

***Screen Australia***



**ANNUAL  
REPORT  
09/10**



***Audience engagement  
and creative storytelling  
are at the heart of  
Screen Australia's vision.***

*Screen Australia*

# ANNUAL REPORT 09/10

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# LETTER FROM THE CHAIR



**GLEN BOREHAM**  
Chair

## Dear Minister

I am pleased to present Screen Australia's second Annual Report.

A highlight of the past year has been audiences' engagement with Australian content. In 2009, 1.4 million more Australians went to the cinema to see Australian films than in 2008 – a 45 per cent increase – and the momentum has continued into 2010. As at 30 June, 13 Australian films had been released, seven of them earning more than \$2 million, and admissions were up 5 per cent compared to the same time last year.

Screen Australia is proud to have invested in several distinctively Australian films that performed well at the box office: *Bran Nue Dae*, *The Kings of Mykonos*, *Beneath Hill 60* and *Animal Kingdom*. The last mentioned also won the prestigious World Cinema Jury Prize at the 2010 Sundance Film Festival. *The Tree*, co-produced by Australia and France, was selected as the closing-night film for the 63rd Cannes Film Festival. Other notable international awards during the year included a People's Choice Award at the Toronto International Film Festival for *The Loved Ones*, and the Jury Prize for best screenplay at San Sebastian for *Blessed*. An International Digital Emmy<sup>®</sup> Award went to Enterprise-supported Australian company Hoodlum for its work on *Primeval Evolved* and, at the Annecy Animated Film Festival, *The Last Thing* won the Annecy Cristal.

In television too, Screen Australia-supported dramas such as *East West 101* and *My Place* enjoyed acclaim from audiences and critics alike. The true crime telemovies *The Killing of Caroline Byrne* and *Wicked Love* both

rated more than a million viewers, and *Rescue Special Ops* continued to satisfy its loyal audience of more than a million viewers, on average, per episode. Documentary has been rating well too; highlights included *Ned Kelly Uncovered*, *Kokoda*, *Who Do You Think You Are?* and *The Great Escape: The Reckoning*.

These successes reflect Screen Australia's focus on audience engagement, creative storytelling and increased screen business viability – a focus which has underpinned our activities since our first suite of programs was introduced in November 2008.

We are also very aware that the media landscape is dynamic. Encouraging diversity in screen content – across story, genre, scale, distribution channel, financing options – is critical to a commercially sustainable production industry. Our approach to supporting screen content in the 21st century, with a particular emphasis on enhancing the effectiveness of the Producer Offset, is outlined in our comprehensive submission to the Australian Government's 2010 Review of the Independent Screen Production Sector. We also reformed our co-production program guidelines during the year with the objective of stimulating further production.

As a relatively new organisation, Screen Australia has continued to absorb significant one-off costs associated with its creation, including employee payments, office space rationalisation, and costs associated with establishing a unified technology platform.

Revenue totalled \$106.2 million in 2009/10, including \$93.6 million from

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Screen Australia is proud to have invested in several distinctively Australian films that performed well at the box office: *Bran Nue Dae*, *The Kings of Mykonos*, *Beneath Hill 60* and *Animal Kingdom*. The last mentioned also won the prestigious World Cinema Jury Prize at the 2010 Sundance Film Festival. *The Tree*, co-produced by Australia and France, was selected as the closing-night film for the 63rd Cannes Film Festival.

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the Australian Government and \$12.6 million from other sources.

It's also worth noting that \$1.9 million of Screen Australia's recoupment was paid to producers this year under the revenue-sharing schemes implemented before the introduction of the Producer Offset. Maximising the revenue flowing to producers from their projects is obviously an important contributor to ongoing business viability. Screen Australia anticipates that its policy of returning its recoupment entitlements completely to producers after seven years, combined with the fact that Screenrights revenue is no longer required as part of Screen Australia's gross receipts, will return a similar level of funds to the industry each year.

Screen Australia's final operating result is a deficit of \$3.1 million. This is primarily a result of the delay between Screen Australia investing in, or lending money to, a screen development or production project, and its ultimate recoupment or write-off of the investment or loan.

I wish to acknowledge the Board's major contribution in setting Screen Australia's direction. Board members represent a diverse and comprehensive range of expertise, covering distribution and exhibition, feature films, television, documentary and new frontiers of screen expression.

I would also like to thank our CEO, Dr Ruth Harley, and her team for the commitment, skill and hard work that have done Screen Australia and the Australian film industry proud.

As I look back over the two years since I took on the role of Chair, I am struck by how exciting an enterprise this is. From *Samson & Delilah* to *Bran Nue Dae*, we

have seen Indigenous storytelling enter the mainstream, while the landmark documentary series *First Australians* has illuminated our history in an entirely new way. The *First Australians* website was also named as one of the Top 10 sites in the world at the 2009 Interactive Media Awards in New York. Television dramas such as *Hawke* and *Underbelly*, documentaries such as *Kokoda* and *The Prime Minister Is Missing*, features such as *Balibo*, *Animal Kingdom* and *Tomorrow When the War Began* bring stories of our past, present and future to life. *Balibo's* dramatisation of the murder of Australian journalists known as the Balibo Five, in East Timor, undoubtedly played a role in the debate that led to the Australian Federal Police announcing a formal war crimes investigation into the incident.

Projects such as these have impacts far beyond their initial broadcast or theatrical release. The screen, on its many and evolving platforms, is a compelling contributor to the national conversation.

For Board and staff alike it remains a thrilling journey as we see Screen Australia take shape and consolidate its role. Screen Australia is a vehicle for change. Our first two years have been characterised by seismic shifts in structure, staffing, policy, programs and process.

Next year will undoubtedly bring further change as we continue the momentum of refining our services to ensure a broad range of high-value film, television and transmedia storytelling for Australian and international audiences.

# SCREEN AUSTRALIA BOARD



## **GLEN BOREHAM (Chair)**

Mr Boreham is the Managing Director of IBM Australia and New Zealand, managing a business of 15,000 employees and annual revenues of over \$4 billion. He began his career in Australia in 1986 and has since held a series of senior management positions at IBM including roles in Europe and Japan. In 2009, Mr Boreham was appointed to the Commonwealth Government's Information Technology Industry Innovation Council. In addition, Mr Boreham is a member of the Business Council of Australia, Deputy Chairman of the Australian Information Industry Association and serves on the Board of the Australian Chamber Orchestra.



## **IAN ROBERTSON (Deputy Chair)**

Mr Robertson is a corporate and media lawyer who heads the media and entertainment practice of national law firm, Holding Redlich. He is also the managing partner of the firm's Sydney office. He has worked in and for the media and entertainment industries for most of his career, including a position as the inhouse counsel for David Syme & Co Limited, publisher of *The Age* newspaper, in the 1980s, and as a senior executive of the video, post-production and facilities company, AAV Australia. He became a partner of Holding Redlich in Melbourne in 1990 and established the firm's Sydney office in 1994. He is also a director of the publicly-listed television production and distribution group, Beyond International Limited, and his former appointments include Board member of the Australian Broadcasting Authority, Director and Chair of Ausfilm, Director and Deputy Chair of Film Australia Limited, and Director of the Victorian Government film agency Cinemedia (now Film Victoria).



## **CHERRIE BOTTGER**

Ms Bottger is the Head of Children's Television and Documentary Unit at Network Ten Pty Ltd, presiding over a multi-million dollar slate of production and with responsibility for policy, programming, commissions, acquisitions and program development. Ms Bottger began her career in television in the 1970s and has produced many series, documentaries and children's programs including the acclaimed children's television series, *Totally Wild*, which is screened in 13 countries. She has previously held positions with the Seven Network, Grundy's and the Nine Network. Ms Bottger is a Board member of Screen Queensland, a member of the Advisory Board of Queensland University of Technology's Creative Industries Faculty and works closely with state and federal education departments.



#### **ROBERT CONNOLLY**

Mr Connolly is a well-known film director and writer. His writing and directing credits include the critically acclaimed feature films *Three Dollars*, *The Bank* and the 2009 release *Balibo*, and his producing credits include the award-winning film, *Romulus, My Father* (winner of four Australian Film Institute Awards) and *The Boys*. Mr Connolly has won three Australian Film Institute Awards and has received a Centenary medal for services to the Australian film industry. He has served on various industry boards, including the NSW Film and Television Office (NSW FTO), the Australian Screen Directors Association and the University of NSW Dean's Council.



#### **ROSS ENTWISTLE**

Mr Entwistle has been exhibiting and distributing motion pictures for almost 25 years, with experience in more than 18 international territories as an exhibitor, and having worked on over 150 films as a theatrical distributor in Australia. Mr Entwistle was most recently Managing Director of Greater Union, the largest cinema operator in Australia with over 450 screens, as well as a leading cinema operator in the United Arab Emirates. Previously, Mr Entwistle was Managing Director of Sony Pictures Releasing (Australia), and during the 1990s, held senior executive positions with Village Roadshow. Mr Entwistle is a former Chairman of the Australian Cinema Exhibitors Coalition (ACEC), the Motion Picture Distributors Association of Australia (MPDAA) and is the 2010 president-elect of the Society of Australian Cinema Pioneers. In 2008, he was named, along with Greater Union, as the International Exhibitor of the Year at ShoWest, the world's largest convention for the motion picture exhibition and distribution industries.



#### **MATTHEW LIEBMAN**

Mr Liebmann has more than 15 years' experience in the entertainment and media sector. In his current role as Commercial and New Business Director at Hoyts, he is a senior member of the executive team responsible for sales, business analysis, loyalty and new business opportunities in Australia and beyond.

Prior to joining Hoyts, Mr Liebmann was General Manager of SKYCITY Cinemas, New Zealand's largest cinema circuit. He also spent six years as an entertainment and media consultant at PricewaterhouseCoopers, assisting many leading organisations in the areas of strategy, business planning, operational effectiveness and risk management. He is the founding author and editor of the PricewaterhouseCoopers *Australian Entertainment & Media Outlook*, writing the first five editions of this leading sector publication. He also spent six years in a variety of roles at Village Roadshow during the 1990s.

# SCREEN AUSTRALIA BOARD continued



## **RACHEL PERKINS**

Ms Perkins is an established filmmaker who has contributed extensively to the development of Indigenous filmmakers in Australia and, more broadly, the Australian film industry. In addition to her experience as an executive producer for both the ABC and SBS, Ms Perkins has had a successful film and documentary making career, directing the feature films *Bran Nue Dae*, *Radiance* and *One Night the Moon*, which received five Australian Film Institute (AFI) Awards, as well as the critically acclaimed television series *First Australians*, which won the 2008 Logie Award for Best Documentary. Ms Perkins is from the Arrernte and Kalkadoon nations. She has previously served on the Council of the Australian Film Television and Radio School (AFTRS), the NSW FTO, the Australia Film Commission (AFC) and is a founding member of the National Indigenous Television Service.



## **GREG SMITH**

Mr Smith has over 20 years' experience in the Australian film industry including as an executive producer and film financier. He is currently a Director of Animal Logic, one of the world's most highly respected digital production companies with credits including *Happy Feet*, *300*, *Harry Potter and the Goblet of Fire*, *Hero*, *The Matrix* and *Moulin Rouge*. He is also a current member of the Ausfilm Board, a Director of Object, and a member of the NSW Innovation Council, as well as being a former Director of Film Victoria and the NSW FTO.



## **DEANNE WEIR**

Ms Weir is a business executive with over 17 years of corporate experience. She is currently the Group Director of Corporate Development with AUSTAR United Communications Ltd, with responsibility for corporate and product strategy, programming, and legal, regulatory and corporate affairs issues, including as General Counsel and Company Secretary. As part of her role with AUSTAR, she is a Board member of the Australian Subscription Television and Radio Association, XYZnetworks Pty Ltd, and is also a member of the Advisory Board of the Centre for Media and Communication Law at the University of Melbourne. Ms Weir has previously been a member of the Museums Board of Victoria, the Queen Victoria Women's Centre Trust and the Council of the Law Institute of Victoria.



## BOARD MEETING ATTENDANCE TABLE 2009/10

	GLEN BOREHAM	IAN ROBERTSON	CHERRIE BOTTGER	ROBERT CONNOLLY	ROSS ENTWISTLE	MATTHEW LIEBMANN	RACHEL PERKINS	GREG SMITH	DEANNE WEIR
29 July 2009	✓	✓	✓	✓	n/a	n/a	✓	✓	✓
31 August 2009	✓	✓	✓		✓	n/a	✓	✓	✓
10 September 2009*	✓	✓	✓	✓	✓	n/a	✓	✓	✓
24 September 2009		✓	✓	✓	✓	n/a	✓	✓	✓
23 October 2009	✓	✓	✓		✓	n/a	✓	✓	
6 November 2009	✓	✓	✓		✓	n/a	✓	✓	
11 December 2009	✓	✓	✓	✓	✓	n/a		✓	✓
16 February 2010	✓	✓		✓	✓	n/a		✓	✓
17 March 2010	✓	✓	✓	✓	✓	n/a	✓	✓	✓
26 March 2010*		✓	✓	✓	✓	n/a		✓	✓
27 April 2010	✓	✓	✓	✓	✓	✓	✓	✓	✓
9 June 2010	✓	✓	✓		✓	✓	✓	✓	✓

\* Teleconference

Ross Entwistle was appointed to the Board on 3 August 2009.

Matthew Liebmann was appointed to the Board on 29 March 2010.

## AUDIT COMMITTEE ATTENDANCE TABLE 2009/10

	IAN ROBERTSON	GREG SMITH	DEANNE WEIR
10 September 2009	✓	✓	✓
3 December 2009	✓	✓	✓
27 April 2010	✓	✓	✓
9 June 2010	✓	✓	✓

# EXECUTIVE OVERVIEW

## 2009/10



*Ruth Harley*

**RUTH HARLEY**  
Chief Executive Officer

**Screen Australia was launched on 1 July 2008 with a mandate for change, and much has been accomplished.**

Australian films achieved positive results at the local box office, at the world's most prestigious festivals and on the international cinema stage. Local television, both drama and documentary, excelled at home and continued to find markets overseas. Three blockbuster films were in various stages of production – *Legend of the Guardians: The Owls of Ga'Hoole*, *Happy Feet 2* and *Mad Max 4: Fury Road* – giving the industry a presence at the highest international level; and Australian talent made its mark with a swag of awards including an International Digital Emmy\*. There was much to celebrate and much to build on in future years.

Within Screen Australia, a new suite of development programs is in place, focused on craft, creative storytelling, and support for innovative and online content.

Our inaugural Enterprise Program allocated \$9 million in support over three years to 12 production companies to help build industry capacity and ongoing screen business viability. The companies funded span

features, television, documentary and interactive digital platforms, and included both experienced entrepreneurs and newer players.

Their business plans incorporate strategies for development including diversification, new revenue streams, new alliances, innovative approaches to distribution, raising private equity and expansion into international markets. Mentorship and opportunities for talent renewal are also addressed.

We committed \$64.5 million in production finance in 2009/10, investing in a diverse slate of more than 100 projects: 21 feature films, 13 television dramas, two children's TV series and 66 documentaries. This included several projects funded through our Indigenous Department. Our investment triggered production of more than \$280 million. Seven online or transmedia projects were also funded for production under our Innovation Program.

In addition to Screen Australia's direct investment, the Producer Offset contributes around \$100 million a year to Australian production. Since its inception, the Offset has provided approximately \$200 million to producers across

**I want to acknowledge the contribution of Sally Riley, Head of the Indigenous Department for a decade with the AFC and latterly Screen Australia, who left in April 2010 to take up the position of Head of Indigenous at ABC TV. Under her leadership the Indigenous Department oversaw enormous growth and the creation of a unique body of outstanding work in television and film. We salute her achievement and wish her well in her new role.**

**Erica Glynn took on the role of Acting Head of the Indigenous Department following Sally's departure. Erica, who has worked in the department for the last six years, is an accomplished filmmaker and has played a major role in the professional development of Indigenous filmmakers.**

TV drama, documentaries and features; as of 30 June 2010, 170 projects had received final certificates – 35 feature films, 88 documentaries and 47 television or other projects.

The Offset is very successful as a production financing instrument and encourages Australian producers to retain equity in their work, a significant contributor to ongoing business viability. However, its introduction coincided with the global credit crunch.

The past year was savage for worldwide investment in high-risk sectors such as screen production, increasing the pressure on Screen Australia funds to supplement the Offset contribution. Although overall levels of production activity remained similar to last year, a lack of large-scale US production was very tough for sectors of the Australian industry, particularly facilities and equipment hire, post-production and special effects.

Screen Australia is still a young organisation, and in the context of both a declining appropriation from government and demand on our funds, a key objective over the past year has been to ensure that as much as possible of our funds reach the screen.

With this in mind we reviewed administrative processes especially in the area of documentary financing, revised our program guidelines and Terms of Trade, and continued to streamline our operations. Staff numbers have reduced by 60 full-time equivalent positions since the merger.

The program reviews that had begun with production financing and development concluded with an examination of our marketing and screen culture programs. In the context of our corporate goals, screen culture support has been focused more directly on programs that build audience engagement with contemporary Australian screen product. This focus complements the audience development objective that drives our marketing programs and the agency as a whole.

With a particular emphasis on business sustainability, Screen Australia took a leadership role in providing advice and data to the Government's 2010 Review of the Independent Screen Production Sector. We conducted a series of industry forums throughout Australia and online to examine the effectiveness and operation of the Producer Offset. Some of the pressure points raised were difficulties in financing mid-range

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Australian films achieved positive results at the local box office, at the world's most prestigious festivals and on the international cinema stage. Local television, both drama and documentary, excelled at home and continued to find markets overseas. Three blockbuster films were in various stages of production – *Legend of the Guardians: The Owls of Ga'Hoole*, *Happy Feet 2* and *Mad Max 4: Fury Road* – giving the industry a presence at the highest international level.

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features, the timing of receiving the Offset rebate and eligibility threshold levels.

Our submission, completed by the end of the financial year, incorporated two new original pieces of research: an analysis of production credits and a survey of production businesses.

Beyond this submission, Screen Australia is working with government and industry to develop forward-thinking policy to ensure Australian screen content remains relevant in the 21st century. Adjustments to the Offset combined with increased direct funding support for Australian content on emerging media platforms are necessary to help practitioners develop new business models and promote Australian stories online. Without such assistance our stories will be diluted in an internet TV, online, digital tsunami. Our challenge is to secure the necessary funds.

I would like to take this opportunity to acknowledge all the staff who left during the year. Their contribution to the Australian Film Commission, Film Finance Corporation and Film Australia was enormous. They laid the foundation of outstanding Australian storytelling on which Screen Australia is able to build. We thank them and look forward to hearing of their future success.

With our programs and people now in place I am looking forward to a productive year, when the industry and Screen Australia will partner to generate a rich variety of stories across multiple platforms to substantial Australian and international audiences.

# ORGANISATIONAL STRUCTURE

As at 30 June 2010

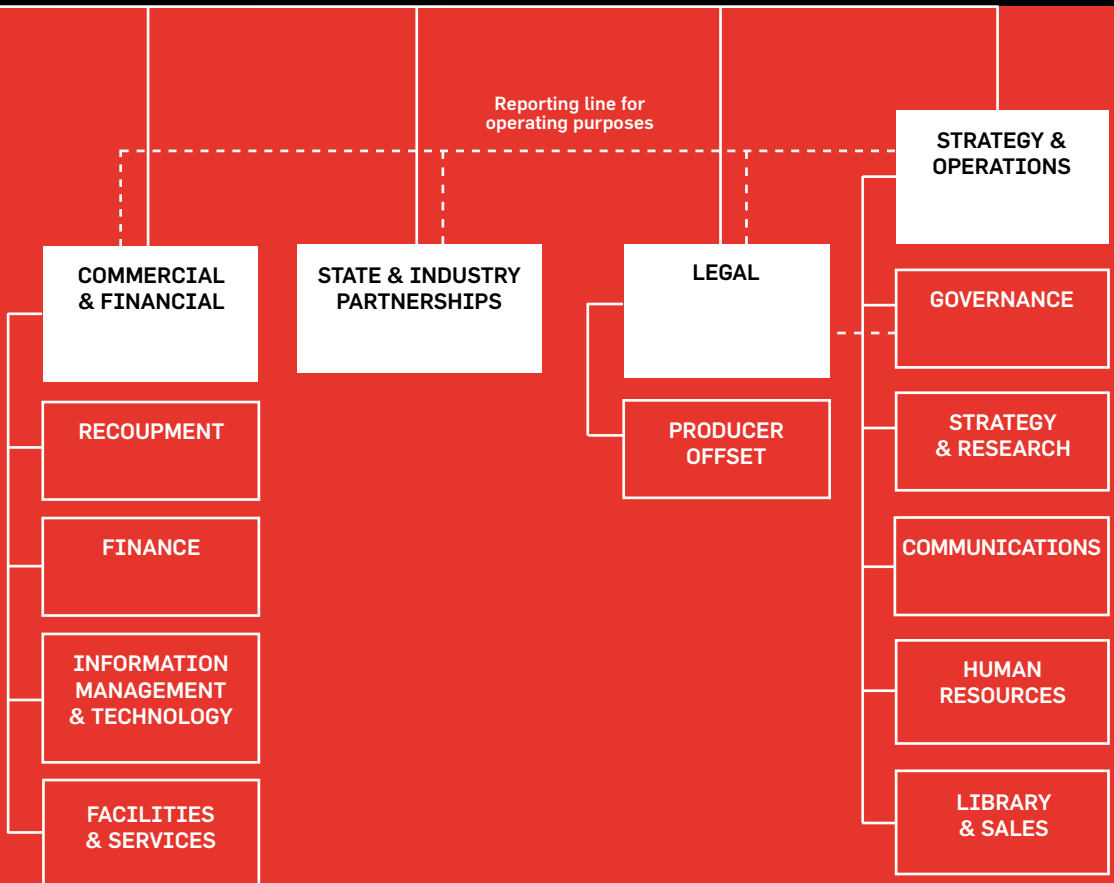
## CHIEF EXECUTIVE OFFICER

INDIGENOUS

DEVELOPMENT

PRODUCTION  
INVESTMENT

MARKETING



# SENIOR MANAGEMENT

As at 30 June 2010

## CEO

### RUTH HARLEY

Dr Harley has been the Chief Executive Officer of Screen Australia since November 2008. Prior to that, she was the Chief Executive of the New Zealand Film Commission from 1997 until November 2008, and has more than 25 years' experience in the film and television industries. Dr Harley has held other important roles in the sector including Executive Director of New Zealand on Air, Commissioning Editor at Television New Zealand, and the National Media Director of Saatchi and Saatchi in New Zealand. She holds a PhD from the University of Auckland, and is a former Fulbright Scholar. Her commitment to broadcasting and the arts was recognised in 1996 with an OBE and in 2006 she received a Companion of the New Zealand Order of Merit for her services to film.

## EXECUTIVE DIRECTOR, STRATEGY AND OPERATIONS

### FIONA CAMERON

Fiona joined Screen Australia at its inception, 1 July 2008, as Executive Director, Strategy and Operations. Prior to this role Fiona was a General Manager with DMG Radio Australia, responsible for launching the new radio brand Nova in Melbourne. Fiona has had a number of senior roles in the state and federal arena including a stint as Chief of Staff to the Minister of Communications in the mid-1990s. Fiona has been a Director of AFTRS and Commercial Radio Australia.

## HEAD OF PRODUCTION INVESTMENT

### ROSS MATTHEWS

Ross spent eight years as the Senior Investment Manager and Investment Manager for the Film Finance Corporation Australia (FFC). At the FFC he was responsible for financing a diverse slate of Australian feature films, adult drama, children's television and documentary. He worked closely with producers on their funding applications and in negotiating investment structures and production planning. For the three decades prior to this, Ross was an award-winning producer of television drama and feature films. Ross's roles at Screen Australia have been as Senior Investment Manager, Acting Head of Production Support & Investment, and since January 2009, Head of Production Investment.

## HEAD OF DEVELOPMENT

### MARTHA COLEMAN

Martha worked in the United Kingdom as the Head of Development at Icon Entertainment International, the Head of Creative Affairs at Material Entertainment and as a consultant producer. As Head of Development at Icon, Martha was responsible for the company's UK development slate as well as being involved in their production investment decisions. At Material Entertainment, she developed projects with some of the UK's top creative talent as well as nurturing new talent. Before working in the UK, Martha was an independent feature film and commercials producer based in Sydney. Martha produced the acclaimed Australian feature film *Praise* and was executive producer on the UK box office hit, *Run, Fat Boy, Run*.

## ACTING HEAD OF INDIGENOUS

### ERICA GLYNN

A graduate of AFTRS in Sydney, Erica cut her teeth working for the Central Australian Aboriginal Media Association (CAAMA) in Alice Springs. Erica's award-winning short film *My Bed, Your Bed* was an international success. She has also made many documentaries including *A Walk with Words* with Romaine Morton and *Ngangkari* about traditional healers of the Central Desert Region.

## HEAD OF MARKETING

### KATHLEEN DRUMM

Kathleen has more than 15 years' experience in marketing the screen industries. She joined Screen Australia on 1 September 2009. Previously Kathleen was Head of Sales and Marketing at NZ Film, the sales arm of the New Zealand Film Commission (NZFC), where she was responsible for the international sales and marketing of New Zealand features, including both creating an international presence and increasing the focus on domestic audiences. She has been actively involved in devising sales strategies, positioning titles in the marketplace and creating quality international marketing materials. Kathleen maintains close relationships with Australian distributors, international distributors, festival directors and international film executives. Prior to 2001, Kathleen was the NZFC's Short Film Sales and Marketing Manager, where she explored different ways for screen content to reach domestic and international audiences. Kathleen has a background as a marketing consultant and has held various roles in sales and marketing management within the book publishing industry, including Random House NZ.



**GENERAL COUNSEL**  
**ELIZABETH GRINSTON**

Elizabeth joined Screen Australia in April 2009 from Gilbert + Tobin, where she was a Special Counsel in the firm's Intellectual Property and Litigation Group. While specialising in intellectual property matters, particularly copyright, Elizabeth's practice at Gilbert + Tobin covered a wide range of other areas, including regulatory and administrative law and general commercial disputes and transactions.

Elizabeth has also practised in the public sector as a decision-maker in various specialist state and federal Tribunals. She was previously a partner with Freehills, where she practised in the areas of commercial/finance law and litigation. Elizabeth has also held a number of non-executive Director positions on Boards in the energy and insurance sectors.

She was selected by her peers for inclusion in the 2009 Best Lawyers® list for Australia in the specialty of litigation. Elizabeth holds a Bachelor of Laws and a Bachelor of Arts degree from the University of Sydney, where she graduated with First Class Honours and the University Medal in Law.

**ACTING CHIEF**  
**FINANCIAL OFFICER**  
**IAN CLARK**

Prior to joining Screen Australia, Ian was a partner with PricewaterhouseCoopers where he was responsible for managing a team assisting companies and government organisations to manage and improve their operating and top line performance. He has worked with government and non-government organisations in the areas of health, telecommunications, energy, financial services and resources. Ian has also been the Chief Financial Officer of an Australian listed public company.

**SENIOR MANAGER, STATE AND**  
**INDUSTRY PARTNERSHIPS**  
**CHRIS OLIVER**

Before the creation of Screen Australia, Chris was an Investment Manager for feature films and TV drama at the FFC. Recent titles include *Bright Star*, *Balibo*, *Daybreakers*, *Beautiful Kate*, *Underbelly* and *Sea Patrol*. In the late 1980s, he was appointed to the role of Executive Producer at Film Australia where he commissioned/executive produced and financed more than 100 hours of drama and documentary production, including *Rats in the Ranks* (ABC, CH4, Arte), *Admission Impossible* (ABC, BBC) and the drama series *House Gang* (SBS, CH4). Before this, Chris produced documentaries (including *Witch Hunt*) and feature films (including *Blood Money* and *Desolation Angels*). In Chris's current role he assists Screen Australia in working more closely with the state screen agencies, key guilds and screen practitioners, ensuring that the differing needs of practitioners are met. Chris also manages the Enterprise Program.



# SECTION 1: AUDIENCE ENGAGEMENT AND TALENT DEVELOPMENT

- ◀ DEVELOPMENT
- ◀ PRODUCTION INVESTMENT
- ◀ SCREEN AUSTRALIA LIBRARY
- ◀ MARKETING
- ◀ INDIGENOUS





## HIGHLIGHTS

- Screen Australia provided \$2.3 million in development support to 64 features in 2009/10, as well as around \$1.1 million for cutting-edge projects through the Innovation Program.
- \$2.2 million was provided for Talent Escalator and other development programs.
- Of the 34 Australian features (not including documentaries) released in 2009/10, 17 had received development support from Screen Australia or predecessor agencies.
- Screen Australia-funded short film *Miracle Fish* was nominated for an Oscar® for Best Live Action Short Film, and received AFI Awards for Best Short Fiction and Best Screenplay in a Short Film. It was also selected for the 2010 Sundance Film Festival.
- Short drama *Franswa Sharl* was selected for the 2010 Berlin International Film Festival, where it received the Crystal Bear Award for Best Short Film in Generation KPlus.
- Web series *Mordy Koots*, one of the first projects to receive production funding under the Innovation Program, launched via NineMSN and iTunes in late 2009.



# DEVELOPMENT

## CREATIVE STORYTELLING, TALENT, SKILLS AND INNOVATION

**Screen Australia's development programs aim to support Australian screen professionals in creating outstanding Australian content across a range of platforms.**

### STRATEGIES

- Develop outstanding stories from a range of genres, ready to be turned into screen productions that win international acclaim and engage domestic and international audiences
- Foster the development of the craft skills of producers, writers and directors
- Identify and develop a pool of highly skilled writers and screen developers with outstanding commercial and creative track records
- Work proactively with the strongest Australian talent on original, creatively excellent stories with a clear sense of audience and appropriate budget expectations
- Establish a strategic short film development and production workshop aimed at 'the next wave' of talent
- Develop creative and audience-engaging content for innovative technologies.

### OUTCOMES

#### Single-project feature development

Screen Australia provides project-specific development funding to screen professionals with proven track records, generally working in teams. Less experienced filmmakers can access this program by partnering with eligible experienced colleagues.

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

A total of 64 projects were funded in 2009/10. Here are some highlights.

We have supported high-calibre teams such as Gillian Armstrong, Tony McNamara and Marian Macgowan to adapt Tony's successful stage comedy *The Great*. We met matched funding offers for internationally attractive projects including the Robyn Davidson biopic *Tracks* (p: Emile Sherman, w: Pip Karmel, d: John Curran) and the Jan Sardi adaptation of *Remarkable Creatures* (p: Heather Ogilvie). And we collaborated to co-fund with state agencies in order that Jocelyn Moorhouse return to Australia and commence work on her quirky couture drama *The Dressmaker*.

Development-supported projects to move into production range from the heart-warming Louis de Bernières community redemption tale *Red Dog* (d: Kriv Stenders), provocative low-budget art film *Sleeping Beauty* (Julia Leigh's debut) and confronting personal drama *Burning Man* (d: Jonathan Teplitzky).

We worked with Paramount Vantage and the Screen Australia Production Investment Department to provide late-stage script advice on Stuart Beattie's *Tomorrow When the War Began*. We also supported the screen adaptation of Tim Winton's best-selling *Dirt Music* to be directed by Phillip Noyce.

Academy Award®-nominated Peter Templeman's first feature will be the highly commercial romantic comedy *20 Something Survival Guide*, which is close to production-ready, produced by Jodi Matterson (*Razzle Dazzle*).

We are co-developing *Undercover* with Film Victoria, which will bring to the screen the true-crime story of Damian Marrett, the undercover cop who brought down the Melbourne mafia in the most notorious drug bust in Australia's history.

The team producing is Melbourne's Torus Tammer and Daniel Dubiecki (producer of the commercially successful, acclaimed and multi-award nominated/winning *Up in the Air*, *Juno* and *Thank You For Smoking*).

Writer of *Bran Nue Dae*, Reg Cribb, and director

of *Beneath Hill 60*, Jeremy Sims, are being supported to adapt their highly praised play *Last Cab to Darwin* about the moving and powerful story of the journey of reconciliation experienced by Australia's first man to consider being legally euthanised.

We are currently developing a Gregor Jordan horror project called *The Pack*; supporting recent Oscar® nominees Luke Doolan and Drew Bailey to develop their first feature film, *Cargo*; and we have funded projects that are nearing production-ready, such as the charming romantic comedy *Alex and Eve* and the comedy-horror classic *Warm*.

We are also identifying and supporting talented emerging filmmakers like Julius Avery who is writing the first draft of *The Right Hand*, a project that Timothy White (*The Boys Are Back*) will produce.

Writers' fees made up 60 per cent of single-project feature funds approved in 2009/10, with producer, director and script editor fees making up 22 per cent, and other costs (travel, casting, budgeting and legal) accounting for the remaining 18 per cent.

Two features were also funded for development through the Indigenous Department (see page 39).

### **Individual script consultations**

A number of teams receiving Screen Australia drama development funding had the opportunity for one-on-one consultations with visiting experts or international guests during the year, including Inscription's Michael Hauge and Steve Kaplan, Toronto International Film Festival Selector Jane Schoettle, and UK screenwriting tutors Simon van der Borgh and Jonathan Rawlinson.

### **Talent Escalator programs**

These programs offered by Screen Australia's Development Department provide professional development opportunities to help drama practitioners take strategic steps in

building their skills, their careers and their slate.

**Internships:** In 2009 Kate Croser, Adelaide-based co-founder of Cyan Films and producer of *My Tehran for Sale*, was selected to spend six months in 2010 working in the development department at Film4 in the UK. Through her experience Kate honed her development skills, expanded her international network and gained a more sophisticated perspective on the business of feature film production.

We also supported producer Caroline Gerard to work with the London office of Tony and Ridley Scott's company Scott Free Productions, where she has been intimately involved in Ridley's *Day in the Life* YouTube project. Sydney-based producer Danielle Lauren was supported for a five-week attachment to *Mad Men series 4* in Los Angeles. Two Australian producers were selected in August 2010 to spend six months in New York with internships in the notable production companies Belladonna and Killer Films.

In addition, director Kim Farrant and writers Lynne Vincent McCarthy, Liz Doran and Sotiris Dounoukos were supported to attend the Binger Labs in Amsterdam.

**Springboard:** The inaugural Springboard feature and short film development program was held over the course of the year. The aim of Springboard is to provide a launch pad for promising filmmakers on the cusp of making their first feature by giving them the opportunity to develop and produce a short film that showcases their abilities, and acts as a direct and compelling calling card for the feature to the marketplace. Over the two workshops led by UK screenwriting tutors Simon van der Borgh and Jonathan Rawlinson, five promising teams further developed both their features and the shorts. Four of those teams have been selected for full production of the

short, with shooting to commence in mid-2010. We have engaged Simon and Jonathan for the second Springboard workshop in November 2010.

### **Short Film Completion Funding:**

This program provides finance for distinctive and creatively ambitious short films that show outstanding potential but lack the funds to finish. The fund seeks to galvanise the connection between short filmmaking and a feature film career, favouring shorts with a clear professional development benefit and ability to showcase talent at local and international film festivals. Four projects were funded during the year.

### **Short Animation Production**

**Funding:** Provides practitioners with the opportunity to create work that would showcase their skills and assist in the development of their careers. We engaged experts from Animal Logic to assist with the selection. Four projects were funded in 2009/10.

### **Workshops and seminars**

#### **Script Factory Workshops:**

Acknowledging the critical role that professional script reading and analysis play in healthy development culture, Screen Australia engaged Lucy Scher and Justine Hart, the UK Script Factory's co-directors and long-term experts in the field, for a series of workshops in 2009. The workshops focused on teaching those directly involved in developing screenplays how to consider what makes a good screen story, recognise screenwriting talent and translate analysis into constructive feedback.

In collaboration with Film Victoria and Screen NSW, three-day workshops took place in Melbourne and Sydney in late October. Twenty practitioners were selected for each, with priority given to producers actively involved in developing slates, and Enterprise-supported development executives. A further workshop was also held in Melbourne in March 2010. All proved very

successful, providing those who attended with a keen sense of how to organise their thinking around a work in progress.

The longer-term aim is to involve our local development professionals in providing ongoing training for the industry, and we have identified key Australian participants to work – in the first instance – with Script Factory, and then independently to train up-and-coming script developers and producers.

**Romantic comedy and comedy seminars:**

We supported two public seminars on romantic comedy and comedy in Sydney and in Melbourne with renowned US script consultants Michael Hauge and Steve Kaplan while they were in Australia.

**Film X-tended:** Fully funded by Screen Australia and run in partnership with XIMediaLab, this two-day event during the 2010 Melbourne International Film Festival was aimed at creators of traditional narrative content and explored what 'digital' could bring to a feature film. It included a Pro-Day Conference as well as a Lab where project teams worked one-on-one with international mentors.

**Innovation**

This was the first full year of Screen Australia's Innovation Program, designed to support projects that explore new platforms and methodologies. The program aims to grow the skills, audience and economic viability of the screen production sector by backing striking examples of innovation in form and content in screen-based media. It encourages the formation of multi-disciplinary teams that embody convergence between traditional media and digital media or other disciplines.

The fund proved enormously popular, with demand for funds around eight times the available budget, and a consistently high standard of applications.

Six projects were supported for development, including:

- Marcus Gillezeau and Ellenor Cox, the digital producers behind the Interactive-E Emmy® winning *Scorched*, for *Innocent*, a tense cross-platform drama about a group of people arrested on suspicion of drug-trafficking in Asia
- *Balibo*-producer/director Robert Connolly for *Warco*, a first-person video game in



which the player takes on the role of a war correspondent venturing into dangerous territory; his team includes veteran journalist Tony Maniaty and one of Australia's leading game designers, Morgan Jaffit

- *Footsteps (aka Goa Hippy Tribe)*, an online social media documentary about a hippy reunion in Goa, made by filmmaker Darius Devas and a vibrant community of online contributors; producers were Freehand, with broadcaster SBS attached
- Filmmaker Gregor Jordan (*Two Hands, Ned Kelly*) teamed up with The Project Factory's Guy Gadney for *MyGoMovie.com (aka Smash Cuts)*, an online mash-up portal for budding filmmakers and artists to flex their creative muscle. This project was initially supported for development and then for production.

# SPECIAL INITIATIVES

## Screen Australia's Development Department provided funding for the following initiatives during 2009/10:

- **Aurora:** Screen NSW's intensive professional script development program
- **ScreenWest:** Development Tools Workshop
- **Film Lab:** South Australian Film Corporation's (SAFC) new low-budget filmmaking program
- **Film Victoria Genre Workshop**
- **V21 Conference:** Australian Interactive Media Industry Association (AIMIA) Victoria: Brings together the digital media industry and its clients to help develop and better understand opportunities that digital media can bring to business
- **ScreenACT:** Project Pod: Six-month professional and project development initiative for ACT/Capital region film, TV and digital media practitioners
- **Portable Symposium:** Victorian-based company Portable Content supported to run their Portable Symposium series of events around the country, featuring key international speakers presenting on latest digital topics
- **X|Media|Lab: Global Media Ideas & Global Media Cultures:** XML supported to run two key events at Sydney Opera House with international speakers discussing developments in digital in their territories and from their different perspectives
- **IGNITE:** Project development scheme from the Northern Territory Film Office (NTFO), which took teams through an accelerated development process over an eight-month period
- **37°South Market: Books at Melbourne International Film Festival (MIFF):** Fostered links between the publishing and production industries to encourage screen adaptations of books
- **Jon Reiss:** Think Outside the Box Office: Two-day workshop in Sydney and Melbourne with filmmaker and author Jon Reiss, funded by Screen Australia's Development and Marketing Departments with AFTRS and in association with MIFF 37°South Market
- **Robert Rosen Lectures:** In Search of Stories Worth Telling: Fully funded by Screen Australia in association with MIFF 37°South Market, educator and critic Robert Rosen speaks on narrative storytelling and its significance both on and off the screen
- **T-VIS:** From ScreenWest in partnership with the SAFC, concentrating on building TV script and presentation-of-concept skills for television production
- **Screen Tasmania:** Reel Lives Real Stories: Designed to support the development of emerging Tasmanian industry practitioners who demonstrate a commitment to a professional career in the screen industry and who have a long-form drama project in development
- **The Hive:** Adelaide Film Festival's five-day lab experience in partnership with the SAFC. Pilot program designed to encourage artform cross-pollination between practitioners, processes and creative approaches
- **ANAT Dome Lab:** A workshop teaching filmmakers about DOME technology.

Seven projects were supported for production including:

- Oscar®-nominated filmmaker Steve Pasvolsky (*Inja*), in collaboration with game development expertise, was funded to make *Huey's Planet*, a social media game in which players cultivate a beach and surf their own reef. *Huey's Planet* is set for release via Facebook in late 2010.
- Cult artist Emma Magenta will bring her graphic novel character to life in *The Gradual Demise of Phillipa Finch*, an interactive web and game experience for anyone who has ever had a broken heart. The project will be launched via ABC's website, and is being produced by Rachel Okine in collaboration with digital outfits Based on Birds and The Project Factory, with Toni Collette as the narrator.

In addition to the innovation projects financed this year, two projects from early 2009 achieved further success in 2010.

- *Mordy Koots* is an innovative web series made by Shane and Clayton Jacobson (*Kenny*) in collaboration with digital producer Jim Shomos. The series has a striking visual aesthetic, blending live action with video game visuals, to re-create the mayhem of WWII. Shane's Mordy is a flawed fighter pilot under the delusion he is a flying ace. The Innovation Program supported production of the series, which launched via NineMSN and iTunes in late 2009.
- Work continued on Sue Maslin and Sarah Gibson's *Re-enchantment*, due for launch via ABC in 2010. A work-in-progress was selected for the 2010 INPUT Conference in Budapest, and went on to be chosen as one of the Best of INPUT, which will see it showcased in several countries over the course of the year.



Mordy Koots

## HIGHLIGHTS

- During the 2009/10 financial year Screen Australia's Production Investment Department committed \$62.5 million to 98 new projects with a total production value of close to \$280 million.
- This included:
  - \$31.2 million to 20 feature films with a total production value of \$148.2 million
  - \$12.3 million to 12 TV drama projects (64.5 hours) with a production value of \$70.7 million
  - \$4.7 million to two children's drama series (19.5 hours) with a total production value of \$18.6 million
  - \$14.3 million to 64 new documentary projects with a total production value in excess of \$42 million.
- International sales of 124 projects to 114 territories were recorded during the year.



# PRODUCTION INVESTMENT

## INVESTING IN QUALITY SCREEN PRODUCTIONS

**Screen Australia aims to invest in a range of audience-engaging and culturally relevant programs including feature films, documentaries, television drama and children's television drama.**

### STRATEGIES

- Evaluate feature film projects and invest in quality productions that are audience-focused and culturally relevant
- Work with producers to secure appropriate finance plans including sources of funds outside Screen Australia to increase overall production expenditure
- Support the production of quality television drama and children's television
- Support the development and production of a wide range of documentaries, including high-quality productions under the National Documentary Program.

### OUTCOMES

#### Feature films

Screen Australia invested \$31.2 million in 20 feature films this year, including one that had previously been approved under the former IndiVision program. Of the films financed this year:

- five had budgets under \$2 million
- five had budgets between \$2 million and \$6 million
- two had budgets between \$6 million and \$8 million
- three had budgets between \$8 million and \$10 million
- five had budgets in excess of \$10 million.

Screen Australia's investment generated \$148.2 million in feature film production.

The 2009/10 slate demonstrates a diversity in genre and production scope from romantic comedies to horror to a modern western, and from both first-time and experienced teams. Films funded include *Burning Man* (w/d/p:

Jonathan Teplitzky, p: Andy Paterson), *A Few Best Men* (w: Dean Craig, d: Stephan Elliott, p: Todd Fellman, Gary Hamilton, Share Stallings, Laurence Malkin), *Griff the Invisible* (w/d: Leon Ford, p: Nicole O'Donohue), *Red Dog* (w: Daniel Taplitz, d: Kriv Stenders, p: Nelson Woss, Julie Ryan), *Red Hill* (w/d/p: Patrick Hughes, p: Al Clark), *The Reef* (w/d: Andrew Traucki, p: Michael Robertson), and the big-screen adaptation of the John Marsden novel *Tomorrow When the War Began* (w/d: Stuart Beattie, p: Andrew Mason, Michael Boughen).

There were two official co-productions this year: the UK–Australia production *Oranges and Sunshine* (w: Rona Munro, d: Jim Loach, p: Camilla Bray, Emile Sherman, Iain Canning); and the France–Australia adaptation of *The Tree* (w/d: Julie Bertuccelli, p: Sue Taylor, Yael Fogiel).

An additional feature, Ivan Sen's *Toomelah*, was also funded through the Indigenous Department (see page 39).

#### Sales and release

Of the 36 Australian films released in 2009/10, Screen Australia invested in 29.

The best-performing Australian films at the Australian box office this year were *Mao's Last Dancer* with \$15.4 million and *Bran Nue Dae* with \$7.6 million.

*The Boys Are Back*, *Bran Nue Dae*, *Bright Star*, *Daybreakers*, *The Loved Ones*, *Mao's Last Dancer* and *The Waiting City* were among 17 films invited to have a North American premiere at the Toronto International Film Festival in September 2009. *The Loved Ones* took out the Cadillac People's Choice Award in the Midnight Madness section.

In February 2010 *Red Hill* screened in the Panorama section at the 60th Berlin International Film Festival and sold to 13 territories including Sony for the US.

*The Tree* was selected as the closing night film for the 63rd Cannes Film Festival 2010 while *South Solitary* opened the 2010 Sydney Film Festival (SFF).

*Animal Kingdom* premiered to great acclaim at the 2010 Sundance Film Festival and won the prestigious World Jury Prize. The film has gone on to secure sales in key territories including the US, UK and France.

*The Kings of Mykonos* released to an enthusiastic response in May 2010, and has sold to nine international territories.

Overall, we recorded sales of 55 Screen Australia-funded features to 114 international territories during the year.

Nine Screen Australia-funded titles were released in the US in 2009/10, and five in the UK. The top performer at the US box office was *Daybreakers*, which took US\$29 million.

### Television drama

Australian audiences' appetite for high-quality television, mini-series and telemovies has continued to grow since last year and the networks have responded by commissioning additional Australian programs. The international outlook for Australian drama is still tough but sales are turning over and a new market has emerged in format-only sales (see *Wilfred* below in 'Sales and release'). At home, DVD box sets of whole series are selling and provide a limited but significant revenue stream to investors.

All the networks, confronted with higher production budgets, have opted to supplement their licence fees with equity contributions or distribution advances in order to finance production. Over the last year, Screen Australia committed \$12.3 million through the Production Investment Department to a slate of 12 programs generating a total of \$70.7 million in production spend. The investment will yield 64.5 hours of programming in partnership with ABC, SBS, the Nine Network, Network Ten and Foxtel.

Crime still features heavily in the adult television drama slate, but

Screen Australia has also invested in the multi-platform, teen-oriented *Slide*, the high-rating *Hawke* telemovie, WWII drama *Sisters of War*, and comedies *Rake*, *Outland* and the ABC's low-budget drama fund project, *Like a Virgin*.

An additional \$1 million was committed to a new TV drama series through the Indigenous Department (see page 39).

### Sales and release

Screen Australia-funded projects took out several awards at the 2010 Logies, including Outstanding Children's Program for *My Place* (ABC); Outstanding Drama Series, Mini-series or Telemovie for *East West 101* (SBS); Outstanding Actress for Claudia Karvan, *Saved* (SBS); Outstanding Actor for Don Hany, *East West 101* (SBS).

2009 AFI Awards went to *False Witness* (UKTV) – Best Mini-series; *East West 101* (SBS) – Best Television Drama Series; *East West 101* (SBS) – Best Direction in Television for Peter Andrikidis, and *Underbelly: A Tale of Two Cities* – Best Screenplay in Television for Kris Mrksa.

Nine adult television programs were aired in this financial year. Of special note are the true crime telemovies *The Killing of Caroline Byrne* and *Wicked Love*, both of which rated over a million viewers. *Rescue Special Ops* continued to satisfy its loyal audience of over a million viewers on average per episode.

While international sales remain difficult, demand appears to have increased. Shows like *Rescue Special Ops* fill a niche overseas as a counterpoint to heavier US content. Last year's *False Witness* generated significant overseas sales this year.

Sales of drama format rights have emerged as a potential new revenue stream in drama. Notably, with low-budget comedy *Wilfred* being optioned for a pilot to be

produced by the FX network in the US with Elijah Wood to star.

### Children's television drama

The combination of a cyclical slowdown in commissioning by local broadcasters and a tough international pre-sale market meant it was a relatively quiet financial year for the financing of children's television drama.

A total of \$4.7 million in Screen Australia funding was approved for two children's programs: *The Elephant Princess series 2* and *My Place series 1 part 2*. Both are live action drama programs. They represent a total production expenditure of \$18.6 million and will generate just under 20 hours of new local children's content.

Locally, Network Ten and Disney Channel continued to support *The Elephant Princess* franchise. The series was supported internationally by German broadcaster ZDF and its related distribution arm ZDF Enterprises. *My Place* was commissioned by the ABC, with international distribution from the Australian Children's Television Foundation.

### Sales and release

Screen Australia-funded children's series continued to impress both locally and internationally.

The first series of *The Elephant Princess* won the AFI Award for Best Children's Television Drama, while *My Place series 1 part 1* won the Logie Award for Most Outstanding Children's Program.

Programs including *Dance Academy* and *The Elephant Princess* sold during the period to major broadcasters in a number of significant overseas territories. *Lockie Leonard series 2* made a breakthrough sale to Disney XD Channel in the US, joining a select group of Australian programs to crack one of the toughest TV markets in the world.



## **Documentary**

Screen Australia invested in 64 production titles across all Production Investment programs in 2009/10, generating 93.5 hours of documentaries and two documentary websites. An additional two titles were also funded through the Indigenous Department (see page 39).

The year saw increased participation by subscription television, and significant support for two substantial stand-alone websites.

In addition, the opportunities offered by online and social media as well as alternative distribution mechanisms are reflected in many project applications and production budgets. The Producer Offset is now an established part of production finance plans.

The production grant model, launched in February 2010 at the Australian International Documentary Conference, is fully operational. For projects approved after 1 March 2010, Screen Australia funding of \$200,000 or under is provided as a grant, rather than as recoupable investment. Ten projects have been funded by way of a grant in this financial year. The new model aims to benefit production companies by reducing consultation, financial and market reporting obligations and simplified

contracting. A major advantage to production companies is the improved recoupment position as Screen Australia is no longer an investor.

## ***Documentary development***

The documentary development program aims to assist documentary makers in achieving their goals at various stages of development. This may include creating pitch materials to attract marketplace attachments, research, script writing and shooting time-critical material.

Of the 53 projects funded through the documentary development program in 2009/10, 14 (26 per cent) were subsequently supported into production by Screen Australia during the year.

## ***National Documentary Program (NDP) and Making History***

2009/10 saw the first full year of NDP production since the merger, with a total of \$5.1 million invested through the NDP in 15 projects and one Making History production, resulting in 24 hours of documentary programming, one website and two innovative online projects. The slate is significant in terms of both its span and diversity. It delivers new material to the NDP collection within the Screen Australia Library that will benefit Australian filmmakers for years to come.



Salt

The NDP projects address the four content areas needed to maintain a snapshot of life in Australia. These are:

- Art and Culture: *A Thousand Different Angles*
- Contemporary and Social Issues: *Outback Kids, Pirate Patrol, The Tall Man, Trafficked – The Reckoning and Family Confidential*
- History and Identity: *Charles Bean's Great War, The Forgotten Australians and Immigration Nation – A Secret History of Us*
- Science and the Environment: *Inside the Firestorm, Making Australia Happy, Out of the Ashes and Ned's Head.*

In addition, the NDP supported two stand-alone website projects under construction by award-winning producers: *Big Stories, Small Towns 2* and *Multicultural History Interactive Documentary*. The latter was also supported through Screen Australia's Innovation Program.

The ABC and SBS supported six projects each, subscription television two and the Media Resource Centre based in Adelaide will host one website.

Under the Making History Initiative banner an investment of \$0.5 million was made in *I, Spry*, generating a budget of \$1 million.

### Domestic program

A total of 26 domestic projects were supported this year resulting in 45.5 hours of production.

The projects were spread among the broadcasters:

- ABC supported 13 projects including *Boxing for Palm Island, From the Ashes, Michael Kirby – Don't Forget the Justice Bit and Recipe for Murder*
- SBS supported six projects including *The Real Fight Club, Scarlet Road* and a third series of *Who Do You Think You Are?*
- The History Channel supported five projects including *As Australian As, Driving to D Day* and *The Tragedy of the Montevideo Maru*
- Imparja Television supported a four-part series, *Nganampa Anwernekenhe series 22*
- Channel 7 supported one project, *Fromelles' Lost Soldiers.*

### International program

In 2009/10, Screen Australia invested in 12 international projects, which generated 20.5 hours of documentary for local and international broadcasters. International co-financiers included Arte, ZDF/Arte, RAI Italy, BBC Scotland, WDR, Discovery Asia, National Geographic International Television, National Geographic Channel and Off the Fence.

The local broadcasters were:

- ABC, six projects including *Kangaroo Mob, Machete Maidens Unleashed and The Nomad Trail*
- SBS, four projects including *Dr Mary Goes Bush, Firing the Magic Bullet and Skin Deep*
- Discovery Channel, *Storm Surfers 2*
- History Channel, *Gallipoli's Deep Secrets.*

### Special Documentary Fund

A total of five projects were supported under the Special Documentary Fund this year. This fund allows filmmakers to make projects that sit outside the remit of the broadcasters. It continues to be a highly competitive round. The projects supported were *The Ballad of a Locust Hunting Man, The First Interview, Life in Movement, Then the Wind Changed* and *Triangle Wars.*

### Sales and release

Sixteen documentaries were selected for major festivals; titles include *A Good Man* (IDFA), *Big Stories, Small Towns* (IDFA), *Cane Toads: The Conquest* (Sundance), *Honeybee Blues* (Guangzhou) and *Stolen* (Toronto, IDFA).

*Love, Lust and Lies, Storm Surfers 2, Contact, Bastardy and The 10 Conditions of Love* had short cinema releases.

First-run screenings of NDP documentaries released this financial year accumulated a total of 12.4 million viewings across the five-city metro audience (Adelaide, Brisbane, Melbourne, Perth, Sydney).

Additional projects selected for festivals and awards during 2009/10 included:

- *First Australians* (series): AFI Awards 2009 – Best Documentary Series, ADG Awards 2009 – Best Direction in a Documentary Series, NSW Premier's Literary Awards 2009 – Script Writing, UN Media Peace Awards 2009 – Documentary
- *Cicada*: selected for Clermont-Ferrand 2010 and Sheffield DocFest 2009
- *Law and Disorder*: Logie Awards 2010 – Outstanding Factual Program
- *Surviving Mumbai*: 31st Annual News and Documentary Emmy® Awards 2010 – nominated for two awards.



Rudely Interrupted

## SPECIAL INITIATIVES

Screen Australia continued its successful collaboration with the ABC in the **triple j tv docs** initiative, enabling emerging filmmakers from every state in Australia to explore themes such as celebrity, war, love, sexuality, loss and survival, and to make compelling narrative-based documentaries.

The initiative continues to launch careers with many of the films screening in prestigious festivals. Fifteen productions, ranging from half-hour to feature-length, have been funded with a range of additional financing partners, including state agencies, philanthropic organisations, film festivals and distributors.

Titles funded under **triple j tv docs 4** were *Barefoot in Ethiopia*, *Lost for Words*, *Orchids*, *Rudely Interrupted* and *Drive*, which was selected for the 2010 Sydney and Melbourne Film Festivals.



Art & Soul

## SCREEN AUSTRALIA LIBRARY

The Library manages a collection of over 60,000 items on film, video, sound and digital file formats and 150,000 stills in which the Commonwealth owns copyright. Spanning a century of Australia's history, it is one of the largest and most historically significant sources of archival, documentary and Indigenous footage and stills.

To ensure the heritage value of this unique collection, Screen Australia strictly controls its use and, with the cooperation of the National Archives of Australia, its preservation and storage.

Screen Australia provides access to the collection for audiovisual producers and, through them, to audiences at home and abroad.

### ACCESS AND SALES

The agency's commitment to connecting Australian content to audiences and providing support to the independent documentary sector has assured the continuation of the Zero-Fee Licensing (ZFL) initiative, now offering All Media, Worldwide, In Perpetuity rights for up to 10 minutes of footage and 40 stills of Screen Australia copyright materials.

During 2009/10, 36 documentaries accessed footage and stills under the ZFL scheme, including *Hugh Sawrey*, *Gallipoli's Deep Secrets*, *Ngapartji Ngapartji*, *The Lone Avenger*, *The Making of Modern Australia*, *Bush Law*, *Going Vertical*, *Miracle*, *Penguin Island*, *Mother of Rock*, *As Australian As*, *Girl's Own War Stories*, *Tough Nuts – Australia's Hardest Criminals*, *A Royal Romance*, *Art & Soul* and *I, Spry*.

International productions which licensed material included *Fascinating*

*Universe* (ZDF), *Fascinating Earth* (ZDF), *Have You Heard From Johannesburg* (Clarity Films – USA), *Gardner's World* (BBC – London), *Atlas 4D* (Darlow Smithson – UK), *Arts of Myth* (Program 33 – France), *Jimmy's World Farm* (BBC – Scotland) and *Tropenmuseum Exhibition* (Netherlands).

Exhibitions and websites licensing archival material include National Museum of Australia's *Papunya Painting* (China) and *Eternity*; Australian National Maritime Museum's *On Their Own – Britain's Child Migrants*; National Archives of Australia's *1901 Federation*; Queensland Art Gallery's *Hats – An Anthology by Stephen Jones*; State Library of NSW's *Mitchell Library Centenary*; National Film and Sound Archive's (NFSA) *Animation and Ken G Hall 2009 Award – Ian Dunlop Exhibit*; and Blackfella Films Pty Ltd's *Botany Bay National Park*.

#### COLLECTION MANAGEMENT

The Library's preservation, transfer and digitisation program for film titles and segments continued during 2009/10, ensuring the collection remains accessible on industry standard tape and digital formats. The installation and configuration of a digital asset management system for the efficient storage and retrieval of digital files has commenced. Over 400 uncompressed digital files are ready for export to the system.

Discovered in the Lindfield site vaults and now preserved are some films previously thought lost or never been seen before including out-takes of the 1970s' Green Ban movement in Victoria Street, Kings Cross, colour footage of Arthur Calwell touring America in the 1940s and the titles *Story of a City* (1945) and C P Mountford's 1946 original version of *Walkabout: a Journey with the Aborigines*.

New 35mm film components were created for the Library's flagship title *The Way We Live* (1959) and the first 4K high-definition scan was captured for the 1974, 35mm title *A Race of Horses*.

The NDP is now the only supplier of new footage and stills to the Library's heritage collection. NDP producers are obliged to deliver their materials and assign footage and stills rights to the Library on the understanding that excerpts can be licensed to other documentary productions through the ZFL scheme and that they can also be exploited as stock footage.

In 2009/10, 19 NDP projects were delivered to the Library including *Darwin's Brave New World*, *Art & Soul*, *Family Confidential*, *Honeybee Blues*, *Love, Lust and Lies*, *Mother of Rock*, *A Royal Romance*, *Immortal*, *Ballets Russes* and *Inside the Firestorm*.

Cataloguing the Screen Australia Library collection into a searchable online database is fundamental to providing access to the content. An additional 54 titles were catalogued during 2009/10, bringing the total to over 28,600 database records available online, many with digitised preview clips.

Over 3,000 stills were catalogued during 2009/10, adding to the total of 100,000 stills scanned and available for searching on the stills management system. The Library website upgrade and Stills Online Collection project has commenced with 1,646 stills ready for website access. Verification and scanning of production file documentation into the Titles database continued, providing instant access to contracts and clearance information for rights management carried out by the Library staff.

#### DIGITAL LEARNING WEBSITES

Screen Australia's Digital Learning websites and Digital Resource Finder comprise one of the largest Australian online resources available to the educational sector and specifically tailored to the school curriculum.

The websites offer teacher's notes and free download for educational use of clips and stills licensed from the Library's extensive documentary archive. The award-winning websites include *Australian Biography Online*, *Mabo*, *From Wireless to Web*, *DIY Doco* and *Australians at Work*.

In May 2010, Screen Australia successfully transferred the 21 Digital Learning websites to the NFSA. The transfer provides greater audience exposure to these invaluable resources and enhances the NFSA's educational online portal while complementing their *australianscreen* online website.



## HIGHLIGHTS

- **10 Australian producers** took part in speed pitching in Los Angeles to a hand-picked selection of Hollywood executives, a joint initiative between Screen Australia and Ausfilm.
- **270 filmmakers** attended the Screen Australia one-day market intelligence forum, *Working the X-Factor*, held in Sydney and Melbourne with four international guest speakers and selected Australian industry experts.
- A partnership with Emerging Pictures in New York was forged to present a quarterly season of new Australian films not previously released in the US, across 21 American states in up to 60 cities.
- Screen Australia provided umbrella services at two international TV markets (MIPTV and MIPCOM) and two film festivals and markets (Berlin and Cannes). We facilitated events around KidScreen in New York and at the Toronto International Film Festival.
- **775 Australian filmmakers** registered for these key industry festival and markets, benefiting from Screen Australia's business facilitation activities.
- **Eight films** received domestic Theatrical P&A funding and **16 projects** received Innovative Distribution support.
- **29 festivals, screening and awards events** were supported under the Broadening Audiences program.



# MARKETING

## REACHING AND ENGAGING AUDIENCES

Screen Australia's marketing activities reflect the organisation's underlying philosophy: a focus on audience and market awareness across the process from idea to screen.

### STRATEGIES

- Emphasise audience engagement at every stage, from inception through development, production and distribution; for feature and documentary projects we have invested in, we expect funds to be set aside for marketing activities – a new initiative entitled the Dedicated Marketing Budget (previously known as the Quarantined Marketing Budget)
- Offer distribution support activities accessible to all Australian screen productions
- Provide a range of business facilitation services including targeted networking events with key international players, promotional activities, publications, case studies and management of Australia's presence at major international markets
- Support international business connections via a travel grant program with a range of eligible festivals and markets, including pitching competitions and workshops, and transmedia events
- Provide information, skills development, knowledge and expertise to help producers make better marketing decisions and enhance the ongoing viability of their businesses
- Support screen culture activities acknowledging the role they play in engaging audiences with Australian content.

Under the leadership of the new Head of Marketing, Kathleen Drumm, marketing programs and activities were further reviewed in the second half of the year, to ensure they met Screen Australia's overall strategic objectives. Revised guidelines were issued in July 2010.

### OUTCOMES

#### Distribution support

Three funding programs underpinned distribution support during the year:

- The **Theatrical P&A** program provided eight films with funds to enhance their domestic marketing campaign and increase both audience and revenue.
- **Innovative Distribution** grants went to producers or distributors of 16 projects – features, documentaries or short films with alternative, non-traditional and/or innovative distribution and release strategies.
- The **International Festival Materials** program provided 29 grants to enable creation of the screening and promotional materials required when films are selected to screen at key festivals.

Screen Australia also took the opportunity to reach exhibitors directly through a strong presentation at the **Australian International Movie Convention** in August 2009. Supported by trailers of forthcoming commercial Australian films, we successfully screened Scott Hicks's *The Boys Are Back*, introduced by CEO Ruth Harley and the director.

#### Business facilitation

- **Festival visitor program:** Screen Australia hosted a range of selectors from key international festivals to visit Australia to view recently completed Australian films and to meet filmmakers. This also enabled local industry members to develop relationships with festival programmers.
  - Director of **Berlinale**, Dieter Kosslick, and Director of Berlinale's Generation section, Maryanne Redpath, visited Sydney and Melbourne in September.
  - Deputy Director of the **Pusan International Film Festival Korea**, Jay Jeon, visited Sydney in August.
  - Deputy Director General for the **Cannes International Film Festival**, Christian Jeune, visited Australia in December.

– Senior Programmer for the **Toronto International Film Festival**, Jane Schoettle, visited Australia in March.

Additionally Screen Australia facilitated introductions for local film practitioners during the visit of China's State Administration of Film, Radio and Television in May. The most senior representative in the delegation was Vice Minister Zhang, a key policy maker for film, on his first visit to Australia.

- **Speed Pitch LA:** Ten leading Australian producers were funded to travel to Los Angeles in October 2009 to pitch their projects to a hand-picked selection of Hollywood executives. The joint initiative was put together by Screen Australia in collaboration with Ausfilm. The 'speed pitching' took place in fast turnaround, one-to-one, round-table sessions with representatives from major studios, production companies and independent distribution companies. Thirty-five other Australians including expats residing in the US participated in networking events facilitated by Screen Australia.

**Festival and marketplace umbrella activities** included:

- **Toronto International Film Festival:** With a focus on Australia, a record 17 Australian films screened at the 2009 festival in September. Screen Australia co-hosted an event with the Australian High Commission to celebrate the exceptional Australian line-up. *Number of Australians registered as attending: 80*
- **MIPCOM:** At MIPCOM, October 2009, 137 registered Australians were provided with business facilitation services at the Screen Australia stand. *Number of Australians registered as attending: 137*
- **Berlin/EFM:** Screen Australia ran an umbrella presence for Australians at the 2010 Berlinale

and European Film Market (EFM) in February. Eight films screened in the market. A function attracting 100 people celebrated the films selected by the festival and was co-hosted by Screen Australia and the Australian Embassy. *Number of Australians registered as attending: 75*

- **MIPTV:** In March, Screen Australia provided enhanced business facilitation services for the Australian delegation at MIPTV. A reconfigured market stand incorporated high-impact graphics with specially commissioned artwork. The design approach was integrated across all marketing collateral and publications including a showreel of recent Australian productions which played across a large-screen plasma TV. For the first time we launched a virtual stand and posted PDF versions of the producer directory and other booklets along with information about Australians in the spotlight. Also for the first time ABC Worldwide Program Sales joined us on the stand, subleasing an office and booth. SBS Content Sales continued their ongoing subleasing arrangement with Screen Australia.

The Screen Australia producer directory included around 60 companies representing 130 people. Sixty-six Australian companies used the Screen Australia stand. The artwork presented at MIPTV was incorporated into a new look for the Australian presence at Cannes. *Number of Australians registered as attending: 130*

- **Cannes International Film Festival:** In May, Screen Australia's involvement was with the market rather than the festival. Building significantly on the presence initiated previously by the AFC, we created an umbrella marketing campaign promoting Australian content, producers and production

**The Kings of Mykonos**





opportunities by means of a branded office location, seminars, functions, trade advertising, banners, posters, booklets and online support. We received very positive feedback from producers and customers on the high profile Australia achieved.

Screen Australia's largest marketplace presence and activity, Cannes is attended by more Australian filmmakers than any other single international event. Screen Australia hosted co-production events with Scotland, Ireland, New Zealand, Canada and France during the festival. The France–Australia event included a case study on *The Tree*, which had been selected by the festival for the prestigious closing night slot. Screen Australia also hosted a number of networking events for producers during Cannes, including a distribution and financing function for major international executives. *Number of Australians registered as attending: 300*

- Other markets supported through business facilitation activities during the year were KidScreen, with 38 Australians attending; Sichuan, eight Australians; and Shanghai, seven.

### **Professional development and travel support**

- **Working the X-Factor:** With a focus on positioning films in a challenging marketplace, we ran a one-day market intelligence forum for filmmakers in March. It was held in both Sydney and Melbourne with presentations from guest speakers from the UK, US, Canada and Australia. Working the X-Factor asked participants to think like a distributor for the day. It was an opportunity for the production community to come together to consider current marketplace challenges and to provide practical

information and ideas on how best to promote themselves and their projects. The seminar included high-level input and was designed for both senior and emerging producers and directors. Sessions were recorded on video and made available through the Screen Australia website.

- **Market Escalator:** This program provided finance to stage workshops, masterclasses, seminars, conferences or special events to increase marketing, distribution and exhibition knowledge and skills. *six conferences, three markets, two workshops supported.*
- **Festival & Marketplace Travel:** Travel grants enabled practitioners to attend a range of overseas events. *70 festival travel grants, 46 market travel grants, seven pitching events travel grants, six transmedia event travel grants, 16 special travel grants.*
- **Rotterdam Lab:** Screen Australia offered a special opportunity for three producers to attend the Rotterdam Lab, organised as part of CineMart at the International Film Festival Rotterdam. The Rotterdam Lab is a four-day training workshop for young and emerging producers designed to build up their international network and their experience at an international festival and market.
- **Ateliers du Cinéma Européen (ACE):** Screen Australia provided a special bursary for one selected Australian producer to attend the prestigious ACE program. The ACE international training program is an eight-day residential workshop for independent feature producers designed to favour co-productions between Europe and the rest of the world and to gradually build an international network of independent film producers.

### **Screen culture**

- **Broadening Audiences program:** Provided funding for film festivals, national touring programs, awards and screening programs that promote Australian productions to potential audiences and generate publicity for these productions and the people who make them. *four screening programs, eight festivals and touring programs, 13 festivals and eight awards events supported.*
- **USA–Australian Film Showcase:** Screen Australia partnered with Emerging Pictures in New York for the USA–Australian Film Showcase, a quarterly season of new Australian films not previously released in the US. The aim was to deliver a boutique event that celebrated Australian film culture and strengthened Australia's screen presence in the US.
- **Embassy Roadshow:** In 2009/10, the Embassy Roadshow program continued for the ninth year. It is a joint initiative with Screen Australia and the Department of Foreign Affairs and Trade (DFAT) designed to increase awareness and appreciation of Australian films and film culture internationally. Twenty festivals were presented in 15 countries to an audience of well over 17,000 people.



Darwin's Brave New World

## SCREEN AUSTRALIA SALES

Screen Australia Sales manages a worldwide distribution service for an extraordinary collection of documentaries spanning a century of Australia's history, marketing them to broadcasters and other media platforms in Australia and overseas, and to retail outlets, educational institutions, libraries and community groups.

The distribution service ensures that our collection of Australian documentaries, encompassing wide-ranging genres such as social issues, arts, history and Indigenous titles, achieves the widest possible distribution and hence achieves cultural and commercial returns on Australian Government investments.

**LICENSING:** ABC Commercial continued to represent the Screen Australia Sales catalogue and sold 80 domestic and international broadcast and new technology licences for 66 titles. Significant domestic interest came from Foxtel's History and Biography Channels, Qantas, ABC iView and the new SBS Arts Channel.

Prominent international sales included *Every Family's Nightmare* to AETN UK and RTL2 Germany, *Unfolding Florence – The Many Lives of Florence Broadhurst* to Canal+ Poland and

*Muddy Waters – Life and Death on the Great Barrier Reef* to Discovery's Planet Green Channel in the US.

**DVD SALES:** Another 79 new and backlist titles were transferred and packaged for DVD this year, bringing the total number of DVDs available to 515. Best-selling DVDs were *The Back of Beyond*, *Wildness* and the Indigenous titles *Exile and the Kingdom* and *The Yirrkala Film Project*.

Titles released on the ABC DVD label this year include the Making History box set of History Initiative titles, *Darwin's Brave New World* and *Kokoda*.

Domestic retail/sell-through DVD and Blu-ray agreements were signed with Umbrella Entertainment for *Annie's Coming Out* and Chevron Marketing for *The Ship That Flew*.

**EDUCATION MARKET:** Screen Australia Sales actively markets and promotes programs to schools, higher education and training institutions, public libraries, resource centres, various community groups and government and non-government organisations. Popular titles sought by the education and community sector this year included *Darwin's Brave New World*, *Kokoda* and *Every Family's Nightmare*.

## HIGHLIGHTS

- A major highlight of 2009/10 was the selection of *Samson & Delilah* (w/d: Warwick Thornton, p: Kath Shelper) as Australia's film for consideration for an Academy Award® nomination in the Best Foreign Language Film category.
- *Bran Nue Dae* (w: Rachel Perkins, Reg Cribb, Jimmy Chi, d: Rachel Perkins, p: Graeme Isaac, Robyn Kershaw), a feature film that took part in the department's Long Black Feature Program, was released nationally this year, taking \$7.6 million at the Australian box office. It was also selected to screen at Toronto, Sundance and Berlin International Film Festivals.
- Screen Australia's industry handbook *Pathways & Protocols* – a filmmaker's guide to working with Indigenous people, culture and concepts (published in May 2009) has seen more than 2,000 printed copies distributed throughout the industry, and an average of 1,000 copies per month downloaded from the Screen Australia website.

# INDIGENOUS

## SUPPORTING INDIGENOUS TALENT AND DISTINCTIVE STORIES

**Screen Australia's Indigenous Department is recognised both locally and internationally for its achievements. During 2009/10, it successfully continued its funding programs and initiatives.**

### STRATEGIES

- Identify and nurture talented Indigenous filmmakers who display bold, distinctive and diverse voices
- Promote an Indigenous perspective as central to Australian culture, and pivotal to the wider success of the Australian screen industry
- Foster in Indigenous screen content creators the skills and ability to contribute a distinctive and diverse body of creative work, as well as the ability to work in and contribute to the wider industry
- Ensure Indigenous works are acknowledged and recognised in both the local and international marketplace
- Play a leadership role in the development and advocacy of policy relating to Indigenous screen content creators.

### OUTCOMES

#### Development

Development funding was provided to ensure that projects achieved their potential to attract production finance. The aim is to give writers, directors and producers the time and support necessary to achieve each project's full creative and commercial potential.

Outcomes for 2009/10 included development support for:

- two feature films, one of which – *Toomelah* (w/d: Ivan Sen, p: David Jowes) – went into production this financial year
- two short dramas and a short animation
- six documentaries, with one subsequently withdrawn
- three television series.

One interactive media project was supported, and commitment made to developing further projects under a specific cross-platform initiative, *Crossover* (see below).

#### Production financing

The Indigenous Department generally funds production through initiatives developed with other funding agencies and broadcasters.

Key outcomes for 2009/10 included:

- investment in the feature film *Toomelah* (w/d: Ivan Sen, p: David Jowes), and further investment in *The Place Between* (w/d: Beck Cole, p: Kath Shelper)
- commitment to a television drama series of six half-hour episodes
- investment in one documentary, *Coniston – Telling It True*, under the National Indigenous Documentary Fund (NIDF12)
- a third series of the NTFO's Yarning Up initiative.

The Indigenous Department partnered with ScreenWest and the Film & Television Institute (FTI) on INDEX, a short film initiative for aspiring Indigenous filmmakers aimed at identifying talent in Western Australia. Along similar lines, Screen Australia also committed to supporting a production initiative in conjunction with the SAFC.

In NSW, Screen Australia and Metro Screen partnered in the Indigenous Breakthrough Short Drama Initiative 2010, a program managed by Metro Screen to extend the early career of Indigenous filmmakers, especially in the roles of writer, director and producer.

#### Professional development

In 2009/10, the first Indigenous Crossover Lab was held in NSW. Guided by the Crossover team from the UK, practitioners with experience in film, television and a variety of digital media backgrounds came together to test early-concept cross-platform ideas.

In a second event, Indigenous Crossover 2, five teams with compelling cross-platform proposals came together for a week in July



2010 to put their ideas through a rapid development lab.

In May 2010, the Indigenous Department assisted ScreenWest and FTI with running an Indigenous writing workshop for Western Australia's Deadly Yarns Initiative.

With a view to advancing the skills of practising Indigenous writers and producers in the area of script development – assessing and reporting, the Indigenous Department with Stephen Cleary from Arista supported a workshop held in July 2010. The workshop focused on how to translate script analysis into constructive feedback for writers. There were 12 workshop participants.

### **Practitioner support**

We supported two feature film internships and a producer mentorship this financial year. One producer fellowship was extended and a commitment to another producer fellowship was granted. Three filmmakers also attended masterclasses by Steven Soderbergh and Kate Woods.

The Indigenous Department approved travel grants for 24 filmmakers to festivals and markets including Cannes, Sundance, Berlin International Film Festival,

Sheffield, Telluride, ImagineNATIVE Indigenous Film Festival in Toronto, the Australian International Documentary Conference (AIDC), Screen Producers Association of Australia (SPAA) Conference, Melbourne International Film Festival and the XIMedialab in Sydney.

In partnership with CineMart, the co-production market associated with Rotterdam International Film Festival, we sent two Indigenous producers to the Rotterdam Lab, which introduces emerging producers to the marketplace through workshops, pitching sessions and networking events.

The Indigenous Remote Communications Association (IRCA) was also supported through a travel grant to assist four people from North Queensland to attend the National Indigenous Remote Media Festival in Darwin.

### **Promotion**

The Indigenous Department continued to promote the recognition of Indigenous work in local and international festivals. In 2009/10, we again partnered with the Sydney Opera House and Blackfella Films on the Message Sticks Indigenous Film Festivals at the Sydney Opera

House and Blacktown Arts Centre (May 2010), and also the Message Sticks Tour.

Screen Australia staff attended international film festivals in Berlin as well as local industry events, *Inside Film* (IF) Awards and the Australian Film Institute (AFI) Awards. Staff also attended conferences: AIDC and SPAA.

Screen Australia also assisted writer/director Warwick Thornton to attend screenings of *Samson & Delilah* in Los Angeles, New York and Palm Springs to promote his film to Golden Globe® and Academy® members.

### **Strategy development and advice**

Screen Australia contributed to the formulation of strategy in the Indigenous filmmaking area through its ongoing relationship with Indigenous Screen Australia (ISA), the provision of advice to government, and advice given to other film funding agencies on their Indigenous program policies.

We participated in the Screen Practitioners Consultative Sessions organised by Film Victoria to assist in implementing programs designed to increase the engagement of Victorian Indigenous Screen Practitioners.

We also continued our involvement with the RING/FOXTEL consultative committee. As well as Screen Australia, RING (Reconciliation Industry Network Group) members include the ABC, AFTRS, ASTRA, Aurora Community Channel, AUSTAR, Australian News Channel (SKY NEWS), BBC Worldwide Channels Australasia, Film Victoria, FOXTEL, Gadigal Information Service Aboriginal Corporation, NITV, Metro Screen, NFSA, Premier Media Group, Reconciliation Australia, SBS, Screen NSW, ScreenWest, SPAA, The City of Sydney and XYZ Networks.

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



First Australians






# SECTION 2: INDUSTRY GROWTH AND SUSTAINABILITY

- ◀ ENTERPRISE
- ◀ STATE AND INDUSTRY PARTNERSHIPS
- ◀ PRODUCER OFFSET AND CO-PRODUCTIONS
- ◀ STRATEGY AND RESEARCH





Lockie Leonard

## HIGHLIGHTS

- The inaugural Enterprise Program awarded total funding of \$8.95 million over three years to 12 production companies in September 2009.
- Significant progress has been reported informally by funded companies, including the appointment of additional staff, international expansion, sales success, slate development and awards.

# ENTERPRISE

**The Enterprise Program supports a diverse range of screen production companies with experienced principals who have identified opportunities to develop, step up and expand their business to the next stage. The focus is on businesses likely to be able to obtain the necessary working capital only from public (rather than private) sources at this point in their development.**

## STRATEGIES

The Enterprise Program provides significant funding to production companies, based on a three-year business plan, to:

- develop audience-engaging projects
- build a strong presence in the international marketplace
- develop new revenue streams, business partnerships and alliances
- increase their skill base, take on additional professional expertise, and employ trainees and interns
- grow revenue.

## OUTCOMES

The initial expressions of interest for the program's 2009/10 funding round closed on 29 May 2009. The program received 137 applications, requesting more than \$44 million for the first year of the applicant companies' three-year business plans. After a shortlisting process, 27 companies were invited to apply for funding. The successful applicants were announced on 25 September 2009.

The inaugural Enterprise Program awarded total funding of \$8.95 million over three years to 12 production companies (see Appendix 3, page 106). Contracting with most recipients was finalised in December 2009, following negotiation of budget details and key performance indicators (KPIs).

During the first half of the 2010 calendar year, Enterprise companies were visited by Screen Australia management, giving company principals the opportunity to provide verbal updates on their progress. Several companies requested minor variations to their programs

for the first year but these were within the contingencies of normal business practice.

Significant progress has been reported informally by funded companies, including:

- The appointment of additional staff such as development executives, heads of production and other creative or support staff: ex-Southern Star Chief Executive Hugh Marks has joined Hoodlum as an Executive Director, Carmel Travers has joined the board of Essential Media, and Keith Thompson has been engaged by Goalpost Pictures as its creative head.
- **Expansions:** Cordell Jigsaw has formed a Sydney-based joint venture with South Pacific Pictures to produce international factual and entertainment formats, and Hoodlum and Essential have established office bases in the US.
- **Sales successes:** Renegade Films' comedy series *Wilfred* has been picked up for piloting on US cable, Goalpost Pictures' children's series *Lockie Leonard* has sold to Disney XD for US distribution.
- **Slate development:** Matchbox won the bidding war for rights to the best-selling novel *The Slap*, while Kath Shelper is producing her second feature following the success of *Samson & Delilah*.
- **Awards:** Hoodlum picked up another International Emmy<sup>®</sup> for its work on *Primeval Evolved*. Essential Media and Entertainment's production *How Kevin Bacon Cured Cancer* won the Australian Film Institute (AFI) Award for Best Editing in a Documentary at the 2009 AFI Awards, and *The Last Confession of Alexander Pearce*, also produced by Essential Media and Entertainment, won the FACB *Inside Film* (IF) Award for Best Documentary at the 2009 IF Awards.

Enterprise Program briefing sessions were held in all states and the ACT during March and April 2010 to provide information about the outcome of the 2009 Enterprise round and advise intending applicants of changes to the program's guidelines for the 2010 round.

# STATE AND INDUSTRY PARTNERSHIPS

**Screen Australia aims to work constructively with the industry and organisations in each individual state and territory to ensure that the differing needs of practitioners around the country are met, and that the various support programs available to the industry complement, rather than duplicate each other.**

## STRATEGIES

- Work collaboratively with the industry, guilds and state screen agencies to avoid overlap and duplication, and enhance the overall opportunities available for developing the Australian screen industry
- In particular, partner with the state government screen agencies to fund state screen resource organisations (SROs), acknowledging their role in providing a path for new entrants to the industry.

## OUTCOMES

### State and territory agencies

The CEO and Screen Australia management held a number of industry briefings in the states and territories concerning changes to Screen Australia's Terms of Trade and guidelines, as well as the Australian Government's 2010 Review of the Independent Screen Production Sector. A video of the Melbourne 2010 Review session was also made available on the Screen Australia website for members of the industry unable to attend.

Outside these special events, Screen Australia has regular contact with the state and territory agencies through quarterly Screen Finance

Group meetings and meetings of Screen Australia departmental heads with their state counterparts. The recent joint submission by the state and territory agencies to the 2010 Review is testament to the strengthening of cross-border relationships.

Screen Australia continues to build its relationship with the two territories. In the ACT, a number of industry briefings as well as matched funding of the Project Pod workshop with ScreenACT this financial year have been instrumental in helping build a sense of cooperation between Screen Australia and the ACT screen industry.

Indigenous screen programs continue to be well represented in the Northern Territory by Screen Australia's Indigenous Department. Some of these programs are co-funded with the Northern Territory Film Office (NTFO) and include the public broadcasters. This financial year's matched-funded development programs with the NTFO – the feature script development program IGNITE and the documentary workshop Realisator – provided opportunities for Northern Territory practitioners to develop their projects in a collaborative workshop environment.

A senior Screen Australia delegation visited Alice Springs and Darwin in May 2010 for industry and program briefings, workshops and face-to-face meetings.

### Industry organisations

Guilds and similar organisations provide an important connection with the industry for Screen Australia, and regular meetings were held throughout the year with key

industry bodies including the Screen Producers Association of Australia (SPAA), Australian Directors Guild (ADG) and Australian Writers' Guild (AWG).

From July 2010, funding support for SPAA, ADG and AWG will be managed by the State and Industry Partnerships Unit. The aim is for these organisations to have three-year funding agreements, giving them certainty and the ability to plan for the future.

In a new strategic alliance, Screen Australia also joined Ausfilm in 2009/10, and played an active role on its Board during the year. Ausfilm is the organisation charged with attracting international film and television production and post-production to Australia. Screen Australia's Speed Pitch LA and associated events in October 2009 (see Marketing, page 34) was part of a week-long mission organised by Ausfilm to encourage filmmaking partnerships between the US and Australian production communities. Screen Australia executives also participated in Ausfilm's UK–Australian Co-production Forum in London in May 2010.

### Screen Resource Organisations (SROs)

The network of SROs around the country comprises Metro Screen in NSW, Film & Television Institute (FTI) in WA, Media Resource Centre (MRC) in South Australia, OPENChannel in Victoria and QPIX in Queensland.

These organisations perform a valuable role in the ecology of the screen industry, providing resources, production opportunities and professional development

particularly for entry-level practitioners. Their activities vary from state to state, but their strength is that they offer services to newcomers, allowing Screen Australia to concentrate its resources on more experienced professionals.

Screen Australia supports the SROs in partnership with the government screen agency in each state. Three-year tripartite funding agreements have now been executed with all the state agencies and their SRO, except Victoria, where a one-year agreement is in place. Screenworks in Northern NSW is also being supported for the 2010 calendar year.

Enshrined in the SROs' strategic plans is the need to devise programs that engage with audiences, as well as to embed a new media focus in their activities and build cross-platform skills.

## RAW NERVE

Raw Nerve is a national low-budget short film initiative funded by Screen Australia through the SROs in each state.

Aimed at first-time drama and documentary practitioners, the initiative complements the short film schemes of both the state screen agencies and Screen Australia, addressing the shared objective of developing and showcasing the new talent emerging in each state.

Raw Nerve provides a platform to take creative risks, with participants required to deliver a project for public screening within tight restrictions of timeline, length (less than 10 minutes) and budget – an invaluable learning experience in all skill areas and a necessary step on a professional path.



## HIGHLIGHTS

In 2009/10, Screen Australia:

- issued 136 Provisional Certificates and 128 Final Certificates for the Producer Offset
- provisionally approved seven projects as official co-productions
- amended the Producer Offset Rules 2007 to streamline requirements relating to the lodgement of applications and provide for fees to be charged for applications for Provisional Certificates
- provided comprehensive statistics and analysis on the operation of the Producer Offset as part of its submission to the Government's 2010 Review of the Independent Screen Production Sector
- reviewed the guidelines for the Official Co-production Program.



# PRODUCER OFFSET AND CO-PRODUCTIONS

**Through its administration and regulation of the Producer Offset and Official Co-production Program, Screen Australia aims to help deliver the Government's objectives for these programs, including:**

- **to build the Producer Offset into a successful mechanism to fund production of Australian film, TV and other content**
- **for Australia's Official Co-production Program to:**
  - **facilitate cultural and creative exchange between co-production countries**
  - **allow co-production countries to share the risk and cost of productions**
  - **increase the output of high-quality productions.**

## STRATEGIES

- Administer the Producer Offset and Official Co-production programs in an effective, efficient and timely way
- Provide high-quality information about the programs to industry, both domestically and internationally
- Ensure administration of the programs is undertaken at the highest standards according to legislation, regulation and Government accountability frameworks
- Participate in the Trade and Co-production Forum and contribute to the Government's diplomatic strategy.

## OUTCOMES

### Producer Offset

The Producer Offset is one of three production incentives available under the Australian Screen Production Incentive. The others – the Location Offset, intended to attract large-budget foreign projects to Australia, and the Post, digital and visual effects (PDV) Offset,

intended to attract post, digital and visual effects work to Australia – are administered by the Department of the Environment, Water, Heritage and the Arts (DEWHA). All three offsets are enabled through the Australian taxation system.

The Producer Offset provides an offset (rebate) of 40 per cent for feature films or 20 per cent for other projects, based on Qualifying Australian Production Expenditure (QAPE) for a film which has been issued with a Final Certificate by Screen Australia after the project's completion.

In addition to issuing Final Certificates for projects which have been completed, producers may apply to Screen Australia prior to completion for a Provisional Certificate which provides an indication as to whether a proposed project is likely to qualify for the Producer Offset.

### Industry information, outreach and education:

Screen Australia's Producer Offset Unit actively communicates with industry and stakeholders in a variety of ways. For example, during 2009/10, the unit:

- distributed four e-bulletins providing practical information for potential applicants
- participated in 'outreach visits', meeting with individual production companies in all states and territories; in some cases, meetings were held by Screen Australia staff briefed by the Producer Offset Unit
- participated in the SPAA and AIDC conferences, the Ausfilm-led 'Make it in Australia' mission to Los Angeles in October 2009, and a number of other panels during the year
- within the limits imposed by taxation secrecy requirements, prepared data for the National Survey of Feature Film and TV Drama, the Documentary Data Collection, and presentations by Screen Australia's senior executives at the SPAA and AIDC conferences.

Wicked Love



**Legislation, regulation and Government liaison:** During 2009/10, Screen Australia participated in the Film Industry Partnership convened by the Australian Taxation Office (ATO) and the Screen Production Incentive Co-administration Committee (involving the ATO, DEWHA and Screen Australia). Also in 2009/10, Screen Australia amended the Producer Offset Rules 2007 to streamline requirements relating to the lodgement of applications and to provide for fees to be charged in connection with applications for Provisional Certificates.

Further, the Producer Offset Unit was extensively involved in the preparation of Screen Australia's submission to the Government's 2010 Review of the Australian Independent Screen Production Sector (see under

Strategy and Research, page 53, for more details).

#### **Official Co-production Program**

Screen Australia administers the program within a framework of formal arrangements with partner countries (treaties and Memoranda of Understanding) and Screen Australia's own Co-production Guidelines.

In addition, a co-production treaty between Australia and South Africa was signed on 18 June 2010, although it is yet to enter into force. Screen Australia provides expert advice on the negotiation of co-production treaties to DEWHA. In 2009/10, this included providing advice on the negotiation of new treaties with South Africa, Denmark, India and Malaysia, and on the re-negotiation of the existing treaty with the United Kingdom.

#### **Administration**

The table opposite provides details of the seven provisional approvals that were granted by Screen Australia during 2009/10.

#### **Industry information, outreach and education**

Screen Australia participated in co-production panels at the 2009 SPAA and 2010 AIDC conferences, Melbourne International Film Festival 37° South Market and the World Congress of Science & Factual Producers. In addition, Screen Australia staff presented at or attended co-production events in six foreign countries.

#### **Review of guidelines**

In December 2009, Screen Australia announced it would undertake a review of its guidelines for the Official Co-production Program. Twelve submissions were received, and draft revised guidelines were issued for comment in June 2010. Key changes incorporated into the June draft included:

- the ability, subject to the terms of the relevant treaty, for a writer from outside the co-producing partner countries to contribute to a screenplay as long as he or she is not a credited writer of the screenplay
- a revision of the points test by which the Australian creative contribution is assessed
- the provision for Australian co-producers, prior to securing finance, to apply to Screen Australia for a non-binding letter of preliminary compliance.

The amendments were collectively aimed at providing increased flexibility to producers in structuring official co-productions, thereby helping to increase the level of production in Australia and ensuring greater sustainability. Final guidelines are expected to be released and in force in October 2010.

## PRODUCER OFFSET

### Certificates issued in 2009/10:

	Provisional	Final	
		Number	Offset value (\$m)
Features	39	26	68.18
Non-feature documentaries	72	67	11.89
TV and other	25	35	37.63
<b>Total</b>	<b>136</b>	<b>128</b>	<b>117.70</b>

### Certificates issued in 2008/09:

	Provisional	Final	
		Number	Offset value (\$m)
Features	60	9	n.p.
Non-feature documentaries	65	21	n.p.
TV and other	34	12	n.p.
<b>Total</b>	<b>159</b>	<b>42</b>	<b>85.24</b>

n.p. not published, due to tax secrecy requirements

## OFFICIAL CO-PRODUCTION PROGRAM

### Treaties and Memoranda of Understanding (MOUs) currently in force

Country	Treaty or MOU	Date signed
Canada	Treaty	23 July 1990
China	Treaty	27 August 2007
France	MOU	15 May 1986
Germany	Treaty	17 January 2001
Ireland	Treaty	4 February 1998
Israel	Treaty	25 June 1997
Italy	Treaty	28 June 1993
New Zealand	MOU	23 December 1994
Singapore	Treaty	7 September 2007
United Kingdom	Treaty	12 June 1990

### Provisional approvals

Title	Co-production partner
<i>Arctic Blast</i> (feature)	Canada
<i>Bait</i> (feature)	Singapore
<i>The Dragon Pearl</i> (feature)	China
<i>Me and My Monsters</i> (TV series)	UK
<i>Mei Mei</i> (feature)	China
<i>Oranges and Sunshine</i> (feature)	UK
<i>Santapprentice</i> (animated feature)	France

## HIGHLIGHTS

- Screen Australia made a comprehensive submission to the Government's 2010 Review of the Independent Screen Production Sector, which:
  - capitalised on an extensive program of consultation with industry
  - generated and led industry policy analysis and debate and
  - suggested key areas of potential reform.
- New research into production businesses was undertaken to explore and benchmark indicators of industry sustainability.
- New research was commenced to investigate audience attitudes and behaviours and develop a standardised measure of audience viewings across multiple platforms.
- *Get the Picture*, the statistics section of Screen Australia's website, received 320,000 page views from 105,000 visits in 2009/10.

# STRATEGY AND RESEARCH

**Screen Australia's Strategy and Research Unit aims to provide authoritative, timely and relevant data and research to the industry and Government and ensure such information results in continuous improvements to Screen Australia programs.**

## STRATEGIES

- Lead debate and engagement with Government policies that contribute to the support, provision and regulation of Australian screen content, media and the digital economy
- Conduct or collate audience research as appropriate including environmental modelling and the impact of program changes
- Collect comprehensive data on Australia's development and production slate to identify long-term trends and robust benchmarks
- Encourage a collaborative approach to data gathering and policy development
- Contribute to the design, implementation and review of Screen Australia's support programs
- Reduce the cost of data gathering and the burden on respondents.

## OUTCOMES

**Strategic consultation, research projects and presentations**

**2010 Review of the Independent Screen Production Sector:** This major review was initiated by the Department of Environment, Water, Heritage and the Arts in 2010 to assess the ongoing viability of the sector.

In preparing our submission, we consulted extensively with industry through a series of presentations across the country, as well as through our website. The submission drew on Screen Australia's business sustainability research project (see below) and also provided extensive information about the operation and effectiveness of the Producer Offset.

A summary of findings as well as the full submission were made available on the Screen Australia website, and presented to industry in early July and early August 2010.

**Research projects:** A three-year research plan was finalised during the year, to guide and prioritise Screen Australia's research activities. Projects underway include:

- ongoing tracking of production, release and performance data
- investigation into audience attitudes and behaviours, and development of a standardised measure of audience viewings across multiple platforms
- research into business sustainability, combining surveys of production companies with analysis of the production credits and outputs from the organisation's extensive databases to develop a picture of business characteristics and strategies for achieving viability
- analysis of trends in the development of talent, based on analysis of over 40 years of production credits
- an independent study, supported by Screen Australia and the Australian Film Television and Radio School, exploring feature film adaptations
- analysis of internal key performance indicators to ensure that each area of Screen Australia is using the most relevant measures to assess the programs we deliver.

**Speeches and presentations:** Several major or keynote speeches were made by CEO Ruth Harley during the year, including:

- *Melbourne International Film Festival, July 2009:* a snapshot of the achievements and challenges facing Screen Australia a year on from the Minister's keynote address at MIFF in July 2008
- *SPAA Conference, November 2009:* releasing the latest data on the operation of the Producer Offset tax incentive and discussing new analysis by Screen Australia of five years of feature film box office and release data

- *Australian International Documentary Conference, February 2010*: presenting new data on documentary production activity and announcing the new grant model for Screen Australia funding of \$200,000 or less.

### **Statistical and reference publishing**

*Get the Picture*: Screen Australia's *Get the Picture* website has been a flagship statistical publication for over 20 years, providing data for various performance indicators used in measuring the production, release and performance of screen content, as well as key statistics profiling the cinema, video, TV and new media markets. The site is updated monthly and is widely used by industry, government, media and independent analysts, attracting over 320,000 page views from 105,000 visits in 2009/10. There are over 5,500 subscribers to the associated e-newsletter.

*National Survey of Feature Film and TV Drama Production*: Screen Australia's production survey covers all Australian and co-production titles made each year, as well as foreign titles if they are shot in Australia or do post, digital or visual effects (PDV) work here. The 2008/09 survey was released in November 2009, published online at the *Get the Picture* website.

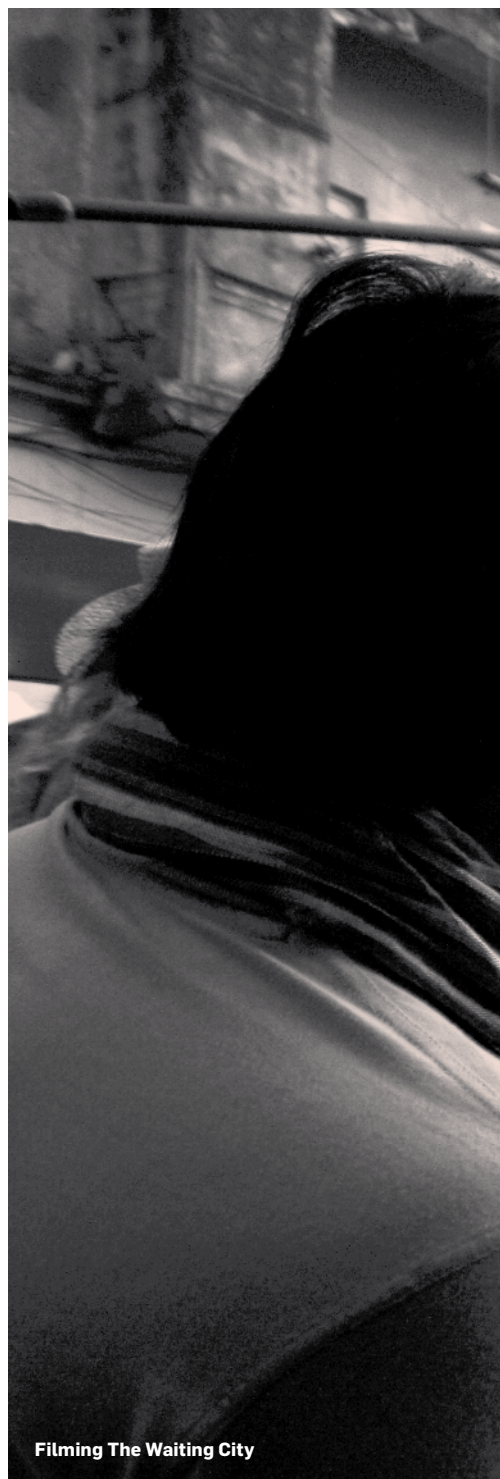
*Documentary Production in Australia: A Collection of Key Data*: Screen Australia's documentary report brings together key statistics on documentary production activity, employment, funding and releases. The sixth edition was published online in February 2010, containing time-series data up to 2008/09.

*Australian Films in the Marketplace: Analysis of Release Strategies and Box Office Performance*: This report provides insights into the release strategies applied to Australian films and their performance, relative to films released from other regions. It was launched at SPAA's annual conference in November 2009 with a report published on the Screen Australia website.

*Projects made by Indigenous practitioners*: Completed in June 2010, *The Black List* is an important addition to reference material on Indigenous filmmaking in Australia, cataloguing the work of 257 Indigenous Australians with credits as producer, director, writer or director of photography on a total of 674 screen productions. Listings go back as far as 1970 for feature films and telemovies, to 1980 for documentaries and mini-series, and to 1988 for shorts and series. Titles are indexed by year and by filmmaker, and the book also features a statistical summary and timeline of key titles and events. Available through the Screen Australia website.

*Find a Film online database*: Regularly updated, this online database helps visitors to Screen Australia's website find information about Australian productions, and co-productions with Australia, including key cast and creatives, duration, genre, co-production partners, international sales contacts, website links and more.

The database includes comprehensive coverage of all features since 1970, television drama mini-series since 1980 and series/serials since 1988, telemovies since 1970 and documentaries since 1980.



Filming The Waiting City





# SECTION 3: EFFICIENCY, RESPONSIVENESS, ACCOUNTABILITY

- ◀ OPERATIONS
- ◀ GOVERNANCE
- ◀ STATUTORY REPORTS





## HIGHLIGHTS

- The review and design of Screen Australia's future technology and information architecture was completed, with the new systems planned for delivery throughout 2010 and 2011.
- An Enterprise Agreement was successfully negotiated and enacted during the year providing a single set of employment conditions across Screen Australia staff.
- New templates for grant agreements were introduced and a new documentary Production Investment Agreement developed to streamline contracting.
- In the first stage of an ongoing project to improve online access to the rich information in Screen Australia's databases, the Find a Film online title database was redeveloped to incorporate images and enhanced search functions.

# OPERATIONS

**Screen Australia's operational units aim to provide the highest-quality outcomes in the management and service delivery of Screen Australia's programs while maintaining a balance between cultural and industry growth objectives.**

## STRATEGIES

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

## OUTCOMES

### Finance

The Finance team provides transactions-based processing, asset management, treasury, budgeting, and financial and management reporting to Screen Australia's Board, senior executives and staff, and, where relevant, to Australian Government departments including DEWHA, the Department of Finance and Deregulation (DoFD) and the Australian National Audit Office (ANAO).

During 2009/10, Screen Australia met all its internal and external reporting and budgeting requirements as required by its Board, DEWHA, DoFD and ANAO.

### Financial overview

Screen Australia's operating results for the year ended 30 June 2010 was a deficit of \$3.1 million. The deficit is primarily a result of timing differences that arise between when Screen Australia invests in, or lends money to, a screen development or production, and the ultimate recoupment or write-off of the investment or loan.

During the year, Screen Australia received revenue from the Australian Government totalling \$93.6 million. Revenue generated

from other sources totalled \$12.6 million and included \$6.0 million profit on equity film production investments, \$3.0 million from the sale of goods and services and \$2.9 million from interest earned on cash deposits.

The write-off and impairment of assets, mainly relating to loans to and equity investments in film production and development, was \$70.5 million. Screen Australia's operating expenses included employee benefits of \$15.6 million, supplier expenses of \$11.1 million and grants expense of \$10.7 million.

In 2009/10, Screen Australia also included significant one-off costs associated with the continued establishment of the new organisation following the merger of Film Finance Corporation Australia Limited (FFC), Film Australia Limited and part of the operations of the Australian Film Commission (AFC) on 1 July 2008.

Major achievements for the Finance team in 2009/10 included:

- continuing to improve the efficiency and effectiveness of our new accounting and finance system, Finance One, and its associated processes. This included implementing a new investments, loans and grants module to record and monitor our investment in, and loans to, the numerous screen developments and productions we are involved with. We also introduced the concept of 'workflow' which in time will lead to a 'paperless' office.
- implementing a new chart of accounts
- undertaking a Fraud Risk Assessment as required by the Commonwealth Fraud Control Guidelines in line with the Australian Standard on Risk Management
- updating various financial policies and procedures with respect to domestic and international travel, and credit card usage
- continuing to improve the content and structure of our financial management and board reporting.

Screen Australia's financial statements for 2009/10 were prepared in accordance with Australian Accounting Standards and

Interpretations issued by the Australian Accounting Standards Board and the Finance Minister's Orders for reporting periods ending on or after 1 July 2009. The staff of the ANAO inspected Screen Australia's 2009/10 financial records and provided an unqualified audit opinion on the financial statements and notes on 22 September 2010.

### **Risk management**

Screen Australia's risk management policy and plan provides a formal framework for effectively managing our business risks. The plan categorises Screen Australia's business risks using methodologies derived from Australian/New Zealand Standard AS/NZS 43600:199 Risk Management.

### **Audit Committee**

Screen Australia's Deputy Chair, Mr Ian Robertson, chairs the Audit Committee. The Audit Committee met on four occasions during 2009/10 (See Table of Committee Meetings, page 9).

The Audit Committee's role includes assessing the adequacy of the internal audit program, reviewing the results of audits and reviews of Screen Australia's administrative functions, and monitoring management's performance in implementing internal audit recommendations. The Committee also monitors Screen Australia's adoption of, and compliance with, appropriate frameworks of risk management, fraud control and financial reporting. Representatives from our internal and external auditors attended by invitation. The Audit Committee applies the same process regarding Conflicts of Interest as the Board (see page 65).

### **Internal Audit**

RSM Bird Cameron is our internal auditor. During 2009/10, it conducted the following reviews:

- Film Investment Impairment Review

- Fraud Control Plan Review
- Production Financing Review (commenced in 2009/10).

As a statutory authority that receives at least 50 per cent of its funding from the Australian Government, Screen Australia has an obligation under various Federal Government guidelines and legislation to ensure it has effective fraud controls in place. During the year, Screen Australia engaged KordaMentha Forensic to facilitate a fraud risk assessment to fulfil its obligations under the Commonwealth Fraud Control Guidelines.

No control or compliance deficiencies constituting unacceptable risks to Screen Australia were identified during the RSM Bird Cameron audits or KordaMentha Forensic reviews.

Screen Australia has an internal audit charter and internal audit plan in place for 2009–2012, a long-term planning tool designed to assess the business plans, strategic outlook and risk exposures of the organisation as a whole.

### **Recoupment**

Screen Australia's recoupment of production investment for 2009/10 was \$9,585,352. Of this amount \$1,898,817 was paid to producers under the agency's Producer Revenue Entitlement and Producer Revenue Split schemes, resulting in net recoupment to the organisation of \$7,686,535.

Feature films returned \$3,231,671 or 42.04 per cent of the total.

Recoupment from television sales was \$3,003,299 or 39.07 per cent.

Of this amount children's programming was responsible for \$1,719,603 or 57.26 per cent and adult TV returned \$1,283,696 or 42.74 per cent of total TV recoupment. Documentaries made up the balance of \$1,451,565 or 18.89 per cent of total recoupment.

Australian sourced revenue totalled \$2,969,555 or 39 per cent of total

recoupment while overseas sales resulted in recoupment of \$4,716,980 or 61 per cent to Screen Australia.

### **Facilities**

The Facilities Unit managed Screen Australia's owned and leased property portfolio. It also provided support services including general office services, procurement advice, contract management and project management.

**William Street (Sydney):** Following the accommodation plan, all staff were relocated to 150 William Street by 30 June 2010, coinciding with the termination date of the lease at 140 William Street. This movement of staff has required some minor internal refitting at 150 William Street, and additional resources such as meeting rooms, storage areas and office machines have been provided.

### **Moray Street (Melbourne):**

In Melbourne, no refurbishment works have been undertaken as the lease is nearing its end. A new lease has been signed on nearby smaller premises at 290 Coventry Street that will better suit the restructured Melbourne office. This new premises will be available in October 2010.

**Lindfield (Sydney):** The Lindfield site continued to operate as a production complex during the year and leased production offices to several reality TV programs and feature films. Approximately 25 industry tenants also lease offices and production facilities at the site. Screen Australia's Library, Sales and Records divisions occupy part of the ground floor. The Sound Stage has been booked principally by production companies shooting television series, music videos and television commercials, and the Roxy Theatre was mostly used for seminars and conferences. The site has successfully run at a near cost-neutral basis over the year.

**Elizabeth Street (Sydney):** Despite active promotion in an extremely depressed CBD sublease market

and lengthy negotiations with two prospective tenants, the former FFC premises at 130 Elizabeth Street has remained unoccupied and unlet during 2009/10.

### **Information Management and Technology Services (IMTS)**

The IMTS team continued its valuable voice, data and information management services that are vital to Screen Australia's industry and research operations. Continuing on from its previous successes in combining the three former agencies, IMTS embarked on a number of initiatives throughout 2009 and 2010. Of particular importance to Screen Australia was the IMTS review and design of its future state technology and information architecture. This new information and technology architecture, planned for delivery throughout 2010 and 2011 replaces an aging set of personal computers inherited from the former agencies and provides a robust platform and consistent experience for all Screen Australia staff. The new architecture comprises high-performance platforms that will enable Screen Australia to rationalise the many disparate information sources and allow the organisation to take full advantage of online opportunities to better serve the industry and help drive down costs through new and efficient system-supported workflows.

### **Legal**

The Screen Australia Legal Department provides legal advice to and contracts arrangements on behalf of all business units within Screen Australia.

Contracts drafted, reviewed and negotiated by the department relate to both Screen Australia funding programs and its general operations and activities. In 2009/10, the department finalised a wide range of contractual arrangements including for:

- direct production investment (including feature films, television drama and documentary projects)
- development investment and support (including funding of scripts, participation in internships and workshops, and the Talent Escalator program)
- a variety of marketing support agreements including support for the theatrical release of feature films and grants for producers to attend key overseas markets.

The department has continued to review existing templates and to develop new forms of agreement to implement programs and improve outcomes for industry. It also provided input into Screen Australia's Terms of Trade and guidelines, revision of the Co-production Guidelines and revisions to the Producer Offset Rules.

The Legal Department prepared responses to applications for Administrative Appeals Tribunal review of agency decisions and applications under the *Freedom of Information Act 1982*.

During 2009/10, the Legal Department has liaised extensively with external stakeholders and sought comment in relation to existing template agreements and processes, with a view to continuing improvement of the legal function.

Screen Australia legal staff also presented a number of seminars for the legal profession and for the wider industry. The business affairs function within the department continued to provide day-to-day liaison between the finance, investment, recoupment and legal functions, and supported the documentation of approved investments, loans and variations to existing investments.

### **Human Resources (HR)**

The HR team was responsible for policy development, service delivery and provision of advice to managers and staff on a broad range of activities such as recruitment, remuneration and employment conditions, performance management, workplace relations, training and development, and occupational health and safety.

A major focus during 2009/10 was the negotiation and finalisation of an Enterprise Agreement, which would provide a single set of employment conditions for all employees of Screen Australia (excluding those at Executive level). Negotiations with employee representatives took place throughout the first half of the financial year, with the agreement successfully finalised and enacted in December 2009.

In tandem with the negotiation activity, the HR team undertook to review each of the people policies that underpinned the Enterprise Agreement, and these were finalised and released in conjunction with, or shortly after, the finalisation of the Enterprise Agreement.

This has resulted in an enhanced level of clarity, fairness and equity in relation to employment conditions, ensuring that staff are all assessed under, and bound by, the same set of consistent conditions moving forward. This has positive implications both from a practical and cultural perspective.

In February 2010, in line with our commitments in the Enterprise Agreement, Screen Australia introduced a new Performance and Development Planning scheme to the business. The purpose of this scheme is to engender a culture of accountability and ownership in driving towards a high performance culture. See 'Staffing overview' below.

### Communications

The Communications Unit at Screen Australia is responsible for strategic communications planning, public relations and media management, and print and web publishing across all departments.

Supporting the ongoing development of Screen Australia's programs continued to be a major focus in 2009/10. This included:

- preparation and publication of draft guidelines and Terms of Trade for industry comment in November 2009, as well as their finalisation for release in June

- raising the profile of Screen Australia programs and management among practitioners nationally through media opportunities, events and website initiatives.

The Communications Unit is also responsible for the maintenance and ongoing development of the Screen Australia website. The websites of the predecessor agencies the FFC and AFC were both archived during the year. In the first stage of an ongoing project to improve online access to the rich information in Screen Australia's databases, the Find a Film online title database was redeveloped to include images and enhanced search functionality.

A YouTube channel was launched featuring short interviews with the Development team as well as trailers compiled for international markets. Twitter feeds have been introduced for Screen Australia news, Marketing, Development, Production Investment and Indigenous Departments.

The website was increasingly used to help improve communication with stakeholders outside Sydney and Melbourne, including filming and making available:

- the Melbourne session of the national industry briefings for Screen Australia's submission to the 2010 Review of the

Independent Screen Production Sector in March 2010

- sessions from the Marketing Department's Working the X-Factor seminars
- a conversation between Enterprise Program assessors Ian Jones and Jonathan Olsberg on the 'state of the industry' here and overseas.

During 2009/10, [screenaustralia.gov.au](http://screenaustralia.gov.au) received an average of 4,051 visits per day, growing from 3,412 per day at the beginning of the financial year to 5,202 per day in June 2010.

The Communications Unit also maintains the organisation's internal intranet and supported the creation of print materials including guidelines, catalogues, brochures and promotional collateral.

Media releases and strategies, keynote speeches at events such as the Screen Producers Association of Australia (SPAA) Conference and the Australian International Documentary Conference (AIDC), interviews and e-bulletins were used to communicate Screen Australia's messages to trade and mainstream media and individual practitioners.

As of June 2010, there were 9,246 subscribers to Screen Australia's e-bulletin (9,488 in June 2009), and 2,228 to the more targeted Producer Offset News (1,135 in June 2009).

### Staffing overview

At 30 June 2010, Screen Australia employed a total of 135 staff, 119 of whom were full-time and 16 part-time. There were 40 men and 95 women. Over the year the average number of full-time equivalent staff was 134. The breakdown of staff at 30 June 2010 was:

Department	Full-time	Part-time
Office of the CEO	2	1
Indigenous	3	1
Development	10	-
Production Investment	20	-
Marketing	8	-
State & Industry Partnerships	3	-
Commercial & Financial (Finance, IMTS, Recoupment, Facilities & Services)	29	5
Legal & Producer Offset	14	2
Strategy & Operations (Governance, Strategy & Research, HR, Communications, Library & Sales)	30	7

Daybreakers







# GOVERNANCE STATEMENT

## INTRODUCTION

The legal framework for Screen Australia's corporate governance practices is set out in the *Screen Australia Act 2008*, the *Commonwealth Authorities and Companies Act 1997* (the CAC Act) and the *Public Service Act 1999*.

This legal framework is supplemented by a number of other internal protocols and measures that are consistent with various Australian Government guidelines, as well as the Australian National Audit Office publications on Public Sector Governance.

Following a review of governance documentation, all of the arts and culture agencies within the Environment, Water, Heritage and the Arts portfolio were required to prepare a Charter of Operations. Submitted to the Minister in August 2009, Screen Australia's Charter was approved by the Minister in September, and was immediately made available on Screen Australia's website. Replacing the former Statements of Expectation and Intent, the objective of the Charter is to express the agency's commitment to the public and to include information on key relationships within the sector. The Charter of Operations is available on the Screen Australia website.

Screen Australia has established a number of governance practices and procedures to ensure it adheres to appropriate levels of accountability, disclosure and transparency.

## BOARD

The first Screen Australia Board was appointed on 20 June 2008, for a three-year term until 30 June 2011.

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. Two members were appointed for three-year terms during the year: Ross Entwistle on 3 August 2009 and Matthew Liebmann on 29 March 2010. See page 71 for details.

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 general funds of Screen Australia.

Board members' attendance at Board meetings and Audit Committee meetings is set out on page 9.

### Role of the Board

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

The Board acts in accordance with its Charter and Code of Conduct, set out on pages 69 and 71.

### Conflicts of interest

Board members' obligations are provided for in a number of legal instruments, including the *Screen Australia Act 2008* and the CAC Act. Board members are also subject to the Australian Public Service Code of Conduct and Values, and Screen Australia's Board Conflict of Interest Policy, which are available on Screen Australia's website. Board members who have a material personal interest in a matter under consideration by the Board or the Audit Committee are



required to declare that interest. Generally, 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. Disclosure of such interests and departure from the meeting are recorded in the minutes of the meeting.

The Governance Manager is responsible for maintaining a register of standing interests of Board members. The register is reviewed by the Board quarterly and prior to adoption of the annual report.

### **Audit Committee**

The Audit Committee was established in accordance with section 32 of the CAC Act, to assist the Board in the discharge of its responsibilities. During 2009/10, the Audit Committee consisted of Ian Robertson (Chair), Greg Smith and Deanne Weir.

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, monitor management's implementation of recommendations, and regulatory compliance.

The Chief Executive Officer, Chief Financial Officer and the Executive Director, Strategy and Operations have a standing invitation to attend each meeting, and representatives of internal and external auditors are invited as observers. The Audit Committee met on four occasions during the year (see page 9 for details).

### **External audit**

Under section 8 of the CAC Act, the Auditor-General is the external auditor of Screen Australia.

### **Internal audit**

Screen Australia maintains an internal audit function, which reports to the Audit Committee. The current internal auditor is RSM Bird Cameron. The role of the internal auditor includes monitoring of the risk management plan, 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.

### **Risk management**

The Board is responsible for risk management and monitors operational and financial risks through the Audit Committee, with assistance from the internal auditor.

### **Fraud control**

The Board has a current Fraud Risk Assessment and Fraud Control Plan in place, in accordance with section 28 of the CAC Act and the *Commonwealth Fraud Control Guidelines 2002*.

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

The agency has in place appropriate fraud prevention, detection, investigation and reporting procedures that meet its specific needs and comply with the Fraud Control Guidelines. See also Finance, pages 59–60.



East West 101



# SCREEN AUSTRALIA BOARD CHARTER

The Board is responsible to the Minister for the Environment, Heritage 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 *Commonwealth Authorities and Companies Act 1997*.

The Board is responsible for the strategic direction 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
- Statement of Intent
- 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 Strategic Business Unit (SBU)
- financial reports (at SBU level)
- monitoring of Official Co-production Program
- monitoring of the Producer Offset Program
- certification of projects applying for the Producer Offset in accordance with established Screen Australia policy
- membership of the Audit Committee and other Board committees
- risk management and monitoring of operational and financial risks.

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

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

Bright Star



# SCREEN AUSTRALIA 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*, its policies and procedures, and the duties of directors as defined in the relevant legislation including the *Commonwealth Authorities and Companies Act 1997*.
- 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 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.



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*My Place* is a series of books that help children learn the importance of reading and how to use books to explore the world around them.

*My Place* Book Introduction



# STATUTORY REPORTS

## FREEDOM OF INFORMATION STATEMENT

This statement is provided in accordance with section 8 of the *Freedom of Information Act 1982* (FOI Act) and is correct to 30 June 2010.

Section 8 of the FOI Act requires each agency to publish detailed information about the way it is organised, its powers, the kinds of decisions made, arrangements for public involvement in the work of the agency, documents held by the agency and how members of the public can access these documents.

### 1. Establishment and organisation

Screen Australia was established as a body corporate under the *Screen Australia Act 2008*. Screen Australia has perpetual succession, has a common seal, may acquire, hold and dispose of real and personal property, and may sue and be sued in its corporate name.

The legal framework for Screen Australia's corporate governance practices is set out in the Governance Statement (see page 65).

### 2. Functions

The functions of Screen Australia are described in sections 6 and 7 of the *Screen Australia Act 2008*, which are reprinted in full in Appendix 1 (see page 82).

### 3. Decision-making powers

Decision-making powers of Screen Australia that may affect members of the public are exercised under, or in relation to, the following Acts or regulations or other instruments made under those Acts:

- *Screen Australia Act 2008*
- *Commonwealth Authorities and Companies Act 1997*
- *Public Service Act 1999*
- *Income Tax Assessment Act 1997*.

### 4. Arrangement for outside participation

Screen Australia actively engages with industry participants providing opportunities for both formal and informal consultation.

Screen Australia has an ongoing involvement with numerous bodies that play a role in the community and industry, including state screen agencies, cultural agencies, industry groups, public broadcasters and the public.

Screen Australia maintains an enquiries service, which responds to requests for information and feedback from the industry and the public, both locally and internationally.

### 5. Categories of documents

Screen Australia has extensive document holdings, in both hard copy and electronic form. Certain categories of documents are common throughout the organisation. These include:

- electronic databases
- audiovisual materials
- guidelines and manuals
- printed publications
- files relating to the organisation's daily operations.

## 6. FOI procedures

Applicants seeking access to documents in the possession of Screen Australia under the FOI Act are required to forward a \$30 application fee and apply in writing to:

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

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

In accordance with section 54 of the FOI Act, an applicant may, within 30 days of receiving notification of a decision to refuse a request under the FOI Act, apply to the CEO seeking an internal review of that decision. This application must be accompanied by a \$40 application fee (as provided for in the FOI Act).

## 7. Facilities for access

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

Alternatively, applicants may arrange to inspect documents at the Screen Australia offices in Sydney or Melbourne, or at the nearest regional office of the National Archives of Australia (Canberra, Brisbane, Perth, Adelaide, Hobart or Darwin).

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

## 8. FOI Act statistics 2009/10

Eight valid requests for information under the FOI Act were received during 2009/10 and information that was not exempt was provided.

## PRIVACY

Screen Australia adhered to the requirements of the *Privacy Act 1988* and to the Privacy Commissioner's guidelines in relation to the collection, maintenance, storage and release of personal information. Predecessor agency the Australian Film Commission provided information as required to the Privacy Commissioner for inclusion in the annual *Personal Information Digest*, as will Screen Australia.

No complaints under the *Privacy Act 1988* were received during 2009/10.

## EFFECTS OF MINISTERIAL DIRECTIONS

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

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

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

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

- (2) The Minister must not give a direction in relation to a decision by the Board to provide support to a particular person or for a particular program.
- (3) The Board must ensure that any direction given by the Minister under subsection (1) is complied with.
- (4) This section does not limit the operation of section 16 of the *Commonwealth Authorities and Companies Act 1997*.

During 2009/10 there were no Ministerial Directions received.

## CONTINGENCY LIABILITY STATEMENT

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

- a) no new guarantees were provided by the Board during the year ended 30 June 2010
- b) there is no amount subject to guarantee as at 30 June 2010.

## 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. Screen Australia can, at times, provide bank loan guarantees and underwriting as a form of assistance. Any underwritten projects are included within project commitments in the Schedule of Commitments on page 119 and the guarantees are included in the Schedule of Contingencies on page 120.

## OCCUPATIONAL HEALTH AND SAFETY

In accordance with amendments to the *Occupational Health and Safety Act 1991* Screen Australia has Health and Safety Management Arrangements (HSMAs) in place. The HSMAs promote measures to ensure the health, safety and welfare of our employees at work; provide the mechanisms for consultation and dispute resolution between Screen Australia, its employees and its staff-elected Health and Safety Representatives (HSRs), and set out the way the Health and Safety Committee (HSC) is constituted.

In 2010, Screen Australia arranged an on-site Influenza Vaccination Service open to all staff, and 34 staff members availed themselves of this service. Reimbursement for the cost of influenza vaccinations was also offered to all staff.

There were no accidents or incidents reported to Comcare under section 68 of the *Occupational Health and Safety Act 1991* and no notices issued or investigation conducted under sections 29, 46 or 47 of this Act.

## COMMONWEALTH DISABILITY STRATEGY

Through its 2009/10 funding programs, Screen Australia supported The Other Film Festival, Australia's largest disability film festival, and Access All Areas Travelling Film Festival, NSW's first fully accessible travelling film festival.

Screen Australia requires that all feature films it finances put aside a portion of their budget to caption for cinema and DVD release, a policy designed to encourage accessibility of screen content for hearing-impaired people. Further, a 2010 amendment to the Terms of Trade encourages producers of all content to budget for audio description as well as captioning, to provide access for both hearing and vision-impaired audiences.

Feature film producers are also required by Screen Australia to use reasonable endeavours to ensure that all Australian distribution agreements include access for the hearing-impaired via captioned theatrical screenings and DVDs.

Screen Australia has worked closely with the Department of Broadband, Communications and the Digital Economy during the year on its review of media access for the hearing and vision-impaired.

Screen Australia endeavours to make information easily accessible for its stakeholders. The Screen Australia website was built to comply with the Priority One checkpoints and the majority of Priority Two checkpoints (ie Conformance Level A) of the Web Accessibility Initiative (WAI) Web Content Accessibility Guidelines 1.0. Further development will also aim to comply to at least this level.

## ENVIRONMENTAL PROTECTION AND BIODIVERSITY STATEMENT

Screen Australia's Environmental Management Committee has determined that it is impractical and expensive for a small agency like Screen Australia to implement a full Environmental Management System (EMS) compliant with International Standard AS/NZS ISO:14001. It has decided to put in place a common sense policy based on the recommendations of DEWHA's *ESD Operations Guide for Owners, Managers and Tenants*.

Screen Australia also worked closely with other film industry agencies in the new Green Screen initiative to develop standards and reporting methods for the screen production industry.

Environmental initiatives in the past year have included:

- introduction of a new colour-coded waste management system at the Sydney site
- all new lighting fixtures are T5 fluorescent where possible
- all new lighting is controlled by occupancy sensors and linked to the security system
- all fitouts maximised reuse of existing furniture, fittings and components where possible
- all electronic waste and surplus furniture, office supplies and building materials have been donated to the non-profit Reverse Garbage co-operative for reuse and recycling.

# PORTFOLIO BUDGET STATEMENT (PBS) 2009/10

## PERFORMANCE INDICATORS

**OUTCOME 1: Enhancement to Australia's screen culture, nationally and internationally, by supporting the development of the Australian screen production industry and by developing, producing, promoting and providing access to diverse Australian programs.**

### CONTRIBUTIONS TO OUTCOME 1

Program 1.1: Foster the Australian screen industry through strengthening the skills of screen content practitioners and developing, investing in producing Australian screen content, and promoting it to audiences.

### COMPONENTS OF PROGRAM 1.1

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

## KPI: DEVELOPING SCREEN BUSINESS AND TALENT

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**Target:** At least 80 per cent of project-by-project development applications to be processed within six weeks of application.

**Target met:**

Screen Australia exceeded this target. Some 84 per cent of eligible single-project development applications were processed within six weeks of application.

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**Target:** At least 7 per cent of development funding to be converted to production within three years.

**Target met:**

Nine projects developed between July 2009 and June 2010 have proceeded from development to production, from a total of 58 in development. This equates to approximately 16 per cent.

Projects proceeding from development to production included *Red Dog*, *Sleeping Beauty*, *The Tree*, *Griff the Invisible* and *The Hunter*.

---

**Target:** At least two digital media development projects attract marketplace interest and/or finance within three years.

**Target met:**

Seven projects developed through the Innovation Program and eight projects produced.

Two projects previously supported for development have now gone into production.

In December, *Mordy Koots* was launched. The first month of public release, it achieved 24,000 individual views through the NineMSN web portal. The iPhone application collating the episodes was launched for sale through the Apple iTunes store.

In May, *Re-enchantment* was selected for inclusion in Best of INPUT which tours to each participant country and will be presented in Sydney in September 2010.

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## KPI: INVESTING IN QUALITY CONTENT

Screen Australia aims to invest in a range of audience-engaging and culturally relevant programs including feature films, documentaries, television drama and children's television drama, and to contribute to the development of a more sustainable screen production industry. During the 2009/10 financial year, Screen Australia committed \$62.5 million to 98 new projects with a total production value of close to \$280 million.

---

**Target:** At least 10 documentaries to be funded under the banner of the National Documentary Program (NDP).

**Target met:**

In 2009/10, 15 documentaries were made as part of the NDP. The programs made amounted to a total of 24 television-hours.

The NDP programs were:

*A Thousand Different Angles*  
*Big Stories, Small Towns series 2*  
*Charles Bean's Great War*  
*Family Confidential*  
*Forgotten Australians*  
*Immigration Nation – A Secret History of Us (aka Second Nation)*  
*Inside the Firestorm*  
*Making Australia Happy*  
*The Multicultural History Interactive Documentary*  
*Ned's Head*  
*Out of the Ashes*  
*Outback Kids*  
*Pirate Patrol (aka Warship)*  
*The Tall Man*  
*Trafficked – The Reckoning.*

---

**Target:** At least 900,000 viewers for adult TV drama being broadcast on the Australian commercial networks.

**Target met:**

Four programs were broadcast and all four met the target.

The programs were:

*The Killing of Caroline Byrne*  
*Rescue Special Ops series 1*  
*Rescue Special Ops series 2*  
*Wicked Love.*

In addition, *False Witness* was broadcast on UKTV, a subscription channel.

---

**Target:** At least 600,000 viewers for adult TV drama being broadcast on the ABC.

**Target met:**

Two programs were broadcast and both met the target:

*Bed of Roses series 2*  
*East of Everything series 2.*

---

**Target:** At least 350,000 viewers for adult TV drama being broadcast on SBS.

**Target not met:**

Two programs were broadcast on SBS and neither met the target. The programs were:

*East West 101 series 2*  
*Wilfred series 2.*

---

---

**Target:** At least 200,000 viewers for children's TV drama being broadcast.

**Target 58 per cent met:**

Of seven projects released in the reporting period, four met required target.

The seven projects released were:

*Dance Academy\**

*Dead Gorgeous\**

*K9*

*My Place\**

*Pixel Pinkie*

*Snake Tales\**

*Stormworld.*

\* Projects that met the target.

---

**Target:** At least 500,000 viewers for documentaries broadcast on the Australian commercial networks.

**Target not met:**

One documentary was broadcast, it did not reach the target. The program, *Tackling Peace*, achieved 230,550 viewers and was screened at 11.30am on a weekend.

---

**Target:** At least 350,000 viewers for documentaries broadcast on the ABC.

**Target 89 per cent achieved:**

34 documentaries broadcast, 30 reached target.

These programs met the target:

*Addicted to Money*

*Addiction*

*1000 Encores: The Ballets Russes in Australia*

*Bush Slam*

*Cassowaries*

*Catching Cancer*

*China's Avant-Garde*

*Contact*

*Darwin's Brave New World*

*Drugs, Death & Betrayal*

*The Extraordinary Tale of William Buckley*

*Fairweather Man*

*Feral Peril*

*The Great Escape – The Reckoning*

*The Inquisition*

*Inside the Firestorm*

*Jail Birds*

*Kokoda*

*Michael Kirby – Don't Forget the Justice Bit*

*Miracles*

*The Mission*

*Mr Sin – The Abe Saffron Story*

*National Treasures*

*Ned Kelly Uncovered*

*Photography Hijacked*

*Rodney's Robot Revolution*

*Rudely Interrupted*

*Skippy: Australia's First Superstar*

*Surviving Mumbai*

*Whatever! – The Science of Teens.*

These programs did not meet the target:

*A Thousand Different Angles*

*Anatomy series 1*

*From the Ashes*

*World Champion Santa.*

---

**Target:** At least 150,000 viewers for documentaries broadcast on SBS.

**Target achieved:**

12 documentaries broadcast, all reached target.

*About Women*

*Angels in New York*

*Are You My Mother?*

*Community Cop*

*Forbidden Lie\$*

*Honeybee Blues*

*Journos*

*Kill or Die (KoHoNas)*

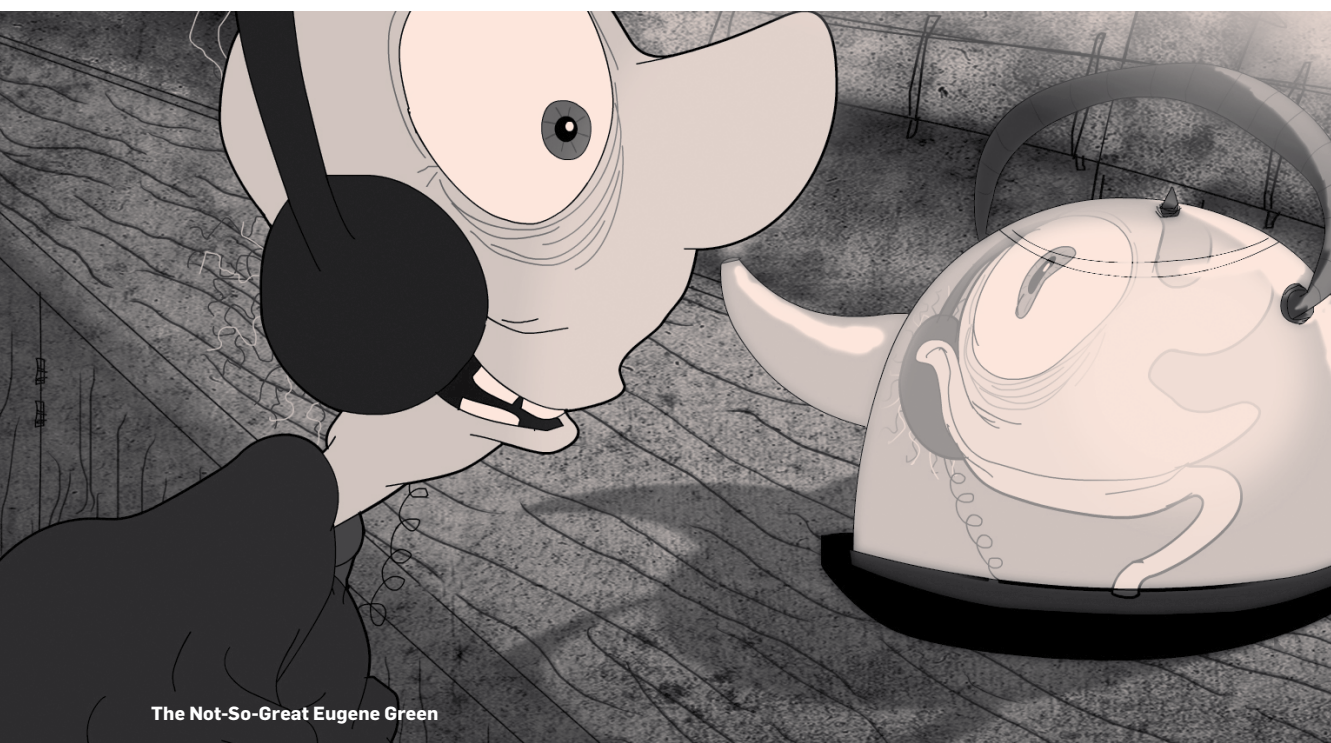
*Law & Disorder (series)*

*Once Bitten*

*Shintaro*

*Who Do You Think You Are? series 2.*

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The Not-So-Great Eugene Green

**A Good Man**





## KPI: EXPANDING INDIGENOUS SCREEN CONTENT CREATION

In the period 2009/10, the Indigenous Department funded the following for development:

- 2 feature films
- 3 TV drama series
- 2 short dramas and animation
- 4 documentaries
- 2 interactive media projects.

The following received production funding during the year:

- 2 feature films
- 1 TV series
- 3 short drama initiatives: Metro Screen and INDEX – ScreenWest and SAFC
- 2 documentaries.

---

**Target:** 75 per cent of Indigenous feature films or short features financed by Screen Australia achieving theatrical release or television broadcast commitment.

**Target met:**  
*The Place Between* has a broadcast commitment. *Toomelah* is in negotiation with a broadcaster.

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**Target:** 75 per cent of Indigenous short dramas, documentaries, animation and interactive media titles funded by Screen Australia achieving festival or television exposure.

**Target met:**  
Eight short drama titles achieved festival or television exposure in the 12-month reporting period.

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## KPI: CONNECTING AUSTRALIAN CONTENT TO AUDIENCES

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**Target:** Coordinate funding for at least 20 Australian film festivals internationally.

**Target met:**  
Screen Australia delivered programs of Australian films with Australian embassies in the following locations:  
July 2009 – Havana  
August – Mexico City  
September – Hong Kong, Ankara  
November – Manila, Cebu  
January 2010 – Budapest  
February – Bandar Seri Begawan, Kathmandu  
March – Kuala Lumpur, Moscow  
April – Singapore, St Petersburg, Cottbus  
May – Buenos Aires, Port Louis, New Delhi, Chennai  
June – Minsk, Shanghai.

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**Target:** At least 750,000 film festival audience members reached annually.

**Target met:**  
A total of 1,611,347 audience members in Screen Australia-supported film festivals. Screen Australia provided financial support to 25 domestic film festivals/screening programs/touring events. They occurred in every Australian state and territory and toured to many regional areas.

# APPENDIX 1

## ENABLING LEGISLATION

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

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

*Ways in which support may be provided*

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

*Considerations governing the performance of functions*

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

*Screen Australia may charge fees*

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

*Screen Australia may cooperate with others*

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

### Severability

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

### Powers of Screen Australia

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

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

# APPENDIX 2

## CONSULTANTS AND ASSESSORS

### CONSULTANTS

Screen Australia defines consultancies as people or organisations engaged to provide specialist advice or services on a non-ongoing basis.

During 2009/10, Screen Australia entered into 16 consultancy contracts, involving total actual expenditure of approximately \$760,773.

In addition, consideration is given to the following factors to determine if a formal full tender is undertaken or a select tender:

- urgency of the requirement
- limited number of known potential suppliers
- competitiveness in the market place
- a supplier's prior knowledge or experience with a particular activity that other suppliers could not build up unless extensive additional costs and time delays were incurred
- compatibility with existing equipment.

#### **Indigenous Department script consultant**

Stephen Cleary.

#### **Development Department script consultants**

Michael Hauge, Steve Kaplan, Lucy Scher, Justine Hart, Simon van der Borgh, Jonathan Rawlinson, Stephen Cleary, Noah Falstein.

### ASSESSORS

Screen Australia also engages a number of assessors to provide impartial assessments of applications to Screen Australia. These are listed by department.

#### **Production Investment Department script assessors**

Karin Altmann, Miro Bilbrough, Tait Brady, Richard Brennan, Michael Brindley, Marcus Cole, Andy Cox, Matthew Dabner, Claire Dobbin, Liz Doran, Caroline Grose, Amree Hewitt, Emma Jensen, Joan Sauers, Victoria Treole.

#### **Enterprise Department assessors**

Jonathan Olsberg, Ian Jones.

#### **Development Department assessors (script, digital media, animation, workshop, budget)**

Karin Altmann, Tony Ayres, Jannine Barnes, Tait Brady, Michael Brindley, Sandy Cameron, Bruce Carter, Kelly Chapman, Marcus Cole, Yvonne Collins, Melanie Coombs, Andy Cox, Matthew Dabner, Claire Dobbin, Kylie Du Fresne, Noah Falstein, Dan Fill, Peter Gillies, Gary Hayes, Samantha Jennings, Darlene Johnson, Chris Joyner, Sue Murray, Zareh Nalbandian, Antony Reed, Victoria Treole, Naomi Wenck.

#### **Marketing Department assessor**

Diane Cook.

# APPENDIX 3

## INVESTMENTS, LOANS, GRANTS AND OTHER INITIATIVES

Lists full Screen Australia contribution to projects approved/commissioned during 2009/10, rather than actual expenditure during the year. Note: Figures may not total exactly due to rounding.

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>DEVELOPMENT PROGRAMS</b>		
<b>Feature Development</b>		
20 Something Survival Guide	Eddie Wong Pty Ltd	38,000
Alex and Eve	Alex and Eve Pty Ltd	35,000
B Model	Film Depot Pty Ltd	33,500
Bad Angel	Talk Films Pty Ltd	45,100
Bdazl	Bdazl Pty Ltd	33,000
Bermuda	Murali & Matthews Films Pty Ltd	41,000
Billy Boy	Film Depot Pty Ltd	37,200
The Bunyip of Berkeley's Creek	Melodrama Pictures Pty Ltd	19,500
Burning Man	Meercat Films Pty Ltd	29,550
Cargo	Druid Films	37,500
The Circus	Circus Productions	25,400
Club Sandwich	Concrete Films Pty Ltd	18,500
Cut Snake	Big And Little Films	16,000
Dirt Music	Rumbalara Films (Aust) Pty Ltd	50,000
The Disappearing	AR Films	20,000
The Dressmaker	Film Art Media Pty Ltd	50,000
Drift	Timothy Duffy Films	33,500
The Drowner	Impian Films Pty Ltd	50,000
Elephant Graveyard	Daniel Scharf Production Pty Ltd	37,000
The End of Anxiety	Agenda Film Productions Pty Ltd	18,500
The Fourth Knot	403 Productions	30,000
Friends Upstairs	Decade Films	40,540
Gin & Tonic	Gin & Tonic Productions	43,000
Goddess.com	Wildheart Films Pty Ltd	21,500
The Great	Macgowan Films Pty Ltd	50,000

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
The Great	Macgowan Films Pty Ltd	50,000
Hiroshima	Decade Films Pty Ltd	39,600
Honour amongst Men	Shogun Productions Pty Ltd	47,500
Honour amongst Men	Shogun Productions Pty Ltd	45,500
Hound	Film Camp Pty Ltd	20,000
The Hunter	Porchlight Films Pty Ltd	24,000
Kitty Looks for Love	Fandango Australia	21,000
Last Cab to Darwin	Hydra Hamlet Pty Ltd	39,500
Learning to Fly	Sick & Shallow Pty Ltd	50,000
Leni Riefenstahl	Nerdy Girl Pty Ltd	50,000
A Life Half Lived	Cactus Films Pty Ltd	30,000
Looking for Mr Jones	Jammed Film Pty Ltd	12,000
Monkey	See Saw Films Pty Ltd	41,000
A Murder of Crows	Prodigy Movies	35,000
Music of My Life	Papermoon Productions	35,000
No. 3	Hibiscus Films Pty Ltd	40,500
Obelia	Rumbalara Films (Aust) Pty Ltd	50,000
The Pack	Sagittarius Films Pty Ltd	39,000
People Who Knock on the Door	Hilton Media Pty Ltd	33,000
The Rats of Tobruk	Clifton Productions	37,250
Red Dog	Nelson Wass	37,500
Remarkable Creatures	Galvanized Film Group Pty Ltd	50,000
The Right Hand	Southern Light Films Pty Ltd	31,500
The Rocket	Red Lamp Films Pty Ltd	45,000
Run Santa Run	Enjoy Entertainment Pty Ltd	31,600
Save Your Legs!	Save Your Legs Pty Ltd	35,000
Scary Girl	Passion Pictures Pty Ltd	50,000
Skin Deep	Quixotic Films Pty Ltd	36,500
Snugglepote and Cuddlepie	Blueseas Films	29,730
Steven Bradbury Story	Soapbox Industries Pty Ltd	50,000
Surrender	Drew Thompson	39,000
These Final Hours	Liz Kearney	20,000
Tracks	Sherman Pictures Pty Ltd	47,500
Tremula	Charlie Company	20,000
Turning into Light	Ned Lander Media Pty Ltd	35,380
Undercover	Cinemagic Productions	36,500
The Underhood	Mondayitis Productions Pty Ltd	32,800
Valve – 2010	Porchlight Films Pty Ltd	12,000

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
White Elephant	Nerdy Girl Pty Ltd	42,500
White Light	GFN Productions	30,000
Worm	Sand Castle Studios	32,500
<b>Total Feature Development</b>		<b>2,338,150</b>

### **Innovation Development**

Charades	Kelly Champman	7,000
Footsteps (aka Goa Hippy Tribe)	Freehand Productions Pty Ltd	20,000
Innocent	Firelight Productions Pty Ltd	30,000
MyGoMovie.com	Gregor Jordan	30,000
Warco	Arenafilm Pty Ltd	30,000
wrappingitup.tv	K.C.D.C. Pty Ltd	30,000
<b>Total Innovation Development</b>		<b>147,000</b>

### **Innovation Production**

Huey's Planet	Hueys Planet Pty Ltd	240,000
Joke's on You	Whyte House Productions (Aust) Pty Ltd	75,000
Let's Go Wild	Media Venture Partners	151,000
The Multicultural History Interactive Documentary	Chocolate Liberation Front	120,000
MyGoMovie.com	HLA Management	170,000
The Gradual Demise of Phillipa Finch	Hopscotch Films	80,000
wrappingitup.tv	Kelly Chapman, K. C. D. C. Pty Ltd	140,000
<b>Total Innovation Production</b>		<b>976,000</b>

### **Innovation – Digital Media Events**

XIMedialLab – Sydney Opera House Event	XIMedialLab	15,000
ANAT – Dome Lab	Australian Network for Art	15,000
Portable Symposium	Portable Content Pty Ltd	7,500
XIMedialLab – Xtended	XIMedialLab	95,000
XIMedialLab 2010	XIMedialLab	15,000
<b>Total Innovation – Digital Media Events</b>		<b>147,500</b>

### **Talent Escalator – Springboard Short Film Production and Short Film Completion**

Cryo	Druid Films	150,000
Eli the Avenger	Scarab Studio	40,000
Huge	Charlie Company	36,000
Mercury	Film Camp Pty Ltd	150,000
Punch Drunk	Leah Hallis	34,000

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
Rarer Monsters	Shane Krause	150,000
Transmission	Liz Kearney	150,000
Voyeurnet	Stuart Parkyn	26,670
<b>Total Talent Escalator – Springboard Short Film Production and Short Film Completion</b>		<b>736,670</b>

### **Talent Escalator – Short Animation Production**

Butterflies	Warwick Burton	120,000
Grace Under Water	Anthony Lawrence	115,650
The Orchestra	Feather Films Pty Ltd	120,000
<b>Total Talent Escalator – Short Animation Production</b>		<b>355,650</b>

### **Talent Escalator – Targeted Initiatives**

Script Factory 2009	The Script Factory Ltd	33,517
Springboard	Van Der Borgh Films & Jonathan Rawlinson	70,000
Script Factory 2010	The Script Factory Ltd	45,000
<b>Total Talent Escalator – Targeted Initiatives</b>		<b>148,517</b>

### **Talent Escalator – Events & Workshops**

2011 Bigpond Adelaide Film Festival – The Hive	Adelaide Film Festival	25,000
37 South – Books at MIFF	Melbourne International Film Festival	16,000
ACT Project Pod	Canberra Business Council Ltd	45,000
AURORA – Screen NSW	Screen NSW	60,000
Dev. Tools Workshop – Screen West	Screenwest	12,500
Film Lab – South Aust. Film Corp. Workshop	South Australian Film Corp	60,000
Genre Workshop	Film Victoria	30,000
IGNITE 2010 – NTFO	Northern Territory Film Office	50,000
Inscription – The Art of Romantic Comedy	Vim Incorporated	10,000
Screen Tasmania – Real Lives-Reel Stories	Screen Tasmania	45,000
Screenwest (TVIS)	ScreenWest	47,500
Stories Worth Telling – Robert Rosen	Lesley Dyer	35,470
<b>Total Talent Escalator – Events &amp; Workshops</b>		<b>436,470</b>

### **Industry Fellowships**

Caroline Gerard Internship	Gerrycan Productions Pty Ltd	30,000
Daniel Fletcher Internship	Snowtown Pty Ltd	25,000
Danielle Lauren Internship	Danielle Lauren	16,409
Genevieve Clay Internship	Genevieve Clay	5,486
Janelle Landers Prof Development Opportunity	WBMC	13,950
Jonathan auf der Heide Internship	Jonathan auf der Heide	15,898



<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
New York Internships	Belladonna Productions Inc	100,000
New York Internships	Killer Films	80,000
<b>Total Industry Fellowships</b>		<b>286,743</b>
<b>International Script Workshops</b>		
Chinese Whispers	Luna Films – Liz Doran	25,000
Joe Cinque's Consolation	Satiris Dounoukas	25,000
Kim Farrant Binger Lab-Development	Kim Farrant	24,925
Lynne Vincent McCarthy Binger Lab	Lynne Vincent McCarthy	25,000
<b>Total International Script Workshops</b>		<b>99,925</b>
<b>DEVELOPMENT TOTAL</b>		<b>5,672,625</b>

Cane Toads: The Conquest



<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>PRODUCTION INVESTMENT</b>		
<b>Feature Production</b>		
Bait	Arclight Films Pty Ltd	1,700,000
Burning Man	Meercat Films Pty Ltd and Archer Films	2,470,450
The Cup	The Cup Pty Ltd	2,540,000
A Few Best Men	Arclight Films Pty Ltd	2,200,000
Goddess.com	Wildheart Films Pty Ltd	2,978,401
Griff the Invisible (Vartn 1)	Everyday Pictures	27,600
The Kings of Mykonos	See Saw Films Pty Ltd	2,399,793
Oranges and Sunshine	See Saw Films Pty Ltd	1,909,419
Red Dog	Woss Group Film Productions	2,998,003
Red Hill	Hughes House Films Pty Ltd	475,000
The Reef	Prodigy Movies Pty Ltd	1,291,100
Sleeping Beauty	Magic Films Pty Ltd	1,489,950
Snowtown	Warp Films Australia	889,795
Tomorrow When the War Began	Omnilab Media Pty Ltd	3,500,000
The Tree	Taylor Media and Les Films du Poisson	2,000,000
Wasted on the Young	Party Upstairs Pty Ltd	399,495
<b>Total Feature Production</b>		<b>29,269,006</b>
<b>Feature Distribution Guarantees</b>		
Blame	Factor 30 Films Pty Ltd	106,085
Red Hill	Hughes House Films Pty Ltd	100,000
The Tree	Taylor Media and Les Films du Poisson	600,000
<b>Total Feature Distribution Guarantees</b>		<b>806,085</b>
<b>Production Loans</b>		
Bait	Arclight Films Pty Ltd	500,000
Wasted on the Young	Party Upstairs Pty Ltd	273,200
<b>Total Production Loans</b>		<b>773,200</b>
<b>Low-budget Features</b>		
The Horseman	Kastle Films Pty Ltd	154,110
Little Deaths	Jason Byrne Productions	70,000
X	Circe Films Pty Ltd	900,000
<b>Total Low-budget Features</b>		<b>1,124,110</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>TV Drama</b>		
East West 101 season 3	Knapman Wyld Television Pty Ltd	946,431
Hawke	The Film Company Pty Ltd	740,412
Laid (aka Like a Virgin)	Porchlight Films	301,399
Outland	Princess Pictures	612,093
Panic at Rock Island	Goal Post Pictures	710,849
Rake	Essential Media & Entertainment Pty Ltd	1,333,528
Rescue Special Ops series 2	Southern Star Entertainment Pty Limited	1,967,102
Sisters of War	Pericles Film Productions Pty Ltd	931,184
Slide	Slide Films Pty Ltd	1,944,858
The Straits	Pixa House Limited/ Matchbox Pictures Pty Ltd	1,050,000
Underbelly TV Movies	ScreenTime Pty Ltd	1,275,000
Wicked Love (aka Maria The Woman in the Boot aka Credence)	Playmaker Media Pty Ltd	500,747
<b>Total TV Drama</b>		<b>12,313,603</b>

### **Children's TV Drama**

Elephant Princess series 2	Jonathan M Shiff Productions Pty Ltd	2,437,627
My Place series 1 part 2	Matchbox Pictures Pty Ltd	2,212,587
<b>Total Children's TV Drama</b>		<b>4,650,214</b>

### **Documentary Development**

#### ***Documentary Development Matched Funding***

Between the Wars	Beyond Screen Production Pty Ltd	13,500
The Great Chase	Signalhill Consultancy Pty Ltd	8,000
Immigration Nation – A Secret History of Us (aka Second Nation)	Renegade Films	20,350*
		41,850

#### ***Documentary Development Matched and Time-critical Funding***

As Australian As	Bearcage Pty Ltd	20,000*
Goa Kids	Kalmedia Pty Ltd T/A Aust Documentaries Pty Ltd	20,000
Manthropology	Freehand Productions Pty Ltd	10,000
The Tall Man	Blackfella Films	40,000*
Paul Cox: A Life	Frontline Films	15,000*
Vietnam	Lawrence Samuel Meltzer (aka Natwild)	10,000
Wide Open Road	Bombora Film And Music Co Pty Ltd	19,950
The Wrong Skin	MusicArtsDance Films Pty Ltd	15,000
		149,950

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>Single-project Documentary Development</b>		
Big Stories Small Towns 2	Big Stories Company Pty Ltd	19,500*
Comic War	Gittoes & Dalton Productions Pty Ltd	10,000
A Common Purpose	Looking Glass Pictures Pty Ltd	25,000
The Dancing Line	Leapfrog Productions	10,000
Death by Piano	Con Anemogiannis T/A Constant Films	10,000
Deep History Man	Contact Films Pty Ltd	20,000
Echoes from the Fallout	Rough Trade Pictures Pty Ltd	25,000
Father and Son	Brian William McKenzie, Sole Trader	10,000
The First Fagin	Fury Productions Pty Ltd	15,000
Footsteps (aka Goa Hippy Tribe)	Freehand Productions Pty Ltd	10,000
Losing Ground	James Ricketson, Sole Trader	20,000
Love from Afghanistan	JDR Screen	20,000
Missing in the Valley of Gods	Elizabeth Burke	19,700
A Perfect Place To Live	Marina Films Pty Ltd	10,000
Rekindling Venus	Film Art Media Pty Ltd	35,000
The Rocket	Lemur Films Pty Ltd	26,000
Show Me the Magic	Virgo Productions Pty Ltd	25,000
Trafficked – The Reckoning	Fair Trade Films	10,000*
The Trouble with St Mary's	Soul Vision Films Pty Ltd	20,000*
Tunnel Rats	Iguana Films Pty Ltd	15,000
Waltzing the Dictators	Evershine Pty Ltd	25,000
Why Aren't Our Kids at School?	Fringe Dweller Films Pty Ltd	25,000
Wok – The Long March of Chinese Cuisine	Condon Entertainment Pty Ltd	7,500
		<b>412,700</b>
<b>Documentary Time-critical Funding</b>		
2012 – The Party at the End of The Universe	Movie Mischief	20,000
Anatomy series 2	Matchbox Pictures Pty Ltd	40,000*
Bill Frisell, History, Mystery	In The Sprocket Productions	15,000
Boxing for Palm Island	Pursekey Productions Pty Ltd	30,000*
Cool School	Angels Television Pty Ltd	33,600
Croker Island Exodus	CAAMA Productions Pty Ltd	25,000
Everybody Hates Anthony	Michael Carey, sole trader	15,000
Finding Jim	Heiress Films Pty Ltd	30,000
Gallipoli's Deep Secrets	Prospero Productions Pty Ltd	39,832*
Girls' Own War Stories	Iguana Films Pty Ltd	20,000*
I'm Not Dead Yet	iKandy Films Pty Ltd	40,000

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
The Island Time Forgot	Screenworld Pty Ltd	35,000
Kangaroo Mob	360 Degree Films	20,000*
A Law Unto Himself	Carolyn Johnson Films Pty Ltd	10,000
Life in Movement – Tanja Liedtke's Story	Closer Productions	20,000*
Pirate Patrol (aka Warship)	Prospero Productions	20,000*
The Real Australia Day	Beyond Screen Productions Pty Ltd	36,577
Saltwater Cowboy – The Diary of a Hopeful	Aquarius Productions	10,000
These Heathen Dreams	Film Projects Pty Ltd	18,450
		478,459
<b>Total Documentary Development</b>		<b>1,082,959</b>
<i>Less projects also funded for production in 2009/10 (included in Production figures)</i>		334,682
<b>Net Total Documentary Development</b>		<b>748,277</b>

## Documentary Production

### Documentary – Domestic Program

1606 and 1770: A Tale of Two Discoveries	Mulders Holdings Pty Ltd	20,000
Accentuate the Positive	Iris Pictures Pty Ltd	110,750
Anatomy series 2	Matchbox Pictures Pty Ltd	135,000*
The Art of Walking: A History of Subversion	Flaming Start Films Pty Ltd	38,000
As Australian As	Bearcage Pty Ltd	310,000*
Boxing for Palm Island	Pursekey Production Pty Ltd	75,000*
Dancing with the Prime Minister	November Films	35,000
Driving to D Day	Intomedia Pty Ltd	80,000
Dying Days	Cordell Jigsaw Productions	165,000
The Family	Shine Australia Pty Ltd	500,000
From the Ashes	Carbon Media Events Pty Ltd	35,000
Fromelles' Lost Soldiers	Tattooed Media	175,000
Girls' Own War Stories	Iguana Films Pty Ltd	127,152*
Hijacked	Valarc Films	20,000
House of Food Obsessives	Renegade Films (Aust) Pty Ltd	220,000
The Inquisition	Pony Films Pty Ltd	106,000
Michael Kirby – Don't Forget the Justice Bit	Film Art Doco Pty Ltd	75,000
Nganampa Anwernekenhe series 22	CAAMA Productions Pty Ltd	180,000
Paul Cox: A Life	Frontline Films	125,000*
The Real Fight Club	Mindful Media Pty Ltd	226,750
Recipe for Murder	Jumping Dog Productions	130,000
Scarlet Road	Paradigm Pictures	128,500

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
The Tragedy of the Montevideo Maru	Montevideo Maru Pty Ltd	220,000
The Trouble with St Mary's	Soul Vision Films Pty Ltd	140,000*
A Very Short War	Conti Bros Films	35,000
Who Do You Think You Are? series 3	Artemis International Pty Ltd	500,000
		3,912,152
<b>Triple J TV Docs</b>		
Barefoot in Ethiopia (aka Barefoot in the Afar)	Jennifer Lee T/A Carousel Media	45,000
Drive Online	Big Hart Inc	20,000
Lost for Words (aka Ngapartji)	Big Hart Inc	45,000
Orchids	Phoebe Hart T/A Hartflicker	45,000
Rudely Interrupted	Quail Television Pty Ltd	45,000
		200,000
<b>Documentary – International Program</b>		
Australia: The Land That Time Forgot	Essential Media & Entertainment Pty Ltd	545,000
Dino Stampede	Prospero Productions (2006) Pty Ltd	380,909
Divorce Sharia Way	Jennifer Crone Production	152,684
Dr Mary Goes Bush	Artemis International Pty Ltd	355,958
Firing the Magic Bullet	Rymer Childs Films Pty Ltd	239,070
Gallipoli's Deep Secrets	Prospero Productions Pty Ltd	320,000*
Kangaroo Mob	360 Degree Films	225,879*
Machete Maidens Unleashed!	Fury Productions	249,050
The Nomad Trail	Orana Films Nomad Pty Ltd	226,507
Sales, Seduction and Sex	Essential Media & Entertainment Pty Ltd	571,455
Skin Deep (aka A Matter of Colour)	Electric Pictures Pty Ltd	320,000
Storm Surfers 2 – New Zealand	Sixty Foot Films Pty Ltd	195,000
		3,781,512
<b>Special Documentary Fund</b>		
The Ballad of a Locust Hunting Man	Looking Glass Pictures	170,000
The First Interview	Jungle Pictures	165,000
Life in Movement: Tanja Liedtke's Story	Closer Productions	50,000*
Then the Wind Changed	Rebel Films	150,000
Triangle Wars	Circe Films	150,000
		685,000
<b>National Documentary Program (NDP)</b>		
Out of the Ashes	December Films	280,000
Big Stories Small Towns 2	Big Stories Company Pty Ltd	178,028*
Charles Bean's Great War	360 Degree Film Pty Ltd	224,833

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
Family Confidential	Kalmedia Pty Ltd T/A Australian Docs	69,766
Forgotten Australians	Consuello Pty Ltd	195,000
Immigration Nation – A Secret History of Us (aka Second Nation)	Renegade Films	805,000*
Inside the Firestorm	Renegade Films	319,200
Making Australia Happy	Heiress Films Pty Ltd	785,000
The Multicultural History Interactive Documentary	Chocolate Liberation Front	140,000
Ned's Head	Prospero Productions	240,000
Outback Kids	Screenworld Pty Ltd	750,000
Pirate Patrol (aka Warship)	Prospero Productions	600,000*
The Tall Man	Pier 4 Productions Pty Ltd	430,000*
A Thousand Different Angles	Amanda King Sole Trader T/A Frontyard Films	21,260
Trafficked – The Reckoning	Fair Trade Films	200,000*
		5,238,087
<b>Making History Initiative</b>		
I, Spry	Blackwattle Films Pty Ltd	525,451
		525,451
<b>Total Documentary Production</b>		<b>14,342,202</b>
<b>PRODUCTION INVESTMENT TOTAL</b>		<b>64,026,697</b>

\* Development funding included in production investment amount



Title	Applicant	Amount
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## INDIGENOUS DEPARTMENT

### Project Development

#### Documentary Development

Coniston – Telling It True	Warlpiri Media Association	30,000
Everybody Dance	Goolarri Media Enterprises	10,000
Footnotes	Inkubator Pty Ltd	25,000
NIDF series 12	TBA	15,000
Scarred for Life	Lawrence Johnston	20,000
Yarning Up series 3	Long Neck Productions	10,000
		110,000

#### Drama Development – Features

Binawee	Samantha Saunders	18,000
Toomelah	Bunya Productions Pty Ltd	20,000
		38,000

#### Drama Development – Television

Dreamtime Detectives	Goalpost Pictures Australia Pty Ltd	20,000
Indigenous Drama Series	Blackfella Films Pty Ltd	370,000
Unaipon	Gina Rings	10,890
		400,890

#### Drama Development – Short Films

On Quamby Bluff	Tony Thorne and Yvette Blackwood	5,250
Scary Stories	TBA	240,000
Taking the Girl	Taryne Laffar and Jub Clerc	5,000
		250,250

#### Digital Interactive Development

Crossover projects	TBA	45,000
Mary G INDIGital	Ish Media	15,000
		60,000

#### Total Project Development

**859,140**

### Practitioner Support

#### Practitioner Development

Brian Scarce – Fellowship	Kaos Pictures	70,000
Croker Island Exodus – Danielle MacLean	CAAMA Productions Pty Ltd	5,000
Ella Bancroft – Attachment	The Place Between Pty Ltd	7,900
Nathan Parker – Attachment	The Place Between Pty Ltd	6,900
Ryan Griffen – Fellowship	Goalpost Pictures Australia Pty Ltd	43,500
		133,300

#### Practitioner Development – Travel Grants

11th National Indigenous Remote Media Festival	Indigenous Remote Communications Association	5,000
Adrian Wills – AIDC	Rusted Angel Films	2,870
Adrian Wills – XIMediaLab Conference	Rusted Angel Films	400
Anusha Duray – ImagineNATIVE Film Festival	Anusha Duray	4,857
Brian Scarce – Rotterdam Lab	Kaos Pictures	5,000



<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
Brian Scarce – SPAA Conference	Kaos Pictures	2,185
Darlene Johnson – The Director NIDA Short Course	Darlene Johnson	2,100
Darren Dale – AIDC	Blackfella Films Pty Ltd	2,502
Darren Dale – Sheffield Documentary Festival	Blackfella Films Pty Ltd	5,000
David Tranter – IF Awards	David Tranter	2,015
Dena Curtis – IF Awards	Dena Curtis	1,000
Dena Curtis – Melbourne International Film Festival	Dena Curtis	1,150
Ernie Dingo – Berlin International Film Festival	Robyn Kershaw Productions Pty Ltd	5,000
Mark Coles Smith – ImagineNATIVE Film Festival	Mudjulla Inc	3,000
Ningali Lawford Wolfe – Melbourne International Film Festival	Blackfella Films Pty Ltd	1,350
Pauline Clague ImagineNATIVE Film Festival	Core Films Pty Ltd	3,952
Practitioner travel – Message Sticks National Tour 2009	Blackfella Films Pty Ltd	20,000
Practitioner travel – Message Sticks National Tour 2010	Blackfella Films Pty Ltd	20,000
Rhea Stephenson – Rotterdam Lab	Rhea Stephenson	5,000
Richard Frankland – ImagineNATIVE Film Festival	Golden Seahorse Productions Pty Ltd	3,975
Rima Tamou – ImagineNATIVE Film Festival	Core Films Pty Ltd	3,324
Robyn Nardoo – SPAA Conference	Robyn Nardoo	2,657
Rocky McKenzie – Berlin International Film Festival	Robyn Kershaw Productions Pty Ltd	5,000
Sio Tusa Fa'aaefili – ImagineNATIVE Film Festival	Sio Tusa Fa'aaefili	5,000
Steven McGregor – AIDC	Steven McGregor	1,250
Warwick Thornton, LA Golden Globes campaign	Scarlett Pictures	9,342
Warwick Thornton, LA/Palm Springs and Academy Award campaign	Scarlett Pictures	12,706
Wayne Blair – Cannes Film Festival	Wayne Blair	5,000
Wayne Denning – Rotterdam Lab	Carbon Media	5,000
		145,635
<b>Total Practitioner Support</b>		<b>278,935</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>Production</b>		
<b>Production – Television</b>		
Indigenous Drama Series	Blackfella Films Pty Ltd	1,000,000
		1,000,000
<b>Production – Documentary</b>		
Yarning Up series 3	Long Neck Productions	30,000
Coniston – Telling it True	PAW and Rebel Films Pty Ltd	600,000
		630,000
<b>Production – Short Films</b>		
Breakthrough 2010	Metroscreen Ltd	40,000
INDEX 2010	Film & Television Institute (FTI) WA	40,000
SAFC 2010	South Australian Film Corporation	40,000
		120,000
<b>Production – Features</b>		
The Place Between	Scarlett Pictures Pty Ltd	94,800
Toomelah	Bunya Productions Pty Ltd	553,850
		648,650
<b>Total Production</b>		<b>2,398,650</b>
<b>INDIGENOUS TOTAL</b>		<b>3,536,725</b>



Barefoot in Ethiopia

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>MARKETING DEPARTMENT</b>		
<b>Distribution Support</b>		
<b><i>Theatrical P&amp;A</i></b>		
Accidents Happen	Red Carpet Productions Pty Ltd	40,000
Balibo	Footprint Films Pty Ltd	400,000
Beneath Hill 60	Transmission Films Pty Ltd	300,000
The Boys Are Back	Hopscotch Film Distributors Pty Ltd	500,000
Bran Nue Dae	Roadshow Pictures Pty Ltd	500,000
Going Vertical	Blue Seas Management Pty Ltd	83,683
Stone Bros (aka To Hell & Bourke)	Australian Film Syndicate Pty Ltd	200,000
The Waiting City	Waiting City Films Pty Ltd	50,000
		<b>2,073,683</b>
<b><i>Innovative Distribution Grants</i></b>		
Arenamedia	Arenafilm Pty Ltd	20,000
Blind Company	Titan View Pty Ltd	20,000
Cedar Boys	Mushroom Pictures Pty Ltd	25,000
Community Targeted Distribution	Cinema Ventures Ltd	40,000
Contact	Contact Films	3,000
The Dark Lurking	FILMWERX 77 Pty Ltd	10,000
Going Vertical	Blue Sea Management Pty Ltd	40,000
The Horseman	Umbrella Entertainment Pty Ltd	10,000
Innovative Documentary Distribution	Ronin Films	40,000
Lou	Matchbox Pictures	15,000
Michael Kirby – Don't Forget the Justice Bit	Film Art Media Pty Ltd	18,000
The Pack/Castaldi Innovative	Peter Castaldi	40,000
Playing for Charlie	Queen Ant Films Pty Ltd	20,000
Strange Birds in Paradise	The House of Red Monkey Pty Ltd	18,200
Ten Conditions of Love	Arcimedia Pty Ltd	2,000
Wrong Side of the Bus	Change Focus Media Pty Ltd	10,000
		<b>331,200</b>
<b><i>International Festival Materials</i></b>		
Academy Awards	Melanie Coombs	22,727
Berlin International Film Festival	Linda Micsko	5,000
Berlin International Film Festival	Al Clark	15,000
Cannes Film Festival	Sue Taylor	5,000
Cannes Film Festival	Benjamin Gilovitz	25,000
Cannes Film Festival	Nick Sherry	24,000
Clermont-Ferrand Short Film Festival	Bec Dakin	2,500
Clermont-Ferrand Short Film Festival	Ben Weir	2,500
Clermont-Ferrand Short Film Festival	Michael Cody	2,500
International Documentary Festival Amsterdam	James Grandison	2,500
International Documentary Festival Amsterdam	Michael Angus	2,500
International Documentary Festival Amsterdam	Dylan Blowen	5,000
International Documentary Festival Amsterdam	Sally Regan	4,500

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
International Documentary Festival Amsterdam	Martin Butler	5,000
International Documentary Festival Amsterdam	Safina Uberoi	4,500
International Documentary Festival Amsterdam	Jamie Nicolai	4,500
International Documentary Festival Amsterdam	Gabrielle Dalton	5,000
International Documentary Festival Amsterdam	Curtis Levy	4,000
Sundance Film Festival	Mark Lewis	27,065
Sundance Film Festival	Benjamin Gilovitz	2,500
Toronto International Festival	Leah Churchill-Brown	6,306
Toronto International Festival	Bridget Ikin	4,900
Toronto International Festival	John Maynard	15,000
Toronto International Festival	Antonia Barnard & Nicholas Cole	9,280
Toronto International Festival	Robyn Kershaw Productions	15,000
Toronto International Festival	Jamie Hilton	15,000
Toronto International Festival	Tom Zubrycki	8,000
Toronto International Festival	Julie Ryan & Kate Croser	15,000
Venice International Film Festival	Clara Law & Eddie Wong	9,000
		268,779
<b>Total Distribution Support</b>		<b>2,673,662</b>

## **Screen Culture – Broadening Audiences Program**

### **Awards Support**

ACS Award Support	Australian Cinematographers Society	5,000
ADG Awards	Australian Directors Guild	8,000
APRA Screen Music Awards 2009	APRA	5,000
ATOM 2010	Australian Teachers of Media	10,000
Australian Film Institute Awards AFI 2010	Australian Film Institute	340,000
AWGIE Awards 2010	Australian Writers' Guild	17,500
IF Awards 2010	IF Productions Pty Ltd	120,000
Robin Anderson Awards	MLC School Sydney	10,000
		515,500

### **Film Festival Grants**

2011 Bigpond Adelaide Film Festival	Adelaide Film Festival	60,000
Brisbane International Film Festival	Screen Queensland	50,000
Canberra International Film Festival	Canberra International Film	15,000
Experimenta 2010	Experimenta Media Arts	70,000
Flickerfest Film Festival	Flickerfest Pty Ltd	32,000
Melbourne International Animation Festival 2010	Melbourne International Animation Festival	20,000
Melbourne International Film Festival	Filmfest Ltd	75,000
Message Sticks National Tour 10	Blackfella Films Pty Ltd	25,000
Movie Extra Tropfest 2010	Wonderland Music	40,000

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
Revelation Perth International Film Festival 2010	Revelation Perth Film Festival Inc	39,000
St Kilda Film Festival and Tour	City of Port Phillip	16,000
Sydney Film Festival 2010	Sydney Film Festival	75,000
The Other Film Festival	Arts Access Society Inc	5,000
		<b>522,000</b>

#### **Touring Program Grants**

Message Sticks National Tour 10	Blackfella Films Pty Ltd	60,000
Little Big Shots International Film Festival	Petite Grand Kaboom Ltd	10,000
Access All Areas 09	The Festivalists	5,000
In The Bin Touring Film Festival	In The Bin Short Film Festival Pty Ltd	25,000
Sydney Travelling Film Festival 2010/11	Sydney Film Festival	70,000
World of Women WOW Film Festival 2011	Women in Film & TV	10,000
St Kilda Film Festival National Tour	City of Port Phillip	30,000
15/15 Film Festival 2010	15/15 Film Festival	13,000
		<b>223,000</b>

#### **Screening Program Grants**

Fist Full of Films	Darwin Community Arts Inc	12,000
Flix in the Wet 2010	Darwin Film Society	10,000
Melbourne Cinematheque 2010-11	Melbourne Cinematheque Inc	20,000
Popcorn Taxi 2010	Popcorn Taxi Pty Ltd	39,800
		<b>81,800</b>

#### **Sector Resourcing Grants**

Broadening Audiences – Arts Law	Arts Law Centre of Australia	60,000
Flickerfest Filmmakers Resource Site	Flickerfest Pty Ltd	10,050
		<b>70,050</b>

**Total Screen Culture – Broadening Audiences Program** **1,412,350**

### **Professional Development, Conferences, Travel Support**

#### **Market Escalator**

37 South Market 2010	Filmfest Ltd	35,000
ACT Filmmakers Network Event	ACT Filmmakers Network	6,171
ADG Events Program	Australian Directors Guild	50,000
AIDC Conference 2010; MeetMarket 2010	AIDC	44,900
AIDC Conference 2010	AIDC	75,000
AWG Conference	Australian Writers' Guild	40,000
MIFF Accelerator	Filmfest Ltd	20,000
SPAA Conference 2010	Screen Producers Association of Australia	49,000
SPAA Fringe 2010	Screen Producers Association of Australia	10,000
SPAA Mart 2010	Screen Producers Association of Australia	45,000
Sydney Film Festival Industry Day	Sydney Film Festival	15,000
World Congress of Scientific & Factual Producers	WCSFP	60,000
		<b>450,071</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>Market Travel</b>		
American Film Market	Karen Radzyner	5,000
American Film Market	Nelson Woss	5,000
Cannes Film Market	Liz Watts	7,000
Cannes Film Market	Vincent Sheehan	7,000
Cannes Film Market	Michael Robertson	7,000
Cannes Film Market	Leanne Tonkes	3,000
Cannes Film Market	Jonathan Shteinman	7,000
Cannes Film Market	Angie Fielder	7,000
Cannes Film Market	Kristina Ceyton	7,000
Cannes Film Market	Silvana Milat	7,000
Cannes Film Market	Sue Brooks	7,000
Cannes Film Market	Lizzette Atkins	7,000
Cannes Film Market	Lisa Shaunessey	6,000
Cannes Film Market	Laura Waters	7,000
Cannes Film Market	Cathy Overett	7,000
Cannes Film Market	Mario Andreacchio	7,000
Cannes Film Market	Andrea Buck	6,000
EFM	Jamie Hilton	5,000
EFM	Oliver Torr	5,000
EFM	Bill Leimbach	5,000
HistoryMakers	Tim Slade	2,900
Kidscreen	Dan Fill	6,000
Kidscreen	Ben Gage	6,000
Kidscreen	Ann Darrouzet	6,000
MIPCOM	Chris Hilton	5,000
MIPCOM	Debra Allanson	6,000
MIPCOM	Jennifer Wilson	5,000
MIPCOM	Greg Haddrick	5,000
MIPCOM	Glenys Rowe	6,000
MIPCOM	Helen Bowden	6,000
MIPCOM	David Adams	6,000
MIPCOM	Leigh O'Brien	6,000
MIPCOM	Peter Bevridge	6,000
MIPTV	Des Monaghan	6,000
MIPTV	Ewan Burnett	6,000
MIPTV	Guy Gadney	6,000
MIPTV	Beth Frey	6,000
MIPTV	Fiona Egger	6,000
MIPTV	Phillip Bowman	6,000
Rotterdam Lab	Sylvia Wilzynski	3,000
Rotterdam Lab	Angie Fielder	3,000
Rotterdam Lab	Kristina Ceyton	3,000
Sunny Side of the Doc	Phillipe Charluet	5,000
Sunny Side of the Doc	Troy Melville	5,000

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
Sunny Side of the Doc	Georgia Wallace	5,000
Sunny Side of the Doc	Peter Kaufmann	5,000
		260,900
<b><i>Pitching Forums Travel Grants</i></b>		
IFF Toronto	Leanne Tonkes	5,000
CineMart	Paul Sullivan & Deni Pentecost	7,000
Asian Side of the Doc	Liz Burke	2,500
ACE	Vincent Sheehan	8,740
Crossing Borders	Selene Alcock & Elizabeth Tadic	7,000
PGA co-pro show	Nick Cole	3,000
PGA co-pro show	Tim Baker	5,000
		38,240
<b><i>Digital Media Travel Grants</i></b>		
Power to the Pixel	Christy Dena	3,289
Content360	Lisa Gray & Kylee Ingram	7,000
Content360	Michaela Ledwidge	5,000
XIMedialLab London	Karen Watson	4,000
FMX at Stuttgart	Benjamin Ramsey (aka Johnny Blank)	2,000
XIMedialLab – Suzhou	Mark Gravas	4,000
		25,289
<b><i>Exceptional Opportunity Travel Grants</i></b>		
Sichuan TV Festival	Wayne Denning	2,000
Sichuan TV Festival	Jennifer Gheradi	2,000
Sichuan TV Festival	Nick Torrens	2,000
Sichuan TV Festival	Cheryl Conway	2,000
Sichuan TV Festival	Rachel Clements and James Bradley	2,000
Sichuan TV Festival	Sally Ingleton	2,000
Sichuan TV Festival	Gregory Miller	2,000
Sichuan TV Festival/Gold Panda Awards	Elizabeth Collins	1,890
Sichuan TV Festival/Gold Panda Awards	Kim Mavromatis	2,000
Berlin Talent Campus	Violeta Ayala	3,000
Berlin Talent Campus	Polly Staniford	3,000
Berlin Talent Campus	Bryn Chainey	1,300
Academy Awards	Luke Doolan and Drew Bailey	10,000
INPUT	John Safran	4,000
INPUT	Sue Maslin	4,000
Shanghai Film festival	Bryan Brown	25,000
		68,190

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b><i>Festival Travel Grants</i></b>		
Berlin Film Festival	Robyn Kershaw	5,000
Berlin Film Festival	Hannah Hillard	5,000
Berlin Film Festival	Al Clark	5,000
Berlin Film Festival	Ryan Kwanten	5,000
Cannes Film Festival	Sue Taylor	10,000
Cannes Film Festival	Benjamin Gilovitz & Ariel Kleiman	14,000
Cannes Film Festival	Edward Housden	6,000
Cannes Film Festival	Bernard Denning	3,400
Clermont-Ferrand	Bec Dakin	5,000
Clermont-Ferrand	Ben Weir	5,000
Clermont-Ferrand	Michael Cody	5,000
Clermont-Ferrand	Tom Booth	1,500
Clermont-Ferrand	Damien Slevin	1,500
Dubai Film Festival	Jeff Purser & Ranko Markovic	7,000
European Media Art Festival (EMAF)	Selena Tan	5,000
Guangzhou	Georgia Wallace Crabbe	3,825
International Documentary Festival Amsterdam	Ian Walker	5,000
International Documentary Festival Amsterdam	Britt Arthur	5,000
International Documentary Festival Amsterdam	Murray Fredericks	5,000
International Documentary Festival Amsterdam	Dylan Blowen	5,000
International Documentary Festival Amsterdam	Martin Butler	5,000
International Documentary Festival Amsterdam	Charlie Hill-Smith	4,000
International Documentary Festival Amsterdam	John Hughs	5,000
International Documentary Festival Amsterdam	Martin Potter	5,000
International Documentary Festival Amsterdam	Curtis Levy	5,000
Jackson Hole	Tina Dalton	4,000
LA Film Festival	10 applicants	50,000
Pusan International Film Festival	Robert Connolly	3,000
Pusan International Film Festival	Claire McCarthy	3,000
Rotterdam	Kyle Evans	1,900
Rotterdam	Richard Lowenstein	500
San Sebastian	Ana Kokkinos	4,000
Sheffield Film Festival	Amiel Courtin-Wilson	5,000
Sheffield Film Festival	Josh Whiteman	5,000
Stuttgart Film Festival	Michael Hill	5,000
Stuttgart Film Festival	Darcy Prendergast	5,000
Sundance Film Festival & Berlin Film Festival	Rachel Perkins	13,000
Sundance Film Festival	Ariel Kleiman	5,000
Sundance Film Festival	Liz Watts	5,000
Sundance Film Festival	David Michôd	5,000
Sundance Film Festival	Mark Lewis	5,000
Sundance Film Festival	John Fink	5,000
Telluride Film Festival	Kath Shelper	5,000
Telluride Film Festival	Rowan McNamara	5,000



<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
Telluride Film Festival	Marissa Cook	5,000
Telluride Film Festival	Gabrielle Dalton	5,000
Telluride Film Festival	George Gittoes	5,000
Toronto International Film Festival	Leah Churchill-Brown	5,000
Toronto International Film Festival	Maeve Dermody	4,275
Toronto International Film Festival	Damon Gameau	5,000
Toronto International Film Festival	Jane Scott	5,000
Toronto International Film Festival	Bruce Beresford	5,000
Toronto International Film Festival	Antonia Barnard	5,000
Toronto International Film Festival	Nick Cole	5,000
Toronto International Film Festival	Rocky Mckenzie	5,000
Toronto International Film Festival	Ernie Dingo	5,000
Toronto International Film Festival	Geoffrey Rush	5,000
Toronto International Film Festival	Miranda Otto	5,000
Toronto International Film Festival	Tim White	5,000
Toronto International Film Festival	Sean Byrne	5,000
Toronto International Film Festival	Chris Brown	5,000
Toronto International Film Festival	Sarah Watt	5,000
Toronto International Film Festival	Tom Zubrycki	5,000
Toronto International Film Festival	Jamie Hilton	5,000
Toronto International Film Festival	Rhada Mitchell	5,000
Toronto International Film Festival	Julie Ryan	5,000
Toronto International Film Festival	Granaz Moussavi	5,000
Toronto International Film Festival & San Sebastian	Al Clark	6,000
Venice Film Festival	Clara Law	7,000
Yamagata	Maree Delofski	2,308
		395,208
<b>Total Professional Development, Conferences, Travel Support</b>		<b>1,237,898</b>
<b>MARKETING TOTAL</b>		<b>5,323,910</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>STATE &amp; INDUSTRY PARTNERSHIPS UNIT</b>		
<b>Enterprise Program – Triennial Agreements</b>		
Cordell Jigsaw	Cordell Jigsaw Productions	1,000,000
Essential Media	Essential Media and Entertainment	900,000
Goalpost Pictures	Goalpost Pictures Australia	750,000
Hoodlum Active	Hoodlum Active	1,000,000
Hopscotch Features	Hopscotch Features	1,000,000
Matchbox Pictures	Matchbox Pictures	750,000
Prospero Productions	Prospero Productions	500,000
Renegade Films	Renegade Films (Australia)	700,000
Roar Film	Roar Film	600,000
Scarlett Pictures	Scarlett Pictures	600,000
Waking Dream Productions	Waking Dream Productions	750,000
Warp Films Australia	Warp Films Australia	400,000
<b>Total Enterprise Program – Triennial Agreements</b>		<b>8,950,000</b>
<b>Screen Resource Organisation Grants</b>		
Film & Television Institute 2010–12 Triennial Agreement	Film & Television Institute	720,000
Media Resource Centre 2010–12 Triennial Agreement	Media Resource Centre	720,000
Metroscreen 2010–12 Triennial Agreement	Metroscreen	720,000
Northern Rivers Screenworks Program 2010	Northern Rivers Screenworks	25,000
Open Channel 2010 Grant	Open Channel Co-operative Ltd	60,000
Open Channel 2010 No.2	Open Channel Co-operative Ltd	180,000
QPIX 2010-12 Triennial Agreement	QPIX Ltd	720,000
Wide Angle Tasmania 2010–12 Triennial Agreement	Wide Angle Tasmania	240,000
<b>Total Screen Resource Organisation Grants</b>		<b>3,385,000</b>
<b>Screen Resource Organisation Raw Nerve Grants</b>		
Film & Television Institute Raw Nerve 2010	Film & Television Institute	35,000
Media Resource Centre Raw Nerve 2010	Media Resource Centre	35,000
Metroscreen Raw Nerve 2010	Metroscreen	35,000
Open Channel Raw Nerve 2010	Open Channel Raw Nerve 2010	35,000
QPIX Raw Nerve 2010	QPIX Ltd	35,000
Wide Angle Tasmania Raw Nerve 2010	Wide Angle Tasmania	35,000
<b>Total Screen Resource Organisation Raw Nerve Grants</b>		<b>210,000</b>
<b>TOTAL STATE &amp; INDUSTRY PARTNERSHIPS</b>		<b>12,545,000</b>

Title	Applicant	Amount
<b>STRATEGY &amp; RESEARCH UNIT</b>		
<b>Publications</b>		
Senses of Cinema 2010	Senses of Cinema	50,000
Screen Education 2010 – ATOM	Australian Teachers of Media Inc.	35,000
Metro Magazine 2010 – ATOM	Australian Teachers of Media Inc.	50,000
Real Time and On Screen 2010	Open City Inc	53,500
<b>Total Publications</b>		<b>188,500</b>
<b>TOTAL STRATEGY &amp; RESEARCH UNIT</b>		<b>188,500</b>
<b>GRAND TOTAL</b>		<b>91,293,457</b>



The Waiting City

# APPENDIX 4 AWARDS WON BY SCREEN AUSTRALIA-FUNDED PRODUCTIONS

Screen Australia-funded films are defined as those projects that have received investment at development, production or post-production stages from Screen Australia or its predecessor agencies, the Film Finance Corporation Australia, Film Australia Ltd and the Australian Film Commission.

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

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

## Documentaries

### **Contact**

2009 Australian Directors Guild  
*Best Direction Documentary (Stand Alone)*

### **Cracking the Colour Code**

2009 Australian Film Institute  
*AFI Award for Best Cinematography in a Documentary*

### **First Australians**

2009 Australian Directors Guild  
*Best Direction in a Documentary Series*

2009 Australian Film Institute  
*AFI Award for Best Documentary Series*

2009 Australian Writers' Guild NSW  
*Documentary – Public Broadcast*

2009 United Nations Association of Australia Media Peace Awards  
*Best TV Documentary (Documentary)*

### **How Kevin Bacon Cured Cancer**

2009 Australian Film Institute  
*AFI Award for Best Editing in a Documentary*

### **Intangible Asset Number 82**

2009 Australian Film Institute  
*AFI Award for Best Sound in a Documentary*

### **The Last Confession of Alexander Pearce**

2009 Inside Film (IF) Awards  
*FACB IF Award for Best Documentary*

### **Law and Disorder**

2010 TV Week Logie Awards  
*Silver Logie Most Outstanding Factual Program*

### **Salt**

2009 Melbourne International Film Festival  
*Best Australia Short Film (Shorts)*

### **The Snowman**

2010 Sydney International Film Festival  
*Foxtel Australian Documentary Prize (Feature)*

## Features

### **Animal Kingdom**

2010 Sundance Film Festival  
*World Cinema Jury Prize (Features)*

### **Balibo**

2009 Australian Film Institute  
*Macquarie Award for Best Adapted Screenplay*  
*AFI Award for Best Lead Actor*  
*AFI Award for Best Supporting Actor*  
*AFI Award for Best Editing*  
2009 Brisbane International Film Festival  
*Interfaith (Award for Promoting Humanitarian Values)*  
*FIPRESCI*

2009 Inside Film (IF) Awards  
*Zig Zag Lane IF Award for Best Sound*  
*AVID IF Award for Best Editing*

### **Beautiful Kate**

2009 Australian Film Institute  
*AFI Award for Best Supporting Actress*  
2009 Inside Film (IF) Awards  
*Sony IF Award for Best Cinematography*

### **Blessed**

2009 Australian Film Institute  
*AFI Award for Best Lead Actress*  
2009 Australian Writers' Guild NSW  
*Feature Film Screenplay – Adaptation*  
2009 San Sebastian International Film Festival  
*Jury Prize for the Best Screenplay (Official Competition)*

### **The Loved Ones**

2009 Toronto International Film Festival  
*Cadillac People's Choice Award – Midnight Madness*

**Mao's Last Dancer**

2009 Australian Film Institute  
 AFI Award for Best Original Music Score  
 News Limited Readers' Choice Award

**Mary & Max**

2009 Australian Directors Guild  
 Best Direction in a Feature Film

2009 Berlin International Film Festival  
 Special Mention (Generation 14Plus)

2009 Inside Film (IF) Awards  
 Dyson IF Award for Best Production Design

**Samson & Delilah**

2009 Australian Film Institute  
 Samsung Mobile AFI Award for Best Film  
 AFI Award for Best Direction  
 Macquarie AFI Award for Best  
 Original Screenplay  
 AFI Award for Best Young Actor Award  
 AFI Award for Best Cinematography  
 AFI Award for Best Sound  
 AFI Members' Choice Award

2009 Australian Writers' Guild NSW  
 Feature Film Screenplay (Original)  
 Major AWGIE Award

2009 Inside Film (IF) Awards  
 SHOWTIME IF Award for Best Feature  
 TIME OUT Sydney IF Award for Best Actor  
 IF Award for Best Actress  
 Jameson Award for Best Script  
 Dinosaur Designs Award for Best Music  
 National Film & Sound Archive IF Award for  
 Best Direction

**Shorts****Bourke Boy**

2010 St Kilda Film Festival  
 Best Achievement in Indigenous Filmmaking

**Celestial Avenue**

2010 Flickerfest  
 Best Australian Short Film

2010 St Kilda Film Festival  
 Craft Award

**Deeper Than Yesterday**

2010 Cannes Film Festival  
 Kodak Discovery Award for a Short Film  
 (Critics' Week short film competition)  
 Petit Rail d'Or (Critics' Week short film  
 competition)

2010 Dendy Awards for Australian Short Films  
 Rouben Mamoulian Award

**False Witness**

2009 Australian Film Institute  
 AFI Award for Best Telefeature, Mini-series  
 or Short Run Series

**Franswa Sharl**

2010 Berlin International Film Festival  
 Crystal Bear (Kplus Short Film) (Generation  
 Kplus)

2010 Flickerfest  
 Audience Choice (Most Popular) Short Film

**Glenn Owen Dodds**

2010 Clermont-Ferrand International  
Short Film Festival  
*Prix Canal (International Competition)*  
*Canal + Award (International Competition)*

**INK**

2010 Melbourne International Animation Festival (MIAF)  
*Best Australian Animation (Shorts)*

2010 St Kilda Film Festival  
*Best Animation*  
*Best Achievement in Screenplay*  
*Best Achievement in Sound Post Production*

**The Kiss**

2010 Dendy Awards for Australian Short Films  
*Dendy Award Best Live Action Short*

**The Lost Thing**

2010 Anney International Animated Film Festival  
*The Anney Cristal (Short films)*

2010 Dendy Awards for Australian Short Films  
*Yoram Gross Animation Award*

**Miracle Fish**

2010 Academy Awards  
*Nominated for Best Live Action Short Film*

2009 Australian Film Institute  
*AFI Award for Best Short Fiction Film*  
*AFI Award for Best Screenplay in a Short Film*  
*Runner-up in the Best Short Film category*

2010 Flickerfest  
*Best Cinematography in an Australian Short Film*

**Ralph**

2009 Inside Film (IF) Awards  
*Holding Redlich IF Award for Short Film*

**Side By Side**

2010 St Kilda Film Festival  
*Best Achievement in Visual Effects*

**Tomorrow**

2010 Flickerfest  
*Best Direction in an Australian Short Film*  
*Best Achievement in an Original Australian Screenplay*

2010 St Kilda Film Festival

*Best Short Film*  
*Best Director*  
*Best Actor*

**TV Drama****The Circuit series 2**

2009 Australian Writers' Guild NSW  
*Television Mini-series – Original*

**Dirt Game**

2009 Australian Directors Guild  
*Best Direction in a TV Mini-series*

**East West 101 series 2**

2009 Australian Film Institute  
*AFI Award for Best Television Drama Series*  
*AFI Award for Best Direction in Television*  
*AFI Award for Best Lead Actress in  
a Television Drama*

2010 TV Week Logie Awards

*Silver Logie Most Outstanding Drama Series,  
Mini-series or Telemovie*  
*Silver Logie Most Outstanding Actor*

**The Elephant Princess series 1**

2009 Australian Film Institute  
*AFI Award for Best Children's Television Drama*

**My Place series 1**

2010 TV Week Logie Awards  
*Silver Logie Most Outstanding Children's Program*

**Saved**

2009 Australian Directors Guild  
*Best Direction in a Telemovie*

2009 Australian Writers' Guild NSW  
*Telemovie (Original)*

2010 TV Week Logie Awards

*Silver Logie Most Outstanding Actress*

**Underbelly: A Tale of Two Cities series 2**

2009 Australian Directors Guild  
*Best Direction in a TV Drama Series*

2009 Australian Film Institute  
*AFI Award for Best Screenplay in Television*  
*AFI Award for Best Lead Actor  
in a Television Drama*  
*AFI Award for Best Guest or Supporting Actor  
in a Television Drama*



My Place





## INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

### Scope

I have audited the accompanying financial statements of Screen Australia for the year ended 30 June 2010, which comprise: the Statement by Directors, Chief Executive and Acting Chief Financial Officer; Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; Schedule of Asset Additions; and Notes to and forming part of the Financial Statements, including a Summary of Significant Accounting Policies.

### *The Directors' Responsibility for the Financial Statements*

The directors are responsible for the preparation and fair presentation of the financial statements in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including Australian Accounting Standards which include Australian Accounting Interpretations. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

### *Auditor's Responsibility*

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to Screen Australia's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Screen Australia's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial statements.

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

### *Independence*

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

### *Auditor's Opinion*

In my opinion, the financial statements of Screen Australia:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including Screen Australia's financial position as at 30 June 2010 and its financial performance and cash flows for the year then ended. Australian National Audit Office



Graham Johnson  
Senior Director  
Delegate of the Auditor-General

PO Box A456  
SYDNEY SOUTH NSW 1235  
130 Elizabeth Street SYDNEY NSW 2000  
Phone (02) 93677100 Fax (02) 93677102

Sydney  
23 September 2010

## FINANCIAL STATEMENTS

For the year ended 30 June 2010

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### STATEMENT BY DIRECTORS, CHIEF EXECUTIVE AND ACTING CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2010 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

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 become due and payable.

This Statement is made in accordance with a resolution of the directors.



Glen Boreham  
Chair

22 September 2010



Ruth Harley  
Chief Executive

22 September 2010



Ian Clark  
Acting Chief Financial Officer

22 September 2010

## STATEMENT OF COMPREHENSIVE INCOME

For the year ended 30 June 2010

	Notes	2010 \$	2009 \$
<b>EXPENSES</b>			
Employee benefits	3a	15,592,016	20,648,952
Supplier expenses	3b	11,114,192	16,217,842
Grants	3c	10,666,925	7,815,389
Depreciation and amortisation	3d	1,395,795	1,772,218
Finance costs	4	119,551	77,769
Write-down and impairment of assets	3f	70,518,432	75,664,783
Net foreign exchange loss	3g	4,528	4,875
Losses from asset sales	3e	-	4,234
<b>TOTAL EXPENSES</b>		<b>109,411,439</b>	<b>122,206,062</b>
LESS:			
<b>OWN-SOURCE INCOME</b>			
Own-source revenue			
Sale of goods and rendering of services	5b	3,009,589	5,549,717
Interest	5c	2,860,505	3,623,363
Other revenue	5d	6,755,412	8,356,753
<b>TOTAL OWN-SOURCE INCOME</b>		<b>12,625,506</b>	<b>17,529,833</b>
<b>NET COST OF SERVICES</b>		<b>96,785,933</b>	<b>104,676,229</b>
<b>DEFICIT ON CONTINUING OPERATIONS</b>		<b>96,785,933</b>	<b>104,676,229</b>
Revenue from Government	5a	93,641,000	102,888,000
<b>DEFICIT ATTRIBUTABLE TO THE AUSTRALIAN GOVERNMENT</b>		<b>(3,144,933)</b>	<b>(1,788,229)</b>
<b>TOTAL COMPREHENSIVE LOSS ATTRIBUTABLE TO THE AUSTRALIAN GOVERNMENT</b>		<b>(3,144,933)</b>	<b>(1,788,229)</b>

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

## BALANCE SHEET

As at 30 June 2010

	Notes	2010 \$	2009 \$
<b>ASSETS</b>			
<b>FINANCIAL ASSETS</b>			
Cash and cash equivalents	10b	<b>15,724,472</b>	39,872,209
Trade and other receivables	6a	<b>2,830,962</b>	3,269,872
Investments – film industry assistance	6b	<b>33,646,003</b>	43,962,884
Investments – term deposits	6c	<b>32,785,569</b>	4,883,874
<b>TOTAL FINANCIAL ASSETS</b>		<b>84,987,006</b>	91,988,839
<b>NON-FINANCIAL ASSETS</b>			
Land and buildings	7a	<b>18,205,845</b>	19,389,221
Plant and equipment	7b	<b>471,062</b>	659,073
Intangibles	7c	<b>130,485</b>	156,578
Inventories	7e	<b>26,262</b>	34,267
Other non-financial assets	7f	<b>103,792</b>	171,820
<b>TOTAL NON-FINANCIAL ASSETS</b>		<b>18,937,446</b>	20,410,959
<b>TOTAL ASSETS</b>		<b>103,924,452</b>	112,399,798
<b>LIABILITIES</b>			
<b>PAYABLES</b>			
Suppliers	8a	<b>357,762</b>	406,501
Other payables	8b	<b>7,273,933</b>	8,066,540
<b>TOTAL PAYABLES</b>		<b>7,631,695</b>	8,473,041
<b>PROVISIONS</b>			
Employee provisions	9a	<b>2,516,275</b>	3,104,951
Other provisions	9b	<b>17,676,628</b>	21,577,019
<b>TOTAL PROVISIONS</b>		<b>20,192,903</b>	24,681,970
<b>TOTAL LIABILITIES</b>		<b>27,824,598</b>	33,155,011
<b>NET ASSETS</b>		<b>76,099,854</b>	79,244,787
<b>EQUITY</b>			
Contributed equity		<b>81,033,016</b>	81,033,016
Accumulated deficits		<b>(4,933,162)</b>	(1,788,229)
<b>TOTAL EQUITY</b>		<b>76,099,854</b>	79,244,787

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

## STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2010

	Retained Earnings	Retained Earnings	Contributed Equity	Contributed Equity	Total Equity	Total Equity
	2010	2009	2010	2009	2010	2009
	\$	\$	\$	\$	\$	\$
<b>OPENING BALANCE AT 1 JULY</b>						
BALANCE CARRIED FORWARD FROM PREVIOUS PERIOD	(1,788,229)	-	81,033,016	-	79,244,787	-
<b>COMPREHENSIVE INCOME</b>						
Deficit for the period	(3,144,933)	(1,788,229)	-	-	(3,144,933)	(1,788,229)
TOTAL COMPREHENSIVE INCOME ATTRIBUTABLE TO THE AUSTRALIAN GOVERNMENT	(3,144,933)	(1,788,229)	-	-	(3,144,933)	(1,788,229)
<b>TRANSACTIONS WITH OWNERS</b>						
<b>Contributions by Owner</b>						
Restructuring	-	-	-	84,238,553	-	84,238,553
Adjustment for changes in accounting policy <sup>1</sup>	-	-	-	(3,205,537)	-	(3,205,537)
<b>CLOSING BALANCE AT 30 JUNE</b>	<b>(4,933,162)</b>	<b>(1,788,229)</b>	<b>81,033,016</b>	<b>81,033,016</b>	<b>76,099,854</b>	<b>79,244,787</b>

1 The adjustment reflects the impact of applying consistent accounting policies, as set out in Note 1, to the net assets transferred into Screen Australia at its commencement. This adjustment has been made to opening equity in accordance with AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors*, to ensure that the financial statements provide reliable and relevant information about the effects of transactions, other events or conditions on Screen Australia's financial position and financial performance.

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

## CASH FLOW STATEMENT

For the year ended 30 June 2010

	Notes	2010 \$	2009 \$
<b>OPERATING ACTIVITIES</b>			
<b>CASH RECEIVED</b>			
Receipts from Government		93,802,802	102,888,000
Film investment profits received		1,914,800	4,942,039
Goods and services		2,330,432	4,146,806
Interest		2,776,288	3,517,671
Net GST received		11,887,377	1,238,388
Other		1,579,955	4,613,749
<b>TOTAL CASH RECEIVED</b>		<b>114,291,654</b>	<b>121,346,653</b>
<b>CASH USED</b>			
Employees		17,063,484	19,512,686
Suppliers		13,260,953	18,028,779
Grants		9,663,842	8,477,854
Finance costs		128,010	3,173
Other		9,823,136	1,092,806
<b>TOTAL CASH USED</b>		<b>49,939,425</b>	<b>47,115,298</b>
<b>NET CASH FROM OPERATING ACTIVITIES</b>	10a	<b>64,352,229</b>	<b>74,231,355</b>
<b>INVESTING ACTIVITIES</b>			
<b>CASH RECEIVED</b>			
Recoupment of loans – film industry assistance		2,216,398	1,634,185
Recoupment of investments – film industry assistance		13,747,316	6,618,621
Proceeds from sales of property, plant and equipment		–	9,010
Proceeds from sale of investments (term deposits under s18 of the CAC Act)		127,164,207	28,136,572
Other		–	11,616
<b>TOTAL CASH RECEIVED</b>		<b>143,127,921</b>	<b>36,410,004</b>
<b>CASH USED</b>			
Loans – film industry assistance		4,314,185	3,779,855
Investments – film industry assistance		71,911,342	83,953,440
Purchase of property, plant and equipment		255,492	1,662,512
Purchase of investments (term deposits under s18 of the CAC Act)		154,818,661	17,583,380
<b>TOTAL CASH USED</b>		<b>231,299,680</b>	<b>106,979,187</b>
<b>NET CASH (USED BY) INVESTING ACTIVITIES</b>		<b>(88,171,759)</b>	<b>(70,569,183)</b>
<b>FINANCING ACTIVITIES</b>			
<b>CASH RECEIVED</b>			
Contributed equity		–	36,290,843
<b>TOTAL CASH RECEIVED</b>		<b>–</b>	<b>36,290,843</b>
<b>CASH USED</b>			
Repayment of finance lease liability		–	13,252
Repayment of amount borrowed under Lease incentive arrangement		328,207	67,554
<b>TOTAL CASH USED</b>		<b>328,207</b>	<b>80,806</b>
<b>NET CASH (USED BY) FINANCING ACTIVITIES</b>		<b>(328,207)</b>	<b>36,210,037</b>
<b>NET INCREASE IN CASH HELD</b>		<b>(24,147,737)</b>	<b>39,872,209</b>
Cash at the beginning of the reporting period		39,872,209	–
<b>CASH AT THE END OF THE REPORTING PERIOD</b>	10b	<b>15,724,472</b>	<b>39,872,209</b>

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

## SCHEDULE OF COMMITMENTS

As at 30 June 2010

	2010 \$	2009 \$
<b>BY TYPE</b>		
<b>COMMITMENTS RECEIVABLE</b>		
Sublease rental	(27,069)	(659,065)
GST recoverable on commitments	(1,849,878)	(2,407,858)
<b>TOTAL COMMITMENTS RECEIVABLE</b>	<b>(1,876,947)</b>	<b>(3,066,923)</b>
<b>CAPITAL COMMITMENTS</b>		
Land and buildings <sup>1</sup>	-	81,866
<b>TOTAL CAPITAL COMMITMENTS</b>	<b>-</b>	<b>81,866</b>
<b>OTHER COMMITMENTS</b>		
Operating leases <sup>2</sup>	5,622,283	6,057,940
Project commitments <sup>3</sup>	14,679,596	20,558,667
Other commitments <sup>4</sup>	19,706	213,112
<b>TOTAL OTHER COMMITMENTS</b>	<b>20,321,585</b>	<b>26,829,719</b>
<b>NET COMMITMENTS BY TYPE</b>	<b>18,444,638</b>	<b>23,844,662</b>
<b>BY MATURITY</b>		
<b>COMMITMENTS RECEIVABLE</b>		
One year or less	(1,493,894)	(2,576,646)
From one to five years	(312,888)	(490,277)
Over five years	(70,165)	-
<b>TOTAL COMMITMENTS RECEIVABLE</b>	<b>(1,876,947)</b>	<b>(3,066,923)</b>
<b>COMMITMENTS PAYABLE</b>		
<b>CAPITAL COMMITMENTS</b>		
One year or less	-	81,866
<b>TOTAL CAPITAL COMMITMENTS</b>	<b>-</b>	<b>81,866</b>
<b>OPERATING LEASE COMMITMENTS</b>		
One year or less	1,408,706	1,818,760
From one to five years	3,441,772	4,239,180
Over five years	771,805	-
<b>TOTAL OPERATING LEASE COMMITMENTS</b>	<b>5,622,283</b>	<b>6,057,940</b>
<b>OTHER COMMITMENTS</b>		
One year or less	14,699,302	20,771,779
<b>TOTAL OTHER COMMITMENTS</b>	<b>14,699,302</b>	<b>20,771,779</b>
<b>NET COMMITMENTS BY MATURITY</b>	<b>18,444,638</b>	<b>23,844,662</b>

NB: Commitments are GST inclusive where relevant.

1 Outstanding contractual payments for building and leasehold improvements projects.

2 Operating lease commitments are effectively non-cancellable and primarily comprise leases for office accommodation.

3 Project commitments comprise approvals to provide film industry assistance in the form of investments, loans or grants.

4 Other commitments comprise amounts payable for office supplies and consultants. The recipients are yet to either perform the services required or meet eligibility conditions.

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

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## SCHEDULE OF CONTINGENCIES

As at 30 June 2010

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There were no contingent assets or contingent liabilities as at 30 June 2010 (2008–09 nil).

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

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## SCHEDULE OF ASSET ADDITIONS

As at 30 June 2010

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The following non-financial non-current assets were added in 2009–10:

	Land	Buildings	Leasehold improvements	Other property, plant & equipment	Intangibles	Total
	\$	\$	\$	\$	\$	\$
By purchase – Government funding	–	27,289	8,117	168,470	21,835	225,711
By purchase – other	–	–	–	109,621	–	109,621
<b>TOTAL ADDITIONS</b>	<b>–</b>	<b>27,289</b>	<b>8,117</b>	<b>278,091</b>	<b>21,835</b>	<b>335,332</b>

The following non-financial non-current assets were added in 2008–09:

	Land	Buildings	Leasehold improvements	Other property, plant & equipment	Intangibles	Total
	\$	\$	\$	\$	\$	\$
By purchase – Government funding	–	–	1,509,333	134,477	18,702	1,662,512
From acquisition of entities or operations (including restructuring)	11,000,000	8,660,000	2,421,134	1,465,796	230,542	23,777,472
<b>TOTAL ADDITIONS</b>	<b>11,000,000</b>	<b>8,660,000</b>	<b>3,930,467</b>	<b>1,600,273</b>	<b>249,244</b>	<b>25,439,984</b>

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



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year end 30 June 2010

Note	Description
1	Summary of Significant Accounting Policies
2	Restructure
3	Operating Expenses
4	Finance Costs
5	Income
6	Financial Assets
7	Non-Financial Assets
8	Payables
9	Provisions
10	Cash Flow Reconciliation
11	Board Members' Remuneration
12	Related Party Disclosures
13	Executive Remuneration
14	Remuneration of Auditors
15	Disbursement Administration Service
16	Financial Instruments
17	Reporting of Outcomes

**1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES****(i) Objective of Screen Australia**

Screen Australia is an Australian Government controlled entity which is structured to meet one outcome and output as follows:

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

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

**(ii) Basis of Preparation of the Financial Report**

The financial statements are required by clause 1(b) of Schedule 1 of the *Commonwealth Authorities and Companies Act 1997* (CAC Act) and are general purpose financial statements.

The financial statements have been prepared in accordance with:

- Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2009; and
- Australian Accounting Standards and interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

The financial statements are presented in Australian dollars and values are rounded to the nearest dollar.

Unless alternative treatment is specifically required by an Accounting Standard or the FMOs, assets and liabilities are recognised in the Balance Sheet when and only when it is probable that future economic benefits will flow to the entity and the amounts of the assets or liabilities can be reliably measured. Assets and liabilities arising under agreements equally proportionately unperformed are however not recognised unless required by an Accounting Standard. Assets and liabilities that are unrecognised are reported in the Schedule of Commitments and the Schedule of Contingencies.

Unless alternative treatment is specifically required by an Accounting Standard, income and expenses are recognised in the Statement of Comprehensive Income when and only when the flow or consumption or loss of economic benefits has occurred and can be reliably measured.

### **(iii) Significant Accounting Judgements and Estimates**

Significant accounting estimates are made in assessing the impairment losses and as a result the carrying values of Screen Australia's film loans and investments (see notes 1(v) and 1(ix)). These estimates have a significant impact on Screen Australia's asset values and the operating result. These same estimates have been identified as having a significant risk of causing a material adjustment to the carrying values of assets and the operating result within the next accounting period.

### **(iv) New Accounting Standards**

#### **• Adoption of new Accounting Standards**

No accounting standard has been adopted earlier than the application date as stated in the standard. No new standards or amendments to existing standards and interpretations issued by the Australian Accounting Standards Board that are applicable to the current period, had a material financial impact on Screen Australia.

#### **• Future Australian Accounting Standard requirements**

New standards, amendments to standards, and interpretations that are applicable to future periods have been issued by the Australian Accounting Standards Board. It is assessed that adopting these pronouncements, when effective, will have no material impact on future reporting periods except for the following:

- AASB 1053: Application of Tiers of Australian Accounting Standards
- AASB 2010-2: Amendment to Australian Accounting Standards arising from Reduced Disclosure Requirements

The Government is yet to take a position on whether the regime can be accessed by CAC agencies.

### **(v) Film Investments and Loans, Allowance for Impairment and Write-offs**

Screen Australia provides financial assistance to film developers and producers for the purposes of fostering and developing an Australian film, television and interactive media production industry in Australia. It also finances and co-finances film and television production in Australia. This financial assistance and financing is provided in the form of film investments and loans in respect of individual film development projects and film production projects.

Film investments give Screen Australia an equity interest in the film copyright and the right to participate in any income from the film project. Due to the financial risk profile of film investment and the historic revenue performance generally of films, losses on film investments usually occur.

All film investments and loans are initially recognised at cost being the fair value of the consideration given. After initial recognition, investments and loans are recorded at cost less impairment as investments and loans are only carried forward from year to year to the extent that recoupment is likely.

The carrying amount of investments and loans is reviewed annually by the Directors of the Board to ensure that these assets are not being carried in the Balance Sheet in excess of their recoverable amounts.

Where there is objective evidence that an impairment loss has been incurred, the amount of the loss is measured as the difference between the film asset's carrying amount and the present value of estimated future cash flows. An allowance for impairment is recognised against the film investment. The amount is recognised as an expense.

If, in a subsequent period, the amount of the impairment loss decreases and the decrease can be related objectively to an event occurring after the impairment was recognised, such as film sales, the previously recognised impairment loss will be reversed by adjusting the impairment allowance account. The amount of the reversal is recognised in the Statement of Comprehensive Income.

A provision for onerous contracts is recognised for the unpaid portion of investment and loan contracts, calculated as the expected loss on that class of investment.

### **(vi) Acquisition of Assets**

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

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

## (vii) Property (Land, Buildings and Leasehold Improvements) and Plant and Equipment

### • *Asset Recognition Threshold*

Purchases of property, plant and equipment are recognised initially at cost in the Balance Sheet, 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. Property, plant and equipment acquired free or for a nominal charge are recognised initially at fair value.

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. A corresponding provision for the "make good" is taken up.

### • *Revaluations*

Following initial recognition at cost, land, buildings and 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.

Valuations undertaken in any year are as at 30 June.

Fair values for each class of assets are determined as shown below.

Asset Class	Fair Value Measured at:
Land	Market appraisal
Buildings	Market appraisal
Leasehold improvements	Depreciated replacement cost
Plant & equipment	Market appraisal

Formal valuations are carried out by an independent qualified valuer. Aon Valuation Services completed a revaluation of the Screen Australia's property as at 30 June 2009.

Screen Australia has determined that the fair value of plant & equipment as at 30 June 2010 is not materially different from the carrying amount.

Revaluation adjustments are made on an asset class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised through the Statement of Comprehensive Income. Revaluation decrements for a class of assets are recognised directly through the Statement of Comprehensive Income except to the extent that they reverse 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.

Assets which are surplus to requirement are measured at their net realisable value.

## (viii) Depreciation and amortisation

Depreciable property, plant and equipment 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. Leasehold improvements are amortised on a straight-line basis over the lesser of the estimated useful life of the improvements or the unexpired period of the lease.

Depreciation/amortisation rates (useful lives), residual values and methods are reviewed at each balance date and necessary adjustments are recognised in current, or current and future reporting periods, as appropriate.

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

	2010	2009
Buildings and leasehold improvements	Lower of 10 years or lease term	Lower of 10 years or lease term
Furniture and fittings	10 years	10 years
Computer equipment	3 years	3 years
Office machines	5 years	5 years
Plant	10 years	10 years

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 3d.

**(ix) Impairment**

All assets were assessed for impairment at 30 June 2010. 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 to sell 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.

**(x) Intangibles**

Intangibles, comprising purchased computer software and internally developed software, are carried at cost less accumulated amortisation and accumulated impairment losses.

These assets, which are not held to generate net cash inflows, have been assessed for indications of impairment at the reporting date. Where indications of impairment exist, the asset is written down to the higher of its net selling price and, if Screen Australia would replace the asset's service potential, its depreciated replacement cost. No assets were found to be impaired.

Software assets are amortised on a straight-line basis over their anticipated useful lives. The useful lives are :

	2010	2009
Purchased software	<b>3 to 5 years</b>	<b>3 to 5 years</b>
Internally developed software	<b>3 to 5 years</b>	<b>3 to 5 years</b>

Any upgrades to existing software are amortised over the remaining life of the software asset.

**(xi) Inventories**

Inventories held for sale are valued at the lower of cost and net realisable value.

Inventories held for distribution are measured at the lower of cost and current replacement cost.

Costs incurred in bringing each item of inventory to its present location and condition are assigned as follows:

- raw materials and stores – purchase cost on a weighted average cost basis; and
- finished goods and work in progress – cost of direct materials and labour plus attributable costs that are capable of being allocated on a reasonable basis.

**(xii) Employee Benefits**

**• Benefits**

Liabilities for services rendered by employees are recognised at the reporting date to the extent that they have not been settled.

Liabilities for 'short-term employee benefits' (as defined in AASB 119) such as liabilities for salaries and wages, annual leave and termination benefits due within twelve months are measured at their nominal amounts. Other employee benefits expected to be settled within 12 months of the reporting date are also measured at their nominal amounts.

Nominal amounts are calculated with regard to the rates expected to be paid on settlement of the liability.

All other employee benefit liabilities are measured as the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date.

**• Leave**

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

The leave liabilities are calculated on the basis of employees' remuneration, including the employer superannuation contribution rates to the extent that the leave is likely to be taken during employment rather than paid out on termination.

Employee benefit liabilities that are expected to be settled more than 12 months after the reporting date are recognised and measured at the present value of the estimated future cash flows to be made by Screen Australia in respect of all the services provided by employees up to 30 June 2010 at rates at which the liabilities are expected to be settled. An actuarial assessment of the present value of future long service leave liabilities was provided in 2006–07 by Mr Guy Holley of Mercer Human Resource Consulting. A market yield of 5.1% on national 10 year government bonds as at 30 June 2010 has been used as the discount rate.

#### • *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 majority of employees contribute to the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap).

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

Screen Australia makes employer contributions to the Commonwealth at rates determined by the actuary to be sufficient to meet the cost to the Commonwealth of the superannuation entitlements of Screen Australia's employees. Details of superannuation payments made by Screen Australia are disclosed in Note 3a.

The liability for the 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 by the Department of Finance and Deregulation as an administered item.

The liability for superannuation recognised as at 30 June represents outstanding contributions for the final fortnight of the financial year.

#### (xiii) **Leases**

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and rewards incidental to ownership of leased non-current assets. All other leases are classified as operating leases. Under operating leases, the lessor effectively retains substantially all such risks and benefits.

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

The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and the interest expense.

Operating lease payments are expensed on a straight-line basis over the term of the lease, unless another pattern is more representative of the pattern of benefits derived from the lease.

Where a lease incentive is included in an operating lease in the form of free leasehold improvements or rent-free periods, the net value of the minimum lease payments is expensed on a straight-line basis over the term of the lease.

#### (xiv) **Taxation**

Screen Australia is exempt from taxation except fringe benefits tax (FBT) and the goods and services tax (GST). Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

#### (xv) **Foreign Currency**

Foreign currency transactions are converted to Australian currency at the rates of exchange ruling at the dates of the transactions. Amounts receivable and payable in foreign currencies are translated at the rates of exchange ruling at balance date. Exchange differences relating to amounts payable and receivable in foreign currencies are brought to account in the Statement of Comprehensive Income and are not material.

#### (xvi) **Cash**

Cash and cash equivalents include cash on hand, deposits held at call with banks and investments in term deposits maturing within 90 days or less. Cash is recognised at its nominal amount.

### **(xvii) Insurance**

Screen Australia covers its general insurance needs including Directors' and Officers' liability through the Commonwealth insurable risk managed fund, 'Comcover'. Workers' compensation is insured through Comcare Australia.

### **(xviii) Financial Assets**

Screen Australia classifies its financial assets in the following categories:

- held-to-maturity investments (bank bills and term deposits);
- loans and receivables (film investments and loans).

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.

#### **• Held-to-Maturity Investments**

Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the entity has the positive intent and ability to hold to maturity are classified as held-to-maturity investments. Held-to-maturity investments are recorded at nominal cost less impairment.

#### **• Loans and Receivables**

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as loans and receivables. They are included in current assets, except for maturities greater than 12 months after the balance sheet date. These are classified as non current assets. Loans and receivables are measured at nominal cost using the effective interest method less impairment.

#### **• Impairment of Financial Assets**

Financial assets are assessed for impairment at each balance date. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

#### **• Other Financial Assets – Investments – term deposits**

Term Deposits under s18 of the *CAC Act* have fixed maturity dates and are classified as *held-to-maturity financial assets*. *Held-to-maturity investments* are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

### **(xix) Financial Liabilities**

Financial liabilities are recognised and derecognised upon trade date.

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

### **(xx) Contingent Liabilities and Contingent Assets**

Contingent liabilities and contingent assets are not recognised in the Balance Sheet. They arise from uncertainty as to the existence of a liability or asset, or represent an existing liability or asset in respect of which settlement is not probable or the amount cannot be reliably measured. Remote contingencies are part of this disclosure.

Screen Australia had no contingent liabilities or contingent assets at 30 June 2010.

### **(xxi) Revenue**

Revenue generated from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer;
- the seller retains no managerial involvement nor effective control over the goods;
- the revenue and costs incurred can be reliably measured; and
- it is probable that the economic benefits associated with the transaction will flow to Screen Australia.

Revenue generated from the rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The revenue is recognised when the:

- amount of revenue, stage of completion and transaction costs incurred can be reliably measured; and
- probable economic benefits associated with the transaction will flow to Screen Australia.

The stage of completion of contracts at the reporting date is determined according to the proportion that costs incurred to date bear to the estimated total costs of the transaction.

Sponsorship and donation revenue is recognised as and when the sponsorship or donation is received.

Receivables for goods and services are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at balance date. Allowances are made when collection of the debt is no longer probable.

#### • *Revenues from Government*

Funding received or receivable from the Department of Environment, Water, Heritage and the Arts (DEWHA), appropriated to DEWHA as a CAC Act body payment item for payment to Screen Australia, is recognised as Revenue from Government unless they are in the nature of an equity injection.

#### • *Resources Received Free of Charge*

Resources received free of charge are recognised as revenue when, and only when, a fair value can be reliably determined and the services would have been purchased if they had not been donated. Use of those resources is recognised as an expense.

#### • *Sale of Assets*

Gains from disposal of non-current assets are recognised when control of the asset has passed to the buyer. The gain on disposal is calculated as the difference between the carrying amount of the non-current asset at the time of disposal and the net proceeds on disposal.

### (xxii) Transactions with the Government as Owner

#### • *Equity Injections*

Amounts that are designated as equity injections for a year are recognised directly in contributed equity in that year.

#### • *Restructuring of Administrative Arrangements*

Net assets received from or relinquished to another Australian Government agency or authority under a restructuring of administrative arrangements are adjusted at their book value directly against contributed equity.

### (xxiii) Grants Expense

A commitment is recognised by Screen Australia on approval of each grant funding application.

Most grant agreements require the grantee to meet certain conditions. These conditions are generally not met prior to the grant being paid to the grantee. If there is a significant impact on the financial statements, Screen Australia recognises a grant prepayment but only to the extent that the conditions required to be met or performed have not been satisfied by the grantee. When the grantee has met the conditions of the grant, the grant prepayment is reduced and a grant expense is recorded.

### (xxiv) Film and Stills Library

Screen Australia manages film, video and sound materials in which the Commonwealth owns copyright. Screen Australia also manages a stills collection dating from the early 20th century that includes photographs that document the filmmaking process and promotional images. Collection, preservation, copyright and archival costs are expensed in the year in which they are incurred. The film and stills library is not attributed a value for the purposes of financial statements disclosure, as it is not possible, with any certainty, to assess its commercial worth.

### (xxv) Rounding

Amounts have been rounded to the nearest dollar.

## 2. RESTRUCTURE

Screen Australia was established on 1 July 2008 by the *Screen Australia Act 2008*. Pursuant to the *Screen Australia and National Film and Sound Archive (Consequential and Transitional Provisions) Act 2008*, the operations of Film Finance Corporation Australia Limited (FFC) and Film Australia Limited (FAL) and part of the operations of the Australian Film Commission (AFC) were transferred to Screen Australia. At that time, all of the assets and liabilities, rights and obligations of the FFC and FAL and part of the assets and liabilities, rights and obligations of the AFC were transferred to Screen Australia.

	FFC \$	FAL \$	AFC \$	TOTAL \$
<b>ASSETS</b>				
<b>FINANCIAL ASSETS</b>				
Cash	5,818,534	6,034,510	3,437,799	15,290,843
Receivables	1,218,820	1,723,374	1,351,956	4,294,150
Investments – Film Industry Assistance	41,868,694	–	4,239,697	46,108,391
Investments – Term Deposits	25,636,633	–	10,553,192	36,189,825
	74,542,681	7,757,884	19,582,644	101,883,209
<b>NON-FINANCIAL ASSETS</b>				
Land and Buildings	557,457	19,660,000	1,863,677	22,081,134
Plant and Equipment	71,293	581,366	813,136	1,465,795
Inventories	–	33,847	–	33,847
Intangibles	–	30,639	199,904	230,543
Other Non-Financial Assets	94,759	4,429	72,919	172,107
	723,509	20,310,281	2,949,636	23,983,426
<b>TOTAL ASSETS</b>	<b>75,266,190</b>	<b>28,068,165</b>	<b>22,532,280</b>	<b>125,866,635</b>
<b>LIABILITIES</b>				
<b>PAYABLES</b>				
Suppliers	416,988	1,802,277	302,181	2,521,446
Other Payables	4,968,780	395,884	1,897,312	7,261,976
	5,385,768	2,198,161	2,199,493	9,783,422
<b>INTEREST BEARING LIABILITIES</b>				
Leases	–	–	13,252	13,252
	–	–	13,252	13,252
<b>PROVISIONS</b>				
Employee Provisions	872,101	867,511	1,455,488	3,195,100
Other Provisions	28,327,490	–	308,818	28,636,308
	29,199,591	867,511	1,764,306	31,831,408
<b>TOTAL LIABILITIES</b>	<b>34,585,359</b>	<b>3,065,672</b>	<b>3,977,051</b>	<b>41,628,082</b>
<b>NET ASSETS</b>	<b>40,680,831</b>	<b>25,002,493</b>	<b>18,555,229</b>	<b>84,238,553</b>
<b>EQUITY</b>				
Contributed Equity	40,680,831	25,002,493	18,555,229	84,238,553
<b>TOTAL EQUITY</b>	<b>40,680,831</b>	<b>25,002,493</b>	<b>18,555,229</b>	<b>84,238,553</b>



	2010 \$	2009 \$
<b>3. OPERATING EXPENSES</b>		
<b>3a EMPLOYEE BENEFITS</b>		
Wages and salaries	11,774,696	14,221,608
Superannuation	1,753,060	2,236,582
Leave and other entitlements	1,285,411	1,977,474
Separation and redundancy	616,591	1,888,446
Other employee benefits	162,258	324,842
<b>TOTAL EMPLOYEE EXPENSES</b>	<b>15,592,016</b>	<b>20,648,952</b>

An independent actuarial review in 2008 determined that the employer contribution rate paid in 2009–10 for the CSS was 20.0% (2008–09 24.9%), for the PSS 13.6% (2008–09 15.4%) and for the PSSap 13.6% (2008–09 15.4%). An additional average 3.0% is contributed as Employer Productivity Superannuation Contributions.

Contributions of 9.0% of salary were also paid in 2009–10 to comply with the *Superannuation Guarantee (Administration) Act 1992* for those staff members that were not members of either the CSS, PSS or the PSSap.

Separate employer superannuation contributions of up to 15.4% of salary were also provided for certain Senior Executive Service employees on fixed term contracts.

<b>3b SUPPLIER EXPENSES</b>		
Goods and services		
Consultants	2,375,480	2,162,103
Other property and utilities	971,137	935,875
Screenings and hospitality	837,426	578,840
Travel and accommodation	1,136,760	1,641,241
Office and communications	1,269,273	1,516,942
Other	3,167,707	7,466,726
<b>TOTAL GOODS AND SERVICES</b>	<b>9,757,783</b>	<b>14,301,727</b>
Goods from related entities	–	10,765
Goods from external entities	951,901	750,451
Services from related entities	190,180	218,954
Services from external entities	8,615,702	13,321,557
<b>TOTAL GOODS AND SERVICES</b>	<b>9,757,783</b>	<b>14,301,727</b>
Operating lease rentals	1,268,639	1,741,920
Workers compensation expenses	87,770	174,195
<b>TOTAL OTHER SUPPLIER EXPENSES</b>	<b>1,356,409</b>	<b>1,916,115</b>
<b>TOTAL SUPPLIER EXPENSES</b>	<b>11,114,192</b>	<b>16,217,842</b>

Supplier expenses include special industry assistance expenditure which comprises market expansion support for international film markets and festivals, industry collaboration, research and information.

<b>3c GRANTS</b>	<b>10,666,925</b>	<b>7,815,389</b>
<b>TOTAL GRANTS EXPENSE</b>	<b>10,666,925</b>	<b>7,815,389</b>
<b>3d DEPRECIATION AND AMORTISATION</b>		
Depreciation of buildings	154,866	173,320
Depreciation of property, plant and equipment	397,173	700,244
Amortisation of software	50,605	91,399
Amortisation of leased assets	793,151	807,255
<b>TOTAL DEPRECIATION AND AMORTISATION</b>	<b>1,395,795</b>	<b>1,772,218</b>

	2010 \$	2009 \$
<b>3e LOSSES FROM ASSET SALES</b>		
Property, plant and equipment:		
Proceeds from disposal	-	(9,009)
Net book value of assets disposed	-	13,243
<b>NET LOSS FROM SALE OF ASSETS</b>	<b>-</b>	<b>4,234</b>
<b>3f WRITE-DOWN AND IMPAIRMENT OF ASSETS</b>		
Bad and doubtful debts expense		
Receivables for goods and services	27,226	12,128
Impairment losses on film investments and loans	70,124,405	72,064,045
Impairment of property, plant and equipment	366,801	3,588,610
<b>TOTAL WRITE-DOWN AND IMPAIRMENT OF ASSETS</b>	<b>70,518,432</b>	<b>75,664,783</b>
<b>3g NET FOREIGN EXCHANGE LOSS</b>		
Non-speculative	4,528	4,875
<b>TOTAL FOREIGN EXCHANGE LOSS</b>	<b>4,528</b>	<b>4,875</b>
<b>4. FINANCE COSTS</b>		
Unwinding of discount on make good and lease incentives and finance costs on onerous leases	119,551	77,769
<b>TOTAL FINANCE COSTS EXPENSE</b>	<b>119,551</b>	<b>77,769</b>
<b>5. INCOME</b>		
<b>5a REVENUE FROM GOVERNMENT</b>		
Department of Environment, Water, Heritage and the Arts CAC Act body payment item	93,641,000	102,888,000
<b>TOTAL REVENUES FROM GOVERNMENT</b>	<b>93,641,000</b>	<b>102,888,000</b>
<b>5b SALE OF GOODS AND RENDERING OF SERVICES</b>		
Goods	1,211,340	1,729,784
Services	1,798,249	3,819,933
<b>TOTAL SALES OF GOODS AND RENDERING OF SERVICES</b>	<b>3,009,589</b>	<b>5,549,717</b>
Provision of goods to:		
Related entities	-	50
External entities	1,211,340	1,729,734
<b>TOTAL SALES OF GOODS</b>	<b>1,211,340</b>	<b>1,729,784</b>
Rendering of services to:		
External entities	1,798,249	3,819,933
<b>TOTAL RENDERING OF SERVICES</b>	<b>1,798,249</b>	<b>3,819,933</b>
<b>5c INTEREST</b>		
Cash deposits	2,860,505	3,603,593
Film industry loans	-	19,770
<b>TOTAL INTEREST REVENUE</b>	<b>2,860,505</b>	<b>3,623,363</b>

	2010 \$	2009 \$
<b>5d OTHER REVENUE</b>		
Total profit on equity film production investments included in loss for the year	5,967,415	4,942,039
Total recoveries on equity film development investments and loans included in loss for the year	25,651	1,268,059
Increase in value of equity film production investments on annual review	–	1,100,000
Lindfield facilities	353,448	396,481
Revenue for externally funded projects	161,802	396,273
Other	247,096	253,901
<b>TOTAL OTHER REVENUE</b>	<b>6,755,412</b>	<b>8,356,753</b>

## 6. FINANCIAL ASSETS

### 6a TRADE AND OTHER RECEIVABLES

Film Loans	1,251,270	949,464
Other	1,579,692	2,320,408
<b>TOTAL TRADE AND OTHER RECEIVABLES (NET)</b>	<b>2,830,962</b>	<b>3,269,872</b>

#### *Film Loans*

Principal and interest brought forward from previous year	2,928,896	–
Loans transferred from FFC and AFC	–	735,493
Add: Loans made during the year	4,314,185	3,779,855
Add: Interest on outstanding advances	–	13,047
	7,243,081	4,528,395
Less: Repayments during the year*	(2,216,398)	(1,599,499)
	5,026,683	2,928,896
Less: Allowance for impairment	(3,775,413)	(1,979,432)
<b>TOTAL LOANS RECEIVABLE</b>	<b>1,251,270</b>	<b>949,464</b>

Industry assistance loans are secured against the future earnings of the particular film and as such do not have a specific repayment date. See Note 1(v). They are classified as being receivable in more than 12 months.

\* Total repayments for the year ended 30 June 2010 were \$2,545,330 of which \$328,932 was taken directly to profit to the extent that the recoupments exceeded the net carrying amount of film loans.

#### *Movements in allowances for impairment loss*

Allowance for impairment loss at beginning of year	(1,979,432)	–
Add: transfer to allowance from Provision for onerous contracts on payment of drawdowns	(2,318,792)	(1,457,878)
Add: released/(charged) to profit and loss	522,811	(521,554)
Allowance for impairment loss at end of year	(3,775,413)	(1,979,432)

#### *Other*

Sundry debtors	749,558	374,089
Less: Allowance for doubtful debts	(33,012)	(22,989)
	716,546	351,100
GST receivable from Australian Taxation Office	689,322	1,845,344
Accrued income	133,193	48,976
Other	40,631	74,988
<b>TOTAL OTHER RECEIVABLES</b>	<b>1,579,692</b>	<b>2,320,408</b>

	2010 \$	2009 \$
Sundry debtors (gross) are aged as follows:		
Current	368,944	27,656
Overdue by:		
Less than 30 days	169,701	-
31 to 60 days	146,818	-
61 to 90 days	30,808	-
More than 90 days	33,287	346,433
	<u>380,614</u>	<u>346,433</u>
<b>TOTAL SUNDRY DEBTORS (GROSS)</b>	<b>749,558</b>	<b>374,089</b>

The allowance for impairment is aged as follows:

Overdue by:		
61 to 90 days	(7,086)	-
More than 90 days	(25,926)	(22,989)
	<u>(33,012)</u>	<u>(22,989)</u>

Reconciliation of the impairment allowance account:

Opening balance, 1 July	(22,989)	-
Increase/decrease recognised in net loss	(10,023)	(22,989)
<b>CLOSING BALANCE, 30 JUNE</b>	<b>(33,012)</b>	<b>(22,989)</b>

#### 6b FILM EQUITY INVESTMENTS

Film investments brought forward from the previous year	125,632,239	-
Film investments transferred from FFC and AFC	-	46,108,391
Add: Film investments during the year	71,911,342	84,944,173
	<u>197,543,581</u>	<u>131,052,564</u>
Less: Repayments during the year *	(13,747,316)	(6,520,325)
	183,796,265	124,532,239
Add: Increase in value on annual review	-	1,100,000
Less: Allowance for impairment	(150,150,262)	(81,669,355)
<b>TOTAL FILM INVESTMENTS</b>	<b>33,646,003</b>	<b>43,962,884</b>

Film investments are categorised as follows:

More than 12 months	33,646,003	43,962,884
<b>TOTAL FILM INVESTMENTS</b>	<b>33,646,003</b>	<b>43,962,884</b>

\* Total repayments for the year ended 30 June 2010 were \$15,333,184 which includes \$1,585,868 which was taken directly to profit to the extent that the recoupments exceeded the net carrying amount of film investments.

Movements in allowances for impairment loss

Allowance for impairment loss at beginning of year – investments	(81,669,355)	-
Add: transfer to allowance from Provision for onerous contracts on payment of drawdowns	(62,358,623)	(76,439,785)
Add: charged to profit and loss	(6,122,284)	(5,229,570)
<b>ALLOWANCE FOR IMPAIRMENT LOSS AT END OF YEAR</b>	<b>(150,150,262)</b>	<b>(81,669,355)</b>

Total allowances for impairment loss comprise:

Allowance for impairment loss – film loans	(3,775,413)	(1,979,432)
Allowance for impairment loss – equity film investments	(150,150,262)	(81,669,355)
	<u>(153,925,675)</u>	<u>(83,648,787)</u>

	2010 \$	2009 \$
<b>6c INVESTMENTS – TERM DEPOSITS</b>		
Term deposits – less than 12 months*	5,131,114	4,883,874
Term deposits – less than 12 months	27,654,455	–
<b>TOTAL TERM DEPOSITS</b>	<b>32,785,569</b>	<b>4,883,874</b>

\* Comprises a term deposit which will fund a commitment to a distribution guarantee payable in 2011 to investors in a film project.

Note: Term Deposits of 91 days or longer are classified as investments under s18 of the *CAC Act*.

## 7. NON-FINANCIAL ASSETS

### 7a LAND AND BUILDINGS

<b>Land</b>		
– at 30 June 2009 valuation (fair value)	9,000,000	9,000,000
<b>Buildings</b>		
– at 30 June 2009 valuation (fair value)	7,570,000	7,570,000
– Additions at cost	54,578	–
– Accumulated depreciation	(154,866)	–
	7,469,712	7,570,000
<b>Leasehold improvements</b>		
Gross carrying value (at fair value)	2,896,556	3,338,722
Accumulated depreciation	(1,160,423)	(546,790)
Work in progress (fit-out asset) – at cost	–	27,289
<b>Total leasehold improvements</b>	<b>1,736,133</b>	<b>2,819,221</b>
<b>TOTAL LAND AND BUILDINGS</b>	<b>18,205,845</b>	<b>19,389,221</b>

### 7b PLANT AND EQUIPMENT

Gross carrying value (at fair value)	1,098,899	1,139,665
Accumulated depreciation	(627,837)	(480,592)
<b>TOTAL PLANT AND EQUIPMENT</b>	<b>471,062</b>	<b>659,073</b>

### 7c INTANGIBLES

Computer software at cost:		
Internally developed – in progress	16,335	3,000
Internally developed – in use	127,450	127,450
Purchased – in use	124,791	108,672
Accumulated amortisation	(138,091)	(82,544)
<b>TOTAL INTANGIBLES</b>	<b>130,485</b>	<b>156,578</b>

## 7d ANALYSIS OF PROPERTY, PLANT AND EQUIPMENT AND INTANGIBLES

**Table A**

Reconciliation of the opening and closing balances of property, plant and equipment (2009–10)

	Land \$	Buildings \$	Leasehold improvements \$	Total land and buildings \$	Plant and equipment \$	Total \$
As at 1 July 2009						
Gross book value	9,000,000	7,570,000	3,366,011	19,936,011	1,139,665	21,075,676
Accumulated depreciation/amortisation and impairment	–	–	(546,790)	(546,790)	(480,592)	(1,027,382)
<b>NET BOOK VALUE 1 JULY 2009</b>	<b>9,000,000</b>	<b>7,570,000</b>	<b>2,819,221</b>	<b>19,389,221</b>	<b>659,073</b>	<b>20,048,294</b>
Additions:						
by purchase	–	27,289	8,117	35,406	278,091	313,497
recognition of make good related asset	–	–	29,783	29,783	–	29,783
impairments recognised in the operating result	–	–	(300,548)	(300,548)	(63,774)	(364,322)
Depreciation/amortisation expense	–	(154,866)	(793,151)	(948,017)	(397,173)	(1,345,190)
Other movements	–	27,289	(27,289)	–	(5,155)	(5,155)
<b>NET BOOK VALUE 30 JUNE 2010</b>	<b>9,000,000</b>	<b>7,469,712</b>	<b>1,736,133</b>	<b>18,205,845</b>	<b>471,062</b>	<b>18,676,907</b>
Net book value as at 30 June 2010 represented by:						
Gross book value	9,000,000	7,624,578	2,896,556	19,521,134	1,098,899	20,620,033
Accumulated depreciation/amortisation and impairment	–	(154,866)	(1,160,423)	(1,315,289)	(627,837)	(1,943,126)
	<b>9,000,000</b>	<b>7,469,712</b>	<b>1,736,133</b>	<b>18,205,845</b>	<b>471,062</b>	<b>18,676,907</b>

Reconciliation of the opening and closing balances of property, plant and equipment (2008–09)

	Land \$	Buildings \$	Leasehold improvements \$	Total land and buildings \$	Plant and equipment \$	Total \$
<b>NET BOOK VALUE 1 JULY 2008</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>–</b>
Additions:						
by purchase	–	–	1,509,333	1,509,333	134,477	1,643,810
from restructure	11,000,000	8,660,000	2,421,134	22,081,134	1,465,796	23,546,930
recognition of make good related asset	–	–	125,715	125,715	–	125,715
Revaluations/(devaluations)	(2,000,000)	(916,680)	–	(2,916,680)	–	(2,916,680)
Depreciation/amortisation expense	–	(173,320)	(807,255)	(980,575)	(700,244)	(1,680,819)
Disposals	–	–	(429,706)	(429,706)	(240,956)	(670,662)
<b>NET BOOK VALUE 30 JUNE 2009</b>	<b>9,000,000</b>	<b>7,570,000</b>	<b>2,819,221</b>	<b>19,389,221</b>	<b>659,073</b>	<b>20,048,294</b>
Net book value as at 30 June 2009 represented by:						
Gross book value	9,000,000	7,570,000	3,366,011	19,936,011	1,139,665	21,075,676
Accumulated depreciation/amortisation and impairment	–	–	(546,790)	(546,790)	(480,592)	(1,027,382)
	<b>9,000,000</b>	<b>7,570,000</b>	<b>2,819,221</b>	<b>19,389,221</b>	<b>659,073</b>	<b>20,048,294</b>

Table B

## Reconciliation of the opening and closing balances of intangibles (2009–10)

	Computer Software Internally Developed \$	Computer Software Purchased \$	Total \$
<b>As at 1 July 2009</b>			
Gross book value	130,450	108,672	239,122
Accumulated depreciation/amortisation and impairment	(37,068)	(45,476)	(82,544)
<b>NET BOOK VALUE 1 JULY 2009</b>	<b>93,382</b>	<b>63,196</b>	<b>156,578</b>
Additions:			
by purchase or internally developed	13,335	8,500	21,835
Impairments recognised in the operating results	–	(2,478)	(2,478)
Amortisation	(25,490)	(25,115)	(50,605)
Other movements	–	5,155	5,155
<b>NET BOOK VALUE 30 JUNE 2010</b>	<b>81,227</b>	<b>49,258</b>	<b>130,485</b>
<b>Net book value as at 30 June 2010 represented by:</b>			
Gross book value	143,785	124,791	268,576
Accumulated depreciation/amortisation and impairment	(62,558)	(75,533)	(138,091)
	<b>81,227</b>	<b>49,258</b>	<b>130,485</b>

## Reconciliation of the opening and closing balances of intangibles (2008–09)

	Computer Software Internally Developed \$	Computer Software Purchased \$	Total \$
<b>NET BOOK VALUE 1 JULY 2008</b>	–	–	–
Additions:			
by purchase or internally developed	7,295	11,407	18,702
from restructure	123,155	107,387	230,542
Amortisation	(37,068)	(54,330)	(91,399)
Disposals	–	(1,267)	(1,267)
<b>NET BOOK VALUE 30 JUNE 2009</b>	<b>93,382</b>	<b>63,196</b>	<b>156,578</b>
<b>Net book value as at 30 June 2009 represented by:</b>			
Gross book value	130,450	108,672	239,122
Accumulated depreciation/amortisation and impairment	(37,068)	(45,476)	(82,544)
	<b>93,382</b>	<b>63,196</b>	<b>156,578</b>

	2010 \$	2009 \$
<b>7e INVENTORIES</b>		
Inventories held for sale		
Finished goods	26,262	34,267
	<b>26,262</b>	<b>34,267</b>

All inventories are current assets. All inventories are expected to be recovered within 12 months.

**7f OTHER NON-FINANCIAL ASSETS**

Prepayments	103,792	171,820
<b>TOTAL OTHER NON-FINANCIAL ASSETS</b>	<b>103,792</b>	<b>171,820</b>

All other non-financial assets are expected to be recovered within 12 months.

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

	2010	2009
	\$	\$
<b>8. PAYABLES</b>		
<b>8a SUPPLIER PAYABLES</b>		
Trade creditors	357,762	406,501
<b>TOTAL SUPPLIER PAYABLES</b>	<b>357,762</b>	<b>406,501</b>

Supplier payables expected to be settled within 12 months.

<b>8b OTHER PAYABLES</b>		
Property lease incentive	1,053,929	1,382,136
Deferred revenue	161,423	121,688
Distribution guarantee	5,131,114	4,883,874
Salaries and wages	220,656	1,267,000
Separations and redundancies	323,205	-
Superannuation	29,995	96,819
Other employee benefits	35,026	4,699
Other	318,585	310,324
<b>TOTAL OTHER PAYABLES</b>	<b>7,273,933</b>	<b>8,066,540</b>

Other payables are categorised as follows:

No more than 12 months	6,541,855	449,895
More than 12 months	732,078	7,616,645
<b>TOTAL OTHER PAYABLES</b>	<b>7,273,933</b>	<b>8,066,540</b>

Deferred revenue represents amounts received for specific film industry initiatives that have not yet been expended.

A term deposit is held at a bank which, together with accumulating interest, is to fund a commitment to a distribution guarantee payable in 2011 to investors in a film project. This distribution guarantee is recorded as a liability to be settled within 12 months.

## 9. PROVISIONS

<b>9a EMPLOYEE PROVISIONS</b>		
Annual leave	1,125,611	1,487,875
Long service leave	1,390,664	1,617,076
<b>AGGREGATE EMPLOYEE BENEFIT LIABILITY</b>	<b>2,516,275</b>	<b>3,104,951</b>

The classification of employee provisions to be settled within 12 months includes amounts for which there is not an unconditional right to defer settlement by one year. Employee provisions expected to be settled in twelve months from the reporting date is \$2,224,236 (2008-09 \$2,765,366), and in excess of one year \$292,039 (2008-09 \$339,585).

<b>9b OTHER PROVISIONS</b>		
Provision for make good	580,426	646,223
Provision for onerous contracts	17,096,202	20,930,796
	<b>17,676,628</b>	<b>21,577,019</b>



	Make good	Onerous film contracts	Onerous lease contracts	Total onerous contracts	Total other provisions
	\$	\$	\$	\$	\$
Carrying amount 1 July 2009	646,223	19,761,054	1,169,742	20,930,796	21,577,019
Additional provisions made	29,783	61,133,091	-	61,133,091	61,162,874
Amounts transferred to allowance for impairment	-	(64,677,415)	-	(64,677,415)	(64,677,415)
Amounts used	(80,300)	-	(342,581)	(342,581)	(422,881)
Amounts reversed	(54,500)	-	-	-	(54,500)
Unwinding of discount or change in discount rate	39,220	(15,244)	67,556	52,311	91,531
<b>Closing balance 30 June 2010</b>	<b>580,426</b>	<b>16,201,486</b>	<b>894,717</b>	<b>17,096,202</b>	<b>17,676,628</b>

	Make good 2010	Onerous film contracts 2010	Onerous lease contracts 2010	Total onerous contracts 2010	Total other provisions 2010	Total other provisions 2009
	\$	\$	\$	\$	\$	\$
Other provisions are classified as follows:						
No more than 12 months	95,949	-	-	-	95,949	127,582
More than 12 months	484,477	16,201,486	894,717	17,096,202	17,580,679	21,449,437
<b>Total</b>	<b>580,426</b>	<b>16,201,486</b>	<b>894,717</b>	<b>17,096,202</b>	<b>17,676,628</b>	<b>21,577,019</b>

2010  
\$

2009  
\$

## 10. CASH FLOW RECONCILIATION

### 10a RECONCILIATION OF OPERATING RESULT TO NET CASH FROM OPERATING ACTIVITIES

<b>Operating surplus/(deficit)</b>	<b>(3,144,933)</b>	<b>(1,788,229)</b>
<b>Non-cash items</b>		
Depreciation and amortisation	1,395,796	1,772,218
Interest capitalised on loans receivable	(331,458)	(260,288)
Loss on disposal of property, plant and equipment	-	4,234
Write-down of property, plant and equipment and intangibles	366,800	3,575,367
Write-down of receivables for goods and services	(99,597)	12,127
Write-down and allowance for impairment on film investments and loans receivable	70,933,074	85,317,781
Recoupment exceeding net carrying value of film investments and loans	(4,078,265)	-
Write-down of investment converted to grant	-	(80,245)
<b>Changes in assets and liabilities</b>		
(Increase)/decrease in receivables	814,910	1,216,298
(Increase)/decrease in inventories	8,005	(422)
(Increase)/decrease in prepayments	(51,882)	291
Increase/(decrease) in supplier payables	(48,739)	(1,416,723)
Increase/(decrease) in employee provisions	(468,772)	1,506,828
Increase/(decrease) in other provisions	(301,087)	(13,879,010)
Increase/(decrease) in other payables	(641,623)	(1,748,871)
<b>NET CASH FROM OPERATING ACTIVITIES</b>	<b>64,352,229</b>	<b>74,231,355</b>

### 10b RECONCILIATION OF CASH

Cash balance comprises:		
Cash at bank and on hand	15,724,472	39,872,209
<b>TOTAL CASH</b>	<b>15,724,472</b>	<b>39,872,209</b>
<b>BALANCE OF CASH AS AT 30 JUNE SHOWN IN THE CASH FLOW STATEMENT</b>	<b>15,724,472</b>	<b>39,872,209</b>

## 11. BOARD MEMBERS' REMUNERATION

The number of Board Members of Screen Australia included in these figures are shown below in the relevant remuneration bands:

\$ Bands	2010	2009
	Number	Number
Nil – \$14,999	1	–
\$15,000 – \$29,999	4	3
\$30,000 – \$44,999	3	3
\$45,000 – \$59,999	1	1
<b>TOTAL NUMBER OF BOARD MEMBERS</b>	<b>9</b>	<b>7</b>

AGGREGATE AMOUNT OF TOTAL REMUNERATION RECEIVED OR DUE AND RECEIVABLE BY THE BOARD MEMBERS SHOWN ABOVE.	2010	2009
	\$	\$
	260,473	227,747

## 12. RELATED PARTY DISCLOSURES

The Board Members during 2010 were:

Glen Boreham (Chair)

Ian Robertson

Cherrie Bottger

Robert Connolly

Greg Smith

Deanne Weir

Rachel Perkins

Ross Entwistle (appointed 3 August 2009)

Matthew Liebmann (appointed 29 March 2010)

- (a) In the ordinary course of business a Marketing Loan of \$400,000 for *Balibo* was approved for Footprint Films Pty Ltd. Robert Connolly is part-owner of this company. Payments totalling \$400,000 were made in 2009–10.
- (b) In the ordinary course of business an Investment payment of \$33,000 for *Balibo* was made to Footprint Films Pty Ltd. Robert Connolly is a part-owner of the company.
- (c) In the ordinary course of business a grant for \$5,500 for *Balibo* was approved for Balibo Films Pty Ltd. Payments totalling \$5,500 were made in 2009–10. Robert Connolly was director of this film.
- (d) In the ordinary course of business Investment payments of \$33,000 for *Balibo* were made to Balibo Films Pty Ltd. Robert Connolly was director of this film.
- (e) In the ordinary course of business a Festival Materials grant for \$16,500 for *Balibo* was approved for Balibo Films Pty Ltd. Payments totalling \$16,500 were made in 2009–10. Robert Connolly was director of this film.
- (f) In the ordinary course of business Screen Business Venture Program payments of \$1,650 by way of grant and \$1,500 by way of loan were made to Arenamedia Pty Ltd. Robert Connolly is owner of this company.
- (g) In the ordinary course of business a grant for \$3,300 for *Balibo* was approved for Arenafilm Pty Ltd. Payments totalling \$3,300 were made in 2009–10. Robert Connolly is part-owner of this company.
- (h) In the ordinary course of business a payment of \$500 for consultancy services was made to Arenafilm Pty Ltd. Robert Connolly is part-owner of this company.
- (i) In the ordinary course of business a Development Investment of \$33,000 for *Warco* was approved for Arenafilm Pty Ltd. Robert Connolly is part-owner of this company. Payments totalling \$26,400 were made in 2009–10.
- (j) In the ordinary course of business a Development Investment of \$27,500 for *Echoes from the Fallout* was approved for Rough Trade Pictures Pty Ltd. Payments totalling \$24,200 were made in 2009–10. Robert Connolly is director of this film production.
- (k) In the ordinary course of business a grant for \$13,000 for *Bran Nue Dae* was approved for Rachel Perkins. Payments totalling \$13,000 were made in 2009–10. Rachel Perkins is a film director of the production.
- (l) In the ordinary course of business a grant for \$22,000 for Message Sticks Film Festival and Tour 2009 was

- approved for Blackfella Films Pty Ltd. Payments totalling \$22,000 were made in 2009–10. Rachel Perkins is a Director of the production company.
- (m) In the ordinary course of business a payment for \$18,700 for Message Sticks Film Festival and Tour 2009 was made to Blackfella Films Pty Ltd. Rachel Perkins is a Director of the production company.
  - (n) In the ordinary course of business grant payments totalling \$22,000 for Rhea Stephenson Internship were made to Blackfella Films Pty Ltd. Rachel Perkins is a Director of the production company.
  - (o) In the ordinary course of business grants of \$5,500 and \$2,752 were approved for AIDC 2010 and Sheffield Documentary Conference, respectively, for Blackfella Films Pty Ltd. Payments totalling \$5,500 and \$2,752 were made in 2009–10. Rachel Perkins is a Director of the production company.
  - (p) In the ordinary course of business a Development Investment of \$44,000 for *The Tall Man* was approved for Blackfella Films Pty Ltd. Rachel Perkins is a Director of the production company. Payments totalling \$44,000 were made in 2009–10.
  - (q) In the ordinary course of business a Production Investment of \$429,000 for *The Tall Man* was approved for Blackfella Films Pty Ltd. Rachel Perkins is a Director of the production company.
  - (r) In the ordinary course of business an Investment payment of \$1,650 for *The Party Shoes* was made to Blackfella Films Pty Ltd. Rachel Perkins is a Director of the production company.
  - (s) In the ordinary course of business a grant for \$22,000 for Message Sticks Film Festival and National Tour 2010 was approved for Blackfella Films Pty Ltd. Payments totalling \$20,900 were made in 2009–10. Rachel Perkins is a Director of the production company.
  - (t) In the ordinary course of business a Production Investment payment of \$59,400 for *Lani's Story* was made to Blackfella Films Pty Ltd. Rachel Perkins is a Director of the production company.
  - (u) In the ordinary course of business a Travel grant for \$1,485 for *Bran Nue Dae* was approved for Blackfella Films Pty Ltd. Payments totalling \$1,485 were made in 2009–10. Rachel Perkins is a Director of the production company.
  - (v) In the ordinary course of business a grant for \$93,500 for Message Sticks Film Festival and National Tour 2010 was approved for Blackfella Films Pty Ltd. Payments totalling \$93,500 were made in 2009–10. Rachel Perkins is a Director of the production company.
  - (w) In the ordinary course of business a payment of \$609 for screening expenses were made to Blackfella Films Pty Ltd. Rachel Perkins is a film director of the production company.
  - (x) In the ordinary course of business Production Investment payments of \$18,571 for *Bran Nue Dae* were made to Bran Nue Dae The Film Pty Ltd. Rachel Perkins is a film director of the production.
  - (y) In the ordinary course of business a payment of \$578 for screening expenses were made to Bran Nue Dae The Film Pty Ltd. Rachel Perkins is a film director of the production.
  - (z) In the ordinary course of business a royalty payment of \$4,339 for *Blood Brothers* was made to Rachel Perkins. Rachel Perkins is Director of the production.
  - (aa) In the ordinary course of business a royalty payment of \$40 for *Mobi docs* was made to Blackfella Films Pty Ltd. Rachel Perkins is a film director of the production company.
  - (ab) In the ordinary course of business grants for \$44,000 were approved for the Australian Writers' Guild National Screenwriters Conference 2011. Payments totalling \$44,000 were made in 2009–10. Robert Connolly and Rachel Perkins are members of this Guild.
  - (ac) In the ordinary course of business grants payments of \$3,850 were made to Australian Writers' Guild for AWGIES 2009. Robert Connolly and Rachel Perkins are members of this Guild.
  - (ad) In the ordinary course of business grants for \$63,800 were approved for the Australian Directors Guild Professional Event Program 2010–11. Payments totalling \$63,800 were made in 2009–10. Robert Connolly and Rachel Perkins are members of this Guild.
  - (ae) In the ordinary course of business grants payments totalling \$1,470 were made to Australian Directors Guild for Masterclass. Robert Connolly and Rachel Perkins are members of this Guild.
  - (af) In the ordinary course of business an investment payment of \$3,300 for *First Australians On-line* was made to Blackfella Films Pty Ltd. Rachel Perkins is a film director of the production company.
  - (ag) In the ordinary course of business royalty payments totalling \$27,682 for *First Australians* was made to First Nation Films Pty Ltd. Rachel Perkins is a film director of the production company.
  - (ah) In the ordinary course of business a payment of \$8,143 for software maintenance and renewal was made to IBM Australia Ltd. Glen Boreham is Managing Director of the supplier company.
  - (ai) In the ordinary course of business a grant payment of \$55,000 was approved for Brisbane International Film Festival for Screen Queensland. Payments totalling \$55,000 were made in 2009–10. Cherrie Bottger is a Board Member.
  - (aj) In the ordinary course of business royalty payments totalling \$9,249 for various projects were made to Pacific Film and Television Commission. Cherrie Bottger was member of the Board.
  - (ak) In the ordinary course of business payments of \$108,789 for various professional legal services were made to Holding Redlich, of which Ian Robertson is a Partner.

- (al) In the ordinary course of business a Production Investment of \$825,000 for *Outback Kids* was approved for Beyond Screen Productions Pty Ltd. Payments totalling \$701,250 were made in 2009–10. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.
- (am) In the ordinary course of business a Production Investment of \$178,787 for *Addiction* was approved for Beyond Screen Productions Pty Ltd. Payments totalling \$175,346 were made in 2009–10. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.
- (an) In the ordinary course of business a Production Investment of \$36,576 for *The Real Australia Day* was approved for Beyond Screen Productions Pty Ltd. Payments totalling \$31,900 were made in 2009–10. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.
- (ao) In the ordinary course of business a Production Investment of \$14,850 for *Between the Wars* was approved for Beyond Screen Productions Pty Ltd. Payments totalling \$13,200 were made in 2009–10. Ian Robertson is a Director of Beyond International Limited, which is the holding company of the production company.
- (ap) In the ordinary course of business payments totalling \$18,008 for membership and marketing services were made to Ausfilm International Inc, of which Greg Smith is a Board Member.
- (aq) In the ordinary course of business a payment of \$11,000 for Animation Assessments was made to Animal Logic Pty Ltd. Greg Smith is Director of the service company.
- (ar) In the ordinary course of business royalty payments totalling \$633 for *Somersault* were made to Premium Movie Partnership. Deanne Weir is a member of the Partnership Committee.
- (as) In the ordinary course of business a grant of \$19,250 was approved for Australian Writers' Guild for AWGIES 2010. Robert Connolly and Rachel Perkins are members of this Guild.
- (at) In the ordinary course of business travel stipends totalling \$811 were made to Robert Connolly.
- (au) In the ordinary course of business travel stipends totalling \$1,236 were made to Cherrie Bottger.
- (av) In the ordinary course of business Production Investment funding of \$1,100,000 was approved for Indigenous Drama Series to Blackfella Films Pty Ltd. Rachel Perkins is a director of the production company.
- (aw) In the ordinary course of business Development Investment funding of \$405,000 was approved for Indigenous Drama Series to Blackfella Films Pty Ltd. Rachel Perkins is a director of the production company.

The Board Members involved took no part in the approval process and the approvals were reported to the Board in the usual way.

There were no other loans made to Board Members or related entities during the reporting period.

There were no other transactions with Board Members or related entities during the reporting period.

There were no transactions with other related parties during the reporting period.

All amounts include GST where applicable.

### 13. EXECUTIVE REMUNERATION

#### Actual Remuneration Paid to Senior Executives

The number of senior executives who received or were due to receive:

<b>\$ Bands</b>	<b>2010 Number</b>	<b>2009 Number</b>
\$145,000 – \$159,999	–	1
\$160,000 – \$174,999	1	1
\$175,000 – \$189,999	1	1
\$205,000 – \$219,999	1	2
\$250,000 – \$264,999	2	–
\$265,000 – \$279,999	–	1
\$280,000 – \$294,999	1	–
\$295,000 – \$309,999	1	3
\$310,000 – \$324,999	–	1
\$325,000 – \$339,999	–	1
\$340,000 – \$354,999	1	–
\$370,000 – \$384,999	–	1
	<b>8</b>	<b>12</b>

<b>Total expense recognised in relation to Senior Executive employment</b>	<b>2010</b>	<b>2009</b>
	\$	\$
Short-term employee benefits:		
Salary (including annual leave taken)	1,671,579	2,711,846
Performance bonus	20,739	–
Other	27,117	54,571
<b>TOTAL SHORT-TERM EMPLOYEE BENEFITS</b>	<b>1,719,435</b>	<b>2,766,417</b>
Superannuation (post-employment benefits)	217,560	229,843
Other long-term benefits	112,909	108,523
<b>TOTAL</b>	<b>2,049,904</b>	<b>3,104,783</b>

The aggregate amount of separation and redundancy/termination benefit payments during the year to executives shown above.	<b>39,994</b>	466,987
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### Salary Packages for Senior Executives

#### Average annualised remuneration packages for substantive Senior Executives

	As at 30 June 2010			As at 30 June 2009		
	No. SES	Base salary (including annual leave)	Total remuneration package <sup>2</sup>	No. SES	Base salary (including annual leave)	Total remuneration package <sup>2</sup>
Total remuneration <sup>1</sup> :						
\$190,000 to \$204,999	3	177,846	197,550	3	167,850	198,019
\$205,000 to \$219,999	–	–	–	1	197,383	215,147
\$220,000 to \$234,999	–	–	–	1	194,875	223,185
\$235,000 to \$249,999	1	212,738	245,500	2	215,270	246,832
\$250,000 to \$264,999	1	216,638	250,000	1	216,638	250,000
\$265,000 to \$279,999	1	239,966	276,921	2	244,983	274,710
\$280,000 to \$294,999	1	241,500	281,270	1	241,500	281,270
\$295,000 to \$309,999	1	274,262	309,000	1	266,274	300,000
<b>TOTAL</b>	<b>8</b>			<b>12</b>		

Notes:

1. Excluding acting arrangements and part-year service.

2. Non-Salary elements available to Senior Executives:

(a) includes parking allowance

(b) includes superannuation

(c) excludes discretionary performance bonus payable to a maximum of 15% of base salary.

<b>14. REMUNERATION OF AUDITORS</b>	<b>2010</b>	<b>2009</b>
	\$	\$
Remuneration to the Auditor-General for auditing the financial statements for the reporting period		
	<b>103,590</b>	120,000

No other services were provided by the Auditor-General during the reporting period.

## 15. DISBURSEMENT ADMINISTRATION SERVICE

Screen Australia provides assistance to producers and investors of various films by handling the receipt and disbursement of returns. The funds received are held in separate bank accounts and the accounting records for the disbursement service are maintained on a cash receipts and payments basis.

In certain cases, Screen Australia charges a set up fee and a service fee for providing this facility. The fees earned in 2009–10 were \$45,120 (2008–09 \$13,241).

Screen Australia is entitled to retain the interest earned on the bank accounts and the net interest earned in 2009–10 was \$5,546 (2008–09 \$4,820).

Details of the disbursement administration service are set out below.

### SCREEN AUSTRALIA DISBURSEMENT ADMINISTRATION SERVICE STATEMENT OF RECEIPTS AND PAYMENTS FOR YEAR ENDED 30 JUNE, 2010

	2010	2009
	\$	\$
Balance, 1 July	206,917	164,617
Plus: Receipts	4,825,568	1,266,374
Funds available for disbursement	5,032,485	1,430,991
Less: Payments	(4,512,011)	(1,224,074)
<b>BALANCE, 30 JUNE</b>	<b>520,474</b>	<b>206,917</b>

### SCREEN AUSTRALIA DISBURSEMENT ADMINISTRATION SERVICE STATEMENT OF ASSETS AND LIABILITIES AS AT 30 JUNE, 2010

<b>Assets:</b>		
Cash at bank	520,474	206,917
<b>TOTAL ASSETS</b>	<b>520,474</b>	<b>206,917</b>
<b>Liabilities:</b>		
Amounts held pending disbursement	502,401	189,301
Other including unclaimed disbursements and unidentified receipts	18,073	17,616
<b>TOTAL LIABILITIES</b>	<b>520,474</b>	<b>206,917</b>

## 16. FINANCIAL INSTRUMENTS

### 16a CATEGORIES OF FINANCIAL INSTRUMENTS

Financial Assets		
Held-to-maturity financial assets		
Term deposits (re distribution guarantee)	5,131,114	4,883,874
	5,131,114	4,883,874
Loans and receivables financial assets		
Cash	15,724,472	39,872,209
Film loans	1,251,270	949,464
Equity film investments	33,646,003	43,962,884
Receivables for goods and services	757,177	426,088
Other accrued income	133,193	48,976
	51,512,115	85,259,621
<b>CARRYING AMOUNT OF FINANCIAL ASSETS</b>	<b>56,643,229</b>	<b>90,143,495</b>

	2010 \$	2009 \$
Financial Liabilities		
At nominal cost		
Distribution guarantee	5,131,114	4,883,874
Trade creditors	357,762	406,501
	<u>5,488,876</u>	<u>5,290,375</u>
<b>CARRYING AMOUNT OF FINANCIAL LIABILITIES</b>	<b>5,488,876</b>	<b>5,290,375</b>

#### 16b NET INCOME AND EXPENSE FROM FINANCIAL ASSETS

Held-to-maturity		
Interest revenue	2,359,214	675,571
<b>NET GAIN/(LOSS) HELD-TO-MATURITY</b>	<b>2,359,214</b>	<b>675,571</b>
Loans and receivables		
Interest revenue	501,291	2,947,792
Exchange gain/(loss)	(4,528)	(4,875)
Impairment	(70,124,405)	(72,064,045)
<b>NET GAIN/(LOSS) LOANS AND RECEIVABLES</b>	<b>(69,627,642)</b>	<b>(69,121,128)</b>
<b>NET GAIN/(LOSS) FROM FINANCIAL ASSETS</b>	<b>(67,268,428)</b>	<b>(68,445,557)</b>

#### 16c NET INCOME AND EXPENSE FROM FINANCIAL LIABILITIES

Financial liabilities – at nominal cost		
Interest expense	(119,551)	(77,769)
<b>NET GAIN/(LOSS) FINANCIAL LIABILITIES – AT NOMINAL COST</b>	<b>(119,551)</b>	<b>(77,769)</b>
<b>NET GAIN/(LOSS) FROM FINANCIAL LIABILITIES</b>	<b>(119,551)</b>	<b>(77,769)</b>

#### 16d FAIR VALUE OF FINANCIAL INSTRUMENTS

Net fair values of financial assets and liabilities are determined by Screen Australia on the following bases. The net fair values of film investment-loans and equity film investments are determined in accordance with the statement of accounting policies note – 1 at amounts not exceeding recoverable amounts. These amounts have not been discounted to present values. The carrying amounts of all remaining financial assets and financial liabilities approximate fair value.

#### 16e CREDIT RISK

Credit risk represents the loss that would be recognised if counterparties failed to perform as contracted. The maximum exposure to credit risk on financial assets (equity film investments and loans) is the carrying amount net of allowances for impairment loss. Repayment of equity film investments and loans is dependent on financial performance of each project. Screen Australia minimises concentration of credit risk by undertaking transactions with a number of counterparties and with limits on investment amounts in projects and with any one producer and corporate group in a financial year. Risk is concentrated in the film and television industry in Australia.

The maximum exposure to credit risk for trade receivables is the risk that arises from potential default of a debtor. Screen Australia manages its credit risk by assessing debtors prior to allowing a debtor relationship and through policies and procedures that guide employees in debt management and recovery.

Screen Australia holds no collateral to mitigate against credit risk.

Credit risk of financial instruments not past due or individually determined as impaired:

	Not past due nor impaired 2010 \$	Past due or impaired 2010 \$	Not past due nor impaired 2009 \$	Past due or impaired 2009 \$
Trade receivables	368,944	347,602	27,656	323,443
Film loans	-	1,251,270	-	949,464
Equity film investments	-	33,646,003	-	43,962,884
<b>TOTAL</b>	<b>368,944</b>	<b>35,244,875</b>	<b>27,656</b>	<b>45,235,792</b>

Ageing of financial assets that are past due but not impaired for 2010:

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade receivables	169,701	139,732	37,894	275	347,602
<b>TOTAL</b>	<b>169,701</b>	<b>139,732</b>	<b>37,894</b>	<b>275</b>	<b>347,602</b>

Ageing of financial assets that are past due but not impaired for 2009:

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade receivables	-	-	-	323,443	323,443
<b>TOTAL</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>323,443</b>	<b>323,443</b>

All receivables past due have been individually assessed for impairment and an allowance raised where recovery is considered unlikely.

## 16f LIQUIDITY RISK

Screen Australia's financial liabilities comprise a distribution guarantee and payables. The exposure to liquidity risk is negligible for Screen Australia because it does not have any borrowings. It is also highly unlikely that Screen Australia will encounter difficulty in meeting its obligations. This is because annual funding is provided to Screen Australia from the Australian Government and other funding mechanisms are available to Screen Australia such as the Advance to the Finance Minister. Internal policies and procedures have also been put in place to ensure Screen Australia has appropriate resources available to meet its financial obligations.

In regard to non-financial liabilities, where Screen Australia was contractually committed to provide funds to film makers at year end, provision is made for the excess of the funds to be provided over the amounts expected to be recouped from the related portion of each film investment in the future. As the funds to be provided are covered by monies already received from the Australian Government prior to year end and held in cash at bank and term deposits, there is no liquidity risk.

The following tables illustrates the maturities for financial liabilities for 2009-10:

	On demand 2010 \$	within 1 year 2010 \$	1 to 5 years 2010 \$	> 5 years 2010 \$	Total 2010 \$
Distribution guarantee	-	5,131,114	-	-	5,131,114
Trade creditors	-	357,762	-	-	357,762
<b>TOTAL</b>	<b>-</b>	<b>5,488,876</b>	<b>-</b>	<b>-</b>	<b>5,488,876</b>



## 16g MARKET RISK

Screen Australia's investment activities expose it to financial risk. Due to the inherent risk of film investment and the historic performance generally of Australian films, losses on film investments are expected to occur. Allowance for impairment loss is made for film investments based on the likely amount that will not be recouped. As a result of the nature of the Screen Australia's business, internal policies have been put in place to deal with the management of financial risk, that is, Screen Australia's exposure to market, credit, liquidity and cash flow and fair value interest rate risk.

Screen Australia does not enter into trade financial instruments for speculative purposes. Market risk is low because the entity has only a small foreign currency balance. The bank term deposit at a fixed interest rate has a corresponding liability at the same interest rate (refer distribution guarantee).

Screen Australia retains a copyright interest in all development investments and production investments. Development investments are repaid only where the film goes into production. Production investments are only recouped when the film project generates revenue. An interest is retained in the profits of production investments after the recoupment of Screen Australia's investment. There is no interest in development investments after they have been recouped in full.

Screen Australia's business is to invest and lend amounts for film development and production, which, by its nature, has a high probability of being unprofitable. Accordingly, as there is no security provided against these film equity investments and loans, it is expected that Screen Australia will incur significant losses.

Screen Australia holds only a small amount of cash and no other assets overseas. A small number of payments are made in overseas currencies. The amount does not open Screen Australia to significant currency risk.

Screen Australia holds term deposits and loans receivable with fixed interest rates. Cash holdings have a variable interest rate.

### Sensitivity analysis

The effect of a 0.75% per annum increase in interest rates based on average cash at bank and term deposits (excluding the term deposit relating to the distribution guarantee liability) for the year ended 30 June 2010 would be a decrease in the annual deficit and increase in equity of \$457,161. The effect of a 0.75% per annum decrease in interest rates would be an increase in the annual deficit and a decrease in equity of \$457,161.

Screen Australia was not subject to any other significant market risks.

## 17. REPORTING OF OUTCOMES

### 17a OUTCOME OF SCREEN AUSTRALIA

Screen Australia is structured to meet one outcome and output as follows:

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

### 17b NET COST OF OUTCOME DELIVERY

	Outcome 1 2010 \$	Outcome 1 2009 \$
<b>DEPARTMENTAL EXPENSES</b>	<b>109,411,439</b>	<b>122,206,062</b>
<b>TOTAL EXPENSES</b>	<b>109,411,439</b>	<b>122,206,062</b>
Costs recovered from provision of goods and services to the non-government sector		
Departmental	<b>3,009,589</b>	<b>5,549,667</b>
<b>TOTAL COSTS RECOVERED</b>	<b>3,009,589</b>	<b>5,549,667</b>
Other external revenues		
Departmental		
Sale of goods and services to related entities	–	50
Interest	<b>2,860,505</b>	<b>3,623,363</b>
Other revenue	<b>6,755,412</b>	<b>8,356,753</b>
<b>TOTAL DEPARTMENTAL REVENUES</b>	<b>9,615,917</b>	<b>11,980,166</b>
<b>TOTAL OTHER EXTERNAL REVENUES</b>	<b>9,615,917</b>	<b>11,980,166</b>
<b>NET COST OF OUTCOME</b>	<b>96,785,933</b>	<b>104,676,229</b>

17c MAJOR CLASSES OF DEPARTMENTAL REVENUES AND EXPENSES BY OUTPUT

	Output 1 2010 \$	Output 1 2009 \$
<b>OPERATING EXPENSES</b>		
Employee benefits	15,592,016	20,648,952
Suppliers	11,114,192	16,217,842
Grants	10,666,925	7,815,389
Depreciation and amortisation	1,395,795	1,772,218
Finance costs	119,551	77,769
Write-down and impairment of assets	70,518,432	75,664,783
Net foreign exchange loss	4,528	4,875
Losses from asset sales	-	4,234
<b>TOTAL OPERATING EXPENSES</b>	<b>109,411,439</b>	<b>122,206,062</b>
<b>OPERATING REVENUES</b>		
Revenues from Government	93,641,000	102,888,000
Sale of goods and services	3,009,589	5,549,717
Interest	2,860,505	3,623,363
Other revenue	6,755,412	8,356,753
<b>TOTAL OPERATING REVENUES</b>	<b>106,266,506</b>	<b>120,417,833</b>

17d MAJOR CLASSES OF DEPARTMENTAL ASSETS AND LIABILITIES BY OUTCOME

	Outcome 1 2010 \$	Outcome 1 2009 \$
<b>DEPARTMENTAL ASSETS</b>		
Cash and cash equivalents	15,724,472	39,872,209
Trade and other receivables	2,830,962	3,269,872
Investments – film industry assistance	33,646,003	43,962,884
Investments under s.18 of the CAC Act	32,785,569	4,883,874
Land and buildings	18,205,845	19,389,221
Plant and equipment	471,062	659,073
Intangibles	130,485	156,578
Inventories	26,262	34,267
Other non-financial assets	103,792	171,820
<b>TOTAL DEPARTMENTAL ASSETS</b>	<b>103,924,452</b>	<b>112,399,798</b>
<b>DEPARTMENTAL LIABILITIES</b>		
Suppliers	357,762	406,501
Other payables	7,273,933	8,066,540
Employee provisions	2,516,275	3,104,951
Other provisions	17,676,628	21,577,019
<b>TOTAL DEPARTMENTAL LIABILITIES</b>	<b>27,824,598</b>	<b>33,155,011</b>

# ABBREVIATIONS AND ACRONYMS

ABC	Australian Broadcasting Corporation
ACEC	Australian Cinema Exhibitors Coalition
ADG	Australian Directors Guild
AFC	Australian Film Commission
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
AIDC	Australian International Documentary Conference
AIMIA	Australian Interactive Media Industry Association
ANAO	Australian National Audit Office
ATOM	Australian Teachers of Media
AWG	Australian Writers' Guild
AWGIE	Australian Writers' Guild Award
CAC Act	<i>Commonwealth Authorities and Companies Act 1997</i>
CAAMA	Central Australian Aboriginal Media Association
DEWHA	Department of the Environment, Water, Heritage and the Arts
DFAT	Department of Foreign Affairs and Trade
DoDA	Department of Finance and Deregulation
FFC	Film Finance Corporation Australia
FOI	<i>Act Freedom of Information Act 1982</i>
FTI	Film & Television Institute
GST	Goods and Services Tax
HR	Human Resources
IDFA	International Documentary Festival Amsterdam
IF Awards	<i>Inside Film Awards</i>
IMTS	Information Management and Technology Services
IRCA	Indigenous Remote Communications Association
ISA	Indigenous Screen Australia
MIFF	Melbourne International Film Festival
MOU	Memorandum of Understanding
MPDAA	Motion Picture Distributors Association of Australia
MRC	Media Resource Centre

NDP	National Documentary Program
NFSA	National Film and Sound Archive
NIDF	National Indigenous Documentary Fund
NSW FTO	New South Wales Film and Television Office (now Screen NSW)
NTFO	Northern Territory Film Office
NZFC	New Zealand Film Commission
PDV	post, digital and visual effects
SAFC	South Australian Film Corporation
SBS	Special Broadcasting Service
SFF	Sydney Film Festival
SPAA	Screen Producers Association of Australia
SRO	Screen Resource Organisation
ZFL	Zero-Fee Licensing

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