle Detective Agency	20 x 30	Gristmill SPV Pty Ltd, Schoogle Holdings Pty Ltd	p/d/w: Wayne Hope, Robyn Butler, ep: Wayne Hope, Robyn Butler, Greg Sitch	2,000,000

The Unlisted	15 x 30	The Unlisted Holding Pty Ltd, Aquarius Films Pty Ltd	p: Polly Staniford, Angie Fielder, d: Rhys Graham, Corrie Chen, Sian Davies, w: Mithila Gupta, Timothy Lee, Tristram Baumber, Jane Allen, Greg Waters, ep: Justine Flynn	1,240,000
Total Children's TV Drama Production				8,001,917
Online Production				
Title	Duration	Production Company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
30 Minutes of Danger	1 x 8	Happening Films Pty Ltd, The Pulse Originals Pty Ltd	p: Jannine Barnes, George Kacevski, Melody Ha, d/w: Grant Sciocluna	100,000
Awavena	1 x 17	VR Wallworth Pty Ltd	p: Lynette Wallworth, Nicole Newnham, Tashka Yawanawa, d: Lynette Wallworth, w: Lynette Wallworth, Laura Soriano de Yawanawa, ep: Sandy Herz	110,000
Beached Aziversary	10 x 5	Robot Army Productions Pty Ltd	p: Nicholas Boshier, Jordana Johnson, d: Nicholas Boshier, w: Nicholas Boshier, Anthony Macfarlane, Jarod Green	150,000
Bonnie the Elephant	4 x 3	Swim Like A Boss Pty Ltd	p: Nigel Huckle, Jerome Velinsky, Holly Hargreaves, d/w: Holly Hargreaves	30,000
Kiki and Kitty (variation)	6 x 10	Porchlight Films Pty Ltd	p: Liz Watts, Sylvia Warmer, d: Catriona McKenzie, w: Nakkiha Lui	4,000
Method	6 x 10	Fire Sky Films Pty Ltd	p: Kristin Sargent, Tawni Bryant, Jerome Velinsky, d: Tawni Bryant, Jerome Velinsky, w: Jerome Velinsky	30,000
Mining Boom	4 x 6	Thirsty Head Productions Pty Ltd	p: Philip Denson, d: Peter Harris, w: Peter Harris, Philip Denson	110,000
Mr Inbetween (variation)	6 x 30	Jungle FTV Pty Ltd, J Edgerton & N.T Edgerton t/a Blue Tongue Films	p: Michele Bennett, d: Nash Edgerton, w: Scott Ryan, ep: Chloe Rickard, Jason Burrows	20,000
Patricia Moore	10 x 10	Patricia Moore Holdings Pty Ltd, Patricia Moore Pty Ltd	p: Chris Thompson, d: Blake Fraser	250,000
Robbie Hood	1 x 60	Ludo Studio Pty Ltd	p: Meg O'Connell, Tanith Glynn-Maloney, d/w: Dylan River, ep: Charlie Aspinwall, Daley Pearson	250,000
Romp - The Web series	6 x 14	Opening Act Films Pty Ltd	p: Pete Ireland, Gita Irwin (associate producer), d: Tonnette Stanford, w: Tonnette Stanford, ep: Zayn Buksh	75,000
Rostered On	2 x 20	Robot Army Production Pty Ltd, Ruby Entertainment Pty Ltd	p: Stephen Luby, d/w: Ryan Chamley	200,000
Skinford 2	1 x 100	Immortal Films Pty Ltd, Deadrock Media Pty Ltd	p: Enzo Tedeschi, Christopher Seeto, d/w: Nik Kacevski, ep: Tess Meyer, George Kacevski	250,000
Squinters	6 x 24	Squinters Pty Ltd	p: Chloe Rickard, d: Kate McCartney, Cate Stewart, Christiaan Van Vuuren, Connor Van Vuuren, Trent O'Donnell, Kacie Anning, Amanda Brotchie, w: Adam Zwar, Adele Vuko, Ben Crisp, Sarah Scheller, Lally Katz, Susie Youssef, Becky Lucas, Leon Ford, Aaron Chen, Nina Oyama, Matt Okine, Sam Rugg, ep: Jason Burrows	430,000

Squinters season 2	6 x 26	Jungle FTV Pty Ltd	p: Chloe Rickard, Johanna Somerville, d: Christiaan Van Vuuren, Connor Van Vuuren, Trent O'Donnell, Amanda Brotchie, Erin White, w: Adele Vuko, Ben Crisp, Lally Katz, Becky Lucas, Aaron Chen, Kodie Bedford, Joel Slack-Smith, Mark O'Toole, Rose Matafeo, Wayne Blair, Sam Simmons, Nina Oyama, ep: Jason Burrows	250,000
Superwog	6 x 24	Who Hit Who Productions Pty Ltd, Bobcat Entertainment Pty Ltd	p: Paul Walton, d/w: Theo Saidden, Nathan Saidden, ep: Emma Fitzsimons	850,000
The Big Nothing	5 x 8	Sharptooth Pictures Pty Ltd	p: Sophie Morgan, Adam Camporeale (co-producer), d: Peter Ninos, Lucy Campbell, w: Lucy Campbell, Sophie Morgan	40,000
The Drop Off	6 x 8	Kiss & Go Productions Pty Ltd	p: Mike McLeish, Fiona Harris, d: Tori Garrett, w: Fiona Harris, Mike McLeish, ep: Paul Walton	150,000
The Housemate	6 x 5	Chips and Gravy Film Pty Ltd	p: Amanda Reedy, d: Hayden Mustica, w: Gemma Bird Matheson, Alexandra Keddie	80,000
Wyrnwood VR	1 x 15	Guerilla Films Pty Ltd	p: Tristan Roache-Turner, d: Kiah Roache-Turner, w: Tristan Roache-Turner, Kiah Roache-Turner	100,000
Total Online Production				3,479,000
Talent and Sector Development - Online				
Skip Ahead				
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)		Amount
Life of Jess	Life of Jess Productions Pty Ltd	p: Jessica Holsman, Laura Clelland, Sandra Makaresz, Elle Croxford, d: Laura Clelland, w: Laura Clelland, Elle Croxford, Sandra Makaresz, Jessica Holsman		100,000
Over and Out	Van Vuuren Bros Pty Ltd	d: Connor Van Vuuren, w: Christiaan Van Vuuren, Adele Vuko		115,000
Rebooted	LateNite Films Pty Ltd	p: Chris Hocking, d/w: Michael Shanks		115,000
Skit Box	Skit Box Pty Ltd	d: Sarah Bishop, Adele Vuko, Greta Lee Jackson, w: Sarah Bishop, Adele Vuko, Greta Lee Jackson		115,000
Supernormal	Princess Pictures Holdings Pty Ltd	p: Paul Walton, Mike Cowap, w: Wendy Ayche, Mathew McKenna		115,000
Total Skip Ahead				560,000
Fresh Blood				
Fresh Blood (variation)	Australian Broadcasting Corporation			60,000
Total Fresh Blood				60,000
Online Special Industry Assistance				
Fresh Blood Workshop				20,000
Online Awareness Video				22,500.00
Skip Ahead Workshop				19,890.04
VidCon Delegation				14,906.14
Total Online Special Industry Assistance				77,296
Total Talent and Sector Development - Online				697,296
TOTAL PRODUCTION				57,791,495

DOCUMENTARY			
Documentary Development Program			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
#NastyWomen	Media Stockade Two Pty Ltd	p: Rebecca Barry, Madeleine Hetherton, d: Rebecca Barry, w: Rebecca Barry	5,000
Brazen Hussies	Film Camp Pty Ltd	p: Philippa Campey, Andrea Foxworthy, d/w: Catherine Dwyer, ep: Sue Maslin	11,000
Brock	Wildbear Entertainment Pty Ltd	p: Veronica Fury, d/w: Kriv Stenders	10,000
The Children in the Pictures	DNX Media Pty Ltd	p: Ruth Cross, d/w: Akim Dev, ep: Simon Nasht	20,000
China Australia Dreaming	WildBear Entertainment Pty Ltd	p: Alan Erson, d: Bruce Permezel, Sally Aitken, w: Alan Erson ep: Alan Erson, Michael Tear, Richard Finlayson	10,000
Chrissy Amphlett: Lay My Body Down	Ghost Pictures Pty Ltd	p: Richard Lowenstein, Lynn-Maree Milburn, Maya Gnyp, Andrew de Groot, d/w: Lynn-Maree Milburn	10,000
Claudia	Claudia Doc Pty Ltd	p: Malinda Wink, d: Hollie Fifer, w: Malinda Wink, Hollie Fifer	20,000
The Drawer Where Summer Dwells	Brian McKenzie Film Productions	p: Brian McKenzie, Grace McKenzie, d/w: Brian McKenzie	10,000
Driverless	Projector Films Pty Ltd	p: Daniel Joyce, d/w: Paul Gallasch	10,000
Fairy Dog Mother	Artemis Media Pty Ltd	p/d/w: Nia Pericles, ep: Celia Tait	15,000
Finding the Eastern Australian Current	Wildpacific Media Pty Ltd	p: Jon Shaw, Electra Manikakis, d/w: Nicholas Robinson, ep: David Gross	15,000
Fire Starter - The Story of Bangarra	In Films Pty Ltd	p: Ivan O'Mahoney, Nel Minchin, d: Nel Minchin, Wayne Blair, w: Nel Minchin, Wayne Blair, Ivan O'Mahoney, ep: Nial Fulton	15,000
The Good Life	Briony Benjamin Media Pty Ltd	p/d/w: Briony Benjamin	7,000
Gordafarid	Unicorn Films Pty Ltd	p: Lizzette Atkins, Saeed Rashtian, Nora Niasari, d/w: Nora Niasari	15,000
The Gunnery - Woolloomoolloo	Firelight Films Productions Pty Ltd	p/w: Ellenor Cox, d: Marcus Gillezeau	15,000
Head On	Darius Devas	p: Adam Farrington-Williams, Darius Devas, d/w: Darius Devas	5,000
The History of Australia in 100 Objects	Mammal Pty Ltd t/a Optimistic Pictures	p: Paige Livingston, w: Toby Creswell, ep: Jenny Lalor	5,000
Hit the Road Jane	Blackwatch Productions Pty Ltd	p/d: Emma Masters, ep: Alison Black	15,000
Impermanence	Mark Gould Productions Pty Ltd t/a Bondi Rocks Media	p: Frank Haines, d/w: Ryan Jasper Walsh, ep: Mark Gould	15,000
The Investigative Artist	Point Studio Pty Ltd	p/d/w: Yaara Bou Melhem	10,000
Islam and the Future of Tolerance	CNI Think Productions Pty Ltd	p: Suzi Jamil, Aaron Louis, d/w: Desh Amila, Jay Shapiro, ep: Susan MacKinnon, Greg Stikeleather	15,000
The Kids	Carver Films Pty Ltd	p: Sarah Shaw, d/w: Eddie Martin	20,000
Love on the Spectrum	Eye Spy Productions t/a Northern Pictures	p/w/ep: Karina Holden, d: Cian O'Clery	10,000
Making Modest History (working title)	Ikandy Films Pty Ltd	p/w: Janine Hosking, Katrina McGowan, d: Janine Hosking	15,000
Milkman	Carver Films Pty Ltd	p: Sarah Shaw, d/w: Eddie Martin	15,000
Milkman	Carver Films Pty Ltd	p: Sarah Shaw, d/w: Eddie Martin	10,000
Museum on the Seam (working title)	Sherine Salama	p/d/w: Sherine Salama	20,000
My Big Fat Italian Kitchen	Yarra Bank Films Pty Ltd	p: Lisa Wang, d/w: Trevor Graham	15,000
No Rest Rest Home	The Mischief Sisters Pty Ltd	p/w/ep: Alison Black, Marion Farrelly	15,000
Operations From the Bottom	JOTZ Productions Pty Ltd	p: Tom Zubrycki, d/w: Gemma Quilty	15,000

Orchid Fever: A Story of Obsession	Radio Pictures Pty Ltd	p/d/w: Mark Lewis	10,000
Otto on Otto	Chalky The Film Pty Ltd	p: Nicole O'Donohue, d/w: Gracie Otto, ep: Craig Deeker, Nick Broomfield	15,000
Out Loud	Wendy Champagne t/a Side By Side Productions	p: Wendy Champagne, Oren Siedler, d/w: Wendy Champagne	15,000
Out of the Box (working title)	Matadora Films Pty Ltd	p: Alejandra Canales, Claire Fletcher, d/w: Alejandra Canales	15,000
Palazzo di Cozzo (working title)	Film Camp Pty Ltd	p: Philippa Campey, Samantha Dinning, d/w: Madeleine Martiniello	10,000
Petrichor	Emma Roberts	p: Emma Roberts, d/w: Ben Andrews, ep: Jane Liscombe	10,000
Please F**k Off, It's Our Turn Now	Mashup Pictures Pty Ltd	p/d/w: Rob Innes	10,000
Primal Screams: The Fun of Fear	Lester Jerome Francois t/a Studio Bento	p: Lester Francois, Anna Brady, Erinn Stevenson, d/w: Lester Francois	10,000
Quoll Farm	Wild Creature Films Pty Ltd	p: Nick Hayward, d: Matt Hamilton, Simon Plowright, w: Simon Plowright, Nick Hayward, ep: Simon Nasht	15,000
The Real Jaws	WildBear Entertainment Pty Ltd	p: Bettina Dalton, ep: Alan Erson	15,000
Revelation	In Films Pty Ltd	p: Nial Fulton, w: Nial Fulton, Sarah Ferguson	25,000
Riding the Monster	Inflatable Boats Tasmania Pty t/a IBT Productions	p/d/w: Liam Taylor, ep: Ash Dunn	15,000
A River Made Us	Rock Island Bend Productions Pty Ltd	p: Chris Kamen, Heather Cassidy, d: Kasimir Burgess, w: Natasha Pincus, ep: Annie Venables	10,000
Saving Snow	Jenuine Productions Pty Ltd	d: Jonica Newby, w: Jonica Newby, John Collee, ep: Jonica Newby, Sonya Pemberton	10,000
The Secrets of Success	Smith & Nasht Pty Ltd	p/d/w: Annamaria Talas, ep: Simon Nasht	10,000
The Side Show	The Finch Company Pty Ltd	p: Karen Bryson, d: Christopher Nelius, w: Julie-Anne Deruvo, ep: Paul Wiegard	15,000
Silent No More (working title)	Southern Pictures Pty Ltd	p/d/w: Anita Brown, ep: Laurie Critchley	15,000
Small Island Big Song	Undergrowth Pty Ltd	p: Timothy Parish, John Cherry, d/w: Tim Cole, ep: Harry Bardwell	10,000
The Son of Captain Blood	Eyeline Films Pty Ltd	p: Geoffrey Smith, d: Geoffrey Smith, Ian White, w: Ian White	20,000
Strong Women	Corinne Megan Innes	p/d/w: Alexandra Gaulupeau, Corinne Innes	5,000
Tall Poppy	Pursekey Productions Pty Ltd	p: Kiki Dillon, Michaela Perske, d/w: Justine Moyle	15,000
A Thin Black Line	Frog Hollow VR Pty Ltd	p: Kate Morrison, d/w: Douglas Watkin	20,000
The University of O	Budaya Productions Pty Ltd	p: Rebecca Elliott, Katrina Lucas, w: Katrina Lucas, ep: Sophie Hyde	5,000
Untitled	Identity Films and Productions Pty Ltd	p/d/w: Danny Ben-Moshe	10,000
Untitled	Identity Films and Productions Pty Ltd	p/d/w: Danny Ben-Moshe	14,990
Untitled Dudko Project	Samantha Griffin t/a One With Salt Productions	p: Sam Griffin, Maya Kuzina, d/w: Maria Dudko, ep: Chris Hilton	15,000
Untitled Tent Boxing Project	Molly Minka O'Connor	p: Molly O'Connor, Anton Andreacchio, d/w: Madeleine Parry	10,000
Venus Bay	Closer Screens Pty Ltd	p: Sophie Hyde, d/w: Maya Newell	15,000
The Victoria Project	DNX Media Pty Ltd	p: Ruth Cross, Jennifer Peedom, d/w: Jennifer Peedom, ep: Simon Nasht, Stuart Menzies	25,000

The Weinstein Effect - Where to From Here?	Her Films Pty Ltd	p/d/w: Nicole Minchin, Angela Pippos	15,000
When the Sky Fell Down - The Myth of Guy Bourdin	Falling Skies Pty Ltd	p/w: Shannon Owen, Sean Brandt, d: Sean Brandt, ep: Tait Brady	15,000
Wild Blue	Electric Pictures Pty Ltd	p: Ingrid Longley, d: Steve Westh, w: Greg Colgan, ep: Andrea Quesnelle	15,000
Wild Western Australia	Sea Dog TV International Pty Ltd	p: Leighton De Barros, Jodie De Barros, d/ep: Leighton De Barros, w: Leighton De Barros, Paul Payne	15,000
Total Documentary Development Program			837,990
Documentary Producer Program			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
2040 (variation)	2040 Film Pty Ltd, Madman Production Company International Pty Ltd	p: Nick Batzias, Anna Kaplan, d/w: Damon Gameau	50,000
The Antarctica Experience	White Spark Pictures Pty Ltd	p: Briege Whitehead, d: Phil Harper, Briege Whitehead, w: Briege Whitehead, Ray Pedretti, ep: Ray Pedretti	107,000
Attention Wars	Serendipity Productions Pty Ltd	p/w: Margaret Bryant, d: Vanessa Hills	140,000
The Australian Dream	Good Thing Productions Company Pty Ltd	p: Nick Batzias, John Battsek, Sarah Thompson, Virginia Whitwell, d: Daniel Gordon, w: Stan Grant, ep: Paul Wiegard	420,000
Bright Lights - The Perils of the Pokies	Marhaba Films Pty Ltd	p: Rob Innes (online/digital), Charby Ibrahim, d/w: Charby Ibrahim, ep: Jennifer Peedom, Helen Gaynor	52,500
The Coming Back Out Ball Movie	CBOB Films Pty Ltd	p: Adam Farrington-Williams, Tristan Meecham, d/w: Sue Thomson, ep: Michael McMahon, Tony Nagle, Shaun Miller, Roger Monk	50,000
The Coming Back Out Ball Movie	CBOB Films Pty Ltd	p: Adam Farrington-Williams, Tristan Meecham, d/w: Sue Thomson, ep: Michael McMahon, Tony Nagle, Shaun Miller, Roger Monk	75,000
Death Art	Ruby Girl Productions Pty Ltd	p: Julia Peters, d/w: Sascha Ettinger Epstein	150,000
The Fight (working title)	UNF Pty Ltd	p/d/w: Violeta Ayala, Dan Fallshaw	20,000
Future Dreaming	Stuart James Thomas Campbell t/a Sutu Eats Flies	p: Robyn Marais, d/w/ep: Stuart Campbell	125,000
Gun Ringer	Ronde Pty Ltd	p/d: Ash Davies, Tom Lawrence, w/ep: Ben Davies	46,400
The Hunt	Robot Army Productions Pty Ltd, Ruby Entertainment Pty Ltd	p: Stu Ross, Stephen Luby, Mark Ruse, d/w: Stu Ross	188,805
Kids	Closer Productions Pty Ltd, Kids Film Pty Ltd	p: Sophie Hyde, Rachel Edwardson, Larissa Behrendt, d: Maya Newell, ep: Felicity Hayes	225,000
The Kingdom of Fungi (variation)	Fungi Kingdom Pty Ltd, Smith & Nasht Pty Ltd	p: Susan MacKinnon, Bill Spahic, d: Annamaria Talas, w: Annamaria Talas, Anne Pick, ep: Simon Nasht, Anne Pick	20,000
Little Joe	Ratner & Co. Pty Ltd	p: Katrina McGowan, d/w: David Ratner, ep: Janine Hosking, Paul Watters	135,000
Mission: Whalesong	Prospero Productions Pty Ltd	p: Julia Redwood, Ed Punchard, d/w: Russell Vines, ep: Julia Redwood, Ed Punchard, Russell Vines	200,000
Nolan - The Man and the Myth	Flaming Star Films Pty Ltd, Riverbend Productions Pty Ltd	p: Lavinia Riachi, d/w: Sally Aitken, ep: Julia Peters, Sharyn Prentice	220,000
Power Marys	Media Stockade Two Pty Ltd, Clam Media Pty Ltd	p: Joanna Lester, Madeleine Hetherton, Rebecca Barry, d: Joanna Lester	125,000

Rockabul	Rockabul Pty Ltd	p: Brooke Silcox, Christian Falch, d: Travis Beard, ep: Leslie Knott, Bill Gould, Clementine Malpas	77,440
Rone	Lester Francois t/a Studio Bento	p: Erinn Stevenson, d/w: Lester Francois	85,000
Storm in a Teacup	Artemis Media	p: Nia Pericles, Celia Tait, d/w: Nia Pericles, ep: Celia Tait	140,000
Underminded: Tales from the Kimberley (variation)	Kimberley Project Pty Ltd, Amnesia Productions Pty Ltd	p: Nicholas Wrathall, Stephanie King, d: Nicholas Wrathall, w: Nicholas Wrathall, Stephanie King	20,000
The Victoria Project	DNX Media Pty Ltd	p: Ruth Cross, Simon Nasht, Jennifer Peedom, John Smithson, d/w: Jennifer Peedom, ep: Stuart Menzies	475,000
What Could Go Wrong?	Mashup Pictures Pty Ltd	p: Rob Innes, d: Scott Brennan, Rob Innes, w: Scott Brennan, ep: Mish Armstrong	83,600
Working Class Boy	Cordell Jigsaw Productions Pty Ltd, Worldwide Production Services Pty Ltd	p: Toni Malone, d/w: Mark Joffe, ep: Andrew Farrell, Michael Cordell	350,000
Total Documentary Producer Program			3,580,745

Documentary Commissioned Program			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
100 Days to Victory: How The Great War Was Won	Electric Pictures Pty Ltd, 100 Days to Victory Pty Ltd	p: Andrea Quesnelle, d: Don Featherstone, ep: Andrew Ogilvie, Marlo Miazga	400,000
Aftermath	Renegade Films (Australia) Pty Ltd	p: Lucy McLaren, Joe Connor, Ken Connor, d/w: Tony Jackson	250,000
Australia in Colour	Australia in Colour Pty Ltd, Stranger Than Fiction Films Pty Ltd	p: Jo-anne McGowan, d/w: Lisa Matthews, Alec Morgan, ep: Nick Metcalfe, Jennifer Peedom	665,000
Black As series two - We're Back	Rebel Films Pty Ltd	p: Jeni McMahon, d/w: David Batty, ep: Jeni McMahon, David Noakes	150,000
The Cult of The Family	Church Street Films Pty Ltd	p: Anna Grieve, d/w: Rosie Jones	200,000
Double Happiness: China Love	Media Stockade Two Pty Ltd	p: Madeleine Hetherton, Rebecca Barry, d: Olivia Martin McGuire	223,000
Filthy Rich and Homeless season 2	Blackfella Films Pty Ltd, Shelter Productions 2 Pty Ltd	p: Darren Dale, Jacob Hickey, d: Dylan Blown, Hugh Piper, Kalita Corrigan, Tim Green, Benjamin Pederick, Claire Leeman, Dave May, Nick McInerney, Vaughan Dagnell, Ronan Sharkey, ep: Jacob Hickey	495,000
First Wars	Blackfella Films Pty Ltd, First Wars Productions Pty Ltd	p: Darren Dale, d: Rachel Perkins, w: Jacob Hickey	800,000
Go Back to Where You Came From series 4 (Live)	Cordell Jigsaw Productions Pty Ltd, Worldwide Production Services Pty Ltd	p: Toni Malone, ep: Michael Cordell, Rick McPhee	600,000
HERoes	Her Films Pty Ltd	p/d/w: Nicole Minchin, Angela Pippas	85,000
The Magical Land of Oz	Eye Spy Productions Pty Ltd t/a Northern Pictures	d/w: Tosca Looby, ep: Sue Clothier, Karina Holden, Caroline Hawkins, Clare Birks	485,000
Making Child Prodigies	Screentime Pty Ltd	p: Jeff Siberry, Helen Barrow, Niamh Linnie, d: Jeff Siberry, w: Anita Brown, Jeff Siberry, Jennifer Collins, ep: Jennifer Collins	500,000
Marry Me, Marry My Family series 2	Worldwide Production Services Pty Ltd, Cordell Jigsaw Productions Pty Ltd	p: Sophie Meyrick, ep: Andrew Farrell	400,000
My Family Secret	Artemis Media Pty Ltd, My Family Secret Pty Ltd	p: Claire Forster, Robin Eastwood, d/w: Steven Peddie, ep: Celia Tait	450,000
The Royals Down Under	Fredbird Entertainment	p/d/w: Bernice Toni, ep: Craig Graham	250,000

The Secret Life of 4 Year Olds	ScreenTime Pty Ltd, ScreenTime Productions No.1 Pty Ltd	p: Emily Griggs, Niamh Linnie, d: Kate Douglas Walker, w: Basia Bonkowski, ep: Jennifer Collins	350,000
Teenage Boss	McAvoy Media Pty Ltd	p: David Grusovin, Leisa Pratt, d/w: Matthew Tomaszewski, ep: Matthew Tomaszewski, John McAvoy, Simon Steel	500,000
Truth Be Told: Lest We Forget	Since1788 Productions Pty Ltd	p: Tanith Glynn-Maloney, d: Erica Glynn, w: Tanith Glynn-Maloney, Erica Glynn	50,000
War on Waste series 2	Lune Media Pty Ltd, WOW2 Pty Ltd	d: Jodi Boylan, Sandra Welkerling, w: David Galloway, ep: Leonie Lowe, David Galloway, Jodi Boylan	650,000
Total Documentary Commissioned Program			7,503,000
Special Initiatives - Documentary			
Doco180			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Asking For It	Mariel Thomas	p: Mariel Thomas, d: Blue Lucine	6,000
A Hairy Problem	Rebecca Thomson	p/d/w: Rebecca Thomson	6,000
Inner Demons (working title)	Last Frame Productions Pty Ltd	p: Taylor Litton-Strain, d: Hawanatu Bangura	6,000
Mother/Lover	Erin McBean	p/d: Erin McBean, w: Holly Zwalf	6,000
Together, She Succeeds	Sam Weingott	p: Sam Weingott, d: Laura Clelland, w: Sam Weingott	6,000
Total Doco180			30,000
Art Bites			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Against the Grain	Arenamedia Pty Ltd	p: Chloe Brugale, Kate Laurie, d: Santilla Chingaipe, ep: Robert Connolly	30,000
The Unmissables	Film Camp Pty Ltd	p/d: Samantha Dinning, Philippa Campey, d/w: Madeleine Martiniello	30,000
Total Art Bites			60,000
Documentary Partnerships - The Guardian			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
The Big Wait	Yannick Jamey t/a Lyrebird Productions	p: Yannick Jamey, Lucy Pijnenburg, Melissa Hayward, Pete Gleeson, d/w: Yannick Jamey	32,500
Lost Rambos	Pursekey Productions Pty Ltd	p: Michaela Perske, d/w: Chris Phillips	32,500
Operations From the Bottom	JOTZ Productions	p: Tom Zubrycki, d/w: Gemma Quilty	32,500
Where the River Runs Red	Gravy Productions Pty Ltd	p: Nicholas Flynn Flynn, d/w: Brodie Poole	32,500
Total Documentary Partnerships - The Guardian			127,500
Pitch Australiana with VICE Australia			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Shooting Cats (working title)	Pony Films Pty Ltd	p: Dylan Blowen, d: Inday Ford, w: Dylan Blowen, Inday Ford	30,000
Total Documentary Pitch Australiana with VICE Australia			30,000
Windows on the World			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Brass Against the Odds	Jerrycan Films Pty Ltd	p/d: Douglas Watkin, ep: Mick Angus	15,000
Total Documentary Windows on the World			15,000

Love Bites			
Title		Producer (p), director (d), writer (w), executive producer (ep)	Amount
Beyond the Mirror Ball	Australian Broadcasting Corporation	p: Josh Feeney, d: Luke Cornish	5,000
Club Arak	Australian Broadcasting Corporation	p: Alissar Gazal, d: Fadia Abboud	5,000
Dances	Australian Broadcasting Corporation	p: Stephanie Westwood, d: Ramon Watkins	5,000
Dani Boi	Australian Broadcasting Corporation	p: Zena Bartlett, d: Logan Mucha	5,000
Desperately Seeking Shavers	Australian Broadcasting Corporation	p: Christina Radburn, d/w: Emmett Aldred	5,000
Fez	Australian Broadcasting Corporation	p: Jessica Magro, d: Jermaine D'Vauz, ep: Kate Paul	5,000
Monsta Gras	Australian Broadcasting Corporation	p: Jain Moratee, d: Kelli Jean Drinkwater	5,000
Only Different	Australian Broadcasting Corporation	p: Elizabeth Cater, d/w: Thomas Wilson	5,000
Queen Biryani	Australian Broadcasting Corporation	p: Kate Vinen, d: Gary Paramanathan	5,000
Wicked Women	Australian Broadcasting Corporation	p/d: Anna Brownfield	5,000
Total Documentary Love Bites			50,000
Total Special Initiatives - Documentary			312,500
Producer Equity Program			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Against the Grain	Arenamedia Pty Ltd	p: Chloe Brugate, Kate Laurie, d: Santilla Chingaipa, ep: Robert Connolly	25,000
The Antarctica Experience	White Spark Pictures Pty Ltd	p: Briege Whitehead, d: Phil Harper, Briege Whitehead, w: Briege Whitehead, Ray Pedretti, ep: Ray Pedretti	59,859
The Art of the Game	Closer Productions Pty Ltd	p: Katrina Lucas, d/w: Matthew Bate, ep: Rebecca Summerton	29,888
Atlantis, Iceland	Living Not Beige Films Pty Ltd	p: Peter Hanlon, Rick Davies, Cole Larsen, d/w/ep: Peter Hanlon	50,142
Attention Wars	Serendipity Productions Pty Ltd	p/w: Margaret Bryant, d: Vanessa Hills	50,880
Aussie Salvage Squad	Fredbird CDK Pty Ltd t/a Fredbird Entertainment	p: Colin Thrupp, Ash Dunn, d/ep: Craig Graham, w: Craig Graham, Colin Thrupp	100,000
Big in Japan	Walking Fish Productions Pty Ltd	p/w: David Elliot-Jones, d: Lachlan Mcleod, Louis Dai	100,000
Black As series two - We're Back	Rebel Films Pty Ltd	p: Jeni McMahon, d/w: David Batty, ep: Jeni McMahon, David Noakes	62,923
Black Divaz	Pursekey Productions Pty Ltd	p: Michaela Perske, Gillian Moody, d/w: Adrian Russell Wills	100,000
Bondi Boardriders Versus the World	Ronde Pty Ltd	p: Michael Dye, d/w/ep: Ben Davies	25,000
Carriberrie VR - Indigenous Dance and Song	Carriberrie Pty Ltd	p/d: Dominic John Allen, w: Tara June Winch, ep: Virginia Kay, Kivu Ruhorahoza, Aden Ridgeway	56,181
Changing Lives	JOTZ Productions Pty Ltd	p: Tom Zubrycki, Teri Calder, d: Vivien Altman	31,250
Descent into the Maelstrom	Living Eyes Pty Ltd	d/w/ep: Jonathan Sequeira	83,302
Elsta Foy	DNA Productions Australia Pty Ltd	p/d/w: Dannielle Booth, ep: Daniel Brown, Jacqueline Willinge	64,000
Finding The Field: The Colour of Hope	Ghost Pictures Pty Ltd	p: Maya Gnyp, Richard Lowenstein, Andrew de Groot, d/w: Lynn-Maree Milburn	47,600
Future Dreaming	Stuart James Thomas Campbell t/a Sutu Eats Flies	p: Robyn Marais, d/w/ep: Stuart Campbell	72,500
Gun Ringer	Ronde Pty Ltd	p/d: Ash Davies, Tom Lawrence, w/ep: Ben Davies	47,517
HERoes	Her Films Pty Ltd	p/d/w: Nicole Minchin, Angela Pippos	96,574

Hotel Coolgardie	Raw and Cooked Media Pty Ltd	p: Melissa Hayward, Kate Neylon, d: Pete Gleeson	47,517
The Hunt	Robot Army Productions Pty Ltd, Ruby Entertainment Pty Ltd	p: Stu Ross, Stephen Luby, Mark Ruse, d/w: Stu Ross	96,574
Invictus Documentary 2018	Threefold Films Pty Ltd	p/d: Belinda Cone	63,688
The Kimberley Man	Periscope Pictures Pty Ltd	p: Alice Wolfe, d/w: Jeremy Thomson	31,250
Lessons from Joan	Angel Lane Films Pty Ltd	p: Julia Overton, d/w: Walter McIntosh	70,225
Lili: My Mother My Daughter	Soul Vision Films Pty Ltd	p: Peter Hegedus, Rebecca McElroy, d/w: Peter Hegedus	61,513
Little Joe	Ratner & Co. Pty Ltd	p: Katrina McGowan, d/w: David Ratner, ep: Janine Hosking, Paul Watters	74,000
Lost Diamonds	Daniel J Riches & L Richies t/a Jarndoo Media	p: Luke Riches, d: Daniel Riches, w: Luke Riches, Daniel Riches, ep: Dan Brown, Jacqueline Willinge	31,250
Madhattan	Constantine Productions Pty Ltd	p/d/w: Carolyn Constantine, ep: Carolyn Johnson	58,381
Outsiders	Whooshka Media Pty Ltd	p: Adrian Brown, Mish Armstrong, d: Adrian Brown	77,490
Pacmen	Scribble Films Pty Ltd	p/d/w: Luke Walker	81,214
Paper Trails	Generator Pictures Pty Ltd	p: Katia Nizic, Britt Arthur, w: Sari Braithwaite, ep: Sue Maslin	29,394
Rip Current Heroes	Jason Bradley Markland t/a Markland Media	p/d/w: Jason Markland	59,547
Rise Above	Damien Rider sole Trader t/a Rider Active	p: Damien Rider, Jason Markland, d/w: Damien Rider	72,090
Rockabul	Rockabul Pty Ltd	p: Brooke Silcox, Christian Falch, d: Travis Beard, ep: Leslie Knott, Bill Gould, Clementine Malpas	94,560
Rone	Lester Francois t/a Studio Bento	p: Erinn Stevenson, d/w: Lester Francois	25,000
The Run	Films and Casting Temple Pty Ltd	p: Anupam Sharma, Deepti Sachdeva, d/w: Anupam Sharma, ep: Penny Robins	67,647
Saving Seagrass	Ramu Productions Pty Ltd	p: Jodie Bell, d: Bessy-May Taylor, w: Gary Hamaguchi	25,000
Shalom Bollywood: The Untold Story of Indian Cinema	Identity Films and Productions Pty Ltd	p/d/w: Danny Ben-Moshe	100,000
Shark Dreaming	Chili Films Pty Ltd	p: Penelope McDonald, d/w: Ashley Gibb	99,281
She Who Must Be Obeyed	Since1788 Productions Pty Ltd	p: Tanith Glynn-Maloney, d/w: Erica Glynn	86,784
Shipwreck Psycho	Prospero Productions Pty Ltd	p/ep: Ed PUNCHARD, Julia Redwood, d: Eliot Buchan	99,281
A Stargazer's Guide to the Cosmos	Joined Up Films Pty Ltd	p: Roger Power, d: Jordan Edmeades, Nick Clarke Powell, ep: Daniel Brown, Jacqueline Willinge, Anthony Willinge	86,784
Storm in a Teacup	Artemis Media	p: Nia Pericles, Celia Tait, d/w: Nia Pericles, ep: Celia Tait	99,813
The Staging Post	Light Sound Art Film Pty Ltd	p/d: Jolyon Hoff	76,573
A Thin Black Line	Frog Hollow VR Pty Ltd	p: Katy Morrison, d/w: Douglas Watkin	38,333
Transblack	No Coincidence Media Pty Ltd	p: Mitchell Stanley, d/w: Charmaine Ingram	36,620
Truth Be Told: Lest We Forget	Since1788 Productions Pty Ltd	p: Tanith Glynn-Maloney, d: Erica Glynn, w: Tanith Glynn-Maloney, Erica Glynn	100,000
The Twist	Broken Yellow Pty Ltd	p/ep: Navid Bahadori, d: Brendan J Doyle	57,208
The Unmissables	Film Camp Pty Ltd	p/d: Samantha Dinning, Philippa Campey, d/w: Madeleine Martiniello	25,000

Voyage of the Southern Sun	MGS Group Pty Ltd t/a Spectre Films Presents	p/ep: Michael Smith AKA James Busby, d/w: Robert Murphy	72,797
The Wanderers	Life of Jess Productions Pty Ltd	p: Jessica Holzman, Laura Clelland, Sandra Makaresz, Elle Croxford, d: Laura Clelland, w: Laura Clelland, Elle Croxford, Sandra Makaresz, Jessica Holzman	25,125
Warburdar Bununu - Water Shield	Van Vuuren Bros Pty Ltd	d: Connor Van Vuuren, w: Christiaan Van Vuuren, Adele Vuko	41,000
What Could Go Wrong?	LateNite Films Pty Ltd	p: Chris Hocking, d/w: Michael Shanks	53,400
Who Killed Belinda Peisley?	Evershine Pty Ltd	p/d/w/ep: Helen Barrow	96,000
The Woman and the Car	Felix Media Pty Ltd	p: Bridget Ikin, d: Kate Blackmore	55,015
Total Producer Equity Program			3,355,207
TOTAL DOCUMENTARY			15,589,442
INDIGENOUS			
Indigenous Documentary Development			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Backing Bourke	Pursekey Productions Pty Ltd	p: Michaela Perske, d/w: Larissa Behrendt	25,000
Medical Mob	WildBear Entertainment Pty Ltd	p: Veronica Fury, Dena Curtis, d/w: Dena Curtis	15,000
The Centralian Red Tails	CAAMA Productions Pty Ltd	p: Tom Zubrycki, Penelope McDonald, Nick Lee, w: Viviana Petyarre	15,000
TransBlack	No Coincidence Media Pty Ltd	p: Mitchell Stanley, d/w: Charmaine Ingram	15,000
WINMAR	Essential Media and Entertainment Pty Ltd	d/w: Larissa Behrendt, ep: David Alrich	28,600
Total Indigenous Documentary Development			98,600
Indigenous Documentary Production			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Black Divaz	Pursekey Productions Pty Ltd	p: Michaela Perske, Gillian Moody, d/w: Adrian Russell Willis	170,000
She Who Must Be Obeyed	Since1788 Productions Pty Ltd	p: Tanith Glynn-Maloney, d/w: Erica Glynn	180,000
Total Indigenous Documentary Production			350,000
Indigenous Documentary Initiative - State of Alarm			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
The Aboriginal Carbon Fund	Lyndsay Urquhart	p: Lyndsay Urquhart, Alison Page, d/w: Lyndsay Urquhart	8,000
Fly In Fuck Off	Daniel King	d/w: Daniel King	8,000
Guardians of the Country	Ramu Productions Pty Ltd	p: Jodie Bell, d: Bessy-May Taylor, w: Gary Hamaguchi	8,000
No Fracking Way	CAAMA Productions Pty Ltd	p: Viviana Petyarre, d/w: Levina Letchford	8,000
Point of No Return	Jarndoo Media	p/w: Luke Riches, d: Daniel Riches, ep: Dan Brown	8,000
Saving Seagrass	Ramu Productions Pty Ltd	p: Jodie Bell, d: Bessy-May Taylor, w: Gary Hamaguchi	130,000
Shark Dreaming	Ashley Raymond Gibb t/a Side Tracked TV Multimedia Productions	d/w: Ashley Gibb	8,000

Shark Dreaming	Chili Films Pty Ltd		p: Penelope McDonald, d/w: Ashley Gibb	140,000
Silent Killer of the Great Barrier Reef	Whitelight Film And Video Productions Pty Ltd		p/w: Ian Ludwick, d: Douglas Watkin, ep: Tony Gordon	1,200
Warburdar Bununu - Water Shield (working title)	Brown Cab Productions Pty Ltd t/a Brown Cabs		p: John Harvey, d/w: Jason De Santolo	140,000
Total Indigenous Documentary Initiative - State of Alarm				459,200
Indigenous Short Drama Initiative - Shock Treatment				
Title	Production company		Producer (p), director (d), writer (w), executive producer (ep)	Amount
Shock Treatment - Don't Feed the Animals	Joshua Sambono t/a Bright Llama Productions		w: Joshua Sambono	1,000
Shock Treatment - FOE	Liam Phillips		w: Liam Phillips	1,000
Shock Treatment - Got ya... Got ya... Now I'm Gonna Kill Ya	Simone Saunders		w: Simone Darwina Saunders	1,000
Shock Treatment - Killer Native	Bjorn Stewart		d/w: Bjorn Stewart	1,000
Shock Treatment - The Shore	Perun Bonser		w: Perun Bonser	1,000
Shock Treatment - Vale Light	Rob Braslin		w: Rob Braslin	1,000
Total Indigenous Short Drama Initiative - Shock Treatment				6,000
Indigenous Feature Development				
Title	Production company		Producer (p), director (d), writer (w), executive producer (ep)	Amount
Carnage	Tamarind Tree Pictures Pty Ltd		p: David Jowsey, d/w: Steven McGregor	14,000
Ginderella	Kalori Productions Pty Ltd		p: Gillian Moody, d/w: Adrian Wills, ep: David Jowsey	29,000
The Winter Men	Adrian Wills		d/w: Adrian Wills	16,000
Yarrabah	Yarrabah Films Pty Ltd		p: Ian Ludwick, Tim Sanders, w: Kodie Bedford, Ross Grayson Bell	38,000
Total Indigenous Feature Development				97,000
Indigenous TV Drama Development				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Black Bitch	6 x 60	Blackfella Films Pty Ltd	p: Darren Dale, Miranda Dear, d: Rachel Perkins, w: Jada Alberts, Andrew Knight	35,000
Fighting Game (working title)	5 x 12	FremantleMedia Australia Pty Ltd	p: Shay Spencer, d/w: Darlene Johnson, ep: Jo Porter	16,908
Lustration	8 x 56	TwoPointZero Productions Pty Ltd	p/w: Ryan Griffen	15,000
Preppers	6 x 30	Porchlight Films Pty Ltd	p: Liz Watts, Sylvia Warmer, w: Nakkiah Lui, Gabriel Dowrick	35,000
The Sydney Project (working title)	4 x 60	Blackfella Films Pty Ltd	p: Darren Dale, Miranda Dear, d: Rachel Perkins, w: Kim Scott	30,552
Yellow Water	13 x 12	Tamarind Tree Pictures Pty Ltd	p: Danielle MacLean, Anna Grieve, w: Danielle MacLean, Steven McGregor	35,000
Total Indigenous TV Drama Development				167,460
Indigenous TV Drama Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Shock Treatment (working title)	5 x 15	Noble Savage Pictures Pty Ltd	p: Majhid Heath, d: Bjorn Stewart, Perun Bonser, Kodie Bedford	499,997
Total Indigenous TV Drama Production				499,997

Indigenous Online Production			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Anchoring Mob	Shakara Rose Walley	p/w: Shakara Walley, d: Kelli Cross	200,000
Bush Tucker Bunjee at the Gold Coast	JETZAK Pty Ltd - Development	p: E.J. Garrett, d: Ben Southwell, w: Ben Southwell, Gabriel Willie	10,000
The Chance Affair (variation)	Noble Savage Pictures Pty Ltd	p: Majhid Heath, d/w: Steven Oliver	4,000
Kutcha's Koorioke Carpool	Brown Cab Productions Pty Ltd	p: John Harvey, Danielle MacLean, Anna Grieve, d/w: John Harvey	200,000
Straight Out of the Straits	Lone Star Company Pty Ltd	p: Sylvia Tabua, Aaron Fa'aoso, d: Shanice Tabua, Jimi Bani, w: Jimi Bani, Sylvia Tabua, ep: Aaron Fa'aoso	74,000
Total Indigenous Online Production			488,000
Indigenous Sector Development			
Marketing Support - Indigenous			
Project	Applicant		Amount
After the Apology	Pursekey Productions Pty Ltd		20,000
Sweet Country	Sweet Country Films Pty Ltd		180,000
Total Marketing Support - Indigenous			200,000
Event Partnership - Indigenous			
Project	Event		Amount
First Nations Showcase	Sydney Film Festival		25,000
Pitcha's After Dark	Cairns Indigenous Art Fair		10,000
Total Event Partnership - Indigenous			35,000
Screen Business - Indigenous			
Project	Applicant		Amount
Bunya Business Growth	BUNYA Productions Pty Ltd		150,000
Inkey - Screen Business	Inkey Media Pty Ltd		90,000
NCM Business Strategy	No Coincidence Media		90,000
Noble Savage Pictures Multi-year Capacity Building Proposal	Noble Savage Pictures Pty Ltd		90,000
Tahlee Productions Business Planning Proposal	Tahlee Productions Pty Ltd		20,000
Tamarind Tree Pictures Business Development	Tamarind Tree Pictures		90,000
Typecast Business and Project Development	Typecast Entertainment		20,000
Total Screen Business - Indigenous			550,000
Indigenous Practitioner Support			
Indigenous Internships			
Participant	Applicant		Amount
Darlene Johnson	The Heights - Attachment		8,000
Dena Curtis	See Saw Productions Pty Ltd - Attachment		10,000
Elliana Lawford	GTTC Production Pty Ltd - Top End Wedding - Attachment		12,500
Heath Baxter	GTTC Production Pty Ltd - Top End Wedding - Attachment		12,500
Jub Clerc	Mystery Road Series - Attachment		5,000
Rachael Chisholm	GTTC Production Pty Ltd - Top End Wedding - Attachment		12,500
Sean Bahr-Kelly	GTTC Production Pty Ltd - Top End Wedding - Attachment		12,500
Shakara Walley	Matchbox Pictures Pty Ltd - Internship Producer Program		10,000
Total Indigenous Internships			83,000

Indigenous Travel Support		
Festivals and Awards		
Applicant	Event	Amount
Bain Stewart	Cannes Marche Du Film 2018	5,650
Bernard Namok, Danielle MacLean	ImagineNative Film and Arts Festival	6,000
Bjorn Stewart	ImagineNative Film and Arts Festival	3,000
Catriona McKenzie	37° South Market	2,500
Darren Dale	Content London 2017	5,983
David Tranter, Warwick Thornton	Content London 2017	12,000
Edoardo Crismani	50th Annual AWGIE Awards	2,719
Gillian Moody	Queer Screen 25th Sydney Mardi Gras International Film Festival	2,000
Giovanni De Santolo	53rd Karlovy Vary International Film Festival	6,000
Ian Ludwick	37° South Market	2,930
Jodie Bell	ImagineNative Film and Arts Festival	3,000
John Harvey	ImagineNative Film and Arts Festival	3,400
Kimberley West	ImagineNative Film and Arts Festival	3,000
Kodie Bedford	ImagineNative Film and Arts Festival	3,000
Majhid Heath	VidCon	1,750
Majhid Heath	ImagineNative Film and Arts Festival	3,200
Nakkiah Lui	Series Mania	6,000
Perun Bonser	ImagineNative Film and Arts Festival	3,680
Steven Oliver	VidCon	1,750
Total Indigenous Festivals and Awards		77,562
Indigenous - Special Industry Assistance		
Description		Amount
Indigenous Developing the Developer Workshop		6,866
Indigenous Department 25th Anniversary of Indigenous Screen Stories		2,380
Indigenous Recording Project		44,749
Indigenous Strategic Reference Group		101,850
Shock Treatment Workshop		8,751
State of Alarm Workshop		49,699
Total Indigenous - Special Industry Assistance		214,295
TOTAL INDIGENOUS		3,326,114

BUSINESS & AUDIENCE			
Australian Festivals, Special Events & Conferences			
Event	Applicant		Amount
2018 AIDC	Australian International Documentary Conference Limited		75,000
7th AACTA Awards	Australian Film Institute		391,666
Adelaide Film Festival 2017	Adelaide Film Festival		65,000
Antenna Documentary Film Festival 2017	Screen Culture Association Inc		15,000
Canberra International Film Festival 2017	Canberra International Film Festival 2017		17,000
Experimental Make Sense: International Triennial of Media Art	Experimenta Media Arts Inc		50,000
Flickerfest 2018 National Tour	Flickerfest Pty Ltd		50,000
Flickerfest 27th International Festival	Flickerfest Short Film Festival		35,000
Little Big Shots: Australia's International Film Festival for Kids	Petite Grand Kaboom Ltd		10,000
Melbourne Cinematheque 2018	Melbourne Cinéma��theque Inc		22,000
MIAF 2018 Melbourne International Animation	Melbourne Animation Posse		23,500
MIFF 2018 and Accelerator Program	Filmfest Limited		95,000
MIFF 37'South Market	Filmfest Limited		37,000
Monster Fest 2018	Monster Pictures Enterprises Pty Ltd		15,000
The Other Film Festival 2018	Arts Access Society Inc		15,000
Screen Culture NT 2018	Northern Territory of Australia		30,000
ScreenWest Screen Culture 2018	Screenwest (Australia) Limited		50,000
St Kilda Film Festival 2018	Port Phillip City Council		30,000
Sydney Film Festival and Travelling Film	Sydney Film Festival		145,000
Tropfest 26	Tropfest Australia Limited		35,000
Total Australian Festivals, Special Events & Conferences			1,206,166
P&A Plus			
Title	Applicant		Amount
Ali's Wedding	Madman Entertainment Pty Ltd		20,000
The BBQ	Label Distribution Pty Ltd		10,000
Brother's Nest	Label Distribution Pty Ltd		50,000
China Love	Demand Film Pty Ltd		20,000
Sweet Country	Transmission Films Pty Ltd		117,000
Swinging Safari	Becker Film Group Pty Ltd		200,000
Three Summers	Transmission Films Pty Ltd		30,000
Total P&A Plus			537,000
International Marketing - Festivals & Awards			
Event	Project Type	Applicant	Amount
2018 SXSW Conference and Festivals	Brother's Nest (Feature)	Jason Byrne Productions Pty Ltd	15,000
2018 SXSW Conference and Festivals	Asian Girls (Short)	Christine Chung	4,452
2018 SXSW Conference and Festivals	Awake: Episode One (TV Drama)	Start VR Pty Ltd	5,550
2018 SXSW Conference and Festivals	Upgrade (Feature)	Goalpost Pictures Australia Pty Ltd	5,000
2018 SXSW Conference and Festivals	Rone (Documentary)	Lester Jerome Francois t/a Studio Bento	6,000
38th Annual Emmys® for News & Documentary Awards	Only the Dead (Documentary)	Wolfhound Pictures Pty Ltd	10,000

74th Venice Film Festival	The Knife Salesman (Short)	James Kristian Helmer	9,000
90th Academy Awards*	The Eleven O'Clock (Short)	The Finch Company Pty Ltd	10,000
Berlin International Film Festival	Other People's Problems (TV Drama)	Seymour Films Pty Ltd	5,872
Berlin International Film Festival	Gurrumul (Documentary)	6 Seasons Productions Pty Ltd	12,782
Berlin International Film Festival	Tangles and Knots (Short)	Paper Moose Pty Ltd	5,813
Berlin International Film Festival	Paper Crane (Interactive)	Takumi Kawakami	6,667
Berlin International Film Festival	Lost & Found (Short)	Wabi Sabi Studios Pty Ltd	6,000
Berlin International Film Festival	Fucking Adelaide (TV Drama)	Closer Productions Pty Ltd	5,623
Berlin International Film Festival	Picnic at Hanging Rock (TV Drama)	FremantleMedia Australia Pty Ltd	15,000
Berlin International Film Festival	A Field Guide to Being a 12 Year Old Girl (Short)	Tilly Cobham-Hervey	1,450
Busan International Film Festival	Pulse (Feature)	Stephanie Cruz-Martin	8,000
Cannes Film Festival	Dots (Short)	Eryk Lenartowicz	6,000
Cannes Film Festival	All These Creatures (Short)	Simpatico Films Pty Ltd	10,000
Cinemart - Rotterdam International Film Festival 2018	I'm Not Comfortable in This Family (Interactive)	Left-Handed Productions Pty Ltd	3,000
Clermont-Ferrand International Short Film Festival	Re-vue (Short)	Dirk de Bruyn	3,500
Hot Docs 2018	I Used to be Normal - A Boyband Fangirl Story (Documentary)	Thaumatrope Pty Ltd trading as Over Here Productions	7,000
Prix Jeunesse International 2018	First Day (TV Drama)	Epic Films Pty Ltd	5,000
Sitges International Fantastic Film Festival	Rabbit (Feature)	Projector Films Pty Ltd	12,857
Sitges International Fantastic Film Festival	Sheborg (Feature)	Daniel R Armstrong	4,475
Sitges International Fantastic Film Festival	Last Tree Standing (Short)	ZPM Film Pty Ltd	5,000
Sitges International Fantastic Film Festival	Creeper (Short)	Andrew Kenneth Macdonald	6,000
Sundance Film Festival	Mr Inbetween (TV Drama)	Mr. Inbetween Pty Ltd	18,250
Sundance Film Festival	Claire McCarthy Project (Feature)	Denaire Motion Pictures	3,000
Sundance Film Festival	Summation of Force (Interactive)	Jumpgate VR	10,000
Telluride Film Festival	Tomorrow, and tomorrow, and tomorrow (Short)	Sunday Emerson Gullifer	4,588
Toronto International Film Festival	1% (Feature)	Ticket to Ride Pty Ltd	15,000
Toronto International Film Festival	The Butterfly Tree (Feature)	Midwinter Films Pty Ltd	15,000
Toronto International Film Festival	Cocaine Prison (Documentary)	UNF Pty Ltd	14,004
Toronto International Film Festival	Breath (Feature)	Breath Films Pty Ltd	15,730
Toronto International Film Festival - Kids	Everyone, on the Bus! Transforming the Industry Through Inclusive Filmmaking (Short)	Bus Stop Films Ltd	4,500
Tribeca Film Festival	Island of the Hungry Ghosts (Documentary)	Alex Kelly	13,000
Venezia 74. Mostra Internazionale d'Arte Cinematografica	Sweet Country (Feature)	Bunya Productions Pty Ltd	25,000
Venice International Film Festival	West of Sunshine (Feature)	Exile Productions Pty Ltd	20,000
Venice International Film Festival	Strange Colours (Feature)	Laurie Lodkina Wall Pty Ltd	15,345
Total International Marketing - Festivals & Awards			368,408

International Marketing - Markets		
Event	Production Company	Amount
Berlinale Talents	Lucy Gaffy	3,000
Berlinale Talents	Amie Louisa Batalibasi	3,000
Berlinale Talents	Pia Camille Borg	2,500
Cannes Film Market	Aquarius Films Pty Ltd	6,000
Cannes Film Market	Maker Investment Partners Pty Ltd	6,000
Cannes Film Market	Thumper Pictures Pty Ltd	6,000
Cannes Film Market	Causeway Films HQ Pty Ltd	6,000
Cannes Film Market	No Coincidence Media Pty Ltd	6,000
Cannes Film Market	We are Arcadia Pty Ltd t/a Arcadia	6,000
Cannes Film Market	Bunya Productions Pty Ltd	5,985
Cannes Film Market	Australian Film Pty Ltd t/a Screenlaunch	6,000
Content London	Porchlight Films Pty Ltd	5,000
Content London	Elise McCredie	4,722
Content London	Christopher Corbett	3,000
Content London	Elizabeth Doran	5,000
Content London	Jane Allen	5,000
Content London	Kojo Productions Pty Ltd	5,000
Content London	Subtext Pictures Pty Ltd	5,000
Content London	Goalpost Pictures	5,000
Content London	Bob Pictures Pty Ltd	1,000
Content London	Vanessa Alexander Pty Ltd	2,090
Content London	Jungle FTV Pty Ltd	5,000
Content London	Roadshow Productions Pty Ltd t/a Roadshow Rough Diamond	5,000
Content London	More Sauce	3,500
Cross Video Days	Sean O'Reilly	6,000
EFM	Epic Films Pty Ltd	5,000
EFM	Projector Films Pty Ltd	5,000
EFM	Majhid Heath	5,000
EFM	Deadhouse Films Pty Ltd	5,000
EFM	Midwinter Films Pty Ltd	5,000
EFM	Pursekey Productions Pty Ltd	5,000
EFM	Isaac Wall	5,000
Hot Docs	Anna Mariko Broinowski	4,863
Hot Docs	Pursekey Productions Pty Ltd	4,200
Hot Docs	Media Stockade Two Pty Ltd	5,000
Hot Docs	Jeff Michael Daniels t/a Common Room Productions	5,000
Hot Docs	Daniel Louis Joyce	5,000
Hot Docs	Pia Borg	3,000
MIP Digital Short Form Series Pitch	Natalie Erika James	4,800
MIPTV	Common Language Films Pty Ltd	5,000
Strategic Partners	Stephen McCallum Pty Ltd	5,000
Talent USA	Channel Plarb Pty Ltd	5,000

Talent USA	Common Language Films Pty Ltd	5,000
Talent USA	Stephen McCallum Pty Ltd	5,000
Talent USA	Channel Plarb Pty Ltd	5,000
Talent USA	Billie May Armstrong-Pleffer	5,000
Talent USA	Miley Tunnecliffe	5,000
Talent USA	Kacie Anning	5,000
Talent USA	Dylan River Glynn McDonald	5,000
Talent USA	Alice Englert	5,000
Talent USA	Catherine Smyth-McMullen	5,000
Talent USA	Ryan van Dijk	5,000
TIFF Talent Lab	Sara Kern	4,500
World Congress of Science and Factual Producers	Daniel Joyce	4,500
World Congress of Science and Factual Producers	Essential Media and Entertainment Pty Ltd	4,500
World Congress of Science and Factual Producers	Genepool Productions Pty Ltd	4,500
World Congress of Science and Factual Producers	WildPacific Media Pty Ltd	4,500
World Congress of Science and Factual Producers	WildBear Entertainment Pty Ltd	4,500
World Congress of Science and Factual Producers	DNX Pty Ltd	4,500
Total International Marketing - Markets		280,160
Industry Partnerships		
Title	Applicant	Amount
2018 World Congress of Science and Factual Producers	World Congress of Science and Factual Producers Ltd	50,000
ABC 'Your Time' TV Cadetships	Australian Broadcasting Corporation	50,000
Accelerator TV POD	ACT Screen Industry Association Limited	27,250
Cli-fi: Big Ideas for the Small Screen	Jungle FTV Pty Ltd	12,000
International Women's Day Screening	Regal Cinema	2,000
Mentor LA	Australians in Film	50,000
The Australians in Film Foundation Awards and Benefit Dinner	Australians in Film	38,000
TropNest	Tropfest Australia Limited	50,000
WA Online Workshop	Screenwest (Australia) Ltd	15,000
Total Industry Partnerships		294,250
Enterprise Ideas		
Title	Applicant	Amount
Behind Closed Doors	Curious Works	238,500
CAAMA Enterprise Business Planning	CAAMA Productions Pty Ltd	20,000
Evolution	Northern Rivers Screenworks Inc	255,345
Guesswork Global Development and Distribution Strategy	Guesswork Television Pty Ltd	350,000
Made Up Stories Australia	Made Up Stories Pty Ltd	350,000
Regional Screen Activation Program	Film Outreach Australia Pty Ltd	100,000
VR Artist Residency	Start VR Pty Ltd	170,000
Total Enterprise Ideas		1,483,845

Enterprise People		
Title	Applicant	Amount
Ben Crisp placement	Epic Films Pty Ltd	140,000
Briege Whitehead placement	RVP Investments WA Pty Ltd	100,000
Charlotte McConaghy placement	Wylid FGA Pty Ltd t/a Clandestine Television	140,000
Daniel Schultz placement	Ludo Studio Pty Ltd	100,000
Jodie Bell placement	Ramu Productions Pty Ltd	140,000
Kristy Fuller placement	1440 Productions Pty Ltd	46,500
Martine Delaney placement	Roar Film Pty Ltd	65,000
Matthew C Vaughan - CineStory TV / Digital Retreat	Matthew C. Vaughan	3,800
Melissa Sawyer placement	Blacklab Entertainment	140,000
Paul Moran placement	Blue Rocket Productions Pty Ltd	127,000
Paul Oliver placement	Film Camp Pty Ltd	5,000
Rachele Wiggins placement	Deadhouse Films Pty Ltd	140,000
Samantha Dinning placement	Film Camp Pty Ltd	140,000
Tim Marshall placement	RaMar Productions	7,980
Tosca Looby placement	Eye Spy Productions Pty Ltd t/a Northern Pictures	138,500
Total Enterprise People		1,433,780
State & Industry Partnership - Key Guild		
Title	Applicant	Amount
AWG Core Program Yr 1 of 3	Australian Writers' Guild Ltd	60,000
ADG Triennial Yr 1 of 3	Australian Directors Guild Ltd	60,000
SPA Triennial Funding Yr 1 of 3	Screen Producers Australia	114,000
Total State & Industry Partnership - Key Guild		234,000
Marketing - Special Industry Assistance		
Activity		Amount
International Market Activity		430,733
International Festival Visitor Program		41,013
Strategic Projects - Domestic		46,662
Strategic Projects - International		221,326
Audits		28,003
DFAT		20,914
Total Marketing - Special Industry Assistance		788,651
TOTAL BUSINESS & AUDIENCE		6,626,260

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>After the Apology</i>	Australian Directors Guild	Best Direction of a Documentary Feature Film – Larissa Behrendt
<i>The Backtrack Boys</i>	Sydney Film Festival	Audience Award for Best Documentary Top Five
<i>Blue</i>	Australian Academy of Cinema and Television Arts	Best Cinematography in a Documentary
<i>Casting JonBenet</i>	Australian Academy of Cinema and Television Arts	Best Feature Length Documentary
<i>Ghosthunter</i>	Sydney Film Festival	Documentary Australia Foundation Award
<i>'I Used to be Normal': A Boyband Fangirl Story</i>	Sydney Film Festival	Audience Award for Best Documentary Top Five
<i>Jill Bilcock: Dancing the Invisible</i>	Adelaide Film Festival	Audience Award – Best Documentary
	Sydney Film Festival	Audience Award for Best Documentary Top Five
<i>Oyster</i>	Sydney Film Festival	Audience Award for Best Documentary Top Five
<i>Teach a Man to Fish</i>	Sydney Film Festival	Audience Award for Best Documentary Top Five
<i>Whiteley</i>	Australian Academy of Cinema and Television Arts	Best Direction in a Documentary Best Editing in a Documentary Best Sound in a Documentary Best Original Music Score in a Documentary
Documentaries - Series		
<i>Streets of Your Town – Episode 2</i>	AWGIE Awards	Documentary - Public Broadcast or Exhibition
<i>The Surgery Ship</i>	Australian Directors Guild	Best Direction of a Documentary Series - Alex Barry
<i>War on Waste series 1</i>	Australian Academy of Cinema and Television Arts	Best Documentary Television Program
Documentaries - Shorts		
<i>A Field Guide to Being a 12-Year-Old Girl</i>	Berlin International Film Festival	Crystal Bear – Best Short Film by the Youth Jury, Generation KPlus
Documentaries – Telemovies		
<i>Deep Water</i>	AWGIE Awards	Television – Telemovie or Miniseries

Features		
<i>Ali's Wedding</i>	Melbourne International Film Festival CinefestOZ Australian Academy Cinema Television Arts	The Age Critics Award CinefestOZ Film Prize Best Original Screenplay
<i>Breath</i>	Australian Directors Guild	Best Direction of a Feature Film - Simon Baker
<i>Hounds of Love</i>	Australian Academy of Cinema and Television Arts	Best Lead Actress
<i>Lion</i>	AWGIE Awards Australian Academy of Cinema and Television Arts	Feature Film – Adaption Best Film Presented by Foxtel Best Direction Best Lead Actor Best Supporting Actor Best Supporting Actress Best Adapted Screenplay Best Cinematography Best Editing Best Sound Best Original Score Best Production Design Best Costume Design
<i>Sweet Country</i>	Venice International Film Festival Toronto International Film Festival Adelaide International Film Festival Asia Pacific Screen Awards Sydney Film Festival	Special Jury Prize Platform Prize Audience Award – Best Feature Best Feature Film The Sydney-UNESCO City of Film Award – Warwick Thornton
Shorts		
<i>Coat of Arms</i>	St Kilda Film Festival	Best Achievement in Cinematography – Warwick Thornton Best Achievement in Indigenous Filmmaking
<i>Fancy Boy – Three Wishes</i>	AWGIE Awards	Comedy – Sketch or Light Entertainment
<i>Fysh</i>	St Kilda Film Festival	Best Original Score – Michael Yezerski
<i>Let's See How Fast This Baby Will Go</i>	Melbourne International Film Festival	Swinburne Award and Emerging Australian Filmmaker
<i>Last Property Office</i>	Melbourne International Film Festival Australian Academy of Cinema and Television Arts St Kilda Film Festival	Special Jury Mention Best Short Animation Best Animation Best Short Film
<i>Melon Grab</i>	Flickerfest	John Barry Award for Best Cinematography in an Australian Short Film
Television – Series/Mini-series		
<i>Blue Murder: Killer Cop</i>	Australian Academy of Cinema and Television Arts	Best Costume Design in Television
<i>Cleverman series 1</i>	Australian Academy of Cinema and Television Arts	Best Hair and Makeup
<i>Little Lunch series 2</i>	International Emmy® Kids Awards Australian Academy of Cinema and Television Arts	Kids: TV Movie/Mini-Series – Nomination Best Children's Television Series
<i>Mustangs FC series 1</i>	Australian Directors Guild	Esben Storm Award For Best Direction of A Children's TV or SVOD Drama - Fiona Banks
<i>Rosehaven series 1</i>	AWGIE Awards	Comedy - Situation or Narrative Best Performance in a Television Comedy

<i>Seven Types of Ambiguity</i>	AWGIE Awards Australian Academy of Cinema and Television Arts	Television - Series or Miniseries Best Lead Actor in a Television Drama Best Direction in a Television Drama or Comedy Best Screenplay in Television Best Cinematography in Television Best Editing in Television
<i>Sunshine</i>	Australian Academy of Cinema and Television Arts Australian Directors Guild	Best Telefeature or Mini Series Best Direction of a TV or SVOD Mini Series - Daina Reid
<i>This is Desmond Ray!</i>	Australian Directors Guild	Best Direction of an Animated Project - Steve Baker
<i>Wake in Fright</i>	Australian Academy of Cinema and Television Arts	Best Sound in Television Best Original Music Score in Television
<i>Wanted series 1</i>	International Emmy® Awards	Drama Series - Nomination
Online		
<i>RackaRacka: Live</i>	Australian Academy of Cinema and Television Arts	Best Online Video or Series
<i>Small Town Hackers</i>	Australian Directors Guild	Best Direction for an Online Comedy Project - Henry Inglis

Appendix 5

Producer Offset and Co-production statistics

Producer Offset Certification			
Certificates issued in 2017/18			
	Provisional		Final
	Number	Number	Offset value (\$m)
Features	80	50	67.08
Non-feature documentaries	49	61	18.65
TV and other	46	51	68.58
Total	175	162	154.31
Certificates issued in 2016/17			
	Provisional		Final
	Number	Number	Offset value (\$m)
Features	58	54	143.01
Non-feature documentaries	60	49	13.35
TV and other	50	33	43.48
Total	168	136	199.84
Co-production Approvals			
Nine provisional approvals were granted by Screen Australia during 2017/18. (Not all projects which receive provisional approval enter production)			
Title	Format	Co-production partner	
<i>100 Days to Victory</i>	Documentary	Canada	
<i>Animals</i>	Feature	Ireland	
<i>The Deep</i> season 3	Television	Canada	
<i>Drain the Oceans</i>	Documentary	United Kingdom	
<i>Drop Dead Weird</i> season 2	Television	Ireland	
<i>Legend of Sun and Moon</i>	Feature	China	
<i>Lost in Australia</i>	Feature	China	
<i>Slam</i>	Feature	France	
<i>The Whistleblower</i>	Feature	China	
Five final approvals were issued, as follows:			
Title	Format	Co-production partner	
<i>Beat Bugs</i>	Television	Canada	
<i>Cleverman</i> season 2	Television	New Zealand	
<i>The Deep</i> season 2	Television	Canada	
<i>Drop Dead Weird</i>	Television	Ireland	
<i>Spookers</i>	Documentary	New Zealand	



GOD

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ME!

PRESS

ME S!

we are
the
people
our parents
warned us
about



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Opinion

In my opinion, the financial statements of Screen Australia for the year ended 30 June 2018:

- (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 Screen Australia as at 30 June 2018 and its financial performance and cash flows for the year then ended.

The financial statements of Screen Australia, which I have audited, comprise the following statements as at 30 June 2018 and for the year then ended:

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

Basis for Opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of Screen Australia 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.

Director's Responsibility for the Financial Statements

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

In preparing the financial statements, the Directors are responsible for assessing Screen Australia's ability 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 Directors are also responsible for disclosing matters related to going concern as applicable 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 those charged with governance 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



Kristian Gage
Executive Director

Delegate of the Auditor-General

Canberra

27 August 2018

Screen Australia
Financial Statements

for the year ended 30 June 2018

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

In our opinion, the attached financial statements for the year ended 30 June 2018 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

27 August 2018



Graeme Mason

Chief Executive Officer

27 August 2018



Richard Nankivell

Chief Financial Officer

27 August 2018

Screen Australia Statement of Comprehensive Income

for the year ended 30 June 2018

	Notes	2018 \$'000	2017 \$'000	Original Budget \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	12,090	11,663	12,860
Suppliers	1.1B	6,458	6,789	7,466
Grants	1.1C	32,591	35,504	31,760
Depreciation and amortisation	2.2A	897	750	900
Finance costs	1.1D	4	4	4
Write-down and impairment of assets	1.1E	40,632	40,527	36,850
Total expenses		92,672	95,237	89,840
Own-source income				
Own-source revenue				
Sale of goods and rendering of services	1.2A	226	228	160
Interest	1.2B	2,161	2,327	2,175
Other revenue	1.2C	6,012	6,316	5,000
Total own-source revenue		8,399	8,871	7,335
Gains				
Asset Sales	1.2D	2	-	-
Reversal of write-downs and impairment	1.2E	2,450	1,966	657
Total gains		2,452	1,966	657
Total own-source income		10,851	10,837	7,992
Net cost of services		(81,821)	(84,400)	(81,848)
Revenue from Government	1.2F	81,848	84,437	81,848
Surplus		27	37	-
OTHER COMPREHENSIVE INCOME				
Total other comprehensive income		-	-	-

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

Screen Australia

Statement of Financial Position

as at 30 June 2018

	Notes	2018 \$'000	2017 \$'000	Original Budget \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	2.1A	20,211	21,164	20,119
Trade and other receivables	2.1B	1,353	1,130	1,406
Other investments	2.1C	52,622	55,499	55,686
Total financial assets		74,186	77,793	77,211
Non-financial assets				
Leasehold improvements	2.2A	1,923	2,008	1,623
Plant and equipment	2.2A	1,158	1,079	1,559
Computer software	2.2A	536	716	428
Other non-financial assets	2.2C	610	479	857
Total non-financial assets		4,227	4,282	4,467
Total assets		78,413	82,075	81,678
LIABILITIES				
Payables				
Suppliers	2.3A	1,185	442	440
Other payables	2.3B	2,418	2,433	1,631
Total payables		3,603	2,875	2,071
Employee provisions	3.1A	2,059	2,174	2,522
Other provisions	2.4A	55,008	59,310	59,406
Total provisions		57,067	61,484	61,928
Total liabilities		60,670	64,359	63,999
Net assets		17,743	17,716	17,679
EQUITY				
Contributed equity		9,505	9,505	9,505
Reserves		45	45	45
Retained surplus		8,193	8,166	8,129
Total equity		17,743	17,716	17,679

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 2018

	2018 \$'000	2017 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY			
Opening balance			
Balance carried forward from previous period	9,505	9,505	9,505
Closing balance as at 30 June	9,505	9,505	9,505
RETAINED EARNINGS			
Opening balance			-
Balance carried forward from previous period	8,166	8,129	8,129
Adjusted opening balance	8,166	8,129	8,129
Comprehensive income			
Surplus for the period	27	37	-
Total comprehensive income	27	37	-
Closing balance as at 30 June	8,193	8,166	8,129
ASSET REVALUATION RESERVE			
Opening balance			
Balance carried forward from previous period	45	45	45
Adjusted opening balance	45	45	45
Closing balance as at 30 June	45	45	45
TOTAL EQUITY			
Opening balance			
Balance carried forward from previous period	17,716	17,679	17,679
Adjusted opening balance	17,716	17,679	17,679
Comprehensive income			
Surplus for the period	27	37	-
Total comprehensive income	27	37	-
Closing balance as at 30 June	17,743	17,716	17,679

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

Screen Australia

Cash Flow Statement

for the year ended 30 June 2018

Notes	2018 \$'000	2017 \$'000	Budget \$'000
OPERATING ACTIVITIES			
Cash received			
Appropriations	11,394	13,983	11,394
Receipts from Government	70,454	70,454	70,454
Sale of goods and rendering of services	248	250	166
Interest	2,197	2,327	2,175
Royalties on film investments	5,624	6,425	5,000
Net GST received	7,502	7,668	8,000
Other	696	1,381	-
Total cash received	98,115	102,488	97,189
Cash used			
Employees	12,111	11,835	12,818
Suppliers	7,220	7,142	8,213
Grants	41,705	41,583	34,936
Other	3,844	3,775	4,129
Total cash used	64,880	64,335	60,096
Net cash from operating activities	33,235	38,153	37,093
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment	4	1	-
Repayment of loans & investments	1,461	650	657
Proceeds from sales of financial instruments	182,291	206,235	210,000
Total cash received	183,756	206,886	210,657
Cash used			
Purchase of property, plant and equipment	714	944	900
Purchase of financial instruments	179,415	205,601	210,000
Investments - film industry assistance	37,278	36,199	36,150
Loans - film industry assistance	537	1,250	700
Total cash used	217,944	243,994	247,750
Net cash (used by) investing activities	(34,188)	(37,108)	(37,093)
Net (decrease)/increase in cash held	(953)	1,045	-
Cash and cash equivalents at the beginning of the reporting period	21,164	20,119	20,119
Cash and cash equivalents at the end of the reporting period	20,211	21,164	20,119

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's average full-time staffing level for the year was lower than originally budgeted.

Suppliers

Screen Australia continually reviews its operations to minimise operating costs. Some operational projects and activities were rescheduled to the 2018/19 year to assist funding a number of high-quality and time-critical projects in the June 2018 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 (grants and investments).

INCOME

Sale of goods and rendering of services

Screen Australia received additional revenue from Producer Offset application fees and its disbursement administration service.

Other revenue

Screen Australia received additional recoupment revenue and corporate sponsorship than originally budgeted and a refund of overcharged utility charges.

Reversal of write-downs and impairment

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

STATEMENT OF FINANCIAL POSITION

ASSETS

Cash & cash equivalents/Other investments

Screen Australia ensures that it has funds available to meet project drawdowns as they fall due. The level of cash and investments (and frequency of investment roll-overs) is dependant upon the rate at which screen projects meet their payment milestones.

Property, plant and equipment and intangibles

Whilst the overall value of property, plant and equipment assets was in line with budget, the individual breakdown between the classifications varied due to changes in planned capital expenditure.

Other non-financial assets

The level of prepaid expenditure for goods and services was lower than anticipated.

LIABILITIES

Suppliers

Screen Australia makes project milestone payments on a weekly basis. The level of suppliers is higher than anticipated as a large Screen Australia project milestone payment was processed in 2017/18 but not paid until 2 July 2018.

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.

Employee provisions

Screen Australia actively manages staff leave entitlements to minimise employee provisions. The original budget included an overstated LSL liability that had accumulated since Screen Australia's inception and this was corrected as at 30 June 2017.

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

Sale of goods and rendering of services

Screen Australia received additional revenue from Producer Offset application fees and its disbursement administration service.

Royalties from screen investments

Screen Australia received additional recoupment revenue than additionally budgeted. This includes GST and a large payment received in 2017/18 for revenue recognised in 2016/17.

Net GST received

The GST receivable was budgeted based on prior year actual revenue and expenditure. The amount of GST received depends on the amount of expenditure paid during the year and the GST status of the supplier.

Other

Screen Australia received additional corporate sponsorship than originally budgeted as well as a refund of overcharged utility charges.

Employee benefits

Screen Australia's average full-time staffing level for the year was lower than originally budgeted.

Suppliers

Screen Australia continually reviews its operations to minimise operating costs. Some operational projects and activities were not undertaken or rescheduled and this allowed additional funds to be allocated for the June 2018 Drama production round.

Grants / Investments – screen industry assistance

The split between grant and investment funding is dependent on the total amount being funded. Grants are recognised for amounts of \$500K or less and investments are recognised for amounts above this figure. The split between investments / grants provided during any given year is dependant on the project applications received during the year.

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

Screen Australia

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2018

OVERVIEW

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

NOTE 2: FINANCIAL POSITION

- 2.1: Financial Assets
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NOTE 3 : PEOPLE AND RELATIONSHIPS

- 3.1: Employee Provisions
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NOTE 5: OTHER INFORMATION

- 5.1: 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 2018.

1.1 Expenses

	2018 \$'000	2017 \$'000
1.1A: Employee Benefits		
Wages and salaries	9,423	9,290
Superannuation		
Defined contribution plans	1,339	1,339
Defined benefit plans	148	237
Leave and other entitlements	973	797
Separation and redundancies	147	-
Total employee benefits	12,090	11,663

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	239	591
Assessor fees	246	257
Contractors	673	648
Travel	772	782
Screenings and hospitality	620	701
Office and communications	1,250	1,276
Other property and utilities	271	361
Other	1,297	1,040
Total goods and services supplied or rendered	5,368	5,656

Goods supplied	330	383
Services rendered	5,038	5,273
Total goods and services supplied or rendered	5,368	5,656

Other suppliers

Operating lease rentals in connection with		
Minimum lease payments	1,022	1,022
Workers compensation expenses	68	111
Total other suppliers	1,090	1,133
Total suppliers	6,458	6,789

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	1,500	1,447
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	2018 \$'000	2017 \$'000
Between 1 and 5 years	6,052	5,997
More than 5 years	524	2,079
Total operating lease commitments	8,076	9,523

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	13
State and Territory Governments	87	22
Non Government organisations	32,144	35,469
Total grants	32,591	35,504

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	4	4
Total finance costs	4	4

Accounting Policy

All borrowing costs are expensed as incurred.

1.1E: Write-Down and Impairment of Assets

Impairment of investments and loans	40,385	40,341
Impairment on trade receivables	247	186
Total write-down and impairment of assets	40,632	40,527

Accounting Policy

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

Accounting Judgements and Estimates

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

1.2 Own-Source Revenue and Gains

Own-source revenue

1.2A: Sale of Goods and Rendering of Services

Rendering of services	226	228
Total sale of goods and rendering of services	226	228

2018 2017
\$'000 \$'000

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

Deposits	2,161	2,327
Total interest	2,161	2,327

Accounting Policy

Interest revenue is recognised using the effective interest method.

1.2C: Other Revenue

Royalties - Equity screen production investments	5,221	6,085
Other	791	231
Total other revenue	6,012	6,316

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	-
Total sale of assets	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

Reversal of impairment losses	2,450	1,966
Total reversals of previous asset write-downs and impairments	2,450	1,966

	2018 \$'000	2017 \$'000
1.2F: Revenue from Government		
Department of Communications and the Arts - Grant Funding	70,454	70,454
Department of Communications and the Arts - Supply and Appropriation Acts	11,394	13,983
Total revenue from Government	81,848	84,437

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

	2018 \$'000	2017 \$'000
2.1A: Cash and Cash Equivalents		
Cash on hand or on deposit	20,211	21,164
Total cash and cash equivalents	20,211	21,164
2.1B: Trade and Other Receivables		
Goods and services receivables		
Goods and services	769	543
Total goods and services receivables	769	543
Other receivables		
Statutory receivables	850	602
Loans	17	-
Other	323	358
Total other receivables	1,190	960
Total trade and other receivables (gross)	1,959	1,503
Less impairment allowance	(606)	(373)
Total trade and other receivables (net)	1,353	1,130

Credit terms for goods and services were within 30 days (2017: 30 days).

Pre-production loans were made during the year. No security is required as the loan is deducted from the organisations production funding. No Interest is charged on these loans.

Accounting Policy

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

Reconciliation of the Impairment Allowance

Movements in relation to 2018

	Goods and Services \$'000	Total \$'000
As at 1 July 2017	373	373
Amounts written off	(14)	(14)
Increase recognised in net cost of services	247	247
Total as at 30 June 2018	606	606

Movements in relation to 2017

As at 1 July 2016	187	187
Increase recognised in net cost of services	186	186
Total as at 30 June 2017	373	373

Accounting Policy

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

	2018	2017
	\$'000	\$'000

2.1C: Other Investments

Term Deposits	52,622	55,499
Total other investments	52,622	55,499

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 ¹ \$'000	Plant and Equipment \$'000	Computer Software ² \$'000	Total \$'000
As at 1 July 2017				
Gross book value	3,355	2,382	1,793	7,530
Accumulated depreciation, amortisation and impairment	(1,347)	(1,303)	(1,077)	(3,727)
Total as at 1 July 2017	2,008	1,079	716	3,803
Additions				
Purchase	257	450	6	713
Depreciation and amortisation	(342)	(369)	(186)	(897)
Disposals				
Other	-	(2)	-	(2)
Total as at 30 June 2018	1,923	1,158	536	3,617
Total as at 30 June 2018 represented by				
Gross book value	3,612	2,321	1,799	7,732
Accumulated depreciation, amortisation and impairment	(1,689)	(1,163)	(1,263)	(4,115)
Total as at 30 June 2018	1,923	1,158	536	3,617

¹The leasehold improvements assets are for Screen Australia's Ultimo (\$1,811,078) and South Melbourne (\$111,415) offices.

²The 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.

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 amount 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:

	2018	2017
Leasehold improvements	Lease term	Lease term
Plant and equipment	2 to indefinite years	2 to indefinite years

Impairment

All assets were assessed for impairment at 30 June 2018. 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. (2017: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2018.

2.2B: Loans and Equity Investments
Reconciliation of the opening and closing balances of loans and equity investments

	Equity Investments \$'000	Loans \$'000	Total \$'000
As at 1 July 2017			
Gross book value	535,914	10,836	546,750
Accumulated impairment	(535,914)	(10,836)	(546,750)
Total as at 1 July 2017	-	-	-
Screen projects funded during the year	38,894	520	39,414
Impairment	(38,894)	(520)	(39,414)
Total as at 30 June 2018	-	-	-
Total as at 30 June 2018 represented by			
Gross book value	574,808	11,356	586,164
Accumulated impairment	(574,808)	(11,356)	(586,164)
Total as at 30 June 2018	-	-	-

Accounting Policy

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

Accounting Judgements and Estimates

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

	2018 \$'000	2017 \$'000
2.2C: Other Non-Financial Assets		
Prepayments	610	479
Total other non-financial assets	610	479

No indicators of impairment were found for other non-financial assets as at 30 June 2018.

2.3 Payables

2.3A: Suppliers

Trade creditors and accruals	1,058	268
Operating lease rentals	127	174
Trade suppliers	1,185	442

Settlement was usually made within 30 days

2.3B: Other Payables

Salaries and wages	80	82
Superannuation	12	12
Lease incentive	1,461	1,740
Other	865	599
Total other payables	2,418	2,433

2.4 Other Provisions

2.4A: Other Provisions

	Unpaid funding obligation \$'000	Provision for restoration \$'000	Total \$'000
As at 1 July 2017	59,164	146	59,310
Additional provisions made	83,171	-	83,171
Amounts used	(77,282)	-	(77,282)
Amounts reversed	(10,195)	-	(10,195)
Unwinding of discount or change in discount rate	-	4	4
Total as at 30 June 2018	54,858	150	55,008

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 (2017: 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 2018 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

	2018 \$'000	2017 \$'000
3.1A: Employee Provisions		
Leave	2,059	2,174
Total employee provisions	2,059	2,174

Accounting Policy

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

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

Leave

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

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including 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 2018, 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 Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

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

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

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

3.2 Key Management Personnel Remuneration

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

	2018 \$'000	2017 \$'000
Short-term employee benefits	2,020	2,026
Post-employment benefits	264	276
Other long-term employee benefits	22	51
Total key management personnel remuneration expenses¹	2,306	2,353

The total number of key management personnel that are included in the above table are 17 (2017: 18).

¹The 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 2018

In the ordinary course of business, Screen Australia made the following transactions with Flammable Children Productions Pty Ltd. Al Clark is 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 is the 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 in which Claudia Karvan acted as Producer and creator.

- 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 in which Claudia Karvan acted as Producer and creator.

- 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 in which Claudia Karvan acted as Producer and creator.

- 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 is 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 is 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 is a director of this company.

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

The following transactions with related parties occurred during 2017

In the ordinary course of business, Screen Australia made the following transaction with Sydney Opera House Trust. Nicholas Moore is a director and chair of this company.

- Payment of \$45,000 towards the 2017 All About Women Festival

In the ordinary course of business, Screen Australia made the following transactions with Flammable Children Production Pty Ltd. Al Clark is a director of this company.

- Payment of \$1,887,871 for production investment in the film *Flammable Children*

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

- Approval of \$1,000,000 production investment for the television series *Bent* (aka *Riot*)
- Payment of \$27,000 development funding for the project *The Summer We Ruled the World*

In the ordinary course of business, Screen Australia made the following transactions with GPTV Holdings Pty Ltd. Rosemary Blight is a director of this company.

- Payment of \$800,000 production investment for the television series *Cleverman* season 2

In the ordinary course of business, Screen Australia made the following transaction with Brisbane Marketing Pty Ltd for the Brisbane Asia Pacific Film Festival. Michael Hawkins is the Chairman of the Brisbane Asia Pacific Film Festival.

- Payment of \$60,000 towards the Brisbane Asia Pacific Film Festival

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

- Approval and payment of \$14,000 production investment for the film *Dance Academy The Comeback*

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

- Payment of \$10,000 towards the Australian International Movie Convention

In the ordinary course of business, Screen Australia made the following transactions with Essential Media & Entertainment for the following screen project in which Claudia Karvan acted as Producer and creator.

- Payment of \$80,000 production investment for the television series *Doctor Doctor* series 1

In the ordinary course of business, Screen Australia made the following transaction with Elise McCredie for the following screen project in which Claudia Karvan acted as Producer.

- Payment of \$33,425 development funding for the project *Overflow*

In the ordinary course of business, Screen Australia made the following transactions with Revolver Films Pty Ltd for the following screen project in which Claudia Karvan acted as Executive Producer.

- Approval and payment of \$40,000 development funding for the project *White Rabbit*

In the ordinary course of business, Screen Australia made the following transactions with Essential Media & Entertainment for the following screen project in which Claudia Karvan acted as Producer.

- Payment of \$3,500 development funding for the project *Cootamundra Girls*

NOTE 4: MANAGING UNCERTAINTIES

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

4.1 Financial Instruments

	2018	2017
	\$'000	\$'000
4.1A: Categories of Financial Instruments		
Financial Assets		
Held to maturity investments	52,622	55,499
Cash and cash equivalents	20,211	21,164
Trade and other receivables	503	528
Total financial assets	73,336	77,191
Financial Liabilities		
Trade creditors	1,058	268
Total financial liabilities	1,058	268

Accounting Policy
Financial Assets

Screen Australia classifies its financial assets in the following categories:

- a) cash and cash equivalents;
- b) held-to-maturity investments;
- c) trade and other receivables.

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

Impairment of Financial Assets

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

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

Available for sale financial assets - if there is objective evidence that an impairment loss on an available-for-sale financial asset has been incurred, the amount of the difference between its cost, less principal repayments and amortisation, and its current fair value, less any impairment loss previously recognised in expenses, is transferred from equity to the Statement of Comprehensive Income.

Financial assets held at cost - if there is objective evidence that an impairment loss has been incurred, the amount of the impairment loss is the difference between the carrying amount of the asset and the present value of the estimated future cash flows discounted at the current market rate for similar assets.

Financial Liabilities

Financial liabilities 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).

	2018 \$'000	2017 \$'000
4.1B: Net Gains or Losses on Financial Assets		
Held-to-maturity investments		
Interest revenue	2,092	2,228
Cash and cash equivalents		
Interest revenue	69	99
Receivables		
Impairment	(233)	(186)
Net gains on financial assets	1,928	2,141

4.2 Fair Value Measurement

	2018 \$'000	2017 \$'000
4.2A: Fair Value Measurement		
		Fair value measurements at the end of the reporting period
Non-financial assets		
Leasehold improvements	1,923	2,008
Plant and equipment	1,158	1,079
Total non-financial assets	3,081	3,087

Accounting Policy

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

Screen Australia does not consider any of the assets held as at 30 June 2018 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 (\$1,811,078) was independently revalued on 30 June 2017 by Preston Rowe Paterson NSW Pty Ltd.

NOTE 5: OTHER INFORMATION

5.1 Assets Held in Trust

5.1A: 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 project's 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.

	2018 \$'000	2017 \$'000
Opening Balance	1,259	2,028
Receipts	7,325	9,336
Payments	(7,905)	(10,105)
Closing Balance	679	1,259
Total monetary assets held in trust	679	1,259

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

Abbreviations and acronyms

AACTA	Australian Academy of Cinema and Television Arts
ABC	Australian Broadcasting Corporation
ABS	Australian Bureau of Statistics
ACO	Australian Chamber Orchestra
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
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
FOI Act	Freedom of Information Act 1982
I.C.E.	Information Cultural Exchange
IP	intellectual property
KPI	key performance indicator
LGBTQI	Lesbian, Gay, Bisexual, Transgender, Queer and/or Intersex
MEAA	Media, Entertainment & Arts Alliance
MPDAA	Motion Picture Distributors Association of Australia
MIFF	Melbourne International Film Festival
NITV	National Indigenous Television
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
QAPE	Qualifying Australian Production Expenditure
ROW	rest of world
SBS	Special Broadcasting Service
SDIN	Screen Diversity and Inclusion Network
SPA	Screen Producers Australia
SVOD	subscription video-on-demand
SXSW	South by Southwest Film Festival
TIFF	Toronto International Film Festival
whimn	With Her in Mind network

Table of annual reporting requirements

REQUIREMENT	PAGE
(a) details of the legislation establishing the body	69
(b) objects, functions and purpose: <ul style="list-style-type: none"> (i) a summary of the objects and functions of the entity as set out in the legislation (ii) the purposes of the entity as included in the entity's corporate plan for the period 	4
(c) the names of the persons holding the position of responsible Minister or responsible Ministers during the period, and the titles of those responsible Ministers	54
(d) any directions given to the entity by a Minister under an Act or instrument during the period	66
(e) any government policy orders that applied in relation to the entity during the period under section 22 of the Act	N/A
(f) if, during the period, the entity has not complied with a direction or order referred to in paragraph (d) or (e)—particulars of the non-compliance;	N/A
(g) the annual performance statements for the entity for the period in accordance with paragraph 39(1)(b) of the Act and section 16F of this rule	59
(h) a statement of any significant issue reported to the responsible Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with the finance law in relation to the entity	N/A
(i) if a statement is included under paragraph (h) of this section—an outline of the action that has been taken to remedy the non-compliance	N/A
(j) information on the accountable authority, or each member of the accountable authority, of the entity during the period, including: <ul style="list-style-type: none"> (i) the name of the accountable authority or member; and (ii) the qualifications of the accountable authority or member; and (iii) the experience of the accountable authority or member; and (iv) for a member—the number of meetings of the accountable authority attended by the member during the period; and (v) for a member—whether the member is an executive member or non-executive member 	5-6 56
(k) an outline of the organisational structure of the entity (including any subsidiaries of the entity)	13
(l) an outline of the location (whether or not in Australia) of major activities or facilities of the entity	Inside cover
(m) information in relation to the main corporate governance practices used by the entity during the period	54
(n) the decision-making process undertaken by the accountable authority for making a decision if: <ul style="list-style-type: none"> (i) the decision is to approve the entity paying for a good or service from another Commonwealth entity or a company, or providing a grant to another Commonwealth entity or a company; and (ii) the entity, and the other Commonwealth entity or the company, are related entities; and (iii) the value of the transaction, or if there is more than one transaction, the aggregate value of those transactions, is more than \$10000 (inclusive of GST) 	N/A
(o) if the annual report includes information under paragraph (n): <ul style="list-style-type: none"> (i) if there is only one transaction—the value of the transaction; and (ii) if there is more than one transaction—the number of transactions and the aggregate of value of the transactions; 	N/A
(p) any significant activities and changes that affected the operations or structure of the entity during the period;	N/A
(q) particulars of judicial decisions or decisions of administrative tribunals made during the period that have had, or may have, a significant effect on the operations of the entity	66
(r) particulars of any report on the entity given during the period by: <ul style="list-style-type: none"> (i) the Auditor-General, other than a report under section 43 of the Act (which deals with the Auditor-General's audit of the annual financial statements for Commonwealth entities); or 	N/A

(ii) a Committee of either House, or of both Houses, of the Parliament; or	66
(iii) the Commonwealth Ombudsman; or	N/A
iv) the Office of the Australian Information Commissioner	N/A
<hr/>	
(s) if the accountable authority has been unable to obtain information from a subsidiary of the entity that is required to be included in the annual report—an explanation of the information that was not obtained and the effect of not having the information on the annual report	N/A
<hr/>	
(t) details of any indemnity that applied during the 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)	66
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