



Screen Australia

# Annual Report 2012/13



Australian Government



Screen  
Australia

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Front cover image from *Top of the Lake*.



**Australian Government**



The background features a large, abstract graphic composed of overlapping, rounded shapes in two shades of red: a darker, more saturated red and a lighter, pinkish-red. The shapes are layered, creating a sense of depth and movement. The text is positioned in the upper left quadrant, set against the white background.

**Annual Report  
2012/13**

Our **vision** is to ensure diverse and compelling Australian stories are reflected on screen.

Our **mission** is to support, promote and grow Australian storytelling.

# 2012/13

Letter from the Chair	4
Screen Australia Board	7
Executive overview 2012/13	11
Organisational structure	15
Senior management	16
<b>1 CREATIVITY AND STORYTELLING</b>	
Feature films	21
Television drama	27
Documentary	31
Online and interactive	37
Talent Escalator	41
Indigenous	45
<b>2 AUDIENCE ENGAGEMENT</b>	
Business facilitation	51
Distribution	55
Recoupment	57
Promotion	59
Screen culture	63
Sector development	65
<b>3 SUCCESSFUL SCREEN BUSINESSES</b>	
Enterprise	69
State and Industry Partnerships	73
Producer Offset and Co-productions	77
Strategy and Research	81
<b>4 EFFICIENCY, RESPONSIVENESS, ACCOUNTABILITY</b>	
Operations	89
Governance statement	97
Board Charter	99
Board Code of Conduct	100
Statutory Reports	101
Portfolio Budget Statement (PBS) 2012/13	104
<b>APPENDICES</b>	
Appendix 1: Enabling legislation	107
Appendix 2: Assessors and script consultants	109
Appendix 3: Investments, loans, grants and other initiatives	110
Appendix 4: Awards	124
<b>FINANCIAL STATEMENTS</b>	126
Abbreviations and acronyms	169
Index	171

# Letter from the Chair



**GLEN BOREHAM**  
CHAIR

Dear Minister,

I am pleased to present Screen Australia's Annual Report for 2012/13, which was approved by the Screen Australia Board at its meeting on 3 September 2013.

The screen industry is in the midst of a period of growth and diversification, producing more quality content and reaching and engaging audiences in more ways than ever before. Screen Australia is proud of its leadership and contribution to the industry during such a challenging and exciting stage in its history. The year under review has provided ample examples of the quality and distinctiveness of our screen industry. It has been wonderful to see new Australian content that is variously surprising, moving, entertaining and thought-provoking embraced by domestic and international audiences.

2012/13 saw a wealth of content depicting contemporary life in Australia as well as decisive moments in our history. On television, *Howzat! Kerry Packer's War* was another period TV drama about a prominent Australian that captured the attention of viewers, with its first run broadcast attracting an average audience of 3.2 million across combined metro and regional markets.<sup>1</sup> *Underground*, the telemovie about controversial

Australian Julian Assange's formative years, was watched by almost 2 million Australians in its premiere.<sup>2</sup> *Redfern Now* meanwhile offered a compelling portrait of a contemporary urban Indigenous community, with over a million viewers per episode.<sup>3</sup>

Independent documentary production has reached new heights in recent years, with larger budgets and more hours being produced. The Australian documentary sector is also notable for its diversity of form and content. 2012/13 achievements include the ambitious big-screen documentary *Storm Surfers 3D*, which became one of the highest-grossing Australian documentaries of all time, TV series *Great Southern Land*, which featured spectacular footage of Australia taken from the air and attracted over 1.3 million viewers<sup>4</sup>, and the feature-length TV documentary *Jabbed*, which raised national awareness of debates surrounding childhood vaccinations and is slated for a US remake.

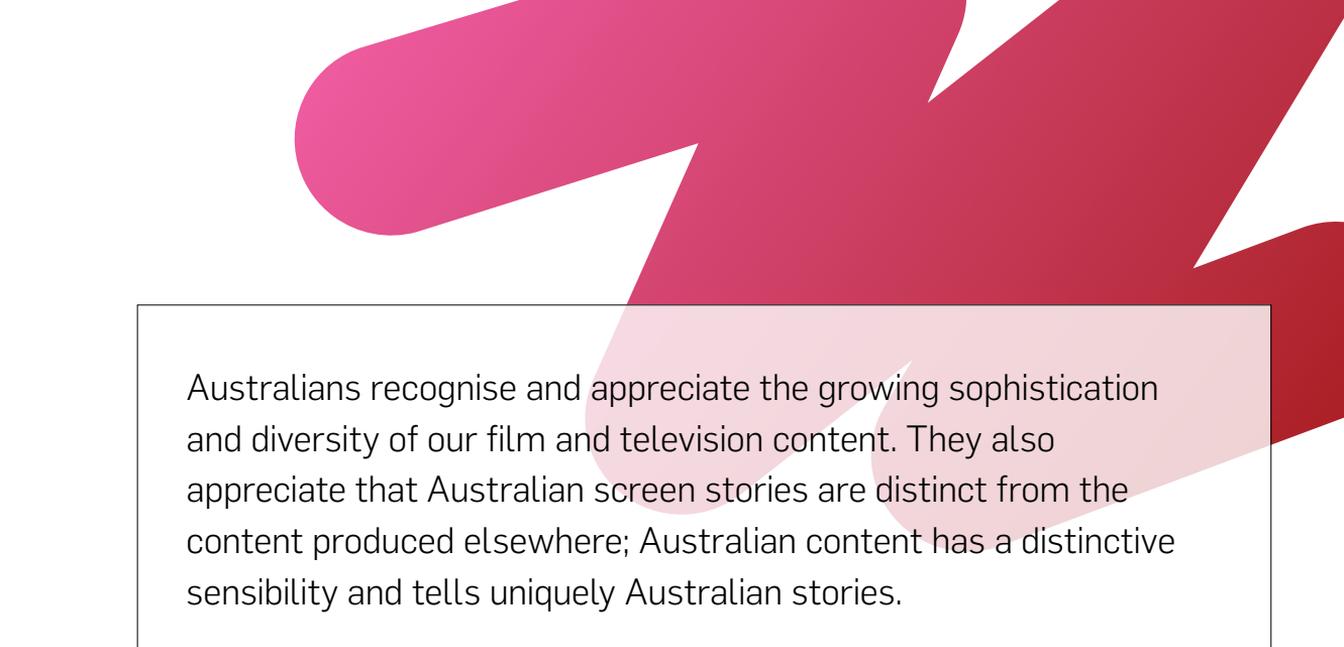
Australian productions are being embraced on the international stage as well. Our first feature film co-production with Singapore, horror-thriller *Bait 3D*, broke new ground in the Chinese market, grossing over \$20 million in its first two weeks at the box office to become the highest-grossing Australian film in China ever. Baz Luhrmann's take on the classic novel *The Great Gatsby* was also a hit with international and domestic audiences; after premiering as the

1. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated, 2.4 million viewers were achieved in metro markets.

2. *Ibid.*, Almost 1.5 million viewers were achieved in metro markets.

3. *Ibid.*, 707,000 viewers were achieved in metro markets.

4. *Ibid.*, 863,000 viewers were achieved in metro markets.



Australians recognise and appreciate the growing sophistication and diversity of our film and television content. They also appreciate that Australian screen stories are distinct from the content produced elsewhere; Australian content has a distinctive sensibility and tells uniquely Australian stories.

opening night film at the Cannes Film Festival it went on to gross over \$320 million worldwide and over \$25 million at the local box office.

The growth and success of the screen industry has taken place against the background of tough global economic conditions, a high Australian dollar and a rapidly changing media landscape. In this climate, direct and indirect government support, including an appropriate regulatory environment, will continue to be fundamental to the success of the industry.

In order to provide effective support, it is vital to understand the evolving shape and size of the industry. To this end, Screen Australia commissioned the first Australian Bureau of Statistics (ABS) survey of the screen industry in five years. The results were released in June of this year and reveal strong growth in the production industry. Since the last survey in 2006/07, the total income of production businesses has grown 38 per cent (to \$2.2 billion) and total employment has increased by 23 per cent (to 13,414 people employed in the sector). By contrast, the post, digital and visual effects (PVD) and games sectors, impacted by the strong Australian dollar, have contracted significantly. Overall, the ABS statistics indicate that the

industry has a solid base from which to continue to expand, innovate and engage audiences, while still requiring policies and programs to capitalise on these opportunities.

ABS statistics on the games sector detail the effect of falling levels of foreign investment, as well as technological and market shifts, on local developers. In November 2012, former Minister for the Arts Simon Crean announced a \$20 million Australian Interactive Games Fund to be administered by Screen Australia. Screen Australia has developed a suite of programs to provide stimulus to the sector including a Games Enterprise program and a Games Production program. The first recipients of the Games Enterprise program were announced in June 2013, with \$6 million for 10 local game studios over three years.

The Australian Interactive Games Fund is an initiative of the Australian Government's national cultural policy, Creative Australia, which was launched in March 2013. Creative Australia has a number of significant outcomes for the screen industry. The Indigenous Employment Program is a Creative Australia

initiative offering job placement and training opportunities for Indigenous practitioners. Creative Australia also included an immediate \$10 million investment over four years for screen production for digital platforms. The inclusion of these initiatives alongside other commitments to the industry in Australia's first national cultural policy since 1994 is an important acknowledgement of the contribution that the screen industry makes to the cultural life of the nation.

Screen Australia commissioned a qualitative study of Australians' responses to Australian content to explore this intangible aspect of the screen content production sector – its contribution to our culture and how we are shaped by the stories we tell ourselves. The study found that Australians recognise and appreciate the growing sophistication and diversity of our film and television content. They also appreciate that Australian screen stories are distinct from the content produced elsewhere; Australian content has a distinctive sensibility and tells uniquely Australian stories.

The themes of the cultural and economic contribution of the screen industry and its future were explored at our policy conference, Jobs, Dollars, Hearts & Minds, in June. The insights from industry luminaries and leaders and robust debate revealed an industry that is passionate and optimistic about meeting the challenges ahead.

I would like to acknowledge the contribution of my fellow Board members and our executive. I would also like to acknowledge CEO Dr Ruth Harley's very strong leadership. As the inaugural Screen Australia CEO, Dr Harley has led our organisation through a remarkable period. We have brought together three former agencies, implemented a new suite of funding policies, and provided strong support to a remarkable industry. The

mark of an excellent CEO is leaving their organisation in great shape. Dr Harley has achieved that and Screen Australia's future is exciting.

**Glen Boreham**



Underground

# Screen Australia Board



**GLEN BOREHAM**  
**CHAIR**

Mr Boreham retired from his role as Managing Director of IBM Australia and New Zealand in 2011, where he managed a business of 15,000 employees and annual revenues of over \$4 billion. He began his career in Australia in 1986 and held a series of senior management positions at IBM including roles in Europe and Japan. In addition, Mr Boreham has served on the Australian Government's Information Technology Industry Innovation Council, as a member of the Business Council of Australia, as Deputy Chairman of the Australian Information Industry Association and as a Director of the Australian Chamber Orchestra. In March 2011, he was appointed to Chair the Australian Government's Convergence Review.

**Mr Boreham's term expires on 30 June 2014**



**IAN ROBERTSON**  
**DEPUTY CHAIR**

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

**Mr Robertson left the Board on 30 June 2013**

# Screen Australia Board



## CHERRIE BOTTGER

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

**Ms Bottger left the Board on 31 December 2012**



## ROSS ENTWISTLE

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

**Mr Entwistle's term expires 10 September 2015**



## CLAUDIA KARVAN

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

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



## RICHARD KEDDIE

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

**Mr Keddie's first term expires 30 June 2015**



**MATTHEW LIEBMANN**

Mr Liebmann has more than 15 years' experience in the entertainment and media sector. In his current role as Commercial and New Business Director at Hoyts, he is a senior member of the executive team responsible for sales, business analysis, loyalty and new business opportunities in Australia and beyond. Prior to joining Hoyts, Mr Liebmann was General Manager of SKYCITY Cinemas, New Zealand's largest cinema circuit. Mr Liebmann also spent six years as an entertainment and media consultant at PricewaterhouseCoopers, assisting many leading organisations in the areas of strategy, business planning, operational effectiveness and risk management. Mr Liebmann is the founding author and editor of the *PricewaterhouseCoopers Australian Entertainment & Media Outlook*, writing the first five editions of this leading sector publication. Mr Liebmann also spent six years in a variety of roles at Village Roadshow during the 1990s.

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



**RACHEL PERKINS**

Ms Perkins is an established filmmaker who has contributed extensively to the development of Indigenous filmmakers in Australia and, more broadly, the Australian film industry. In addition to her experience as an executive producer for both the ABC and SBS, Ms Perkins has had a successful film and documentary making career, directing the films *Bran Nue Dae*, *Radiance*, *One Night the Moon* and *Mabo*, as well as the television drama series *Redfern Now* and the critically acclaimed TV series *First Australians*. Ms Perkins is from the Arrernte and Kalkadood nations. She has previously served on the Council of the Australian Film Television and Radio School, the NSW Film and Television Office and the Australian Film Commission, and is a founding member of the National Indigenous Television Service.

**Ms Perkins' term expires 31 December 2013**



**JOAN PETERS**

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

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



**DEANNE WEIR**

Ms Weir is a media and communications executive with over 20 years' experience, including long term legal, strategy and content roles at Telstra and AUSTAR. Following the completion of the Foxtel acquisition of AUSTAR in May 2012, Ms Weir has embarked on a new career as a media entrepreneur, with investments in various media companies. As a result, Ms Weir is a member of the Boards of Access Innovation Holdings Pty Ltd (Ai-Media), Girlosophy Pty Ltd, and WE Magazines Pty Ltd (publisher of *The Hoopla*), and she was recently appointed as Chairman of both Bloomtech Pty Ltd, publisher of the live music website Moshcam, and Hoodlum Active Pty Ltd, an Emmy® and BAFTA award-winning television and digital content production company. In August 2012, Ms Weir joined the Board of the International Women's Development Agency.

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

## BOARD MEETING ATTENDANCE TABLE 2012/13

	GLEN BOREHAM	IAN ROBERTSON	CHERRIE BOTTGER (until 31/12/12)	ROSS ENTWISTLE (until 2/8/12, then from 10/9/12)	CLAUDIA KARVAN	RICHARD KEDDIE	MATTHEW LIEBMANN (until 29/3/13, then from 29/4/13)	RACHEL PERKINS	JOAN PETERS (until 25/2/13)	DEANNE WEIR (until 31/12/12, then from 25/2/13)
25 July 2012	✓	✓	✓	✓		✓	✓		●	✓
12 August 2012 (Circulating resolution)	✓		✓	●	✓	✓	✓	✓	●	✓
5 September 2012	✓		✓	●	✓	✓	✓	✓	●	✓
9 November 2012	✓		✓	●	✓	✓	✓	✓	●	✓
14 December 2012	✓	✓	✓	✓	✓	✓	✓	✓	●	✓
20 February 2013	✓	✓	●	✓	✓	✓	✓	✓	●	●
3 April 2013	✓	✓	●	✓	✓	✓	●	✓	✓	✓
13 April 2013 (Circulating resolution)			●		✓	✓	●	✓	✓	✓
8 May 2013	✓	✓	●	✓	✓		✓		✓	✓
13 June 2013 (Circulating resolution)	✓		●	✓	✓	✓	✓	✓	✓	✓
25 June 2013	✓	✓	●		✓	✓	✓	✓	✓	✓

## AUDIT COMMITTEE ATTENDANCE TABLE 2012/13

	IAN ROBERTSON	ROSS ENTWISTLE (until 2/8/12, then from 10/9/12)	MATTHEW LIEBMANN (until 29/3/13, then from 29/4/13)	DEANNE WEIR (until 31/12/12, then from 25/2/13)
24 August 2012	✓	●	✓	✓
14 December 2012	✓	✓	✓	✓
2 May 2013	✓	✓	✓	✓
25 June 2013	✓		✓	✓

● = not a member at time of meeting

# Executive overview

## 2012/13



A handwritten signature in black ink that reads "Ruth Harley".

**CEO**  
**DR RUTH HARLEY**

The five years since the creation of Screen Australia have marked a period of tremendous change and dynamism in the Australian screen industry, including higher production levels for both drama and documentary, an increase in the domestic box office for Australian films of 64 per cent compared to the previous five years, and strong ratings for local television drama. The vitality of the industry is also evident in the diversity and appeal of the stories it brings to the screen.

Australians value locally produced screen content and see it as providing them with unique insights and meaning they would not find elsewhere. Screen Australia's recently commissioned qualitative research reveals that Australian audiences' appreciation of local content is evolving alongside the screen industry, with research participants displaying a strong belief that screen stories are now more sophisticated and diverse, reflecting a more complex Australia.

Screen Australia has played a pivotal role in delivering content to audiences. Over five years we have invested in excess of \$300 million in direct funding for Australian content and issued 607 final Producer Offset certificates, resulting in \$733.4 million paid to production companies and leveraging over \$3 billion in production budgets. Beyond this, Screen Australia offers programs and initiatives to foster professional development and strengthen business sustainability, all of which underpin the capacity of the sector to develop compelling storytelling.

The successes and strengths of our industry are based on talent. Screen Australia's focus on supporting and developing Indigenous talent again reaped rewards in 2012/13. Highlights include the enthusiastic reception of *The Sapphires*, which was the top Australian film at the box office in 2012, Ivan Sen's *Mystery Road* opening the Sydney Film Festival, and *Redfern Now*, the first TV drama series with an all-Indigenous cast and crew, achieving strong ratings for its first season and being commissioned for a second. To ensure that Indigenous stories and perspectives continue to play a prominent role in Australian screen culture, it is vital to foster the next generation of Indigenous talent. Screen Australia has initiated an Indigenous Employment Program, in partnership with Media RING, which will see 40 new jobs in the media sector for Indigenous Australians, created over two years.

Another professional development program introduced in 2012/13 is the Director's Attachment Scheme, run in conjunction with the Australian Directors Guild. The scheme will provide three director's attachments annually for emerging feature film directors to develop their craft, beginning with director Kriv Stenders' new film *Kill Me Three Times* and Tony Ayres' *Cut Snake*.

Business sustainability has been another key focus of the agency. Since 2009 we have supported companies that have identified opportunities to develop and expand through our Enterprise Program. In the past year Screen Australia has expanded the Enterprise Program to include Feature Enterprise, to support emerging feature film producers who have had recent substantial success in the

marketplace, and Enterprise Asia, to support companies to pursue opportunities in Asia.

Screen Australia has made major changes to the way in which we support interactive entertainment and innovative drama projects. Following the announcement of a \$20 million Australia Interactive Games Fund by former Minister for the Arts Simon Crean, Screen Australia undertook an extensive industry consultation with the games sector to determine the most effective programs for support. Screen Australia has established Games Enterprise and Games

Production programs to encourage the creation and retention of original intellectual property by the games sector.

Innovative broadcast and online drama is now funded through the Multi-platform Drama Production program. Targeted funds will also support multi-platform extensions for appropriate Screen Australia-funded feature film projects. The first round of Multi-platform Drama projects were announced in 2013. The nine supported projects included multi-platform TV series, web series, a feature film to premiere via online platforms and interactive dramas for tablet and smartphone devices. These new programs will assist the industry

to reach audiences on emerging platforms and to pursue creative and commercial opportunities in the digital and online realm.

The industry is engaging internationally more than ever before both within and beyond our region, forming fruitful partnerships and reaching a diverse range of audiences. This is evident in feature film productions such as *Lore*, an Australian-German collaboration through the Co-production Program, administered by Screen Australia, and international successes such as *Bait 3D*, with its strong performance at the box office in China. There has also been considerable international engagement in the television sector across drama, documentary and children's television. Examples include *Mako Mermaids*, which was acquired



Former Prime Minister Julia Gillard with *The Sapphires'* Deborah Mailman (left) and Jessica Mauboy (right).

by Netflix for a day-and-date rollout to 120 countries, and format sales of programs such as *Rake* and *The Strange Calls*.

Assisting the industry to pursue opportunities in Asian markets has been a particular focus. Screen Australia has supported delegations to markets and festivals in the region, including Asian Side of the Doc and the Federation of Indian Chambers of Commerce and Industry (FICCI) Frames. We have also played a key role in establishing new industry forums in collaboration with our counterparts in the region, including the annual Australia-China Film Industry Forum and the Asian Animation Summit, which will see its second edition in Thailand later this year. We are currently undertaking research into the scope of the Australian screen production sector's engagement with key Asian territories to identify further opportunities to expand audiovisual trade and foster business-to-business links within the region.

The local and international media environment is evolving rapidly and Screen Australia has a significant role to play in assisting the industry to adapt to those changes via authoritative research and analysis. In 2012/13 Screen Australia released a range of original research reports including analysis of the Producer Offset in terms of its impact on the industry and business practices; a report on the advantages and challenges of official co-productions; and the impact of content regulation and technological convergence on specific industry sectors.

Screen Australia supports and facilitates industry debate through convening events such as conferences, seminars and roundtables. For example, Screen Australia brought together children's television stakeholders across production and broadcasting sectors to debate strategies to ensure that the industry continues to meet the needs of child audiences now and into the future.

Screen Australia has played a pivotal role in delivering content to audiences. Over five years we have invested in excess of \$300 million in direct funding for Australian content and issued 607 final Producer Offset certificates, resulting in \$733.4 million paid to production companies and leveraging over \$3 billion in production budgets.

In June 2013 Screen Australia held a policy conference, Jobs, Dollars, Hearts & Minds, in Canberra to explore the policy challenges facing the industry from a broad range of perspectives.

Screen Australia is in a strong position. Over the past five years Screen Australia has continually refined our programs and processes in the interest of providing more responsive, efficient and effective support to screen productions and practitioners. In 2012/13 the agency is preparing to move to new premises, with a building fit for purposes with enabling technology that will foster operational efficiencies, and is moving all application processes towards an online system.

There is more work to be done and to look forward to: exploring new models of production and distribution,

strengthening partnerships across sectors and internationally, and fostering the next generation of sustainable businesses. The industry and the agency will continue to tackle these challenges in order to provide local audiences and the world with compelling Australian storytelling, supporting and developing unique voices and great talent in the Australian screen industry.

This Annual Report marks the end of my five-year term as CEO of Screen Australia. I would like to acknowledge the support and guidance of Chair Glen Boreham and the Board, as well as the

wonderful, committed and passionate staff of Screen Australia. I have been fortunate to be supported by a Senior Leadership Team, the members of which have been major contributors to the successful integration of the three legacy agencies and have set a sound base for the future. In particular, I would like to recognise the contribution of Ross Matthews, Martha Coleman and Elizabeth Grinston to the development and operation of Screen Australia's high-profile funding programs, as they conclude their terms at Screen Australia.

Ross Matthews has brought enormous experience and legendary relationship skills to the hugely challenging job of integrating production financing programs from the legacy agencies. Ross and his excellent team have

meticulously overseen the expenditure of the majority of Screen Australia's funds for the production of film, documentary, television drama, children's television and innovation programs with safe hands.

Martha Coleman's exceptional strategic and creative skills have transformed feature film script development practice in Australia. Martha has led the development of a suite of script and talent development programs. She has recruited an outstanding team, whose contribution to the craft of script development has been widely acknowledged within the sector.

Elizabeth Grinston has brought rigour and insight into the creation of Screen Australia's legal processes and the administration of the Producer Offset and co-production programs. Elizabeth has built a formidable legal team to provide services to the production industry. She has contributed great clarity to the integration of the agency's legal processes and has led the redesign of Screen Australia's legal agreements to align with industry best practice.

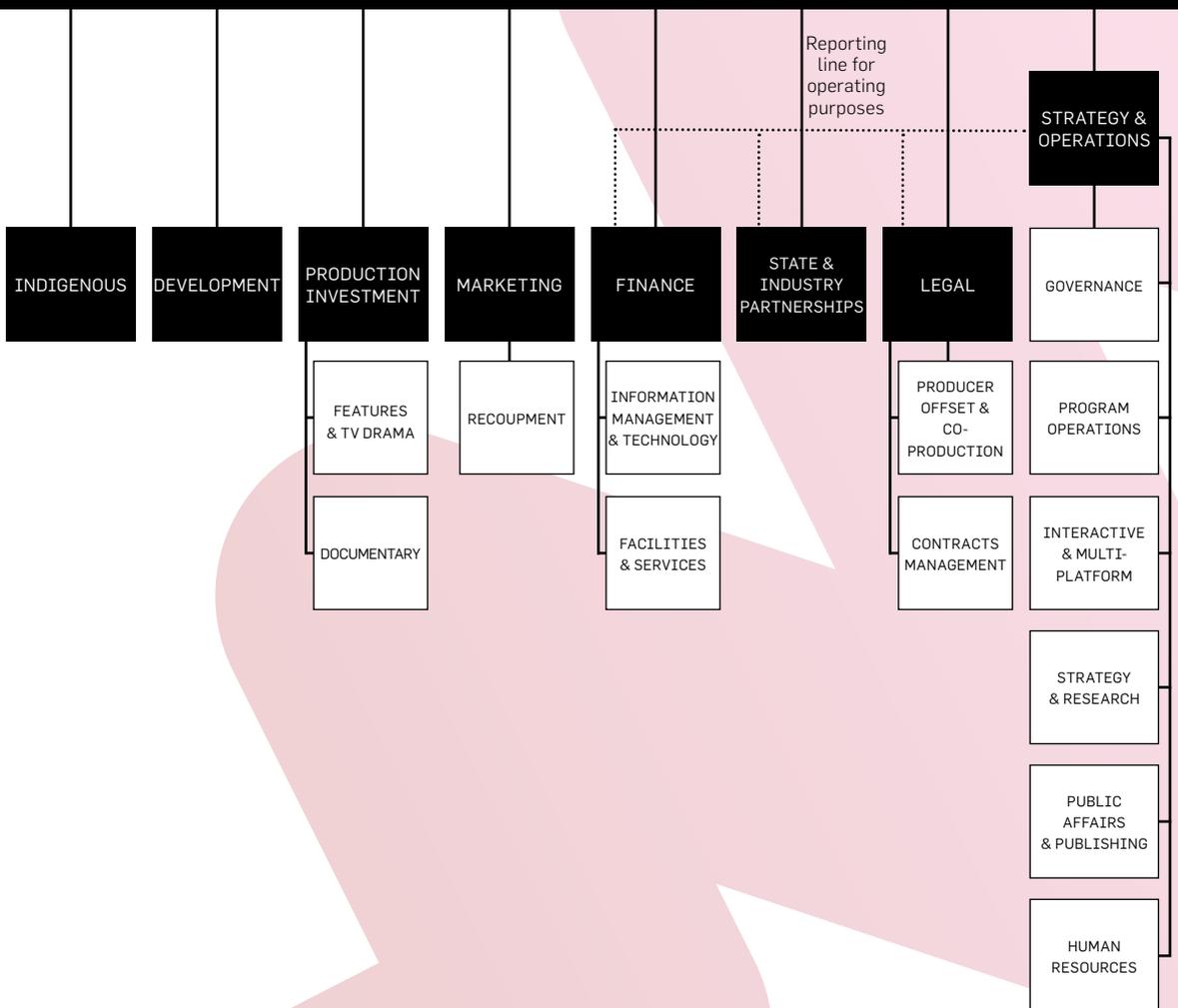
Last and most of all, I thank the wonderful screen sector, which I have had the opportunity to work alongside in the creation of potent screen stories that shine on the world stage. It has been a privilege.

**Ruth Harley**

# Organisational structure

As at 30 June 2013

## CHIEF EXECUTIVE OFFICER



# Senior management

As at 30 June 2013

## **CEO** **DR RUTH HARLEY**

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

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

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

## **HEAD OF PRODUCTION** **INVESTMENT** **ROSS MATTHEWS**

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

## **HEAD OF DEVELOPMENT** **MARTHA COLEMAN**

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

acclaimed Australian feature film *Praise*. In January 2009 Martha returned to Australia to take up the position as Head of Development at Screen Australia.

## **HEAD OF INDIGENOUS** **ERICA GLYNN**

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

## **HEAD OF MARKETING** **KATHLEEN DRUMM**

Kathleen helms Screen Australia's diverse marketing activities across theatrical and innovative distribution, business facilitation, professional development, online and offline promotion and screen culture. She is responsible for the organisation's strategic positioning and activities at key international markets and festivals. Kathleen maintains close relationships with local distributors, international distributors, festival directors and international film executives. Previously Kathleen was Head of Sales and Marketing at NZ Film, where she was responsible for the international sales and marketing of New Zealand features, including creating an international presence and increasing the focus on domestic audiences. She has been actively involved in devising sales strategies, positioning titles in the marketplace and creating quality international marketing materials. Prior to 2001, Kathleen was the NZ Film Commission's Short Film Sales



Mako Mermaids

and Marketing Manager, where she explored different ways for screen content to reach domestic and international audiences. Before this, Kathleen held various roles in sales and marketing within the book trade, including with Random House NZ.

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

Elizabeth joined Screen Australia in April 2009 from Gilbert + Tobin, where she was a Special Counsel in the firm's Intellectual Property and Litigation Group. While specialising in intellectual property matters, particularly copyright, Elizabeth's practice at Gilbert + Tobin covered a wide range of other areas, including regulatory and administrative law and general commercial disputes and transactions. Elizabeth has also practised in the public sector as a decision-maker in various specialist state and federal tribunals. She was previously a partner with Freehills, where she practised in the areas of commercial/finance law and litigation. Elizabeth has also held a number of non-executive director positions on boards in the energy and insurance sectors. She was selected by her peers for inclusion in the 2009 Best Lawyers® list for Australia in the specialty of Litigation. Elizabeth holds a Bachelor of Laws and a Bachelor

of Arts degree from the University of Sydney, where she graduated with First Class Honours and the University Medal in Law.

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

Prior to joining Screen Australia, Chris was an Investment Manager for feature films and TV (including children's drama) at the Film Finance Corporation Australia for titles including *Bright Star*, *Balibo*, *Daybreakers* and *Underbelly*. In the late 1980s, he was Executive Producer at Film Australia where he commissioned/executive produced and financed more than 100 hours of drama and documentary production. International broadcast partners on documentary productions included CCTV, NHK, KBS, RTHK, Dordarshan, PBS, TVO, TV Cultura and La Cinquieme. In Chris' current role he assists Screen Australia in working more closely with local and international screen agencies and key guilds. He manages the Enterprise programs and, as a part of Screen Australia's senior management team, is a member of the agency's Producer Offset and Co-Production Committee. Chris has been integrally involved with

Screen Australia's development and implementation of an Asian strategy, including introducing a new Enterprise Asia strand offering delegations of Australian screen businesses the opportunity to work with Asian countries such as Malaysia, China, Korea, Japan and Indonesia. In March 2013, Chris led the largest delegation of Australian screen industry representatives to attend the Asian Side of the Doc in Kuala Lumpur, under the inaugural Enterprise Asia program.

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

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

The Rocket

SECTION 1

# Creativity and storytelling





Screen Australia invests in audience-engaging and culturally relevant screen content for both traditional and online platforms. It also fosters highly skilled, creative and innovative industry practitioners through providing professional development opportunities as well as nurturing Indigenous storytelling and talent.

- Feature films
- Television drama
- Documentary
- Online and interactive
- Talent Escalator
- Indigenous

## HIGHLIGHTS

- Screen Australia provided \$2 million in development support to 76 features in 2012/13.
- Screen Australia's Production Investment Department committed \$24.59 million to 16 feature films with a total production value of \$91.24 million.
- Screen Australia-funded feature *The Rocket* won the Crystal Bear for Best Feature in the Generation Kplus section, Best First Feature Award, and Amnesty International Film Prize at the Berlin International Film Festival, and the Audience Award for Best Narrative Feature at the Sydney Film Festival.
- Screen Australia-funded feature *The Sapphires* won AACTA awards including Best Film, Best Direction and Best Adapted Screenplay, was invited into the Official Selection in Cannes and was the best-performing Australian feature at the domestic box office this year, taking over \$14.47 million.
- Screen Australia-funded feature *Wish You Were Here* won Best Original Screenplay at the AACTA Awards, while *Storm Surfers 3D* won Best Feature Documentary.
- During 2012/13, sales of 56 Screen Australia-funded features to over 78 territories were recorded.
- Eleven Screen Australia-funded feature films were selected for international 'A-list' film festival screenings in 2012/13.





# Feature films

**Screen Australia aims to assist in the creation of a diverse range of successful Australian films that resonate with local and international audiences.**

## STRATEGIES

- Develop outstanding stories from a range of genres, ready to be turned into screen productions that win international acclaim and engage domestic and international audiences
- Work proactively with the strongest Australian talent on original, creatively excellent stories with a clear sense of audience and appropriate budget expectations
- Evaluate feature film projects and invest in quality productions that are audience-focused and culturally relevant
- Work with producers to secure appropriate finance plans including sources of funds outside Screen Australia to increase overall production expenditure.

## OUTCOMES

### Feature development

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

Focusing on projects that demonstrate impressive talent, robust craft and knowledge of their audience, market and cultural

value, the Screen Australia feature development slate has continued to grow and diversify.

Screen Australia provided \$2 million in development support to 76 features in 2012/13. Of the 76 projects funded, 25 per cent were drama and 75 per cent were a diverse range of other genres including thrillers, comedies, romantic comedies, action and horror.

Here are some highlights.

Ongoing support has been provided for projects identified as having strong potential in 2012/13, including:

- thriller *Downriver* (p: Jannine Barnes, w/d: Grant Scicluna)
- biopic *Life* (p: Emile Sherman, Iain Canning, w: Luke Davies, d: Anton Corbijn)
- thriller *Los Alamos* (p: Iain Canning, Emile Sherman, w: Luke Davies)
- sci-fi thriller *Subject 14* (p: Lisa Shaunnassy, ep: Michael Rymer, co-p: James Whitlam, w/d: Seth Larney)
- psychological thriller *Berlin Syndrome* (p: Polly Staniford, ep: Angie Fielder, w: Shaun Grant, d: Cate Shortland)
- crime drama *Memorial Day* (p: Angie Fielder, w/d: Kieran Darcy-Smith)
- coming of age drama *Jasper Jones* (p: David Jowsey, Vincent Sheehan, ep: Rebecca O'Brien, w: Shaun Grant)
- comedy heist *King of Thieves* (p: Ian Collie, w: Andrew Knight, Adam Shand)
- true crime *Bad Angel* (p: Nicholas Cole, Antonia Barnard w: Shaun Grant, d: Kriv Stenders)
- drama *Ali's Wedding* (p: Helen Panckhurst, Michael McMahon, ap: Sheila Jayadev, w: Osamah Sami, Andrew Knight)
- biopic *Michael* (p: Richard Lowenstein, Sue Murray, ep: Domenico Procacci, w/d: Richard Lowenstein)
- romantic comedy *Addition* (p: Cristina Pozzan, Bruna Papandrea, w: Harry Cripps)

New projects supported during the year included:

- comedy *Em* (p: Matthew Dabner, Karen Radzyner, Anna Vincent, w: Matthew Dabner, d: Kate Riedl)
- family adventure *Pandamonium* (p: Janelle Landers, Aidan O'Bryan, w: Duncan Kennedy)
- romance drama *Ruin* (aka *Om Tuk*) (p: Amiel Courtin-Wilson, Michael Cody, w/d: Amiel Courtin-Wilson)
- *Untitled Thriller* (w: Felicity Price, d: Kieran Darcy-Smith)
- war drama *Long Tan* (p: Charles Hannah, Martin Walsh, ep: Meyer Shwarzstein, Peter Wetherell, w: Jack Brislee, James Nicholas, Karel Segers, Paul Sullivan, d: Kriv Stenders)
- action adventure *Mulan* (p: Emile Sherman, w: Jan Sardi)
- drama *Neighbourhood Watch* (p: Marian Macgowan, w: Lally Katz, d: Gillian Armstrong)
- family film *Truck Dogs* (p: Jamie Hilton, Michael Petroni)
- drama *Clive* (p: Bridget Ikin, ep: John Maynard, w/d: Natasha Pincus)

## Ruin



- horror sequel *Bait 2 3D* (p: Gary Hamilton, ep: Michael Wrenn, w: Shayne Armstrong, Shane Krause)
  - underdog drama *King: A Street Story* (p: Robert Coe, ep: Jocelyn Moorhouse, Timothy White, w/d: Jacqueline McKenzie)
  - action thriller *The Shipkiller* (w/d/p: Robert Connolly, ep: Gale Anne Hurd, Henry Morrison)
  - comedy drama *The Grip* (w: Tony Briggs; d: David Field)
  - drama *Violet Town* (p: Ian Collie, John Molloy, Mark Joffe, w: Matt Cameron, d: Mark Joffe)
  - comedy *Versus Vampire* (w/p: Patrick McDonald)
  - teen drama *I Am Jack* (p: Stephan Wellink, ep: David Whealy, w: Susanne Gervay, d: Nadia Tass)
  - sci fi drama *End of Animal* (p: Michael Wrenn, Paul Yi, ep: Lizzette Atkins w: Shane Danielson, d: Eron Sheean)
  - biopic *Mary Shelley* (ep: Matthew Dabner, w: Emma Jensen)
  - comedy *Flammable Children* (p: Al Clark, w/d: Stephan Elliott)
- Screen Australia has been pleased to see a diverse range of development-supported projects financed for production, including:
- crime thriller *Son of a Gun* (p: Timothy White, co-p: Janelle Landers, ep: Aaron L Gilbert, John Collee, Bryce Menzies, Aidan O'Bryan, w/d: Julius Avery)
  - crime drama *Cut Snake* (p: Michael McMahon, Trevor Blainey, w: Blake Ayshford, d: Tony Ayres)

- drama *Healing* (p: Craig Monahan, Tait Brady, w: Craig Monahan, Alison Nisselle, d: Craig Monahan)
- comedy *Now Add Honey* (p: Louisa Kors, Wayne Hope, Robyn Butler w: Robyn Butler, d: Wayne Hope)
- supernatural thriller *Backtrack* (p: Jamie Hilton, Antonia Barnard, w/d: Michael Petroni)
- family film *Paper Planes* (p: Robert Connolly, Maggie Miles, Liz Kearney, w: Robert Connolly, Steve Worland, d: Robert Connolly)
- drama *Fell* (p: John Maynard, Mary Minas, ep: Bridget Ikin, w: Natasha Pincus, d: Kasimir Burgess)
- erotic romance *My Mistress* (p: Leanne Tonkes, ep: Robyn Kershaw, w: Gerard Lee, d: Stephen Lance)

See Appendix 3 on page 110 for the full list of features that received development support this year.

Of the total development funds allocated to single-draft funding, writers' fees made up 64 per cent of allocated funds (or some \$1.2 million) approved in 2012/13, with producer, director and script editor fees making up 20 per cent, and other costs (travel, casting, budgeting and legal) accounting for the remaining 16 per cent.

### Individual script consultations

A number of teams receiving Screen Australia development funding had the opportunity for one-on-one consultations with international experts during the year. Helen Jacey, Lucy Scher, Angeli Macfarlane, Michael Hauge, Steve Kaplan, Meg LeFauve, Paul Welsh and Sheila Hanahan Taylor comprise a carefully selected group of international advisers engaged where appropriate in one-on-one consultancies with our writers and producers, to support them in bringing their projects to

their full potential. Although such consultancies are not required for every project, the positive feedback from those we have supported has been very strong.

### Feature production

Screen Australia invested \$24.59 million in 16 feature films through the Production Investment Department this year. Of the films financed:

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

Screen Australia's investment generated \$91.24 million in feature film production.

The 2012/13 slate comprised a diverse range of films, from a time travelling science fiction mystery from the Spierig brothers, to an edge-of-the-seat *Wolf Creek* sequel; and from a star-driven post apocalyptic drama from the director of *Animal Kingdom*, to a low budget metaphysical road movie through the cities and jungles of Cambodia.

Films funded were:

- *Aim High in Creation!* (p: Lizzette Atkins, w/d: Anna Broinowski)
- *Around the Block* (p: Brian Rosen, Su Armstrong, w/d: Sarah Spillane)
- *Backtrack* (p: Jamie Hilton, Antonia Barnard, w/d: Michael Petroni)
- *Charlie's Country* (p: Nils Erik Nielsen, Peter Djigirr, w/d: Rolf de Heer)
- *Cut Snake* (p: Michael McMahon, Trevor Blainey, Tony Ayres, w: Blake Ayshford, d: Tony Ayres)

- *Fell* (p: John Maynard, Mary Minas, w: Natasha Pincus, d: Kasimir Burgess)
- *Felony* (p: Rosemary Blight, Joel Edgerton, w: Joel Edgerton, d: Matthew Saville)
- *Healing* (p: Tait Brady, Craig Monahan, w: Craig Monahan, Alison Nisselle, d: Craig Monahan)
- *Kill Me Three Times* (p: Tania Chambers, Laurence Malkin, Share Stallings, w: James McFarland, d: Kriv Stenders)
- *My Mistress* (p: Leanne Tonkes, w: Gerard Lee, d: Stephen Lance)
- *Now Add Honey* (p: Wayne Hope, Robyn Butler, Louisa Kors, w: Robyn Butler, d: Wayne Hope)
- *Predestination* (p: Paddy McDonald, Tim McGahan, w/d: Michael Spierig, Peter Spierig)
- *The Rover* (p: David Michôd, Liz Watts, David Linde, w/d: David Michôd)
- *Ruin aka Om Tuk* (p/w/d: Amiel Courtin-Wilson, Michael Cody)
- *Son of a Gun* (p: Timothy White, w/d: Julius Avery)
- *Wolf Creek 2* (p: Helen Leake, Greg McLean, Steve Topic, w: Greg McLean, Aaron Sterns, d: Greg McLean).

Another feature film, *The Darkside*, was funded by Screen Australia's Indigenous Department (see page 45).

There were no official co-production feature projects funded this year.

## Sales and awards

Of the 27 new Australian films released in 2012/13, Screen Australia provided production investment for 15.

The best-performing Screen Australia-funded film at the domestic box office this year was *The Sapphires*, with \$14.47 million. *Kath & Kimderella* made \$6.08 million, while *Mental* made \$4.08 million.

*Lore* held its world premiere at the 2012 Locarno International Film Festival and won the Audience Award.

*Bait 3D* had its international premiere at the 2012 Venice International Film Festival.

Five features, *Dead Europe*, *Lore*, *The Sapphires*, *Satellite Boy* and *Storm Surfers 3D*, were invited to screen at the 2012 Toronto International Film Festival, where there was also a special screening of the telemovie *Underground: The Julian Assange Story*.

*Lore* and *The Sapphires* were selected for the 2012 Busan International Film Festival.

Five features screened at the 2012 London International Film Festival: *Dead Europe*, *Lore*, *The Sapphires*, *Save Your Legs!* and *Wish You Were Here*, plus telemovie *Underground: The Julian Assange Story*.

*Mental* had its international premiere at the 2012 International Rome Film Festival.

*Adoration* (aka *Two Mothers*) premiered at the 2013 Sundance Film Festival.

*Lore* screened at the 2013 International Film Festival Rotterdam.

Six Screen Australia-funded features screened at Berlin 2013, including *Lore*, *The Rocket* (Best First Feature and Crystal Bear Best Film) and *Satellite Boy* (International Jury Generation K Plus – Special Mention).

*The Sapphires* screened at the Hong Kong International Film Festival 2013.

*The Rocket* won the World Narrative Competition for Best Feature Film at the 2013 Tribeca Film Festival as well as the Audience Award.

*100 Bloody Acres* screened in the midnight session of the 2013 Karlovy Vary International Film Festival.

During the year, the rights to 56 Screen Australia-funded feature films were reported sold in approximately 78 territories. Sales to North America this year included *100 Bloody Acres*, *Adoration*, *Drift*, *Mental*, *Not Suitable for Children*, *The Rover* and *Storm Surfers 3D*. Thirty titles sold to the major territories of North America, the UK, Germany, France, Spain, Italy, Scandinavia and Japan. Included in these figures are strong advance sales for *Adoration*, *Predestination*, *The Railway Man*, *The Rover* and *Tracks*.

Six Screen Australia-funded feature titles were released in the US this year – *The Eye of the Storm*, *Lore*, *Mental*, *The Sapphires*, *Storm Surfers 3D* and *Wish You Were Here*.

Nine features were released in the UK – *Bait 3D*, *Dead Europe*, *The Eye of the Storm*, *A Few Best Men*, *The Hunter*, *Lore*, *Mental*, *Salute* and *The Sapphires*.

## AACTA Awards 2013 – features

- *The Sapphires* won 11 awards including Best Film, Best Direction, Best Adapted Screenplay, Best Lead Actress and Best Lead Actor
- *Wish You Were Here* won Best Original Screenplay and Best Supporting Actor
- *Not Suitable for Children* won Best Original Music Score
- *Storm Surfers 3D* won Best Feature Documentary.

Adoration



## HIGHLIGHTS

- Screen Australia's Production Investment Department committed \$11.68 million to 10 adult television drama projects, with a total production value of \$81.24 million.
- Funding of \$7.45 million was approved for four children's television drama series, with a total production value of \$33.22 million.
- More than 60 Screen Australia-funded television drama titles were licensed for over 59 territories this year.
- Forty-two children's titles sold to 59 territories.
- Five Screen Australia-funded television dramas won 2013 Logie Awards, including *Dance Academy* series 2 (Most Outstanding Children's Program), *Devil's Dust* (Silver Logie, Most Outstanding Actor), and *Howzat! Kerry Packer's War* (Silver Logie, Most Outstanding Miniseries and Most Popular Miniseries).
- *Top of the Lake* won Best Actress in a Mini-Series (Elizabeth Moss) at the American Critics' Choice Television Awards held in Los Angeles, from a total of five nominations.
- *Howzat! Kerry Packer's War*, the story of how World Series Cricket took on the establishment in 1976, achieved standout ratings of 3.2 million viewers for the Nine Network.<sup>5</sup>





# Television drama

**Screen Australia supports the creation of a diverse slate of high-quality, culturally significant small-screen storytelling that resonates with contemporary audiences.**

## STRATEGIES

- Support the production of quality, audience-focused and culturally relevant television drama and children's television
- Work proactively with the strongest Australian talent on original, creatively excellent stories with a clear sense of audience and appropriate budget expectations
- Work with producers to secure appropriate finance plans including sources of funds outside Screen Australia to increase overall production expenditure
- Increase the international profile of Australian television drama and children's television through major market exposure.

## OUTCOMES

### Adult television drama

In 2012/13, Screen Australia committed \$11.68 million to a slate of 10 programs, which generated \$81.24 million in total production spend and created 62 hours of broadcast television. Screen Australia's adult television slate included programs financed with the ABC, Foxtel, Nine Network, SBS, the Seven Network and Network Ten.

Australian-produced drama continues to be tough to sell to international broadcasters, although some

improvement was noted this year with more than 60 Screen Australia-funded TV drama titles licensed to over 59 territories. The *Jack Irish* telemovies, *Miss Fisher's Murder Mysteries* series 1, *Rake*, *Rescue Special Ops* series 1 and 2, *The Slap* and *The Straits* all sold to major territories including the UK.

Many Screen Australia-financed TV drama titles rated well this year, notably the premiere of *Wentworth* series 1, which was the most watched drama premiere in subscription television history<sup>6</sup> with a cumulative average audience of 631,000 viewers.<sup>7</sup>

True stories continue to be popular with Australian audiences, and the programs based on true stories that were funded this year included *Better Man* (SBS – about Van Nguyen, who attempted to smuggle drugs to pay off his twin brother's gambling debts); *Gallipoli* (Nine – the story of the ANZAC landing at Gallipoli in 1915); *Never Tear Us Apart* (Seven – a drama about 1980s rock band INXS); *Parer's War* (ABC – the story of war photographer Damien Parer); and *Power Games: The Packer-Murdoch Story* (Nine – when a young Rupert Murdoch buys into Sydney newspapers he is set on a collision course with the Packers).

Crime dramas funded this year included *The Code* (ABC); *Miss Fisher's Murder Mysteries* series 2 (ABC) and *Secrets & Lies* (Ten).

Two dramas for Foxtel completed the slate: *Wentworth*, a modern interpretation of the 70s cult show *Prisoner*; and *Devil's Playground* – 35 years after the events of Fred Schepisi's film of the same name, Tom Allen is a psychiatrist who counsels priests.

### Sales and awards

The popularity of Australian program formats was the big story of the year. A number of titles have been optioned for remakes or spin-offs this year:

*Rake* continues to sell in a number of territories and a US remake is currently in production with Greg Kinnear playing the lead character of Cleaver Greene.

*The Slap* was licensed for 12 territories, including remake rights in the UK and US.

*The Straits* sold in a number of multi-territory deals for European and Asian territories and was licensed for a remake in the US. The original show is also showing on Hulu in the US.

Sales of both series of *Miss Fisher's Murder Mysteries* have been strong, with 15 territories licensed to date.

5. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated, 2.4 million viewers were achieved in metro markets.

6. Foxtel Media Release: <http://www.foxtel.com.au/whats-on/foxtel-insider/wentworth-steaming-up-record-viewing-on-foxtel-214103.htm>

7. OzTAM, NationalSTV, total people, consolidated, cumulative sum of all screenings of episode 1 from May 1 to 8 including all repeat screenings on secondary channels. NB: The premiere of episode 1 was broadcast simultaneously across three subscription channels (SoHo, Arena, 111 Hits).

### **AACTA Awards 2013**

- *Howzat! Kerry Packer's War* – Best Mini Series, Best Supporting Actress in a Television Drama
- *Jack Irish: Bad Debts* – Best Direction in Television
- *Puberty Blues* series 1 – Best Television Drama Series

### **Logie Awards 2013**

- *Devil's Dust* – Silver Logie, Most Outstanding Actor
- *House Husbands* series 1 – Most Popular Drama Series
- *Howzat! Kerry Packer's War* – Silver Logie, Most Outstanding Miniseries and Most Popular Miniseries
- *Puberty Blues* series 1 – Most Popular New Female Talent

### **Australian Writers' Guild AWGIE Awards 2012**

- *The Slap* – Television Mini Series – Adaptation
- *The Straits* – Television Mini Series – Original

### **Australian Directors Guild Awards 2013**

- *Beaconsfield* – Best Direction in a Telemovie
- *Danger 5* – Best Direction in a TV Comedy
- *Devil's Dust* – Best Direction in a TV Mini Series

### **Children's television drama**

In 2012/13, Screen Australia approved a total of \$7.45 million in funding for four children's television programs: *Nowhere Boys* (aka *The Lost Boys*) (ABC), *Sam Fox: Extreme Adventures* (Ten/Cartoon Network), *Tashi* (Seven Network) and *The Worst Year of My Life – Again* (ABC). The programs are a mix of live action and animation and represent a total production expenditure of \$33.22 million. Screen Australia's investment in these programs will help generate

78 broadcast half-hours of children's content.

Once again, local children's television producers have proven their skills at piecing together complex financial plans and negotiating top deals from renowned international distributors and broadcasters such as the BBC, ZDF, ZDF Enterprises and NBCU. Australian children's content, be it live action or animation, continues to be of the highest global standard and in demand internationally.

### **Sales and awards**

The highlight of the year was a major sale of *Mako: Island of Secrets* to Netflix for North America, the UK, Scandinavia, Latin America and Benelux. Netflix acquired the exclusive premiere rights outside of Australia to the first season, and committed to a second season for the same territories.

The animation *The Adventures of Figaro Pho* sold to Canal+ for France and other French speaking territories in addition to sales in Eastern Europe and Latin America. This title also sold to Mongolian TV.

*Dead Gorgeous* (aka *Dead Normal*), a UK co-production, reported a further 13 sales this year, including to Germany and Scandinavia.

Screen Australia's children's programming is always popular, with older titles such as *Blue Water High*, *Mortified* and *Round the Twist* still making sales overseas. In recent years these titles have also been re-licensed in Australia to an ABC digital channel.

*Dance Academy* series 2 won the 2013 Logie Award for Most Outstanding Children's Program, the Australian Directors Guild 2013 Esben Storm Award for Best Direction in a Children's TV Program, and the 2012 Australian Writers' Guild AWGIE for Children's Television C Classification.

*The Adventures of Figaro Pho* won the 2013 AACTA for Best Children's Television Series.



## HIGHLIGHTS

- During 2012/13, Screen Australia's Documentary Unit committed \$15.7 million to 50 documentary projects with a total production value of \$49.7 million.
- Thirty-eight projects were funded through the Documentary Development program, and several of these were supported into production in the same financial year.
- The Producer Equity Program (PEP) committed over \$1 million to 18 projects that had no other Screen Australia investment, with production value for these projects totalling \$4.5 million. PEP contributions of over \$800,000 were made to a further 14 projects with Screen Australia investment.
- Seven Screen Australia-funded documentaries averaged more than 1 million viewers on their first free-to-air transmission in 2012/13: *Whitlam – The Power and the Passion* (ABC); *ABBA – Bang a Boomerang* (ABC); *Great Southern Land*; *Desert War* (ABC); *Sporting Nation* (ABC); *Ian Thorpe – The Swimmer*; and *Go Back to Where You Came From* series 2 (SBS).
- *Australia – The First Four Billion Years* (*Australia: The Time Traveller's Guide*) screened on the American channel NOVA/WBGH in primetime to 12 million unduplicated viewers.
- Screen Australia-funded documentaries scooped a number of significant awards: *Immortal* won an Emmy® (International News and Documentary); *Then the Wind Changed* won a Walkley (Best Documentary); *The Grammar of Happiness* won an award at the Jackson Hole Science Media Awards (Human and Social Sciences); and *Australia: The Time Traveller's Guide* won two awards at the Jackson Hole Science Media Awards, with presenter/writer/director Dr Richard Smith beating a prestigious field including Sir David Attenborough for Best Host or Presenter.
- Two funded documentaries collected AACTA Awards: *Then the Wind Changed* (Best Documentary Under One Hour) and *Go Back to Where You Came From* (Best Documentary Series).
- *Miss Nikki and the Tiger Girls* and *Missing in the Land of the Gods* screened in competition at the International Documentary Festival Amsterdam (IDFA).



# Documentary

**Screen Australia's investment in documentaries aims to engage audiences with Australian culture, identity, and an Australian viewpoint on the world.**

## STRATEGIES

- Support the development and production of a wide range of documentaries, including high-quality productions under the National Documentary Program (NDP)
- Work proactively with the strongest Australian talent on original, creatively excellent stories with a clear sense of audience and appropriate budget expectations
- Work with producers to secure appropriate finance plans including sources of funds outside Screen Australia to increase overall production expenditure
- Increase the international profile of Australian documentaries through festival exposure.

## OUTCOMES

Screen Australia's investment in documentaries supports the presentation of Australian culture as well as an Australian viewpoint on international stories.

In 2012/13, Screen Australia invested \$15.7 million in 50 documentary titles across all funding programs, generating approximately 90 hours of documentaries and two interactive documentary websites.

Documentaries were also funded through the Indigenous Department (see page 45), the Multi-platform

Production program to December 2012 (see page 37), and the Feature Film Production program (see page 23).

The Producer Equity Program (PEP) provides a direct payment of funds to producers of eligible low-budget Australian documentaries, equal to 20 per cent of the approved budget (see page 34).

## Development

The Documentary Development program aims to assist documentary-makers in achieving their goals at various stages of development. This may include research, script writing and shooting time-critical material.

Thirty-eight projects were funded through the program in 2012/13, with two of these being supported into production by Screen Australia in the same financial year. It is expected that more of these development projects will go into production in the new financial year. In the last four years, approximately 43 per cent of projects funded through the Documentary Development program have gone into production.

## National Documentary program (NDP)

The NDP invested in 11 titles (nine series and two one-offs), resulting in 29 hours of production. The slate is significant in terms of its span and diversity. It delivers new material to the Film Australia Collection Library that will benefit Australian filmmakers for years to come. Administration of the Film Australia Collection Library is managed by the National Film and Sound Archive of Australia (NFSA).

NDP documentaries addressed the four content areas needed to maintain a snapshot of life in Australia. These are:

- Art and Culture: *Art + Soul* series 2
- Contemporary and Social Issues: *Afghanistan: The Australian War, The Catch, The Great Australian Race Riot, Once Upon a Time in Carlton, Welcome to Puntland*
- History and Identity: *Whitlam – The Power and the Passion, Building Australia, The War That Changed Us, Z Special Unit*
- Science and the Environment: *Ten Bucks a Litre.*

The ABC supported five projects, SBS supported five projects and subscription television supported one project.

## General Documentary program

In the General Documentary program, Screen Australia matches the broadcaster pre-sales, which are a fixed amount. A total of 14 projects were supported this year through this program, resulting in 27.5 hours of production.

The projects were spread among the broadcasters:

- ABC supported seven projects including three series: *Kids on Speed*, *Shitsville Express*, *Two Men in China*; one one-off program: *Body Line*; and three half-hours: *My Big Fat Bar Mitzvah*, *The Boffin*, *the Builder and the Bombardier* and *Mary & Mohammad*.
- SBS supported four projects including two series: *Who Do You Think You Are?* series 6 and *Living with the Enemy*; and two one-off programs: *The Vasectomist* and *Race for Beauty*.
- NITV supported *The Tipping Points – Oceans the Last Frontier*.
- The History Channel supported the series *Outback Coroner*.
- UKTV supported the one-off *From the Bottom of the Lake*.

### International program

In 2012/13, Screen Australia invested in 12 international projects, which generated 18 hours of documentary for local and international broadcasters. This year the international co-financiers included Al Rayyan T, ARTE, BBC 4, BBC Imagine, Cineflix, Discovery Canada, Discovery Europe, Discovery UK, Muse Canada, NOVA, PBS, Sabido SA, Smithsonian, Reelz USA, RTBF, Terra Mater and TSR.

The local broadcasters were:

- ABC, with five projects: *Frank Gehry's Treehouse*, *The Search for the Ocean's Super Predator*, *Shark Girl*, *Stone Age Mystery* and *Art of Australia*
- SBS, with three projects: *Life on Us*, *JFK: The Smoking Gun* and *Tales of the Unexpected*
- Channel 7, with three projects: *The Real Jaws* and *Trucking Hell*
- The History Channel, with one project: *Breaker Morant: The Retrial*
- Foxtel, with *Outback Coroner Two*.

### Signature Documentary program

A total of 12 projects were supported under the Signature Documentary program this year, and for the first year an allocation was provided for interactive and online multi-platform projects. This program allows filmmakers to make projects that have no broadcaster attached and that are bold in form and content. The fund is highly contested, with the 12 projects selected from about 60 applications.

The projects supported this year were *Charlotte's Story*, *In Bob We Trust*, *Once My Mother: A Daughter's Story*, *Ordinary Wonderlands*, *Autopsy on a Dream*, *Tyke: Animal Outlaw*, *The Frackman*, *Love Marriage in Kabul*, *Back to Ground Zero* and *Mother with a Gun*. The two interactive projects

supported were *Big Stories Small Towns: Asia Pacific* and *Kim Jong-Il Interactive Cinema Experience*.

### Release success

Seven Screen Australia-funded documentaries averaged more than one million viewers on the first free-to-air transmission in 2012/13: *Whitlam – The Power and the Passion* (ABC) with over 1.4 million;<sup>8</sup> *ABBA – Bang a Boomerang* (ABC) with over 1.4 million;<sup>9</sup> *Great Southern Land* with over 1.3 million;<sup>10</sup> *Desert War* (ABC) with over 1 million;<sup>11</sup> *Sporting Nation* (ABC) with over 1 million;<sup>12</sup> *Ian Thorpe – The Swimmer* with over 1 million;<sup>13</sup> and *Go Back to Where You Came From* series 2, with over 1 million.<sup>14</sup>

*Australia – The First Four Billion Years* screened on the American channel NOVA/WBGH in primetime to 12 million unduplicated viewers. The series screened on the ABC in 2011/12 as *Australia – The Time Traveller's Guide*.

The US version of *Immortal*, called *Decoding Immortality*, won an Emmy® (News and Documentary).

*Go Back to Where You Came From* series 2 achieved the highest-ever series average ratings for SBS.

*Then the Wind Changed* won the 2012 Walkley Documentary Award.

*The Network* screened at South by Southwest (SXSW) in the Documentary Spotlight and at the Sheffield International Documentary Festival, and has been picked up by international sales agent Dogwoof.

Two of the four Australian titles screened at the International Documentary Festival Amsterdam (IDFA) were funded by Screen Australia – *Missing in the Land of the Gods* and *Miss Nikki and the Tiger Girls*.

8. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated, over 1 million viewers were achieved in metro markets alone.

9. *Ibid.*, 965,000 viewers were achieved in metro markets alone.

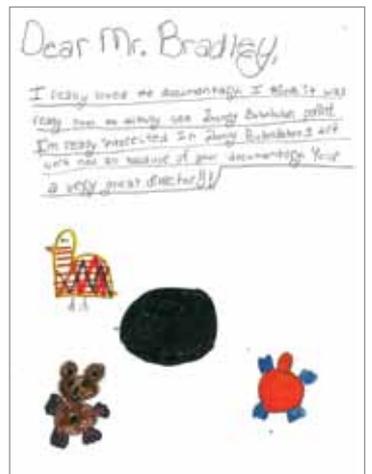
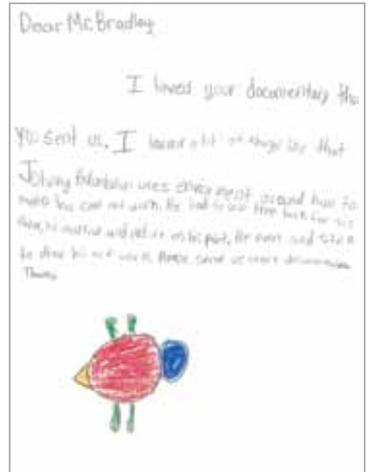
10. *Ibid.*, 863,000 viewers were achieved in metro markets alone.

11. *Ibid.*, 699,000 viewers were achieved in metro markets alone.

12. *Ibid.*, 719,000 viewers were achieved in metro markets alone.

13. *Ibid.*, 713,000 viewers were achieved in metro markets alone.

14. *Ibid.*, 794,000 viewers were achieved in metro markets alone.



Ochre and Ink (with letters from students at the Clark Mills School in Manalapan, New Jersey, USA, to director James Bradley, after they had watched the documentary).

# Producer Equity Program (PEP)

Reforms to the Producer Offset in the Australian Government's 2011/12 Budget included the introduction of an 'overall' qualifying Australian production expenditure (QAPE) threshold for documentary projects of \$500,000. For low-budget documentaries (ie with budgets of \$500,000 or less) the Producer Offset was replaced with a more

accessible and efficient Producer Equity payment administered by Screen Australia, funded through an additional appropriation.

The PEP is administered by Screen Australia's Documentary Unit. It provides a direct payment of funds to producers of eligible low-budget Australian documentaries, equal to 20 per cent of the approved budget.

In 2012/13 Screen Australia contributed \$1.87 million to projects eligible for the PEP. Eighteen projects with finance plans that did not include Screen Australia funding received PEP funding, and 14 projects with Screen Australia investment also accessed the PEP.

*Make Hummus Not War* screened in Official Competition at Guangzhou and in the Culinary Cinema section at the Berlin International Film Festival.

*On Borrowed Time* screened at Telluride Film Festival (US) in The Backlot, a section dedicated to behind-the-scenes movies and portraits of artists, musicians and filmmakers.

*Australia: The Time Traveller's Guide* won two awards at the Jackson Hole Science Media Awards, with

presenter/writer/director Dr Richard Smith beating a prestigious field including Sir David Attenborough for Best Host or Presenter.

*Grammar of Happiness* also won an award at Jackson Hole Science Media Awards (Human and Social Sciences).

Screen Australia-funded documentaries scooped many awards:

- The AACTAs: *Then the Wind Changed* (Best Documentary Under One Hour) and *Go Back*

*to Where You Came From* (Best Documentary Series)

- The Australian Teachers of Media (ATOM) Awards: *Once Upon a Time in Cabramatta* (Best Factual Television Series), *Ochre and Ink* (Best Documentary Short Form), *The Curse of the Gothic Symphony* (Best Documentary Arts), *Go Back to Where You Came From* series 1 (Best Documentary History, Social & Political Issues), *Australia: The Time Traveller's Guide* (Best Documentary Science, Technology & The Environment), *The Tall Man* (Best Documentary General) and *Dancing Down Under* (Best Children's Factual Television)
- The Australian Directors Guild Awards: *Life at 7* (Most Outstanding Factual Series), *Meatwork* (Best Direction in Documentary, Stand Alone), *Then the Wind Changed* (Best Documentary Under One Hour) and *Audrey of the Alps* (Best Direction in a Documentary Feature).
- The Australian Writers' Guild AWGIE Awards: *The Curse of the Gothic Symphony* (Public Broadcast).

Miss Nikki and the Tiger Girls



# Special Initiatives

## Opening Shot

Opening Shot is a Screen Australia/ABC initiative designed for young documentary makers, aged 35 and under, to create five half-hour programs to be shown in primetime on ABC2 in 2014.

Titles funded for Opening Shot 2 were *Keep Me Safe Tonight*, *The Final Word*, *Our Little Secret*, *Queer Spawn* and *The Vagina Diaries*.

## First World War

Screen Australia, the Department of Veterans' Affairs and the ABC have created an initiative that will produce 10 hours of history documentary programming to commemorate and raise awareness of the Anzac Centenary.

A four-part series, *The War That Changed Us*, has been funded under this initiative, with another six to eight hours to be commissioned over the next two years.

## Think Big

The Documentary Department ran three events under its Think Big banner this year:

- Making Documentaries for the Big Screen was a four day residential lab that aimed to stimulate thinking about theatrical

documentaries and focus on the cinematic intentions of the nine participants. It was led by Academy Award®-winning documentary producer Simon Chinn, supported by Australian directors Gillian Armstrong, Matt Bate and Tony Krawitz. Two of the six lab projects have secured Signature funds – *Mother with a Gun* and *Tyke: Animal Outlaw*, and two have Screen Australia development funding – *The Cult of the Family* and *Rough Justice*.

- A one-day masterclass on making documentaries for the big screen attracted about 100 participants and featured Simon Chinn, who was generously supported by renowned Australian filmmakers Gillian Armstrong, Anna Broinowski, Bob Connolly and Sophie Raymond, and industry professionals Claire Gandy, Nashen Moodley, Julia Scott-Stevenson, Paul Weigard and Mark Woods. The day was moderated by Sandy George, who also contributed to a substantial interactive resource on the subject, *Think Big – Making documentaries for the big screen*, which can be found at [http://www.screenaustralia.gov.au/filmmaking/doco\\_resources.aspx](http://www.screenaustralia.gov.au/filmmaking/doco_resources.aspx)

- Think Big at the Sydney Film Festival introduced around 75 Australian filmmakers to three Danish guests, whose recent work has received audience and critical acclaim in Australia and around the world. The session was designed for documentary makers and industry professionals interested in improving their understanding of the art and craft of storytelling. Documentary producer Signe Byrge Sørensen (*Pirate Bay*, *The Act of Killing*, *The Human Scale*) and directors Joshua Oppenheimer (*The Act of Killing*) and Andreas Dalsgaard (*The Human Scale*) had an in-depth discussion with moderator Sandy George about their projects and the relationship between producer and director.

## HIGHLIGHTS

- During 2012/13, Screen Australia committed \$3.6 million through its Multi-platform Production and Multi-platform Drama programs to provide production finance for 16 innovative storytelling projects.
- Grants totalling \$365,000 were provided through the Digital Ignition program to fund early-stage development of seven projects.
- Eight teams participated in the 2012 Digital Ignition Multi-platform Clinic, designed to support the development of effective multi-platform strategies for feature films nearing production.
- Accolades for Screen Australia-funded projects included a prestigious Digital Emmy Award for the *dirtgirlworld* app and website in the Children & Young People category; and Best Drama at the Hollyweb Festival 2013 (US) for web series *Event Zero*. Both *Danger 5 Diamond Girls* and *Event Zero* were nominated for Best Web Series at Festival Tous Ecrans 2012 (Geneva) and multi-platform feature film *Coral: Rekindling Venus* was accepted into Sundance Film Festival New Frontier 2013.
- Multi-platform TV series *The Strange Calls* sold to ABC (US) for a US remake; and mobile game *Heroes Call* recorded upwards of 2.5 million downloads.
- On 15 November 2012, former Minister for the Arts Simon Crean announced an additional allocation of \$20 million over three years to Screen Australia to support the production of interactive entertainment. After extensive consultation, Screen Australia introduced two targeted games programs on 11 March 2013 as part of a suite of new interactive and multi-platform programs.
- The first round of the Games Enterprise program committed \$6.05 million over a three-year period to 10 games development companies.



# Online and interactive

**Screen Australia supports the production of creatively ambitious screen projects that engage audiences on new and evolving platforms.**

## STRATEGIES

- Support diverse, innovative screen projects that connect with audiences and online communities
- Provide practitioners with opportunities to take risks, extend their skills and explore new partnerships, revenue streams, business models, tools and platforms
- Encourage the creation, retention and exploitation of new intellectual property by Australian screen producers and games developers to promote industry growth and sustainability
- Increase the international profile of Australian online and interactive projects through festival, conference and awards exposure.

## OUTCOMES

### Multi-platform storytelling

The 2012/13 financial year saw the rebranding of Screen Australia's All Media programs under the 'multi-platform' banner, as well as a significant review of the programs in this area following the Government's announcement of increased funding specifically targeted at the games sector (see page 39).

Overall, Screen Australia committed \$3.7 million of production finance to a slate of 16 projects through its Multi-platform Production and Multi-platform Drama programs in

2012/13, generating \$11 million in total production spend. See Appendix 3, page 119 for more details. A further two interactive projects were funded under the revised Signature Documentary program (see page 32).

To December 2012, seven projects were funded through Multi-platform Production:

- *A Cautionary Tail*, an interactive animated app for tablet devices, about a girl who is born with a tail that reflects her emotions
- multi-platform TV comedy series *Twentysomething* series 2 for the ABC and iView
- interactive documentary *Ringbalin*, which reinterprets Australia's greatest river system, the Murray-Darling, through the stories of the world's oldest living Indigenous culture
- *The Voyage*, a multiplayer serious game where users adopt the role of captain of a convict transport ship from Britain to Van Diemen's Land, becoming responsible for hiring, provisioning and navigating
- an online game adaptation of the Matchbox TV series *Nowhere Boys*, playable through the ABC3 online portal
- *You're Skitting Me* series 2, a multi-platform TV teen comedy series for the ABC and iView
- a multi-platform extension to the feature film *100 Bloody Acres*, which was a full narrative-driven marketing campaign for the fictional company featured in the film.

(See Appendix 3, page 119 for more details.)

With games and factual multi-platform projects to be funded through separate programs as a result of the review in early 2013, the new Multi-platform Drama program focused on providing production finance for innovative broadcast and online drama – narrative projects that take risks and push the envelope of fiction storytelling on traditional and non-traditional platforms. Nine diverse projects were funded through the program this financial year:

- sci-fi thriller *Airlock*, from the producers of *The Tunnel* and *Event Zero*, to be distributed primarily using peer-to-peer file-sharing services
- interactive comedy series *#7 Days Later*, from the talented team that realised *The Strange Calls* ABC multi-platform television series and the YouTube *Beached Az* and *Bondi Hipster* brands
- comedy web series *How to Talk Australians*, set in a fictional call centre training college, from director Tony Rogers (*Wilfred*)
- *Maximum Choppage*, a highly original multi-platform TV comedy series from Matchbox Pictures, starring Lawrence Leung as a prodigal son who returns to his home town of Cabramatta under the lie that he has been trained as a Kung Fu master
- comedy web series *Hunter N Hornet*, about two wannabe pick-up artists who lead lives devoid of women
- *The Eventide*, a multi-platform children's drama, centred around an original novel and produced by digital agency Loud&Clear



allocation of Screen Australia's limited multi-platform funds.

## Games

Screen Australia's games programs were introduced in March 2013 as part of its new suite of interactive and online programs (see page 39).

Designed to promote growth and sustainability in the video game development sector, the programs aim to support the development of new intellectual property, encourage skills retention and renewal, and maximise the creative opportunities of fast broadband. The Government has committed \$20 million in games funding to Screen Australia over three years.

Support for games development businesses is provided through Games Enterprise, with the inaugural round attracting 30 applications from companies across Australia. A large proportion of applicants were Victorian (44 per cent). Other states were represented as follows: NSW – 27 per cent; QLD – 13 per cent; SA – 13 per cent; and WA – 3 per cent.

The outcome was announced on 18 June 2013, committing total funding of \$6.05 million over three years to 10 companies (in alphabetical order):

- Defiant Development (QLD) – Morgan Jaffit, Dan Treble
- ODD Games (SA) – Ben Marsh, Terry O'Donoghue, David O'Donoghue
- Soap Creative (NSW) – Ashley Ringrose, Bradley Eldridge
- Tantalus Media (VIC) – Tom Crago
- Tin Man Games (VIC) – Ben Britten Smith, Neil Rennison
- Torus Games (VIC) – Bill McIntosh
- Twitch (VIC) – Steven Spagnolo, Shane Stevens
- Uppercut Games (NSW) – Andrew James, Ryan Lancaster, Ed Orman

- comedy web series *I Luv U But*, which follows Lebanese Australians Sam and Mouna, who are gay but married for convenience
- interstitial series *The Lost Tools of Henry Hoke*, produced for the ABC, about an unsung Australian genius whose inventions, 50 years ahead of their time, could now revolutionise the modern world
- *The Suspect*, an interactive thriller from The Project Factory, to be played primarily through the browser.

(See Appendix 3, page 119 for more details.)

Eight projects received development grants under the Digital Ignition program to March 2013:

- interactive storybook *Boris Takes the Stage*, based on the popular series of Australian children's books by Andrew Joyner
- interactive documentary *Pirate-Hunter*, which applies a game mechanic to maritime data to tell the story of illegal fishing

- mobile game *Makin' Tracks*, an adventurous driving simulation for pre-schoolers
- *Trojan*, an adventure game for PC about the conflict between a space ship's computer and its human crew
- interactive documentary *This City Speaks*, which explores the rich arts counterculture underbelly of Australia's big cities
- adventure game *Dot's Dash* for mobiles, which follows the adventures of a full stop named Dot as he tries to bring order back to The Text
- *Conflict Now*, a multi-platform animated documentary series exploring the technology of 21st century warfare
- *Framed*, a narrative puzzle game for mobile and desktop devices set in a noir, comic-book world.

(See Appendix 3, page 119 for more details.)

From March 2013, Digital Ignition funding was rolled into the Multi-platform Drama program to reflect the focus on production investment in the

- The Voxel Agents (VIC) – Simon Joslin, Matthew Clark
- Wicked Witch Software (VIC) – Daniel Visser

(See Appendix 3, page 120 for more details.)

Platforms for the companies' proposed development slates vary and include iOS, Android, major consoles, PC, proprietary handhelds and emerging platforms such as Kindle and Android-based consoles.

Specific key performance indicators (KPIs) have been identified for each Games Enterprise business, to facilitate future reporting on the effectiveness of the program.

A second Games Enterprise round is planned for early 2014/15.

Games Production will support games developers by providing funding for individual projects, with the aim of:

- encouraging the creation and retention of original IP
- supporting business growth via game success for developers who don't access Games Enterprise Funds
- providing a new source of finance that can trigger the development of innovative games
- assisting developers to increase the ambition and quality of games.

The deadline for the first round of funding under this program was scheduled for July 2013.

### Sector development

In November 2012, Screen Australia teamed with StoryLabs to hold its second Multi-platform Clinic, focusing this year on multi-platform extensions for forthcoming or proposed Australian feature films. The clinic ran over five days and featured workshops and seminars from 10 world-class experts in film campaign design and experiential storytelling, who have worked across properties including *King Kong*, *Game of Thrones*, *The*

## Consultation underpins new program development

**On 11 March 2013, Screen Australia released final guidelines for its new interactive and multi-platform programs, incorporating \$20 million in additional Australian Government funding over three years through the Australian Interactive Games Fund as well as funding previously provided through the agency's former multi-platform programs.**

**The new program guidelines were informed by extensive industry consultation, including the release of a discussion paper on options for games funding in December 2012 and publication of draft guidelines for the full set of programs in February 2013.**

**Comments were encouraged through an online discussion board, dedicated Facebook page and Twitter hashtag, and an interactive webinar supplemented public forums in Sydney, Adelaide, Brisbane and Melbourne. Teleconferences were conducted with Perth-based games developers and one-on-one meetings held with a diverse range of game development businesses. In addition, more than 30 individual submissions were received. Screen Australia also sought the advice of the Games Developers' Association of Australia.**

**The result is a strong suite of programs that will assist the industry to reach audiences on emerging platforms and to pursue creative and commercial opportunities in the digital and online realm.**

**Targeted funds will also support multi-platform extensions for appropriate Screen Australia-funded feature film projects.**

*Bourne Legacy, Terminator Salvation, Magnolia, Titanic, Pandemic, Salt, True Blood, Gangs of New York, Pirates of the Caribbean, Storm Surfers 3D and Lost.*

Eight projects were selected for the clinic: thriller *I, Frankenstein*; sci-fi features *Predestination* and *Subject 14*; dramas *The Second Coming*, *52 Tuesdays* and *The Turning*; horror feature *Lycan*; and mystery/docu-drama *The Darkside*.

The clinic was rated highly by attendees. Five of the teams secured additional funding of \$15,000 per project to further develop their multi-platform strategy.

Screen Australia held a full-day public seminar, Film 3.0 | Making Multi-platform Movies, in December 2012, featuring the experts from the Multi-platform Clinic. The speakers

presented insights, case studies and practical guidance on producing multi-platform extensions for feature films, as well as turning them from one-off views into an exploratory, expanded 'storyworld' spread across mediums, platforms and devices.

Screen Australia also held a two-day public seminar Hope for Film with legendary US film producer Ted Hope, which explored the role of producer in the current media landscape, including new forms of digital distribution and transmedia storytelling.

Sponsorship was provided for Games Connect Asia Pacific (GCAP) 2012, the peak Australian games industry conference, run by the Game Developers' Association of Australia.



## HIGHLIGHTS

- \$2 million was provided for professional development of writers, directors and producers through Screen Australia's Talent Escalator and other development programs. A range of emerging producers and directors were supported for high-level six-month internships.
- In March, Screen Australia partnered with the Australian Directors Guild (ADG) to provide feature film attachment opportunities for emerging directors through the Director's Attachment Scheme. Three attachments will be funded per year.
- Screen Australia provided funding to the state agencies to assist with state-level development of craft, partnering on the following initiatives: The F Word (Screen NSW), Aurora (Screen NSW), IGLOW (Screen Territory), Feature Navigator (Screen West) and Low Budget Feature Pod (Screen ACT). Screen Australia also partnered with Cockatoo Island Film Festival's In the Raw workshop and 37°South Books at Melbourne International Film Festival (MIFF), and is supporting a new initiative, Kids Animation Masterclass, in partnership with the ABC and the Australian Writers' Guild (AWG).
- Screen Australia-funded short film *Perception* won the Dendy Award at the Sydney Film Festival; *Butterflies* won the Yoram Gross Animation Award at the Sydney Film Festival and the Jury Prize for Best Short Animation at the Cinequest Film Festival; *Spine* won Best Australian Short Film at Melbourne International Film Festival; *Transmission* won Best Screenplay at the AACTA Awards; *Tender* won the ADG award for Best Direction for a Short Film; and *The Wilding* won the Iris Prize at the Iris Film Festival.



# Talent Escalator

– supporting key talent to step up

## STRATEGIES

- Foster the development of the craft skills of producers, writers and directors
- Identify and develop a pool of highly skilled writers and screen developers with outstanding commercial and creative track records
- Offer a strategic short film development and production workshop aimed at 'the next wave' of feature film talent.

## OUTCOMES

The Talent Escalator programs offered by Screen Australia's Development Department provide professional development opportunities to help writers, producers and directors take strategic steps in building their skills, their careers and their slate, with a particular focus on feature film.

### Career development

**Director's Acclaim Fund:** Designed to help short film directors leverage attention received as a result of festival acclaim, this fund allows directors who have been in competition at Cannes, Berlin, Venice, Melbourne, Sydney, Clermont-Ferrand, Tribeca, Annecy, Telluride, Sundance and St Kilda film festivals and Flickerfest to apply for up to \$15,000 to assist them to get to the next stage in their careers. The program is intentionally flexible. Screen Australia requires a measurable outcome and the fund is specifically available to directors as their talent is generally the most clearly showcased in short films. Directors Jessica Redenbach, Mirrah Foulkes and Paola Morabito were supported this year.

**Internships:** Internships allow talented individuals to reach their potential more quickly through exposure to high-level practice in their area. Ambitious proposals are highly valued. This year, in partnership with the Australian Directors Guild (ADG), Screen Australia introduced the Director's Attachment Scheme, a program aimed at providing emerging directors with an opportunity to be attached to a more experienced feature film director during the making of his or her film. Grant Sputore was selected for attachment to Kriv Stenders on his feature film *Kill Me Three Times*, and (announced in July 2013) director Stephen McCallum will be attached to Tony Ayres on his upcoming feature *Cut Snake*. The Director's Attachment Scheme will be ongoing, providing three opportunities per year.

Also for the first time, Screen Australia established a six-month internship program with US independent producer Ted Hope. Alicia Brown was selected by Ted following a shortlist selection process and is currently working with him at the San Francisco Film Society. Ted is recognised by *The Hollywood Reporter* as one of the most influential and powerful independent producers in the US. He has produced more than 60 films, including *21 Grams*, *American Splendor*, *Happiness*, *The Ice Storm*, *In the Bedroom* and *Martha Marcy May Marlene*.

Following a successful program last year, Screen Australia again partnered with AFTRS to send

producing graduate Eva Di Blasio to complete a four-month bespoke internship split between the production department at Village Roadshow and management company The Gotham Group in Los Angeles. Other US-based internships funded by Screen Australia included director Ariel Martin-Merrells working with director James Foley (*Glengarry Glen Ross*, *Fear*, *Perfect Stranger*), writer/director Will Kuether working with Disruption Entertainment (Guillermo del Toro's *Pacific Rim* and Darren Aronofsky's *Noah*), writer/director Alex Murawski working with Bruce Beresford (*Driving Miss Daisy*, *Black Robe*, *Mao's Last Dancer*) on his new production of *Bonnie And Clyde*, and producer Charlie Carman working with producer Josh Kesselman (*Courage Under Fire*, *Doctor Dolittle*) at Thruline Entertainment/Tagline Pictures. Following up from the success of the London-based producer internships of 2010/11 and 2011/12, this year Screen Australia supported Bec Cubitt to work with the development and production executives at Ridley Scott's London-based Scott Free Productions (*Prometheus*, *Robin Hood*, *The A-Team*, *Unstoppable*). Producer Natalie Lindwall will work with award-winning London-based Ecosse Films and producer Samantha Dinning will work with UK-based distribution and production company Element Pictures. Raquelle David will work with Toronto-based producer

Niv Fichman at Rhombus Media (*Blindness, The Red Violin, Antiviral*) and producer Ma'ara Bobby Romia will work with Screentime Group.

### Short film programs

**Springboard:** The Springboard workshops were once again led by development executive Paul Welsh (*Lore, Skeletons*). Springboard is targeted at writer, director and producer teams who have a certain level of experience and have a feature film in advanced development. During three separate intensive three-day workshops teams develop a short film that stands alone dramatically but speaks to the sensibility of the feature film. The short will act as a strategic calling card for financing the feature as well being a showcase of the filmmakers' talent at festivals. Of the 42 applications received, 10 teams were interviewed and five were chosen for the workshops. All five teams were selected to go into production with their short films. In partnership with the Melbourne International Film Festival (MIFF) 37°South Market, Screen Australia will fund its Springboard alumni to attend the MIFF Accelerator Program in August 2013.

### Short Film Completion Fund:

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

projects were funded this year: *Emo* (the Musical) (p: Lee Matthews, w/d: Neil Triffett), *Test Drive* (p: Samantha Jennings, Angus Stevens, w/d: Lynne Vincent McCarthy) and *Bloomers* (p: Jiao Chen, w: Michelle Law, d: Corrie Chen).

**Short Animation Production:** This program provides practitioners with the opportunity to create work that showcases their skills and assists in the development of their careers. Three projects were funded: *The Duck* (p: Sara Taghaode, w: Ben Loory, Simon Cottee, d: Simon Cottee), *Lost Property Office* (p: Liz Kearney, d: Daniel Agdag) and *The Nightingale and the Rose* (p: Angie Fielder, Brendan Fletcher, Polly Staniford, w/d: Brendan Fletcher and Del Kathryn Barton).

### Workshops and seminars

Screen Australia's workshops and seminars support the agency's belief in the importance of craft and of getting the idea and storytelling foundations right at the beginning. Highlights during the year included:

#### Helen Jacey's Writing the Heroine's

**Story Seminar:** In recognition of the need for stronger female characters on screen, Screen Australia held a two-day seminar with renowned UK author, lecturer and screenwriter Helen Jacey, focusing on creating dynamic and modern female heroines. Fifteen writers and producers participated in the Sydney seminar and 13 writers and producers participated in the Melbourne seminar. The June 2013 events were hugely successful and feedback forms were 100 per cent positive.

#### Tim Haslam's Sales Agency

**Seminar for Producers:** In March, Screen Australia provided a number of producers with the opportunity to attend Tim Haslam's Sales Agency

Seminar for Producers. The seminar was held over two days in Sydney and in Melbourne and gave participants a unique, insider's view of the industry from a sales agent's perspective. It provided step-by-step insight into working in international sales and the methods used to get a film sold to distributors worldwide. Tim Haslam is a respected and highly experienced UK sales executive, pre-selling over 150 theatrical films and amalgamated libraries of over 800 titles. His 20-year career encompasses roles at highly successful companies including HanWay (CEO), Intermedia and Majestic (Sales Director), and he is currently a partner at London-based Embankment Films. The seminar was attended by 19 producers in Sydney and 23 producers in Melbourne. Feedback forms were 95 per cent positive.

**Ted Hope workshop:** In August, Screen Australia presented legendary US independent producer Ted Hope for a two-day workshop on deal making, financing, packaging, social media, on set, post-production, sales, distribution and marketing – all essential areas of knowledge for a successful producing career in the 21st century. Ted Hope has become one of the leading voices in the development of alternative distribution methodologies, and is a very public proponent of the need for producers to have a solid social media strategy embedded in the process of making a film. The event sold out.

**Script Developers Initiative:** In October 2012, Screen Australia presented, for the sixth time, the UK Script Factory's Script Developers Initiative, taught by Lucy Scher and Justine Hart. The Script Developers Initiative is an ongoing, three-day script development workshop aimed at raising the quality of development practice in Australia by enhancing the skills of people working with writers in a development role. Sixteen script developers participated in

the three-day workshop. Feedback forms were 100 per cent positive. The reputation and enthusiasm for this course continues to grow and Screen Australia sees this as an initiative it will continue to offer once per year, such is the ongoing need and hunger for this area of professional development.

#### **Wrestling the Redraft workshop:**

Screen Australia presented, for the second time, the Script Developers Initiative's follow-up course Wrestling the Redraft, hosted by the UK Script Factory's Lucy Scher and Justine Hart. The aim of the two-day workshop was to help participants continue to hone their screenplay analysis skills, particularly when development has become 'stuck', as well as to explore how to effectively manage creative relationships. Seventeen script developers participated and feedback forms were 100 per cent positive.

#### **Sales and awards**

*Perception* – Sydney Film Festival (Dendy Award, Best Short Film)

*Butterflies* – Sydney Film Festival (Yoram Gross Animation Award), Cinequest Film Festival (Jury Prize)

*Yardbird* – Flickerfest (Best Australian Film), St Kilda Film Festival (Best Achievement in Cinematography and Best Original Score), Tribeca Film Festival (Special Jury Mention)

*Transmission* – AACTA Award (Best Short Film Screenplay)

*Rarer Monsters* – Australian Writers' Guild Award (Best Short Film Screenplay)

*Tender* – Australian Directors Guild award (Best Direction for a Short Film)

*Spine* – Melbourne International Film Festival (Best Short Film)

*The Wilding* – Iris Prize Festival (Iris Prize).

## Targeted initiatives

Screen Australia's Development Department provided targeted funding for the following initiatives during 2012/13:

- **Screen NSW/Vivid: The F Word** – an industry panel that discussed overcoming the obstacles between female storytellers and their audience and the untapped market potential in content for a female audience
- **Screen NSW: Aurora** – an intensive professional script development program
- **Screen West: Feature Navigator Workshop** – a screenplay development program for Western Australian feature filmmaker teams
- **Screen Territory: IGLOW** – a workshop and intensive script and project development course designed to ignite low budget feature film development in the Northern Territory
- **Cockatoo Island Film Festival: In the Raw** – a workshop environment for creative teams to put their projects to the test in front of screen industry professionals
- **ABC/Australian Writers' Guild (AWG): Kids Animation Masterclass** – a masterclass for writers who show talent and potential for writing for kid's animation
- **ScreenACT: Low Budget Producer Pod** – a professional and project development initiative
- **37° South Market: Books at MIFF** – fostering links between the publishing and production industries to encourage screen adaptations of books.

## HIGHLIGHTS

- *Redfern Now*, produced by Blackfella Films and funded by the Indigenous Department, won a Logie for Most Outstanding Drama Series. Actress Shari Sebbens received a Logie for Most Outstanding New Talent. *Redfern Now* also won two AACTA Awards for Best Screenplay in Television (writer Steven McGregor) and Best Lead Actress in a Television Drama (Leah Purcell).
- Feature film *Mystery Road* written and directed by Ivan Sen, opened the 2013 Sydney

Film Festival. *Mystery Road* was produced by David Jowsey, with a cast including Aaron Pedersen, Ryan Kwanten, Hugo Weaving, Jack Thompson and Tasma Walton.

- *Buckskin*, written and directed by Dylan McDonald, was awarded the Foxtel Documentary Prize at the 2013 Sydney Film Festival. *Buckskin* was developed and produced through the Call to Country National Indigenous Documentary Fund (NIDF) series.
- *Redfern Now* series 2, a six x 1-hour television drama series produced by Blackfella Films,

commenced production in May 2013. With internationally acclaimed writer Jimmy McGovern as story producer, the series is written and directed by both emerging and established Indigenous filmmakers.

- *The Gods of Wheat Street*, another six x 1-hour ABC TV drama series, completed production in mid-2013. Supported by the ABC and Screen Australia's Indigenous Department, the series was written solely by Indigenous writer Jon Bell and is produced by Every Cloud Productions.

# Indigenous

– supporting Indigenous talent and distinctive stories

**Screen Australia's Indigenous Department is recognised locally and internationally for its achievements. During 2012/13, it continued to build on its funding programs and initiatives.**

## STRATEGIES

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

## OUTCOMES

### Development

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

Outcomes for 2012/13 included development support for:

- three documentaries, *Ashes to Ashes*, *Soldiers Not Citizens* and *The Fox and the Freedom Fighters*.
- two feature films, *For the Love of a Fisherwoman* and *Sweet Country: Law of the Land*
- three short dramas, *Boat*, *Returning* and *Nan and a Whole Lot of Trouble* through The Exchange Short Drama Initiative
- one television drama series, *8MMM Aboriginal Radio*.

### Production financing

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

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

Key outcomes for 2012/13 included production funding for:

- feature film and TV series *The Darkside* (p: Kath Shelper, w/d: Warwick Thornton)
- six x 1-hour television drama series *Redfern Now* series 2
- two x 1-hour documentaries, *National Black Theatre* (p: Sue Milliken, w/d: Darlene Johnson) and *Buckskin* (p: Penelope McDonald, w/d: Dylan McDonald)

- short film *The Oysterman* (p: John Harvey, w/d: Romaine Moreton)
- *The Otherside*, a digital extension project to *The Darkside* (p: Kath Shelper w/d: Warwick Thornton).

### Professional development

As part of The Exchange Short Drama Initiative, a workshop was held in February 2013. Seven published Indigenous fiction novelists came together to explore all aspects of writing for screen and collaborating with directors. Author, screenwriter, director and producer Guillermo Arriaga Jordan (*Amores Perros*, *21 Grams*, *The Three Burials of Melquiades Estrada*) travelled from Mexico to run the workshop. Indigenous directors Warwick Thornton, Rachel Perkins and Beck Cole (Beck also organised the event) joined the group throughout the week to give an understanding of how directors and writers work together.

Two workshop participants and another novelist have now been funded to develop a short 10-minute film under the initiative.

The Indigenous Department also supported Indigenous filmmakers to participate in Metro Screen's Breaks Funding – Story to Screen program in 2013.

## The Darkside



### Practitioner support

The Practitioner Support – Internships program is designed to assist practitioners whose careers will benefit from an attachment to a person, production or organisation and help with the costs associated with attending film festivals, marketplaces, conferences, workshops and award ceremonies.

In 2012, support was given to Blackfella Films to establish a three-year Indigenous producer internship, which commenced in 2013.

Attachments were supported on various productions throughout the year. Mary Torrens was attached to *Gods of Wheat Street*, Elizabeth Wymarra worked with director Wayne Blair on an episode of *Redfern Now*, and Fran Dobbie was supported through a mentorship. Two attachments worked on the multi-platform project *Ringbalin*; Nara Wilson was attached to the producer and Daniel King was supported to work with the editor of the project.

The Indigenous Department was able to support Indigenous filmmakers to attend festivals and markets through travel grants. Kelrick Martin participated in the Asian Animation Summit; Rhea Stephenson, Tiffany Parker and Danny Teece-

Johnson supported their films at ImagineNATIVE Film and Media Arts Festival; and Trisha Morton-Thomas attended the Rotterdam Lab – International Film Festival Rotterdam. In addition to the international festivals, the Indigenous Department supported filmmakers to attend Brisbane International Film Festival, the United Nations Association of Australia's Media Peace Awards, Melbourne International Film Festival, the AACTA Awards and the Epiphany Television Writers Studio.

Tony Briggs was the recipient of the Bob Maza Fellowship in 2013. The fellowship is awarded to an established Indigenous actor or film practitioner to further their professional development, provide longevity in their career and raise their profile internationally.

## Promotion

The Indigenous Department continued to promote the recognition of Indigenous work in local and international festivals.

In February 2013, the Indigenous Department helped curate and supported the inaugural Berlin International Film Festival program NATIVE: A Journey into Indigenous Cinema. Each year the program will include films from Indigenous filmmakers or with Indigenous content from four countries. This first year films were selected from Australia, New Zealand, Canada and America. The Australian films that screened in 2013 were features *Samson and Delilah*, *Beneath Clouds* and *Ten Canoes*, short films *Nana* and *Payback*, and the documentary *Ngangkari*.

Erica Glynn, Head of the Indigenous Department, attended the Berlin International Film Festival to support the NATIVE program and the filmmakers in attendance.

In 2013, the Indigenous Department partnered with the Sydney Film Festival for the Screen: Black program, which saw the world premier screenings of feature film *Mystery Road*, documentaries *Buckskin* and *Big Name, No Blanket* and short film *The Chuck In*.

Gillian Moody, Investment/Development Manager, was an invited guest of the ImagineNATIVE Film and Media Arts Festival in Toronto, Canada, to support Screen Australia's ongoing relationship with the International Indigenous film festival and the filmmakers in attendance.

Indigenous Department staff attended the Australian International Documentary Conference, SPAA Conference and the AACTA and TV Week Logie Awards.

## Policy development and advice

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

A key focus has been the Media RING Aboriginal and Torres Strait Islander Employment Strategy and program (further discussed on page 93), which aims to grow and develop the Indigenous talent pool available to the media industry, and increase the engagement of Indigenous people with the industry. Indigenous Department staff have been involved in meetings with production companies and media organisations to implement the placements.

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

SECTION 2

# Audience engagement





Our focus is on marketing the Australian industry and its products to domestic and international audiences. Our pathways to achieving this are:

- Business facilitation
- Distribution
- Recoupment
- Promotion
- Screen culture
- Sector development

## HIGHLIGHTS

- Screen Australia provided support to 80 filmmakers to attend international events for the world or international premiere of their films, to assist producers to bring new projects to the market and raise international visibility of Australian films and talent.
- Strategic TV market match-making events were facilitated with Brazil at MIPCOM and the UK at MIPTV.
- Business umbrella facilities were provided for producers at four international markets.
- A new Cannes office provided an opportunity to refresh the Australian presence at the world's biggest feature film market.
- Ten animation projects were supported at the inaugural Asian Animation Summit.





# Business facilitation

– connecting producers with potential business partners and targeted decision makers

**Our international marketing efforts are focused on facilitating financial partnerships between Australian producers and market players.**

## STRATEGIES

- Create opportunities to help progress commercial Australian screen projects and businesses
- Design and facilitate matchmaking with targeted international executives
- Organise networking events to provide the industry with the opportunity to connect with key players in Australia and abroad
- Provide a marketplace umbrella at key international events with quality, targeted resources and services for Australian producers
- Provide travel grants to enable Australian producers to attend significant international markets and festivals
- Host programmers from the world's leading film festivals on visits to Australia to select new titles and strengthen relationships with the Australian screen industry
- Maintain a strategic overview of sales agents in the marketplace with the latest market intelligence
- Provide direct advice for Australian producers to help them do better deals
- Develop a strategy for providing greater business opportunities with Asia.

## OUTCOMES

### Connecting producers with key players

Maximising the opportunities presented by major international markets remained crucial to raising the profile of Australia's national cinema and production community.

In 2012/13 Screen Australia arranged meetings, events and business activities, accompanied by promotional materials, in support of the Australian industry at Cannes, Berlin, MIPTV, MIPCOM, World Congress of Science and Factual Producers (WCSFP), Goa Film Bazaar, Asian Animation Summit and Asian Side of the Doc.

### Networking, pitching and matchmaking events

In 2012/13 Screen Australia put together 12 tailored events during international festivals, directed towards new emerging markets as well as the established old guard. Market activities were arranged for Goa Film Bazaar, Asian Animation Summit, Berlin, MIPTV, Asian Side of the Doc, Toronto International Film Festival (TIFF), MIPCOM and Cannes. These allowed producers, sales agents, acquisitions executives, financiers, festival selectors and potential international partners to meet and conduct business. In addition, high level strategic meetings were held during the Shanghai International Film Festival to strengthen relationships and enhance future opportunities in that expanding sector.

At MIPCOM, a matchmaking event was co-hosted with Brazilian TV Producers (BTVP), providing an opportunity for Australian producers to meet and network with Brazilian companies and exchange ideas and experiences, ahead of the expected increasing opportunities in that country.

At MIPTV, a matchmaking event in partnership with PACT UK enabled Australian and UK producers to share information and forge potential co-production and co-financing partnerships, backgrounded by the rise of high-end international TV series in the market.

Screen Australia supported the Independent Filmmaker Project's (IFP) No Borders Co-Production Market in New York, providing the opportunity for three Australian feature film projects to be presented to the international market during Independent Film Week.

Screen Australia hosted networking events for filmmakers during the Australian visits of major international festival programmers from Cannes Directors' Fortnight, Toronto, Berlin, Venice and South by Southwest (SXSW) film festivals.

### Marketplace umbrella services

Umbrella facilities and services were provided at four key international markets – MIPCOM, the European

Film Market, MIPTV and the Cannes Marché du Film – enabling a professional base for Australians to do business.

In 2012/13, 66 Australian companies registered with Screen Australia at MIPCOM, and 48 at MIPTV. The make-up of Australian companies was varied, with most specialising in documentary, lifestyle, drama, kids and light entertainment. The well-known Australian stand comprised meeting tables, Wi-Fi, printer, screening facilities, a reception and message service, booklets, a feature wall and showreel promoting new titles. Collectively, over 500 meetings took place at the stands across both markets, with most reserved in advance through the online booking system on the Screen Australian website.

For the first time in nearly 30 years, Australia had a new Cannes office, which was located opposite the Palais des Festivals et des Congrès. Feedback about the location and facilities from the Australian delegation and their business visitors was positive. The new space provided an opportunity to refresh the Australian presence in Cannes, at what proved to be a convenient business location.

Screen Australia's office hosted business events over a series of nights, including a networking function for Australian producers with 200 key international acquisitions executives, financiers, sales agents and distributors. 'Happy hour' drinks over three nights were introduced so that Australian producers could socialise with other guests.

### **Travel and materials grants**

This year Screen Australia supported 80 filmmakers to attend A-list international festivals, strategic markets or targeted pitching and digital media events, to take their business activities overseas.

The international or world premiere of new films at high profile festivals provides opportunities for sales growth as well as for the introduction of projects at receptive markets.

Screen Australia's financial assistance for travel and marketing materials helps producers to screen their films in these environments. Interviews with key talent at 'A' list festivals help generate positive media and word of mouth back home in Australia, thereby contributing to box office appeal.

Sixteen grants for festival materials were awarded to eligible films at selected festivals, in support of high level marketing campaigns.

### **Hosting 'A-list' festival programmers**

Each year, Screen Australia invites film selectors from the world's most important international festivals to Australia, to better expose new feature films, documentaries and shorts and their creators to these important events. Programmers from the international film festivals of Toronto, Venice, Busan and Cannes Directors' Fortnight were hosted in 2012/13.

The director of the SXSW Film Festival was invited to visit Australia, where she viewed new content and met the local industry.

### **Asian focus**

Continuing Screen Australia's work in Asia, a second program of activities with the Department of Foreign Affairs and Trade was undertaken in 2012/13, utilising the opportunities offered by

the Australian Government's 'Year of Focus' series. The program delivered alignment and strategic benefits with an emphasis on Asia and India. It included support for the premiere of *Save Your Legs!* at the Mumbai International Film Festival, as well as for a delegation of producers to attend the Goa Film Bazaar to develop and reinforce existing screen industry partnerships.

Ten Australian children's animation companies received support to attend and pitch their projects at the inaugural Asian Animation Summit, where they were seeking finance and co-production partnerships in the Asian region.



## HIGHLIGHTS

- Six features were supported with P&A loans.
- Australian film *Mental* opened the Australian International Movie Convention.
- Twenty-seven titles were promoted to attending exhibitors at the convention.
- There have been 91 Australian films distributed so far by Screen Australia's Innovative Distribution partners.





# Distribution

– building local audiences

**The scale and profile of domestic releases directly impacts the reach of Australian feature films.**

## STRATEGIES

- Help build local audiences by providing P&A loans designed to enhance the theatrical release of Australian feature films
- Provide financial support for the development of innovative distribution strategies for low-budget features, documentaries, shorts and other screen content
- Deliver a commercially focused promotional presence at the Australian International Movie Convention (AIMC).

## OUTCOMES

### Print and Advertising (P&A) loans

The P&A Fund is a \$2 million revolving fund. Its purpose is to provide additional finance to established distributors, to enhance and widen a film's marketing campaign and increase both audience and revenue. Six films received P&A support in 2012/13 – *Lore*, *Mental*, *Save Your Legs*, *The Curse of the Gothic Symphony*, *Housos vs Authority* and *Drift*.

This fund has the flexibility to tailor-make solutions for each project, in recognition of the critical issues facing Australian films – namely lack of voice in the marketplace and escalating distribution fees.

### The Australian International Movie Convention (AIMC)

Twenty-seven local titles were promoted to the Australian exhibition community at the 2012 AIMC, which is held annually on the Gold Coast. The four-day event was buzzing with the box office success of *The Sapphires*. To continue this momentum, Screen Australia positioned the commercial line up releasing in the months following the conference – *Kath and Kimderella*, *Mental* and *Bait 3D*. *Mental* was chosen to screen as the opening night movie and, with support from Screen Australia, Anthony LaPaglia, Rebecca Gibney and newcomer Lily Sullivan walked the red carpet and introduced the film.

### Test screenings

Screen Australia continues to work closely with filmmakers and their distribution partners to provide advice and support for professional audience testing. Test screenings were conducted for *Kath & Kimderella*, *Tracks*, *Patrick* and *My Mistress*.

### Innovative Distribution

Screen Australia's Innovative Distribution program has provided an insight into the opportunities and obstacles that exist in an online environment; the real challenges are discovery and understanding consumer behaviour. Mobilising the audience through clever digital marketing and cut-through via word of mouth is fundamental to online success.

The Innovative Distribution program has so far provided grants to three specialist distributors.

FanDependent's crowd-funding business is a hybrid incorporating marketing, development and production. In its first year of Screen Australia support, it raised funding for five features, and distributed *Between the Devil and the Deep Blue Sea* via a multi-platform strategy and 30-city tour.

Two other companies completed their second year of activity with support from the Innovative Distribution program. Beamafilm's video on demand platform has now distributed 69 documentaries. Titan View has supported 21 filmmaking teams to complete their projects and to generate marketing and release strategies. Titan View continues to package films for regional exhibition at non-theatrical venues around the country.

Screen Australia supported tailored marketing forums for practitioners, including a seminar on using YouTube as a platform to distribute, earn revenue and leverage audiences.

## HIGHLIGHT

- Net recoupment to Screen Australia from funded projects totalled more than \$7.5 million.





# Recoupment

– collecting and disbursing the best return on investment

**Screen Australia runs a collection and disbursement service to maximise return on investment for producers and investors, and to provide market intelligence on deal terms.**

## STRATEGIES

- Closely track sales and returns, especially of key commercial titles
- Provide regular disbursement of funds to producers
- Provide intelligence on deal terms
- Provide sales and investment recoupment data for Screen Australia's Strategy and Research Unit
- Perform regular audits to ensure accurate accounting has been provided.

## OUTCOMES

### Tracking sales and return on investment

Screen Australia's recoupment of production investment for the financial year 2012/13 was \$8,760,652. Of this amount, \$1,252,448 was returned to producers under the legacy agencies' Producer Revenue Entitlement scheme and Screen Australia's revenue reversion policy. Net recoupment to the organisation was \$7,508,204, some 50 per cent above expected earnings.

Feature films returned \$3,966,910 or 53 per cent of net recoupment. Recoupment from television sales was \$2,688,428 or 36 per cent. Of this amount, children's programming was responsible for \$1,378,027 or 51 per cent of television returns, while adult

television returned \$1,310,401 or 49 per cent of television recoupment. Documentaries returned \$852,866 or 11 per cent of the total.

Australian-sourced revenue totalled \$3,973,017 or 53 per cent of net recoupment, while international sales resulted in net recoupment of \$3,535,187 to Screen Australia, or 47 per cent. In excess of 50 Screen Australia-funded features and 60 television dramas were sold to almost 80 countries. Seven features had theatrical releases in North America. Nine titles were released theatrically in the UK.

Children's programs continued to sell widely, with 42 Screen Australia-funded shows reporting sales to 59 territories.

This year saw a marked interest in Australian adult drama formats. *Rake* and *The Straits* did deals for remakes in the US, while award-winning drama *The Slap*'s format rights were optioned for both the US and the UK. *The Strange Calls*' format was optioned in the US.

Two documentaries were licensed for format rights in Europe. *Go Back to Where You Came From* was optioned in a number of territories and a Danish version has already been produced. *Making Australia Happy* has been produced in a French version.

### Disbursement of funds

Screen Australia's disbursement service manages disbursement for 300 titles. During the year funds disbursed to investors and other beneficiaries totalled \$7 million.

### Audit

The Marketing Department's recoupment team manages Screen Australia's audit program. During the year, audits of four Australian distributors were conducted. Only one audit resulted in a substantial claim, which is still to be resolved. An audit of a major US distributor of an internationally successful feature is planned for the 2013/14 financial year. In addition, we are working with an international rights management company to assess the potential for uncollected revenues and unexploited rights on a selection of older features, which were successfully exploited in international territories when first released. These films may have the potential to earn more through relicensing on digital platforms.

## HIGHLIGHTS

- Screen Australia's YouTube channel achieved 950,000 views.
- A new consumer-facing domestic campaign *Are You Buff Enough?* promoted 53 Australian titles.
- *Australians at Cannes* website, including a new mobile version, promoted 148 Australians in the marketplace.





# Promotion

– creating awareness of content and talent

**Highly visible screen content and talent help Australian films reach broader local and international audiences.**

## STRATEGIES

- Devise consumer-facing social media campaigns, to raise the visibility of, and encourage positive word of mouth about, Australian film and television
- Create international, market-facing online campaigns including web pages and websites
- Support local releases with social media activity across YouTube, Facebook and Twitter
- Produce marketing collateral designed to profile new Australian title line-ups at major events as well as producer directories, banners and posters
- Include advertising, merchandising, targeted direct mail, press releases, promo reels and clips as part of the marketing mix
- Utilise Screen Australia's Sydney window space to support the commercial releases of new Australian films and television dramas.

## OUTCOMES

### Social media

In 2012/13, Screen Australia shared content with distributors, broadcasters, media outlets and industry partners through its Facebook and Twitter accounts, and kept

followers up-to-date with industry announcements and news about Australian content.

There were 953,475 views of Screen Australia's YouTube channel to the end of 2012/13. During the year, Screen Australia's Facebook followers increased from 3,033 to 9,742 and Twitter followers increased from 6,067 to 10,245.

For the second year, a bespoke Facebook page was created for Australians attending the Cannes Film Festival, as a business, promotional and conversation tool. The page attracted around 150 Australians heading to Cannes, who interacted throughout the festival.

Content was commissioned throughout the year for the Screen Australia YouTube Channel, to highlight the activities of Australians in the marketplace. The channel profiled seven clips from the Toronto Film Festival, including interviews with the teams behind *The Sapphires*, *Lore*, *Dead Europe*, *Satellite Boy*, *Underground* and *Storm Surfers 3D*. Also captured for the channel were interviews with influential international film selectors Benjamin Illos from Cannes' Directors Fortnight, Paolo Bertolin from the Venice Film Festival, Jane Schoettle from the Toronto Film Festival and Maryanne Redpath from the Berlin Film Festival. Reels promoting content at MIPCOM and MIPTV were featured on the channel.

### Consumer-facing domestic campaign

*Are You Buff Enough?* is Screen Australia's audience-facing social media channel, designed to engage Australian audiences at a grassroots level with Australian content, both from the past catalogue and upcoming releases. Using the *Buff Enough* quiz as a hook, we built an engaged community of cinema-goers and TV fans. The aim was to encourage discussion and recommendations of Australian screen content on a regular basis, generating positive word of mouth and influencing perceptions through nostalgia and success stories. The purpose of this was to drive box office results and viewership of local content.

Since its launch across five platforms in September 2012, *Buff Enough* has directly promoted 53 Australian feature films and television dramas. With the support of Australian distributors and broadcasters, Screen Australia gave away 190 prizes to people around the country. After its first eight months, there were 28,993 Facebook fans within the *Buff Enough* community.

A promotional reel for *Buff Enough* played online and in cinemas, generating 33,175 views on YouTube. Screen Australia delivered rich channel content and social media

conversations to build interest in local film and television in Australian audiences. Over 4,000 trivia questions about screen content were created, and 163,635 unique visitors to the media channel played games and explored content across four platforms: desktop, Facebook, iPhone and android mobile devices.

The *Buff Enough* channel had 531,608 page views in 2012/13. Over 94,340 games were played by users, who averaged six minutes and 22 seconds per visit.

The channel comprises a visual list of the top 100 Australian films of all time, along with 50 acclaimed television programs and documentaries. Each title is backed by tailored information to encourage

consumer engagement. Trailers, synopses, release information, cast and crew information and links to Wikipedia, IMDB and YouTube are included.

Users can review and share titles, actively connecting with the content. A total of 405 film reviews of the Australian Top 100 movies were submitted. Audiences can purchase and view 130 titles via a 'buy now' button, installed across the popular film, television and documentary sections.

#### **Online campaigns – web pages and websites**

A fully interactive website, [australiaatcannes.com](http://australiaatcannes.com), was launched by Screen Australia in advance of the Cannes market. It featured more than 223 pages, with information about new and upcoming titles, links to trailers, producers' home pages, information about Australian distributors, a

screening schedule for all Australian titles, information on doing business with Australia and a news feed from Cannes. For the first time, a mobile-optimised version of the site was created. Screen Australia's website was well received by the Australian and international industries, with many positive comments on the content and design. There were 25,169 page views of the website between 1–30 May, from 2,593 visits. This represents an increase of 7,791 page views on the Cannes 2012 figure. The most popular feature was the Australian producers section, with some 7,325 views.

Bespoke websites were also produced for the Toronto International Film Festival (TIFF) (which received 5,052 page views) and Berlinale (5,694 page views). Both websites included production and sales information, trailers and screening dates, times and locations for all of the Australian films screening. Information on upcoming titles and doing business with Australia was also included.



Screen Australia continued to update the documentaries website [australiandocs.com](http://australiandocs.com) to showcase a selection of exciting new content from the Australian production sector. This is a key resource for both international and domestic conferences including the Australian International Documentary Conference (AIDC) and IDFA World Congress of Science and Factual Producers (WCSFP), and received 7,784 page views in 2012/13.

### **Publications and directories**

Marketing collateral was created for international producer delegations at major international festivals and markets, including TIFF, Goa Film Bazaar, WCSFP, Asian Animation Summit, Asian Side of the Doc, Berlinale/EFM, MIPCOM, MIPTV and Cannes.

Collateral included festival screening booklets, the latest catalogue of stand-out Australian documentaries, new children's content, producer directories and booklets profiling Australian delegations and their project slates. Screen Australia's *Doing Business with Australia* publication served to highlight the benefits and features of working with Australia, providing an overview of the Producer Offset and Co-production program.

### **Advertising and banners**

Online advertising was placed with *The Hollywood Reporter* to promote both the Australian line-up at TIFF and doing business with Australia. The campaign included two ads in the TIFF preview newsletter. Animated ads were featured around online 'Business', 'International' and 'Film' landing pages, as well as alongside galleries and TIFF coverage.

In Australia, banners were displayed at key festivals, awards and industry events including SPAA Conference, Sydney Film Festival, Melbourne International Film Festival and the AACTA Awards.

As part of Screen Australia's funding arrangements, more than 20 print advertisements ran in Australian festival, award and conference programs.

### **Targeted direct mail and press releases**

Direct mail remains an important way of delivering top-line information about Australian content and practitioners to major international players. Prior to key markets during 2012/13, Screen Australia's direct mail targeted international acquisitions executives, sales agents, festival programmers, financiers and foreign screen agencies.

Australian projects selected for major international film festivals in 2012/13 were promoted through media releases and industry alerts.

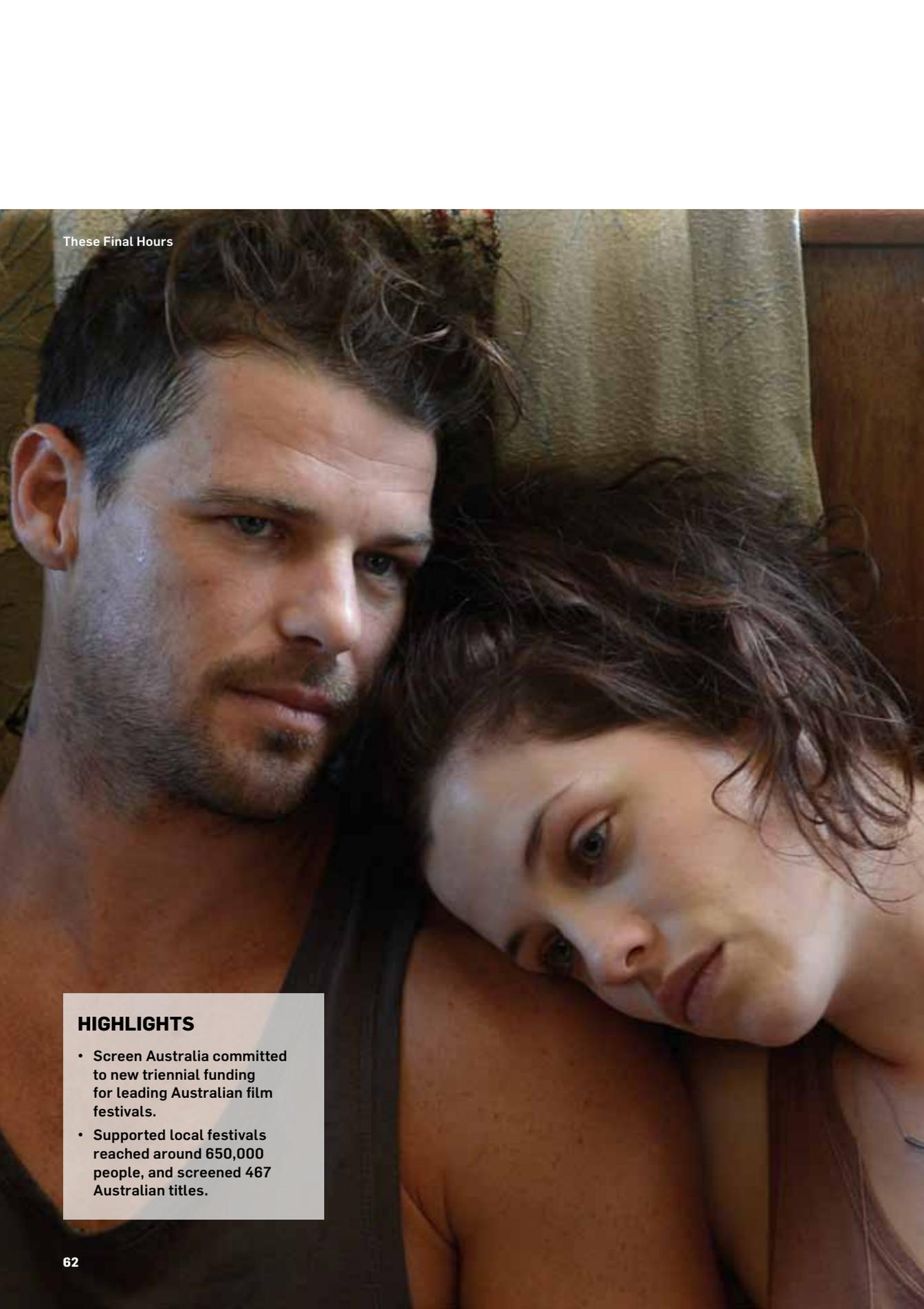
### **Trailers and promo reels**

As part of Screen Australia's desire to continually drive awareness of local films, 11 new feature releases were promoted via the agency's YouTube channel – *100 Bloody Acres*, *Dead Europe*, *Drift*, *Goddess*, *The Great Gatsby*, *Kath & Kimderella*, *Last Dance*, *Lore*, *Mental*, *Satellite Boy*, *Save Your Legs* and *Storm Surfers 3D*.

Showreels of new titles were screened at the Australian stand or office at MIPCOM, Berlin, Cannes and MIPTV.

### **Window display**

Screen Australia's Sydney office's 9m-wide, high-visibility street frontage on William Street was regularly skinned with fresh artwork showcasing upcoming titles and promotional activities. In 2012/13 Screen Australia created eight high-impact window designs supporting local releases of *Kath & Kimderella*, *Mental*, *Redfern Now*, *Goddess*, *Save Your Legs*, *Top of the Lake* and *The Great Gatsby*. A Christmas window display featured Screen Australia's consumer-facing channel *Are You Buff Enough?* The window promotions generated positive feedback from distributors, filmmakers and industry members.



These Final Hours

## HIGHLIGHTS

- Screen Australia committed to new triennial funding for leading Australian film festivals.
- Supported local festivals reached around 650,000 people, and screened 467 Australian titles.



# Screen culture

– high-profile showcasing of Australian screen content domestically and internationally

**Film festivals, awards and international showcases profile Australian screen content to targeted audiences.**

## STRATEGIES

- Reinforce the growth of a vibrant screen culture sector through targeted funding for Australian film festivals in every state and territory
- Support annual industry events that bring together Australian practitioners and industry players
- Provide financial support for a high-quality Australian awards event celebrating the achievements of the industry
- Partner with the Department of Foreign Affairs and Trade (DFAT) on strategic international activities designed to enhance the profile of the Australian screen industry.

## OUTCOMES

**Australian film festivals, conferences and awards**

The third year of triennial funding was rolled out to domestic film festivals and touring programs across the country. Support was included for specialised children's and animation programs, short film festivals, digital content and festivals with a focus on or for people with disabilities. Each event was monitored and measured by self-created key performance indicators, devised to grow audiences, screening opportunities and cultural imperatives amidst current technological and social conditions.

A commitment was made to new triennial agreements for events which had successfully implemented their business plans. Specific localised arrangements with state agencies were instrumental for the development of regional and remote audiences.

Screen Australia-supported events reached an estimated 652,752 people, screening approximately 470 Australian titles.

Industry-specific conferences and markets were also supported for the third year. The Australian International Documentary Conference (AIDC) and MeetMarket were funded to sustain the continued relevance of documentary within an international commercial context. 37°South at Melbourne International Film Festival (MIFF) was funded to support producers bringing their slates of new feature films to the international financing market.

The Australian Film Institute's (AFI) second annual AACTA Awards received substantial funding from Screen Australia. Hosted by Russell Crowe, and with a glittering line-up of Australian star talent as presenters, the AACTAs provide recognition of the Australian screen industry's outstanding achievements.

**International cultural reach**

In 2012/13, Screen Australia continued to partner with DFAT to increase awareness and appreciation of Australian films and culture internationally, especially in new markets in Asia.

Connections and opportunities were built for the industry across six events – the Mumbai International Film Festival and the Goa Film Bazaar in India; the inaugural Asian Animation Summit and Asian Side of the Doc, both in Malaysia; Toronto International Film Festival (TIFF) in Canada; and Berlinale in Germany. Australian filmmakers were assisted with travel grants for several of these events.



## HIGHLIGHTS

- A new *Guide to Cannes* was published for producers new to the market.
- Screen Australia provided a Cannes induction program for six Australian producers, and bespoke pitch training for eight established film professionals.
- Five Australian producers participated in Initialize Films' European Finance Forum.



# Sector development

– enabling greater connectivity with the marketplace

**The marketing team provides support and advice to producers from pre-production through to release, helping them to constructively engage with their distribution partners, deliver the best marketing materials possible and better understand both the distribution and sales process.**

## STRATEGIES

- Provide holistic marketing support for quality titles throughout the feature film lifecycle
- Foster the development of marketing and distribution knowledge among producers, including specific programs designed to support the next wave of talent
- Provide opportunities for filmmakers to hone their marketing skills and have a greater connectivity with the marketplace
- Publish information and contribute to forums about the importance of quality marketing materials and clear positioning of projects from the outset.

## OUTCOMES

### Guide to Cannes

A guide to the Cannes Film Festival and Marché du Film was compiled, providing practical information and tools for filmmakers attending for the first time.

### Market preparation and pitching

A significant Cannes initiative was the second induction program for producers new to the market, held in partnership with UK company Initialize Films. Six Australian producers participated alongside 15 internationals, and had access to 16 pre-market podcasts featuring interviews with sellers, distributors and international producers. In Cannes, international leading industry players provided an insider's guide to financing and selling feature films to the group over three morning sessions.

Working on the assumption that you can always sharpen your skills, eight experienced Australian producers received one-on-one pitch training with renowned Hollywood script consultant Michael Hague in advance of Cannes. These same producers received travel support through Screen Australia's market program. The producers were positive in their feedback on these market preparation sessions.

For the first time at Toronto, we provided two producers with an individually tailored approach to crafting their meeting schedules.

Five Australian producers participated in the 2013 Initialize Films European Finance Forum, which provided an up-to-date analysis of European finance opportunities and an opportunity to meet potential co-producers from other territories. At the two-day forum, more than

20 international experts provided an insider's guide to finance opportunities across 12 European countries. The five attending Australian producers received travel support through Screen Australia's Travel Grant program.

### Sales agent directory

The *Directory of International Sales Agents* was updated before every major film market, providing a current snapshot of companies representing Australian feature films around the world.

### Media training

Support was provided for targeted media training to the directors and key cast of two feature films with publicity-led marketing campaigns. This helped ensure that they were able to confidently convey their film's major marketing messages.

The Great Gatsby

SECTION 3

# Successful screen businesses





Screen Australia aims to support and enhance the viability of screen production in Australia by funding screen businesses, providing authoritative industry data and analysis, and effectively administering the Producer Offset and International Co-production Program.

- Enterprise
- State and Industry Partnerships
- Producer Offset and Co-productions
- Strategy and Research



## HIGHLIGHTS

- The fourth annual round of the Enterprise Program awarded total funding of \$2.18 million over three years to four companies in November 2012. In addition, the Feature Enterprise Program awarded \$550,000 to four feature film producers, and the Enterprise Asia program awarded seven production companies a total of \$69,053 to be part of the largest screen industry delegation from Australia to attend Asian Side of the Doc in Malaysia.
- The 12 companies that received Enterprise Program funding in the inaugural round reported on their third full year of funded activity to the end of the 2012 calendar year, while the second round of companies delivered reports on their second full year of funded activity, and the third round delivered reports on their first year of activity. Company reports highlighted a range of achievements including increased production activity and hours of production, increased profits and gross turnover, and ongoing mentoring and training.
- In the third quarter of 2012, the funded companies participated in the third business survey measuring the long-term impact of Enterprise funding. This revealed an overall increase in hours of production of 64 per cent and a 76 per cent increase in gross turnover for the first round of Enterprise-funded companies over three years.



# Enterprise

– providing working capital investments for growth-oriented screen companies

**The Enterprise Program supports a diverse range of screen businesses that have identified opportunities to develop, step up and expand in terms of turnover, scale of production and range of business activities undertaken to enhance the company's sustainability.**

**In 2012/13 two tailored Enterprise programs were introduced – Feature Enterprise and Enterprise Asia. Feature Enterprise recognises new feature film producers who have had recent substantial success in the marketplace, by providing 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.**

## STRATEGIES

The Enterprise programs provide significant funding to production companies, based on business plans, to:

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

## OUTCOMES

The fourth round of the Enterprise Program closed in August 2012. Thirty-two applications were received. The successful applicants were announced on 12 November 2012.

Four applicants were awarded total funding of \$2.18 million over three years (see Appendix 3, page 122). Contracting with all applicants was finalised following negotiation of budget details and key performance indicators (KPIs).

The 21 companies funded in the first (Group One), second (Group Two) and third (Group Three) rounds reported on their performance to the end of December 2012, and also participated in a third survey designed by Screen Australia's Strategy and Research Unit to measure the impact of Enterprise funding on company growth. Significant progress reported by the companies included:

**New alliances:** Matchbox Pictures and Essential Media further consolidated their drama production relationships with North America, with the licensing of their respective successful Australian series *The Slap* and *Rake*. Wild Fury added the Associated Press and old Channel 4 International catalogue to its library. The Project Factory secured its first work with Yahoo and through its new joint venture with Screentime, finalised an iPhone and iPad game linked to the *Underbelly* franchise. Chocolate Liberation Front signed a development arrangement with CCI Entertainment in Canada.

**Critical success:** Goalpost enjoyed a year of critical and commercial success, with *The Sapphires* winning 11 AACTA Awards, including Best Film, and honours for director Wayne Blair. Blackfella Film's groundbreaking Indigenous drama series *Redfern Now* received five AACTA nominations and went on to win two awards for Best Actress and Best Screenplay in a TV Drama Series. Chocolate Liberation Front picked up two children's awards at Kidscreen in New York, won an AACTA award for Best Children's TV Series for *Figaro Pho*, and was a finalist in the 2013 International Webby Award for Best Mobile Game for Tablet and Other Devices, for *Obscura*. Playmaker's *House Husbands* was awarded the Logie for Most Popular Drama Series. Joined Up's *Who's Been Sleeping In My House?* was a Best Factual Entertainment Format finalist at the C21/FRAPA Format awards in October 2012.

**New senior staff:** Chocolate Liberation Front announced the appointment of Lindsay Lipson as Business Affairs/Studio Manager. WTFN's FRED Media appointed two new sales managers, Richard Hankin and Roger Vanderspikken (doubling their sales staff), to attend key content sales markets. Joined Up appointed Renee Kennedy as Business and Production Consultant.

**Emerging talent:** Mentorships, internships and traineeships continue to be a key part of the Enterprise Program companies' strategies, with 48 recorded across the first two rounds of Enterprise companies. Companies supported emerging talent to develop their projects while being mentored by more senior company members or producers. Playmaker Media continued to deliver TV drama commissions from its ongoing show runner Scribe Initiative.

**Slate development:** There was an overall decrease in factual projects in development as companies cleaned up their slates, but factual projects continue to represent a substantial majority of projects in development. The survey revealed that in 2012 Group One and Group Two had a total of 118 factual projects on their development slates. The Group One companies had on their development slates: 70 factual programs (a decrease of 44 per cent), 45 features (a decrease of 8 per cent), and 29 television series (including scripted comedy – a decrease of 3 per cent). Group Two reported a substantial increase in the number of projects in development to 89 projects. The Group Two companies' combined slates included 48 factual projects (a significant increase of 140 per cent), seven features and 23 television drama projects (an increase of 100 per cent). December Media commenced development on its second series of *The Doctor Blake Mysteries*, as did Chocolate Liberation Front on its highly successful multi-platform children's series *The Adventures of Figaro Pho*. Hoodlum Active completed development on its Nickelodeon series *Castaways of Eden*, and Bearcage continued to strengthen its relationship with

Chinese broadcasters including CCTV9. Scarlett Pictures extended its move into television, executive producing the ABC TV Black Comedy Workshop, and Wild Fury is in development on the series *World's Greatest Islands* for the Nine Network.

**Production:** There was an overall increase in production starts of 32 per cent and a substantial increase in hours produced from 146 to 211 for Group One and Group Two. Commissioning of repeat series and new series was occurring with Matchbox announcing the third series of *Rake* and Blackfella Films commencing production of *Redfern Now* series 2. Playmaker Media announced production of *House Husbands* series 2 and was also in production on two other drama series, *The Code* (ABC) and *Love Child* (Nine Network). Joined Up announced the production of the third series of its factual format *Who's Been Sleeping in My House?* Wild Fury entered into its first two co-productions with Malaysia – *The Coral Triangle* and *Wild Asia* – as did Essential Media with its new children's series *Bubble Bath Bay*, with Malaysian producer Lemon Sky and Ideate Media. Electric Pictures commenced production on docu-soap *Boomtown West*. December Media was close to completing production of the 3D IMAX project *Hidden Universe* and is in preparation for the project's US release. Hopscotch Pictures completed production on its first two feature films, *Adoration* and *I Frankenstein*.

**Financial results:** The third annual Enterprise survey revealed an overall increase in revenue of 33 per cent for Group One and Group Two, with producer's fees increasing by 37 per cent. However, profits decreased by 6 per cent. The survey showed that 76 per cent of the two groups reinvested

their profits in company development, 65 per cent reinvested in project development and 18 per cent paid a dividend.

The four companies selected in the 2012 funding round are due to provide their first six-monthly reports for the period to 30 June 2013.

Guidelines for the fifth Enterprise Program funding round were released on 26 June 2013.

### **Feature Enterprise – inaugural round**

Feature Enterprise aims to recognise new feature film producers who have had recent substantial critical or financial success, by providing a working capital grant over two years to support them in the creation of their next Australian feature projects. The round closed on 17 September 2012 and results of the round were announced on 12 November 2012.

The selection panel for the Feature Enterprise program included independent film producer Tristram Miall and Screen Australia's Head of Development Martha Coleman, Senior Manager – State and Industry Partnerships Chris Oliver, and CEO Ruth Harley.

Four producers were awarded funding in the inaugural round – Angie Fielder, Jessica Brentnall, Nicole O'Donohue and Nelson Woss.

Feature Enterprise funding will provide Angie Fielder (*Wish You Were Here*) with overhead and early development support in advancing Aquarius Films' current slate of feature film projects with her producing partner Polly Staniford.

Jessica Brentnall (*Sleeping Beauty*) will pursue development of new projects utilising key Australian creative talent. The funds will also allow Jessica to expand her international knowledge of financing and distribution of independent films.

Nicole O'Donohue (*Griff the Invisible*) is currently developing both feature film and documentary projects.

Feature Enterprise funds will enable Nicole to diversify the slate, attend markets and investigate new and emerging marketing models.

Feature Enterprise will provide Nelson Woss (*Red Dog*) with the working capital to secure projects and personnel and to build on marketplace and investor relationships from the success of his last project.

### **Enterprise Asia – inaugural round**

Screen Australia's Enterprise Asia program supports screen businesses that have viable plans for building their company relationships and slate in Asia. This may include the development of targeted Asian co-productions, seeking co-financing from partners such as broadcasters in the region, or building working relationships with other screen companies. Applications for the first round closed on 29 January 2013 and the seven successful applicants were announced on 18 February 2013.

The seven production companies were part of an Australian delegation at Asian Side of the Doc in Kuala Lumpur from 19 to 22 March 2013. The production company recipients were:

- 360 Degree Films – Sally Ingleton
- Beyond Screen Production/ Iguana Films – Ron Saunders and Jennifer Ainge
- Big Stories Co. – Martin Potter and Anna Grieve
- Bower Bird Films – Pat Fiske and Amin Palangi
- Mago Films – Alun Bartsch and Marian Bartsch
- Media Stockade – Rebecca Barry and Ester Harding
- Moonshine Agency – Mike Hill and Sue Collins.

Attending Asian Side of the Doc (of which Screen Australia was a sponsor) allowed the companies to participate in one of the

## **Asia – increasing the Australian screen industry's capability**

**Further delegations are planned to the Asian region, including one to China in November 2013. Screen business delegation visits and forums are part of Screen Australia's overall Asian strategy, the intention of which is to build the industry's Asian capability. Screen Australia continues to facilitate opportunities for the screen industry in the Asian region by establishing and consolidating relationships with government agencies, broadcasters and producers. This includes expanding relationships that are now in place with many screen agencies through targeted activity, eg the Asian Animation Summit (with KOCCA Korea, MDEC Malaysia and MDA Singapore). These activities offer the opportunity to invite and include other agencies in the region, paving the way for future engagement. Collaborations between screen agencies and government screen organisations, and participation in forums and markets in the region, have resulted in new and increased development, production and distribution opportunities for Australian screen production companies in Asia.**

most important co-production meeting forums for documentary professionals in Asia. Bringing together producers, distributors and broadcasters, the event offered a platform for the companies to build on their professional and international networks, to promote deals and presales for programs in production and to initiate new co-production projects. The recipients of Enterprise Asia joined the largest delegation of Australian screen professionals (including Enterprise Program recipients and self-funded delegates such as Australian broadcaster SBS and sales companies) to attend a market event in the region. Four state screen agencies – Film Victoria, Screen NSW, ScreenACT and Screen Territory – provided funds for five emerging producers to join the delegation and be mentored by more experienced producers.

Chris Oliver from Screen Australia led the delegation, accompanied by Manager – Documentary Liz Stevens and Project Manager Elena Guest.

The 2013 Asian Side of the Doc Australian delegation also included the following companies:

- Bearcage – Michael Tear and Harriet Pike
- Electric Pictures – Andrew Ogilvie
- Essential Media and Entertainment – Chris Hilton
- Flame Media – Midi Stormont
- Joined Up – Jacqueline Willinge and Anthony Willinge
- Jumping Dog Productions – Stefan Moore and Susan Lambert
- SBS Television – Joseph Maxwell
- Wild Fury – Tina Dalton
- WTFN – Ben Ulm.

## HIGHLIGHTS

- The ABC was announced as a partner in the national Raw Nerve short film initiative, which is funded by Screen Australia and conducted by the Screen Network. This means future Raw Nerve finalists will be broadcast on ABC2.
- Administrative and financial support provided to producers wishing to engage with Asia was increased, with four Australian delegations visiting the region (one to China, one to India, and two to Malaysia).
- Meetings were facilitated between industry organisations, government agencies and incoming delegations from China, Malaysia, Japan and Korea.



# State and Industry Partnerships

– ensuring support programs have a national reach

**Screen Australia collaborates with a variety of federal and state organisations to ensure that the differing needs of practitioners around the country are met, and that the various support programs available to the industry complement, rather than duplicate, each other.**

## STRATEGIES

- Work collaboratively with the industry, guilds and state screen agencies to avoid overlap and duplication, and enhance the overall opportunities available for developing the Australian screen industry
- In particular, partner with the state government screen agencies to fund state screen resource organisations (SROs), acknowledging their role in providing a path for new entrants to the industry
- Partner with the key industry guilds in long-term arrangements that provide opportunities for the Australian screen industry to connect with both the domestic and international industry, and to enhance the Australian screen industry's knowledge of current developments, financing, production, marketing and technology changes.

## OUTCOMES

### State and territory agencies

The CEO and Screen Australia management held a number of briefings or workshops in the states and territories, presenting research and reports prepared by the Strategy and Research Unit:

- The CEO presented the results of a survey, *Getting down to business: The Producer Offset five years on*, at the annual Screen Producers Association of Australia (SPAA) Conference in Melbourne, in November 2012.
- Screen Australia released a discussion paper in December 2012, *Australian Interactive Games Fund: Options paper for comment*, calling for industry feedback prior to the finalisation of guidelines for the new games programs.
- In June 2013, Screen Australia conducted a one-day policy conference in Canberra, titled *Jobs, Dollars, Hearts & Minds*. During the event, the Australian Bureau of Statistics (ABS) and Screen Australia released the results of the first survey of the Australian screen production sector in five years.
- In August 2012, at the Melbourne International Film Festival's 37<sup>th</sup> South Market, Screen Australia released new research, *Friends with Benefits: A Report on Australia's International Co-production Program*. As part of Screen Australia's co-production

promotion, the CEO launched a new app, *Doing Business with Australia*, designed for local and international producers to facilitate business in the international marketplace.

In addition to the presentation of these papers and events, Screen Australia has maintained the practice of regular contact with the state and territory agencies through quarterly Screen Finance Group meetings and meetings between Screen Australia departmental heads and their state and territory counterparts.

Screen Australia continues to build on its relationship with the two territories. Ongoing matched funding workshops have been instrumental in maintaining a healthy, cooperative relationship between Screen Australia and the Northern Territory and ACT screen industries.

The Screen Australia Indigenous Department continues to consult with the state and the territory screen agencies to realise Indigenous programs.

Development programs such as Ignite and ScreenACT's Project Pod and anthology feature film *Locks of Love* continue to provide opportunities for ACT practitioners to develop their projects in a collaborative workshop environment.



### Industry organisations

Screen guilds and similar organisations provide an important connection with the industry for Screen Australia. Regular meetings continued throughout the year with industry bodies including SPAA, the Australian Directors Guild (ADG) and the Australian Writers' Guild (AWG).

Funding support for SPAA, ADG, AWG and Arts Law Centre of Australia is managed by the State and Industry Partnerships Unit. Screen Australia's commitment to three-year funding arrangements with SPAA, AWG and ADG has helped provide these organisations with certainty and the ability to plan for the future.

Screen Australia increased its administrative and financial support of producers wishing to engage with Asia, with four Australian delegations visiting the region (one to China, one to India, and two to Malaysia). Screen Australia's CEO led a large delegation to the third Australia-China Film Industry Forum (ACFIF) in Shanghai in June 2013. This was the first time the event was held in Shanghai. It was focused on co-productions and 3D. This major ongoing film forum event, launched in 2010 by the Australian Embassy in Beijing and attended by major Chinese film distributors and studios, provided an opportunity for Australian producers to pitch projects to the Chinese film industry and also attend the Shanghai International Film Festival.

Delegations of Australian TV producers attended the inaugural Asian Animation Summit in December 2012 (see page 71) and the Asian Side of the Doc in March 2013 (see page 71), both held in Kuala Lumpur, Malaysia. Further industry delegations are planned for the 2013/14 financial year.

In 2012/13 Screen Australia facilitated meetings between industry organisations and incoming delegations and delegates from China, Malaysia, Japan and Korea.

Screen Australia continues to be a member of Ausfilm, plays an active role on its Board, and attended member events during the year. Screen Australia worked closely with the Australian Embassy in Beijing and Ausfilm in the organisation of the ACFIF in Shanghai. Ausfilm is the

organisation charged with attracting international film and television production and post-production to Australia.

### **Screen Resource Organisations (SROs)**

The network of SROs, now known as the Screen Network, comprises Metro Screen in NSW, Film & Television Institute (FTI) in WA, Media Resource Centre (MRC) in South Australia, Open Channel in Victoria, Wide Angle in Tasmania, QPIX in Queensland and Screenworks in north-eastern NSW.

These organisations perform an important role in the Australian screen industry, providing resources, production opportunities and professional development, particularly for entry-level practitioners. Their activities vary from state to state, offering services to newcomers and allowing Screen Australia to concentrate its resources on more experienced professionals.

Screen Australia supports the SROs in partnership with the government screen agency in each state. Tripartite funding arrangements have been agreed with all the state agencies. Screenworks in northern NSW is also being supported for the 2013 calendar year.

The SROs devise and provide workshop and short-form programs that aim to give entry-level practitioners the necessary industry skills to produce, direct and script programs and take on more substantial roles in the screen industry. The screen industry continues to change definition as it absorbs emerging screen practices (multi-platform, games, apps etc) and a number of the SRO programs have a new media and interactive focus and build cross-platform skills. Programs are held in regional areas in a majority of the states.

A number of the films produced under the SRO national short film program Raw Nerve, which is funded by Screen Australia, have been accepted into



and been finalists in Australian and international short film festivals.

The network of SROs continues to work increasingly with broadcasters including ABC, NITV and community TV broadcasters, and screen organisations such as the Arts Law Centre of Australia and SPAA. A National Pitching Competition was held in the second half of 2012 at SPAA Fringe. Prior to the event, state-based pitching competitions were held by SROs Metro Screen, MRC, Open Channel, FTI, QPIX and Wide Angle. Of the six finalists selected to pitch and attend SPAA Fringe,

three were selected to pitch at the annual November SPAA Conference in Sydney. The winner, Tasmanian director/writer Rebecca Thomson, won with her pitch of 'Cup Cake – a Zombie Lesbian Musical'. The feature project builds on her earlier short film successes *Cup Cake* and *Slashed*. Winning the pitch allowed Rebecca to attend the Cannes International Film Festival and Market in May 2013.

## HIGHLIGHTS

In 2012/13, Screen Australia:

- issued 146 Provisional Certificates and 133 Final Certificates for the Producer Offset
- issued eight projects with provisional approval and seven projects with final approval as official co-productions, and issued 15 Letters of Preliminary Compliance (LPCs).



# Producer Offset and Co-productions

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

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

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

## STRATEGIES

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

- Participate in the Trade and Co-production Forum and contribute to the Government’s diplomatic strategy.

## OUTCOMES

Industry information, outreach and education: Screen Australia’s Producer Offset and Co-production Unit actively communicates with industry and stakeholders in a variety of ways to increase awareness of the operation of the Producer Offset and Co-production programs. For example, during 2012/13, the unit:

- provided ongoing information to industry on the legislative changes regarding the availability of the Producer Offset for documentary
- continued its program of one-on-one meetings with high volume applicants to increase the accuracy and quality of applications
- distributed four e-bulletins providing practical information for potential applicants, including the release of one new issue-specific fact sheet
- participated in the SPAA Conference and Australian International Documentary Conference (AIDC), two Ausfilm events in Los Angeles, and a number of other industry panels
- presented at a state screen agency event in WA, and

presented on the Offset and Co-production programs at the Australian Film, Television and Radio School (AFTRS) and other training institutions

- presented a masterclass on co-productions, in conjunction with SPAA
- within the limits imposed by taxation secrecy requirements, prepared data for Screen Australia’s *Drama Report 2011/12*, *Documentary Production Summary 2011/12*, the *Getting Down to Business: The Producer Offset Five Years on* report and the *Friends with Benefits* report on co-productions
- released a suite of new application forms, qualifying Australian production expenditure (QAPE) spreadsheets and fact sheets, and a new version of the *Producer Offset at a Glance* document, to assist industry in accessing the offset efficiently and appropriately.

Legislation, regulation and government liaison: In 2012/13, the Producer Offset and Co-production Unit prepared a submission to the Treasury on its draft legislation introducing definitions of ‘documentary’ and related terms to the *Income Tax Assessment Act 1997*, a 2012/13 Budget measure. The Producer Offset and Co-production Unit

also appeared before the House of Representatives' Standing Committee on Economics, which was enquiring into the legislation on behalf of Parliament.

The Producer Offset and Co-production Unit also continued to provide expert advice to Government on the negotiation and renegotiation of co-production arrangements – both treaties and memoranda of understanding (MOUs).

Australia is currently negotiating new co-production arrangements with India, Denmark, Malaysia and the Republic of Korea, and is in the process of renegotiating its co-production arrangements with the United Kingdom, Canada and France. Screen Australia is actively assisting the Ministry for the Arts and the Department of Foreign Affairs and Trade in these negotiations.

## ADMINISTRATION OF PRODUCER OFFSET CERTIFICATION PROCESS

### Certificates issued in 2012/13

	Provisional	Final	
		Number	Offset value (\$m)
Features	54	26	133.35
Non-feature documentaries	51	65	18.46
TV and other	41	42	55.27
<b>Total</b>	<b>146</b>	<b>133</b>	<b>207.08</b>

### Certificates issued in 2011/12

	Provisional	Final	
		Number	Offset value (\$m)
Features	48	24	127.29
Non-feature documentaries	55	98	18.21
TV and other	42	39	58.45
<b>Total</b>	<b>145</b>	<b>161</b>	<b>203.96</b>

\* The breakdown of provisional certificates has been updated from the published figures in the 2011/12 Annual Report.

### Co-production treaties and memoranda of understanding (MOUs) currently in force

Country	Treaty or MOU	Date signed
Canada	Treaty	23 July 1990
China	Treaty	27 August 2007
France	MOU	15 May 1986
Germany	Treaty	17 January 2001
Ireland	Treaty	4 February 1998
Israel	Treaty	25 June 1997
Italy	Treaty	28 June 1993
New Zealand	MOU	23 December 1994
Singapore	Treaty	7 September 2007
South Africa	Treaty	22 August 2011
United Kingdom	Treaty	12 June 1990

### Co-production administration and approvals

The table below provides details of the eight provisional approvals that were granted by Screen Australia during 2012/13. All projects were TV dramas or animations.

Title	Co-production partner
<i>Hard Rock Medical</i>	Canada
<i>Jar Dwellers SOS</i>	Canada
<i>Lah Lah's Adventures</i>	Canada
<i>Mrs Biggs</i>	United Kingdom
<i>Sally Bollywood series 2</i>	France
<i>Serangoon Road</i>	Singapore
<i>Time Tremors</i>	Canada
<i>Vicky the Viking</i>	France

The seven final approvals issued were as follows:

Title	Format	Co-production partner
<i>\$9.99</i>	Feature – animated	Israel
<i>Bait 3D</i>	Feature	Singapore
<i>Great Barrier Reef</i>	Documentary – series	United Kingdom
<i>Guess How Much I Love You</i>	Animation – series	Singapore
<i>Lachlan Macquarie: The Father of Australia</i>	Documentary	United Kingdom
<i>Lore</i>	Feature	Germany
<i>Santa's Apprentice</i>	Feature – animated	France

The 15 Letters of Preliminary Compliance (LPCs) that were issued were for the following projects (note that the titles of LPCs are not released):

Co-production partner	Feature	TV drama
Canada	3, including 2 three-way co-productions (1 with the UK and 1 with South Africa)	1 three-way co-production with Germany
China	2	–
France	1	–
Germany	4, including 1 animated and 1 three-way co-production with the Netherlands	1 three-way coproduction with Canada
The Netherlands	1 three-way coproduction with Germany	–
New Zealand	2	–
South Africa	2, including 1 three-way co-production with Canada	–
United Kingdom	2, including 1 three-way co-production with Canada	–

## HIGHLIGHTS

- Screen Australia hosted Jobs, Dollars, Hearts & Minds, a one-day policy conference in Canberra in June 2013. It provided a unique opportunity to highlight the importance of the Australian screen industry to the nation's economy and culture. The day featured government and industry addresses, panel discussions and new research (commissioned by Screen Australia) on audiences' responses to Australian content.
- As part of the policy conference, Screen Australia, in conjunction with the Australian Bureau of Statistics (ABS), released the results of the first screen sector survey in five years, incorporating statistics on the interactive games sector and production for online distribution.
- Screen Australia, in association with the Australian Children's Television Foundation (ACTF), released new research, *Child's Play*, which aims to increase understanding of how children engage with screen content, and the unique challenges involved in financing, producing and scheduling children's programs in today's rapidly evolving media landscape.
- Coinciding with the Producer Offset's fifth year of operation, Screen Australia launched *Getting down to business: the Producer Offset five years on*. The report explores producers' experiences with the Offset, the benefits it has delivered, and the ways in which it has impacted on business practices.
- At the Melbourne International Film Festival's 37<sup>th</sup> South Market, Screen Australia released *Friends with Benefits*, new research on Australia's International Co-production Program for 'official' or 'treaty' co-productions, including practical details on each of Australia's 11 partner countries.
- At the Canberra International Film Festival, Screen Australia released a report, *Staying Power: the enduring footprint of Australian films*, which examines the cultural significance of Australian films over time. This new research explores indicators of success and the longer-term impact of Australian cinema.



# Strategy and Research

– underpinning industry development through authoritative data and analysis

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

## STRATEGIES

- Collect and analyse priority data on Australia's drama and documentary development and production slate to identify long-term trends and robust benchmarks
- Conduct or collate quantitative and qualitative audience research to understand evolving audience behaviours
- Disseminate research and analysis to engage a wide range of industry stakeholders in an accessible and meaningful way
- Lead debate and engagement with Government policies that contribute to the support, provision and regulation of Australian screen content, media and the digital economy
- Contribute to the design and review of Screen Australia's support programs
- Resource Australia's screen sector by implementing research best practice into the ongoing work of the unit.

## OUTCOMES

### Production industry

#### **Screen Production Sector Survey:**

As part of the 2011/12 Federal Budget, the Government allocated special funding to Screen Australia to commission the Australian Bureau of Statistics (ABS) to conduct a survey of the screen production sector, which was last undertaken in 2006/07.

The ABS collates the only data covering the screen production sector as a whole. Screen Australia worked with the ABS to develop the survey to reflect changes to the industry, including the production of content for online delivery. And for the first time, digital games businesses were combined with film and TV businesses in one survey.

The results continue an ongoing time series of surveys that has been profiling the industry since 1993/94. This data provides essential information that not only helps inform policy decisions at both national and state levels, but also enables the ongoing monitoring of the effects of policies and industry developments.

The survey results were released at the Jobs, Dollars, Hearts & Minds conference in Canberra on 18 June 2013. Key results are included below:

- Production businesses recorded total income of \$2.2 billion, up by 38 per cent from the last survey in 2006/07. Total employment also grew by 23 per cent to 13,414.
- The post-production sector showed the impact of the high Australian dollar, with income down by 25 per cent on five

years ago, and employment down by 21 per cent.

- The games sector was also impacted by the dollar, and recorded declines in both income and employment. The survey also confirmed that the business model for the games sector has changed from predominantly work-for-hire five years ago to a mix of work-for-hire and end-to-end games development.

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

#### **Producer Offset – five years on:**

Coinciding with the Producer Offset's fifth year of operation, Screen Australia launched *Getting down to business: the Producer Offset five years on*, at the Screen Producers Association of Australia (SPAA) conference in November 2012. The report draws upon research collated from surveys of producers, broadcasters and cash flow providers, to understand their experiences with the scheme, the benefits it has delivered and the ways in which it has impacted on business practices.

[www.screenaustralia.gov.au/about\\_us/pub\\_offsetreport.aspx](http://www.screenaustralia.gov.au/about_us/pub_offsetreport.aspx)

**Friends with Benefits:** In August 2012, Screen Australia launched *Friends with Benefits: A Report on Australia's International Co-production Program* at the Melbourne International Film Festival's



A Cautionary Tail

37°South Market. The report analyses the activity of the Australian co-production program since its inception in 1986, and explores the opportunities and challenges of international co-productions for Australian producers. It also presents information on Australia's 11 partner countries, including factors influencing their patterns of activity with Australia and within the international co-production landscape more generally.

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

#### **Audiences and markets**

**Hearts & Minds:** Earlier this year, Screen Australia commissioned research by Ipsos Australia to understand the impact of Australian content on audiences. *Hearts & Minds: How local screen stories capture the hearts and minds of Australians* was officially launched at the policy conference in Canberra, and explores how and why Australians engage with local screen stories on both television and in cinemas.

[www.screenaustralia.gov.au/research/hearts\\_and\\_minds.aspx](http://www.screenaustralia.gov.au/research/hearts_and_minds.aspx)

**Child's Play:** In April 2013, Screen Australia and the Australian Children's Television Fund (ACTF) engaged with key stakeholders to hold a half-day forum on the current state of children's television. This was shortly followed by the release of Screen Australia's *Child's Play: Issues*

in *Australian Children's Television 2013*, supplemented by three extended research papers, which aims to increase understanding of how children engage with screen content, and the unique challenges involved in financing, producing and scheduling children's programs in today's rapidly evolving media landscape.

[www.screenaustralia.gov.au/about\\_us/pub\\_childsplay.aspx](http://www.screenaustralia.gov.au/about_us/pub_childsplay.aspx)

**Staying Power:** At the Canberra International Film Festival in November 2012, Screen Australia released a new report, *Staying Power: The enduring footprint of Australian film*, which examines the cultural significance of Australian film over time. The research considers new ways to measure success by exploring the longevity that some films have enjoyed over many years across five indicators: primary release, revenues, ongoing access, acclaim and wider impact.

[www.screenaustralia.gov.au/about\\_us/pub\\_stayingpower.aspx](http://www.screenaustralia.gov.au/about_us/pub_stayingpower.aspx)

**Spotlight on Catch-up TV:** In July 2012, Screen Australia released *Spotlight on Catch-up TV: Television content on demand*, a new companion piece to the *What to Watch?* report, looking at the programming strategies of all five free-to-air television catch-up services.

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

### Events and dissemination

#### **Jobs, Dollars, Hearts & Minds**

**policy conference:** On June 18 2013, Screen Australia hosted its first policy conference in Canberra, Jobs, Dollars, Hearts & Minds, on the key issues and opportunities facing screen businesses and Australian content. The conference profiled the unique nature of the industry by exploring its value to the economy in terms of jobs and dollars, via the release of the ABS screen production sector survey, and its place in our society and culture, through the presentation of new research – *Hearts & Minds: How local screen stories capture the hearts and minds of Australians*.

Industry leaders and luminaries also participated in addresses and panel discussions to convey their thoughts and visions for the future.

On the same day as the conference and ABS statistics release, which included data on games production, Minister for the Arts, the Hon. Tony Burke MP, announced the recipients of the first round of funding of the Australian Interactive Games Fund, through Screen Australia's new Games Enterprise program.

[www.screenaustralia.gov.au/news\\_and\\_events/Events/2013/JDHMconference.aspx](http://www.screenaustralia.gov.au/news_and_events/Events/2013/JDHMconference.aspx)

**Children's Content Forum:** Screen Australia, in association with the ACTF, held a half-day forum about the current state of play in relation to children's content, followed by the presentation of results of several specially-commissioned pieces of research. The forum was attended by

## Hearts & Minds

To better understand audience engagement with Australian content, Screen Australia commissioned original research that asked Australians how and why they engage with local screen stories. The study was based on a series of six affinity group discussions with Australians aged 17 to 69, who had watched at least some form of Australian content in the past two years.

The key findings of *Hearts & Minds* revealed that Australians value their screen stories in the following ways:

- They appreciate the 'down-to-earth' nature of Australian film.
- They value the educative role of local screen stories (particularly in relation to Indigenous Australia).
- They appreciate the ability of the industry to 'do a little with a lot', making impressive films on small budgets.
- There is a strong belief that screen stories are now more sophisticated and diverse, reflecting a more complex Australia.
- There is a 'time and a place for everything' – audiences value diversity of content and seek out a range of programs for different purposes.

[www.screenaustralia.gov.au/research/hearts\\_and\\_minds.aspx](http://www.screenaustralia.gov.au/research/hearts_and_minds.aspx)

key industry leaders and children's content producers.

**Communication:** The Strategy and Research Unit has an invigorated approach to communicating statistical and policy information, whereby the release of research and analysis is supported by a variety of supplementary materials that convey the major findings and engage a broad range of stakeholders. Reports and industry forums are accompanied by audiovisual animations, social media campaigns, data visualisations and interactive webinars.

The unit's augmented communication strategies have also culminated in extensive media coverage by national and international media outlets, incorporating print, radio and television.

*Did You Know?* e-bulletins combining internally-generated statistics with external information provide unique insights into Australia's screen

industry, and are presented in an engaging graphical format. This year's *Did You Know?* snapshots included:

- *Catch-Up and Beyond: Television Content on Demand* in conjunction with the *Spotlight on Catch-up TV: Television content on demand* report
- *Women in Australia's Audiovisual Industries*, published for International Women's Day on March 8 and as a companion piece to the 'Focus on Credits' website pages
- *Australian Children's Television*, in concurrence with the *Child's Play: Issues in Australian Children's Television 2013* report.

[www.screenaustralia.gov.au/news\\_and\\_events/bulletins/didyouknow/default.aspx](http://www.screenaustralia.gov.au/news_and_events/bulletins/didyouknow/default.aspx)

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

### Internal benchmarking and program review

Internally-focused activities designed to support and enhance the effectiveness of Screen Australia's programs during the year included:

- regular engagement with Screen Australia departments and units to assist with the compilation of their key performance indicators (KPIs) and ongoing refinement of Screen Australia's suite of programs
- provision of background information on the Australian Interactive Games Fund Options Paper for public comment, and coordination of public forums and a webinar
- contribution to the development and enhancement of a unified data management system

## Child's Play: Issues in Australian Children's Television 2013

Screen Australia collaborated with the ACTF to explore the current state of children's television in Australia. *Child's Play: Issues in Australian Children's Television 2013* comprised a summary report and three comprehensive briefing papers:

**Focus on the child audience:** *What's On*, a survey of children aged 2–14 years undertaken by Jigsaw Strategic Research provided insights into child audience attitudes and behaviours, while analysis of ratings data framed children's viewing patterns.

**Focus on the broadcasters:** Analysis of on-air schedules and program breaks on the commercial free-to-air networks, the ABC and the dedicated children's subscription channels shed light on strategies behind the scheduling and promotion of children's content on Australian television.

**Focus on the producers:** Analysis of production and financial data from Screen Australia's production databases, along with interviews with children's content producers, explored the unique characteristics involved in producing Australian children's content.

Key findings:

- Children are a discriminating and potentially highly-engaged audience, but influences on viewing patterns are complex.
- Broadcaster's programming strategies for children's content are part of an evolving media environment that is creating multiple challenges and impacts.
- Australia has an international reputation for high-quality children's television, but this content is getting harder to produce.
- The new environment offers opportunities as well as challenges.

[www.screenaustralia.gov.au/about\\_us/pub\\_childisplay.aspx](http://www.screenaustralia.gov.au/about_us/pub_childisplay.aspx)

- ongoing tracking of production, release and performance data of both Screen Australia-funded titles and the broader industry to provide context for performance and evaluation.

### Statistical and reference publishing

**Industry statistics online:** Screen Australia continues to provide comprehensive statistical information to the Australian screen sector and the agency's broader stakeholders via its website. Information includes data used in measuring the production,

release and performance of screen content in various markets and across an array of distribution platforms. Updates were made to 156 pages of Screen Australia's online statistical benchmarks between July 2012 and June 2013.

Following the launch of the online audience widget in December 2011, the ability to embed this interactive tool on external party websites was enabled in August 2012. To date, approximately 16 industry websites known to Screen Australia have embedded the widget.

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

### **The Drama Report:** Screen

Australia's production survey is the industry benchmark for drama production in Australia. It covers all Australian and co-production titles that go into production each year, as well as foreign titles if they are shot in Australia or have post, digital or visual effects (PDV) work done here.

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

### **The Documentary Production**

**Summary:** This summary brought together key statistics on documentary production activity and sources of finance, and included time-series data on production activity up to 2011/12.

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

### **Find a Film online database:**

Regularly updated, this online database helps visitors to Screen Australia's website find information about Australian productions and official co-productions, including key cast and creatives, Indigenous key creatives, duration, genre, co-production partners, festival screenings and awards, international sales contacts, website links and more. It includes comprehensive coverage of all features since 1970, television drama mini-series since 1980 and series/serials since 1988, telemovies since 1970, documentaries since 1980, selected shorts since 1988 and selected interactive digital media projects since 2009.

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

### **Research and publications**

**partnerships:** The Strategy and Research Unit is currently working with stakeholder groups on three projects – a comprehensive analysis of the Indigenous film and television sector in Australia, a book aimed at assisting producers to adapt and develop their production skills to reflect an evolving digital landscape, and a large-scale public

## Getting down to business: The Producer Offset five years on

The Producer Offset was introduced in July 2007 as part of the Australian Screen Production Incentive (ASPI). One of the key aims of this scheme was to assist Australian producers to build stable and sustainable production companies.

*Getting down to Business: the Producer Offset five years on* looked at producers' experiences with the Offset, the benefits it has delivered, and the ways in which it has impacted on business practices.

Interviews were undertaken with production companies, broadcasters and Offset cashflow providers.

Key findings showed that the Offset has:

- provided relief from the challenges involved in raising production budgets. However, the recent scarcity of international finance and the high Australia dollar have counterbalanced this effect to some degree
- improved the producer's equity share for their projects – extra equity increases the producer's share in their project's potential revenue
- altered the playing field for negotiating with the marketplace and raising finance, with producers using this enhanced leverage in two main ways:
  - for producers of feature films, to attract investors and talent to the project through trading some of the producer's increased equity share
  - for producers of TV drama and documentaries, to invest the Offset 'margin' back into the company or into subsequent projects (ie the difference between the Offset amount eventually received from the Australian Tax Office and the amount included in a project's finance plan at the outset).

While the Offset has had a positive impact for producers overall, many noted that it had added to their administrative and legal costs.

In conjunction with this report, a short animation was also released, reiterating how the Producer Offset works and how it affects the ongoing stake producers have in their projects.

[www.screenaustralia.gov.au/about\\_us/pub\\_offsetreport.aspx](http://www.screenaustralia.gov.au/about_us/pub_offsetreport.aspx)

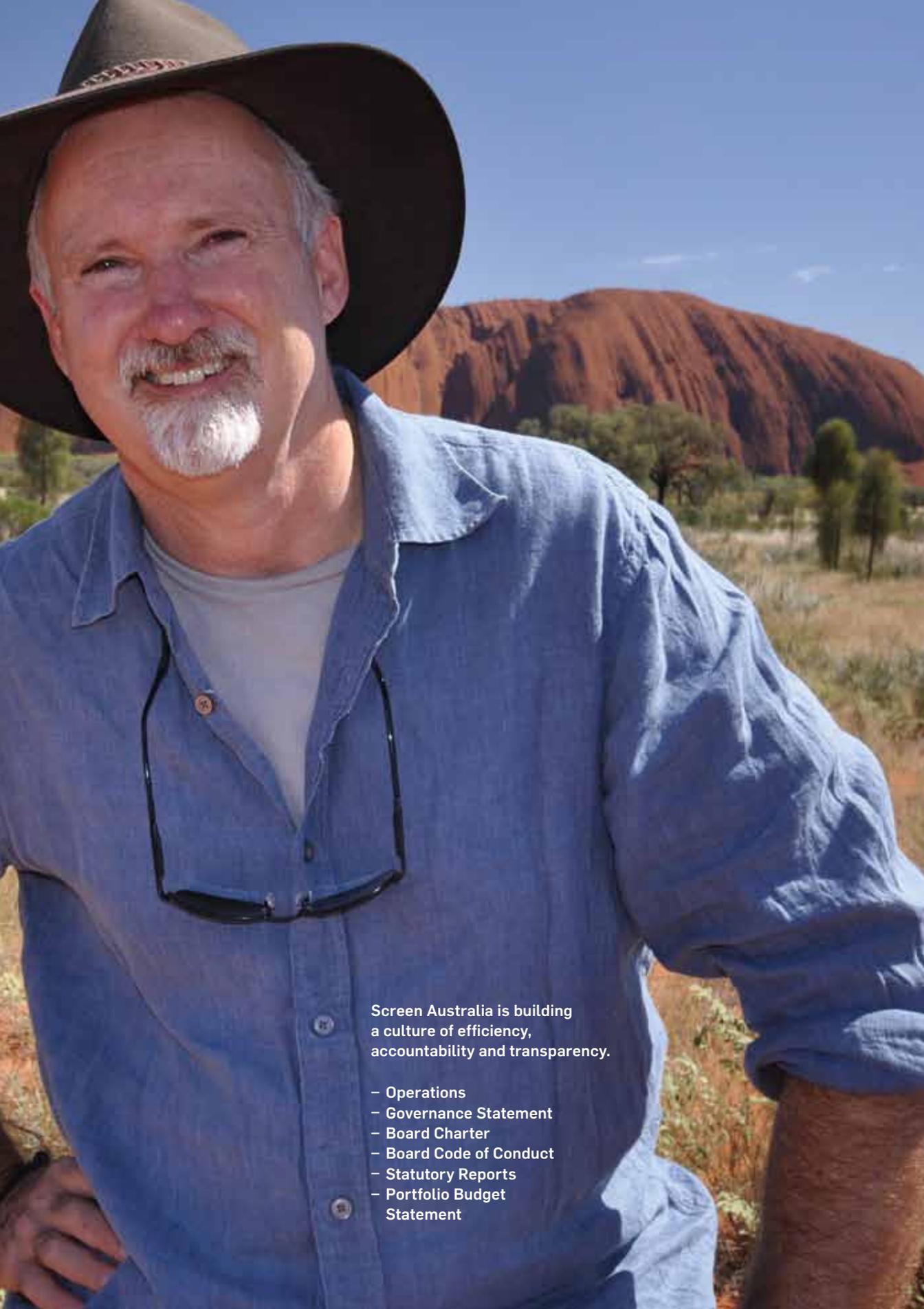
analysis of audiovisual distribution in Australia to quantify the changing ways Australians are watching and engaging with audiovisual stories.

[www.screenaustralia.gov.au/research/research\\_partnerships.aspx](http://www.screenaustralia.gov.au/research/research_partnerships.aspx)

SECTION 4

# Efficiency, responsiveness, accountability





Screen Australia is building  
a culture of efficiency,  
accountability and transparency.

- Operations
- Governance Statement
- Board Charter
- Board Code of Conduct
- Statutory Reports
- Portfolio Budget Statement



## HIGHLIGHTS

- Screen Australia has been successful in maintaining its level of program funding while continuing to drive down its internal operating costs by 40 per cent since pre-merger 2007/08 levels.
- A new Funding Management System (FMS) is being used to streamline the administration of new funding applications within a single, integrated system.
- An online interface is currently being designed to integrate with the FMS, to enable applicants to submit their funding applications via the Screen Australia website. Implementation of the online portal into the FMS during the coming year will significantly reduce the data entry workload for processing applications.
- A project to upgrade Screen Australia's Standard Operating Environment (SOE) to Windows 7 began, with the first analysis and design stage completed in June 2013 and implementation scheduled for the 2013/14 financial year.
- Screen Australia has received approval under the Commonwealth Land Disposal Policy for the sale of the Lindfield site in Sydney, which is currently being rezoned by Ku-ring-gai Council as part of its new Local Environment Plan (LEP).
- Screen Australia has secured new office accommodation in Ultimo, which will provide a more modern and energy efficient workplace, consolidate staff on a single floor and result in significant savings over the term of the lease.



# Operations

– managing an efficient, effective organisation

**Screen Australia’s operational units aim to provide the highest-quality outcomes in the management and service delivery of Screen Australia’s programs.**

## STRATEGIES

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

## OUTCOMES

### Finance

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

During 2012/13, Screen Australia met all its internal and external reporting and budgeting requirements as required by its Board, the Department of Regional Australia, Local Government, Arts and Sports, the Office for the Arts, DoFD and ANAO.

### Financial overview

Screen Australia’s operating results for the year ended 30 June 2013 was a deficit of \$2 million, and is in line

with the \$3 million deficit previously approved by the Finance Minister.

During the year, Screen Australia received revenue from the Australian Government totalling \$98.1 million, which included an initial \$5 million payment of the total \$20 million three-year Interactive Multi-Platform (Games) initiative announced by the Government in February 2013.

Revenue generated from other sources totalled \$15.2 million and included \$1.7 million from the sale of goods and services, \$7.5 million from the recoupment of investments and loans, \$3.5 million from interest earned on cash deposits and \$2.7 million in rental and other income.

The write-off and impairment of assets, mainly relating to loans and equity investments in film production and development, was \$71.2 million.

Screen Australia’s operating expenses included employee benefits of \$14 million, supplier expenses of \$9.5 million and grants expense (ie program expenses that are not investments or loans) of \$18.6 million.

Screen Australia has been successful in maintaining its level of program funding while continuing to drive down its internal operating costs of approximately \$32 million in 2007/08 pre-merger by 40 per cent as follows:

Year	Administration operating costs	\$ Reduction	% Reduction
2007/08	\$32m		
2008/09	\$29m	\$3m	9.4%
2009/10	\$24m	\$5m	15.6%
2010/11	\$22.1m	\$1.9m	5.9%
2011/12	\$20m	\$2.1m	6.6%
2012/13	\$19.2m	\$0.8m	2.5%
<b>Total reduction on base year</b>			<b>40.0%</b>

During this period the budgeted full-time equivalent staff has been reduced from 190 to 110.

Screen Australia is focused on continuing to drive cost reductions and efficiencies throughout the organisation.

Major achievements for the Finance team in 2012/13 included:

- meeting service standards for finance-related functions such as processing of acquittals, payments, reconciliations and reporting timeframes
- reviewing and updating financial policies including Domestic Travel, International Travel, and Fraud Control, as well as continuing to document internal accounting procedures to ensure consistency and assist with knowledge transfer within the Finance team
- improving the efficiency and effectiveness of the finance system, TechnologyOne, and streamlining associated processes to make financial information easily accessible to all staff



- improving the content and timeliness of financial management and board reporting.

Screen Australia's financial statements for 2012/13 were prepared in accordance with Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board and the Finance Minister's Orders for reporting periods ending on or after 1 July 2012. The staff of the ANAO inspected Screen Australia's 2012/13 financial records and provided an unqualified audit opinion on the financial statements and notes on 3 September 2013.

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

#### ***Information Management (IM)***

The Information Management focus for 2012/13 has been on the implementation of a single Funding Management System (FMS) for the agency. The first release of the FMS was deployed in late 2012, with several further releases made over following months. Increased functionality and enhancements continue to be deployed incrementally based on a controlled testing and release cycle.

The IM team continues to provide support in refining and embedding effective processes and funding administration solutions throughout the agency to align with the FMS. Development is well underway on a Recoupment Management System (RMS). Full implementation and

integration with the FMS is on track for completion in the second half of 2013.

Data migration from legacy funding systems has begun, with thousands of records having been moved into the FMS. Plans are in place to map and migrate data in the coming months from the remaining systems to be superseded by the FMS. Further database integration will also be undertaken with the FMS. Reducing the number of disparate systems will make it easier for staff to find and report on funding information and will simplify systems support.

The FMS has paved the way for the development of online application forms. Design for an online application portal began in 2012/13 and will be the key IM project for the coming year. This system will provide a tool for applicants to submit their funding applications via the web into the FMS. Adoption of online technologies will reduce our administration efforts and

costs while allowing us to provide a more efficient service to applicants.

### **Information Technology (IT)**

The Information Technology Unit continued to provide IT service management to the agency's business units throughout 2012/13 by further consolidation of IT infrastructure and systems, ongoing maintenance and support, and the planning and provision of new services for implementation over the coming financial year. Key activities undertaken by the unit included:

- the upgrade of corporate applications, with further consolidation of corporate back-end databases to a single database platform
- a procurement project to provide a PBX replacement providing VoIP and Unified messaging across Screen Australia sites, to be deployed in the first half of 2013/14
- implementation of a new server and storage monitoring system, allowing for the transfer of support and maintenance of IT systems and database environments from an outsourced arrangement, to in-sourcing with the IT and IM team
- a project to upgrade Screen Australia's Standard Operating Environment (SOE) to Windows 7, with the first analysis and design stage completed in June 2013 and implementation scheduled for the 2013/14 financial year
- preparation of security requirements for the FMS online portal.

During the financial year, policy and procedure developments continued and an internal audit of Screen Australia's IT security and controls was conducted, which set a road map for further development in the IT security area. Systems maintenance

tasks were undertaken to implement audit recommendations, with a key outcome being the commencement of procurement activities to deliver revised IT backup architecture and disaster recovery planning.

### **Records Management**

Screen Australia recognises the value of its records as corporate assets. The work undertaken by the Records Management area in 2012/2013 focused on supporting the agency with the transition to electronic recordkeeping.

The implementation and development of Screen Australia's electronic document and records management system (EDRMS) continued, with activities and ongoing training focused on supporting the business processes related to funding areas.

Following the upgrade of the EDRMS in late 2012, the Records Management area undertook an audit, review and reconfiguration of the EDRMS to improve usability of the system and prepare for integration and support of the FMS processes. Implementation of changes is continuing.

Approval was received from the National Archives of Australia for the establishment of the Screen Australia Records Authority. The authority sets out the requirements for keeping records of the core business areas. Implementation of the authority supports the agency to better manage the records of its activities and meet legal and organisational requirements.

A Records Sentencing Disposal Program commenced to transfer inactive records to offsite storage. The project is addressing retention and disposal of materials from all legacy agencies in paper and audiovisual formats. Significant quantities of records have been

identified for eventual transfer to the National Archives.

The disposal activities are being undertaken to rationalise storage of hard copy records in preparation for the relocation of Screen Australia's offices, and thereby minimise the costs of transfer and storage, and the risk of loss of information.

The ongoing activities of the Records Management area support business effectiveness and enable Screen Australia to meet business and legal requirements for record keeping, including obligations of the Australian Government Digital Transition Policy to move towards a predominantly digital electronic records environment.

### **Facilities**

The Facilities Unit manages Screen Australia's owned and leased property portfolio. It also provides support services including general procurement advice, contract management, project management and risk management, as well as supervision of the reception and office support functions in Sydney and Melbourne.

### **Office accommodation**

- Screen Australia will be relocating its Sydney offices to 45 Jones Street, Ultimo in October 2013 at the expiration of its current lease at 150 William Street, Woolloomooloo.
- The Jones Street location was confirmed following an extensive search. In addition to relocating to a more modern and energy efficient workplace with all staff located on a single floor, the move will result in significant savings over the

initial 10-year lease of the premises, enabling the agency to maximise funds on screen.

- The current Sydney office in William Street has been relatively stable during the year with around 33 staff per floor at an average density of 21 m<sup>2</sup> per work point. The decrease in density is due to a reduction in staff numbers and further minor fit out adjustments to suit changing business needs. All fit out projects comply with the Building Code of Australia and the Disability Discrimination Act.
- The Melbourne office in Coventry Street has been relatively stable during the year with an increase in staff numbers keeping the premises busy.

### **Lindfield Production Complex**

Screen Australia has received approval under the Commonwealth Land Disposal Policy for the sale of the site, which is surplus to operational requirements. Ku-ring-gai Council is in the process of rezoning the site to a mix of residential uses as part of its new LEP for the area. It is anticipated that the LEP will be gazetted in late 2013.

As part of the preparation for rezoning, the site was extensively surveyed, and underground tanks were remediated according to WorkCover requirements.

Screen Australia sought to operate the site on a cash break-even basis while proceeding with the rezoning

and eventual sale process. However this has not been possible, with few potential tenants due to the location and condition of the site, and the changing nature of the industry.

There is some demand for the site and studio by television productions. The National Film and Sound Archive has continued to use vault space at Lindfield during the year. Industry demand for the Roxy Theatre continues to be extremely low, so this facility has been effectively mothballed.

Building activity in the adjoining Defence Housing Association residential development has also caused some interruptions to normal operations.

### **Risk management**

Screen Australia's Risk Management Policy and plan provide a formal framework for effectively managing the agency's business risks. The plan categorises Screen Australia's business risks using methodologies derived from Australian/New Zealand Standard AS/NZS 31000:2009 Risk Management.

Screen Australia's adopted Business Continuity Management Policy and framework is based on the principles of AS/NZS 5050 Business Continuity. The IT security and controls audit identified and supported the need for a revised IT backup architecture, and this will be rolled out during 2013/14.

### **Audit Committee**

Screen Australia's Deputy Chair up until July 2013, Ian Robertson, chaired the Audit Committee during 2012/13. The Audit Committee met on four occasions during the year (see Audit Committee attendance table, page 10).

Screen Australia has an Audit Committee Charter, which outlines the Audit Committee's role. This includes assessing the adequacy of the internal audit program, reviewing the results of audits and reviews of Screen Australia's administrative functions, and monitoring management's performance in implementing internal audit recommendations.

The committee also monitors Screen Australia's adoption of, and compliance with, appropriate frameworks of risk management, fraud control and financial reporting.

The Audit Committee reviews its Charter annually, with any amendments submitted to the Board for consideration. There were no changes to the charter during 2012/13, and the charter was confirmed by the Board at its meeting in June 2013 for the ensuing year.

Representatives from Screen Australia's internal and external auditors attended the Audit Committee by invitation. The Audit Committee applies the same process regarding conflicts of interest as the Board (see page 97).

### **Internal audit**

RSM Bird Cameron is Screen Australia's internal auditor and undertakes periodic reviews of the organisation's operations.

During 2012/13 RSM Bird Cameron undertook the following activities:

- fraud control workshop
- expenses/travel review
- IT security and controls audit.

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

Screen Australia has an internal audit plan in place for 2012–2014, a long-term planning tool designed to assess the business plans, strategic outlook and risk exposures of the organisation as a whole.

## Legal

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

Contracts drafted, negotiated and reviewed by the Legal Department relate to both Screen Australia's funding programs and its general operations and activities. In relation to Screen Australia's program activity during 2012/13, the Legal Department finalised a wide range of contractual arrangements including for:

- direct production investment (for feature films, television drama, multi-platform and documentary projects)
- development funding support (including funding of scripts, and participation in internships and workshops)
- Screen Australia's new games funding programs, which include an enterprise funding program as well as a project-specific funding program
- a variety of marketing support agreements including Prints and Advertising (P&A) loans, festival funding and specific social media marketing initiatives
- Enterprise and Indigenous program funding support (including the new Feature Enterprise and Asian Enterprise programs)
- the Indigenous Employment Program administered by Screen Australia on behalf of the Media RING.

During 2012/13, the Legal Department continued its work developing and refining new model contracts, which are intended to expedite and streamline the contracting process. Of particular note is the launch of the new feature film model Production Investment Agreement (PIA), which will be used



The Gods of Wheat Street

for all feature film projects approved after 30 June 2013.

In addition to contracting its own projects, the Legal Department provided model agreements, drafting instructions and support to the Contracts Management Unit to enable the efficient and high-volume contracting of lower-value projects. The Legal Department also advised the agency about changes to Terms of Trade and guidelines and a range of new programs and processes.

During the 2012/13 year, the Legal Department continued to actively support the Producer Offset and Co-production Unit in relation to legal issues arising from individual Producer Offset and co-production applications. The Legal Department also assisted the Producer Offset and Co-production Unit in advising Government in relation to the negotiation of new co-production arrangements.

## Human Resources (HR)

At an operational level, the HR team is responsible for policy development, service delivery and provision of advice to managers and staff on a broad range of areas including recruitment, remuneration and employment conditions, performance management, workplace relations, learning and development, and work health and safety.

At a strategic level, HR's remit revolves around developing a high performance culture within Screen Australia and continuous improvement of its people practices and policies. A number of key initiatives have been successfully delivered during 2012/13 to further this aim. In addition, the HR function had carriage for the development and implementation of the Screen and Media Industry Indigenous Employment Program, and will be responsible for the ongoing administration of this initiative, which aims to create training and employment

opportunities for Aboriginal and Torres Strait Islander people in the screen and media industry.

**Staffing overview**

At 30 June 2013, Screen Australia employed a total of 114 staff, 95 of whom were full-time and 19 part-time. This total comprised 27 men and 87 women. Over the year the average number of full-time equivalent staff was 108.95. Screen Australia's Enterprise Agreement, which commenced in 2011 and expires on 30 June 2014, covers all non-SES equivalent Screen Australia staff.

*The breakdown of staff at 30 June 2013 is detailed in the following table.*

<b>Department</b>	<b>Full-time</b>	<b>Part-time</b>
Office of the CEO	2	Nil
Indigenous	4	Nil
Development	5	1
Production Investment	10	Nil
Marketing (Marketing & Recoupment)	10	3
State & Industry Partnerships	2	1
Commercial & Financial (Finance, IMTS, Facilities & Services)	18	6
Legal (Legal, Producer Offset & Co-Productions, Contracts Management)	15	5
Strategy & Operations (Governance, Strategy & Research, HR, Public Affairs & Publishing, Program Operations)	29	3



**Program Operations**

The Program Operations team consists of eight staff members based across the Sydney and Melbourne offices. The team services Screen Australia's external stakeholders, providing guideline advice to applicants and assisting with program enquiries on eligibility and required application materials. The Program Operations team has extensive industry knowledge and an in-depth understanding of Screen Australia's program guidelines, which enables it to respond knowledgeably to a wide variety of queries.

Within Screen Australia, the team also supports the program managers and internal and external assessors from the receipt of an application through to decision or Board meetings. Feedback on the processing of applications for programs is provided at the Funding Program Committee, where the Program Operations Manager identifies particular areas of a program or its application requirements that are causing significant or regular problems for applicants.

During 2012/13, the Program Operations department processed in excess of 1,200 applications. The department was also instrumental in the design, set-up and testing

of the FMS, with the first phase of implementation rolled out during the year. Although at present applications are entered and processed manually, the FMS will progressively allow online applications from 2014, permitting the team to focus on providing more support to applicants and shortening the time required to process applications.

### Communications

Corporate communications for Screen Australia are handled through the Publishing and Public Affairs units. This includes strategic communications planning, public relations and media management, event management, and print and web publishing.

The Screen Australia website has continued to enhance stakeholders' access to Screen Australia's programs and activities, attracting 30 per cent more visits in June 2013 compared to the same period the previous year (up from 41,032 visits to 55,813 – Google Analytics figures). Implementation of a new content management system was almost completed during the year, and was scheduled to go live in early August 2013. The system will make it easier to maintain the site and reduce the time required to develop new functionality such as web apps. It will also provide a platform for increased user interaction and social media integration.

Web technologies continue to be used to help improve communication with stakeholders outside major centres. For example:

- The Screen Performance widget launched last year was viewed 20,000 times through the Screen Australia site during the year as well as 135,000 times through around 25 other sites in which it was embedded. The widget provides weekly box office updates and monthly updates for top television programs.
- An online forum was established

to host discussion of proposals for Screen Australia's new games funding, clocking up 10,313 page views from 2,926 visits during the consultation period. In addition, a webinar presentation with the opportunity to ask questions allowed practitioners who weren't able to attend face-to-face meetings to participate in the process, ensuring industry stakeholders around the country were able to contribute. A dedicated Facebook page and Twitter hashtag were also created, which have remained an important means of communicating with games stakeholders after the programs were introduced as well as during the development process.

The Publishing Unit also maintains the organisation's internal intranet and supported the creation of special-purpose websites for major international festivals and markets, and print materials including guidelines, submissions, reports, catalogues and promotional collateral. Dedicated websites were created for feature film markets at Cannes, Toronto and Berlin, and for the documentary festivals the Australian International Documentary Conference (AIDC) and the International Documentary Film Festival Amsterdam (IDFA). The Cannes site included a mobile version for the first time this year.

Screen Australia's infographic presentation of research data was well received, particularly the snapshot of women's participation in Australia's audiovisual industries in March 2013, which was extensively shared through social media, and the children's television profile in May 2013.

Media releases and campaigns, interviews, video content, social media and e-bulletins were used to

communicate Screen Australia's messages to trade and mainstream media and industry stakeholders. Keynote speeches were also given at events such as the AIDC, SPAA, the Melbourne and Sydney film festivals, and Screen Australia's own Jobs, Dollars, Hearts & Minds conference.

Media highlights included extensive coverage of the release of the first Australian Bureau of Statistics (ABS) statistics on the screen sector in five years, as part of the Jobs, Dollars, Hearts & Minds conference in June 2013. Notable media on conference topics included a feature on ABC1's Breakfast Program featuring an interview with CEO Ruth Harley, ABC1's *The Business* interviewing Fiona Cameron, and a feature in the *Weekend Australian* on IPSOS McKay's *Hearts and Minds* research, commissioned by Screen Australia, on the cultural value of Australian stories.

In August 2012, Screen Australia launched the Indigenous Employment Program together with Media RING at Parliament House in Canberra. The launch featured stars from *The Sapphires* and was reported widely, with segments on Network Ten and SBS TV news, and stories in metro news outlets such as *The Australian*, *Sydney Morning Herald* and news.com.au, along with screen industry trade and Indigenous media outlets.

As of June 2013, there were 9,625 subscribers to Screen Australia's main e-bulletin (9,393 in June 2012), and 4,509 to the more targeted Producer Offset News (4,000 in June 2012). The research e-newsletters – the infographic bulletin *Did You Know?* and *Industry Statistics Update* – finished the year with 6,480 subscribers (6,094 in June 2012).

Buckskin





# Governance statement

## INTRODUCTION

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

This legal framework is supplemented by a number of other internal protocols and measures that are consistent with the Department of Finance and Administration publication *Governance Arrangements for Australian Government Bodies* (2005) and the publication of the former Department of Communications, Information Technology and the Arts, *General Guidance for Directors of Statutory Authorities* (2004), as well as the Australian National Audit Office (ANAO) publications on Public Sector Governance.

During 2012/13, Screen Australia and other arts agencies in the Minister for the Arts' portfolio built on an earlier request to implement a more effective and coherent governance framework that aligns their activities, reporting and strategic planning processes with broader Government priorities and cultural policy objectives, within the context of the Government's development of the National Cultural Policy. While this work is underway, the Minister exempted Screen Australia from developing a Charter of Operations, and the governance reports that are associated with the Charter. Screen Australia has established a number of governance practices and procedures to ensure it adheres to appropriate levels of accountability, disclosure and transparency.

## BOARD

Screen Australia's Board underwent a number of changes in 2012/13. The terms of two of Screen Australia's original Board members, Cherrie Bottger and Ian Robertson, came to an end during the year, while three new members joined the Board: Claudia Karvan, Richard Keddie and Joan Peters. See page 7 for details of the Board members and their terms.

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

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

### Attendance and remuneration

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

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

### Role of the Board

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

The Board acts in accordance with its Charter and Code of Conduct, set out on pages 99 and 100. In accordance

with Section 9 of the CAC Act, the Board is responsible for preparing the Annual Report and for giving it to the Minister for the Arts by 18 October 2013. Senator the Hon. George Brandis QC is currently Attorney-General and Minister for the Arts. As at 30 June 2013, the Hon. Tony Burke MP was the Minister for the Arts, having replaced the Hon. Simon Crean MP in March 2013.

### Conflicts of interest

Board members' obligations are provided for in a number of legal instruments, including the *Screen Australia Act 2008* and the CAC Act. Board members are also subject to the Australian Public Service Code of Conduct and Values, and Screen Australia's Board Conflict of Interest Policy, which are available on Screen Australia's website. Board members who have a material personal interest in a matter under consideration by the Board or the Audit Committee are required to declare that interest. A Board member with a material personal interest in a matter being considered by the Board is required to leave the meeting while the matter is considered and a decision is made. Disclosure of such interests and departure from the meeting are recorded in the minutes of the meeting.

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

### **Audit Committee**

The Audit Committee was established in accordance with Section 32 of the CAC Act, to assist the Board in the discharge of its responsibilities. During 2012/13, the Audit Committee consisted of Ian Robertson (Chair), Ross Entwistle, Matthew Liebmann and Deanne Weir.

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

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

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

### **External audit**

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

### **Internal audit**

Screen Australia maintains an internal audit function, which reports to the Audit Committee. The current internal auditor is RSM Bird Cameron. The role of the internal auditor includes monitoring the risk management plan, and providing assurance regarding the accuracy of financial and management information, asset protection, regulatory compliance and fraud control.

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

### **Risk management**

Screen Australia's Risk Management Policy and Plan provide a formal framework for effectively managing its business risks. The plan categorises Screen Australia's business risks using methodologies derived from Australian/New Zealand Standard AS/NZS 31000:2009 Risk Management.

Screen Australia operates a Business Continuity Management Policy and Framework, which are based on the principles of AS/NZS 5050 Business Continuity. In 2012/13 Screen Australia again participated in the Comcover Risk Management Benchmarking Survey and received an improved score compared to last year.

### **Fraud control**

The Board has a current Fraud Risk Assessment and Fraud Control Plan in place, in accordance with Section 28 of the CAC Act and the *Fraud Control Guidelines 2011* issued by the Minister for Home Affairs.

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

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



# Board Charter

The Board is responsible to the Minister for the Arts for the performance of Screen Australia. The Board's role, responsibilities and powers are set out in the *Screen Australia Act 2008* and the *Commonwealth Authorities and Companies Act 1997*.

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

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

- expenditure of funds outside the current financial authorisations
- approval of material changes to guidelines for all funding programs
- approval of policy positions advocated by Screen Australia
- Statement of Intent
- Compliance Report
- Annual Report
- Corporate Plan (including strategic plan and overall strategic directions)
- the annual budget and material departures from the approved budget for each Strategic Business Unit (SBU)
- financial reports (at SBU level)
- monitoring of the Official Co-production Program
- monitoring of the Producer Offset program
- certification of projects applying for the Producer Offset in accordance with established Screen Australia policy
- membership of the Audit Committee and other Board committees
- risk management and monitoring of operational and financial risks.

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

The Board Charter will be included in each Annual Report of the Board.

# Board Code of Conduct

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

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

Board members must at all times:

- a) Understand and uphold the values and objectives of Screen Australia.
- b) Be familiar with the *Screen Australia Act 2008*, its policies and procedures, and the duties of directors as defined in the relevant legislation including the *Commonwealth Authorities and Companies Act 1997*.
- c) Prepare for, attend, and participate actively in Board meetings, and make decisions in a timely, fair and efficient manner.
- d) Ensure decisions of the Board are based on the best evidence and information available.
- e) Maintain good relations with other government agencies and have regard to stakeholders.
- f) Report immediately any personal conflicts of interest or serious breaches of the law to the Board.
- g) Conduct themselves with regard to the reputation, purpose, objectives and interests of Screen Australia, and not do, say, or omit to do anything which might bring Screen Australia into disrepute, be inconsistent with or detrimental to its objectives and interests or cast doubt on the professional integrity of Board members.
- h) Not claim or give the impression that they are representing the official views of Screen Australia, unless they have been expressly authorised to do so.
- i) Perform their duties diligently, conscientiously and without favour to themselves or another person.
- j) Not improperly use information they have obtained as a result of their position, and ensure that confidential information is not disclosed improperly, or disclosed only as required.



# Statutory Reports

## JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

There were no judicial decisions or reviews by outside bodies applicable to Screen Australia in 2012/13.

## FREEDOM OF INFORMATION

Screen Australia publishes an Information Publication Scheme on its website.

The *Freedom of Information Act 1982* (FOI Act) requires Screen Australia to publish specific pieces of information, including detailed information about the way it is organised, its powers, the kinds of decisions made, arrangements for public involvement in the work of the agency, documents held by the agency and how members of the public can access these documents. Screen Australia has elected to provide these on its website, in accordance with the Information Publication Scheme.

### FOI procedures

Applicants seeking access to documents in the possession of Screen Australia under the FOI Act should apply in writing to:

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

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

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

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

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

If you are unhappy with the way Screen Australia has handled your request, you can complain to the Australian Information Commissioner who may investigate Screen Australia's actions. The Commonwealth Ombudsman can also investigate complaints about Screen Australia's actions.

### Facilities for access

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

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

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

## FOI Act statistics 2012/13

Seven valid requests for information under the FOI Act were received during 2012/13 and information that was not exempt was provided. One request for internal review of an FOI decision was received, which resulted in the partial overturning of the original decision, and the release of further documents to the applicant.

## Privacy

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

No complaints under the *Privacy Act 1988* were received during 2012/13.

## EFFECTS OF MINISTERIAL DIRECTIONS

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

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

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

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

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

During 2012/13 there were no Ministerial Directions received.

## **CONTINGENCY LIABILITY STATEMENT**

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

- a) On 25 July 2012, Screen Australia's Board resolved that Screen Australia indemnify Dr Ruth Harley and Ms Fiona Cameron from and against all and any liability, including liability for legal costs, arising from proceeding number 2012/220477 brought against them in the Supreme Court of New South Wales by Mr James Ricketson, and that Screen Australia pay the full cost of defending the proceedings.

In 2012/13, Screen Australia maintained a separate Directors' and Officers' Insurance policy with Comcover for an annual premium of \$9,295.73.

In respect of proceeding number 2012/220477 taken by Mr James Ricketson, where Comcover represented Screen Australia at court, Screen Australia paid the applicable excess of \$2,000 on 4 April 2013.

- b) there is no amount subject to guarantee as at 30 June 2012.

Screen Australia can, at times, provide bank loan guarantees and underwriting as a form of assistance. Any underwritten projects are included within project commitments in the Schedule of Commitments on page 132 and the guarantees are included in the Schedule of Contingencies on page 133.

## **INDEMNITY AND INSURANCE PREMIUMS**

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

## **WORK HEALTH AND SAFETY**

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

Representatives (HSRs), and sets out the way the Health and Safety Committee (HSC) is constituted.

Screen Australia, as part of its planning submission to Ku-ring-gai Council for the rezoning of its Lindfield site, undertook extensive environmental audits of the site followed by removal of minor residual pollutants.

In 2013, Screen Australia arranged an on-site Influenza Vaccination Service open to all staff, and 34 staff members availed themselves of this service. Reimbursement for the cost of influenza vaccinations was also offered to all staff.

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

## **DISABILITY REPORTING MECHANISMS**

Since 1994, Commonwealth departments and agencies have reported on their performance as policy adviser, purchaser, employer, regulator and provider under the Commonwealth Disability Strategy. In 2007–08, reporting on the employer role was transferred to the Australian Public Service Commission's *State of the Service Report* and the *APS Statistical Bulletin*. These reports are available at [www.apsc.gov.au](http://www.apsc.gov.au). From 2010–11, departments and agencies have no longer been required to report on these functions.

The Commonwealth Disability Strategy has been overtaken by a new National Disability Strategy 2010–2020, which sets out a 10-year national policy framework to improve the lives of people with disability, promote participation and create a more inclusive society. A high level two-yearly report will track progress against each of the six outcome areas of the strategy and present a



picture of how people with disability are faring. The first of these reports will be available in 2014, and will be available at [www.fahcsia.gov.au](http://www.fahcsia.gov.au)

### **ENVIRONMENTAL PROTECTION AND BIODIVERSITY STATEMENT**

Screen Australia maintains a commonsense Environmental Management Policy based on the practical recommendations of *ESD Operations Guide for Owners, Managers and Tenants*, published by the former Department of the Environment, Water, Heritage and

the Arts. This policy aims to reduce resource wastage at all premises through systems and procedures, responsible procurement decisions and active promotion to staff of environmental initiatives such as Earth Hour and Ride to Work Day.

# Portfolio Budget Statement (PBS) 2012/13

## PERFORMANCE INDICATORS

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

### CONTRIBUTIONS TO OUTCOME 1

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

### COMPONENTS OF PROGRAM 1.1

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

### KPIs: VISITOR INTERACTIONS

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**Target:** At least 2.6 million admissions for productions shown at movie theatres

**Target on track to be met:** Over the last three-year period, there has been an average of 2.35 million cumulative attendances for Screen Australia-funded projects, made up of 2.66 million in 2012, 2.56 million in 2011, and 1.84 million in 2010.

Note that 2012 average ticket prices have been used for 2012/13, given that the 2013 price will not be available until January 2014. This suggests that the final 2012/13 audience figure (which is derived from the total box office and the average ticket price) will differ from the number provided here.

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**Target:** At least 74 million cumulative viewers for productions shown on TV

**Target met:** 135,545,000 cumulative viewers of Screen Australia-funded titles, made up of 12 adult drama programs, four children's programs, 41 documentaries, and three multi-platform titles.<sup>1</sup>

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**Target:** At least 40,000 viewing productions shown at touring festivals

**Target met:** 104,141 people attended touring festivals funded by Screen Australia. These included Sydney Travelling Film Festival, the Australian International Animation Festival, and the Flickerfest Touring Festival.

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**Target:** At least 1.6 million visits to Screen Australia's website

**Target met:** Number of visits to the organisation's website: 2.4 million. Note that these figures were compiled using log analysis, which logged all views/visits including search indexing bots. Screen Australia is now using Google Analytics statistics, which exclude search indexing bots. Equivalent Google Analytics figures as follows: 2012/13 – 615,607 visits (31% growth over 2011/12 – 470,151 visits).

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**Target:** At least 4.8 million page views on Screen Australia's website

**Target met:** Number of page views on the organisation's website: 10.8 million. Note that these figures were compiled using log analysis, which logged all views/visits including search indexing bots. Screen Australia is now using Google Analytics statistics, which exclude search indexing bots. Equivalent Google Analytics figures as follows: 2012/13 – 1.74 million views (14% growth over 2011/12 – 1.53 million views).

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1. OzTAM and RegionalTAM, 5 City Metro, Combined Aggregate Markets (ex WA), NationalSTV, total people, consolidated, cumulative sum of television screenings of Screen Australia funded titles from 1 July 2012 – 30 June 2013 (excludes feature films).

## KPIs: SUPPORT FOR NEW AUSTRALIAN ARTWORKS

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**Target:** At least 300 new Australian artwork projects supported

**Target met:** 303 new Australian artworks were supported, across features, documentaries, short film, TV (adults' and children's) and multi-platform projects, both development and production.

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**Target:** At least \$69 million committed funding to new Australian artwork projects

**Target met:** \$80.38 million was committed to new Australian artworks supported, across features, documentaries, short film, TV (adults' and children's) and multi-platform projects, both development and production.

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**Target:** At least \$0.7 million committed to research and development projects

**Target met:** \$0.7 million was committed to research and development projects, including the survey delivered by the Australian Bureau of Statistics in 2012/13.

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## KPI: NUMBER AND LIST OF INITIATIVES THAT STRENGTHEN TIES WITH OTHER COUNTRIES

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**Target:** At least 11 formal initiatives (international co-production treaties)

**Target met:** Australia currently has treaties with Canada, China, Germany, Ireland, Israel, Italy, South Africa, Singapore and the United Kingdom, and is a signatory to MOUs with France and New Zealand. Australia, through the Ministry for the Arts, is currently negotiating co-production treaties with India, Denmark, Malaysia and the Republic of Korea, and is renegotiating the treaty with the United Kingdom.

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## KPIs: SHARE OF CONTENT BY SOURCE

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**Target:** Operational funding from Government amounting to at most 89.5% a percentage of total funds from Operations and Government

**Target met:** Operational funding amounted to 86.6% of total funds from Operations and Government.

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**Target:** Capital funding from Government amounting to at most 0.5% as a percentage of total funds from Operations and Government

**Not applicable:** No capital funding from Government.

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**Target:** Cash sponsorship income of 0% as a percentage of total funds from Operations and Government

**Not applicable:** No cash sponsorship income.

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**Target:** Other cash fundraising income of 0% as a percentage of total funds from Operations and Government

**Not applicable:** No other cash fundraising income.

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**Target:** Other income amounting to at least 10% as a percentage of total funds from Operations and Government

**Target met:** Other income amounted to 13.4% of total funds from Operations and Government.

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## KPIs: EXPENDITURE MIX

<b>Target:</b> At least 88% of total expenditure goes to programs/projects	<b>Target met:</b> 89.0% of total expenditure in FY 2012/13 went to programs and projects.
<b>Target:</b> At most 1% of total expenditure goes to capital items	<b>Target met:</b> 0.0% of total expenditure in FY 2012/13 went to capital items.
<b>Target:</b> At most 6% of total expenditure goes to labour costs	<b>Target met:</b> 5.7% of total expenditure in FY 2012/13 went to labour costs.
<b>Target:</b> At most 5% of total expenditure goes to other expenses	<b>Target not met:</b> 5.3% of total expenditure in FY 2012/13 went to other items. This target was not met because the expenditure on labour costs was 0.3 percentage points lower than targeted.

## KPIs: PROPORTION OF FUNDING EXPENDED THROUGH GRANTS AND INITIATIVES

<b>Target:</b> At least 79% of total funding expended through Grants	<b>Target met:</b> In FY 2012/13, 79.8% of total funding was expended through grants.
<b>Target:</b> At least 10% of total funding expended through Initiatives	<b>Target not met:</b> In FY 2012/13, 9.2% of total funding was expended through initiatives, which includes the costs expended to deliver funding through Grants. The lower percentage reflects lower program delivery costs.

## SCREEN AUSTRALIA–SPECIFIC KPIs

<b>Target:</b> At least \$3.20 of production generated for each \$1.00 of Screen Australia investment in features	<b>Target met:</b> \$3.71. Screen Australia invested \$24.59 million in features during FY 2012/13, which generated \$91.24 million in production budgets.
<b>Target:</b> At least \$2.20 of production generated for each \$1.00 of Screen Australia investment in documentaries	<b>Target met:</b> \$3.17. Screen Australia invested \$18.35 million in documentaries during FY 2012/13, which generated \$58.1 million in production budgets.
<b>Target:</b> At least \$4.20 of production generated for each \$1.00 of Screen Australia investment in adult TV	<b>Target met:</b> \$6.96. Screen Australia invested \$11.68 million in adult TV during FY 2012/13, which generated \$81.24 million in production budgets.
<b>Target:</b> At least \$3.20 of production generated for each \$1.00 of Screen Australia investment in children's TV	<b>Target met:</b> \$4.46. Screen Australia invested \$7.45 million in children's TV during FY 2012/13, which generated \$33.22 million in production budgets.



# Appendix 1

## Enabling legislation

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

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

*Ways in which support may be provided*

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

*Considerations governing the performance of functions*

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

*Screen Australia may charge fees*

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

*Screen Australia may cooperate with others*

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

### *Severability*

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

### **Powers of Screen Australia**

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

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

## Appendix 2

# Assessors and script consultants

### **Development Department**

Karin Altmann, Emily Anderton, Michael Brindley, Sally Chesher, Andy Cox, Matthew Dabner, Angie Fielder, Louise Gough, Chris Hauge, Lisa Hauge, David Hely, Amree Hewitt, Helen Jacey, Emma Jensen, Regina Lee, Meg LeFauve, Samuel Leighton-Dore, Angeli Macfarlane, Zyra McAuliffe, Maggie Miles, Lyn Norfor, Nathalie Peter-Contesse, Marion Pilowsky, Tim Richards, Joan Sauers, Evelyn Saunders, Lucy Scher, Eleanor Smagarinsky, Kriv Stenders, Steve Vidler, Paul Welsh.

### **Enterprise Department**

Jonathan Olsberg, Christina Willoughby.

### **Indigenous Department**

Sue Castrique, Beck Cole, Pat Fiske.

### **Interactive and Multi-Platform Department**

Gary Hayes, Siobhan Reddy, Antony Reed, Jennifer Wilson.

### **Production Investment Department**

Ranald Allan, Karin Altmann, Emily Anderton, Miro Bilbrough, Jan Chapman, Sally Chesher, Andy Cox, Matthew Dabner, Marcus D'Arcy, Jo Dillon, Wain Fimeri, Louise Gough, David Hely, Susan MacKinnon, Zyra McAuliffe, Lynne Vincent McCarthy, Tristram Miall, Nathalie Peter-Contesse, Tim Richards, Glenys Rowe, Joan Sauers, Lucy Taylor, Victoria Treole, Steve Vidler.

## Appendix 3

# Investments, loans, grants and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2012/13, rather than actual expenditure during the year.

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
<b>DEVELOPMENT DEPARTMENT</b>		
<b>Feature Development</b>		
The Actresses	Matchbox Pictures Pty Ltd	28,250
Addition	Buon Giorno Productions Pty Ltd	32,000
Alex and Eve	Alex & Eve Pty Ltd	10,000
Ali's Wedding	Matchbox Productions Pty Ltd	38,700
B Model	Film Depot Pty Ltd	36,000
Backtrack	See Pictures Pty Ltd	25,000
Bad Angel	Talk Films Pty Ltd	22,500
Bait 2 3D	Arclight Films International Australia Pty Ltd	24,000
Bereft	Emerald Productions Pty Ltd	39,500
Berlin Syndrome	Aquarius Films Pty Ltd	34,000
The Burial	Renegade Films (Australia) Pty Ltd	35,000
Butterfly Sting (aka Metamorphosis)	Palm Beach Pictures Pty Ltd	27,000
Cartagena	Causeway Films Pty Ltd	38,200
Clive	Felix Media Pty Ltd	15,000
Common Foe	Known Associates	34,500
Confessions of a Super Man	Macgowan Films Pty Ltd	33,750
Dealer	Boulevard Film Pty Ltd	20,000
The Decayed	Taylor Media Pty Ltd	15,000
Dog Eat Dog	Swing Wing Pty Ltd	10,000
Downriver (aka Scratch the Surface)	Happening Films Pty Ltd	10,000
Em	Gate 41	27,000
End of Animal	Invisible Republic	30,000
Flammable Children	Wildheart Films Pty Ltd	36,000
Friends Upstairs	Decade Films Pty Ltd	12,530
F****d! A Romance	Porchlight Films Pty Ltd	36,000
The Grip	Typecast Entertainment	33,000
Halfway Motel	Emerald Productions	20,000
I Am Jack	Inkwell Films Pty Ltd	20,000
Jasper Jones	Porchlight Films Pty Ltd	42,000
Jasper Jones	Porchlight Films Pty Ltd	37,000
Julian Corkle is a Filthy Liar	Macgowan Films Pty Ltd	14,000
K.A.R.M.A.	Peter Templeman	26,000
Kid Snowball	Unicorn Films Pty Ltd	32,500
King: A Street Story	Paul's Next Feature Pty Ltd	20,000
King of Thieves	Essential Media & Entertainment Pty Ltd	25,000

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Life	See-Saw Productions Pty Ltd	30,000
Lonely Girl	Second Sight Productions Pty Ltd	20,000
Long Tan	Red Dune Productions	36,000
Los Alamos	See-Saw Productions Pty Ltd	22,500
Mary Shelley	Third Act Productions Pty Ltd	26,200
Memorial Day	Vivid Films Pty Ltd	17,000
Michael	RML Productions Pty Ltd	31,500
Mulan	See-Saw Productions Pty Ltd	35,250
My Country	Gate 41	32,000
Neighbourhood Watch	The Big Picture Company Pty Ltd	38,500
The News of the World	Stephen Ramsey	34,000
Obelia	Karisma Pictures	20,000
Om Tuk	Flood Projects Pty Ltd	50,000
On the Jellicoe Road	Taylor Media Pty Ltd	48,000
One Crowded Hour	Story Bridge Films Pty Ltd	30,000
One White Crow	Allotria Productions	12,000
Out West	GFN Productions	24,000
The Outrageous Barry Rush	Atlantic Film Group	34,000
Pandamonium	WBMC Pty Ltd	41,000
Pest Control	See Pictures Pty Ltd	20,000
Playground Duty	Mandala Films Pty Ltd	2,500
Purely Business	Totem Films Pty Ltd	32,000
The Rapture	Neon Park Films	27,000
Red Earth	Freshwater Productions Pty Ltd	20,000
Ruben Guthrie	Princess Pictures Pty Ltd	10,000
The Seed	Everyday Pictures	28,000
The Shipkiller	Arenamedia Pty Ltd	31,500
Son of a Gun (aka The Right Hand)	Southern Light Films Pty Ltd	18,400
Soundtrack	Stephen Chamberlin	23,000
Starfish	Robin Geradts-Gill	20,000
Subject 14 (aka Chronical)	Chaotic Pictures Pty Ltd	38,000
They Shoot Hostages, Don't They?	Cyan Films Pty Ltd	35,000
Truck Dogs	See Pictures Pty Ltd	2,500
The Truth About Jack	Monsoon Pictures International	20,000
Untitled Thriller	Felicity Price	30,000
Versus Vampire	Wolfhound Pictures Pty Ltd	27,000
Violet Town	Empress Road Productions Pty Ltd	10,000
<b>TOTAL FEATURE DEVELOPMENT</b>		<b>1,916,280</b>

### **Short Animation Production**

The Duck	SG Cottee & S Taghaode	50,000
Lost Property Office	8th In Line	150,000
The Nightingale and the Rose	Aquarius Films Pty Ltd	150,000
<b>TOTAL SHORT ANIMATION PRODUCTION</b>		<b>350,000</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
<b>Short Film Completion</b>		
Bloomers	Macgowan Films Pty Ltd	37,500
Emo (the Musical)	Pinch Me!	40,000
Test Drive	Second Sight Productions Pty Ltd	20,000
<b>TOTAL SHORT FILM COMPLETION</b>		<b>97,500</b>
<b>Springboard Short Film Production</b>		
The Apartment	Boulevard Films Pty Ltd	143,011
Bluey	Cult Pictures T/A Karisma Pictures	150,000
Dario	Boomgate Films	150,000
Martha the Monster	See Pictures Pty Ltd	150,000
Skin	Freshwater Productions Pty Ltd	150,000
<b>TOTAL SPRINGBOARD SHORT FILM PRODUCTION</b>		<b>743,011</b>
<b>Targeted Initiatives</b>		
The 2013 Television Writers Studio 12/13	Epiphany International Artists Pty Ltd	12,000
AFTRS – LA Internship 12/13	AFTRS	18,100
Aurora Script Workshop 12/13	Screen NSW	60,000
F Word at Vivid 12/13	Screen NSW	9,250
Feature Navigator 12/13	ScreenWest	39,615
IGLOW 12/13	Screen Territory	40,000
In the Raw 12/13	Cockatoo Institute	25,000
Kids Animation Masterclass 12/13	AWG	10,000
Low Budget Producer Pod 12/13	ScreenACT	45,000
MIFF:37 South – Accelerator 12/13	Filmfest Limited	13,050
MIFF:37 South – Books at MIFF 12/13	Filmfest Limited	10,000
MIFF:37 South – Books at MIFF 11/12	Filmfest Limited	11,000
Sales Agency Workshop 12/13	Tim Haslam	20,000
Springboard 12/13	Edge City Films Pty Ltd	35,000
Springboard 12/13	Edge City Films Pty Ltd	3,500
Ted Hope Workshop 12/13	Double Hope Films	7,500
The Script Factory Workshops 12/13	The Script Factory	50,000
Writing the Heroine's Story Seminar 12/13	Helen Jacey	16,000
<b>TOTAL TARGETED INITIATIVES</b>		<b>425,015</b>
<b>Internships</b>		
Alex Murawski International Internship	Alex Murawski	15,000
Ariel Martin-Merrells Internship	Ariel Martin-Merrells	25,000
Bec Cubitt Internship	Rebecca Cubitt	28,000
Charlie Carman Internship	Charlie Carman	30,000
Grant Sputore Directors Guild Grant	The Penguin Empire	20,000
Ma'ara Bobby Romia Internship	Ma'ara Bobby Romia	15,000
Miranda Nation Internship	Miranda Nation	15,000
Natalie Lindwall Internship	Circling Sky Pictures Pty Ltd	25,600
Raquelle David Internship	Raquelle David	26,500
Samantha Dinning Internship	Samantha Dinning	25,100
Will Kuether Internship	CineDream Pty Ltd	18,500

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Ted Hope Internship 12/13	Optimism Film Pty Ltd	40,000
Ted Hope Internship 13/14	Optimism Film Pty Ltd	40,000
<b>TOTAL INTERNSHIPS</b>		<b>323,700</b>

### **Director's Acclaim Fund**

Jessica Redenbach Director's Acclaim	Sharmill Films	15,000
Mirrah Foulkes Director's Acclaim	Mirrah Foulkes	15,000
Paola Morabito Director's Acclaim	Cubby House Pictures	15,000
<b>TOTAL DIRECTOR'S ACCLAIM FUND</b>		<b>45,000</b>

### **International Script Workshops**

Cris Jones Binger Lab Byzantium	Cris Jones	13,850
Julietta Boscolo Binger Lab Catching Sight	Julietta Boscolo	12,678
Sean Kruck Binger Lab Reckless	Sean Kruck	25,000
Vicki Sugars Binger Lab U-Turn	Velvet Pictures	13,850
<b>TOTAL INTERNATIONAL SCRIPT WORKSHOPS</b>		<b>65,378</b>

<b>TOTAL DEVELOPMENT</b>		<b>3,965,884</b>
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## **PRODUCTION INVESTMENT DEPARTMENT**

### **Features**

Aim High in Creation!	Unicorn Films SPV Pty Ltd	475,311
Around the Block	Around the Block Pty Ltd	413,174
Backtrack	Backtrack Productions Pty Ltd	2,145,000
Charlie's Country	Vertigo Productions Pty Ltd	945,000
Cut Snake	Cut Snake Productions Pty Ltd	1,930,970
Fell	Fell Film Pty Ltd	592,070
Felony	Felony Film Productions Pty Ltd	1,491,299
Healing	Healing Pty Ltd	1,612,000
Kill Me Three Times	KM3T Productions Pty Ltd	1,500,000
My Mistress	Mini Studios Pty Ltd	1,538,000
Now Add Honey	Now Add Honey Pty Ltd	1,935,150
Om Tuk	Flood Projects Pty Ltd	200,000
Predestination	Predestination Productions Pty Ltd	2,200,000
The Rover	Rover Film Productions Pty Ltd	2,500,000
Son of a Gun	SOAG Productions Pty Ltd	2,388,100
Wolf Creek 2	True Crime Australia Pty Ltd	2,350,000
The Babadook (variation)	Babadook Films Pty Ltd	120,000
Burning Man (variation)	Burning Man Productions Pty Ltd	78,400
Galore (variation)	Galore Productions Pty Ltd	29,400
My America (variation)	My America Pty Ltd	20,955
Patrick (variation)	Roget Clinic Pty Ltd	60,000
The Rocket (variation)	Red Lamp Films Pty Ltd	12,000
Tracks (variation)	See-Saw (Tracks) Productions Pty Ltd	50,000
<b>TOTAL FEATURES</b>		<b>24,586,829</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
<b>TV Drama – Adult</b>		
Better Man	FremantleMedia Australia Pty Ltd	940,000
The Code	Playmaker Media Pty Ltd	888,520
Devil's Playground	Playground Productions Pty Ltd	873,840
Gallipoli	Southern Star Productions No.10 Pty Ltd	1,800,000
Miss Fisher's Murder Mysteries series 2	Phryne Fisher Series 2 Pty Ltd	1,865,000
Never Tear Us Apart	Never Tear Us Apart Pty Limited	900,000
Parer's War	Parer's War Pty Ltd	1,012,000
Power Games: The Packer–Murdoch Story	Southern Star Productions No.6 Pty Ltd	900,000
Secrets & Lies	Secrets and Lies Productions Pty Ltd	750,000
Wentworth	FremantleMedia Australia Pty Ltd	1,750,000
<b>TOTAL TV DRAMA – ADULT</b>		<b>11,679,360</b>

<b>TV Drama – Children</b>		
Nowhere Boys (aka The Lost Boys)	Lost Boys Productions Pty Limited	1,750,939
Sam Fox: Extreme Adventures	Sam Fox Pty Ltd	3,000,000
Tashi	Tashi Productions Pty Limited	900,000
The Worst Year of My Life – Again	Worst Year Productions Pty Ltd	1,689,177
Dance Academy series 3 (variation)	Werner Film Productions Pty Ltd	50,000
Nowhere Boys (aka The Lost Boys) (variation)	Lost Boys Productions Pty Limited	60,000
<b>TOTAL TV DRAMA – CHILDREN</b>		<b>7,450,116</b>

<b>Special Initiative</b>		
The Hive Production Fund Initiative	Adelaide Film Festival	200,000
<b>TOTAL SPECIAL INITIATIVE</b>		<b>200,000</b>

<b>Documentary Development</b>		
<i>Single Project Documentary Development</i>		
A Day in the Life of Simon Stone	360 Degree Films Pty Ltd	8,000
A Fragile Ground	Stephen Dupont	10,300
A Sincere Message to the Boys	Jennifer Crone Productions Pty Ltd	12,000
Abalone Divers Deadliest Waters	Sea Dog TV International Pty Ltd	25,000
Crimes of Aggression: Australia into Iraq	Early Works Pty Ltd	15,000
The Donydji Story	Rogue Productions Pty Ltd	15,000
Drag Queens of Sydney	Macgowan Films Pty Ltd	15,000
Emily Sun	Music Films Pty Ltd	25,000
Family Confidential series 3	Southern Pictures Pty Ltd	7,000
Gowns by Orry-Kelly	Damien Parer Productions	20,000
Lest We Forget	Pony Films Pty Ltd	7,500
The Lost Empire of Angkor 3D	Helio Projects Asia Pty Ltd	15,000
Monkey Grip: A Documentary	Elizabeth Burke	15,000
Night Parrot Stories	Robert Lambert Nugent	9,000
Once Upon a Time In series 3	Eye Spy Productions Pty Ltd	30,000
Once Upon a Time in Chinatown	Eye Spy Productions Pty Ltd	20,000
Out of Iraq	Nerdy Girl Pty Ltd	10,000
The Pink House	Wonderland Productions Pty Ltd	15,000
Power Without Glory the Trial	Film Art Doco Pty Ltd	15,000
Rough Justice: The Graham Stafford Story	Quail Television Pty Ltd	18,000

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Sherpa	Felix Media Pty Ltd	25,000
Sleeping with the Enemy	Southern Pictures Pty Ltd	12,000
Street Force	Southern Pictures Pty Ltd	5,000
Untangling Alzheimer's	John Moore Productions Pty Ltd	15,000
Urbanalia	Metamorflix Pty Ltd	10,000
Vietnam ANZACs	Battle of Balmoral Pty Ltd	10,000
Warrior Woman	Beyond Screen Production Pty Ltd	10,000
When the Camera Stopped Rolling	Bower Bird Films Pty Ltd	20,000
The Witch of Kings Cross	Northern Dogs Television & Digital Pty Ltd	15,000
Wizards of Oz	North One Television Australia Pty Ltd	15,000
Women He's Undressed	Damien Parer Productions Pty Ltd	10,000
Wonderkids	Pony Films Pty Ltd	10,000

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

Circus Oz in 3D: A User's Guide to Gravity	Lucid Films Pty Ltd	20,000
The Holy Dip	Mark Gould Productions Pty Ltd	10,000
Life At 9	Heiress Films Pty Ltd	10,000

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

The Embassy	Fredbird CDK Pty Ltd	20,000
Family Confidential season 3	Southern Pictures Pty Ltd	10,000
Planet Human	Smith & Nasht Pty Ltd	8,000

<b>TOTAL DOCUMENTARY DEVELOPMENT</b>		<b>541,800</b>
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#### **General Documentary Program**

Body Line	Serendipity West Pty Ltd	142,000
The Boffin, the Builder and the Bombardier	For Valour Pty Ltd trading as Bearcage TV	135,000
From the Bottom of the Lake	Clare Young Films Pty Ltd	30,000
Kids on Speed	Essential Media and Entertainment Pty Ltd	450,000
Living With the Enemy	Shine (Aust) Pty Ltd	500,000
Mary & Mohammad	JOTZ Productions Pty Ltd	25,000
My Big Fat Bar Mitzvah	Wild Fury Pty Ltd	67,500
Outback Coroner	OCTV Pty Ltd and Screentime Pty Ltd	350,000
Race for Beauty	Race For Beauty Pty Ltd and Prospero Productions Pty Ltd	170,000
Shitsville Express (aka Australia: Mediocre and Proud)	Worldwide Production Services Pty Ltd and Cordell Jigsaw Productions Pty Ltd	420,000
The Tipping Points – Oceans the Last Frontier	Unboxed Media Pty Ltd	30,000
Two Men In China	Cordell Jigsaw Pty Ltd	480,000
The Vasectomist	Smith & Nasht Pty Ltd	30,000
Who Do You Think You Are? series 6	Artemis International Pty Ltd	500,000

<b>TOTAL GENERAL DOCUMENTARY PROGRAM</b>		<b>3,329,500</b>
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#### **International Documentary Program**

Art of Australia	Art of Australia Pty Ltd	450,000
Breaker Morant – The Retrial	Breaker Productions Pty Ltd	360,000
Frank Gehry's Treehouse	Essential Media and Entertainment Pty Ltd	300,000
JFK: The Smoking Gun	CJZ Worldwide Productions Pty Ltd	200,000
Life on Us	Smith & Nasht Pty Ltd	359,037

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Outback Coroner Two	OCTV Pty Ltd, Screenshot Pty Ltd	304,000
The Real Jaws	Prospero Productions Pty Ltd	200,000
The Search for the Ocean's Super Predator	Sea Dog TV International Pty Ltd	236,802
Shark Girl	Kaufmann Productions Pty Ltd	350,000
Stone Age Mystery	Electric Pictures Pty Ltd	309,816
Tales of the Unexpected	Genepool Productions Pty Ltd and Worldwide Production Services Pty Ltd	450,000
Trucking Hell	Prospero Productions Pty Ltd	100,000
<b>TOTAL INTERNATIONAL DOCUMENTARY PROGRAM</b>		<b>3,619,655</b>

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

Afghanistan: The Australian War	Essential Media and Entertainment Pty Ltd	750,000
Art + Soul 2	Hibiscus Films Pty Ltd	780,974
Building Australia	For Valour Pty Ltd T/A Bearcage Television	660,000
The Catch	Essential Media and Entertainment Pty Ltd	500,000
The Great Australian Race Riot	Essential Media and Entertainment Pty Ltd	640,000
Once Upon a Time in Carlton	Once Upon A Time (Carlton) Pty Ltd	670,000
Ten Bucks a Litre	Smith & Nasht Pty Ltd	256,482
The War That Changed Us	WW1 Documentary Pty Ltd	1,100,000
Welcome to Puntland	Electric Pictures Pty Ltd	260,000
Whitlam	Beyond Screen Production Pty Ltd	500,000
Z Special Unit	Joined Up Films Pty Ltd	700,000
Australia Between The Wars Prodn (variation)	Beyond Screen Production Pty Ltd	16,290
<b>TOTAL NATIONAL DOCUMENTARY PROGRAM (NDP)</b>		<b>6,833,746</b>

### **Signature Documentary Program**

Autopsy on a Dream	Felix Media Pty Ltd	112,000
Back to Ground Zero	JOTZ Productions Pty Ltd	190,000
Big Stories: Asia Pacific	Big Stories Company Pty Ltd	120,000
Charlotte's Story	Rymer Childs Pty Ltd	155,000
The Frackman	Freshwater Productions Pty Ltd	180,000
In Bob We Trust	Ghost Pictures Pty Ltd	185,000
Kim Jong-II Interactive Cinema Experience	Chocolate Liberation Front Pty Ltd	140,000
Love Marriage in Kabul	Bower Bird Films Pty Ltd	185,000
Mother with a Gun	Rebel Films Pty Ltd	165,000
Once My Mother: A Daughter's Story (aka Remember Me)	Change Focus Media Pty Ltd	180,000
Ordinary Wonderlands	House of Gary Pty Ltd	150,000
Tyke: Animal Outlaw	Jumping Dog Productions Pty Ltd	200,000
<b>TOTAL SIGNATURE DOCUMENTARY PROGRAM</b>		<b>1,962,000</b>

### **Opening Shot**

The Final Word	No Roles For Sam Pty Ltd	40,000
Keep Me Safe Tonight	Staple Fiction Pty Ltd	40,000
Our Little Secret	Pinch Me! Pty Ltd	40,000
Queer Spawn	Gayby Baby Productions Pty Ltd	40,000
The Vagina Diaries	Unicorn Films Pty Ltd	40,000
<b>TOTAL OPENING SHOT</b>		<b>200,000</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
<b>Producer Equity Program</b>		
A Day in the Life of Simon Stone	360 Degree Films Pty Ltd	19,400
A Life Exposed	Lesley Branagan	22,815
Acid Ocean	360 Degree Films Pty Ltd	99,990
ANZAC Spirit	Bearcage Pty Ltd	27,654
Autopsy on a Dream	Felix Media Pty Ltd	88,000
Body Line	Serendipity West Pty Ltd	89,676
The Boffin, the Builder and the Bombardier	For Valour Pty Ltd trading as Bearcage Television	75,665
Charlotte's Story	Rymer Childs Pty Ltd	65,164
The Coast Project	Re Angle Pictures Pty Ltd	50,000
Comic Book Heroes	Wild Fury Pty Ltd	92,916
Hannah Gadsby's Oz	Closer Productions Pty Ltd	99,800
The Holy Dip	Mark Gould Productions Pty Ltd	37,371
I am a Girl	Testify Media Pty Ltd	80,621
I Want to Dance Better at Parties	Closer Productions Pty Ltd	62,500
In Bob We Trust	Ghost Pictures Pty Ltd	99,975
Keep Me Safe Tonight	Staple Fiction Pty Ltd	27,500
Mary & Mohammad	JOTZ Productions Pty Ltd	26,500
Muddied Waters	Kojo Pty Ltd	66,549
Muriel Matters!	Rivet Pictures Pty Ltd	37,375
My Big Fat Bar Mitzvah	Wild Fury Pty Ltd	52,500
Mysteries of the Human Voice	Wild Fury Pty Ltd	99,531
National Black Theatre	Samson Productions Pty Ltd	64,000
Our Little Secret	Matthewswood Pty Ltd	30,420
Pioneers, Soldiers & Renegades	Health Media Pty Ltd	99,982
Polly: Portrait of a Portrait Artist	Carlsen Wareham Pty Ltd	27,625
Queer Spawn	Gayby Baby Productions Pty Ltd	26,043
The Reef (aka Liquid Notes)	NIRV Pty Ltd t/as Nalu Productions	39,875
Remember Me	Change Focus Media Pty Ltd	96,867
Uncharted Waters	The Directors Group Pty Ltd	67,500
The Vagina Diaries	Unicorn Films Pty Ltd	25,000
The Vasectomist	Smith & Nasht Pty Ltd	45,100
Weather	Daybreak Films Pty Ltd	17,500
<b>TOTAL PRODUCER EQUITY PROGRAM</b>		<b>1,861,414</b>
<b>TOTAL PRODUCTION INVESTMENT</b>		<b>62,264,420</b>

Title	Applicant	Amount \$
<b>INDIGENOUS DEPARTMENT</b>		
<b>Development</b>		
<i>Documentary</i>		
Ashes to Ashes, Dust to Dust	Tracey Rigney	20,000
The Fox and the Freedom Fighters	Maling Productions	15,000
Soldiers Not Citizens	Core Films Pty Ltd	24,998
<b>TOTAL DOCUMENTARY</b>		<b>59,998</b>
<i>Drama</i>		
8MMM Aboriginal Radio	Brindle Films Pty Ltd	60,000
Boat	Bruce Pascoe	7,000
For the Love of a Fisherwoman	Romaine Moreton	20,000
Nan and a Whole Lot of Trouble	Sue McPherson	7,000
Returning	Kim Scott	7,000
Sweet Country – Law of the Land	Retroflex Lateral Pty Ltd	25,000
<b>TOTAL DRAMA</b>		<b>126,000</b>
<i>Other Development</i>		
Screen Black 2013	Sydney Film Festival	40,000
<b>TOTAL OTHER DEVELOPMENT</b>		<b>40,000</b>
<b>TOTAL DEVELOPMENT</b>		<b>225,998</b>
<b>Production</b>		
<i>Documentary</i>		
National Black Theatre	Samson Productions Pty Ltd	131,000
Buckskin (variation)	Chili Films	18,806
<b>TOTAL DOCUMENTARY</b>		<b>149,806</b>
<i>Drama</i>		
Metro Screen Breakthrough 2013	Metro Screen Ltd	40,000
Redfern Now series 2	Redfern Pictures Pty Ltd	1,555,000
The Oysterman (variation)	Brown Cab Productions	57,000
<b>TOTAL DRAMA</b>		<b>1,652,000</b>
<i>Features</i>		
The Darkside	Scarlett Pictures	412,000
The Otherside	Scarlett Pictures	200,000
<b>TOTAL FEATURES</b>		<b>612,000</b>
<b>TOTAL PRODUCTION</b>		<b>2,413,806</b>
<b>Practitioner Development</b>		
AACTA Awards	Danielle MacLean	1,840
AACTA Awards	Shareena Clanton Creative Representation (Syd) P/L	650
Asian Animation Summit 2012 Kelrick Martin	Spear Point Productions Pty Ltd	4,500
Brisbane Film Festival	Ramu Productions Pty Ltd	2,470
Brisbane Film Festival	Ramu Productions Pty Ltd	2,670
Brisbane Film Festival	Ramu Productions Pty Ltd	2,470
Bob Maza Fellowship	Tony Briggs	10,000

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Epiphany TV Writers Studio	Tracey Rigney	1,028
Fran Dobbie Internship	Earthstar Productions	5,000
Gods of Wheat Street	Mary Torrens	4,980
ImagineNATIVE Film Festival 2012	Danny Teece-Johnston	4,000
ImagineNATIVE Film Festival 2012	Tiffany Parker	4,000
ImagineNATIVE Film Festival 2012 Rhea Stephenson	Wedge Tail Media	4,000
Melbourne International Film Festival	Tiffany Parker	2,000
Miss Fisher's Murder Mysteries	Ryan Griffen	4,330
Redfern Now Internship	Elizabeth Wymarra	1,850
Redfern Now series 1 Launch	Blackfella Films Pty Ltd	4,554
Ringbalin Attachment	Daniel King	5,000
Ringbalin Attachment	Nara Wilson	5,000
Rotterdam Lab 2013 Trisha Moreton-Thomas	Brindle Films	5,000
Toronto Film Festival 2012	Satellite Films Pty Ltd	5,000
UNAA Media Peace Awards	Mirri Mirri Productions	1,400

<b>TOTAL PRACTITIONER DEVELOPMENT</b>	<b>81,742</b>
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<b>TOTAL INDIGENOUS</b>	<b>2,721,546</b>
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## **INTERACTIVE AND MULTI-PLATFORM**

### **Multi-platform Production**

#7 Days Later	Ludo Studio	400,000
100 Bloody Acres Multi-platform Extension	Cyan Films Pty Ltd	40,000
A Cautionary Tail	Rawr Media	55,000
Airlock	Distracted Media	350,000
The Eventide	Loud&Clear Creative Pty Ltd	150,000
How To Talk Australians	Jason Byrne Productions	300,000
Hunter N Hornet	iFodder Content Creators Pty Ltd	160,000
I Luv You But	Suitcase Films Pty Ltd	175,000
The Lost Tools of Henry Hoke	JDR Screen	200,000
Maximum Choppage (working title)	Matchbox Productions	500,000
Nowhere Boys (aka Lost Boys)	Matchbox Productions	147,350
Ringbalin	Goodmorningbeautiful Films	185,000
The Suspect	The Digital Project Factory Pty Ltd as The Project Factory	190,000
Twentysomething series 2	Twentysomething Holdings Pty Ltd	250,000
The Voyage	Roar Films	200,000
You're Skitting Me series 2	Jigsaw Entertainment Pty Ltd	300,000
Figaro Pho Interactive Adventures (variation)	Chocolate Liberation Front Pty Ltd	20,000
Soap Star (variation)	Hoodlum Active Pty Ltd	30,000
The Strange Calls (variation)	Hoodlum Active Pty Ltd	10,000
<b>TOTAL – MULTI-PLATFORM – PRODUCTION</b>		<b>3,662,350</b>

### **Multi-platform Development – Digital Ignition**

Boris Takes the Stage	Andrew Joyner	25,000
Conflict Now: Battles of the Digital Revolution	Patrick Clair trading as Antibody	50,000
Digital Ignition Clinic 2012	Gary Hayes t/as MUVE Design	150,000
Dot's Dash	WBG Pty Ltd T/A WBMC	39,800

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Framed	Loveshack Entertainment	50,000
Game Connect Asia Pacific – Sponsorship	Games Developers Assn Aust	6,000
Lycan	Redman Entertainments	15,000
Makin' Tracks	Playpaz Pty Ltd	20,000
My 52 Tuesdays	52 Tuesdays Pty Ltd	15,000
Pirate-Hunter	Signalhill (Consultancy) Pty Ltd	35,000
Predestiny	Predestination Holdings Pty Ltd	15,000
Ted Hope Workshop – Fees & Travel Exps	Double Hope Films	7,500
The Otherside	Scarlett Pictures	15,000
The Turning	Arenamedia Pty Ltd	15,000
This City Speaks	This City Speaks	20,000
Trojan	Screwtape Studios	50,000
<b>TOTAL – MULTI-PLATFORM – IGNITION</b>		<b>528,300</b>

### **Games Enterprise (Triennial Funding)**

Defiant Development	Defiant Development	650,000
ODD Games Pty Ltd	ODD Games Pty Ltd	400,000
Soap Creative Pty Ltd	Soap Creative Pty Ltd	450,000
Tantalus Media Pty Ltd	Tantalus Media Pty Ltd	700,000
Tin Man Games Pty Ltd	Tin Man Games Pty Ltd	400,000
Torus Games Pty Ltd	Torus Games Pty Ltd	700,000
Twiiitch Pty Ltd	Twiiitch Pty Ltd	900,000
Uppercut Games	Uppercut Games	526,000
The Voxel Agents Pty Ltd	The Voxel Agents Pty Ltd	475,000
Wicked Witch Software Pty Ltd	Wicked Witch Software Pty Ltd	850,000
<b>TOTAL – GAMES ENTERPRISE</b>		<b>6,051,000</b>

**TOTAL INTERACTIVE AND MULTI-PLATFORM** **10,241,650**

### **MARKETING DEPARTMENT**

#### **P&A**

The Curse of the Gothic Symphony	Wild Fury Pty Ltd	20,000
Lore	Transmission Films Pty Ltd	80,000
Mental	Universal Pictures	350,000
Save Your Legs!	Madman Entertainment	300,000
<b>TOTAL P&amp;A</b>		<b>750,000</b>

#### **P&A – Extension Fund**

Drift	Hopscotch E One	250,000
Housos vs Authority	Transmission Films Pty Ltd	250,000
<b>TOTAL P&amp;A – EXTENSION FUND</b>		<b>500,000</b>

#### **International Festival and Marketplace Travel**

American Film Market 12	J Green	3,000
American Film Market 12	R Howden	3,000
American Film Market 12	D McLachlan	3,000
Berlin Film Festival	Kim Mordaunt	5,000
Berlin Film Festival	Genevieve Hegney	5,000
Berlin Film Festival	David Roach	4,882

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
Berlinale Talent Camp	Justin Olstein	1,000
Berlinale Talent Camp	Ruari Elkington	1,000
Berlinale Talent Camp	Ronak Taher	1,000
Busan Film Festival	Benjamin Gilmour	3,000
Busan Film Festival	Sam McKeith	3,000
Cannes 2013 – Steve Kearney	Steve Kearney	6,000
Cannes Critics Weeks	Rodd Rathjen	6,000
Cannes Film Market	Sue Maslin	6,000
Cannes Film Market	David Redman	6,000
Cannes Film Market	Anthony Maras	6,000
Cannes Film Market	Samantha Jennings	6,000
Cannes Film Market	Liz Watts	6,000
Cannes Film Market	Vincent Sheehan	6,000
Cannes Film Market	Alison Tilson, Sue Brooks	6,000
Cannes Film Market	Chris Brown	6,000
Clemont – Ferrand International Short Film Festival	James Vaughan	3,000
Clemont – Ferrand International Short Film Festival	Jessica Redenbach	3,000
Digital Hollywood	Jonny Peters	3,000
EFM	Anne Robinson	5,000
EFM	Adam Farrington	4,266
EFM	Rob Gibson	5,000
EFM	John Travers	4,390
Hot Docs	Daniel Fallshaw	5,000
Input	Jennifer Crone	3,000
IDFA	Juliet Lamont	3,000
IDFA	Jakeb Anhvu	3,000
IDFA	Davor Dirlic	3,000
IDFA	Wendy Dent	1,500
MIPTV	Greg Logan	5,000
MIPTV	Alex Alexander	5,000
No Borders	Heather Ogilvie	3,000
No Borders	Philippa Campey	3,000
No Borders	Marian Macgowan, Angela How	6,000
Rome Film Festival	Todd Fellman	5,000
Rotterdam Lab	Natalie Palomo	2,000
Rotterdam Lab	Maya Gnyp	3,000
Rotterdam Lab	Rachel Clements	3,000
Sitges Film Festival	Warwick Burton	3,000
Sitges Film Festival	Justin Dix	3,000
Sundance Film Festival	Janine Hosking, Katey Grusovin	5,000
Sundance Film Festival	Emile Sherman	5,000
Telluride Film Festival	Thomas McKeith	3,000
TIFF	David Jowsey	5,000
TIFF	Ewen Leslie, Marton Csokas	5,000
TIFF	Marcus Gillezeau	5,000
Venice Film Festival	Kimble Rendall	6,000
Venice Film Festival	Sophie Wiesner	5,000
Venice Film Festival	Paola Morabito	5,000
Venice Film Festival	Rebecca Cubitt	3,705

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
WCSFP	Julia de Roeper	3,000
WCSFP	Sue Clothier	3,000
WCSFP	Kylee Ingram	2,000
WCSFP	Larry Zetlin	3,000
WCSFP	Jennifer Peedom	3,000
<b>TOTAL INTERNATIONAL FESTIVAL AND MARKETPLACE TRAVEL</b>		<b>241,743</b>

### **International Festival Materials**

85th Academy Awards	Liz Watts	25,000
Berlin Film Festival	Sylvia Wilczynski	13,680
Berlin Film Festival	Matthew Moore	2,500
Berlin Film Festival	Warwick Ross	15,222
Cannes Critics Weeks	Rodd Rathjen	10,916
Clemont – Ferrand International Short Film Festival	James Vaughan	2,500
Int. Fest Materials - I'm The One - VeniceFF12	Tara Riddell	15,000
Rome Film Festival	Todd Fellman	8,000
Sundance Film Festival	Emile Sherman	8,200
TIFF	David Jowsey	12,000
TIFF	Emile Sherman	16,390
TIFF	Ellenor Cox	17,000
TIFF	Helen Bowden	29,295
Venice Film Festival	Todd Fellman	28,700
Venice Film Festival	Amiel Courtin-Wilson	30,000
Venice Film Festival	Nick King	15,000
<b>TOTAL INTERNATIONAL FESTIVAL MATERIALS</b>		<b>249,403</b>

<b>TOTAL MARKETING</b>	<b>1,741,146</b>
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### **STATE AND INDUSTRY PARTNERSHIPS UNIT**

#### **Triennial Enterprise Agreements**

Bearcage Grant	Bearcage Productions	300,000
Bearcage Loan	Bearcage Productions	100,000
Joined Up Films Grant	Joined Up Films Pty Ltd	506,250
Joined Up Films Loan	Joined Up Films Pty Ltd	168,750
Jungleboys Grant	Jungleboys FTV Pty Ltd	525,000
Jungleboys Loan	Jungleboys FTV Pty Ltd	175,000
WTFN Holdings Grant	WTFN Holdings Pty Ltd	300,000
WTFN Holdings Loan	WTFN Holdings Pty Ltd	100,000
<b>TOTAL TRIENNIAL ENTERPRISE AGREEMENTS</b>		<b>2,175,000</b>

#### **Enterprise – Feature**

Angie Fielder	Aquarius Films Pty Ltd	150,000
Jessica Brentnall	Magic Films Pty Ltd	150,000
Nelson Woss	Woss Group Film Productions Pty Ltd	150,000
Nicole O'Donohue	Wildfire Films	100,000
<b>TOTAL ENTERPRISE – FEATURE</b>		<b>550,000</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount \$</b>
<b>Enterprise Asia</b>		
360 Degree Films	360 Degree Films Pty Ltd	10,000
Beyond Screen Productions	Beyond Screen Productions Pty Ltd	10,000
Big Stories Company	Big Stories Company Pty Ltd	9,953
Bower Bird Films	Bower Bird Films Pty Ltd	9,200
Media Stockade	Media Stockade Pty Ltd	10,000
Moonshine Agency	Moonshine Agency Pty Ltd	10,000
Paalma Pty Ltd TA Mago Films	Paalma Pty Ltd TA Mago Films	9,900
<b>TOTAL ENTERPRISE ASIA</b>		<b>69,053</b>
<b>Screen Resource Organisation Grants</b>		
Film & Television Institute	Film & Television Institute	240,000
Media Resource Centre 2013–15	Media Resource Centre	720,000
Metroscreen 2013–15	Metroscreen	720,000
Northern Rivers Screenworks Program 2012	Northern Rivers Screenworks Inc	25,000
Northern Rivers Screenworks Program 2013	Northern Rivers Screenworks Inc	25,000
Open Channel 2013	Open Channel Co-operative Ltd	240,000
QPIX 2013	QPIX 2013	160,000
Wide Angle Tasmania 2013–15	Wide Angle Tasmania	240,000
<b>TOTAL SCREEN RESOURCE ORGANISATIONS</b>		<b>2,370,000</b>
<b>Raw Nerve Grants</b>		
Film & Television Institute Raw Nerve 2013	Film & Television Institute	35,000
Media Resource Centre Raw Nerve 2013–15	Media Resource Centre	105,000
Metro Screen Raw Nerve 2013–15	Metro Screen	105,000
Open Channel Raw Nerve 2013	Open Channel Co-operative Ltd	35,000
Wide Angle Raw Nerve 2013–15	Wide Angle Tasmania	105,000
<b>TOTAL RAW NERVE</b>		<b>385,000</b>
<b>Key Guilds</b>		
Arts Law Centre of Australia	Arts Law Centre of Australia	50,000
SPAA Mart 2012	SPAA Mart	35,000
<b>TOTAL KEY GUILDS</b>		<b>85,000</b>
<b>Other Agency</b>		
ScreenACT – Locks of Love Anthology POD	ScreenACT	45,000
<b>TOTAL OTHER AGENCY</b>		<b>45,000</b>
<b>TOTAL STATE AND INDUSTRY COMMITMENT</b>		<b>5,679,053</b>

# Appendix 4

## Awards

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

The list includes projects that have received investment at development, production or post-production stages from Screen Australia or its predecessor agencies, the Film Finance Corporation Australia, Film Australia Limited and the Australian Film Commission. Awards won by projects receiving Screen Australia marketing support only are included where funding was provided related to the film festival or event where these awards were won.

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

### DOCUMENTARIES

#### **Audrey of the Alps**

2013 ADG Awards

*Best Direction in a Documentary Feature*

#### **Buckskin**

2013 Sydney Film Festival

*Foxtel Australian Documentary Prize*

#### **Curse of the Gothic Symphony**

2012 AWGIE Awards

*Documentary – Public Broadcast*

#### **Dr Sarmast's Music School**

2013 AACTA Awards

*Best Sound in a Documentary*

#### **Go Back to Where You Came From series 2**

2013 AACTA Awards

*Best Documentary Series*

2013 TV Week Logie Awards

*Most Outstanding Factual Program*

#### **Life at 7**

2013 ADG Awards

*Best Direction in a Documentary Series*

#### **Meatwork**

2013 ADG Awards

*Best Direction in a Documentary (Stand Alone)*

#### **Once Upon a Time in Cabramatta**

2013 AACTA Awards

*Best Editing in a Documentary*

#### **Storm Surfers 3D**

2013 AACTA Awards

*Best Feature Length Documentary*

#### **Then the Wind Changed**

2013 AACTA Awards

*Best Documentary under One Hour*

### FEATURES

#### **Lore**

2013 AACTA Awards

*Best Young Actor*

2013 ADG Awards

*Best Direction in a Feature Film*

2012 Locarno International Film Festival

*Prix du Public (Audience Award)*

2012 Valladolid International Film Festival

*'Pilar Miró' prize to the Best New Director*

#### **Not Suitable for Children**

2013 AACTA Awards

*Best Original Music Score*

2012 AWGIE Awards

*Feature Film – Original*

#### **The Rocket**

2013 Berlin International Film Festival

*Best First Feature*

*Crystal Bear – Best Film*

*Amnesty International Film Prize*

2013 Sydney Film Festival

*Audience Award – Best Narrative Feature*

2013 Tribeca Film Festival

*Best Actor in a Narrative Feature Film*

*Best Narrative Feature*

*Heineken Audience Award Winner:*

*Narrative*

#### **The Sapphires**

2013 AACTA Awards

*Best Adapted Screenplay*

*Best Cinematography*

*Best Costume Design*

*Best Direction*

*Best Editing*

*Best Film*

*Best Lead Actor*

*Best Lead Actress*

*Best Production Design*

*Best Sound*

*Best Supporting Actress*

*news.com.au Audience Choice*

*Award for Most Memorable Screen Moment*

2012 AWGIE Awards

*Feature Film – Adaptation*

*Major Award*

#### **Satellite Boy**

2013 Berlin International Film Festival

*Special Mention – Children's Jury*

*Generation Kplus*

*Special Mention – International*

*Jury Generation Kplus*

#### **Wish You Were Here**

2013 AACTA Awards

*Best Original Screenplay*

*Best Supporting Actor*

## SHORTS

### **The Amber Amulet**

2013 Berlin International Film Festival  
*Crystal Bear – Best Short Film*

### **Butterflies**

2013 Sydney Film Festival  
*Yoram Gross Animation Award*

### **Perception**

2013 Sydney Film Festival  
*Dendy Award for Best Live Action Short*

### **Rarer Monsters**

2012 AWGIE Awards  
*Short Film*

### **She. Say.**

2013 St Kilda Film Festival  
*Best Achievement in Indigenous Filmmaking*

### **Spine**

2012 Melbourne International Film Festival  
*Film Victoria Erwin Rado Award for Best Australian Short Film*

### **Tender**

2013 ADG Awards  
*Best Direction in a Short Film*

### **Transmission**

2013 AACTA Awards  
*Best Screenplay in a Short Film*

### **Yardbird**

2013 Flickerfest  
*Best Australian Film  
Best Editing in an Australian Short Film*

2013 St Kilda Film Festival

*Best Cinematography  
Best Original Score*

2013 Tribeca Film Festival

*Special Jury Mention – Best Narrative Short*

## TV DRAMA

### **The Adventures of Figaro Pho**

2013 AACTA Awards  
*Best Children's Television Series*

### **Beaconsfield**

2013 ADG Awards  
*Best Direction in a Telemovie*

### **Dance Academy series 2**

2013 ADG Awards  
*Esben Storm Award – Best Direction in a Children's TV Program*

2013 TV Week Logie Awards

*Most Outstanding Children's Program*

2012 AWGIE Awards

*Children's Television – C Classification*

### **Danger 5**

2013 ADG Awards  
*Best Direction in a TV Comedy*

### **Devil's Dust**

2013 ADG Awards  
*Best Direction in a TV Mini Series*

2013 TV Week Logie Awards

*Silver Logie, Most Outstanding Actor*

### **House Husbands series 1**

2013 TV Week Logie Awards  
*Most Popular Drama Series*

### **Howzat! – Kerry Packer's War**

2013 AACTA Awards  
*Best Guest or Supporting Actress in a Television Drama  
Best Telefeature or Mini Series*

2013 TV Week Logie Awards

*Silver Logie, Most Outstanding Miniseries or Telemovie  
Most Popular Miniseries or Telemovie*

### **Jack Irish: Bad Debts**

2013 AACTA Awards  
*Best Direction in Television*

### **Puberty Blues series 1**

2013 AACTA Awards  
*Best Television Drama Series*

2013 TV Week Logie Awards  
*Most Popular New Female Talent*

### **Redfern Now series 1**

2013 AACTA Awards  
*Best Lead Actress in a Television Drama  
Best Screenplay in Television*

2013 ADG Awards

*Best Direction in a TV Drama Series*

2013 TV Week Logie Awards

*Most Outstanding Drama Series  
Graham Kennedy Award for Most Outstanding New Talent*

### **The Slap**

2012 AWGIE Awards  
*Television Mini Series – Adaptation*

### **The Straits series 1**

2012 AWGIE Awards  
*Television Mini Series – Original*

## ONLINE

### **Club dirtgirlworld**

2013 International Digital Emmy Awards  
*Digital Program: Children & Young People*



## INDEPENDENT AUDITOR'S REPORT

### To the Minister for the Arts

I have audited the accompanying financial statements of Screen Australia for the year ended 30 June 2013, which comprise: a Statement by Directors, Chief Executive and Chief Financial Officer; the Statement of Comprehensive Income; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; and Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

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

The directors of Screen Australia are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of the financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

### **Auditor's Responsibility**

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

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

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

### **Independence**

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

### **Opinion**

In my opinion, the financial statements of Screen Australia:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including Screen Australia's financial position as at 30 June 2013 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office



Ron Wah  
Audit Principal

Delegate of the Auditor-General

Canberra  
3 September 2013

Screen Australia

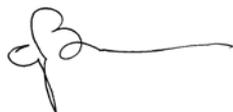
## Financial Statements

For the year ended 30 June 2013

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

In our opinion, the attached financial statements for the year ended 30 June 2013 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

In our opinion, at the date of this statement, there are reasonable grounds to believe that Screen Australia will be able to pay its debts as and when they become due and payable.



Glen Boreham  
Chair

3 September 2013



Ruth Harley  
Chief Executive

3 September 2013



Richard Nankivell  
Chief Financial Officer

3 September 2013

Screen Australia

**Statement of Comprehensive Income for Not-for-Profit Reporting Entities**

For the period ended 30 June 2013

	Notes	2013 \$	2012 \$
<b>EXPENSES</b>			
Employee benefits	3A	<b>14,017,407</b>	14,270,508
Supplier	3B	<b>9,522,772</b>	9,379,127
Grants	3C	<b>18,635,079</b>	20,160,903
Depreciation and amortisation	3D	<b>1,905,580</b>	1,129,505
Finance costs	3E	<b>76,950</b>	100,430
Write-down and impairment of assets	3F	<b>71,152,436</b>	64,225,469
Foreign exchange losses	3G	–	870
Losses from asset sales	3H	<b>3,547</b>	66,963
<b>TOTAL EXPENSES</b>		<b>115,313,771</b>	109,333,775
LESS:			
<b>OWN-SOURCE INCOME</b>			
<b>Own-source revenue</b>			
Sale of goods and rendering of services	4A	<b>1,714,521</b>	1,648,241
Interest	4B	<b>3,512,848</b>	4,015,016
Rental income	4C	<b>752,692</b>	1,062,147
Other revenue	4D	<b>9,219,724</b>	8,444,051
<b>Total own-source revenue</b>		<b>15,199,785</b>	15,169,455
<b>Gains</b>			
Foreign exchange	4E	<b>1,136</b>	–
<b>Total gains</b>		<b>1,136</b>	–
<b>TOTAL OWN-SOURCE INCOME</b>		<b>15,200,921</b>	15,169,455
<b>NET COST OF SERVICES</b>			
Revenue from Government	4F	<b>98,099,837</b>	91,802,682
<b>(DEFICIT) BEFORE INCOME TAX ON CONTINUING OPERATIONS</b>		<b>(2,013,013)</b>	(2,361,638)
<b>OTHER COMPREHENSIVE INCOME</b>			
Items not subject to subsequent reclassification to profit or loss			
Changes in asset revaluation reserve		<b>2,350,000</b>	1,220,000
<b>Total other comprehensive income before income tax</b>		<b>2,350,000</b>	1,220,000
<b>TOTAL COMPREHENSIVE INCOME</b>		<b>336,987</b>	(1,141,638)

Note: The above total expenses of \$115.31M are made up of program costs of \$96.07M and operational costs of \$19.24M. (The total expenses in 2012 were made up of program costs of \$89.33M and operational costs of \$20.01M).

Program costs include costs associated with outward facing units such as Producer Offset and Co-Production Unit, Lindfield Operation, Strategy and Research as well as Marketing and Development costs associated with attendance at markets such as Cannes, MIPTV and MIPCOM as well as workshops such as Helen Jacey's Writing the Heroine's Story, Tim Haslam's Sales Agent Seminar, Springboard, Script Factory and the Ted Hope Workshop.

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

## Screen Australia

**Balance Sheet for Not-for-Profit Reporting Entities**

As at 30 June 2013

	Notes	2013 \$	2012 \$
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and cash equivalents	5A	<b>9,958,981</b>	11,378,870
Trade and other receivables	5B	<b>1,063,484</b>	825,827
Other investments	5D	<b>56,896,968</b>	52,352,501
<b>Total financial assets</b>		<b>67,919,433</b>	64,557,198
<b>Non-financial assets</b>			
Land and buildings	6A, C	<b>25,490,494</b>	24,665,652
Property, plant and equipment	6B, C	<b>442,358</b>	667,939
Intangibles	6D, E	<b>781,271</b>	707,142
Other non-financial assets	6F	<b>476,334</b>	363,519
<b>Total non-financial assets</b>		<b>27,190,457</b>	26,404,252
<b>TOTAL ASSETS</b>		<b>95,109,890</b>	90,961,450
<b>LIABILITIES</b>			
<b>Payables</b>			
Suppliers	7A	<b>660,396</b>	601,302
Other payables	7B	<b>614,502</b>	944,866
<b>Total payables</b>		<b>1,274,898</b>	1,546,168
<b>Interest bearing liabilities</b>			
Leases	8	<b>340,118</b>	549,572
<b>Total interest bearing liabilities</b>		<b>340,118</b>	549,572
<b>Provisions</b>			
Employee provisions	9A	<b>2,916,853</b>	2,942,363
Other provisions	9B	<b>31,933,028</b>	27,615,341
<b>Total provisions</b>		<b>34,849,881</b>	30,557,704
<b>TOTAL LIABILITIES</b>		<b>36,464,897</b>	32,653,444
<b>NET ASSETS</b>		<b>58,644,993</b>	58,308,006
<b>EQUITY</b>			
<b>Parent entity interest</b>			
Contributed equity		<b>44,504,970</b>	44,504,970
Asset revaluation reserves		<b>9,632,623</b>	7,282,623
Retained surplus (accumulated deficit)		<b>4,507,400</b>	6,520,413
<b>TOTAL PARENT EQUITY INTEREST</b>		<b>58,644,993</b>	58,308,006

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

## Statement of Changes in Equity for Not-for-Profit Reporting Entities

For the period ended 30 June 2013

	Retained earnings		Asset revaluation surplus		Contributed equity/capital		Total equity	
	2013	2012	2013	2012	2013	2012	2013	2012
	\$	\$	\$	\$	\$	\$	\$	\$
<b>OPENING BALANCE</b>								
Balance carried forward from previous period	6,520,413	8,882,051	7,282,623	6,062,623	44,504,970	44,504,970	58,308,006	59,449,644
<b>ADJUSTED OPENING BALANCE</b>	<b>6,520,413</b>	<b>8,882,051</b>	<b>7,282,623</b>	<b>6,062,623</b>	<b>44,504,970</b>	<b>44,504,970</b>	<b>58,308,006</b>	<b>59,449,644</b>
<b>COMPREHENSIVE INCOME</b>								
Other comprehensive income	-	-	2,350,000	1,220,000	-	-	2,350,000	1,220,000
Surplus for the period	(2,013,013)	(2,361,638)	-	-	-	-	(2,013,013)	(2,361,638)
<b>TOTAL COMPREHENSIVE INCOME</b>	<b>(2,013,013)</b>	<b>(2,361,638)</b>	<b>2,350,000</b>	<b>1,220,000</b>	<b>-</b>	<b>-</b>	<b>336,987</b>	<b>(1,141,638)</b>
<b>CLOSING BALANCE AS AT 30 JUNE</b>	<b>4,507,400</b>	<b>6,520,413</b>	<b>9,632,623</b>	<b>7,282,623</b>	<b>44,504,970</b>	<b>44,504,970</b>	<b>58,644,993</b>	<b>58,308,006</b>

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

Screen Australia

## Cash Flow Statement for Not-for-Profit Reporting Entities

For the period ended 30 June 2013

	Notes	2013 \$	2012 \$
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from Government		98,098,193	91,878,000
Sales of goods and rendering of services		2,008,838	1,793,547
Interest		3,513,811	4,037,146
Net GST received		8,179,654	8,761,877
Other		1,011,129	1,467,331
<b>Total cash received</b>		<b>112,811,625</b>	<b>107,937,901</b>
<b>Cash used</b>			
Employees		14,166,149	14,372,572
Suppliers		10,804,099	10,434,483
Borrowing costs		38,862	112,613
Grants		18,738,573	18,672,251
Other		6,014,237	6,945,842
<b>Total cash used</b>		<b>49,761,920</b>	<b>50,537,761</b>
<b>NET CASH FROM OPERATING ACTIVITIES</b>	11	<b>63,049,705</b>	<b>57,400,140</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sales of property, plant and equipment		–	54,800
Proceeds from sales of financial instruments		267,403,547	234,040,493
Recoupment of investments – film industry assistance		8,625,548	7,500,197
Recoupment of loans – film industry assistance		1,904,166	2,525,100
<b>Total cash received</b>		<b>277,933,261</b>	<b>244,120,590</b>
<b>Cash used</b>			
Purchase of property, plant and equipment		232,517	463,587
Purchase of financial instruments		271,948,013	241,245,828
Investments – film industry assistance		66,502,937	59,419,676
Loans – film industry assistance		3,559,811	2,325,489
<b>Total cash used</b>		<b>342,243,278</b>	<b>303,454,580</b>
<b>NET CASH USED BY INVESTING ACTIVITIES</b>		<b>(64,310,017)</b>	<b>(59,333,990)</b>
<b>FINANCING ACTIVITIES</b>			
<b>Cash used</b>			
Repayment of financial lease liability		159,577	220,574
Repayment of amount borrowed under lease incentive arrangement		–	246,719
<b>Total cash used</b>		<b>(159,577)</b>	<b>467,293</b>
<b>NET CASH USED BY FINANCING ACTIVITIES</b>		<b>(159,577)</b>	<b>467,293</b>
<b>NET INCREASE IN CASH HELD</b>		<b>(1,419,889)</b>	<b>(2,401,143)</b>
<b>CASH AND CASH EQUIVALENTS AT THE BEGINNING OF THE REPORTING PERIOD</b>		<b>11,378,870</b>	<b>13,780,013</b>
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD</b>	5A	<b>9,958,981</b>	<b>11,378,870</b>

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

Screen Australia

## Schedule of Commitments

As at 30 June 2013

	2013	2012
	\$	\$
<b>BY TYPE</b>		
<b>Commitments receivable</b>		
Sublease rental income	(151,462)	(304,543)
Net GST recoverable on commitments <sup>1</sup>	(2,593,757)	(1,740,554)
<b>Total commitments receivable</b>	<b>(2,745,219)</b>	<b>(2,045,097)</b>
<b>Commitments payable</b>		
<b>Capital commitments</b>		
Intangibles	47,170	113,826
<b>Total capital commitments</b>	<b>47,170</b>	<b>113,826</b>
<b>Other commitments</b>		
Operating leases <sup>2</sup>	14,605,098	2,968,278
Project commitments	13,926,228	16,482,364
<b>Total other commitments</b>	<b>28,531,326</b>	<b>19,450,642</b>
<b>Total commitments payable</b>	<b>28,578,496</b>	<b>19,564,468</b>
<b>NET COMMITMENTS BY TYPE</b>	<b>25,833,277</b>	<b>17,519,371</b>
<b>BY MATURITY</b>		
<b>Commitments receivable</b>		
Other commitments receivable		
One year or less	(1,108,292)	(1,734,754)
From one to five years	(916,545)	(267,007)
Over five years	(720,382)	(43,336)
Total other commitments receivable	(2,745,219)	(2,045,097)
<b>Total commitments receivable</b>	<b>(2,745,219)</b>	<b>(2,045,097)</b>
<b>Commitments payable</b>		
<b>Capital commitments</b>		
One year or less	47,170	113,826
<b>Total capital commitments</b>	<b>47,170</b>	<b>113,826</b>
<b>Operating lease commitments</b>		
One year or less	1,310,171	1,460,825
From one to five years	5,370,728	1,030,755
Over five years	7,924,199	476,698
<b>Total operating lease commitments</b>	<b>14,605,098</b>	<b>2,968,278</b>
<b>Project commitments</b>		
One year or less	9,353,161	15,455,514
From one to five years	4,573,067	1,026,850
<b>Total other commitments</b>	<b>13,926,228</b>	<b>16,482,364</b>
<b>Total commitments payable</b>	<b>28,578,496</b>	<b>19,564,468</b>
<b>NET COMMITMENTS BY MATURITY</b>	<b>25,833,277</b>	<b>17,519,371</b>

1. Commitments were GST inclusive where relevant.

2. Operating leases included were effectively non-cancellable. The large increase is due to the signing of a new lease for Screen Australia's head office.

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

Screen Australia

## **Schedule of Contingencies**

As at 30 June 2013

There were no contingent assets or contingent liabilities as at 30 June 2013 (2011–12 \$nil)

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

Screen Australia

## Notes to and Forming Part of the Financial Statements

For the period ended 30 June 2013

Note 1: Summary of Significant Accounting Policies	134
Note 2: Events after the Reporting Period	141
Note 3: Expenses	141
Note 4: Income	143
Note 5: Financial Assets	144
Note 6: Non-Financial Assets	146
Note 7: Payables	151
Note 8: Interest Bearing Liabilities	151
Note 9: Provisions	152
Note 10: Restructuring	153
Note 11: Cash Flow Reconciliation	154
Note 12: Contingent Assets and Liabilities	154
Note 13: Directors' Remuneration	155
Note 14: Related Party Disclosures	155
Note 15: Senior Executive Remuneration	159
Note 16: Remuneration of Auditors	162
Note 17: Financial Instruments	162
Note 18: Financial Assets Reconciliation	166
Note 19: Compensation and Debt Relief	166
Note 20: Assets Held in Trust	167
Note 21: Reporting of Outcomes	167

### NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### 1.1 Objectives of Screen Australia

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

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

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

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

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

The financial statements have been prepared in accordance with:

- a) Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2011; and
- b) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

The financial statements are presented in Australian dollars and values are rounded to the nearest dollars unless otherwise specified.

Unless an alternative treatment is specifically required by an accounting standard or the FMOs, assets and liabilities are recognised in the balance sheet when and only when it is probable that future economic benefits will flow to Screen Australia or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executory contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

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

### **1.3 Significant Accounting Judgements and Estimates**

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

- the impairment losses as a result of Screen Australia impairing its film investments and loans to a nil carrying value (see note 1.15). These estimates have a significant impact on Screen Australia's asset carrying values and the operating result. These same estimates have been identified as having a significant risk of causing a material adjustment to the carrying values of assets and the operating result in future accounting periods; and
- the fair value of land and buildings has been taken to be the market value of similar properties as determined by an independent valuer. In some instances Screen Australia's buildings are purpose-built and may in fact realise more or less in the market.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

### **1.4 New Australian Accounting Standards**

#### **• Adoption of New Australian Accounting Standard Requirements**

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

#### **• Future Australian Accounting Standard Requirements**

No accounting standards issued by the Australian Accounting Standards Board prior to the sign-off date are expected to have a financial impact on Screen Australia for future reporting periods.

### **1.5 Revenue**

Revenue from the sale of goods is recognised when:

- a) the risks and rewards of ownership have been transferred to the buyer;
- b) Screen Australia retains no managerial involvement or effective control over the goods;
- c) the revenue and transaction costs incurred can be reliably measured; and
- d) it is probable that the economic benefits associated with the transaction will flow to Screen Australia.

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

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

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

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

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

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

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

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government agency or authority as a consequence of a restructuring of administrative arrangements (refer to Note 1.8).

• **Revenue from Government**

Funding received or receivable from agencies (appropriated to the agency as a CAC Act body payment item for payment to Screen Australia) is recognised as Revenue from Government unless they are in the nature of an equity injection or a loan.

**1.6 Grants Expense**

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

An expense is recognised by Screen Australia on approval of each grant funding application.

**1.7 Gains**

• **Resources Received Free of Charge**

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

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government entity as a consequence of a restructuring of administrative arrangements (refer to Note 1.8).

• **Sale of Assets**

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

**1.8 Transactions with the Government as Owner**

• **Equity Injections**

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

• **Restructuring of Administrative Arrangements**

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

• **Other Distributions to Owners**

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

**1.9 Employee Benefits**

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

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

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

• **Leave**

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

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including Screen Australia's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by reference to the work of an actuary as at 30 June 2013. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

• **Separation and Redundancy**

Provision is made for separation and redundancy benefit payments. Screen Australia recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

### • **Superannuation**

Screen Australia's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap) or any other fund chosen by the employee.

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

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

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

The liability for superannuation recognised as at 30 June 2013 represents outstanding contributions for the final seven business days of the year.

#### **1.10 Leases**

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

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

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

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

#### **1.11 Borrowing Costs**

All borrowing costs are expensed as incurred.

#### **1.12 Cash**

Cash is recognised at its nominal amount. Cash and cash equivalents include:

- a) cash on hand; and
- b) demand deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

#### **1.13 Financial Assets**

Screen Australia classifies its financial assets in the following categories:

- a) financial assets at fair value through profit or loss;
- b) held-to-maturity investments;
- c) available-for-sale financial assets; and
- d) loans and receivables.

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

### • **Effective Interest Method**

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

Income is recognised on an effective interest rate basis except for financial assets that are recognised at fair value through profit or loss.

### • **Financial Assets at Fair Value Through Profit or Loss**

Financial assets are classified as financial assets at fair value through profit or loss (FVTPL) where the financial assets:

- a) have been acquired principally for the purpose of selling in the near future;
- b) are derivatives that are not designated and effective as a hedging instrument; or

c) are parts of an identified portfolio of financial instruments that Screen Australia manages together and has a recent actual pattern of short-term profit-taking.

Assets in this category are classified as current assets.

Financial assets at fair value through profit or loss are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest earned on the financial asset. Interest earned on financial assets at FVTPL is included in Note 4B.

#### • **Available-for-Sale Financial Assets**

Available-for-sale financial assets are non-derivatives that are either designated in this category or not classified in any of the other categories.

Available-for-sale financial assets are recorded at fair value. Gains and losses arising from changes in fair value are recognised directly in reserves (equity) with the exception of impairment losses. Interest is calculated using the effective interest method and foreign exchange gains and losses on monetary assets are recognised directly in profit or loss. Where the asset is disposed of or is determined to be impaired, part (or all) of the cumulative gain or loss previously recognised in the reserve is included in surplus and deficit for the period.

Where a reliable fair value cannot be established for unlisted investments in equity instruments, these instruments are valued at cost.

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

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

#### • **Loans and Receivables**

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

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

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

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

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

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

### **1.14 Financial Liabilities**

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

#### • **Financial Liabilities at Fair Value Through Profit or Loss**

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

#### • **Other Financial Liabilities**

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

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

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

### **1.15 Film Investments and Loans, Allowance for Impairment and Write-offs**

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

Film investments give Screen Australia an equity interest in the film copyright and the right to participate in any income from the film project.

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

Due to the financial risk profile of film investments and loans, Screen Australia has historically made substantial losses on its film investments and loans and for this reason, they are written down to a nil carrying value at the time of recognition. The exception to this policy is where repayment is reasonably assured. Such assets are valued at the recoverable amount.

If, in a subsequent year, the amount of the impairment decreases and the decrease can be related objectively to an event occurring after the impairment was recognised, such as loan repayments, the previously recognised impairment will be recorded as revenue. This amount is recognised in the Statement of Comprehensive Income.

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

### **1.16 Contingent Liabilities and Contingent Assets**

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

Screen Australia had no contingent liabilities or contingent assets at 30 June 2013.

### **1.17 Financial Guarantee Contracts**

Financial guarantee contracts are accounted for in accordance with AASB 139 Financial Instruments: Recognition and Measurement. They are not treated as a contingent liability, as they are regarded as financial instruments outside the scope of AASB 137 Provisions, Contingent Liabilities and Contingent Assets.

### **1.18 Acquisition of Assets**

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

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

### **1.19 Property, Plant and Equipment**

#### **• Asset Recognition Threshold**

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

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

#### • **Revaluations**

Fair values for each class of asset are determined as shown below:

<b>Asset class</b>	<b>Fair value measurement</b>
Land	Market selling price
Buildings excluding leasehold improvements	Market selling price
Leasehold improvements	Amortised cost
Infrastructure, plant and equipment	Amortised cost

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

Revaluation adjustments were made on a class basis. Any revaluation increment was credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets were recognised directly in the surplus/deficit except to the extent that they reversed a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date was eliminated against the gross carrying amount of the asset and the asset was restated to the revalued amount.

#### • **Depreciation**

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to Screen Australia using, in all cases, the straight-line method of depreciation.

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

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

	<b>2013</b>	<b>2012</b>
Buildings on freehold land	<b>60 years</b>	60 years
Leasehold improvements	<b>Lease term</b>	Lease term
Plant and equipment	<b>4 to 10 years</b>	4 to 10 years

#### • **Impairment**

All assets were assessed for impairment at 30 June 2013. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if Screen Australia were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

#### • **Derecognition**

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

#### • **Heritage and Cultural Assets**

Screen Australia held no heritage and cultural assets as at 30 June 2013 (2012 nil).

#### **1.20 Intangibles**

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of Screen Australia's software are 3 to 5 years (2011-12: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2013.

### 1.21 Inventories

Screen Australia held no inventories as at 30 June 2013 (2012 nil).

### 1.22 Taxation/Competitive Neutrality

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

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

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

### NOTE 2: EVENTS AFTER THE REPORTING PERIOD

There was no subsequent event that had the potential to significantly affect the ongoing structure and financial activities of Screen Australia.

	2013 \$	2012 \$
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### NOTE 3: EXPENSES

#### NOTE 3A: EMPLOYEE BENEFITS

Wages and salaries	10,882,131	10,778,125
Superannuation:		
Defined contribution plans	1,469,918	1,370,135
Defined benefit plans	314,242	279,610
Leave and other entitlements	1,186,846	1,601,558
Separation and redundancies	164,270	241,080
<b>TOTAL EMPLOYEE BENEFITS</b>	<b>14,017,407</b>	<b>14,270,508</b>

#### NOTE 3B: SUPPLIER

##### Goods and services

Consultants	1,443,142	1,952,764
Assessor fees	372,350	387,399
Office and communications	1,248,964	1,065,246
Other property and utilities	934,776	908,943
Screenings and hospitality	784,378	805,963
Contractors	467,951	594,287
Travel and accommodation	1,086,213	975,562
Other	2,190,412	1,614,745
<b>Total goods and services</b>	<b>8,528,186</b>	<b>8,304,909</b>

##### Goods and services are made up of:

Provision of goods – related entities	–	–
Provision of goods – external parties	543,498	1,348,158
Rendering of services – related entities	784,671	227,824
Rendering of services – external parties	7,200,017	6,728,927
<b>Total goods and services</b>	<b>8,528,186</b>	<b>8,304,909</b>

	2013 \$	2012 \$
<b>Other supplier expenses</b>		
Operating lease rentals – external entities:		
Minimum lease payments	879,542	965,055
Workers compensation expenses	115,044	109,163
<b>Total other supplier expenses</b>	<b>994,586</b>	<b>1,074,218</b>
<b>TOTAL SUPPLIER EXPENSES</b>	<b>9,522,772</b>	<b>9,379,127</b>

### NOTE 3C: GRANTS

Public sector:		
Australian Government entities (related entities)	–	17,500
State and Territory governments	192,865	473,649
Local governments	69,000	–
Private sector:		
Non-government organisations	18,373,214	19,669,754
<b>TOTAL GRANTS</b>	<b>18,635,079</b>	<b>20,160,903</b>

### NOTE 3D: DEPRECIATION AND AMORTISATION

<b>Depreciation:</b>		
Property, plant and equipment <sup>1</sup>	229,775	253,864
Buildings	1,525,158	754,162
<b>Total depreciation</b>	<b>1,754,933</b>	<b>1,008,026</b>
<b>Amortisation:</b>		
Intangibles	150,647	121,479
<b>Total amortisation</b>	<b>150,647</b>	<b>121,479</b>
<b>TOTAL DEPRECIATION AND AMORTISATION</b>	<b>1,905,580</b>	<b>1,129,505</b>

1. Depreciation expenses for finance leases were included in the line 'Property, plant and equipment' above. Depreciation on equipment under finance lease arrangements was \$169,502 (2012: \$162,791).

### NOTE 3E: FINANCE COSTS

Finance leases	56,573	69,294
Other interest payments	20,377	14,981
Unwinding of discount	–	16,155
<b>TOTAL FINANCE COSTS</b>	<b>76,950</b>	<b>100,430</b>

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

<b>Asset write-downs and impairments from:</b>		
Impairment losses on film investments and loans	71,230,324	64,103,463
Other	(77,888)	122,006
<b>TOTAL WRITE-DOWN AND IMPAIRMENT OF ASSETS</b>	<b>71,152,436</b>	<b>64,225,469</b>

	2013 \$	2012 \$
<b>NOTE 3G: FOREIGN EXCHANGE LOSSES</b>		
Non-speculative	–	870
<b>TOTAL FOREIGN EXCHANGE LOSSES</b>	<b>–</b>	<b>870</b>

#### **NOTE 3H: LOSSES FROM ASSET SALES**

Property, plant and equipment:		
Proceeds from sale	–	(54,800)
Carrying value of assets sold	<b>2,759</b>	54,829
Intangibles:		
Carrying value of assets sold	<b>788</b>	66,934
<b>TOTAL LOSSES FROM ASSET SALES</b>	<b>3,547</b>	<b>66,963</b>

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

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

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

Provision of goods – external parties	<b>399,380</b>	481,938
Rendering of services – external parties	<b>1,315,141</b>	1,166,303
<b>TOTAL SALE OF GOODS AND RENDERING OF SERVICES</b>	<b>1,714,521</b>	<b>1,648,241</b>

#### **NOTE 4B: INTEREST**

Deposits	<b>3,512,848</b>	4,015,016
<b>TOTAL INTEREST</b>	<b>3,512,848</b>	<b>4,015,016</b>

#### **NOTE 4C: RENTAL INCOME**

Operating lease:		
Other	<b>752,692</b>	1,062,147
<b>TOTAL RENTAL INCOME</b>	<b>752,692</b>	<b>1,062,147</b>

#### **NOTE 4D: OTHER REVENUE**

Profit on equity film production investments	<b>8,583,913</b>	7,141,267
Recoveries on loans	<b>366,651</b>	547,718
Other	<b>269,160</b>	755,066
<b>TOTAL OTHER REVENUE</b>	<b>9,219,724</b>	<b>8,444,051</b>

#### **GAINS**

#### **NOTE 4E: FOREIGN EXCHANGE**

Non-speculative	<b>1,136</b>	–
<b>TOTAL FOREIGN EXCHANGE GAINS</b>	<b>1,136</b>	<b>–</b>

	2013 \$	2012 \$
--	------------	------------

## REVENUE FROM GOVERNMENT

### NOTE 4F: REVENUE FROM GOVERNMENT

Appropriations:		
Departmental appropriations	20,863,000	19,781,000
Department of Regional Australia, Local Government, Arts & Sport:		
CAC Act body payment item	76,989,000	71,987,000
Other:		
Comcover	2,523	-
Centrelink (paid parental leave scheme)	21,834	17,682
Department of Foreign Affairs and Trade	112,207	17,000
Department of Education, Employment and Workplace Relations	111,273	-
<b>TOTAL REVENUE FROM GOVERNMENT</b>	<b>98,099,837</b>	<b>91,802,682</b>

### NOTE 5: FINANCIAL ASSETS

#### NOTE 5A: CASH AND CASH EQUIVALENTS

Cash on hand or on deposit	9,958,981	11,378,870
<b>TOTAL CASH AND CASH EQUIVALENTS</b>	<b>9,958,981</b>	<b>11,378,870</b>

#### NOTE 5B: TRADE AND OTHER RECEIVABLES

##### Goods and services:

Goods and services – external parties	186,524	235,651
<b>Total receivables for goods and services</b>	<b>186,524</b>	<b>235,651</b>

##### Other receivables:

GST receivable from the Australian Taxation Office	603,991	382,914
Film loans	8,094,502	6,411,161
Other	342,030	354,211
<b>Total other receivables</b>	<b>9,040,523</b>	<b>7,148,286</b>
<b>TOTAL TRADE AND OTHER RECEIVABLES (GROSS)</b>	<b>9,227,047</b>	<b>7,383,937</b>

##### Less impairment allowance account:

Goods and services	(69,061)	(146,949)
Film loans	(8,094,502)	(6,411,161)
<b>Total impairment allowance account</b>	<b>(8,163,563)</b>	<b>(6,558,110)</b>
<b>TOTAL TRADE AND OTHER RECEIVABLES (NET)</b>	<b>1,063,484</b>	<b>825,827</b>

##### Receivables are expected to be recovered in:

No more than 12 months	1,063,484	825,827
<b>Total trade and other receivables (net)</b>	<b>1,063,484</b>	<b>825,827</b>

	2013 \$	2012 \$
<b>Receivables are aged as follows:</b>		
Not overdue	<b>8,967,919</b>	7,185,128
Overdue by:		
0 to 30 days	<b>131,511</b>	30,044
31 to 60 days	<b>45,016</b>	22,147
61 to 90 days	<b>61,290</b>	7,379
More than 90 days	<b>21,311</b>	139,239
<b>Total receivables (gross)</b>	<b>9,227,047</b>	7,383,937

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

Not overdue	<b>(8,094,502)</b>	(6,411,161)
Overdue by:		
31 to 60 days	-	(2,050)
61 to 90 days	<b>(58,805)</b>	(6,209)
More than 90 days	<b>(10,256)</b>	(138,690)
<b>Total impairment allowance account</b>	<b>(8,163,563)</b>	(6,558,110)

**RECONCILIATION OF THE IMPAIRMENT ALLOWANCE ACCOUNT:**

**MOVEMENTS IN RELATION TO 2013**

	Goods and services	Film loans	Total
<b>Opening balance</b>	(146,949)	<b>(6,411,161)</b>	(6,558,110)
Amounts recovered and reversed		<b>3,220,856</b>	3,220,856
Increase/decrease recognised in net surplus	77,888	<b>(4,904,197)</b>	(4,826,309)
<b>Closing balance</b>	(69,061)	<b>(8,094,502)</b>	(8,163,563)

**MOVEMENTS IN RELATION TO 2012**

	Goods and services	Film loans	Total
<b>Opening balance</b>	(32,821)	<b>(5,489,562)</b>	(5,522,383)
Amounts written off	7,878	-	7,878
Amounts recovered and reversed	-	<b>547,718</b>	547,718
Increase/decrease recognised in net surplus	(122,006)	<b>(1,469,317)</b>	(1,591,323)
<b>Closing balance</b>	(146,949)	<b>(6,411,161)</b>	(6,558,110)

**NOTE 5C: FILM EQUITY INVESTMENTS**

Film equity investments	<b>356,299,652</b>	289,796,715
<b>Total film equity investments (gross)</b>	<b>356,299,652</b>	289,796,715
Less impairment allowance account:		
Film equity investments	<b>(356,299,652)</b>	(289,796,715)
<b>Total impairment allowance account</b>	<b>(356,299,652)</b>	(289,796,715)
<b>TOTAL FILM EQUITY INVESTMENTS (NET)</b>	-	-

2013  
\$

2012  
\$

**RECONCILIATION OF THE IMPAIRMENT ALLOWANCE ACCOUNT:**

**MOVEMENTS IN RELATION TO 2013**

	Film equity investments	Total
<b>Opening balance</b>	<b>(289,796,715)</b>	(289,796,715)
Transfer to impairment from provision for onerous contract	<b>(67,241,937)</b>	(67,241,937)
Development investments transferred to production during the year	<b>739,000</b>	739,000
<b>Closing balance</b>	<b>(356,299,652)</b>	(356,299,652)

**MOVEMENTS IN RELATION TO 2012**

	Film equity investments	Total
<b>Opening balance</b>	<b>(228,699,910)</b>	(228,699,910)
Transfer to impairment from provision for onerous contract	<b>(62,351,755)</b>	(62,351,755)
Write down of investment	<b>(163,198)</b>	(163,198)
Development investments transferred to production during the year	<b>1,358,402</b>	1,358,402
Charged to profit and loss	<b>59,746</b>	59,746
<b>Closing balance</b>	<b>(289,796,715)</b>	(289,796,715)

**NOTE 5D: OTHER INVESTMENTS**

Term Deposits	<b>56,896,968</b>	52,352,501
<b>TOTAL OTHER INVESTMENTS</b>	<b>56,896,968</b>	52,352,501

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

No more than 12 months	<b>56,896,968</b>	52,352,501
<b>Total other investments</b>	<b>56,896,968</b>	52,352,501

**NOTE 6: NON-FINANCIAL ASSETS**

**NOTE 6A: LAND AND BUILDINGS**

**Land:**

Land at fair value	<b>16,050,000</b>	13,700,000
<b>Total land</b>	<b>16,050,000</b>	13,700,000

**Buildings on freehold land:**

Fair value	<b>23,744,912</b>	23,744,913
Accumulated depreciation	<b>(14,704,435)</b>	(14,298,674)
<b>Total buildings on freehold land</b>	<b>9,040,477</b>	9,446,239

**Leasehold improvements:**

Gross carrying value (at amortised cost)	<b>2,763,356</b>	2,763,354
Accumulated depreciation	<b>(2,363,339)</b>	(1,243,941)
<b>Total leasehold improvements</b>	<b>400,017</b>	1,519,413
<b>TOTAL LAND AND BUILDINGS</b>	<b>25,490,494</b>	24,665,652

No indicators of impairment were found for land and buildings.

The leasehold improvement asset at Screen Australia's Woolloomooloo office is due to mature within the next 12 months. All other land and building assets are not expected to mature in the next 12 months.

	2013 \$	2012 \$
<b>NOTE 6B: PROPERTY, PLANT AND EQUIPMENT</b>		
<b>Other property, plant and equipment:</b>		
Gross carrying value (at amortised cost)	<b>1,523,941</b>	1,333,991
Accumulated depreciation	<b>(1,081,583)</b>	(666,052)
<b>Total other property, plant and equipment</b>	<b>442,358</b>	667,939
<b>TOTAL PROPERTY, PLANT AND EQUIPMENT</b>	<b>442,358</b>	667,939

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

No property, plant and equipment are expected to be sold or disposed of within the next 12 months.

#### **Revaluations of non-financial assets**

All revaluations were conducted in accordance with the revaluation policy stated at Note 1. On 30 June 2013, an independent valuer conducted the revaluations.

Revaluation increment for land was \$2,350,000 (2012: \$1,220,000).

All increments and decrements were transferred to the asset revaluation surplus by asset class and included in the equity section of the balance sheet. No decrements were expensed (2012: nil).

**NOTE 6C: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT 2013**

	Land \$	Buildings \$	Total land and buildings \$	Other property, plant and equipment \$	Total \$
<b>As at 1 July 2012</b>					
Gross book value	13,700,000	26,508,267	40,208,267	1,333,991	41,542,258
Accumulated depreciation and impairment	–	(15,542,615)	(15,542,615)	(666,052)	(16,208,667)
<b>NET BOOK VALUE 1 JULY 2012</b>	<b>13,700,000</b>	<b>10,965,652</b>	<b>24,665,652</b>	<b>667,939</b>	<b>25,333,591</b>
Additions:					
By purchase	–	–	–	6,953	6,953
Revaluations and impairments recognised in other comprehensive income	2,350,000	–	2,350,000	–	2,350,000
Depreciation expense	–	(1,525,158)	(1,525,158)	(229,775)	(1,754,933)
Disposals:					
Other	–	–	–	(2,759)	(2,759)
<b>NET BOOK VALUE 30 JUNE 2013</b>	<b>16,050,000</b>	<b>9,440,494</b>	<b>25,490,494</b>	<b>442,358</b>	<b>25,932,852</b>
Net book value as of 30 June 2013 represented by:					
Gross book value	16,050,000	26,508,268	42,558,268	1,523,941	44,082,209
Accumulated depreciation and impairment	–	(17,067,774)	(17,067,774)	(1,081,583)	(18,149,357)
<b>NET BOOK VALUE 30 JUNE 2013</b>	<b>16,050,000</b>	<b>9,440,494</b>	<b>25,490,494</b>	<b>442,358</b>	<b>25,932,852</b>
	Land \$	Buildings \$	Total land and buildings \$	Other property, plant and equipment \$	Total \$
<b>As at 1 July 2011</b>					
Gross book value	12,480,000	26,508,267	38,988,267	1,988,097	40,976,364
Accumulated depreciation and impairment	–	(14,788,453)	(14,788,453)	(1,087,934)	(15,876,387)
<b>NET BOOK VALUE 1 JULY 2011</b>	<b>12,480,000</b>	<b>11,719,814</b>	<b>24,199,814</b>	<b>900,163</b>	<b>25,099,977</b>
Additions:					
By purchase or internally developed	–	–	–	10,500	10,500
By finance lease	–	–	–	65,969	65,969
Revaluations and impairments recognised in other comprehensive income	1,220,000	–	1,220,000	–	1,220,000
Depreciation expense	–	(754,162)	(754,162)	(253,864)	(1,008,026)
Disposals:					
From disposal of entities or operations (including restructuring)	–	–	–	(54,000)	(54,000)
Other	–	–	–	(829)	(829)
<b>NET BOOK VALUE 30 JUNE 2012</b>	<b>13,700,000</b>	<b>10,965,652</b>	<b>24,665,652</b>	<b>667,939</b>	<b>25,333,591</b>
Net book value as of 30 June 2012 represented by:					
Gross book value	13,700,000	26,508,267	40,208,267	1,333,991	41,542,258
Accumulated depreciation and impairment	–	(15,542,615)	(15,542,615)	(666,052)	(16,208,667)
<b>NET BOOK VALUE 30 JUNE 2012</b>	<b>13,700,000</b>	<b>10,965,652</b>	<b>24,665,652</b>	<b>667,939</b>	<b>25,333,591</b>

	2013 \$	2012 \$
<b>NOTE 6D: INTANGIBLES</b>		
<b>Computer software:</b>		
Purchased – in progress	<b>122,159</b>	405,064
Internally developed – in use	<b>127,450</b>	127,450
Purchased	<b>966,853</b>	463,372
Accumulated amortisation	<b>(435,191)</b>	(288,744)
<b>Total computer software</b>	<b>781,271</b>	707,142
<b>TOTAL INTANGIBLES</b>	<b>781,271</b>	707,142

No indicators of impairment were found for intangible assets.

No intangibles are expected to be sold or disposed of within the next 12 months.

**NOTE 6E: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF INTANGIBLES 2013**

	Computer software internally developed \$	Computer software purchased \$	Total \$
<b>As at 1 July 2012</b>			
Gross book value	127,450	868,436	<b>995,886</b>
Accumulated amortisation and impairment	(113,538)	(175,206)	<b>(288,744)</b>
<b>NET BOOK VALUE 1 JULY 2012</b>	<b>13,912</b>	<b>693,230</b>	<b>707,142</b>
Additions:			
By purchase or internally developed	–	225,564	<b>225,564</b>
Amortisation	(13,912)	(136,735)	<b>(150,647)</b>
Disposals:			
Other	–	(788)	<b>(788)</b>
<b>NET BOOK VALUE 30 JUNE 2013</b>	<b>–</b>	<b>781,271</b>	<b>781,271</b>

Net book value as of 30 June 2013 represented by:

Gross book value	127,450	1,089,013	<b>1,216,463</b>
Accumulated amortisation and impairment	(127,450)	(307,742)	<b>(435,192)</b>
<b>NET BOOK VALUE 30 JUNE 2013</b>	<b>–</b>	<b>781,271</b>	<b>781,271</b>

	Computer software internally developed \$	Computer software purchased \$	Total \$
<b>As at 1 July 2011</b>			
Gross book value	127,450	509,081	636,531
Accumulated amortisation and impairment	(88,048)	(106,015)	(194,063)
<b>NET BOOK VALUE 1 JULY 2011</b>	<b>39,402</b>	<b>403,066</b>	<b>442,468</b>
Additions:			
By purchase or internally developed	–	453,087	453,087
Amortisation	(25,490)	(95,989)	(121,479)
Disposals:			
Other	–	(66,934)	(66,934)
<b>NET BOOK VALUE 30 JUNE 2012</b>	<b>13,912</b>	<b>693,230</b>	<b>707,142</b>

Net book value as of 30 June 2012 represented by:

Gross book value	127,450	868,436	995,886
Accumulated amortisation and impairment	(113,538)	(175,206)	(288,744)
<b>NET BOOK VALUE 30 JUNE 2012</b>	<b>13,912</b>	<b>693,230</b>	<b>707,142</b>

	2013 \$	2012 \$
<b>NOTE 6F: OTHER NON-FINANCIAL ASSETS</b>		
Prepayments	476,334	363,519
<b>TOTAL OTHER NON-FINANCIAL ASSETS</b>	<b>476,334</b>	<b>363,519</b>

**Total other non-financial assets – are expected to be recovered in:**

No more than 12 months	476,334	363,519
<b>Total other non-financial assets</b>	<b>476,334</b>	<b>363,519</b>

No indicators of impairment were found for other non-financial assets.

**NOTE 7: PAYABLES**

**NOTE 7A: SUPPLIERS**

Trade creditors and accruals	660,396	601,302
<b>TOTAL SUPPLIERS PAYABLES</b>	<b>660,396</b>	<b>601,302</b>

**Suppliers payables expected to be settled within 12 months:**

Related entities	343,385	414,730
External parties	317,011	186,572
<b>Total suppliers payables</b>	<b>660,396</b>	<b>601,302</b>

Settlement was usually made within 30 days.

**NOTE 7B: OTHER PAYABLES**

Wages and salaries	305,494	259,302
Superannuation	57,795	52,602
Employee Benefits	10,273	44,989
Lease incentive	160,551	504,907
Prepayments received/unearned income	75,248	83,000
Other	5,141	66
<b>TOTAL OTHER PAYABLES</b>	<b>614,502</b>	<b>944,866</b>

**Total other payables are expected to be settled in:**

No more than 12 months	614,502	944,866
<b>Total other payables</b>	<b>614,502</b>	<b>944,866</b>

**NOTE 8: INTEREST BEARING LIABILITIES**

**LEASES**

Finance Leases	340,118	549,572
<b>TOTAL FINANCE LEASES</b>	<b>340,118</b>	<b>549,572</b>

	2013 \$	2012 \$
<b>Payable:</b>		
Within one year:		
Minimum lease payments	<b>266,027</b>	266,027
Deduct: future finance charges	<b>(28,394)</b>	(56,573)
In one to five years:		
Minimum lease payments	<b>105,837</b>	371,863
Deduct: future finance charges	<b>(3,352)</b>	(31,745)
<b>Finance leases recognised on the balance sheet</b>	<b>340,118</b>	549,572

In 2012–13 finance leases existed in relation to certain major IT assets. The leases were non-cancellable and for fixed terms of 3–4 years. The interest rate implicit in the leases averaged 12% (2011–12: 12%). The lease assets secure the lease liabilities. Screen Australia guaranteed the residual values of all assets leased. There were no contingent rentals.

## NOTE 9: PROVISIONS

### NOTE 9A: EMPLOYEE PROVISIONS

Leave	<b>2,916,853</b>	2,942,363
<b>TOTAL EMPLOYEE PROVISIONS</b>	<b>2,916,853</b>	2,942,363

#### Employee provisions are expected to be settled in:

No more than 12 months	<b>1,297,278</b>	1,533,070
More than 12 months	<b>1,619,575</b>	1,409,293
<b>Total employee provisions</b>	<b>2,916,853</b>	2,942,363

### NOTE 9B: OTHER PROVISIONS

Provision for make good	<b>322,551</b>	302,174
Provision for onerous contracts	<b>31,610,477</b>	27,313,167
<b>TOTAL OTHER PROVISIONS</b>	<b>31,933,028</b>	27,615,341

#### Other provisions are expected to be settled in:

No more than 12 months	<b>29,677,420</b>	23,415,102
More than 12 months	<b>2,259,608</b>	4,200,239
<b>Total other provisions</b>	<b>31,933,028</b>	27,615,341

	Make good \$	Onerous film contracts \$	Total \$
<b>Carrying amount 1 July 2012</b>	302,174	27,313,167	27,615,341
Additional provisions made	11,884	28,145,705	28,157,589
Amounts used	–	(23,848,395)	(23,848,395)
Unwinding of discount or change in discount rate	8,493	–	8,493
<b>Closing balance 2013</b>	<b>322,551</b>	<b>31,610,477</b>	<b>31,933,028</b>

**NOTE 10: RESTRUCTURING****DEPARTMENTAL RESTRUCTURING**

	<b>2013</b>	2012
	<b>National Film and Sound Archives of Australia (NFSA) \$</b>	National Film and Sound Archives of Australia (NFSA) \$
<b>FUNCTIONS ASSUMED</b>		
<b>Assets recognised</b>		
Cash at bank	–	975
<b>Total assets recognised</b>	–	975
<b>NET ASSETS/(LIABILITIES) ASSUMED<sup>1</sup></b>	–	975
<b>FUNCTIONS RELINQUISHED</b>		
<b>Assets relinquished</b>		
Trade debtors	–	44,692
Less provision for doubtful debts	–	(3,341)
Plant and equipment	–	54,800
Inventory	–	34,248
<b>Total assets relinquished</b>	–	130,399
<b>Liabilities relinquished</b>		
Employee provisions		(129,424)
<b>Total liabilities relinquished</b>	–	(129,424)
<b>NET ASSETS/(LIABILITIES) RELINQUISHED</b>	–	975

1. Assets and liabilities were relinquished to NFSA on 1 July 2011 due to the transfer of the Film Library, Sales and Distribution functions.

2013  
\$

2012  
\$

**NOTE 11: CASH FLOW RECONCILIATION**

**RECONCILIATION OF CASH AND CASH EQUIVALENTS AS PER BALANCE SHEET TO CASH FLOW STATEMENT**

**Cash and cash equivalents as per:**

Cash flow statement	<b>9,958,981</b>	11,378,870
Balance sheet	<b>9,958,981</b>	11,378,870
<b>Difference</b>	<b>-</b>	<b>-</b>

**Reconciliation of net cost of services to net cash from operating activities:**

Net cost of services	<b>(100,112,850)</b>	(94,164,320)
Add revenue from Government	<b>98,099,837</b>	91,802,682

**Adjustments for non-cash items**

Depreciation/amortisation	<b>1,905,580</b>	1,129,505
Net write down of non-financial assets	<b>71,152,436</b>	65,622,333
Recoupment exceeding net carrying value of film investments and loans	<b>(8,950,564)</b>	(6,228,844)
Loss on disposal of assets	<b>3,547</b>	-

**Changes in assets/liabilities**

(Increase)/decrease in net receivables	<b>(201,406)</b>	(3,924,000)
(Increase)/decrease in inventories	-	34,248
(Increase)/decrease in prepayments	<b>(162,693)</b>	(167,511)
Increase/(decrease) in prepayments received	<b>(7,752)</b>	-
Increase/(decrease) in employee provisions	<b>(25,510)</b>	15,079
Increase/(decrease) in supplier payables	<b>59,094</b>	270,180
Increase/(decrease) in other payables	<b>(322,612)</b>	(917,092)
Increase/(decrease) in other provisions	<b>1,612,598</b>	3,927,880
<b>NET CASH FROM OPERATING ACTIVITIES</b>	<b>63,049,705</b>	57,400,140

**NOTE 12: CONTINGENT ASSETS AND LIABILITIES**

**SIGNIFICANT REMOTE CONTINGENCIES**

Screen Australia had no significant contingent assets or contingent liabilities as at 30 June 2013 (2011-12 nil).

## NOTE 13: DIRECTORS' REMUNERATION

	2013 No.	2012 No.
The number of non-executive directors of Screen Australia included in these figures are shown below in the relevant remuneration bands:		
\$0 to \$29,999	5	3
\$30,000 to \$59,999	5	6
<b>TOTAL</b>	<b>10</b>	<b>9</b>
	\$	\$
<b>Total remuneration received or due and receivable by directors of Screen Australia</b>	<b>308,921</b>	<b>313,585</b>

Remuneration of executive directors is included in Note 15: Senior Executive Remuneration.

## NOTE 14: RELATED PARTY DISCLOSURES

The Board Members during 2013 were:

Glen Boreham (Chair)  
Ian Robertson (Deputy Chair)  
Cherrie Bottger  
Ross Entwistle  
Claudia Karvan  
Richard Keddie  
Matthew Liebmann  
Rachel Perkins  
Joan Peters  
Deanne Weir

During 2013 no Board Member during their period of tenure has received or has become entitled to receive any benefit (other than a benefit included in Note 13 or the fixed salary of a full-time employee) by reason of a contract made between Screen Australia and the Board Member, a relative of a Board Member, or with a firm in which the Board Member is also a member or has a substantial financial interest, other than in respect of:

- 14.1: In the course of ordinary business payment of \$58,718 for information technology products including software maintenance and support was made for operational purposes to Data#3 Pty Ltd. Glen Boreham is a non-executive director of Data#3 Pty Ltd.
- 14.2: In the course of ordinary business payment of \$9,560 for legal advice was made for operational purposes to Holding Redlich. Ian Robertson is a partner of Holding Redlich.
- 14.3: In the course of ordinary business payment of \$21,451 for royalties refund was made for *Outback Kids* to Beyond International. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.4: In the course of ordinary business funding approval of \$17,919 for production investment(s) was made for *Australia between the Wars* to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.5: In the course of ordinary business funding approval of \$550,000 for production investment(s) was made for *Whitlam* to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.6: In the course of ordinary business funding approval of \$11,000 for development investment(s) was made for *Warrior Woman* to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.

- 14.7: In the course of ordinary business funding approval of \$11,000 for development grant(s) was made for Enterprise Asia to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.8: In the course of ordinary business funding approval of \$3,300 for a travel grant was made for Asian Animation to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.9: In the course of ordinary business payment of \$11,000 for development grant(s) was made for Enterprise Asia to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.10: In the course of ordinary business payment of \$3,300 for development investment(s) was made for *Darlinghurst Nights* to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.11: In the course of ordinary business payment of \$3,300 for a travel grant was made for Asian Animation to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.12: In the course of ordinary business payment of \$11,000 for development investment(s) was made for *Warrior Women* to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.13: In the course of ordinary business payment of \$36,680 for production investment(s) was made for *Australia between the Wars* to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.14: In the course of ordinary business payment of \$539,000 for production investment(s) was made for *Whitlam* to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.15: In the course of ordinary business disbursement of \$1,539 for royalties was made for *The Silent Epidemic* to Beyond Screen Productions Pty Ltd. Ian Robertson is a director of Beyond International, which is the holding company of the production company.
- 14.16: In the course of ordinary business payment of \$44,000 for development grant(s) was made for Script Lab 2012 to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.17: In the course of ordinary business disbursement of \$2,512 for royalties was made for *Bran Nue Dae* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.18: In the course of ordinary business disbursement of \$688 for royalties was made for *Paper Dolls* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.19: In the course of ordinary business disbursement of \$1,260 for royalties was made for *Harvie Krumpet* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.20: In the course of ordinary business disbursement of \$7,334 for royalties was made for *Lionel* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.21: In the course of ordinary business disbursement of \$3,171 for royalties was made for *Inside the Firestorm* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.22: In the course of ordinary business disbursement of \$65,314 for royalties was made for *The Slap* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.23: In the course of ordinary business disbursement of \$11,138 for royalties was made for *Miss Fisher's Murder Mystery* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.24: In the course of ordinary business disbursement of \$224 for royalties was made for *Tasmanian Devil: The Fast and Furious Life of Errol Flynn* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.25: In the course of ordinary business disbursement of \$3,157 for royalties was made for *Two Men and Two Babies* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.26: In the course of ordinary business disbursement of \$10,465 for royalties was made for *The Elephant Princess* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.27: In the course of ordinary business disbursement of \$2,287 for royalties was made for *Paper Dolls* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.28: In the course of ordinary business disbursement of \$1,394 for royalties was made for *Death, Drugs and Betrayal* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.29: In the course of ordinary business disbursement of \$427 for royalties was made for *The Trial* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.30: In the course of ordinary business disbursement of \$792 for royalties was made for *Mother of Rock* to Film Victoria. Ian Robertson is the president of Film Victoria.

- 14.31: In the course of ordinary business disbursement of \$1,817 for royalties was made for *Immigration Nation* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.32: In the course of ordinary business disbursement of \$17,437 for royalties was made for *Snowtown* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.33: In the course of ordinary business disbursement of \$16,216 for royalties was made for *Penguin Island* to Film Victoria. Ian Robertson is the president of Film Victoria.
- 14.34: In the course of ordinary business payment of \$1,000 for venue hire was made for a screening to Hoyts Corporation. Matthew Liebmann is the Chief Commercial and Development Officer of Hoyts Corporation.
- 14.35: In the course of ordinary business payment of \$5,009 for a travel grant was made for *Redfern Now* S1 launch to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd.
- 14.36: In the course of ordinary business payment of \$3,236 for an international festival support grant was made for *Tall Man* TIFF festival materials to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd and was the film director for one of the episodes of the series.
- 14.37: In the course of ordinary business payment of \$37,949 for a practitioner development grant was made for a Producer Internship to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd.
- 14.38: In the course of ordinary business payment of \$121,275 for Events development grant(s) was made for Message Sticks Film Festival to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd.
- 14.39: In the course of ordinary business payment of \$147,675 for Enterprise development grant(s) was made to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd.
- 14.40: In the course of ordinary business payment of \$44,750 for Enterprise development loan(s) was made to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd.
- 14.41: In the course of ordinary business payment of \$58,212 for development investment(s) was made for *Redfern Now* S2 to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd and was the film director for one of the episodes of the series.
- 14.42: In the course of ordinary business payment of \$1,100 for a travel grant was made for Berlin Film Festival to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd.
- 14.43: In the course of ordinary business payment of \$6,851 for Indigenous employment placement was made for a trainee to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd.
- 14.44: In the course of ordinary business payment of \$225,500 for production investment(s) was made for *Black Panther Woman* to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd.
- 14.45: In the course of ordinary business payment of \$1,400,033 for production investment(s) was made for *Redfern Now* S2 to Redfern Pictures. Rachel Perkins is a company director of Redfern Pictures and was the film director for one of the episodes of the series.
- 14.46: In the course of ordinary business payment of \$466,819 for production investment(s) was made for *Art + Soul 2* to Art & Soul Films 2 Pty Ltd. Rachel Perkins has a close family member who is a presenter on the program.
- 14.47: In the course of ordinary business disbursement of \$9,230 for royalties was made for *Redfern Now* S2 to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd and was the film director for one of the episodes of the series.
- 14.48: In the course of ordinary business disbursement of \$15,019 for royalties was made for *First Australians* to First Nation Films Pty Ltd. Rachel Perkins is a company director of First Nation Films Pty Ltd and was the director/ writer/producer of the series.
- 14.49: In the course of ordinary business funding approval of \$5,009 was made for a travel grant for *Redfern Now* S1 launch to Blackfella Films Pty Ltd. Rachel Perkins is a company director of Blackfella Films Pty Ltd and was the film director for two episodes of the series.
- 14.50: In the course of ordinary business funding approval of \$1,710,500 for production investment(s) was made for *Redfern Now* S2 to Redfern Pictures. Rachel Perkins is a company director of Redfern Pictures and was the film director for one of the episodes of the series.
- 14.51: In the course of ordinary business funding approval of \$859,071 for production investment(s) was made for *Art + Soul 2* to Hibiscus Films Pty Ltd. Rachel Perkins has a close family member who is a presenter on the program.
- 14.52: In the course of ordinary business payment of \$66,000 for Guild development grant(s) was made for Australian Directors Guild Conference to Australian Directors Guild. Rachel Perkins is a member of the Guild.
- 14.53: In the course of ordinary business payment of \$2,512 for royalties was made for *Bran Nue Dae* to Film Victoria. Rachel Perkins was the film director of *Bran Nue Dae*.
- 14.54: In the course of ordinary business payment of \$131,250 for Enterprise development grant(s) was made for Enterprise 2009: Hoodlum Active Grant to Hoodlum Active Pty Ltd. Deanne Weir is Chair of Hoodlum Active Pty Ltd.

- 14.55: In the course of ordinary business payment of \$43,750 for Enterprise development loan(s) was made for Enterprise 2009: Hoodlum Active Loan to Hoodlum Active Pty Ltd. Deanne Weir is Chair of Hoodlum Active Pty Ltd.
- 14.56: In the course of ordinary business funding approval of \$33,000 for production grant(s) was made for *Soap Star* to Hoodlum Active Pty Ltd. Deanne Weir is Chair of Hoodlum Active Pty Ltd.
- 14.57: In the course of ordinary business funding approval of \$11,000 for production investment(s) was made for *The Strange Calls* to Hoodlum Active Pty Ltd. Deanne Weir is Chair of Hoodlum Active Pty Ltd.
- 14.58: In the course of ordinary business payment of \$101,200 for production investment(s) was made for *Puberty Blues* to Southern Star Entertainment Pty Ltd. Claudia Karvan is an actor in *Puberty Blues*.
- 14.59: In the course of ordinary business payment of \$921,030 for production investment(s) was made for *The Broken Shore* to Broken Shore Pty Ltd. Claudia Karvan is an actor in *The Broken Shore*.
- 14.60: In the course of ordinary business payment of \$1,002,320 for production investment(s) was made for *Better Man* to FremantleMedia Australia Pty Ltd. Claudia Karvan is an actor in *Better Man*.
- 14.61: In the course of ordinary business funding approval of \$1,034,000 for production investment(s) was made for *Better Man* to FremantleMedia Australia Pty Ltd. Claudia Karvan is an actor in *Better Man*.
- 14.62: In the course of ordinary business funding approval of \$453,200 for production investment(s) was made for *The Darkside* to Scarlett Pictures. Claudia Karvan is an actor in *The Darkside*.
- 14.63: In the course of ordinary business payment of \$453,200 for production investment(s) was made for *The Darkside* to Scarlett Pictures. Claudia Karvan is an actor in *The Darkside*.
- 14.64: In the course of ordinary business payment of \$8,140 for development investment(s) was made for *An Oddball Situation* to Kcommunications Pty Ltd. Richard Keddie is the producer of *An Oddball Situation*.
- 14.65: In the course of ordinary business payment of \$10,000 for production investment(s) was made for *Goddess* to Goddess Productions Pty Ltd. Richard Keddie is the company director of Goddess Productions Pty Ltd.
- 14.66: In the course of ordinary business payment of \$33,594 for Enterprise development grant(s) was made for Enterprise 2010: Electric Pictures Grant to Electric Pictures Pty Ltd. Joan Peters has been a legal representative for Electric Pictures Pty Ltd.
- 14.67: In the course of ordinary business payment of \$10,180 for Enterprise development grant(s) was made for Enterprise 2010: Electric Pictures Loan to Electric Pictures Pty Ltd. Joan Peters has been a legal representative for Electric Pictures Pty Ltd.
- 14.68: In the course of ordinary business payment of \$165,000 for Enterprise development grant(s) was made for Enterprise Grant Joined Up Films to Joined Up Pictures Pty Ltd. Joan Peters has been a legal representative for Joined Up Pictures Pty Ltd.
- 14.69: In the course of ordinary business payment of \$50,000 for Enterprise development loan(s) was made for Enterprise Loan: Joined Up Films to Joined Up Pictures Pty Ltd. Joan Peters has been a legal representative for Joined Up Pictures Pty Ltd.
- 14.70: In the course of ordinary business funding approval of \$770,000 for production investment(s) was made for *Z Special Unit* to Joined Up Pictures Pty Ltd. Joan Peters has been a legal representative for Joined Up Pictures Pty Ltd.
- 14.71: In the course of ordinary business funding approval of \$556,875 for Enterprise development grant(s) was made for Enterprise Grant Joined Up Films to Joined Up Pictures Pty Ltd. Joan Peters has been a legal representative for Joined Up Pictures Pty Ltd.
- 14.72: In the course of ordinary business funding approval of \$185,625 for Enterprise development loan(s) was made for Enterprise Loan: Joined Up Films to Joined Up Pictures Pty Ltd. Joan Peters has been a legal representative for Joined Up Pictures Pty Ltd.
- 14.73: In the course of ordinary business funding approval of \$110,000 for production grant(s) was made for *Trucking Hell* to Prospero Productions Pty Ltd. Joan Peters has been a legal representative for Prospero Productions Pty Ltd.
- 14.74: In the course of ordinary business payment of \$825 for a travel grant was made for attendance at the Mumbai Film Festival 2012 to Robyn Kershaw Productions Pty Ltd. Joan Peters has been a legal representative for Robyn Kershaw Productions Pty Ltd.
- 14.75: In the course of ordinary business disbursement of \$2,059 for royalties was made for *Bran Nue Dae* to Robyn Kershaw Productions Pty Ltd. Joan Peters has been a legal representative for Robyn Kershaw Productions Pty Ltd.
- 14.76: In the course of ordinary business payment of \$5,500 for development investment(s) was made for *Abalone Divers Deadliest Waters* to Sea Dog TV International Pty Ltd. Joan Peters has been a legal representative for Sea Dog TV International Pty Ltd.
- 14.77: In the course of ordinary business payment of \$42,240 for development investment(s) was made for *On the Jellicoe Road* to Taylor Media Pty Ltd. Joan Peters has been a legal representative for Taylor Media Pty Ltd.
- 14.78: In the course of ordinary business payment of \$13,200 for development investment(s) was made for *The Decayed* to Taylor Media Pty Ltd. Joan Peters has been a legal representative for Taylor Media Pty Ltd.

14.79: In the course of ordinary business payment of \$880 for a development event was made for Sales Agency Workshop to Taylor Media Pty Ltd. Joan Peters has been a legal representative for Taylor Media Pty Ltd.

14.80: In the course of ordinary business payment of \$31,038 for consultancy services was made for operational purposes to Tristram Miall Films. Joan Peters has been a legal representative for Tristram Miall Films.

	2013 \$	2012 \$
<b>NOTE 15: SENIOR EXECUTIVE REMUNERATION</b>		
<b>NOTE 15A: SENIOR EXECUTIVE REMUNERATION EXPENSES FOR THE REPORTING PERIOD</b>		
<b>Short-term employee benefits:</b>		
Salary	1,637,909	1,621,585
Annual leave accrued	148,251	135,297
Performance bonuses	38,431	38,934
Car parking and other allowances	52,759	45,561
<b>Total short-term employee benefits</b>	<b>1,877,350</b>	<b>1,841,377</b>
<b>Post-employment benefits:</b>		
Superannuation	252,582	251,613
<b>Total post-employment benefits</b>	<b>252,582</b>	<b>251,613</b>
<b>Other long-term employee benefits:</b>		
Long-service leave	79,161	55,160
<b>Total other long-term employee benefits</b>	<b>79,161</b>	<b>55,160</b>
<b>TOTAL SENIOR EXECUTIVE REMUNERATION EXPENSES</b>	<b>2,209,093</b>	<b>2,148,150</b>

1. Note 15A is prepared on an accrual basis.

2. Note 15A excludes acting arrangements and part-year service where total remuneration expensed as a senior executive was less than \$180,000.

**NOTE 15B: AVERAGE ANNUAL REPORTABLE REMUNERATION PAID TO SUBSTANTIVE SENIOR EXECUTIVES DURING THE REPORTING PERIOD**

Average annual reportable remuneration paid to substantive senior executives in 2013

Average annual reportable remuneration <sup>1</sup>	Substantive senior executives No.	Reportable salary <sup>2</sup> \$	Contributed superannuation <sup>3</sup> \$	Reportable allowances <sup>4</sup> \$	Bonus paid <sup>5</sup> \$	Total reportable remuneration \$
<b>Total reportable remuneration (including part-time arrangements):</b>						
\$180,000 to \$209,999	1	178,309	27,182	–	–	205,491
\$210,000 to \$239,999	3	200,598	26,120	–	–	226,718
\$240,000 to \$269,999	2	227,507	34,488	–	–	261,995
\$300,000 to \$329,999	1	266,412	40,061	–	–	306,473
\$360,000 to \$389,999	1	298,595	44,595	–	38,431	381,621
<b>Total number of substantive senior executives</b>	<b>8</b>					

Average annual reportable remuneration paid to substantive senior executives in 2012

Average annual reportable remuneration <sup>1</sup>	Substantive senior executives No.	Reportable salary <sup>2</sup> \$	Contributed superannuation <sup>3</sup> \$	Reportable allowances <sup>4</sup> \$	Bonus paid <sup>5</sup> \$	Total reportable remuneration \$
<b>Total reportable remuneration (including part-time arrangements):</b>						
\$180,000 to \$209,999	2	175,696	26,319	–	–	202,015
\$210,000 to \$239,999	2	190,235	23,122	4,500	–	217,857
\$240,000 to \$269,999	2	212,730	41,733	2,250	–	256,713
\$270,000 to \$299,999	1	258,769	39,787	–	–	298,556
\$360,000 to \$389,999	1	290,764	50,409	–	38,934	380,107
<b>Total number of substantive senior executives</b>	<b>8</b>					

1. This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.

2. 'Reportable salary' includes the following:

- gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column);
- reportable fringe benefits (at the net amount prior to 'grossing up' for tax purposes);
- exempt foreign employment income; and
- salary sacrificed benefits.

3. The 'contributed superannuation' amount is the average cost to Screen Australia for the provision of superannuation benefits to substantive senior executives in that reportable remuneration band during the reporting period.

4. 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.

5. 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving Screen Australia during the financial year.

**NOTE 15C: AVERAGE ANNUAL REPORTABLE REMUNERATION PAID TO OTHER HIGHLY PAID STAFF DURING THE REPORTING PERIOD**

Average annual reportable remuneration paid to other highly paid staff in 2013

Average annual reportable remuneration <sup>1</sup>	Other highly paid staff No.	Reportable salary <sup>2</sup> \$	Contributed superannuation <sup>3</sup> \$	Reportable allowances <sup>4</sup> \$	Bonus paid <sup>5</sup> \$	Total reportable remuneration \$
<b>Total reportable remuneration (including part-time arrangements):</b>						
\$180,000 to \$209,999	2	173,361	21,100	–	–	194,461
<b>Total number of other highly paid staff</b>		<b>2</b>				

Average annual reportable remuneration paid to other highly paid staff in 2012

Average annual reportable remuneration <sup>1</sup>	Other highly paid staff No.	Reportable salary <sup>2</sup> \$	Contributed superannuation <sup>3</sup> \$	Reportable allowances <sup>4</sup> \$	Bonus paid <sup>5</sup> \$	Total reportable remuneration \$
<b>Total reportable remuneration (including part-time arrangements):</b>						
\$180,000 to \$209,999	2	145,622	43,696	–	–	189,320
\$300,000 to \$329,999	1	308,038	17,817	–	–	325,855
<b>Total number of other highly paid staff</b>		<b>3</b>				

1. This table reports staff:

- who were employed by Screen Australia during the reporting period;
- whose reportable remuneration was \$180,000 or more for the reporting period; and
- were not required to be disclosed in Table B or director disclosures.

Each row is an averaged figure based on headcount for individuals in the band.

2. 'Reportable salary' includes the following:

- gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column);
- reportable fringe benefits (at the net amount prior to 'grossing up' for tax purposes);
- exempt foreign employment income; and
- salary sacrificed benefits.

3. The 'contributed superannuation' amount is the average cost to Screen Australia for the provision of superannuation benefits to other highly paid staff in that reportable remuneration band during the reporting period.

4. 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.

5. 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving Screen Australia during the financial year.

2013  
\$

2012  
\$

**NOTE 16: REMUNERATION OF AUDITORS**

Financial statement audit services were provided by the Australian National Audit Office (ANAO).

Fair value of the services provided

Financial statement audit services	<b>85,000</b>	85,000
<b>TOTAL</b>	<b>85,000</b>	85,000

No other services were provided by the ANAO.

**NOTE 17: FINANCIAL INSTRUMENTS**

**NOTE 17A: CATEGORIES OF FINANCIAL INSTRUMENTS**

**Financial assets**

Held-to-maturity:

Investments Term Deposits	<b>56,896,968</b>	52,352,501
<b>Total</b>	<b>56,896,968</b>	52,352,501

**Loans and receivables:**

Cash and cash equivalents	<b>9,958,981</b>	11,378,870
Trade and other receivables	<b>1,063,484</b>	825,827
<b>Total</b>	<b>11,022,465</b>	12,204,697

<b>CARRYING AMOUNT OF FINANCIAL ASSETS</b>	<b>67,919,433</b>	64,557,198
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**Financial liabilities**

At amortised cost:

Trade creditors	<b>660,396</b>	601,302
<b>Total</b>	<b>660,396</b>	601,302

<b>CARRYING AMOUNT OF FINANCIAL LIABILITIES</b>	<b>660,396</b>	601,302
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**NOTE 17B: NET INCOME AND EXPENSE FROM FINANCIAL ASSETS**

**Held-to-maturity**

Interest revenue	<b>3,202,305</b>	3,463,247
<b>Net gain/(loss) held-to-maturity</b>	<b>3,202,305</b>	3,463,247

**Film industry loans, investments and receivables**

Interest revenue	<b>310,543</b>	551,769
Exchange gains/(loss)	<b>1,136</b>	(870)
Impairment	<b>(71,152,436)</b>	(64,225,469)
Gain/loss on disposal	-	-
<b>Net (loss) from film industry loans, investments and receivables</b>	<b>(70,840,757)</b>	(63,674,570)

<b>NET (LOSS) FROM FINANCIAL ASSETS</b>	<b>(67,638,452)</b>	(60,211,323)
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2013  
\$

2012  
\$

**NOTE 17C: NET INCOME AND EXPENSE FROM FINANCIAL LIABILITIES**

**Financial liabilities – at amortised cost**

Interest expense	<b>76,950</b>	100,430
<b>Net loss from financial liabilities – at amortised cost</b>	<b>76,950</b>	100,430

<b>NET LOSS FROM FINANCIAL LIABILITIES</b>	<b>76,950</b>	100,430
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**NOTE 17D: FAIR VALUE OF FINANCIAL INSTRUMENTS**

	Carrying amount 2013 \$	Fair value 2013 \$	Carrying amount 2012 \$	Fair value 2012 \$
<b>Financial Assets</b>				
Cash and cash equivalents	<b>9,958,981</b>	<b>9,958,981</b>	11,378,870	11,378,870
Trade and other receivables	<b>1,063,484</b>	<b>1,063,484</b>	825,827	825,827
Investments – term deposits	<b>56,896,968</b>	<b>56,896,968</b>	52,352,501	52,352,501
<b>Total</b>	<b>67,919,433</b>	<b>67,919,433</b>	64,557,198	64,557,198
<b>Financial Liabilities</b>				
Trade creditors	<b>660,396</b>	<b>660,396</b>	601,302	601,302
<b>Total</b>	<b>660,396</b>	<b>660,396</b>	601,302	601,302

Net fair values of financial assets and liabilities are determined by Screen Australia as follows:

The net fair values of film loans and equity film investments are determined in accordance with the statement of accounting policies Note 1 at amounts not exceeding recoverable amounts. These amounts have not been discounted to present values.

The carrying amounts of all remaining financial assets and financial liabilities approximate fair value.

2013      2012  
\$            \$

**NOTE 17E: CREDIT RISK**

Screen Australia is exposed to a minimal level of credit risk as film investments and loans are fully impaired and other financial assets were cash and trade receivables.

The maximum exposure to credit risk on equity film investments and loans is nil as these assets are fully impaired. Repayment of equity film investments and loans is dependent on financial performance of each project. Screen Australia minimises concentration of credit risk by undertaking transactions with a number of counterparties and with limits on investment amounts in projects and with any one producer and corporate group in a financial year. Risk is concentrated in the film and television industry in Australia.

The maximum exposure to credit risk for trade receivables and other financial assets is the risk that arises from potential default of a debtor. Screen Australia manages its credit risk by assessing debtors prior to allowing a debtor relationship and through policies and procedures that guide employees in debt management and recovery.

Screen Australia holds no collateral to mitigate against credit risk. This amount was equal to the total amount of trade receivables (2013: \$186,524 and 2012: \$235,651).

The following table illustrates Screen Australia's gross exposure to credit risk, excluding any collateral or credit enhancements.

**FINANCIAL ASSETS**

Cash and cash equivalents	<b>9,958,981</b>	11,378,870
Trade and other receivables	<b>1,063,484</b>	825,827
Investments – term deposits	<b>56,896,968</b>	52,352,501
<b>TOTAL</b>	<b>67,919,433</b>	64,557,198

Credit quality of financial instruments not past due or individually determined as impaired

	Not past due nor impaired 2013 \$	Not past due nor impaired 2012 \$	Past due or impaired	Past due or impaired
Cash and cash equivalents	9,958,981	11,378,870	–	–
Trade and other receivables	873,417	773,967	190,067	51,860
Investments – term deposits	56,896,968	52,352,501	–	–
<b>Total</b>	<b>67,729,366</b>	<b>64,505,338</b>	<b>190,067</b>	<b>51,860</b>

**Ageing of financial assets that were past due but not impaired for 2013**

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade and other receivables	131,511	45,016	2,485	11,055	190,067
<b>TOTAL</b>	<b>131,511</b>	<b>45,016</b>	<b>2,485</b>	<b>11,055</b>	<b>190,067</b>

**Ageing of financial assets that were past due but not impaired for 2012**

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade and other receivables	30,044	20,097	1,170	549	51,860
<b>TOTAL</b>	<b>30,044</b>	<b>20,097</b>	<b>1,170</b>	<b>549</b>	<b>51,860</b>

## NOTE 17F: LIQUIDITY RISK

Screen Australia's financial liabilities were payables, loans from government, finance leases and other interest bearing liabilities. The exposure to liquidity risk was based on the notion that Screen Australia will encounter difficulty in meeting its obligations associated with financial liabilities. This was highly unlikely due to government funding and mechanisms available to Screen Australia and internal policies and procedures put in place to ensure there were appropriate resources to meet its financial obligations.

### Maturities for non-derivative financial liabilities 2013

	On demand \$	within 1 year \$	1 to 2 years \$	2 to 5 years \$	> 5 years \$	Total \$
Finance leases	-	237,634	102,484	-	-	340,118
Trade creditors	-	660,396	-	-	-	660,396
Property lease incentive	-	111,778	8,159	24,477	16,137	160,551
Deferred revenue	-	75,248	-	-	-	75,248
<b>Total</b>	<b>-</b>	<b>1,085,056</b>	<b>110,643</b>	<b>24,477</b>	<b>16,137</b>	<b>1,236,313</b>

### Maturities for non-derivative financial liabilities 2012

	On demand \$	within 1 year \$	1 to 2 years \$	2 to 5 years \$	> 5 years \$	Total \$
Finance leases	-	209,454	237,634	102,484	-	549,572
Trade creditors	-	601,302	-	-	-	601,302
Property lease incentive	-	344,356	111,779	40,795	7,977	504,907
Deferred revenue	-	83,000	-	-	-	83,000
<b>Total</b>	<b>-</b>	<b>1,238,112</b>	<b>349,413</b>	<b>143,279</b>	<b>7,977</b>	<b>1,738,781</b>

Screen Australia had no derivative financial liabilities in either 2013 or 2012.

## NOTE 17G: MARKET RISK

Screen Australia's investment activities expose it to financial risk. Due to the inherent risk of film investment and the historic performance generally of Australian films, losses on film investments are expected to occur. Allowance for impairment loss is made for film investments based on the likely amount that will not be recouped. As a result of the nature of the Screen Australia's business, internal policies have been put in place to deal with the management of financial risk, that is, Screen Australia's exposure to market, credit, liquidity and cash flow and fair value interest rate risk.

Screen Australia does not enter into trade financial instruments for speculative purposes.

Screen Australia retains a copyright interest in all development investments and production investments. Development investments are repaid only where the film goes into production.

Production investments are only recouped when the film project generates revenue. An interest is retained in the profits of production investments after the recoupment of Screen Australia's investment. There is no interest in development investments after they have been recouped in full.

Screen Australia's business is to invest and lend amounts for film development and production, which, by its nature, has a high probability of being unprofitable. Accordingly, as there is no security provided against these film equity investments and loans, it is expected that Screen Australia will incur significant losses.

Screen Australia holds only a small amount of cash and no other assets overseas. A small number of payments are made in overseas currencies. The amount does not open Screen Australia to significant currency risk.

Screen Australia holds term deposits and loans receivable with fixed interest rates. Cash holdings have a variable interest rate.

### Sensitivity analysis of the risk that Screen Australia is exposed to for 2013

	Risk variable	Change in risk variable %	Effect on	
			Profit and loss \$	Equity \$
Interest rate risk	Interest rates	<b>0.75</b>	<b>586,755</b>	<b>586,755</b>
Interest rate risk	Interest rates	<b>(0.75)</b>	<b>(586,755)</b>	<b>(586,755)</b>

### Sensitivity analysis of the risk that Screen Australia is exposed to for 2012

	Risk variable	Change in risk variable %	Effect on	
			Profit and loss \$	Equity \$
Interest rate risk	Interest rates	0.75	556,765	556,765
Interest rate risk	Interest rates	(0.75)	(556,765)	(556,765)

### Currency risk

Currency risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate due to changes in foreign exchange rates. Screen Australia is exposed to minimal foreign exchange currency risk primarily through maintaining its French bank account.

Screen Australia is exposed to a small amount of foreign currency denominated in Euro.

### Interest rate risk

Interest rate risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. Screen Australia is exposed to interest rate risk primarily from cash on hand and future term deposit movements. All term deposits are invested in Australian banks for a fixed rate.

A 75 basis point change is deemed to be reasonably possible and is used when reporting interest rate risk.

## NOTE 18: FINANCIAL ASSETS RECONCILIATION

	Notes	2013 \$	2012 \$
<b>FINANCIAL ASSETS</b>			
Total financial assets as per balance sheet		<b>67,919,433</b>	64,557,198
Less non-financial instrument components:			
Other receivables	5B	<b>603,991</b>	382,914
Total non-financial instrument components		<b>603,991</b>	382,914
<b>TOTAL FINANCIAL ASSETS AS PER FINANCIAL INSTRUMENTS NOTE</b>		<b>11,022,465</b>	12,204,697

## NOTE 19: COMPENSATION AND DEBT RELIEF

### Compensation and Debt Relief

Screen Australia made no compensation or debt relief payment during 2012–13 and 2011–12.

## NOTE 20: ASSETS HELD IN TRUST

### MONETARY ASSETS

Screen Australia provides assistance to producers and investors of various films by handling the receipt and disbursement of returns. The funds received are held in separate bank accounts and the accounting records for the disbursement service are maintained on a cash receipts and payments basis.

In certain cases, Screen Australia charges a set up fee and a service fee for providing this facility. The fees earned in 2012–13 were \$34,090 (2011–12 \$64,456).

Screen Australia is entitled to retain the interest earned on the bank accounts and the net interest earned in 2012–13 was \$13,174 (2011–12 \$14,408).

	2013 \$	2012 \$
<b>Screen Australia – Disbursement Administration Service</b>		
Total amount held at the beginning of the reporting period	<b>1,193,361</b>	517,333
Receipts	<b>7,115,218</b>	6,907,680
Payments	<b>(7,060,371)</b>	(6,231,652)
<b>Total amount held at the end of the reporting period</b>	<b>1,248,208</b>	1,193,361
<b>Total</b>	<b>1,248,208</b>	1,193,361

The values above were estimated fair values at the time when acquired.

## NOTE 21: REPORTING OF OUTCOMES

### NOTE 21A: NET COST OF OUTCOME DELIVERY

	Outcome 1		Total	
	2013 \$	2012 \$	2013 \$	2012 \$
<b>Departmental</b>				
Expenses	<b>(115,313,771)</b>	(109,333,775)	<b>(115,313,771)</b>	(109,333,775)
Own-source income	<b>15,200,921</b>	15,169,455	<b>15,200,921</b>	15,169,455
<b>Net cost of outcome delivery</b>	<b>(100,112,850)</b>	(94,164,320)	<b>(100,112,850)</b>	(94,164,320)

**NOTE 21B: MAJOR CLASSES OF DEPARTMENTAL EXPENSE, INCOME, ASSETS AND LIABILITIES BY OUTCOME**

	Outcome <sup>1</sup>		Total	
	2013 \$	2012 \$	2013 \$	2012 \$
<b>EXPENSES</b>				
Employees	14,017,407	14,270,508	14,017,407	14,270,508
Suppliers	9,522,772	9,379,127	9,522,772	9,379,127
Depreciation and amortisation	1,905,580	1,129,505	1,905,580	1,129,505
Finance costs	76,950	100,430	76,950	100,430
Write-down and impairment of assets	71,152,436	64,225,469	71,152,436	64,225,469
Other	18,638,626	20,228,736	18,638,626	20,228,736
<b>TOTAL</b>	<b>115,313,771</b>	<b>109,333,775</b>	<b>115,313,771</b>	<b>109,333,775</b>
<b>INCOME</b>				
Sale of goods and services	1,714,521	1,648,241	1,714,521	1,648,241
Income from government	98,099,837	91,802,682	98,099,837	91,802,682
Other	13,486,400	13,521,214	13,486,400	13,521,214
<b>TOTAL</b>	<b>113,300,758</b>	<b>106,972,137</b>	<b>113,300,758</b>	<b>106,972,137</b>
<b>ASSETS</b>				
Cash and cash equivalents	9,958,981	11,378,870	9,958,981	11,378,870
Trade and other receivables	1,063,484	825,827	1,063,484	825,827
Land and buildings	25,490,494	24,665,652	25,490,494	24,665,652
Property, plant and equipment	442,358	667,939	442,358	667,939
Intangibles	781,271	707,142	781,271	707,142
Investments – term deposits	56,896,968	52,352,501	56,896,968	52,352,501
Other	476,334	363,519	476,334	363,519
<b>TOTAL</b>	<b>95,109,890</b>	<b>90,961,450</b>	<b>95,109,890</b>	<b>90,961,450</b>
<b>LIABILITIES</b>				
Suppliers	660,396	601,302	660,396	601,302
Other payables	614,502	944,866	614,502	944,866
Leases	340,118	549,572	340,118	549,572
Employee provisions	2,916,853	2,942,363	2,916,853	2,942,363
Other provisions	31,933,028	27,615,341	31,933,028	27,615,341
<b>TOTAL</b>	<b>36,464,897</b>	<b>32,653,444</b>	<b>36,464,897</b>	<b>32,653,444</b>

1. Outcome 1 is described in Note 1.1. Net costs shown included intra-government costs that were eliminated in calculating the actual Budget Outcome.

# Abbreviations and acronyms

AACTA	Australian Academy of Cinema and Television Arts	IMTS	Information Management and Technology Services
AAT	Administrative Appeals Tribunal	KPI	Key performance indicator
ABC	Australian Broadcasting Corporation	LEP	Local Environment Plan
ABS	Australian Bureau of Statistics	LPC	Letter of Preliminary Compliance
ACTF	Australian Children's Television Foundation	Media RING	Media Reconciliation Industry Network Group
ADG	Australian Directors Guild	MIFF	Melbourne International Film Festival
AFC	Australian Film Commission	MOU	Memorandum of Understanding
AFI	Australian Film Institute	MRC	Media Resource Centre
AFTRS	Australian Film, Television and Radio School	NDP	National Documentary Program
AIDC	Australian International Documentary Conference	NFSA	National Film and South Archive of Australia
AIMC	Australian International Movie Convention	NIDF	National Indigenous Documentary Fund
ANAO	Australian National Audit Office	NSW FTO	New South Wales Film and Television Office (now Screen NSW)
ATO	Australian Taxation Office	P&A	Prints and Advertising
ATOM	Australian Teachers of Media	PVD	Post, visual and digital effects
AWG	Australian Writers' Guild	PEP	Producer Equity Program
AWGIE	Australian Writers' Guild Award	QAPE	Qualifying Australian Production Expenditure
BBC	British Broadcasting Corporation	RMS	Recoupment Management System
CAAMA	Central Australian Aboriginal Media Association	SBS	Special Broadcasting Service
CAC Act	<i>Commonwealth Authorities and Companies Act 1997</i>	SOE	Standard Operating Environment
DFAT	Department of Foreign Affairs and Trade	SPAA	Screen Producers Association of Australia
DoFD	Department of Finance and Deregulation	SRO	Screen Resource Organisation
EDRMS	Electronic Document and Records Management System	SWG	Statistics Working Group
FFC	Film Finance Corporation Australia	SXSW	South by Southwest Film Festival
FICCI	Federation of Indian Chambers of Commerce and Industry	TIFF	Toronto International Film Festival
FMS	Funding Management System	VOD	Video on Demand
FOI Act	<i>Freedom of Information Act 1982</i>	WCSFP	World Congress of Science and Factual Producers
FTI	Film and Television Institute		
GST	Goods and Services Tax		
HR	Human Resources		
IDFA	International Documentary Festival Amsterdam		
IFP	Independent Filmmaker Project		

# Index

- #7 Days Later 37  
\$9.99, approval issued for 79  
37° South Market initiatives 43, 73  
100 Bloody Acres 24, 37, 61  
360 Degree Films 71
- A**  
*A Cautionary Tail* 37, 82  
AACTA Awards  
    for documentaries 30, 34  
    for feature films 24, 69  
    for short films 40, 43–44  
    for television drama 28  
    funding for 63  
*ABBA – Bang a Boomerang* 30, 32  
abbreviations and acronyms 169–170  
ABC  
    documentaries 32  
    initiatives with 43  
Aboriginal and Torres Strait Islander  
    Employment Strategy 47  
Access All Areas Travelling Film Festival  
    102  
*Addition* 21  
*Adoration* 24, 25, 70  
*Adventures of Figaro Pha, The* 28, 53, 69–70  
advertising 61  
*Afghanistan: The Australian War* 31  
*Aim High in Creation!* 23, 103  
*Airlack* 37  
*Ali's Wedding* 21  
A-list Film Festival screenings 52  
*Are You Buff Enough?* 58–61  
Armstrong, Gillian 35  
*Art + Soul* 31  
*Art of Australia* 32  
*Ashes to Ashes* 45  
Asia, engagement with 71–72 *see also*  
    Enterprise Asia Program  
Asian Animation Summit 13, 50–52, 63, 74  
Asian Side of the Doc  
    delegation to 74  
    financial support for 13  
    international cultural reach 63  
    marketing activities 51  
    sponsored attendees at 68, 71  
assessors 109  
Audit Committee 10, 98  
audit program 57  
*Audrey of the Alps*, awards for 34  
Aurora initiative 40  
Ausfilm 74–75, 77  
*Australia – The First Four Billion Years (The  
    Time Traveller's Guide)* 30, 32, 34, 86–87  
Australia Interactive Games Fund 12  
Australia–China Film Industry Forum 13, 74  
Australian Bureau of Statistics Screen  
    Production Sector Survey 5, 80–85  
*Australian Children's Television* e-bulletin 83  
Australian Children's Television Foundation  
    80, 82  
Australian Directors' Guild Awards *see*  
    awards  
Australian Interactive Games Fund 5, 39,  
    73, 83–84  
Australian International Documentary  
    Conference 61, 63, 77, 95  
Australian International Movie Convention  
    54–55  
Australian Writers' Guild Awards *see* awards  
*Australians at Cannes* 58  
*Autopsy on a Dream* 32  
awards *see also* AACTA Awards  
    Australian Directors' Guild Awards 28,  
        34, 43  
    Australian Teachers of Media Awards 34  
    Australian Writers' Guild Awards 28,  
        34, 43  
    Dendy Award 40, 43  
    Digital Emmy Award 36  
    Emmies 30  
    Flickerfest awards 43  
    for documentaries 30, 32–33, 124  
    for feature films 24, 124  
    for Indigenous productions 44, 69  
    for online and interactive productions  
        36, 125  
    for short films 43, 125  
    for television drama 28, 125  
    Foxtel Documentary Prize 44  
    full list of 124–125  
    funding for 63  
    International Jury Generation K Plus  
        Special Mention 24  
    International Webby Awards 69  
    Iris Prize 40, 43  
    Jackson Hole Science Media Awards 30  
    Kidscreen awards 69  
    Logie Awards 26, 28, 44, 69  
    Walkley award 30  
    Yoram Gross Animation Award 40, 43  
Ayres, Tony 11
- B**  
*Back to Ground Zero* 32  
*Backtrack* 23  
*Bad Angel* 21  
*Bait 3D* 4, 12, 24, 79  
*Bait 2 3D* 22  
banners 61  
Bate, Matt 35  
*Beaconsfield*, awards for 28  
Beamafilm 55  
Bearcage 70  
*Beneath Clouds* 47  
Berlin International Film Festival 24, 47,  
    63, 95  
*Berlin Syndrome* 21  
*Better Man* 27, 29  
*Between the Devil and the Deep Blue Sea* 55  
Beyond Screen Production/Iguana Films 71  
Big Stories Co 71  
*Big Stories Small Towns: Asia Pacific* 32  
Blackfella Films 44, 46, 70  
Blair, Wayne 69  
*Bloomers* 42  
*Blue Water High* 28  
Board  
    Charter of 99  
    Code of Conduct 100  
    conflicts of interest 97  
    meeting attendance 10, 97  
    members 7–9, 97  
*Boat* 45  
Bob Maza Fellowship 46  
*Body Line* 32  
*Boffin, the Builder and the Bombardier, The*  
    32  
Books at MIFF 43  
*Boomtown West* 70  
Boreham, Glen 4–7, 4, 7  
*Boris Takes the Stage* 38

Bottger, Cherrie 8, 8, 97  
 Bower Bird Films 71  
 Brandis, George, as Minister for the Arts 97  
*Breaker Morant: The Retrial* 32  
 Breaks Funding – Story to Screen program 45  
 Brentnall, Jessica 70  
 Briggs, Tony 46  
 Brown, Alicia 41  
*Bubble Bath Bay* 70  
*Buckskin* 44–45, 96  
*Building Australia* 31  
 Burke, Tony, as Minister for the Arts 83, 97  
 Busan International Film Festival 24  
 Business Continuity Management Policy and Framework 98  
 business facilitation 51–52  
*Butterflies*, awards for 40, 43

## C

Call to Country National Indigenous Fund series 44  
 Cameron, Fiona 16, 95  
 Canberra International Film Festival 80  
 Cannes, new office in 50, 52  
 Cannes Film Festival  
   *Great Gatsby* at 4–5  
   induction program 64–65  
   marketing activities 51  
   promotion at 59  
   website promotion for 95  
 Carman, Charlie 41  
*Castaways of Eden* 70  
*Catch, The* 31  
*Catch-Up and Beyond: Television Content on Demand* 83  
*Cautionary Tail, A* 37, 82  
 CEO see Harley, Ruth  
 Chair see Boreham, Glen  
 Channel 7, documentaries funded with 32  
*Charlie's Country* 23  
*Charlotte's Story* 32  
 Charter 99  
 Chief Executive Officer see Harley, Ruth  
 Children's Content Forum 83  
 children's television drama 28  
*Child's Play* research 80, 82, 84  
 Chinn, Simon 35  
 Chocolate Liberation Front 69–70  
 Cinequest Film Festival 40  
*Clive* 21  
 Cockatoo Island Film Festival 43  
*Code, The* 27, 70  
 Code of Conduct 100

Cole, Beck 45  
 Coleman, Martha 14, 16, 70  
 Comcare, incident reported to 102  
 Comcover Risk Management Benchmarking Survey 98  
 Commonwealth Disability Strategy 102  
 communication issues 83, 95  
*Conflict Now* 38  
 consumer-facing domestic campaign 59–60  
 contingency liability statement 102  
 co-production treaties 78  
*Coral: Rekindling Venus* 36  
*Coral Triangle, The* 70  
 Crean, Simon, as Minister for the Arts 5, 12, 36, 97  
 Creative Australia 5  
 Crowe, Russell 63  
 Cubitt, Bec 41  
*Cult of the Family, The* 35  
*Curse of the Gothic Symphony, The* 34  
*Cut Snake* 11, 22–23

## D

Dalsgaard, Andreas 35  
*Dance Academy* 26, 48–49  
*Dancing Down Under* 34  
*Danger 5 Diamond Girls* 28, 36  
*Darkside, The* 23, 45, 46  
 David, Raquelle 41–42  
*Dead Europe* 24, 61  
*Dead Gorgeous/Dead Normal* 28  
 December Media 70  
*Decoding Immortality* 32  
 Department of Foreign Affairs and Trade, partnerships with 63  
 Deputy Chair see Robertson, Ian  
*Desert War* see *Great Southern Land: Desert War*  
 Development Department, investments, loans and grants by 110–113  
 development targets 103  
*Devil's Dust*, awards for 26, 28  
*Devil's Playground* 27  
 Di Blasio, Eva 41  
*Did You Know?* e-bulletins 83, 95  
 Digital Ignition program 36, 38, 119–120  
 Dinning, Samantha 41  
 directories 61  
 Director's Acclaim Fund 41, 113  
 Director's Attachment Scheme 11, 40–41  
*Directory of International Sales Agents* 65  
*dirtgirlworld* app 36, 38  
 disability strategy 102–103

disbursement of funds 57  
 distribution 54–55  
 Dobbie, Fran 46  
*Doctor Blake Mysteries, The* 26, 70  
 documentaries  
   awards for 30, 32–33, 124  
   financial support for 30–35, 114–115  
   outcomes for 30–34  
   strategies for 30  
 Documentary Development program 30  
*Documentary Production Summary* 77, 85  
*Doing Business with Australia* app and publication 61, 73  
*Dot's Dash* 38  
*Downriver* 21  
*Drama Report* 77, 85  
*Drift*, promotion of 61  
 Drumm, Kathleen 16–17  
*Duck, The* 42

## E

Electric Pictures 70  
*Em* 21  
*Emo (the Musical)* 42  
 enabling legislation 97, 99, 107–108  
*End of Animal* 22  
 Enterprise Asia Program 12, 68–71, 123  
 Enterprise Program 68–71 see also Feature Enterprise Program  
 Entwistle, Ross 8, 8, 98  
 environmental protection and biodiversity statement 103  
 Essential Media 69–70  
*Event Zero*, awards for 36  
*Eventide, The* 37  
 Exchange Short Drama Initiative 45  
 executive overview 11–14  
 expenditure mix 106  
 external audit 98, 126

## F

F Word initiative 40, 43  
 FanDependent crowd-funding 55  
 Feature Enterprise Program 11, 68–71, 122  
 feature films  
   awards for 24, 124  
   financial support for 20–24, 110–111, 113  
   outcomes for 21–24  
   strategies for 21  
 Feature Navigator Workshop 40, 43  
 Federation of Indian Chambers of Commerce and Industry 13

- Fell 23
- Felony 23
- Festival Tous Ecrans Geneva 36
- Fielder, Angie 70
- film festivals, support for 120–122 *see also names of specific events*
- Final Certificates, number issued 76, 78
- financial statements 127–168
- Find a Film online database 85
- First World War, documentary project 35
- Flammable Children 22
- For the Love of a Fisherwoman 45
- Foulkes, Mirrah 41
- Fox and the Freedom Fighters, The 45
- Foxtel
  - awards from 44
  - documentaries 32
  - dramas for 27
- Frackman, The 32
- Framed 38
- Frank Gehry's Treehouse 32
- Fraud Risk Assessment and Control Plans 98
- FRED Media 69
- freedom of information 101
- Friends with Benefits: A Report on Australia's International Co-production Program 73, 77, 80–82
- From the Bottom of the Lake 32
- Funding Management System 88
- G**
- Gallipoli 27
- Games Connect Asia Pacific sponsorship 39
- Games Enterprise program
  - announcement of 5, 36, 83
  - establishment of 12
  - financial support for 120
  - funding recipients 38–39
- Games Production program
  - announcement of 5
  - establishment of 12
  - guidelines for 39
- General Documentary Program 31–32, 115
- George, Sandy 35
- Getting Down to Business: the Producer Offset Five Years on 73, 77, 80–81, 85
- Gibney, Rebecca 55
- Gillard, Julia 12
- Glynn, Erica 16, 47
- Go Back to Where You Came From 60
  - awards for 34
  - licensed in Europe 57
  - viewing figures 30, 32
- Goa Film Bazaar 51–52, 63
- Goalpost 69
- Goddess, promotion of 61
- Gods of Wheat Street, The 44
- Governance Manager 97
- governance statement 97–99
- Grammar of Happiness, The 30, 34
- grants 106, 110–123
- Great Australian Race Riot, The 31
- Great Barrier Reef, approval issued for 79
- Great Gatsby, The 4–5, 61, 66–67
- Great Southern Land: Desert War 4, 30, 32, 75
- Grinston, Elizabeth 14, 17
- Grip, The 22
- Guess How Much I Love You, approval issued for 79
- Guest, Elena 71
- Guide to Cannes 64–65
- H**
- Hankin, Richard 69
- Hard Rock Medical 79
- Harley, Ruth 11
  - ABC interview with 95
  - appointed by Minister 97
  - background of 16
  - executive overview by 11–14
  - leadership by 6
  - on Feature Enterprise selection panel 70
- Hart, Justine 42–43
- Haslam, Tim 42
- Hauge, Michael 65
- Healing 23
- Health and Safety Management Arrangements 102
- Hearts & Minds: How local screen stories capture the hearts and minds of Australians 82–83
- Heroes Call 36
- Hidden Universe 70
- highlights
  - audience engagement 50
  - distribution 54
  - documentaries 30
  - Enterprise Program 68
  - feature films 20
  - online and interactive productions 36
  - operations 88
  - producer offset and co-productions 76
  - recoupment 56
  - sector development 64
  - Strategy and Research Unit 80
- Talent Escalator 40
  - television drama 26
- History Channel, documentaries with 32
- Hollyweb Festival 36
- Hong Kong International Film Festival 24
- Hoodlum Active 70
- Hope, Ted 39, 41–42
- Hope for Film seminar 39
- Hopscotch Pictures 70
- House Husbands 28, 64, 69, 70
- How to Talk Australians 37
- Howzat! Kerry Packer's War 4, 26, 28, 68
- Hunter N Hornet 37
- I**
- I Am Jack 22
- I Frankenstein 70
- I Luv U But 38
- Ian Thorpe – The Swimmer 32, 72
- IGLOW initiative 40, 43
- Illos, Benjamin 59
- ImagineNATIVE Film and Media Arts festival 47
- Immortal 30
- In Bob We Trust 32
- In the Raw workshop 40
- indemnity premiums 102
- independent Auditor's Report 126
- Indigenous Department 44–47
  - investments, loans and grants 118–119
  - outcomes for 45–47
  - production financing 45
  - strategies 45
- Indigenous Employment Program 5, 11, 95
- industry organisations 74 *see also* State and Industry Partnerships
- industry statistics online 84–85, 95
- Influenza Vaccination Service 102
- Information Publication Scheme 101
- Initialize Films European Finance Forum 64–65
- initiatives 106, 110–123
- Innovative Distribution program 54–55
- insurance premiums 102
- interactive *see* online and interactive productions
- internal audit 98
- internal benchmarking 84
- International Documentary Festival Amsterdam 30, 32, 95
- International Documentary Program 115–116
- International Film Festival Rotterdam 24

international projects 32, 105  
International Rome Film Festival 24  
International Script workshops 113  
internships 41, 46, 112–113  
investments 110–123

## J

*Jabbed* 4  
Jacey, Helen 42  
*Jack Irish* telemovies 27–28  
*Jar Dwellers SOS* 79  
*Jasper Jones* 21  
*JFK: The Smoking Gun* 32  
Jobs, Dollars, Hearts & Minds conference  
    partnerships at 73  
    policy challenges 13  
    presentations at 95  
    themes of 6, 80–81, 83  
Joined Up 69–70  
Jordan, Guillermo Arriaga 45  
judicial decisions 101

## K

Karlovy Vary International Film Festival 24  
Karvan, Claudia 8, 8, 97  
*Kath & Kimderella* 24, 61  
Keddie, Richard 8, 8, 97  
Kennedy, Renee 69  
Key Guilds 123  
Kids Animation Masterclass 40, 43  
*Kids on Speed* 32  
*Kill Me Three Times* 11, 23  
*Kim Jong-Il Interactive Cinema Experience*  
    32  
King, Daniel 46  
*King: A Street Story* 22  
*King of Thieves* 21  
Krawitz, Tony 35  
Kuether, Will 41

## L

*Lachlan Macquarie: The Father of Australia*  
    79  
*Lah Lah's Adventures* 79  
LaPaglia, Anthony 55  
*Last Dance*, promotion of 61  
legislative framework 97, 99, 107–108  
Letter from the Chair 4–6  
Letters of Preliminary Compliance 76, 79  
Liebmann, Matthew 9, 9, 98  
*Life* 21  
*Life at 7: 30, 34*  
*Life on Us* 32

Lindfield site 88, 102  
Lindwall, Natalie 41  
Lipson, Lindsay 69  
*Living with the Enemy* 32  
loans 110–123  
Locarno International Film Festival 24  
*Locks of Love* 73  
Logie Awards *see* awards  
London International Film Festival 24  
*Long Tan* 21  
*Lore* 12, 24, 61, 79  
*Los Alamos* 21  
*Lost Boys, The* 28, 37  
*Lost Property Office* 42  
*Lost Tools of Henry Hoke, The* 38  
*Love Marriage in Kabul* 32  
*Love Child* 70  
Low Budget Feature Pod 40  
Low Budget Producer Pod 43

## M

Mago Films 71  
Mailman, Deborah 12  
*Make Hummus Not War* 34  
*Makin' Tracks* 38  
*Making Australia Happy* 57  
Making Documentaries for the Big Screen  
    lab 35  
*Mako: Island of Secrets* 28  
*Mako Mermaids* 12–13, 17  
marketing activities 51, 120–122  
Martin, Kelrick 46  
Martin-Merrells, Ariel 41  
*Mary & Mohammad* 32  
*Mary Shelley* 22  
Matchbox Pictures 69–70  
materials grants 52  
Matthews, Ross 14, 16  
Mauboy, Jessica 12  
*Maximum Choppage* 37  
McCallum, Stephen 41  
*Meatwork*, awards for 34  
Media Reconciliation Industry Network  
    Group 47, 95  
Media Stockade 71  
media training 65  
MeetMarket 63  
Melbourne International Film Festival 40,  
    43, 80  
memoranda of understanding 78  
*Memorial Day* 21  
*Mental* 24, 54, 54, 61  
mentorships 70

Miall, Tristram 70  
*Michael* 21  
Ministerial Directions 101–102  
MIPCOM 50–52  
MIPTV 50–52  
*Miss Fisher's Murder Mysteries* 27  
*Miss Nikki and the Tiger Girls* 30, 32, 34  
*Missing in the Land of the Gods* 30, 32  
Moody, Gillian 47  
Moonshine Agency 71  
Morabito, Paola 41  
*Mortified* 28  
Morton–Thomas, Trisha 46  
*Mother with a Gun* 32, 35  
*Mrs Biggs* 79  
*Mulan* 21  
Multi-platform Clinic 39  
Multi-platform Drama and Production  
    programs 12, 36–38, 119–120  
Mumbai International Film Festival 63  
Murawski, Alex 41  
*My Big Fat Bar Mitzvah* 32  
*My Mistress* 23  
*Mystery Road* 11, 44, 44

## N

*Nan and a Whole Lot of Trouble* 45  
*Nana* 47  
Nankivell, Richard 17  
*National Black Theatre* documentary 45  
National Cultural Policy 97  
National Disability Strategy 102–103  
National Documentary Program 30, 116  
National Pitching Competition 75  
NATIVE: A Journey into Indigenous Cinema  
    47  
*Neighbourhood Watch* 21  
*Network, The* 32  
*Never Tear Us Apart* 27  
*Ngangkari* 47  
*Nightingale and the Rose, The* 42  
No Borders Co-Production Market 51  
*Not Suitable for Children*, awards for 24  
*Now Add Honey* 23  
*Nowhere Boys* 28, 37

## O

*Obscura* 69  
*Oceans: the Last Frontier* 32  
*Ochre and Ink* 33, 34  
O'Donohue, Nicole 70  
Official Co-production Program 77  
Oliver, Chris 17, 70–71

*Om Tuk* see *Ruin*  
*On Borrowed Time* 34  
*Once My Mother: A Daughter's Story* 32  
*Once Upon a Time in Cabramatta* 34  
*Once Upon a Time in Carlton* 31  
 online and interactive productions 36–39  
   awards for 125  
   funding for 119–120  
   outcomes for 37–39  
   strategies for 37  
 Opening Shot program 35, 116  
 operations 88–95  
 Oppenheimer, Joshua 35  
*Ordinary Wonderlands* 32  
 organisational structure 14  
 Other Film Festival, The 102  
*Otherside, The* 45  
*Outback Coroner* 32  
 outcomes  
   business facilitation 51–52  
   distribution 55  
   documentaries 30–34  
   Enterprise Program 69–71  
   feature films 21–24  
   Indigenous Department 45–47  
   online and interactive productions 37–39  
   operations 89–95  
   producer offset and co-productions 77–79  
   promotion 59–61  
   recoupment 57  
   screen culture 62  
   sector development 65  
   State and Industry Partnerships 73–75  
   Strategy and Research Unit 81–85  
   Talent Escalator 40–43  
   television drama 27–28  
*Oysterman, The* 45

## P

*Pandamonium* 21  
*Paper Planes* 23  
*Parer's War* 27  
 Parker, Tiffany 46  
 Parliamentary Committees, submissions to 77  
*Payback* 47  
*Perception*, awards for 40, 43  
 performance indicators 103, 106  
 Perkins, Rachel 9, 9, 45  
 Peters, Joan 9, 9, 97  
*Pirate-Hunter* 38  
 Playmaker Media 69–70

policy development and advice 47  
 Portfolio Budget Statement 103–106  
*Power Games: The Packer–Murdoch Story* 27  
 practitioner support 46  
*Predestination* 23  
 press releases 61  
 Print and Advertising loans 55  
 privacy 101  
 Producer Equity Program 30, 34, 117  
*Producer Offset at a Glance* document 77  
 Producer Offset Certificates 76–79  
   Final Certificates 76, 78  
   number issued 11, 13  
   Provisional Certificates 76, 78  
 Producer Offset News bulletins 95  
 Producer Revenue Entitlement Scheme 57  
 Production Investment Department 20, 23, 113–117  
 professional development 45  
 program review 84  
 Project Factory 69  
 promotion 47, 58–61  
 Provisional Certificates, number issued 76, 78  
*Puberty Blues* 28, 50  
 Public Affairs Unit 95  
 publications 61  
 Publishing Unit 95

## R

*Race for Beauty* 32  
*Railway Man, The* 76  
*Rake* 13, 27, 70  
*Rarer Monsters*, awards for 43  
 Raw Nerve Grants 123  
 Raw Nerve short film initiative 72  
*Real Jaws, The* 32  
 recoupment 56–57  
 Redenbach, Jessica 41  
*Redfern Now* 4, 11, 44, 45, 69, 70  
 Redpath, Maryanne 59  
 reference publishing 84–85, 95  
 remuneration of Board members 97  
*Rescue Special Ops* 27  
*Returning* 45  
 reviews by outside bodies 101  
 Ricketson, James 102  
*Ringbalin* 37  
 Risk Management Policy and Plan 98  
 Robertson, Ian 7, 7, 97–98  
*Rocket, The* 18–19, 20, 24  
 Romia, Ma'ara Bobby 42  
*Rough Justice* 35  
*Round the Twist* 28  
*Rover, The* 23  
*Ruin* 21, 22, 23

## S

Sales Agency Seminar for Producers 42  
 sales of feature films 24  
*Sally Bollywood* 79  
*Sam Fox: Extreme Adventures* 28  
*Samson and Delilah* 47  
*Santa's Apprentice*, approval issued for 79  
*Sapphires, The* see *The Sapphires*  
*Satellite Boy* 24, 61, 80  
*Save Your Legs!* 24, 52, 61  
 SBS, documentaries with 32  
 Scarlett Pictures 70  
 Scher, Lucy 42–43  
 Schoettle, Jane 59  
 Screen Australia website 95, 103  
 Screen: Black program 47  
 screen culture 62–63  
 Screen Finance Group 73  
 Screen NSW/Vivid initiatives 43  
 Screen Performance widget 95  
 Screen Production Sector Survey 5, 80–85  
 Screen Resource Organisation Grants 123  
 screen resource organisations 75  
 Screen Territory initiatives 43  
 Screen West initiatives 43  
 Screenworks 75  
 script consultations 23, 109  
 Script Developers Initiative 42–43  
*Search for the Ocean's Super Predator, The* 32  
 Sebbens, Shari 44  
*Secrets & Lies* 27  
 sector development 64–65  
 Senior Leadership Team 14  
 senior management 16–17  
*Serangoon Road* 79  
 Shanghai International Film Festival 51, 74  
 share of content by source 105  
*Shark Girl* 32  
 Sheffield International Documentary Festival 32  
*Shipkiller, The* 22  
*Shitsville Express* 32  
 short animation production 42, 111  
 Short Film Completion Fund 42  
 short film programs  
   awards for 43, 125  
   financial support for 112  
   Talent Escalator 42

- Signature Documentary Program 32, 37, 116
- Slap, The* 27, 28
- slate development 70
- social media, promotion on 59, 95
- Soldiers Not Citizens* 45
- Son of a Gun* 22, 23
- Sørensen, Signe Byrge 35
- SPAA Conference 77
- Spine*, awards for 43
- Sporting Nation* 30, 32, 56
- Spotlight on Catch-up TV: Television content on demand* 83
- Springboard workshops 42, 112
- Sputore, Grant 41
- St Kilda Film Festival 43
- Standard Operating Environment 88
- State and Industry Partnerships 72–75, 85, 122–123
- statistical publishing 84–85, 95
- Statistics Working Group 84
- statutory reports 101–103
- Staying Power: the enduring footprint of Australian films* 80, 82
- Stenders, Kriv 11
- Stephenson, Rhea 46
- Stevens, Liz 71
- Stone Age Mystery* 32
- Storm Surfers 3D* 4, 20, 24, 61
- Straits, The* 27–28
- Strange Calls, The* 13, 36
- strategies
- for business facilitation 51
  - for distribution 55
  - for documentaries 30
  - for Enterprise Program 69
  - for feature films 21
  - for Indigenous Department 45
  - for online and interactive productions 37
  - for operations 89
  - for producer offset and co-productions 77
  - for promotion 59
  - for recoupment 57
  - for screen culture 62
  - for sector development 65
  - for State and Industry Partnerships 73
  - for Strategy and Research Unit 81
  - for Talent Escalator 40
  - for television drama 27
- Strategy and Research Unit 80–85
- Subject 14* 21
- Sullivan, Lily 55
- Sundance Film Festival 24, 36
- support for new Australian artworks 105
- Suspect, The* 38
- Sweet Country: Law of the Land* 45
- Sydney Film Festival 35, 47
- T**
- Talent Escalator 40–43
- Tales of the Unexpected* 32
- Tall Man*, awards for 34
- targeted direct mail 61
- targeted initiatives 43, 112
- Tashi* 28
- Teece-Johnson, Danny 46
- television drama
- awards for 125
  - financial support for 114
  - outcomes for 27–28
  - overview 26–28
  - strategies for 27
- Ten Bucks a Litre* 31
- Tender*, awards for 40, 43
- Test Drive* 42
- test screenings 55
- The Adventures of Figaro Pho* 28, 53, 69–70
- The Boffin, the Builder and the Bombardier* 32
- The Catch* 31
- The Code* 27, 70
- The Coral Triangle* 70
- The Cult of the Family* 35
- The Curse of the Gothic Symphony* 34
- The Darkside* 23, 45, 46
- The Doctor Blake Mysteries* 26, 70
- The Duck* 42
- The Eventide* 37
- The F Word initiative 40, 43
- The Fox and the Freedom Fighters* 45
- The Frackman* 32
- The Gods of Wheat Street* 44
- The Grammar of Happiness* 30, 34
- The Great Australian Race Riot* 31
- The Great Gatsby* 4–5, 61, 66–67
- The Grip* 22
- The Lost Boys* 28, 37
- The Lost Tools of Henry Hoke* 38
- The Network* 32
- The Nightingale and the Rose* 42
- The Other Film Festival 102
- The Otherside* 45
- The Oysterman* 45
- The Railway Man* 76
- The Real Jaws* 32
- The Rocket* 18–19, 20, 24
- The Rover* 23
- The Sapphires* 11, 20, 24, 69
- The Search for the Ocean's Super Predator* 32
- The Shipkiller* 22
- The Slap* 27, 28
- The Straits* 27, 28
- The Strange Calls* 13, 36
- The Suspect* 38
- The Tall Man*, awards for 34
- The Turning* 88
- The Vasectomist* 32
- The Voyage* 37
- The War That Changed Us* 31, 35
- The Wilding* 40, 43
- The Worst Year of My Life – Again* 28
- Then the Wind Changed* 30, 32, 34
- These Final Hours* 62
- Think Big banner 35
- This City Speaks 38
- Thomson, Rebecca 75
- Thornton, Warwick 45
- Time Tremors* 79
- Titan View 55
- Top of the Lake*, awards for 26
- Toronto International Film Festival
- feature screenings 24
  - marketing activities 51
  - promotion at 60, 63
  - website promotion for 95
- Torrens, Mary 46
- Tracks* 58
- Trade and Co-production Forum 77
- trailers 61
- Transmission*, awards for 40, 43
- travel and materials grants 52
- Treasury, submission to 77
- Tribeca Film Festival 24, 43
- Triennial Enterprise Agreements 122
- Trojan* 38
- Truck Dogs* 21
- Trucking Hell* 32
- Turning, The* 88
- Twentysomething* 37
- Two Men in China* 32
- Two Mothers (Adoration)* 24, 25, 70
- Tyke: Animal Outlaw* 32, 35
- U**
- Ultimo site, accommodation at secured 88
- umbrella facilities and services 51–52
- Underground: The Julian Assange Story* 4, 6, 24
- United Kingdom, features released in 24

United States, features released in 24  
*Untitled Thriller* 21

## V

Vanderspikken, Roger 69  
*Vasectomist, The* 32  
Venice International Film Festival 24  
*Versus Vampire* 22  
*Vicky the Viking* 79  
*Violet Town* 22  
*Voyage, The* 37

## W

*War That Changed Us, The* 31, 35  
*Weekend Australian* feature 95  
Weir, Deanne 9, 9, 98  
*Welcome to Puntland* 31  
Welsh, Paul 42  
*Wentworth* 27  
*Whitlam – The Power and the Passion*  
30–32, 74  
*Who Do You Think You Are?* 32  
*Who's Been Sleeping in My House* 69, 70  
*Wild Asia* 70  
*Wild Fury* 69–70  
*Wilding, The* 40, 43  
Wilson, Nara 46  
window displays 61  
*Wish You Were Here* 20, 24  
*Wolf Creek 2:* 23  
*Women in Australia's Audiovisual Industries*  
83  
work health and safety 102  
World Congress of Science and Factual  
Producers 51, 61  
*Worst Year of My Life – Again, The* 28  
Woss, Nelson 70–71  
Wrestling the Redraft workshop 43  
Writing the Heroine's Story seminar 42  
Wymarra, Elizabeth 46

## Y

*Yardbird*, awards for 43  
'Year of Focus' series 52  
*You're Skitting Me* 37  
YouTube channel 58–59

## Z

*Z Special Unit* 31

## INDEX OF IMAGES

### A

*A Cautionary Tail* 82  
*Adoration* 25  
*Adventures of Figaro Pho, The* 53  
*Aim High in Creation!* 103  
*Australia – The First Four Billion Years (The  
Time Traveller's Guide)* 86–87

### B

*Better Man* 29  
Boreham, Glen 4, 7  
Bottger, Cherrie 8  
*Buckskin* 96

### C

*Cautionary Tail, A* 82

### D

*Dance Academy* 48–49  
*Darkside, The* 46  
*dirtgirlworld* app 38  
*Doctor Blake Mysteries, The* 26

### E

Entwistle, Ross 8

### G

Gillard, Julia 12  
*Go Back to Where You Came From* 60  
*Great Gatsby, The* 66–67  
*Great Southern Land: Desert War* 75

### H

Harley, Ruth 11  
*House Husbands* 64  
*Howzat! Kerry Packer's War* 68

### I

*Ian Thorpe – The Swimmer* 72

### K

Karvan, Claudia 8  
Keddie, Richard 8

### L

Liebmann, Matthew 9  
*Life at 7:* 30

### M

Mailman, Deborah 12  
*Mako Mermaids* 17  
Mauboy, Jessica 12  
*Mental* 54  
*Miss Nikki and the Tiger Girls* 34  
*Mystery Road* 44

### O

*Ochre and Ink* 33

### P

Perkins, Rachel 9  
Peters, Joan 9  
*Puberty Blues* 50

### R

*Railway Man, The* 76  
Robertson, Ian 7  
*Rocket, The* 18–19  
*Ruin* 22

### S

*Satellite Boy* 80  
*Sporting Nation* 56  
*Storm Surfers 3D* 20

### T

*The Adventures of Figaro Pho* 53  
*The Darkside* 46  
*The Doctor Blake Mysteries* 26  
*The Great Gatsby* 66–67  
*The Railway Man* 76  
*The Rocket* 18–19  
*The Turning* 88  
*These Final Hours* 62  
*Tracks* 58  
*Turning, The* 88  
*Two Mothers (Adoration)* 25

### U

*Underground: The Julian Assange Story* 6

### W

Weir, Deanne 9  
*Whitlam – The Power and the Passion* 74

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