



Australian Government



ENTERPRISE FUNDING: PROGRAM REVIEW & FUTURE OPTIONS

Released 6 December 2013
[updated 11 December 2013]

METHODOLOGY

Analysis in this report draws on several sources:

Information provided by Enterprise companies

Most of the data is sourced from an annual survey of all Enterprise funding recipients, supplemented by periodical financial and activity reports.

Screen Australia's 2010 Business Survey

Comparisons to the broader production sector are based on Screen Australia's *2010 Business Survey* undertaken in April 2010, the results of which were published in Screen Australia's submission to the Australian Government's *2010 Review of the Independent Production Industry*. The *2010 Business Survey* has not been repeated, as funding was subsequently made available by the Australian Government for the reinstatement of the Australian Bureau of Statistics (ABS), *Film, Television and Digital Games Survey, 2011/12*.

ABS, Film, Television and Digital Games Survey, 2011/12

Comparisons of the locations of Enterprise companies and those in the broader production sector are based on information collected by the ABS about key industries engaged in television broadcasting, film and video production and post-production, and digital game development activities.

TV ratings:

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1 Introduction

Screen Australia is committed to assisting in the creation and development of viable screen businesses. Since 2009, a key method of business support has been the Enterprise program.

This report provides detailed analysis of the outcomes of this program to date, and launches a consultation process to help determine the future of Enterprise funding. Industry context and assumptions are presented along with some key guiding principles for consideration regarding the future of the program, and questions are posed to initiate conversation and feedback from the industry and stakeholders.

The analysis indicates that:

- *Enterprise businesses are more sustainable compared to the broader production sector*
Businesses funded through the Enterprise program are more likely to display the 'sustainability indicators' of consistent production activity and business profitability than the broader production sector, as measured in Screen Australia's 2010 Business Survey.
- *Enterprise funding has enhanced business sustainability*
Enterprise companies have shown an increase in the characteristics associated with sustainable businesses in the last financial year, compared to the year prior to receiving Enterprise funding.
- *Enterprise funding has contributed broader industry benefits*
Since receiving funding, many Enterprise businesses have added industry benefits through talent development, including mentorships, traineeships, internships and script development initiatives.

Screen Australia is now reviewing the Enterprise Program because:

- after nearly five years of successful operation it is timely to assess its impacts and consider how it may best evolve to continue to serve the industry.
- the agency is conscious that a business support program may reach a stage where it risks saturating the industry with businesses beyond the market's capacity to support them in the long term.

Screen Australia remains committed to providing support for increased business sustainability, and invites dialogue with the sector to help determine the way such support should be delivered going forward.

HOW TO CONTRIBUTE

This paper was released on Friday 6 December 2013, and feedback is invited until Friday 31 January 2014.

Comments and submissions can be made:

- Online: www.screenaustralia.gov.au/EnterpriseConsult
- Via email: enterpriseconsult@screenaustralia.gov.au
- Join the Twitter conversation through Twitter: #SAenterprise

Public forums are being held in six cities as well as via a webinar:

- see page 30 and www.screenaustralia.gov.au/EnterpriseConsult

2 Context

Why Enterprise funding?

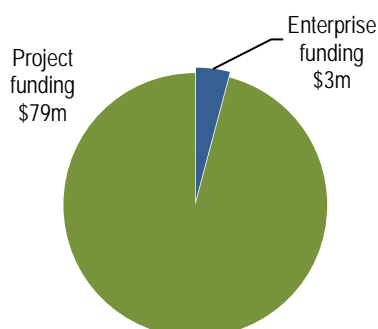
Agencies around the world are increasingly recognising the importance of company development as opposed to simply project financing, in addressing the challenge of creating a more sustainable industry. In his report based on observations of conditions in seven countries, Jonathan Olsberg of UK research company Olsberg SPI encourages screen producers, governments and agencies alike to ‘think company as well as project’.¹

Screen Australia’s Enterprise program is one of the first of its type in the world, aiming to complement project-by-project funding to help fulfil the first of the functions set out in the *Screen Australia Act*, ie to:

support and promote the development of a highly creative, innovative and commercially sustainable Australian screen production industry.

Enterprise funding accounts for a relatively small proportion of Screen Australia’s allocation (less than 4 per cent in 2012/13): the majority of Screen Australia’s funding supports the development and production of screen content on a project-by-project basis.

Screen Australia funding allocations 2012/13



Includes development and production funding, excluding games.

Screen Australia’s Enterprise Program

Launched in early 2009, Screen Australia’s Enterprise Program followed the Screen Business Venture Program (SBVP), and prior to that, the Australian Film Commission’s General Development Investment (GDI) Program.

The **General Development Investment Program** ran between 2000 and early 2008 when it was replaced by the SBVP. It provided slate funding to 186 companies and individual producers, ranging from \$5,000 to \$70,000 (with most between \$20,000 and \$50,000). Total funding of \$10,747,214 was provided under the program. The loans were 100 per cent repayable (with 10 per cent premium added) over an unlimited term, with each agreement specifying the number and value of repayments.

¹ *Building sustainable film businesses: the challenges for industry and government*, see <http://www.olsbergspi.com/index.php/2012/06/olsberspi-publishes-independent-report-on-film-company-sustainability/>; accessed 6/12/13

The **Screen Business Venture Program** ran from 2008 to early 2009 when it was replaced by the Enterprise Program. It provided combined loan/grant funding for 21 production companies, ranging from \$50,000 to \$180,000. Total funding of \$2,090,000 was allocated over four funding rounds. There were two funding strands, one focused on slate development and/or developing new enterprises, the other aimed at producers seeking to strategically develop and expand their company in terms of turnover, range and number of projects and/or range of business activities undertaken. Loan repayments were required in equal instalments on the anniversary date of each SBVP Agreement’s execution, commencing 12 months from execution and running over terms varying from 3 to 10 years. No interest was payable on the loan components.

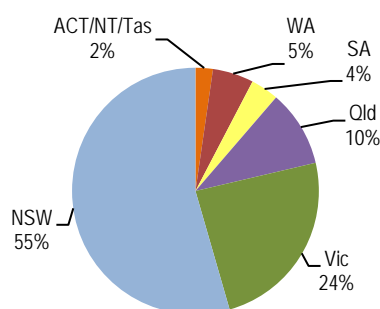
The **Enterprise Program** replaced these previous programs with the aim of providing larger investments to fewer companies. It is directed at screen businesses that have identified opportunities to develop and expand in terms of turnover, scale of production activity and/or the range of business activities undertaken to enhance the company’s sustainability.

To date, the Enterprise Program has supported 29 screen businesses, each receiving support ranging between \$130,000 and \$350,000 per year over a three-year period.

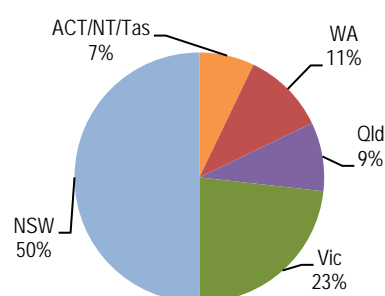
Since the program was launched in 2009, five annual rounds of funding have been delivered to date, with a total of \$19.5 million provided to the 29 companies. The program provided \$9 million in its first year, and \$3m per year in each of the subsequent four years. The 12 companies supported in the initial round (group 1) completed their three-year funding cycle in December 2012, and the most recent round of four recipients (group 5) commenced their three-year cycle in October 2013.

The spread of Enterprise funding recipients across the states and territories is roughly equivalent to the spread of screen production businesses indicated by the results of the 2011/12 *Film, Television and Digital Games Survey* from the Australian Bureau of Statistics.

2011/12 ABS Survey



Enterprise funding recipients



A full list of Enterprise funding recipients is provided in Appendix 1 (page 31) with company profiles in Appendix 2 (page 33).

Targeted Enterprise initiatives

In addition to these five funding rounds under the 'main' Enterprise program, there have been two special targeted Enterprise initiatives – Feature Enterprise, which provided a total of \$550,000 to four companies in 2012/13 and Enterprise Asia which has so far provided \$217,000 to 19 companies in 2013/14.

Feature Enterprise recognised that unlike many other project types, the overhead cost of developing features is largely carried by producers themselves. The funding was aimed at new feature film producers with recent substantial success in the marketplace, providing them with a working capital grant over two years to support them in the creation of their next Australian feature projects.

Enterprise Asia is a facilitation strategy devised to connect Australian screen businesses with key Asian territories. The program aims to benefit companies entering new growth markets in the Asian region by creating opportunities to gain detailed insights into government requirements, incentives, marketplace engagement, content and business approaches. The most recent round was for China, focussing on factual content, and was structured around a series of events and meetings in Beijing, facilitated by Screen Australia, followed by participation in the Sichuan Television Festival, including an 'Australia Day', and pitching for local and international producers organised by CCTV.

Whether such special initiatives should continue beyond 2013/14 as a component of future Enterprise funding is part of this review.

Business support programs are offered by some state and international agencies:

The New Zealand Film Commission introduced a three-year Business Development Scheme in August 2013.

Creative England introduced a Film Enterprise Fund in 2013.

The South Australian Film Corporation has been offering business development support since 2004, currently through Seed Development Investment, which supports South Australian production companies to develop project slates and expand their businesses. A maximum of \$285,000 can be applied for over the five-year period,

Screen Queensland introduced an Enterprise program in 2013 to provide support to and stimulate development of viable screen businesses in Queensland. Up to \$150,000 is available per company.

ScreenWest introduced a Screen Business Development Fund in 2010 to support WA production companies to expand their businesses, with up to \$100,000 available over two years for credited production companies, and up to \$80,000 over two years for emerging companies. Priority is given to companies that have not previously received funding from ScreenWest business development schemes, Slate Development Investment Funding or Screen Australia's Enterprise funding (but such companies are eligible to apply). Screenwest also introduced an Industry Enhancement Fund in 2013 providing funding to realise 'game changing' activities designed to build the screen content capacity of Western Australia. A maximum of \$100,000 is available per applicant.

Screen NSW provides funding for companies to develop business plans through its Early Development funding. Applications are expected to be in the range of \$5,000–\$20,000, with up to \$50,000 available to some projects.

3 Analysis:

Impacts of Enterprise funding

This section is based on data from the 16 recipients of the first two rounds of Enterprise funding (referred to as 'groups 1 and 2').

The analysis includes comparisons with the broader Australian production industry indicated by Screen Australia's 2010 Business Survey,² as well as data on the characteristics and activities of the Enterprise companies in the year prior to receiving Enterprise funding compared to 2012/13.

Indicators of sustainability

The 2010 Business Survey identified two indicators of business sustainability:

- consistency of production activity
- profitability.

These indicators were echoed in Jonathan Olsberg's 2012 report for screen agencies in the UK and Sweden.³

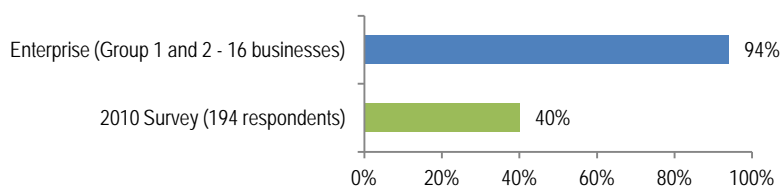
For the purposes of the 2010 Business Survey:

- a **consistent** business was defined as one with a TV series or two or more one-off feature, TV drama or documentary titles in production over the previous five years.
- a **profitable** business was defined as one that reported profit in at least one of the previous two years.

Consistency of production activity

Almost all Enterprise companies were classified as 'consistent' in 2012/13 (94 per cent), compared to 40 per cent of businesses in the 2010 survey.

Proportion of businesses classified as 'consistent'



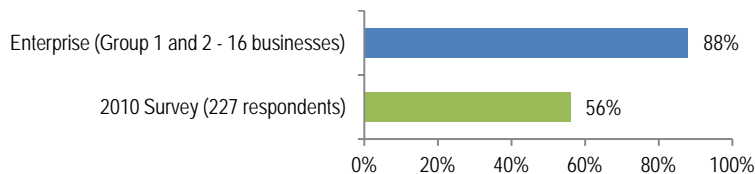
² The results of Screen Australia's 2010 Business Survey were published in *Screen Australia's Submission to the Australian Government's 2010 Review of the Independent Production Sector*, available here: http://www.screenaustralia.gov.au/about_us/Publications_2010.aspx

³ *Building sustainable film businesses: the challenges for industry and government*, see <http://www.olspi.com/index.php/2012/06/olsberspi-publishes-independent-report-on-film-company-sustainability/>; accessed 6/12/13

Profitability

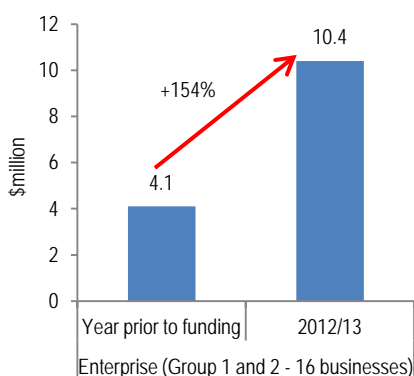
The majority of Enterprise companies (88 per cent) reported a profit in at least one of the last two years, compared to 56 per cent of respondents to the 2010 Business Survey.

Proportion of businesses classified as 'profitable'



The aggregate level of profit for group 1 and 2 Enterprise companies has more than doubled compared to the year before they received Enterprise funding.

Aggregate profit, Enterprise companies

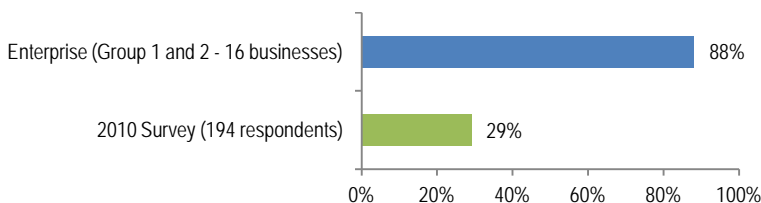


Of the group 1 and 2 companies that reported a profit in 2012/13, the majority indicated that they would use the profit for multiple purposes. Most (69 per cent) indicated they would use it to invest in business development, 56 per cent would re-invest in project development, and 13 per cent indicated they would pay a dividend to shareholders.

Both consistent and profitable

The majority of Enterprise companies (88 per cent) currently display both indicators of consistency and profitability, compared to 29 per cent of respondents to the 2010 Business Survey.

Proportion of businesses classified as both 'consistent' and 'profitable'



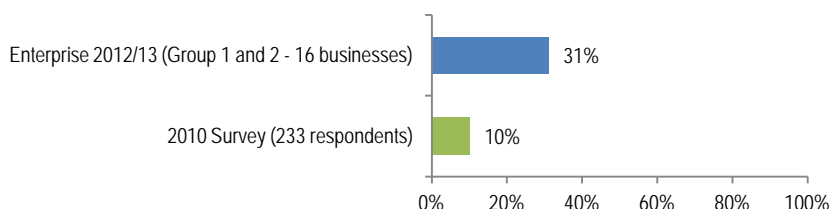
‘Investment-readiness’

Jonathan Olsberg included this additional characteristic in his definition of sustainable film businesses, noting that businesses can be both sustainable and successful without meeting this very commercial definition. According to Olsberg, an investment-ready business is one with a robust financial track record and growth potential sufficient to attract private corporate finance (whether debt or equity).

In the 2010 Business Survey, an investment-ready business was defined as one that had at least one professional private investor, ie a business angel, venture capitalist or private equity firm and/or general public offering. The survey reported an association between private business investment and higher income, but showed no impact on profitability.

31 per cent of group 1 and 2 Enterprise companies meet this definition, compared to only 10 per cent of respondents to the 2010 Business Survey.

Proportion of businesses classified as ‘investment-ready’



Characteristics of ‘sustainable’ businesses

Screen Australia’s 2010 survey of Australian production businesses identified a range of characteristics associated with the sustainability measures of consistency and profitability. Key characteristics were:

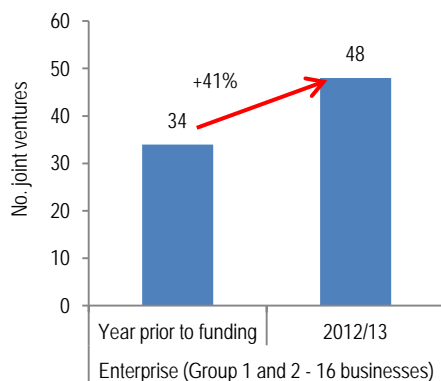
- **Collaboration:** more likely to collaborate with other businesses, engage in joint ventures and have multiple producers
- **Mixed slates and income sources:** more likely to have slates including more than one production type (documentaries, features, TV drama) and more likely to be involved in producing digital media projects.
- **Higher income and employment:** more likely to earn higher income levels. More likely to earn income from producer fees and royalties, although these sources accounted for similar proportions of total income. Tended to employ more people.
- **Audience engagement:** more likely to have produced a title that reached \$1 million at the Australian box office and/or one million viewers on free-to-air television in the previous five years.

These characteristics have been analysed for the 16 group 1 and 2 Enterprise companies in 2012/13. Where possible, data is compared with the year prior to receiving Enterprise funding and with the results for the broader sector in 2010.

Collaboration

Enterprise companies have undertaken more joint ventures since they received their funding.

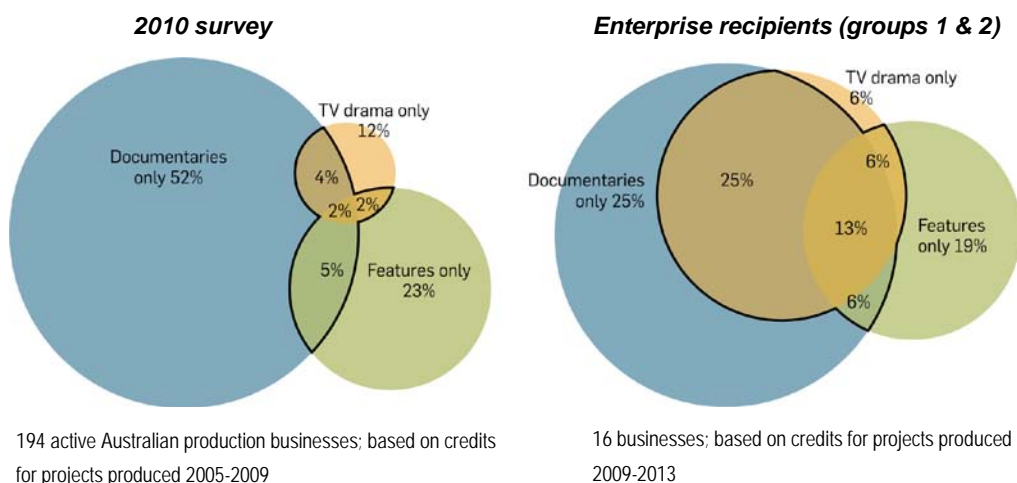
Joint ventures (domestic and international)



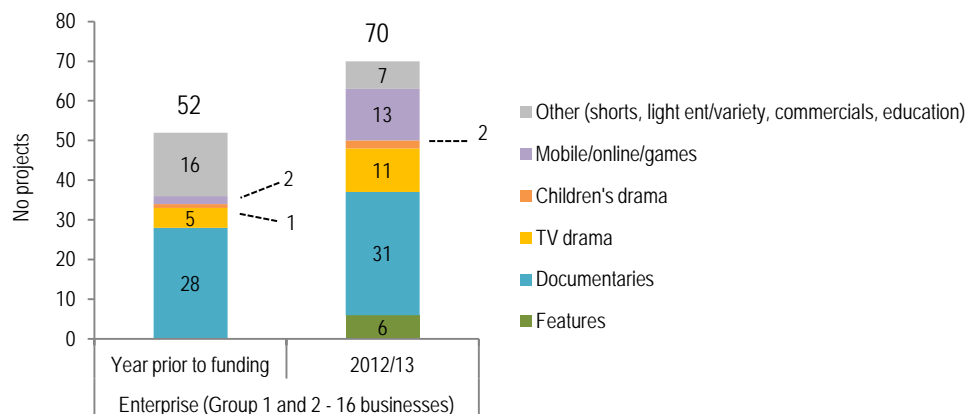
Mixed slates

Only 13 per cent of companies in the 2010 Business Survey had mixed slates, compared to 50 per cent of Enterprise companies.

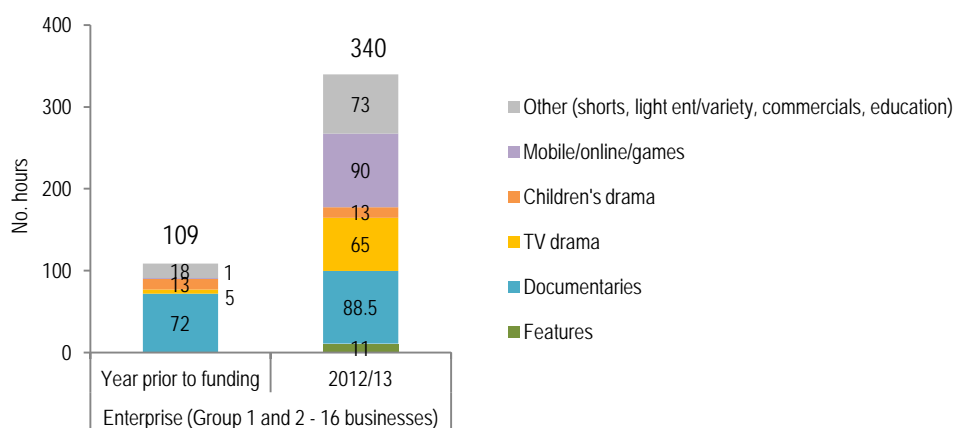
The mix for Enterprise companies has changed little since their funding. This is unsurprising, given that diversity was one of the elements that made many companies suitable applicants.



In aggregate, Enterprise companies reported 52 projects in production the year before they received Enterprise funding, which increased to 70 projects in the last financial year. Documentaries have remained a strong component of company activity, while there has been an increase in the number of TV drama and digital projects, as well as the addition of some features, in 2013/13 slates.

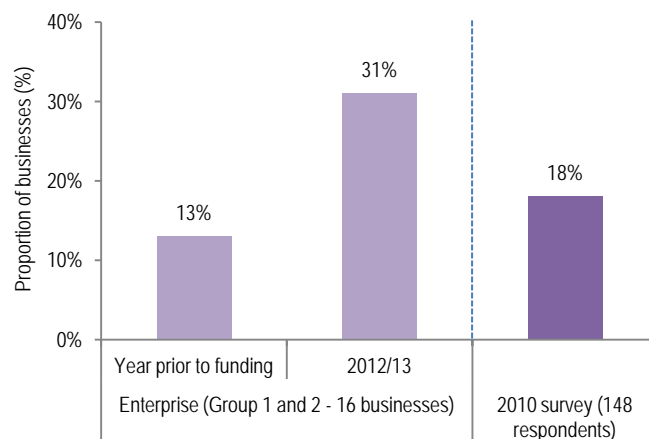


Production hours increased from 109 in the year prior to funding to 340 in 2012/13.



Predictably, perhaps, in the context of the evolving media landscape, 31 per cent of group 1 and 2 Enterprise companies reported being engaged in digital media projects (mobile/online/games) in 2012/13, up from 13 per cent in the year prior to funding, and compared to 18 per cent of respondents to the 2010 Business Survey.

Businesses reporting digital media projects

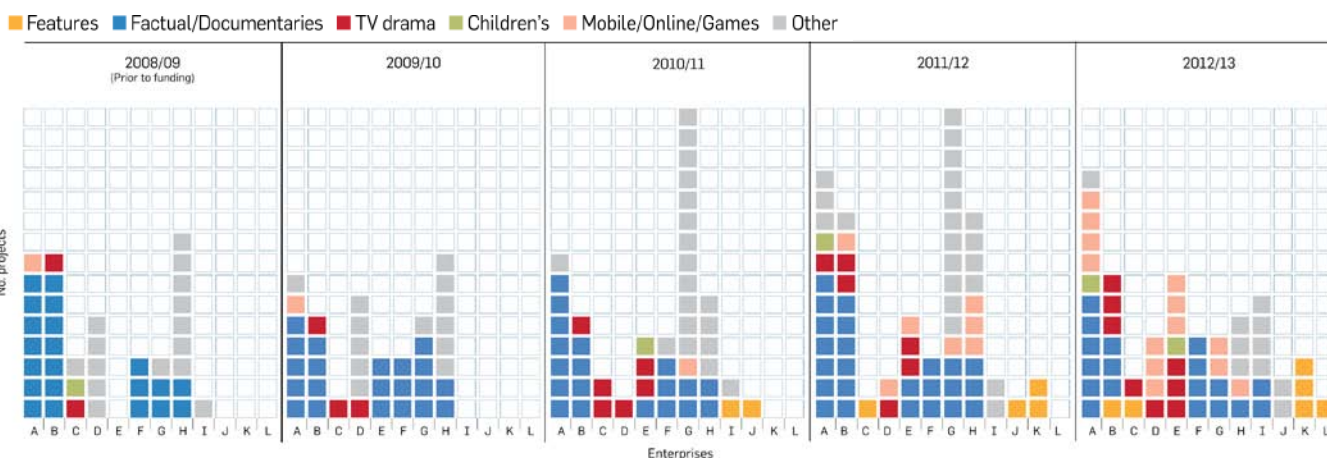


Examples of digital media projects undertaken by group 1 and 2 Enterprise companies include multi-platform components for drama series such as *Slide* (Hoodlum and Playmaker) and *Conspiracy 365* (Hoodlum), *The Otherside*, an online extension of the feature documentary *The Darkside* (Scarlett Pictures); and the online documentary *Detention Centre*, (Prospero Productions) for SBS, and the game *The Bourne Legacy: Operation Intel* (Hoodlum).

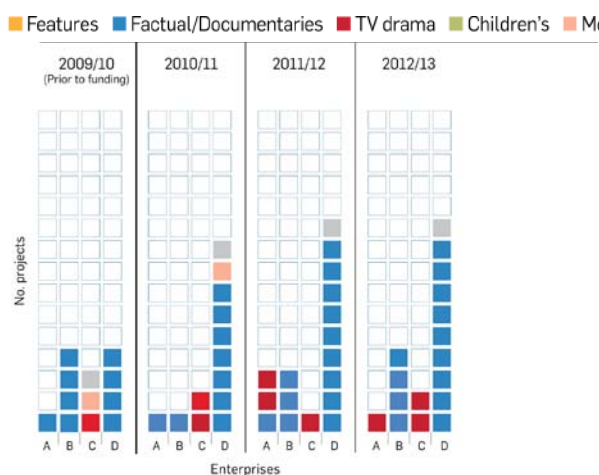
The increasing diversity of project types is particularly evident in a year-by-year analysis. In the year prior to receiving Enterprise funding, only one company from group 1 and one company from group 2 reported production on three or more different project types. This grew to five companies in 2011/12 and four companies in 2012/13.

Number and type of projects in production for Enterprise companies each year.

Group 1 businesses (funded 2009)



Group 2 businesses (funded 2010)



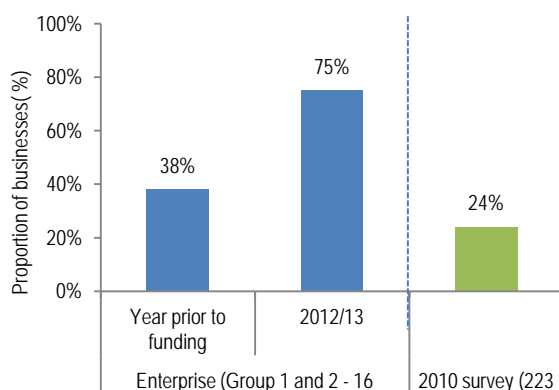
Mixed income sources

Enterprise companies and respondents to the 2010 Business Survey reported a variety of income streams, which were broadly categorised as follows:

- development fees
- producer fees
- production services
- royalties
- distribution / rights management
- Export Market Development Grants (EMDGs)
- other.

Only 24 per cent of businesses in the 2010 survey reported five or more of these revenue streams, compared to 38 per cent of Enterprise companies before funding, and 75 per cent in the last financial year. Income from producer fees and production services remained the most common income sources.

Businesses reporting 5+ revenue streams

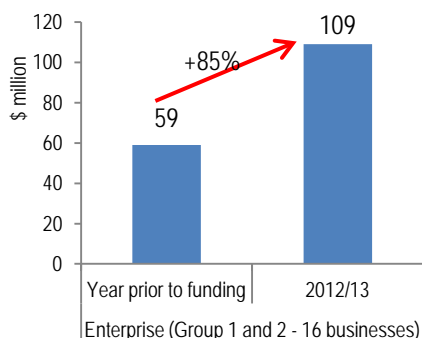


Income levels

Aggregate gross turnover for Enterprise companies has shown a significant increase in the last survey period, compared to the year prior to their funding, almost doubling from \$59 million to \$109 million. While Enterprise funding has contributed to the overall growth in income, it represents only a small proportion. Enterprise payments processed to group 1 and 2 companies during the 2012/13 financial year totalled \$2.5 million.

Note that three of the 16 companies were start-ups so were not in a position to earn income prior to receiving Enterprise funding.

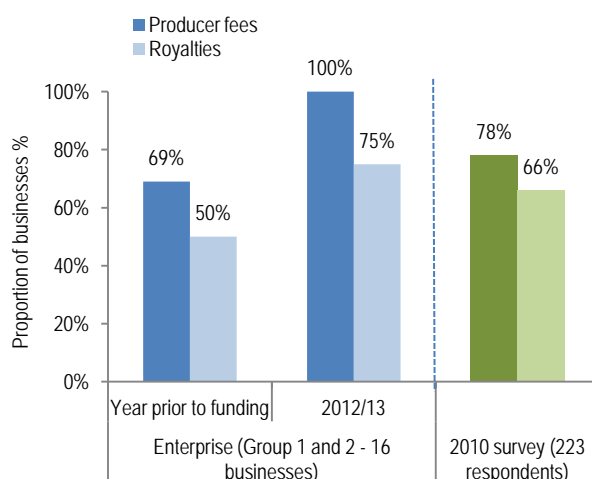
Gross turnover



Income from producer fees and royalties

All 16 group 1 and 2 Enterprise companies reported earning income from producer fees in the last financial year, and 75 per cent reported earning royalties. These proportions were higher than the respondents to the 2010 Business Survey, and significantly higher than the levels reported for the year prior to receiving Enterprise funding, when 69 per cent earned producer fees and 50 per cent earned royalties. (Note that three Enterprise companies were start-ups and were not in a position to report income for the 'year prior to funding'.)

Businesses reporting income from producer fees and royalties



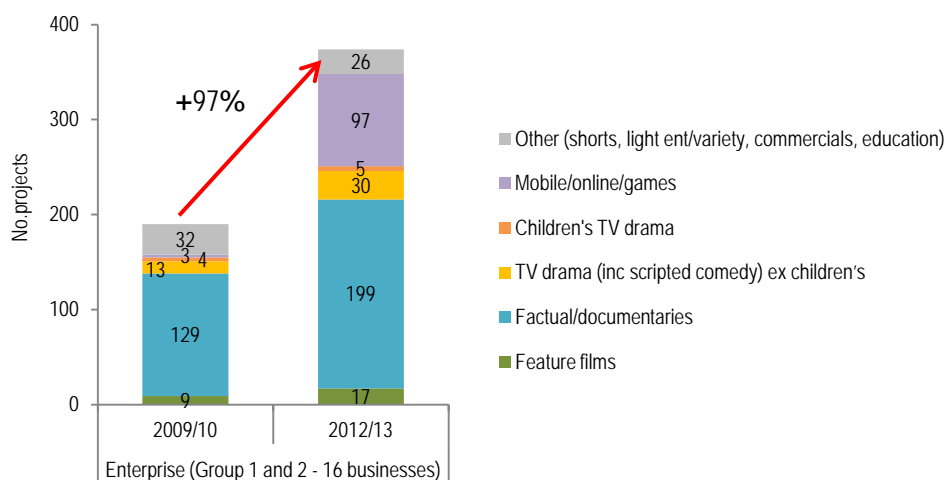
Income sources	Enterprise companies (group 1 and 2 – 16 businesses)				2010 survey (223 respondents)	
	Year prior to funding		2012/13		% of businesses	Average % of their total income
	% of businesses	Average % of their total income	% of businesses	Average % of their total income		
Producer fees	69%	35%	100%	36%	78%	47%
Screen royalties	50%	14%	75%	11%	66%	16%
Development fees	69%	15%	88%	15%	65%	22%
Production services fees	50%	44%	63%	28%	51%	38%
Distribution rights income	31%	13%	19%	7%	47%	19%
Export market development grants	25%	8%	38%	9%	18%	12%
Other	69%	21%	100%	22%	30%	31%

Where they were reported as a source, producer fees accounted for a similar share of an Enterprise company's revenue in 2012/13 as they did prior to funding (35 per cent compared to 36 per cent); the difference is that more companies had earned income in this way in 2012/13.

In the case of royalties, their average contribution to Enterprise company income was slightly smaller in 2012/13 (11 per cent) compared to their average contribution prior to funding (14 per cent), but again, significantly more businesses were earning income from this source in 2012/13.

While actual earnings from royalties have remained relatively low for group 1 and 2 companies, the number of catalogue titles from which they are able to generate income has grown – from 196 to 374 titles – which has the potential to boost future royalty earnings. The majority are documentary and factual programs, but there has been a significant increase in the number of mobile/online/games projects on the books.⁴

Catalogue titles able to earn income



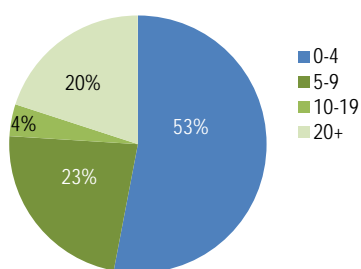
* Note: 2009/10 was the first year of funding for group 1 companies, and the year prior to funding for group 2; comparable data is not available for 2008/09.

Employment

75 per cent of group 1 and 2 Enterprise companies employ five or more people, compared to 47 per cent of businesses in the 2010 survey.

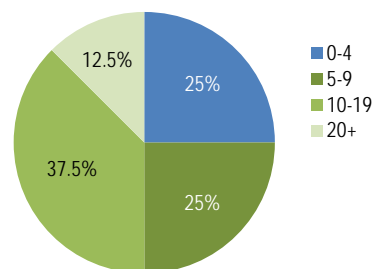
Business size (no. employees)

2010 survey



225 Australian production businesses.

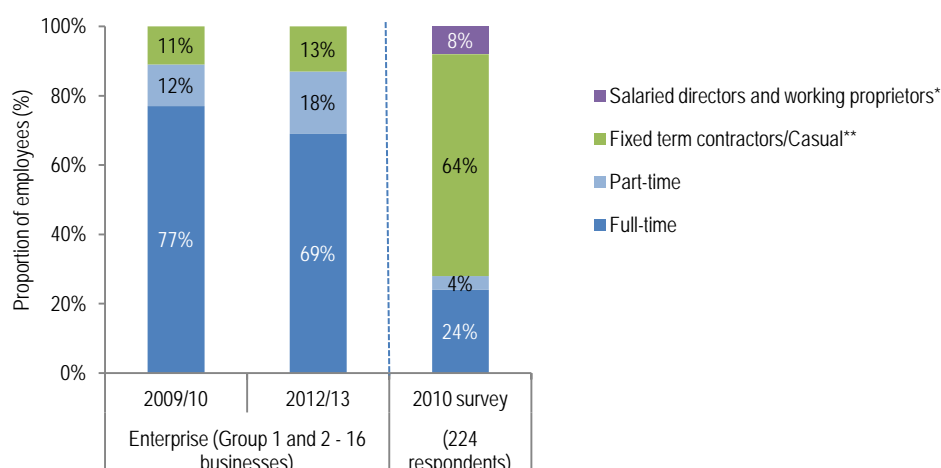
Enterprise companies (groups 1 & 2)



16 businesses

⁴ In 2009/10, some online projects may have been counted as 'other'.

Employment by type



* The number of salaried directors and working proprietors was not asked in the Enterprise survey.
 ** Includes Fixed Term Contractors for Enterprise companies; Casual Staff (including PAYG Freelancers) was reported in the 2010 Business Survey.
 2009/10 was the first year of funding for group 1 companies, and the year prior to funding for group 2; comparable data is not available for 2008/09.

Full-time employees represented the biggest proportion of staff amongst group 1 and 2 Enterprise companies, making up 69 per cent of all employees in 2012/13. The 2010 Business Survey indicated that most employees in the overall production sector were employed on a fixed contract or casual basis (64 per cent).

Audience engagement

Of the 16 group 1 and 2 Enterprise companies, 10 (62 per cent) have produced at least one title that reached \$1 million at the Australian box office⁵ and/or one million viewers on free-to-air television⁶ since receiving Enterprise funding, compared to 18 per cent of production businesses in the 2010 Business Survey.

Group 1 and 2 Enterprise titles that meet this benchmark include:

Blackfella Films

TV: *Redfern Now*

Cordell Jigsaw Zapruder

TV: *Great Southern Land; Two on the Great Divide; Go Back to Where You Came From series 2; The Great Mint Swindle*

December Media

TV: *The Doctor Blake Mysteries*

Essential Media and Entertainment:

TV: *Rake; Jack Irish*

Goalpost

Cinema: *The Sapphires*

TV: *An Accidental Soldier*

Hoodlum + Essential Media and Entertainment

TV: *The Making of Modern Australia; Australia: The Time Traveller's Guide; Miracles*

⁵ MPDAA

⁶ OzTAM and RegionalTAM

Matchbox

TV: *The Slap*; *Underground - the Julian Assange Story*

Playmaker Media

TV: *House Husbands*; *Blood Brothers*

Renegade Films

TV: *Inside the Firestorm*

Warp Films

Cinema: *Snowtown*

In addition, three Enterprise companies contributed chapters to the highly successful film adaptation of *The Turning* (Matchbox, Scarlett Films and Warp Films), and four seasons have been produced of the US version of Renegade's *Wilfred*. Other format sales made by group 1 and 2 companies include *The Slap* and *The Straits* (Matchbox Pictures), *Go Back to Where You Came From* (Cordell Jigsaw Zapruder), *The Strange Calls* and *Secrets and Lies* (Hoodlum) and *Rake* (Essential Media and Entertainment).

Broader impacts

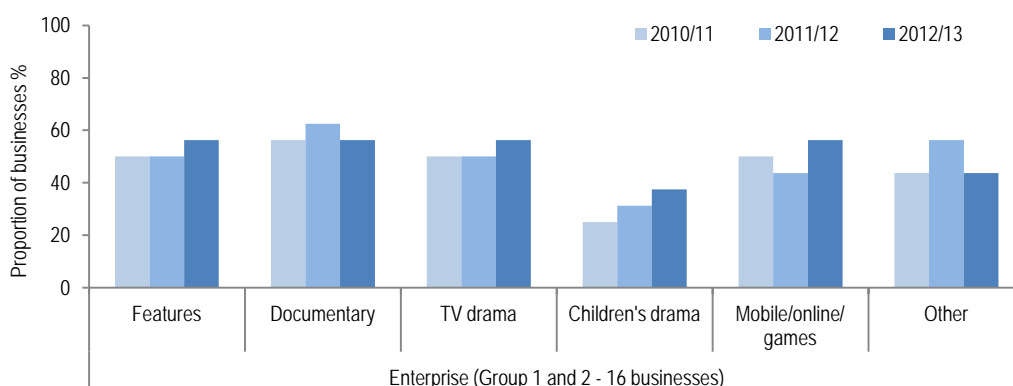
One of the aims of the Enterprise program has been to facilitate increased development of quality Australian projects and talent, and Enterprise funding has potential to create flow-on effects to the broader production sector through activities undertaken by the funded companies.

Project development

Between 2010/11 and 2012/13, group 1 and 2 Enterprise companies had a combined average of 334 projects in some stage of development each year.

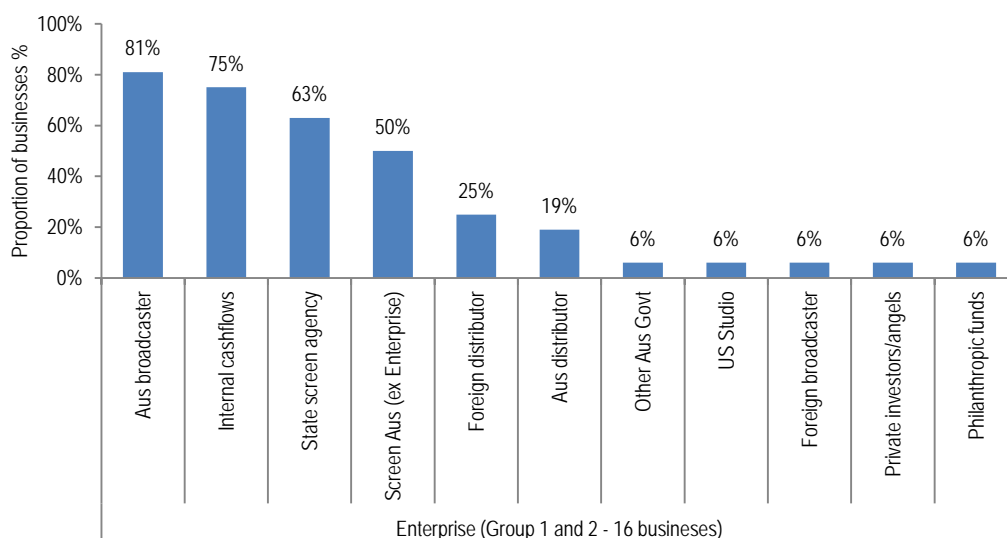
The proportions of Enterprise companies developing TV drama, children’s drama and digital media projects (mobile/online/games) have increased over this time

Businesses developing various project types



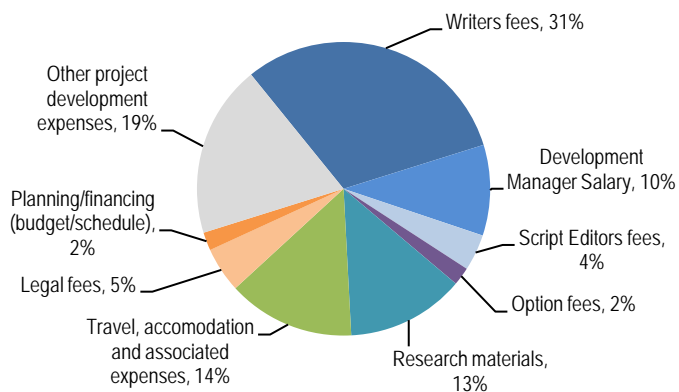
In 2012/13, Enterprise companies used various sources to fund project development, most commonly local broadcasters and their own internal cashflows.

Businesses accessing various sources of development funding, 2012/13



Development expenditure covered a range of activities including travel, research materials and employment of development managers. Around a third related to writers' fees.

Allocation of development expenditure by Enterprise companies, 2012/13



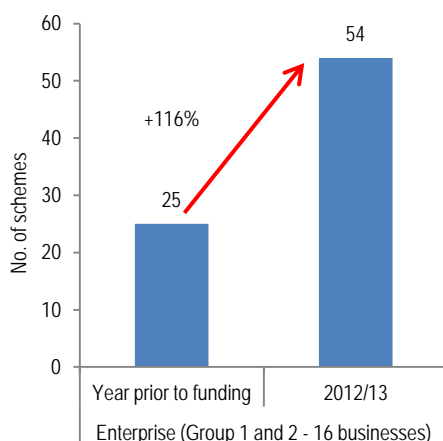
Enterprise groups 1 and 2, 16 businesses

Several companies have enhanced their development capacity by appointing development-focused staff, including Playmaker Media (Development Manager), Goalpost Pictures (Head of Creative), December Media (Development/Sales Executive for North America and Europe) and Blackfella Films (Head of Drama and Head of Documentary).

Talent development

The 16 group 1 and 2 Enterprise companies delivered 25 mentorships, internships and/or traineeships in the year prior to receiving funding. This increased to 54 in the last financial year.

Mentorships and internships/traineeships delivered by Enterprise companies



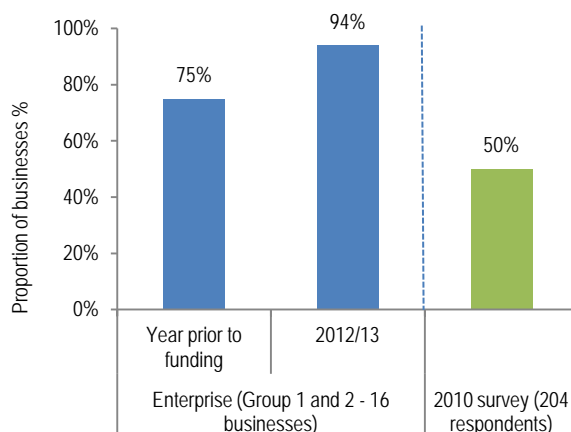
All group 1 and 2 companies have offered some form of mentorship, traineeship or internship since receiving Enterprise funding.

Group 1		Mentorships/internships/traineeships
Matchbox Pictures	11 interns employed during 2012/13 year, ranging from five days to three months. 22 young writers employed as note-takers in development sessions.	
Cordell Jigsaw	Ran a talent workshop for comedy performers which resulted in 11 new writers receiving a writing credit on <i>You're skitting Me</i> (2009/10); 2 mentorships offered in the Digital Media unit (2012/13) Formal ongoing mentorship schemes conducted on factual entertainment series such as <i>Can of Worms</i>	
Renegade Films	Internship provided in conjunction with Swinburne University; following completion of the program, the intern was employed fulltime. Intern has gone on to edit full programs. Worked with VCA graduate to produce arts program Subtopia for ABC1. Internships for researchers and ongoing script development.	
Hoodlum Active	Internships in development dept and within the production of <i>The Strange Calls</i> . 1 Year paid Script Development Attachment 8/04/2013 2 Year paid Script Development Attachment 20/10/2011 3 month unpaid Social Media Analysis Internship 26/04/2013	
Waking Dream	3 paid internships offered (Junior Producer/administrator, script development) as well mentoring to industry professionals a one off and ongoing basis. 2 x ongoing mentorships to paid employees. 3 x ongoing unpaid mentorships to emerging producers with feature films in development.	
Prospero Prod	5 x unpaid work experience placements in conjunction with film schools (UWA, WA Screen Academy, FTI and Murdoch University). Internal training and development for two staff members. One paid researcher mentorship Established a work experience placement program with 3 interns later offered paid employment.	
Goalpost Pictures	2 paid training positions for 1-2 days per week for a development assistant and digital/social media. Provided mentoring support for emerging producer/director's project for MTV Networks. Employed a trainee producer, which later moved to full time producer. Continued intern program for 2014.	
Essential Media	2 paid internships for international practitioners working in factual; 2 paid internships for production assistants in kids content; training for production assistants on factual series; work placements in the drama department for AFTRS students	
Scarlett Pictures	3 attachments on production of <i>The Darkside</i> , 1 volunteer attachment on <i>Long, Clear View (The Turning)</i> , 2 attachments on <i>Here I Am</i> .	
Hopscotch Features	Script assessor intern employed 1 day per week, Mentored an emerging producer. 2 producers engaged under a mentorship program with Screen Tasmania support.	
Group 2		
Blackfella Films	3 year full time Indigenous producer internship, partly funded by Screen Australia	
WildFury Pty Ltd	2 full year paid internships for producers commencing July 2013, 1 three month paid traineeship starting 1 February 2013, 1 six month paid traineeship starting 1 April 2013	
Electric Pictures	Production co-ordinator 3 months from 27/5/13	
Playmaker Media	Launched the Scribe Initiative for emerging writers in 2011. Writers from the first program already have projects in returning production, eg Drew Proffitt has produced 2 series of <i>House Husbands</i> ; Shelley Birse is in post production on the ABC political thriller <i>The Code</i> .	
Group 3		
Madman Productions	Working with an emerging director/producer team on a new title Mentored Producer Kirsty Stark (<i>Epic Films</i>) at AFM 2013	
Digital Project Factory	Work experience position for high school intern Mentoring of SAFC student for course work (paid) Various mentoring of digital practitioners with regard to support, review etc	
Chocolate Liberation Front	Design intern for 6 months under the Film Victoria company internship program (2012)	
Group 4		
Bearcage	2 new writers provided mentoring support through a 3 month paid internship.	
Jungleboys	1 production position for 6 months, mentoring of directors	

Use of the Producer Offset

Half the respondents to the 2010 Business Survey reported having used the Producer Offset, compared to 75 per cent of group 1 and 2 Enterprise companies in the year prior to funding, and 94 per cent in the last financial year.

Businesses utilising the Offset

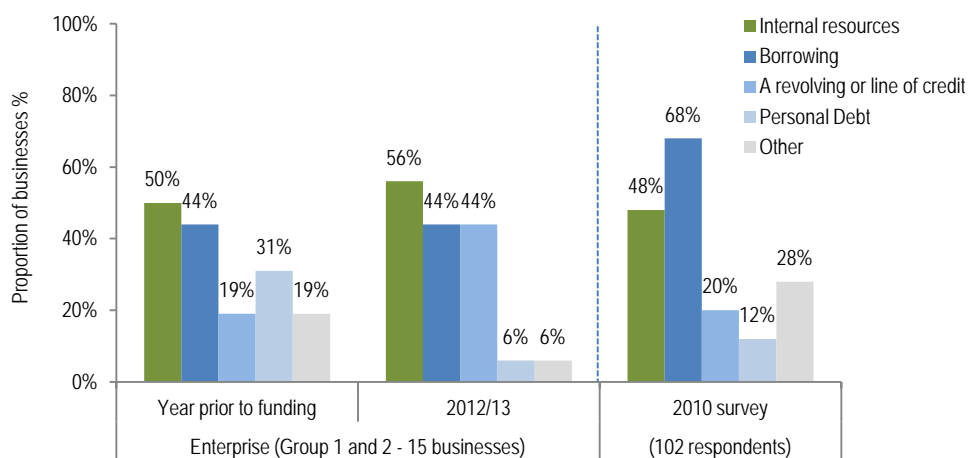


As the Offset is only accessed on completion of the project, businesses need to cashflow the portion of the budget that the Offset will eventually contribute. Many businesses have reported using more than one method.

The most common cashflow source for 2010 Business Survey respondents was borrowing from financial institutions and other loan providers. For Enterprise companies, the most common method, both in the year prior to funding and in the last financial year, was their own internal resources. There has also been a sharp increase in the proportion of Enterprise companies using a revolving cashflow facility or line of credit.

Three of the 16 group 1 and 2 companies indicated that Enterprise funding had influenced the way they cashflowed the Offset, with one noting that it had placed them in a position to cashflow from their own internal resources.

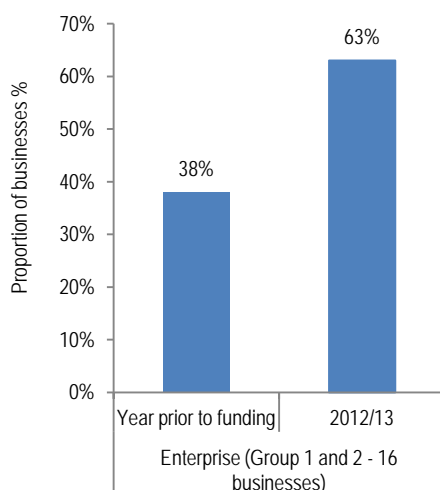
Methods of cashflowing the Offset



Financing projects without Screen Australia production investment

In the year prior to receiving Enterprise funding, 38 per cent of group 1 and 2 companies financed projects without using production funding from Screen Australia, compared to 63 per cent of companies in 2012/13.

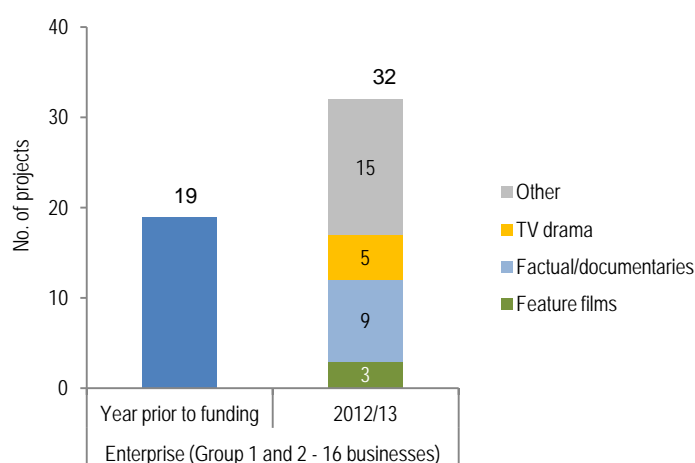
Enterprise businesses financing projects without Screen Australia production investment



The volume of projects made without Screen Australia production investment has also increased, as has the proportion of the total slate. In the year prior to receiving Enterprise funding, group 1 and 2 companies financed 19 projects without investment from Screen Australia (they had a total of 52 projects in production that year). This increased to 32 without Screen Australia out of a total of 68 projects financed by the companies in 2012/13.

Projects financed without Screen Australia funding include feature films, TV drama, children’s drama and documentaries. Nearly half were other project types which Screen Australia generally does not support.⁷

Projects financed by Enterprise businesses without Screen Australia production investment



⁷ In some cases, 'other' may include project types that would potentially have been eligible for Screen Australia’s multi-platform funding.

4 Review: Exploring future options for Enterprise funding

Production environment

Screen Australia's funding programs, including Enterprise funding, are operating within the broader screen production environment, which has been subject to multiple impacts in recent years. Evaluation of the performance of the program, and any future permutations, need to be viewed in the context of the ecology of the sector as a whole. Some influencing factors include:

Size of the screen production industry: The latest ABS survey results show that income and expenditure for Australian screen production businesses have increased by 39 per cent and 38 per cent respectively since the last survey period, with a static operating profit margin. Employment has increased by 23 per cent.

International economics: The high Australian dollar and scarcity of international finance over recent years have had some negative effects on the industry, particularly PDV businesses and game developers which traditionally rely on income from work on large-scale US projects. Access to international finance for Australian projects has also been limited.

Introduction of Producer Offset: The Offset has had several significant impacts. Average annual expenditure on the drama and documentary slates has increased since its introduction, as it has helped to encourage production of high-budget, principally foreign-financed Australian feature films, and has supported a boom in production of high-production value TV drama, in line with the global appetite for such programs. At a business level, the Offset has provided relief from the challenges involved in raising production budgets, although the scarcity of international finance means that most Offset projects (features in particular) still need to secure direct funding from Screen Australia. It has also improved producers' equity share and access to revenue for their projects. A key benefit of the Offset for feature producers is the leverage provided by the extra equity, which can be used to attract investors and talent to the project, while TV drama and documentary producers have been able to invest the Offset margin back into the company or into subsequent projects.

International format sales: There has been a flurry of international format sales for Australian TV dramas in recent years, with sales reported for at least 13 titles in the last three years (including some sales to multiple territories), compared to only two identified in the previous five years. International format sales not only provide revenue for the companies involved, but also have the potential to open up international markets for their future projects.

Regional collaboration: Screen Australia's recent report, *Common Ground: Opportunities for Australian screen partnerships in Asia* highlighted the opportunities and challenges for producers working with partners in our region. The overwhelming theme evident from this research was the importance of collaboration in underpinning success, echoing one of the main characteristics of viable businesses identified in Screen Australia's 2010 Business Survey and Olsberg's report for the UK and Sweden.

Changing distribution models and audience behaviour: With VOD services taking hold around the world new distribution models are firmly in place internationally, and are starting to gain a foothold in Australia. The impact will be seen more clearly as high speed broadband progresses, and business models for Australian screen businesses will need to continue to evolve.

Other factors may emerge during the consultation process.

Assumptions

This review is based on the following assumptions.

- **Enterprise funding can't be all things to all people**

Enterprise funding accounts for only 4 per cent of Screen Australia's total development/production funding, and is focused on the specific function of supporting a commercially sustainable Australian screen production industry. The success of the program needs to be measured against its stated aims, which need to be regularly reviewed and adjusted in light of the changing needs of the industry and environmental impacts. It's likely that the program will be reviewed again in 2016/17.

- **The program needs to work with the capacity of the industry**

To date the Enterprise Program has funded 29 companies to grow to their next stage. The range and volume of finance sources supporting Australian screen production places limitations on the number of companies that can be realistically supported by the market, and there is a potential risk of saturating the industry with businesses beyond the market's capacity to support them in the long term. While the current form of Enterprise funding has assisted companies to build sustainability, alternative funding models may be more appropriate at different stages in the development of the sector.

- **The production pie needs to grow**

With finite resources available from Screen Australia, state funding agencies and the domestic market, any support structure for screen businesses needs to be focused on bringing new revenue streams into the sector, whether through the exploration of offshore markets, co-productions/co-financing, format sales, harnessing new audiences (eg genre-based production such as natural history, children's programs), or innovative new production or distribution activities embracing online opportunities.

- **Not just speed dating, but coffee then dinner**

Collaboration has been acknowledged as a key plank in ongoing business sustainability. *Common Ground: Opportunities for Australian screen partnerships in Asia* highlighted the value of targeted delegations, networking events and attendance at markets in establishing successful international collaborations, but it also noted the significant investment required from both sides in order to progress projects to successful fruition. Right now there is an opportunity to capitalise on the government-to-government and business-to-business relationships seeded through delegations and networking events in the region over the last few years, to facilitate deeper engagement and progress regional

collaborations to the next stage. While the Asia region is a current focus, Enterprise funding may play a role in supporting international business relationships in other territories in the future.

- **Broader impacts on the sector**

The support of a select group of Australian screen production businesses through Enterprise funding inevitably has impacts on the sector beyond those companies funded. Ideally, by supporting appropriate companies to take their businesses to the next level, flow-on benefits will include increased production levels, increased revenue streams, more stable employment, and development of the next generation of screen industry professionals. The impacts of the program to date, both positive and, potentially, negative, need to be explored and acknowledged in assessing its success and reviewing it going forward.

Guiding principles

Five key principles have been identified that we believe should guide the consideration of options for Enterprise funding going forward.

- **All options should be considered:** There may be a variety of models for delivering a program or programs to support business sustainability, and consideration should be given to the full range of possibilities.
- **Enhanced sustainability remains a key goal:** The purpose of Enterprise funding remains the development of a more *commercially sustainable Australian screen production industry*.⁸
- **Collaboration should be encouraged:** Options should focus on encouraging collaboration with local and/or international partners, as a key plank in establishing and supporting business viability.
- **Benefits should flow to the broader industry:** The program overall should deliver benefit to the industry as a whole, not just the funded companies.
- **Risk-taking should be facilitated:** Funding should be used for ambitious activities with the potential for high-level rewards for both the company and the sector. The program should help businesses take risks they would otherwise be unable to accommodate.

⁸ Screen Australia Act

What do you think?

The following questions provide a starting point for your feedback and comments.

Big picture

Outcomes

- What do you think would be the best possible outcome for the sector from Enterprise funding?
- What do you think are the areas of greatest potential to encourage commercial sustainability in the Australian screen industry?
- How will we know it's worked?

Learning from the current program

- What have been the key learnings from the current program?
- What has it achieved? What has worked well?
- What could be done better?
- What has the impact been on other players in the sector?
- How do we know when we've reached market saturation with the current program?

Alternative models

- Should the Enterprise program continue to fund companies in the same way?
- Should the attraction of commercial investment into the sector be essential?
- Should the emphasis on growing individual businesses be shifted to new activities for established companies or new partnerships to build capacities in the sector?
- Should funding be open to unique proposals from any able company, including already sustainable companies, addressing a set of priorities outlined by Screen Australia?
- How much flexibility should be built into funding around the recipients' activities to achieve proposed outcomes?

Program operation

Allocation

- Is 4% an appropriate allocation of overall development/production funding?

Terms of funding

- Should Enterprise funding continue as a combination grant/loan or should a different model be applied?
- Under what circumstances, if any, should Enterprise companies be able to access Screen Australia project funding for production or development?

Eligibility

- Should the eligibility requirement for runs on the board/ track record be sustained?

- Should only companies that can't raise capital be eligible? Eg could a model addressing market gaps be available to large established companies for sector development activities that would not normally be undertaken?
- Should sole traders be eligible?
- Should enterprise only be for production companies or should other companies working to support the sector be eligible?
- How should eligibility for a model targeting the next generation of screen businesses be based?
- What other eligibility criteria should be applied?

Program focus

In exploring the current needs in supporting the sustainability of Australian screen businesses, three options have been identified as a starting point for discussion. Other models may emerge through feedback during the review process.

Option 1: Growth

A large number of screen businesses have already been supported through the Enterprise program, and the current Australian market has natural limitations on the number of businesses that it can feasibly sustain. Growth Enterprise would support companies with strategies to introduce new revenue sources into the Australian market, through collaborations with or finance from new sources, such as international, private sector or philanthropic.

Examples of strategies might include:

- Attract private investment to the business.
- Build the sector by establishing alliances (including co-productions and/or co-financing)
- Progress collaborations to the next stage, through deeper engagement eg mentoring, embedding personnel between Australian and foreign partner companies
- Build the capabilities of Australian companies.
- Establish new models for distribution, IP retention and exploitation.
- Identify and engage new audiences.
- Identify opportunities for online content

Option 2: Young

Young Enterprise would help to future-proof the Australian screen sector by providing seed support for the next generation of screen industry businesses and/or those with strategies around the next generation of screen activity.

For example screen businesses with:

- limited agency support to date that demonstrate outstanding potential.
- complementary skills to form new merged corporate entities drawing on the assets of the existing businesses.
- innovative ideas for the next generation of screen production in response to evolving audience behaviour.
- a focus on training, mentoring and talent renewal.

Option 3: Gap

Gap Enterprise would target strategies and initiatives to incorporate 'market gap' activities into a business plan, with the overall focus remaining on business sustainability. These may include:

Activities that are important for ensuring the ongoing quality and viability of the Australian screen sector, for example:

- Script development
- Talent/professional development, potentially targeted (eg Indigenous screen practitioners)
- Online production.

Areas of potential expansion and opportunity that are currently challenging to finance, for example:

- Strategies to enhance international capabilities of Australian companies.

Extending a business' reach into more challenging content areas, for example:

- children's programs
- one-off documentaries
- culturally diverse content.

What do you think of these options?

How to contribute

The consultation process offers a range of ways for people to engage, from written submissions to public forums and social media opportunities.

The consultation period runs Monday 9 December 2013 to Friday 31 January 2014.

Comments and submissions on this discussion paper can be made:

- Online: www.screenaustralia.gov.au/EnterpriseConsult
- Via email: feedback@screenaustralia.gov.au
- Join the Twitter conversation through Twitter: #saenterprise

Any submissions received separately will also be made available online (unless you tell us otherwise), and in the interests of facilitating discussion, may be quoted in the online forum by Screen Australia where relevant.

Public forums are being held in six cities as well as via a webinar:

PERTH

Monday 9 December, 10–12pm
ScreenWest, Gordon Stephenson House, William Street
RSVP by Thursday 5 December: perth.rsvp@screenaustralia.gov.au

ADELAIDE

Tuesday 10 December, 4–6pm
Adelaide Studios, 226 Fullarton Road, Glenside
RSVP by Friday 6 December: adelaide.rsvp@screenaustralia.gov.au

MELBOURNE

Wednesday 11 December, 4–6pm
The Wheeler Centre, 176 Little Lonsdale Street, Melbourne
RSVP by Monday 9 December: melbourne.rsvp@screenaustralia.gov.au

HOBART

Thursday 12 December, 4.30–6.30pm
The Old Woolstore Theatre, Macquarie Street, Hobart
RSVP by Tuesday 10 December: hobart.rsvp@screenaustralia.gov.au

SYDNEY

Monday 16 December, 4–6pm
Verona Cinema (Cinema 2), 17 Oxford Street, Paddington
RSVP by Thursday 12 December: sydney.rsvp@screenaustralia.gov.au

BRISBANE

Tuesday 17 December, 3.30–5.30pm
Auditorium, Department of Housing & Public Works, 111 George Street, Brisbane
RSVP by Tuesday 10 December: brisbane.rsvp@screenaustralia.gov.au

WEBINAR

Wednesday 18 December, 12.30–2pm
Full details for joining the webinar will be sent via email a few days prior.
RSVP by Monday 16 December: webinar.rsvp@screenaustralia.gov.au

Appendix 1

Funded companies

Group 1 - 2009

Cordell Jigsaw Productions
Essential Media & Entertainment
Goalpost Pictures Australia
Hoodlum
Hopscotch Features
Matchbox Pictures
Prospero Productions
Renegade Films
Roar Film
Scarlett Pictures
Waking Dream Productions
Warp Films Australia

Group 2 - 2010

Blackfella Films
Electric Pictures
Great Wight⁹
Playmaker Media
Wild Fury

Group 3 - 2011

Chocolate Liberation Front
December Media
Madman Entertainment
The Project Factory

Group 4 - 2012

Bearcage
Joined Up Films
Jungleboys
WTFN Holdings

Group 5 - 2013

Carbon Media
Eye Spy Productions (T/A Northern Pictures)
Porchlight Films
The Feds Australia

⁹ Following the death of Andrew Wight in February last year, Great Wight are no longer continuing as an Enterprise company.

Targeted programs

Features Enterprise - 2012

Magic Films Pty Ltd
Aquarius Films
Wildflower Films
Woss Group Film Productions Pty Ltd

Enterprise Asia

March 2013 delegation

360 Degree Films
Beyond Screen Production / Iguana Films
Big Stories Company
Bower Bird Films
Mago Films
Media Stockade
Moonshine Agency

Nov 2013 delegation

Artemis International
Benchmark Films
Celeste Geer
Eye Spy
Firelight Productions
Flame Media
Hatch Entertainment
Moonshine Movies
Nirvana Films
SeaLight Pictures
Showrunner Productions
Smith & Nasht

Appendix 2

Profiles of funded companies

Group 1

Cordell Jigsaw Productions (NSW) – first round recipient, \$1,000,000

Cordell Jigsaw Productions is an integrated production company covering factual, drama, comedy, light entertainment and non linear media production. Formed in 2005, the company brought together the diverse skills of Michael Cordell (formerly of Hilton Cordell) and Nick Murray (Jigsaw Entertainment) whose joint credits covered nearly 500 hours of production. In 2012 it acquired Andrew Denton's Zapruder's Other Films to create Cordell Jigsaw Zapruder, 'CJZ'. In December 2013 the company acquired a significant New Zealand producer, Greenstone TV. CJZ's back catalogue now includes titles such as *Bondi Rescue*, *Recruits*, *Gruen Planet*, *Highway Patrol*, *Coastwatch*, *Renters*, *Showtime*, *Guerrilla Gardeners*, *Country Town Rescue*, *Enough Rope with Andrew Denton*, *The Ronnie Johns Half Hour*, *Stupid Stupid Man*, *Sleek Geeks*, *BlackJack*, and the *Two Men* series with *John Doyle* and *Tim Flannery*.

Achievements since receiving Enterprise funding

- Produced Entertainment Series *Can of Worms* series 2&3 (Ten), *Gruen Planet* series 3&4 (ABC1), *Gruen Nation* series 2 (ABC1). *Gruen Nation* was the ABC's highest rating series in 2013 and spin off series *Gruen Sweat* won the 2013 Rose d'Or for best Entertainment program in the world.
- Moved into children's television with the production of the highly successful sketch comedy series *You're Skitting Me* for ABC3.
- Produced the dramas *The Great Mint Swindle* for Nine Network and *The Outlaw Michael Howe* for ABC1.
- Produced Factual Series: *Go Back to Where You Came From* series 1 & 2 (SBS), *Bondi Rescue* Series 6-8 (Ten), *Recruits: Paramedics* (Ten), *Dumb Drunk and Racist* (ABC2), *Shitsville Express* (ABC2), *Mega Truckers* (Foxtel A&E), *Hardliners* (Foxtel Fox8), *Jabbed: Love, Fear and Vaccines* (SBS), *Anatomy of a Massacre*, *Two on the Great Divide* (ABC1), *Two Men in China* (ABC1), *Great Southern Land* (ABC1).
- Established an important JV with Giant Dwarf to produce consumer affairs series *The Checkout* (ABC1).
- Produced the highest rating series on SBS in 2011 and 2012, *Go Back to Where You Came From*, with series 2 averaging over 1 million viewers for SBS across metro and regional markets.¹⁰ The series has also won a LOGIE and an AACTA Award for Best Documentary Series and won an International Emmy and two Rose d'Or awards for best Factual Entertainment and best overall program in 2012. The format has been licensed internationally to US and Europe.

¹⁰ Source: OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated, 794,000 viewers were achieved in metro markets.

- Established a presence in Victoria and formed a joint venture with Melbourne based producer Sonya Pemberton, Genepool Productions, to produce high end science programming.
- Appointed new heads of development including Heads of Entertainment, Drama and Business Development.
- Conducted east coast talent workshops to identify new gen comedy performers and writers.
- Since 2009, CJZ has run mentorship and intern programs. The writers mentorship for *You're Skitting Me* has resulted in 11 new writers receiving their first credits in the program. In 2013 2 digital internships were introduced. Formal ongoing mentorship schemes are conducted on factual entertainment series such as *Can of Worms*.
- Re-acquired rights to back catalogue titles, set up a distribution operation CJZ Distribution and employed digital consultants.
- Merged with Zapruder's Other Films in 2012, founded by Andrew Denton, forming the new company Cordell Jigsaw Zapruder.
- Acquired major NZ production house Greenstone TV in 2013.

Essential Media & Entertainment (NSW) – first round recipient, \$900,000

Essential Media & Entertainment and its principals (Chris Hilton, Ian Collie, Sonja Armstrong, Carmel Travers) have a strong track record in drama, factual and kids production with credits including *Rogue Nation*, *The Floating Brothel*, *Whatever! The Science of Teens*, *Solo*, *Miracle on Everest*, *In the Line of Fire* and *How Kevin Bacon Cured Cancer*.

Achievements since receiving Enterprise funding:

- Formed 11 Television a production company for factual programs operating out of USA and Canada which has resulted in pilots and series commissioned for various US cable networks.
- Co-produced the feature, *Saving Mr Banks* (in partnership with UK based Ruby Films), with financing from Walt Disney Pictures,
- Appointed a corporate adviser in London to consult on international business link ups and developed possible collaborations with several Asian based production companies.
- Attended the inaugural Asian Animation Summit, Malaysia, 2102 and part of delegation to Asian Side of the Doc and 2013 delegation to China.
- Entered into a multi-project digital co-production agreement with Hoodlum which has resulted in two online extensions and series including *The Making of Modern Australia*, *Voyage to the Planets* and *Australia: The Time Travellers Guide*.
- Commenced development of apps related to programme content.
- Produced documentaries such as: *The Grammar of Happiness*, *Seduction in the City*, *Miracles*, *Dingo: Wild Dog At War*, *Gourmet Farmer*, *Australia On Trial*, *Shane Delia's Spice Journey*, *Do or Die*, *Raising the Curtain*, *My Brother the Serial Killer* and *Kids on Speed*.
- The TV drama series *Rake* was broadcast to critical success (including an AACTA Award for Best Actor) and its strong performance has seen the production of two subsequent series as well as a format sale to US. The US series starring Greg Kinnear is set to premiere in early 2014 on Fox TV.

- Significantly increased drama development slate, recruiting two drama development producers.
- Produced three *Jack Irish* telemovies (with more to come), the telemovie, *The Broken Shore*.
- Commenced production on CGI children's series *The Adventures of Bubble Bath Bay*, a joint production with Malaysia and Ireland. Commenced production on original factual format My 24 for ABC 3
- Carmel Travers joined the company as Director in 2010 and took on key roles of Executive Producer and Head of Business Development.
- Recruited Alan Erson as General Manager Australia and Head of Factual.
- Awarded SPAA Independent Producer of the Year in 2012.

Goalpost Pictures Australia (NSW) – first round recipient, \$750,000

Goalpost Pictures (partners; Rosemary Blight, Kylie du Fresne, Ben Grant and Cass O'Connor), was a well established company at the time of funding, with credits across both TV drama (*Small Claims*, *Scorched*, *Lockie Leonard*) and feature film (*In the Winter Dark*, *Fresh Air*, *Closed For Winter*, *Clubland*) and opera-documentary (*The Eternity Man*). Significant marketplace connections including an alliance with UK based sales agent Goalpost Film.

Achievements since receiving Enterprise funding

- Appointed Keith Thompson as Head of Creative.
- Developed a slate of scripts from both experienced and emerging writers
- Produced a second series of children's drama series *Lockie Leonard*, telemovies *Panic at Rock Island* and *An Accidental Soldier*, which has received six 2014 AACTA nominations including Best Telefeature and Best Direction in Television.
- Produced the feature film, *The Sapphires*, which was the highest grossing Australian film at the box office in 2012 (over \$14.5 million). The film screened at numerous international festivals including Special Presentation Screenings at Cannes, Toronto and Bussan. The film was theatrically released internationally, including the US where it was distributed by The Weinstein Company. It won a total of 12 awards at the 2013 AACTA Awards, including Best Film and Best Adapted Screenplay.
- *The Sapphires* director, Wayne Blair, was awarded the 2011 Bob Maza Fellowship and co-writers, Keith Thompson and Tony Briggs won the 2012 AWGIE for Best Feature Film Adaptation and Best Script.
- Produced the feature film, *Felony*, written by Joel Edgerton and directed by Matthew Saville which debuted at the 2013 Toronto International Film Festival and will be released in 2014.
- Employed Belinda Mravicic who produced *The Sellers* for MTV and Lauren Edwards whose previous credits include the Nash Edgerton directed short film, *Bear*, which was selected for official competition at Cannes in 2011. Lauren has subsequently produced Matthew Moore's short film *The Amber Amulet* which won the Crystal Bear at the 2013 Berlin Film Festival and was a co-producer of *Felony*.

Hoodlum (Qld) – first round recipient, \$1,000,000

Hoodlum, a Brisbane-based digital entertainment company was already well established at the time of funding. A partnership between producers Tracey

Robertson and Nathan Mayfield it had won numerous awards including several BAFTAs and an Emmy for Outstanding Creative Achievement in Interactive Media – Fiction for its work on *Dharma Wants You*, the multi-platform component of the US series *Lost*.

Achievements since receiving Enterprise funding:

- Establishing an office in Los Angeles, engaged a US public relations company, appointed a US based development executive to work on business development strategies and produced *Day X Exists*, an integrated multi-platform experience for the US feature *Salt*.
- Engaged a strategic advisor in the UK and was commissioned by UK based ITV to analyse its multi-platform businesses and assist them to build a multi-platform strategy.
- Appointed a Head of Development in the Queensland Office.
- Appointed Deanne Weir as Chair of Board.
- Co-produced the online game, *Primeval Evolved*, an extension of the ITV series *Primeval*, which went on to win an International Digital Emmy and was nominated for BAFTA Award.
- Entered into a multi-project digital co-production agreement with Essential Media and Entertainment which has resulted in two online extensions and series including *The Making of Modern Australia*, *Voyage to the Planets* and *Australia: The Time Travellers Guide*.
- Co-produced the TV drama *Slide* with Playmaker Media for broadcast on subscription television, as well as an extensive multi-platform component for the subscription children's drama series *Conspiracy 365* for Circa Media.
- Produced a multi-platform component for children's series *Dance Academy Series 2* and were awarded Best Television Companion Site at Kidscreen 2011 for Series 1.
- Sold the format for multi-platform TV series, *The Strange Calls* to the US.
- Mentored new talent across the areas of production, direction, design and editing and co-developed and produced the *Intern Sushi* project with LA based Mark Gordon Company.
- Outlined an extensive development slate for 2012/13 across feature film, TV drama, children's, light entertainment and multi-platform.
- Had three features in production in 2012/13, with the fourth, Russell Crowe's *The Water Diviner*, currently in production.

Hopscotch Features (NSW) – first round recipient, \$1,000,000

Hopscotch Features was formed to bring together the considerable and diverse experience of writer John Collee (*Happy Feet*, *Master & Commander: The Far Side of the World*), producer Andrew Mason (*Dark City*, *Danny Deckchair*, *The Matrix Revolutions*, *The Matrix Reloaded*) and distributors Troy Lum and Frank Cox of Hopscotch Film Distributors.

The company sought to present itself as a new model for the independent Australian feature film landscape: a 'one-stop shop' for film finance, development, production and distribution.

Achievements since receiving Enterprise funding:

- In April 2011 Entertainment One became a key international distribution partner after acquiring Hopscotch Distribution.

- Lakeshore Entertainment became a key financing and international distribution partner. The first feature produced through this new arrangement, *I Frankenstein*.
- Mentored upcoming producer Angie Fielder, whose debut feature *Wish You Were Here* won an AACTA award for Best Original Screenplay and screened at both the Sundance and London Film Festivals.
- Had a presence at various international film festivals including Cannes.
- The Australia-France co-production *Adoration* screened at both the Sundance and London Film Festivals.
- Co-developed *Saving Mr Banks* with Essential Media and Ruby Films, which screened at the London Film Festival and will be released internationally by Disney.
- Had three features in production in 2012/13, with the 4th, Russell Crowe's *The Water Diviner*, currently in production.

Matchbox Pictures (NSW/Vic) – First round recipient, \$750,000

Matchbox Pictures began in April 2008 as an affiliation of five producers from NSW and Victoria: Tony Ayres (*The Home Song Stories, Bogan Pride, Anatomy*), Helen Bowden (*Girl in a Mirror, Soft Fruit*), Penny Chapman (*RAN, The Leaving of Liverpool, Blue Murder, Brides of Christ*), Michael McMahon (*Saved, Whatever Happened to Brenda Hean?*), and Helen Panckhurst (*First Australians, Ali & the Ball*). By joining together, they aimed to increase their production capacity, gain momentum in the marketplace and expand their network of creative partners.

Achievements since receiving Enterprise funding

- In May 2011 NBCUniversal (NBCU) acquired a majority stake in the company, providing access to its global distribution network, an Offset cashflow and representing NBCU's first investment in a company outside the UK.
- Was awarded the SPAA Independent Producer of the Year in 2011.
- Developed the company structure, appointed a CEO, Chris Oliver-Taylor as Managing Director, a full time Business Affairs Manager, Development Managers for both Scripted and Unscripted content and a Multi-platform producer.
- Established an official internship and mentorship program.
- Developed and produced a diverse slate of content which has received both critical and commercial success including the telemovie, *Underground – The Julian Assange Story*, which averaged 2 million viewers across Metro and Regional markets¹¹
- Produced the drama series *The Slap* which averaged 1.2 million¹² viewers, won 5 AACTA Awards, was nominated for an International Emmy Award and has been sold to numerous territories including the UK and USA.
- Produced the drama series *The Straits* and sold the format rights for both to the US.
- Produced children's drama series *My Place Series 2* (which won the AACTA award for Best Children's Television Series in 2012) and *Nowhere Boys*.
- Produced Transmedia project for *Nowhere Boys*.
- Produced drama series *Old School, Devil's Playground* and *Camp*

¹¹ Source: OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated, 1.5 million viewers were achieved in metro markets.

¹² Source: OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated, 932,000 viewers were achieved in metro markets.

- Commenced pre-production on its first feature film, *Cut Snake*.
- Produced documentary series including, *Leaky Boat*, *Miss South Sudan Australia*, *Sex: An Unnatural History*, *Anatomy Series 3* and *Next Stop Hollywood*. The partnership with NBCU has also allowed the move into observational documentaries e.g. *Formal Wars*.

Prospero Productions (WA) – first round recipient, \$500,000

Prospero Productions, a partnership between WA based Ed Punchard and Julia Redwood, was already highly regarded as a producer of factual based programming prior to funding, with a catalogue of titles including *Death of the Megabeasts*, *The Snake Crusader*, *Navy Divers* and *Eco House Challenge*.

Achievements since receiving Enterprise funding

- Produced documentaries for a variety of broadcasters across both free-to-air and subscription television including *Gallipoli's Deep Secrets*, *Pirate Patrol*, *Australia: Life on the Edge*, *SAS: Search for Warriors*, *Ned's Head*, *The Man Who Jumped*, *Dino Stampede*, *Vet School*, *Jack the Ripper*, *Outback Truckers* series 1 and 2, *The Real Jaws*, *Trucking Hell* and *Change My Race*.
- Produced *Detention Centre*, an online interactive documentary for SBS.
- Have an informal, effective agreement with UK company, Boomerang Productions, to supply formats for potential children's and family programming.
- Heads of Production and Accounts have been appointed and a consultant has also been hired to work on sponsorship for various productions.

Renegade Films (Australia) (Vic) – first round recipient, \$700,000

Founded by Joe and Ken Connor in 1995, Melbourne based Renegade Films found early success producing television commercials but by the time of funding had grown into a multi-faceted enterprise with a reputation for engaging and cultivating new talent. Its list of credits included *RockWiz* and *Wilfred* and a Factual Division was launched in 2007.

Achievements since receiving Enterprise funding

- Produced documentary programs including *Immigration Nation: The Secret History of US*, *Utopia Girls*, *Dirty Business: How Mining Made Australia*, *House of Food Obsessives*, *Inside the Firestorm*, *Subtopia* and *Future Radicals*.
- Produced series 2 of *Wilfred*, sold the format to US based cable network FX and were retained as executive producers. *Wilfred* US has been a solid performer with a fourth and final series to air in 2014.
- The *RockWiz* brand has also continued to flourish, with series 11 screening in 2013, series 12 is underway and numerous Live Tours and merchandise sales.
- Engaged financial management consultancy through Blue Rock Consulting. Development strategies included engagement with the local and international marketplace and ongoing slate development in factual and drama geared for international markets.
- Production of pilots for presentation to networks in Australia and abroad.
- Writers workshops to produce series outlines and 'bibles' for Australia and abroad.

Roar Film (Tas) – first round recipient, \$600,000

Roar Film, a collaboration between Stephen Thomas, Kath Symmons and Craig Dow Sainter has a track record of producing award-winning content with cross-platform elements for the educational market - particularly in the UK. This included documentary series such include *Alive and Kicking*, *Real Life Water Rats*, *Inventing Australia* and *The Mission*.

Achievements since receiving Enterprise funding

- Established a UK Head of Marketing and Sales, in order to identify additional distribution arrangements for Roar's e-learning products, including into Germany and the Middle East.
- Overcame financial challenges resulting from government cutbacks to spend on e-learning products in the UK by forming distribution partnerships with publishers of education content in the US, while continued to adapt its UK-oriented educational content for Australian markets.
- Continued to be a major developer in the international cyber safeguarding education market with the popularity of its products continuing to grow. The company generated over 700,000 unique views of its products through the London Grid for Learning content portal in October 2011. Trials have been carried out in US and the rollout of cyber safety products with the State Education departments in Australia and the Catholic Education Office is in negotiation.
- Used social media sites such as YouTube to deliver interactive social marketing messages, including the *Choose a Ride* campaign for the National Motor Vehicle Theft Reduction Council. Following its success they were commissioned by the Department of Health to produce a similar interactive campaign focusing on youth binge drinking issues.
- Maintained an online presence through *Founders and Survivors*, a site seeking to record and study the founding population of Tasmanian convicts.
- Produced documentary titles including *Bali High Wedding*, *Holy Switch* and *First Fagin* (a collaboration with Wild Fury). Another 5 documentary titles are in development in 2012/13.
- Expanding relationships with Asia. Participated in the delegation visit to China in 2013 and in active discussion with partners on potential projects.

Scarlett Pictures (NSW) – first round recipient, \$600,000

Scarlett Pictures is the production company of Kath Shelper who produced the feature *Samson & Delilah*, and formed strong creative partnerships with filmmakers Beck Cole and Warwick Thornton, that originated with their collaborations on their award-winning short films.

Achievements since receiving Enterprise funding

- Produced Beck Cole's debut feature *Here I Am*, Warwick Thornton's *The Darkside*, released in November 2013 and Lynette Wallworth's documentary *Tender*, which premiered at the 2013 Adelaide Film Festival.
- Produced *The Otherside*, an online extension of *The Darkside* designed as a celebration of Indigenous spirituality and was launched in October 2013.
- Produced two chapters of feature film, *The Turning* (*Big World* directed by Warwick Thornton and *Long, Clear View* directed by Mia Wasikowska).
- Produced a short film written and directed by Warwick for inclusion in the Mexican feature omnibus, *Words with Gods*.

- Worked with Warwick Thornton on his new career as an artist, including *Stranded*, a large scale 3D art installation commissioned by the Adelaide Film Festival, then restaged at the Sydney Stills Gallery with accompanying stills; and *Mother Courage*, a mobile art and video installation commissioned by the German art show – dOCUMENTA and ACMI. This year produced a video portrait of Paul Kelly for the National Portrait Gallery and a series of still photographs for an exhibition at the Anna Schwartz Gallery entitled *Debil Debil*.
- Developed sketch comedy series for ABC2 being produced with Mark O’Toole and going into production in 2014.
- Presence at various international film festivals including Cannes, Berlin, Rotterdam, Montreal World Film Festival where *Here I Am* had its world premiere. Kath and Warwick also travelled to the US to promote the release of *Samson & Delilah* and to Berlin in 2013 to attend retrospective screenings of *Samson & Delilah* and a number of Warwick’s shorts.
- Kath was elected president of NSW Screen Resource organisation Metro Screen and was the Executive Producer of the Screen NSW Emerging Filmmaker Fund.
- Project development has been the main priority. Apart from developing scripts with Beck Cole and Warwick Thornton, Scarlett Pictures also has projects in development with writers such as Brendan Cowell and Kylie Needham.

Waking Dream Productions (NSW) – first round recipient, \$750,000

Waking Dream Productions is a new venture from successful producer Jan Chapman, whose feature credits include *The Piano*, *Lantana*, *Love Serenade* and *Bright Star*. Jan has also executive-produced features such as *Somersault* and *Suburban Mayhem*, playing a mentoring role to the producer in each case.

As well as continuing to develop features directly, Waking Dream Productions aimed to fill a gap in the development market by mentoring and financially supporting a number of emerging producers to make their first or second features and offering select writers an ongoing script consultation relationship.

Achievements since receiving Enterprise funding

- Executive produced Leon Ford’s debut feature *Griff The Invisible*.
- Engaged two part time script developer/producer interns and established a solid assessment process to handle the large number of solicited and unsolicited submissions.
- Financial and development support was provided to emerging talent and projects including Jennifer Kent’s debut feature, *The Babadook* (to be released in 2014) and mentoring the film’s producer Kristina Ceyton. Kristina has been selected by FilmNation Entertainment to take up a professional placement in Los Angeles supported through Screen Australia’s Talent Escalator program.
- Emerging producer Nicole O’Donahue and writer/director Leon Ford were selected to attend Binger Lab for 6 months to develop their feature, *The Mechanicals*.
- Other industry professionals have also been mentored and script development has continued on projects from Cate Shortland, Lynne Vincent McCarthy and Jane Campion.

Warp Films Australia (Vic) – first round recipient, \$400,000

Warp Films Australia, a fully owned and controlled Australian entity, was established in 2008 when Anna McLeish, ex-Madman distribution executive, partnered with Mark Herbert and Robin Gutch from the UK. Anna McLeish and Sarah Shaw are joint directors of the company. The Warp brand (*This Is England*), and its unique approach to independent development and production has emerged as a key asset in the UK and internationally.

Achievements since receiving Enterprise funding

- Produced the feature *Snowtown*, which achieved considerable success on the international festival circuit (including selection for Critics Week at Cannes) and was the winner of several AACTA Awards including Best Direction and Best Actor.
- Produced two chapters of the film *The Turning (Bone McPharlin's Moll* from Justin Kurzel and *Defender* from Ian Meadows).
- Produced the feature *Shopping*, for New Zealand filmmakers Mark Albiston and Louis Sutherland, which screened at both the Sundance and Berlin film festivals in 2013.
- Project development has been a priority with four features in their 2012/13 slate including *Ivan Lendl Never Learnt to Volley* from Justin Kurzel.
- Broadening slate into development of TV projects.
- Thriller *Partisan* directed by Ariel Kleiman and starring Vincent Cassell is now in post-production.

Group 2

Blackfella Films (NSW) – second round recipient, \$583,000

Blackfella Films was funded based on a substantial track record in producing Indigenous content, including the landmark series *First Australians*, winner of Logie and AFI Awards. Principals Darren Dale and Rachel Perkins had produced both documentaries and short dramas, and Rachel had directed the features *Radiance*, *One Night the Moon* and *Bran Nue Dae*, the second highest grossing Australian film of 2009/10. The company intended to expand into television drama and had signed a First Look deal with SBS, and was working with Miranda Dear (ex ABC Head of Drama) to develop a slate of projects.

Achievements since receiving Enterprise funding

- Produced the feature documentary, *The Tall Man*, based on Chloe Hooper's prize-winning book, which screened at both the Toronto Film Festival and the International Documentary Film Festival Amsterdam, and was awarded the inaugural Walkley Award for Documentary.
- Produced the ABC telemovie, *Mabo*, which premiered at the Sydney Film Festival in 2012 and was awarded the 2012 AWGIE for Best Original Telemovie Screenplay.
- Developed and produced two seasons of the TV drama series *Redfern Now*, in collaboration with UK screenwriter Jimmy McGovern. Series 1 won the AACTA Awards for Best Screenplay and Best Lead Actress and the TV Week Logie for Most Outstanding Drama Series.
- The documentary *Black Panther Woman* is currently in production for SBS and the 3 part factual series *First Contact* has been financed and will go into production in early 2014.

- Entered into a joint venture with award winning producer Joanna Werner (*Dance Academy*) to develop a teen drama series for ABC3.
- After 11 years presenting the Message Sticks Indigenous Film Festival, the company partnered with the major film festivals to present the curated Indigenous program *Blackfella Films Presents*, and the film program for the 2013 Corroboree Sydney Festival.
- In 2011, Rachel Perkins received the Stanley Hawes Award at the Australian Independent Documentary Conference, and the inaugural Contribution to Television IF Award.
- In 2012, Darren Dale was awarded the prestigious AFTRS Honorary Degree.
- Appointed Miranda Dear as Head of Drama, Jacob Hickey as Head of Factual and Helen Lovelock as Business Affairs Manager.

Electric Pictures (WA) – second round recipient, \$650,000

Founded by experienced producer Andrew Ogilvie, Fremantle based Electric Pictures is one of Australia's most successful factual television production houses.

Achievements since receiving Enterprise funding

- Opened offices on the east coast and Toronto
- Reinvigorated its development department by bringing in two younger producers
- Expanded its production output: *The Secret History of the Eurovision Song Contest*, *Jandamarra's War*, *Singapore 1942*, *The Australian Wine Revolution*, *Desert War*, *Boomtown West*, *Stone Age Mystery*, *The President Versus the Pirates* and *Murdoch*, an official Australia/UK co-production.
- The feature documentary *Audrey of the Alps* screened at the 2013 Sydney International Film Festival and nominated for the Foxtel Australian Documentary Prize.
- Documentary series *Desert War* nominated for 4 awards at 2014 ACCTA Awards, including a nomination as Best Documentary.

Playmaker Media (NSW) – second round recipient, \$600,000

Playmaker was established four years ago by principals David Maher and David Taylor to produce quality writer-driven primetime drama for broadcasters both locally and internationally.

Achievements since receiving Enterprise funding

- In 2011, launched the Scribe Initiative, an Australian showrunner development program under the mentorship of industry leaders including US based Australian producer Shane Brennan.
- Of the three Year One graduates, Drew Proffitt has produced two series of *House Husbands* with a third series shooting early 2014 for the Nine Network; Shelley Birse is in post production on the political thriller *The Code* for the ABC; and Matt Ford's series *Hiding* is slated for production in 2014.
- Another six writers completed the program in 2012, which has already resulted in the primetime series *Love Child* for the Nine Network.
- Produced telemovie *Blood Brothers* for the Nine Network and co-produced the multi-platform teen drama series *Slide* for Foxtel.
- Established a three year first look deal with Fremantle Media Enterprises.
- Engaged former Southern Star CFO Ross McCreath as a non-executive mentor.

- Engaged in-house Head of Legal and Business Affairs
- Engaged in-house Development Manager
- Set up a company website www.playmakermedia.com.au

Wild Fury (Qld/NSW) – second round recipient, \$750,000

Wild Fury is a factual entertainment company which brought together the talents of respected producers, Tina Dalton (Absolutely Wild Visuals) and Veronica Fury (Fury Productions). The company is chaired by former Nine Network Executive and Southern Star CEO Hugh Marks. It has offices in both Sydney and Brisbane and includes Absolutely Wild Visuals, an integrated footage licensing business.

Achievements since receiving Enterprise funding

- Finalised the merger of the two companies, appointed new staff,, formed a sales team and established a number of international partnerships for specific productions.
- Absolutely Wild Visual's footage library has been an important source of content to enable to the company to compete with international players..
- In 2011 it acquired the world-wide rights to the British Movietone Footage Library and more recently other libraries such as Channel 4 International and the Nine Network.
- Expanded its production output: *The Ocean's Supermum*, *Koalas: Slow Life In the Fast Lane*, *First Fagin* (a co-production with Roar Film), *Machete Maiden's Unleashed*, *The Trouble with St Mary's*, *Bringing Uncle Home*, *Comic Book Heroes*, *Mysteries of the Human Voice*, *Outside Chance*, *Weapons of the Wild* and *Australia's Wildest Places*.
- In addition, *The Curse of the Gothic Symphony* was released theatrically and the series *Dancing Down Under* was broadcast on the dedicated children's channel ABC3.
- Working with international production houses and agencies to expand breadth of companies specialities.
- Completed coproduction with Apparat Productions, Malaysia, on a three part series – *The Coral Triangle*.

Group 3

Chocolate Liberation Front (Vic) – third round recipient, \$850,000

Chocolate Liberation Front (CLF) has built a strong reputation as a high-quality digital production company with credits including the interactive websites *Asylum: Exit Australia* to complement the series *Go Back to Where You Came From* and *Immigration Nation: Building Multicultural Australia* to complement Renegade's *Immigration Nation: The Secret History of Us*. CLF has also produced its first major children's animated series *The Adventures of Figaro Pho*.

Achievements since receiving Enterprise funding

- Completed production on series 1 of *The Adventures of Figaro Pho* (including companion website and games for iOS and Andriod devices); *A Convenient Education*, an online interactive documentary for SBS which was subsequently acquired as a linear documentary for SBS2 and the social media experience for the Working Dog produced *Santo*, *Sam and Ed's Sports Fever!*

- An Android version of the game *Oscura* was launched in June 2012; an iPad app and immersive website were created for the foreign produced *Titanic* miniseries and ACMI commissioned the company to produce a mobile game for the ACMI Game Masters Exhibition in June 2012 which subsequently toured New Zealand.
- The third *Figaro Pho* game, *Figaro Pho Fear of Aliens*, was released in October 2013.
- Attended inaugural, Asian Animation Summit .
- Established a partnership with South Australian-based director Luke Jurevicius and art director Deane Taylor to co-develop a slate of original projects including series 2 of *The Adventures of Figaro Pho*.
- Financed second series of *The Adventures of Figaro Pho*.

December Media (Vic) - third round recipient, \$750,000

Melbourne based December Media (formerly December Films) is a highly regarded and experienced producer of factual and documentary series including the natural history series *Chris Humfrey's Wild Life* and the historical series *Australia On Trial* (with Essential Media). Drama credits include the telemovie *Valentine's Day* and the animated children's series, *L'il Horrors*.

Achievements since receiving Enterprise funding

- Produced the Australia/UK treaty coproduction *Mrs Biggs – The Untold Story Behind the Great Train Robbery* which won a BAFTA award for Best Actress and nominated in 8 AACTA categories including Best Actress and Best Mini-Series;
- Produced *The Doctor Blake Mysteries* (series 2 just completed) which had its UK release on BBC in November 2013 to rave reviews and high viewer numbers
- Produced Australia's first 3D Imax movie *Hidden Universe 3D*. It is the company's first Giant Screen production, which was released worldwide on IMAX screens in September 2013 now at 22 screens worldwide. #8 of Australian films at the box office for 2013 – while only released in September and only on two screens.
- Appointments in 2013 included a development/sales executive was appointed for North America and Europe.

Madman Entertainment (Vic) – third round recipient, \$600,000

Madman Entertainment has over 15 years history as a distributor including a decade of involvement with Australian film production. It has released more than 80 films theatrically including Australian titles such as *Kenny*, *Animal Kingdom* and *Snowtown*, facilitated deals with international sales agents, sourced private investors and helped to structure finance plans.

Madman Production Company (MPC) is the development and production arm of the business.

Achievements since receiving Enterprise funding

- Recruited production and development staff to work with filmmakers, film bodies and investors to build a development and production slate
- Developed the MPC brand, website and vision.
- Head of Production, Nick Batzias' feature, *Save Your Legs!* has since screened at the London and Mumbai Film Festivals and was released theatrically in Australia in 2013

- Assembled a varied development slate, collaborating with a vast array of new and emerging talent. Projects include the feature documentary *Sickly Sweet* (Old Mates Productions), *The Ship Thieves* from emerging writer Jock Serong, based on the novel by Sian Reeves; *Oil Rig Project* based on Paul Carter's bestselling book *Don't Tell Mum I Work on the Oil Rigs* from a script by Clayton Jacobson; and an expansion of the *Wastelander Panda* web series in collaboration with Epic Films, the ABC and SAFC. There are several other projects in early stages of development, including working with writer Duncan Graham on a screen adaptation of his stageplay *Dreams in White*.

The Project Factory (NSW) – third round recipient, \$770,000

Founded in 2005, The Project Factory (TPF) is an award-winning digital production company creating transmedia entertainment across mobile, online, virtual and 3D worlds, social media and games platforms with offices in Sydney and London.

Achievements since receiving Enterprise funding

- Transmedia story extensions include *Offspring: Moving In* and *Happiness Central*. The online drama *The Suspect* is in development and the web components for *Precinct 13* were produced for Foxtel's 13th Street.
- Devised and produced the multi-award winning app, *Wie is Tim?* with RTL Netherlands and Endemol aimed at engaging viewers in between seasons of a long running soap opera. It achieved more than 280,000 downloads and helped boost the TV audience by 25 per cent. The sequel, *Spring Levend*, doubled the number of downloads and again increased the TV viewing audience of this mainstream soap opera by 25 per cent in 2013.
- *Ringbalin*, an indigenous multiplatform story has been completed and is in the App Store and a demo of *Junior Storytellers* was produced for MIP Junior in 2013.
- Developed *Tatchi*: a tool for producers to deliver full-length video to tablet devices in order to create expanded interactive experience for the user/viewer.
- Games include Underbelly *Skirmish* and KIA *Big Shot* for Seven's Australian Open Tennis. Three original games were also launched, *Lost Monsters*, *Mus'Dash* and *Santa Panic*.
- Various projects for health organisations include *My QuitBuddy* (achieved over 250,000 downloads in Australia alone); web and mobile projects for RUOK? Foundation and CSIRO amongst others.
- The London office partnered with Channel 4 on *The Great British Property Scandal* and *Sri Lanka's No Fire Zone*; with NBC Universal and Carnival Films on the social media experience for *Downton Abbey* and with Film 4 and Fly Films to deliver the online and social experiences for Ken Loach's *Spirit of '45*.
- Acquired the transmedia company Envelop Entertainment
- Currently developing and producing the online extension for the Spierig's feature *Predestination* with Blacklab Entertainment.

Group 4

Bearcage (ACT) – fourth round recipient, \$400,000

Founded by Michael Tear and Serge Ou, Bearcage is a fully integrated producer of documentary, factual entertainment and advertisements for a mix of domestic and international broadcasters. The company has amassed more than 20 years of

operation and was the recipient of the 2012 ACT Chief Minister's Export Award in the Arts and Entertainment category.

In recent years, Bearcage has extended its move into the international sphere, focusing on Asia, to build revenue growth. In 2012 it announced the first formal co-production for a documentary television series between Australia and China Central Television's CCTV-9 Documentary Channel – titled *The Story of Australia*.

Achievements since receiving Enterprise funding

- A first look agreement with sales agent Flame Media has resulted in relationships with international broadcasters across China, Germany, South Africa and New Zealand.
- Building the company's Asian capabilities and attended the Australia-China Film Industry Forum, Asian Side of the Doc and the 2013 delegation to China
- Rebranded its website and email newsletter, offering a Chinese language option.
- The Story of Australia was broadcast on CCTV9 to 21 million viewers in China and earned the praise of the Chinese President, Xi Jinping.
- Worked with emerging producer/writer Jon Concannon on *The Boffin, the Builder and the Bombardier* (series 2 is in development for the ABC)
- Produced the Australia/New Zealand treaty coproduction *New Zealand from Above*. Other titles include *Building Australia*, *The Anzac Spirit*, and *Monsters in the Outback*.
- Producer Harriet Pike was awarded the Natalie Miller fellowship in November 2013.
- Announced the co-production of *A Tale of Two Cities: Beijing Canberra* a two-part documentary series with China's Beijing Television.
- Funding announced under the National Documentary Program for *Changed Forever* on 2 December.
- Production of *ANZAC Battlefields* commenced in December 2013.
- Another international co-production in development, *Beneath New Zealand*.
- Winner of the 2013 ACT Chief Minister's Export Award in the Creative Industries category.
- Joint winner in the Small to Medium Arts Organisations category in the Australian Arts in Asia Awards, while being a finalist in the Digital and Film, and Partnerships categories with Story of Australia
- Executive Producer of the feature film, *The Babadook*.

Joined Up Films(WA) – fourth round recipient, \$675,000

Joined Up Films is a media production company focused on developing, producing and exporting factual television formats as well as offering production consultancy services and facilities to third parties. It brings together the diverse and complementary skills of principals, Dan Brown and Jacqueline Willinge, who together have more than 30 years' television and business experience. The company developed and produced the highly acclaimed new factual format *Who's Been Sleeping in My House?* which has been optioned to a number of international territories.

Achievements since receiving Enterprise funding

- Extended their reach and promoting the brand around the world with an emphasis on Asian territories including attendance at Asian Side of the Doc and the Asian Television Forum.
- Produced the documentary series *Z Special Unit*
- Produced series 2 and 3 of *Whose Been Sleeping in My House?*
- Produced the documentaries *Magic Quandong*, *Muster Up*, *Ngurra Wanggagu* and *Unspoken* – all part of the ABC series *Seasons*.
- Established the 'Factuality' mentor program, designed to increase the ability and talent both within the team and the industry in order to compete on the world factual entertainment stage.

Jungleboys (NSW) – fourth round recipient, \$700,000

Jungleboys, a partnership between Jason Burrows, Trent O'Donnell and Phil Lloyd, has grown rapidly to emerge as a new player in the production of TV and online comedy and is listed as one of the top commercials production companies in Australia. Their TV credits include the 2009 and 2010 AFI Best Comedy series *Review with Myles Barlow* as well as *A Moody Christmas*, with the format of both series sold to the US. They also co-produced the comedy series *Problems* with Guesswork.

Achievements since receiving Enterprise funding

- Produced content for an online comedy channel to experiment with new material and to work with a variety of talent.
- Engaged representation and management in the USA to advise on strategy and open up access to major studios and networks.
- Produced the ABC sketch comedy series, *The Elegant Gentleman's Guide to Knife Fighting*, allowing the company to work with an assortment of new and emerging directors, writers and actors and to establish future working relationships. A narrative series based on one of the sketch characters is currently in development.
- *A Moody Christmas* sold to US for remake by CBS for The Fox Network.
- Producing a second series of *A Moody Christmas* to be called, *The Moodys* as well as the documentary *As You Dreamt It*.
- Received development funding from Screen NSW and ABC1 for a further documentary.
- Shot a branded entertainment pilot and a television comedy pilot.
- Conducted workshops, launched a documentary division.
- Enabled its three directors to work full time in television production and development.

WTFN Holdings(Vic/NSW) – fourth round recipient, \$400,000

The WTFN Group, a partnership between Daryl Talbot, Steve Oemcke, Frank Dunphy and Andrew Logie-Smith has been an active participant in the Australian production community since 2001. It has built a reputation for quality production across broadcast and online with programs such as *Bondi Vet*, *The Living Room*, *Tony Robinson's Time Walks* and the Logie-winning documentary *Trishna and Krishna: The Quest for Separate Lives*. It has amassed a library of more than 10,000 hours of HD vision and a catalogue of more than 400 hours of completed programs.

Achievements since receiving Enterprise funding

- Continued exploitation of existing catalogue rights, including new media rights and the HD vision library as well as the development of services for third-party rights distribution.
- Launched the boutique distribution business 'Fred' in 2012 to open new revenue opportunities and deepen existing ones.
- Acquired Richard Keddie's The Film Company, producer of the AFI winning telemovie, *Hawke*, and the feature film *Goddess* in 2013. Richard appointed Director of Drama and Features.
- Broadened its genre-based exposure and the growth of its core domestic and international production base through partnering with emerging and unaligned producers.
- Appointed Tony Skinner (ex-MD FremantleMedia, Melbourne) as Director of New Business and who will be responsible of the company's push into Asia and expanding its branded and digital business.
- Produced series 2 of Tony Robinson's *Time Walks*, *Bondi Vet* series 5 and 6, the feature length documentary *The People Speak* for The History Channel, *McDonald's Get's Grilled*, *Megafactories: Toyota Australia*.
- The telemovie, *Stalking Julia*, based on journalist Kerry-Anne Walsh's book *The Stalking of Julia Gillard* is currently in development with Rachel Griffiths attached to play Julia.

Group 5

Carbon Media (QLD) – fifth round recipient, \$500,000

Carbon Media is an award-winning full service media production company. Carbon is proudly Aboriginally owned and operated. Carbon promotes positive Indigenous role models for Aboriginal and Torres Strait Islander people, especially children.

Carbon developed Australia's first Indigenous children's game show, *Letterbox* as well as *Go Lingo!* and *Handball Heroes*, all featuring Indigenous children on mainstream television. In 2013, Carbon Media partnered with Sesame Street to showcase Indigenous Australia with a global audience.

Over the next three years, Carbon Media aims to develop high-quality, aspirational and entertaining content for children that tells uniquely Australian stories for multiple screen and media.

Eye Spy Productions (T/A Northern Pictures) (NSW), fifth round recipient, \$730,000

Northern Pictures is part of a stable of global independent television production companies owned by former Fox Networks Group president David Haslingden. In its third year of operation, it delivers large scale factual television to the Australian and international market, with a focus on wildlife and social documentaries as well as factually inspired drama. Recent productions include *Kakadu*, *The Cronulla Riots: The Day That Shocked the Nation*, *Once Upon a Time in Punchbowl*, *Once Upon a Time in Carlton* and *Life on the Reef*.

The company plans to use Enterprise funds to partially assist in the establishment of a new international sales division, which will provide marketing, pre-sales and distribution services in Europe, Asia and the US and create production capability in Beijing, from where it will launch its brand into Asia. The company will also scope the

viability of a Pan-Asia Television Academy with bases in Sydney, Singapore, Beijing and Dunedin. The intent of this is to facilitate the increased development of quality Australian talent and projects on the global stage

The Feds Australia (NSW) – fifth round recipient, \$550,000

The Feds, a partnership between Lizzy Nash and Michael Cook, is an Australian-based company with a focus on developing a range of innovative content across all media platforms. It develops and produces content and entertainment concepts across TV programming (broadcast and online) including factual entertainment, reality TV, game shows and comedy. It also produces commercial advertising, music videos, shorts and documentaries and is able to leverage the success of its advertising division in the development of multi-platform content. The Feds develops and produces technology-led innovation initiatives and original cross platform entertainment experiences.

Enterprise funding will allow the company to increase development of content for new and existing clients and will build on the scope and scale of projects the Feds develops and pitches to both local and international networks. Funding will contribute to building internal resources and training in order to achieve this as well as an increased presence at international markets in Europe, US and Asia.

Porchlight Films (NSW) – fifth round recipient, \$620,000

Porchlight Films, a partnership between Anita Sheehan, Liz Watts and Vincent Sheehan produces premium cinema and scripted television driven by high-profile creative talent and cast. Recent productions include the Australian features *Animal Kingdom*, *The Hunter* and *Lore*, and the film adaptation of Christos Tsoalkas' novel *Dead Europe* in association with See Saw Films. Their most recent production is David Michôd's highly anticipated second feature *The Rover* for release in 2014. The company also produced the award-winning TV comedy series *Laid* and in 2014 will produce *The Kettering Incident*, a high-end television drama series for Foxtel.

Enterprise funding will enable Porchlight to embrace a more ambitious feature film slate and increase its television production output. The funds will directly support the development of Australian projects and talent through implementing a writers' room program to fast-track early stage development. Enterprise funds will also be used to build important structures for ongoing intellectual property management through Porchlight's distribution arm, Jetty Distribution.