



Screen Australia
Annual Report
2020/21



Australian Government



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

Front cover image from *The Dry*.
Back cover image from *Firestarter – The Story of Bangarra*.

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



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Letter from the Chair



NICHOLAS MOORE
CHAIR

Dear Minister

I am pleased to present Screen Australia's Annual Report for 2020/21, which the Board approved at its meeting on 23 August 2021.

Following the coronavirus (COVID-19) pandemic and the near shutdown of Australian screen production in 2019/20, the industry rebounded strongly in 2020/21 and experienced significant production activity. Australia's management of the pandemic, combined with COVID-Safe guidelines, industry innovation and effective government assistance, allowed this industry resurgence. Screen Australia was pleased to contribute to the Australian Government's prompt and creative response, including through administering the Temporary Interruption Fund (TIF) and the Supporting Cinemas' Retention Endurance and Enhancement of Neighbourhoods (SCREEN) fund. These various supports assisted the sector to become a world-leading hub for screen content. A high number of both domestic and international productions took place, creating jobs and flow-on benefits to all areas of the sector and associated industries.

Notable production activity encompassed:

- Australian stories primarily created for Australian audiences and supported by domestic and government finance, including *Blueback*, *Aftertaste* and *Going Country*
- Australian stories for local and global audiences, such as *Maverix*, *Dive Club* and *Ms Fisher's MODern Murder Mysteries*, and global titles with local talent in key roles, like *Pieces of Her*, which often receive significant government support
- major international titles such as *Thor: Love and Thunder* and *Thirteen Lives*, supported by a range of government measures that create employment and training opportunities for Australian cast and crew.

While this production activity has brought exciting opportunities for some, challenges remain for those heavily impacted by the ongoing COVID-19 pandemic. Screen Australia continues to work with industry and the Australian Government to address these challenges and capitalise on opportunities.

In addition to financing much of the COVID-related additional costs on

funded projects, Screen Australia has administered tailored programs on behalf of the Australian Government to stimulate activity in the production sector and support exhibition:

- At the end of the financial year, the \$50 million TIF had supported combined production budgets of \$411.5 million.¹ Forty-two productions had completed principal photography without calling on the cover, with another 16 projects in pre-production or in production. In April 2021, the Australian Government announced that the TIF would be extended until the end of 2021.
- The SCREEN fund supports independent cinema operators who have experienced significant declines in revenue due to COVID-19. At the end of the financial year, SCREEN had already approved \$8.7 million in funding to 158 cinema sites, supporting the viability and recovery of independent cinemas across Australia.²

In 2020/21, a substantial and diverse slate of Screen Australia-supported dramas and documentaries reached both wide and specific audiences, screening across free-to-air television networks, subscription television and video-on-demand platforms.

Twenty-one Screen Australia-supported dramas had their first release on free-to-air television in 2020/21. *Fisk* averaged 1.4 million viewers on the ABC and *Halifax: Retribution* averaged 999,000 viewers on Nine.³ *Hungry Ghosts* (SBS) and *How To Stay Married series 2* (Ten) were amongst the new titles released on other networks. The *Bluey* Christmas special episode achieved very high audiences, averaging 710,000 viewers at 8am and 2.6 million viewers at 6.20pm.⁴ Stan reported that *Bump* series 1 was a record-breaker for the platform and immediately commissioned a second series.

Screen Australia-supported documentaries continued to attract strong audiences in 2020/21: *Love on the Spectrum* series 2 (ABC) averaged 817,000 viewers after the local and global success of the first series; *Shaun Micallef's On the Sauce* (ABC) averaged 985,000 viewers; and *Lindy Chamberlain: The True Story* (Ten) averaged 754,000 viewers.⁵ SBS had many well-received documentaries that reached a range of viewers and started important conversations, including *Addicted Australia* and *See What You Made*



Me Do. Documentaries explored diverse topics, with *Looky Looky Here Comes Cooky* (NITV) offering a First Nations' perspective on the arrival of Captain Cook, and *Scott Pape's Money Movement* (Foxtel) tackling financial literacy in schools.

Audiences returned to cinemas in strong numbers to experience Australian films. From 1 January 2021, 31 Australian films earned just under \$70 million at the local box office.⁶ The Our Summer of Cinema campaign initiated by Screen Australia shone a light on cinemas and led to significant success for local content: *The Dry* became an instant classic, grossing \$20.7 million at the Australian box office; family drama *Penguin Bloom* reached \$7.5 million after it screened at the 2020 Toronto International Film Festival and thriller *High Ground* grossed more than \$3 million.⁷ Feature documentary *Firestarter – The Story of Bangarra* was released theatrically prior to its broadcast on the ABC during NAIDOC Week in 2021/22.

Online stories also resonated with audiences in 2020/21, attracting strong views on YouTube: *Meta Runner* series 2 reached 7.1 million views; *Ding Dong I'm Gay* attracted more than 5.7 million views; and *Sunset Paradise* achieved 3.1 million views.⁸

Australian titles continued to sell well in 2020/21, with *Blueback* selling to 73 territories while still in production, *The Dry* selling to 95 territories (including to IFC Films in North America) and *100% Wolf: Legend of the Moonstone* selling to 55 territories.⁹ The number of domestic and international project sales to on-demand platforms in 2020/21 increased by 46% when compared to sales in 2019/20. These sales included *Bureau of Magical Things* series 1 (Netflix), *Penguin Bloom* (Netflix), *Total Control* series 1 (Sundance Now), *Grace Beside Me* series 1 (Amazon), *First Day* series 1 (Hulu) and *Eden* series 1 (Spectrum On Demand).

This is a time of significant policy reform and change for the screen sector. In addition to managing new Australian Government programs to address industry needs during the pandemic, Screen Australia provided data and advice to inform screen sector reform contemplated by the Australian Government and Parliament. Screen Australia looks forward to making further contributions as the policy reform agenda progresses.

I would like to acknowledge the work of the Board this year, and thank outgoing member Peter Davey for his service. I welcome the extension of Megan Brownlow as Deputy Chair and the appointment of Helen Leake AM.

Screen Australia will continue to collaborate with the Australian Government and industry to deliver on the strategic priorities of the Government, to deliver audiences high-quality Australian content and to fulfil the requirements of the *Screen Australia Act*.

Nicholas Moore

¹ Screen Australia application data as at 30 June 2021.

² Ibid.

³ OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers: 1,009,000; 709,000. Metropolitan data is copyright to OzTAM and Regional data is copyright to RegionalTAM and may not be reproduced, published or communicated in whole or part without the prior consent of OzTAM or RegionalTAM.

⁴ OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers: 545,000; 2,002,000.

⁵ OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers: 587,000; 715,000; 531,000.

⁶ Source: Numero.

⁷ Ibid.

⁸ YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia as at 1 July 2021.

⁹ Screen Australia marketplace data.

About Screen Australia

Acknowledgment of Country

Screen Australia acknowledges Australia's Aboriginal and Torres Strait Islander peoples as the Traditional Custodians of the land on which we work and live and gives respect to their Elders past, present and future.

Vision

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

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

Mission

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

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



Mystery Road series 2: Camera Operator Dylan River and Director Warwick Thornton

Screen Australia Board



NICHOLAS MOORE **CHAIR**

Mr Moore is a former Chief Executive Officer of Macquarie Group Limited. He retired after 33 years at Macquarie, and 10 years as CEO from 2008 to 2018.

Mr Moore has a Bachelor of Commerce and a Bachelor of Laws from UNSW. He was admitted as a solicitor and is a Fellow of the Institute of Chartered Accountants. In 2017, Nicholas was awarded an Honorary Doctorate in Business from UNSW.

He is Chair of Screen Australia, The Centre for Independent Studies, The Smith Family, Willow Technology Corporation and the National Catholic Education Commission, as well as a Member (and former Chair) of the University of NSW Business School Advisory Council, a non-executive director of QBiotech Group, a member of the Council of the National Gallery of Australia, and part-time Chair to the Markets Taskforce Expert Advisory Panel within the Department of the Treasury.

Mr Moore was previously Chair of PCYC NSW from 2002 to 2015, and the Sydney Opera House Trust from 2015 to 2020.

Mr Moore's third term expires 30 March 2024.



MEGAN BROWNLOW **DEPUTY CHAIR**

Ms Brownlow is an experienced non-executive director, boardroom facilitator and speaker who, over the course of her 30-year career, has held senior leadership positions in strategy, marketing and management consulting for large media and consulting firms.

Until April 2019 Ms Brownlow was a partner at PwC Australia and led the national telecommunications, media and technology (TMT) industry practice, assisting clients with strategy, due diligence, forecasting and market analysis. Ms Brownlow also ran PwC's industry thought leadership program, the Outlook.

Ms Brownlow retired from the PwC partnership to commit more time to her board career. Apart from her role as Deputy Chair for Screen Australia, she is Deputy Chair of the Media Federation of Australia, Chair of the Industry Advisory Board for the School of Communications, UTS, a director of video technology company Atomos and interactive gaming software company Mighty Kingdom.

Ms Brownlow is a Graduate of the Australian Institute of Company Directors (GAICD), holds an MBA from the Australian Graduate School of Management, a Bachelor of Arts with Honours from the Australian National University and a Leadership Talent Pool (LTP) Certificate from INSEAD Singapore.

Ms Brownlow's third term expires 21 April 2024.



MICHAEL HAWKINS AM

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

He is the Executive Director of the National Association of Cinema Operators – Australasia and the Australian International Movie Convention, and a director of Creative Content Australia Ltd.

He is a member of the Administrative Appeals Tribunal. He is also Secretary (and a past president) of The Brisbane Club. He is a member of advisory boards including HLB Mann Judd Chessboard and the family offices of two prominent Australians, as well as the Griffith University Film School. He serves on the Council of the Queensland Library Foundation and the governing committee of the Queensland Business Leaders Hall of Fame.

He was formerly CEO of Australian Multiplex Cinemas Ltd, Deputy Chair of Screen Queensland and Chair of the Asia Pacific Screen Awards.

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

Mr Hawkins' second term expires 23 August 2022.



CLAUDIA KARVAN

Ms Karvan is an acclaimed actor, producer and director. Her acting credits in feature film include *Daybreakers*, *High Tide*, *Echoes of Paradise*, *The Heartbreak Kid*, *Paperback Hero* and *Dating the Enemy*. Ms Karvan has starred in many Australian television series and mini-series including the *Jack Irish* series, *Puberty Blues*, *The Secret Life of Us*, *The Time of Our Lives*, *My Brother Jack*, *Small Claims*, the award-winning drama series *Love My Way*, for which she was creator and producer, and *Spirited* on which she was a producer/creator. As well as co-producing *Spirited* and *Love My Way*, Ms Karvan also made her directorial debut on *The Secret Life of Us*. Ms Karvan has produced three successful series of *Doctor Doctor* for Channel Nine. She was co-creator, star and producer of the Stan series *Bump*, which delivered unprecedented numbers for the streamer, and she is currently producing series 2 and 3. She is also one of the leads in the film *June Again*, which was third at the box office for its opening weekend in May 2021.

Ms Karvan's third term expires 23 August 2022.



RICHARD KING **AUDIT COMMITTEE CHAIR**

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

Mr King's second term expires 23 August 2022.



DEBORAH MAILMAN AM

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

In 2017, Ms Mailman was awarded the Member of the Order of Australia (AM) for services to the arts and as a role model for Indigenous performers. She is currently a Trustee of the Sydney Opera House.

Ms Mailman's first term expires 11 March 2022.



JOANNA WERNER

Ms Werner has over 20 years' experience in the film and television industry as a producer and executive producer across primetime drama, feature films and children's drama. Her work has been defined by consistent acclaim, with multiple AACTA awards, Logies and three Emmy® nominations. She has amassed production credits on an array of internationally acclaimed work – most recently on the ABC series *The Newsreader*, Netflix YA series *Surviving Summer*, and Netflix Original series *Clickbait*, as well as *Riot* for the ABC, *Secret City* for Foxtel and the multi-Emmy®-nominated children's series *Ready for This* and *Dance Academy*.

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

Ms Werner's second term expires 13 March 2023.



HELEN LEAKE AM

Ms Leake is one of Australia's most respected producers. As founder and owner of Dancing Road Productions and Duo Art Productions, her feature credits include *Heaven's Burning*, *Black and White*, *Swerve* and *Wolf Creek 2*. Her films have been selected for over 30 international film festivals, including Venice, Toronto, London, Karlovy Vary, Busan and Beijing.

Ms Leake was CEO of the South Australian Film Corporation from 2004 to 2007. She also served on the Board of AusFilm and was Chair of the Board of the Australian International Documentary Conference (AIDC).

She holds a Bachelor of Arts in Politics and Psychology from Flinders University. Before entering the film industry she worked in Australia and the United Kingdom for International Computers Ltd and also ran her own computing consultancy firm.

In 2020 Ms Leake was appointed a Member of the Order of Australia (AM) in the Australia Day Honours for significant service to film and professional organisations.

Ms Leake's first term expires 26 June 2024.



PETER DAVEY

Mr Davey is a lawyer, corporate advisor and strategy consultant specialising in the entertainment, media and technology (EMT) sectors, with extensive experience in Australia, North America and Asia.

Mr Davey was formerly Managing Director, Corporate and International Development, at Village Roadshow, and Managing Director, ITV Australia; and has also held roles at Macquarie Group Limited, Davis Polk & Wardwell (New York) and King & Wood Mallesons. He previously served on the Board of the Film Finance Corporation and AusFilm.

Mr Davey holds a Masters of Law from Columbia University, and a Bachelor of Laws (First Class Honours)/Bachelor of Arts degree from the University of Melbourne.

Mr Davey left the Screen Australia Board on 8 February 2021.

Note from the CEO



GRAEME MASON
CEO

When I wrote this note for the 2019/20 Annual Report, most cinemas were closed, productions were just restarting and many cast and crew were out of work. It was a hard time for everyone. It tested and challenged every part of the screen sector. It also, however, sparked extraordinary creativity, resilience and storytelling, stimulating innovation and generating successes for us to celebrate.

Perhaps the most far-reaching change shaped by the pandemic is one we all experienced – its impact on the way we view screen stories and how much content we watch. Digital technology was driving changes well before the first cases of COVID-19 emerged, but the coronavirus has undoubtedly challenged and transformed the viewing habits of audiences.

The pandemic hurt – and continues to hurt – theatrical exhibition and distribution, as cinemas closed and the supply of foreign films dried up. However, it also created a unique window for Australian films to enjoy a summer of success, and the increased time at home saw more viewing of television and online content.

Audiences will always respond to changes, whether they be due to technological or economic shifts, or because of a pandemic. Screen storytellers must continue to adapt. It is our role at Screen Australia to assist the industry through these changes. We welcome additional funding of \$30 million over two years from the Australian Government to assist future productions, and the sector as it adapts to regulatory reform. We also welcome an additional \$3 million over three years to cultivate quality screenwriting, and other Australian Government programs that assist parts of the ecosystem most impacted by COVID-19. Screen Australia looks forward to continuing this important work.

We also have the privilege of supporting a diverse range of successful projects. Despite the challenges of 2020/21, quality Australian screen content strongly resonated with audiences. Screen Australia, distributors and exhibitors launched the Our Summer of Cinema campaign, promoting local features *The Dry*, *Penguin Bloom*, *High Ground* and *Firestarter – The Story of Bangarra*. To have local films take the three top spots

at the Australian box office in February was a huge moment for our industry.¹⁰ *Blind Ambition* won the 2021 Tribeca Film Festival Audience Award for Best Documentary Feature, while *Playing with Sharks* screened at the 2021 Sundance Film Festival, where it was acquired by National Geographic, subsequently reaching global audiences on Disney+.

The second series of *Love on the Spectrum* (ABC) won a 2021 Rockie Award, while the first series won two prizes at the 2021 Realscreen Awards and created international buzz on Netflix. ABC's *First Day* series 1 and *Content* won 2020 Rose d'Or Awards, and virtual reality project *Prison X – Chapter 1: The Devil and the Sun* screened at the 2021 Sundance Film Festival. Australian children's television continued to excel on the world stage. *Hardball* series 1 (ABC) won the 2020 International Emmy® Kids Award: Live-Action. The extraordinary success of *Bluey* (ABC) continued, with major global audiences, a stage debut in *Bluey's Big Play*, and many awards including the 2021 Rockie Award for Best Animation: Preschool.

It was also a strong year for series drama across multiple screens. Australian audiences embraced several series in 2020/21, with titles released earlier such as *Stateless* (ABC), *Upright* series 1 (Foxtel) and *The Commons* (Stan) winning local awards. *The Secrets She Keeps* was the sixth-most-watched series on BBCiplayer¹¹ and was renewed for a second series on Network 10, and *Mystery Road* series 2 (ABC) made *The New York Times*' list of the best international shows in 2020.¹² Remake option rights continued to sell to various territories, with television series *Bad Mothers* and *Little Lunch* selling to France, and *Total Control* to the USA.¹³

On launch, the first episode of *Super Wag* series 2 was the number one trending video on YouTube in Australia, with the full series also attracting strong audiences on ABC iview. Also on launch, *The Tailings* more than doubled the views of the previously best-performing Digital Originals short-form series on SBS On Demand. Web series *Scattered* was the first production distributed exclusively on TikTok to have received Screen Australia development and production funding.

Screen Australia continues to focus on project and talent development to ensure high-quality content can connect with local audiences and travel around the world. Australians in Film (AiF), in partnership with Screen Australia, with support from the Hollywood Foreign Press Association (HFPA), launched UNTAPPED, a breakthrough talent development program for undiscovered and under-represented Australian filmmakers. Screen Australia and AiF also announced two joint initiatives for established talent. These initiatives – the Talent Gateway program and Global Producers Exchange – will help Australian creatives expand their skills and connect with key US decision makers as well as position Australian projects for success in an increasingly global market. Screen Australia also provided principal funding to the successful screenwriter accelerator program, Impact Australia 2.

Screen Australia supports screen stories for all Australians, and more work remains to ensure content reflects and engages Australian audiences. Screen Australia recently announced the appointment of an Inclusion Strategy and Engagement Manager to develop Screen Australia's Equity and Inclusion Strategy. Work on a follow-up to 2016's report *Seeing Ourselves: Reflections on Diversity in Australian TV Drama* has commenced, to be published in early 2022. In 2020/21, Screen Australia partnered with various organisations across a suite of initiatives to support and develop diverse voices:

- The Gender Matters Taskforce and Screen Australia announced two initiatives aimed at supporting women and gender-diverse practitioners: Gender Matters Webinars hosted by Screenworks, and the mentorship program Gender Matters Connect.
- Screen Australia's First Nations Department partnered with Instagram in a pilot First Nations Creators Program to foster talent and help create long-term career prospects in social media and digital content creation.
- The Kaleidoscope Project, a joint initiative of ABC Children's and Screen Australia, has supported and will showcase the best of Australia's next generation of culturally and linguistically diverse (CaLD) filmmakers.



- SBS, in partnership with Screen Australia and various state and territory agencies, and with the assistance of the Australian Writers' Guild, launched the Emerging Screenwriters' Incubator to support the development of diverse fiction-writing talent.
- SBS and NITV, in partnership with Screen Australia and several state and territory agencies, launched Curious Australia, which will support screen practitioners from under-represented backgrounds to bring their diverse stories to SBS platforms.

Looking forward, a fantastic and diverse slate of content will hit our screens in 2021/22. Feature film *The Drover's Wife* had its world premiere at South by Southwest in 2021 and was selected as the opening film for the 2021 Melbourne International Film Festival. Feature documentary *River* will continue the collaboration of documentary

and symphony that powered the critically acclaimed *Mountain*. *The Newsreader* (ABC) and *RFDS* (Seven) are among a great slate of content across broadcaster platforms. For video-on-demand platforms, *Shipwreck Hunters Australia* will be the first Australian documentary made for Disney+, with principal production investment from Screen Australia, and *Five Bedrooms* series 2 will stream on Paramount+. Successful online titles *Australia's Best Street Racer* (YouTube) and *Cancelled* (Facebook) will release second series.

Digital disruption and the COVID-19 pandemic will continue to fragment, challenge and change the ways audiences consume content. In response, content creators will continue to innovate and show resilience to tell important and compelling Australian stories. And Screen Australia will continue to support the creation of quality, culturally significant and diverse content across all screens for all audiences.

Graeme Mason

¹⁰Source: Numero.

¹¹RadioTimes.com (8 December 2020); www.radiotimes.com/tv/drama/normal-people-popular-bbc-iplayer-2020-news/, cited in Screen Australia *CEO's 2020 Year in Review and 2021 Preview* (January 2021).

¹²*The New York Times*, 'Best TV Shows of 2020' (December 2020); www.nytimes.com/2020/12/01/arts/television/best-tv-shows.html.

¹³Screen Australia marketplace data.

Senior management

As at 30 June 2021



GRAEME MASON **CHIEF EXECUTIVE OFFICER**

As the Chief Executive Officer of Screen Australia, Graeme brings more than 25 years of international experience in film, television and multimedia businesses, with a career spanning large US studios, a UK television network, independent productions and government agencies. He worked in both factual and entertainment TV programming in Australia, before moving to the UK, where his work encompassed all aspects of film production, sales and acquisitions, and distribution, for companies such as Polygram Filmed Entertainment. From 1998 to 2002 he was President of Worldwide Acquisitions for Universal Studios. He then joined Channel 4 Television UK as Head of Media Projects and later became Managing Director of Rights, before moving to New Zealand to lead the New Zealand Film Commission from 2009 to 2013.



MICHAEL BREALEY **CHIEF OPERATING OFFICER**

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



SALLY CAPLAN **HEAD OF CONTENT**

Sally has more than 25 years of international experience in the screen industry, across financing, development, acquisition, production and distribution. Roles include MD of eOne International, head of the UK Film Council's Premiere Fund, President of Icon Film Distribution UK, and senior acquisition, distribution and production positions at independents and studios.

Sally joined Screen Australia as Head of Content in February 2014. Since then, projects funded have included feature films such as *The Dressmaker*, *Lion* and *Babyteeth*; TV dramas such as *Safe Harbour*, *Upright*, *Stateless*, *The Secrets She Keeps* and *Bump*; children's TV such as *Bluey*, *Hardball*, *First Day*, *Mustangs FC* and *100% Wolf*; and documentaries such as *That Sugar Film*, *The Australian Dream*, *Revelation* and *Brazen Hussies*. Online projects include *Starting from Now*, *Meta Runner*, *Cancelled* and *Superwog*. Sally has also worked on numerous Screen Australia special initiatives such as *Gender Matters*, *Developing the Developer*, *Skip Ahead* (with Google) and *Digital Originals* (with SBS).



RICHARD NANKIVELL
CHIEF FINANCIAL OFFICER

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



NORMA AGUILAR
HR MANAGER

Norma is a seasoned HR professional bringing 15 years of diverse HR experience across a variety of industries such as clinical research, professional services and financial services locally and abroad. Norma's areas of specialty include the development and implementation of HR initiatives, talent acquisition and workforce planning. Prior to joining Screen Australia, Norma was with the Garvan Institute of Medical Research.



PENNY SMALLACOMBE
HEAD OF FIRST NATIONS (to June 2021)

A member of the Maramanindji people from the Northern Territory, Penny led Screen Australia's First Nations Department since 2014. Previously, she worked for the Indigenous Programs Unit in the ABC, as an independent producer, and as a Senior Programmer for NITV. She has a Master of Arts (Documentary Producing) from Australian Film, Television and Radio School (AFTRS).

During her tenure at Screen Australia Penny helped shepherd to screen some of the First Nations Department's most high-profile projects, including ABC series *Mystery Road* and *Total Control*, feature films *Sweet Country* and *Goldstone*, and documentaries *Maralinga Tjarutja* and *She Who Must Be Loved*. Penny also stewarded the First Nations Department's new strategy, 'The Next 25 Years', which was the culmination of extensive consultation throughout the department's 25th anniversary year (2018).



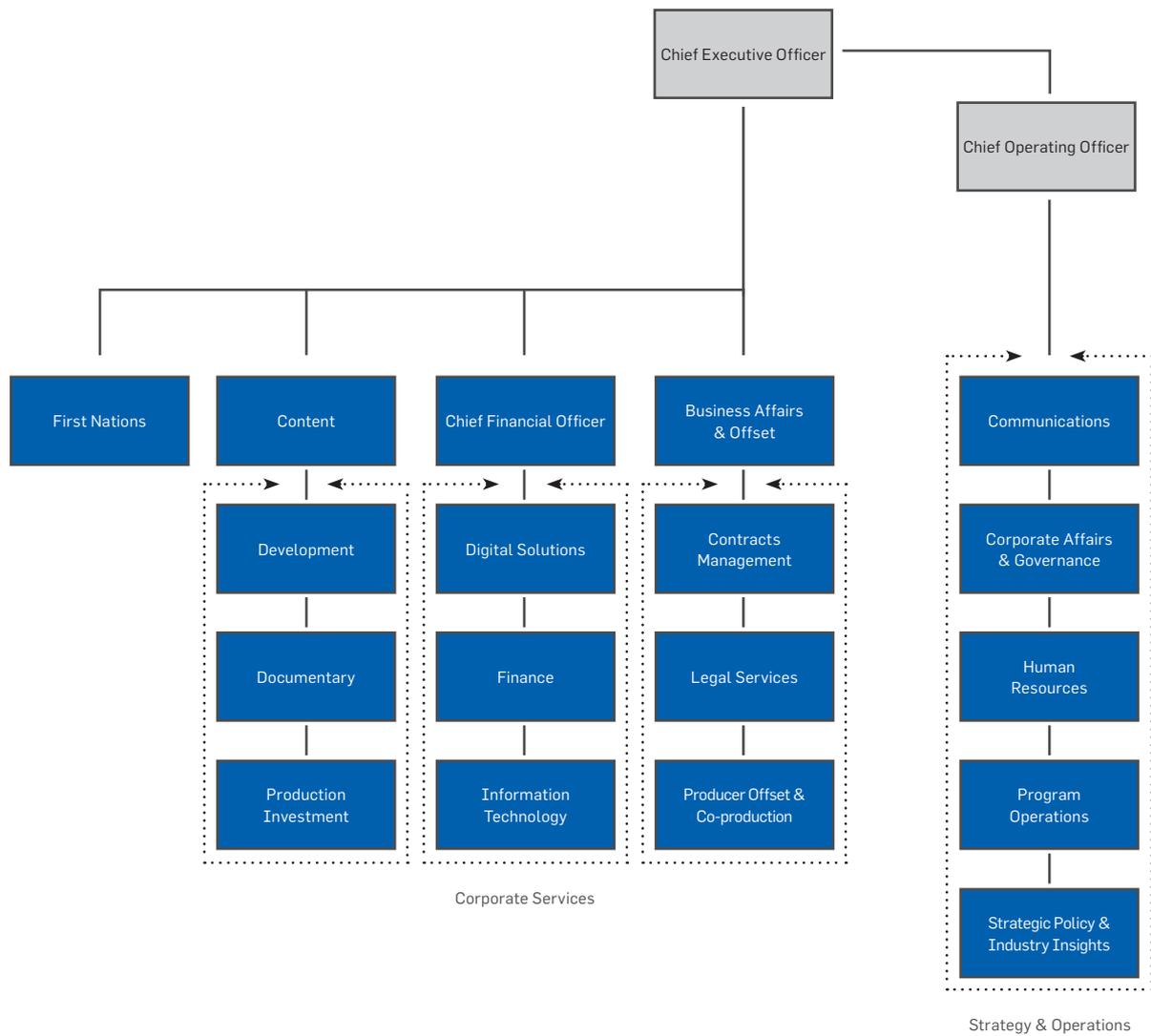
TIM PHILLIPS
HEAD OF BUSINESS AFFAIRS & OFFSET (to June 2021)

Tim has worked as a Senior Investment Manager at Screen Australia across feature film, television, online, children's content and game production. In his role as Head of Business Affairs and Offset, he led the Legal, Contracts Management and Producer Offset and Co-production teams. Tim previously worked as Legal and Business Affairs Manager at the Australian Children's Television Foundation and as an intellectual property lawyer at Minter Ellison.



Organisational structure

As at 30 June 2021



Highlights of 2020/21



QUICK FACTS:

In 2020/21, Screen Australia allocated \$13.5 million to the documentary sector:

- \$6.5 million to the Commissioned Program for 20 projects
- \$4.5 million in funding to the Producer Program for 36 projects (excluding initiatives)
- \$660,000 in development funding for 39 projects
- \$1.8 million as Producer Equity Payments to 27 projects.



Firestarter – The Story of Bangarra

FEATURES, TV DRAMA AND ONLINE

- Screen Australia and local distributors worked together to produce Our Summer of Cinema, a campaign encouraging Australians to go back to the movies in January and February. The top three Screen Australia-supported films at the local box office in 2020/21 were all part of this campaign: *The Dry*, which took \$20.7 million, *Penguin Bloom* with \$7.5 million and *High Ground* with \$3 million.¹⁴ Feature documentary *Firestarter – The Story of Bangarra*, also part of the campaign, took \$219,213¹⁵ before launching on the ABC.
- *Peter Rabbit 2* was the highest-grossing Australian film at the local box office with \$21.7 million in earnings, while *Mortal Kombat* also cracked the top three with \$9.3 million.¹⁶ Both features publicly acknowledged in their credits the support of the Australian Government through the Producer Offset, administered by Screen Australia.
- The highest-rating Screen Australia-supported adult TV dramas in 2020/21 were *Fisk* (ABC) which averaged 1.4 million viewers, *Halifax Retribution* (Nine) which averaged 999,000 viewers and *Amazing Grace* (Nine) which averaged 704,000 viewers.¹⁷
- ABC TV series *Stateless* and Shannon Murphy's feature debut *Babyteeth* dominated at the 2020 AACTA awards, winning 13 and 9 awards respectively.
- The Network Ten series *The Secrets She Keeps* secured a prime time premiere on the flagship UK channel BBC1 and was the sixth-most-requested series on BBCiplayer.¹⁸ It has been greenlit for a second season.
- Children's hit TV series *Bluey* received production funding for a third season. Series 2 averaged 1.8 million viewers in 2020/21¹⁹ while the Christmas special averaged 2.6 million viewers in its 6.20pm timeslot.²⁰
- Comedy series *Retrograde* was funded, shot, edited and aired in the first wave of the COVID-19 pandemic. Just over three months from conception, the 6 x 30-minute series launched in July 2020 on ABC.
- Screen Australia-supported series *War on 2020* struck a chord with audiences on Facebook, Twitter, YouTube and Instagram when it released in December. Featuring sketches such as the 'Contact Tracies', the series had more than 10 million views across all platforms as of 1 July 2021.²¹
- A second season of Screen Australia-supported web series *Meta Runner* released from October to December 2020, with the 10 episodes pulling in 7.1 million views.²²
- *Superwag* series 2 released in June 2021 on ABC iview. Episode one, which also released on YouTube, became the top-trending YouTube video in Australia and by 1 July had amassed more than 2.4 million views.²³
- The 38 x 1-minute TikTok series *Scattered* launched in June 2021. It was the first production with Screen Australia development and production support to be distributed exclusively on TikTok and had accumulated nearly 1.9 million views by the end of 2020/21, mid-way through its release.²⁴
- Screen Australia developed and administered the \$20 million Supporting Cinemas' Retention Endurance and Enhancement of Neighbourhoods (SCREEN) fund for the Australian Government, set up to support independent cinema operators who have experienced significant declines in revenue due to COVID-19. Applications opened in April and by July 2021, 158 independent cinemas across Australia had been approved grants worth more than \$8.7 million to support their continuing viability and recovery. The fund will run until December 2021.

- Screen Australia received 397 Story Development applications across the Premium and Generate programs, with funding provided to 83 projects out of a pool of 387 that were creatively assessed. This included 45 through the Generate program for lower-budget projects and 38 through the Premium and Premium Plus programs for higher-budget projects from established creators.

FIRST NATIONS DEPARTMENT

- Documentary *Looky Looky Here Comes Cooky* had its world premiere at the virtual Melbourne International Film Festival (MIFF) in August 2020, followed by a simulcast on NITV and SBS Viceland.
- The eight teams involved in joint anthology feature *Cook Ngā Pouwhenua* began production in early 2021, supported by Screen Australia and the New Zealand Film Commission (NZFC).
- In June 2021, Screen Australia and NITV announced the six films that will share in more than \$600,000 of production funding through the No Ordinary Black short film initiative.
- Screen Australia's First Nations Department and Instagram launched the First Nations Creator Program, which will include mentoring, training and content funding to accelerate careers and amplify diverse voices across the social media platform.

A second season of the hit ABC series *Total Control* was greenlit with major production investment from the First Nations Department.

- A third season of the award-winning children's animated series *Little J & Big Cuz* was funded and went into production. The first two seasons have resonated in remote Indigenous communities throughout the country, with 11 different language versions already created.
- In February 2021 the Indigenous Producers Program concluded. The 15-month professional development program for 10 emerging First Nations producers included creative workshops (both online and virtual), attendance at the Australian International Documentary Conference (AIDC) and Screen Forever, and mentorships with state agency support.
- From April to May 2021, seven First Nations creatives took part in the Developing the Developer Program, to increase the pool of Indigenous assessors.
- The five-part animated comedy series *Cooked*, which was co-managed through Online and the First Nations Department at Screen Australia, launched on 26 January on ABC iview.

DOCUMENTARY

- The highest-rating Screen Australia-supported television documentary projects in 2020/21 were *Shaun Micallef's On the Sauce* (ABC) with an average of 985,000 viewers, *Quoll Farm* (ABC) which averaged 935,000 viewers, and *Fight for Planet A* (ABC) which averaged 846,000 viewers.²⁵
- *Love on the Spectrum* series 2 launched on ABC and had an average of 817,000 viewers.²⁶ Series 1 was seen around the world through a Netflix deal and gained global recognition, winning two prizes at the 2021 Realscreen Awards as well as a Rockie Award at the Banff World Media Festival.
- Six-part Screen Australia-funded series *Shipwreck Hunters Australia* became the first Australian documentary to be commissioned by global streaming service Disney+, with production commencing in May 2021.

- *Playing with Sharks* was selected to screen at the Sundance Film Festival in 2021 and struck a global deal with National Geographic to stream on the Disney+ service.
- *Firestarter – The Story of Bangarra* won the 2020 AACTA Award for Best Documentary. It had its world premiere at Brisbane International Film Festival (BIFF) in October 2020, won the Feature Documentary Award at Adelaide Film Festival, and was the opening night film for five Australian film festivals, including Perth and Sydney. It earned \$219,213²⁷ at the local box office before screening on ABC.
- Five Screen Australia-funded documentaries were selected for Hot Docs Canadian International Documentary Festival, including the short *Recorder Queen*, the animated short-form series *A Game of Three Halves*, and features *Firestarter – The Story of Bangarra*, *I'm Wanita*, and *Playing with Sharks*.
- Netflix commissioned its first Australian Original Netflix documentary with *Microworlds: Reef*, which received major production investment from Screen Australia.
- SBS and NITV, in partnership with Screen Australia and state and territory agencies, launched Curious Australia, a nationwide initiative to find standalone, half-hour documentaries reflecting the diversity of people and experiences of contemporary Australia.
- Screen Australia and *The Guardian* provided production funding for two documentaries under their joint documentary initiative, which will see both projects stream on *The Guardian's* website in 2021.
- The BBC, Netflix, Channel Nine, Stan, SeaLight Pictures and Humble Bee Films produced the blue-chip natural history series *Life in Colour with David Attenborough*, an Official Australian/UK Co-production made with assistance from Screen Australia, Screen NSW and Screen Queensland.

The highest-grossing theatrical documentaries at the local box office in 2020/21 were *Girls Can't Surf*²⁸ with \$611,223, *Slim & I*²⁹ with \$436,761, and *My Name Is Gulpilil*³⁰ with \$374,542.

- The series *See What You Made Me Do* exceeded expectations across both linear broadcast and streaming for SBS, attracting the highest number of viewers of any commissioned series on SBS On Demand in 2020/21.³¹ On linear, *See What You Made Me Do*, together with the associated episode *The Feed Forum: Solving Domestic Abuse*, achieved a combined reach of 1.3 million total individuals.³²

DIVERSITY & INCLUSIVITY

- Twelve teams from under-represented backgrounds participated in workshops for the second iteration of the Digital Originals initiative with SBS and NITV, featuring presenters from Australia and the international screen industry (Warwick Thornton, Ronny Chieng, Vanessa Gazy, Corrie Chen, Richie Mehta, Nisha Ganatra, Ryan O'Connell and Anna Dokoza).
- In March 2021, the Gender Matters Taskforce and Screen Australia announced two key initiatives for 2021: five Gender Matters Webinars, which were hosted by Screenworks and took place from April to May 2021, and the Gender Matters Connect mentoring program, delivered by Screen Australia and Women in Film and Television Australia (WIFT Australia).



Fisk

- Screen Australia is on track to meet its Gender Matters KPI: 57% of key creative roles across approved development and production funding were women in 2019/20, and 55% were women in 2020/21.
- In May 2021, the first recipients were announced for The Kaleidoscope Project, a joint ABC/Screen Australia initiative designed to support and showcase Australia's next generation of culturally and linguistically diverse (CaLD) filmmakers. Through mentorship and support, recipients Lara Köse, Mary Duong, Rachel Choi, Taku Mbudzi and Ravi Chand will have the opportunity to create a standalone film that will premiere on ABC ME, the ABC ME app and ABC iview in 2022.
- In March 2021, six LGBTQIA+ web series were selected to enter the development stage for Screenwest and Screen Australia's Out Now initiative, with each receiving \$2,000 in development funding.
- Enterprise Business and Ideas funding supported A2K Media to create an online disability equity and inclusion training program for the screen industry called Disability Justice Lens.
- Australians in Film (AiF), in association with the Hollywood Foreign Press Association (HFPA) and Screen Australia, launched UNTAPPED, a breakthrough talent development program for undiscovered and under-represented Australian filmmakers. The first phase of the program, which began in April 2021, involved masterclasses with the likes of Sarah-Violet Bliss and Charles Rogers (*Search Party*), Nisha Ganatra (*The High Note*, *Late Night*), Alma Har'el (*Honey Boy*, *Bombay Beach*) and Warwick Thornton (*Mystery Road*, *Sweet Country*).

INDUSTRY

- Throughout 2020/21, Screen Australia managed the \$50 million Temporary Interruption Fund (TIF) on behalf of the Australian Government. The TIF assists new local productions to secure financing and begin production where insurance exclusions relating to COVID-19 would otherwise prevent them doing so. As at 30 June 2021, Screen Australia had approved 58 projects for coverage under the TIF, with production budgets totalling \$411.53 million. See Contingency Liability Statement on page 34 for more details.
- Screen Australia's annual Drama Report showed the financial impact of the COVID-19 pandemic on the screen sector. With the near-total shutdown of large-scale drama production from March 2020, 2019/20's expenditure of \$991 million was down 18% from the previous year's spend.
- In June 2021, Screen Australia announced that work had commenced on a follow-up to the landmark 2016 report *Seeing Ourselves: Reflections on Diversity in TV Drama*. The new report will be published in 2022.
- Screen Australia's net recoupment in 2020/21 was \$3.7 million. Feature films saw a 10% increase on last year's returns providing 41% of total returns for Screen Australia. TV drama provided a total share of 53% across adult and children's content with documentaries contributing 5%.
- Screen Australia provided data to inform deliberations by the Australian Government and the Parliament on issues such as screen sector reform and the impact of the COVID-19 pandemic.



Love on the Spectrum series 2

- The Screen Australia website had more than 2.4 million unique views.
- The website's media centre, which was viewed more than 339,413 times, saw the publication of 61 media releases and backgrounders profiling the industry.
- Screen Australia's social media following grew by more than 16%, finishing the financial year with a combined audience of 176,169.
- Screen News provided promotional support and free market intelligence to the industry through 24 written articles, 25 podcasts, and 25 videos, with video content achieving more than 2.07 million views on YouTube and 1.1 million on Facebook.³³
- The Screen Australia podcast had more than 55,000 streams, a 73% increase on 2019/20.³⁴ By May 2021, the podcast had recorded 100,000 streams since its inception.

GLOBAL FOCUS

Awards and recognition

- Five Australians were nominated for Academy Awards®, with visual effects supervisor Andrew Jackson winning as part of the team on Christopher Nolan's *Tenet*.
- ABC children's series *Hardball* won an International EmmyKids® Award.
- In December 2020, two Screen Australia-funded projects won globally prestigious Rose d'Or Awards: ABC children's series *First*

Day took out the award for children and youth, and ABC iView series *Content* won the award for social media and video series.

- In 2021, *First Day* also won a GLAAD Media Award, a Kidscreen Award and a Rockie Award at the Banff World Media Festival. It was one of four Australian titles to take home Rockie Awards, alongside documentaries *Love on the Spectrum* and *Filthy Rich and Homeless*, and children's TV series *Bluey*.
- *Blind Ambition* won the Audience Award for Best Documentary at Tribeca Film Festival in 2021, where *The Kids* also won an award for Best Editing in a Documentary Feature within the Documentary Competition section.

In 2020, *The New York Times* included the second series of *Mystery Road*, which screened on Acorn in the US, in its best international shows of the year.³⁵

- Facebook series *Cancelled* – created in the midst of the pandemic – won a slew of awards in 2020/21, such as five British Web Awards including Best Web Series, a Jury Special Mention Award at Webfest Berlin, and the Grand Jury Prize at Marseille Web Fest.
- *Bluey* won in four categories at the Kidscreen Awards, for writing, directing, music, and the best animated preschool series. *The Unlisted*, *First Day* and non-Screen Australia-supported title *Playschool* also won awards.

- *Aunty Donna's Big Ol' House of Fun* launched on Netflix in November 2020. It was made by the comedy troupe Aunty Donna, who were supported by Screen Australia in their career development through online production funding as well as joint initiatives such as ABC's *Fresh Blood* and Google's *Skip Ahead*.

Festival selections

- Three Australian films were selected to screen at SXSW in 2021, including feature documentary *Under the Volcano*, Leah Purcell's feature directorial debut *The Drover's Wife* *The Legend of Molly Johnson* and short film *The Moogai*, which won the Jury Award in the Midnight Shorts section.

Feature film *Penguin Bloom*, which received production funding from Screen Australia and would go on to earn \$7.5 million at the Australian box office, was selected for the Toronto International Film Festival.

- The 2021 Sundance Film Festival line-up included three Australian projects: virtual reality project *Prison X – Chapter 1: The Devil & the Sun*, short film *GNT* and feature documentary *Playing with Sharks*.
- Australian writer Roderick MacKay's feature directorial debut, *The Furnace*, was selected for Venice International Film Festival in 2020.
- In a financial year impacted by COVID-19, film festivals continued around the country with support from Screen Australia, adopting models such as reduced physical capacity screenings, virtual programs, or a hybrid to ensure the safety of patrons. Examples included CinefestOz operating a hybrid program with adjusted screening numbers for COVID-19 restrictions, and Melbourne and Sydney holding virtual events. Sydney also hosted a summer program at the State Theatre, which included Australian documentaries *Girls Can't Surf* and *Firestarter – The Story of Bangarra*.

OPPORTUNITIES

- Support through Enterprise People enabled filmmaker and multimedia artist Emma Rozanski (*Papagajka*) to participate in Torino Film Lab's online script development workshop in September 2020, while producer Alice Willison (*The Other Guy*) was able to undertake a six-month mentorship with Amal Baggar (Vice President, Original Movies & Limited Series at ViacomCBS).
- Impact Australia, the offshoot of the successful US Imagine Impact created by Brian Grazer, Ron Howard and Tyler Mitchell, went virtual. The eight-week accelerator program saw 14 'Creators' from 10 projects paired with mentors called 'Shapers' that included Shaun Grant, Kai Wu, Jason Smilovic, Stuart Beattie and Sarah Heyward. The success of the program has led to Impact and Gentle Giant

Media Group launching Impact Australia 2, which received principal funding from Screen Australia and Film Victoria and opened for applications in June 2021.

- In May 2021, Screen Australia and AiF announced two joint initiatives for established Australian creatives to expand on their skills and connect with key US decision makers: the Talent Gateway program and Global Producers Exchange. A collaborative effort, these development programs also have the support of the writing, directing and producing guilds and Australian state and territory agencies.

See Appendix 3, page 40, for a full list of funding provided in 2020/21.

PRODUCER OFFSET & CO-PRODUCTION

- Provisional Offset Final Certificates were issued to 118 projects, worth a total of \$175.1 million.
- Provisional Co-production approval was granted to eight projects from seven countries. Final Co-production approval was granted to four projects, from three countries.

See Appendix 5, page 72, for detailed statistics.



Bluey



¹⁴Source: Numero as at 05/07/2021.

¹⁵Source: Numero as at 05/07/2021.

¹⁶Source: Numero as at 05/07/2021.

¹⁷Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers: 1,009,000; 709,000; 516,000.

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¹⁸Source: RadioTimes.com, 8 December 2020 (www.radiotimes.com/tv/drama/normal-people-popular-bbc-iplayer-2020-news/).

¹⁹Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers: *Bluey* series 2 6.20pm: 1,381,000.

²⁰Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers *Christmas Special* 6.20pm: 2,002,000.

²¹Views manually calculated on 1 July 2021. YouTube: 597,767. Twitter: 4,496,500. Instagram: 159,524. Facebook: 4,932,000.

²²As at 1 July 2021; compiled by Screen Australia. YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms.

²³As at 1 July 2021; compiled by Screen Australia. YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms.

²⁴Views manually calculated on 2 July 2021. TikTok: 1,894,241

²⁵Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers: 715,000; 603,000; 623,000

²⁶Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, consolidated 28. Metro viewers: 587,000

²⁷Source: Numero as at 05/07/2021.

²⁸Source: Numero as at 05/07/2021.

²⁹Source: Numero as at 19/07/2021.

³⁰Source: Numero as at 19/07/2021.

³¹Source: SBS.

³²Source: (TV) OzTAM + RegTAM FTA Database, SBS, Wed, 2030-2230, May 2021 Combined 5min Consec Reach, Total Individuals, Consolidated 28. (On Demand) Adobe Analytics, SBS Production, 01/07/2020-30/06/2021, Active Watchers.

³³Video views include both organic and paid views, as reported by YouTube Analytics and Sprout Social, utilising Facebook three-second minimum.

³⁴Podcast analytics as reported by Libsyn.

³⁵*The New York Times*, 'Best TV Shows of 2020' (December 2020); www.nytimes.com/2020/12/01/arts/television/best-tv-shows.html

QUICK FACTS:

In 2020/21, \$4 million was provided for project development and the professional development of writers, directors and producers, including \$3 million through the Story Development program and \$978,000 through special industry assistance, screenwriting and script development initiatives.



Operations



Penguin Bloom

Financial overview

Screen Australia's operating result for the year ended 30 June 2021 was a surplus of \$0.13 million. Screen Australia's **income from all sources** totalled \$100.88 million. During the year, Screen Australia received revenue from the Australian Government totalling \$91.99 million.

Revenue generated from other sources totalled \$8.89 million, comprising:

- \$1.30 million from the sale of goods and services
- \$0.52 million from interest earned on cash deposits
- \$3.72 million from the recoupment of investments
- \$0.23 million other income
- \$3.12 million reversal of prior year written down screen projects.

Screen Australia's **operating expenditure** totalled \$100.75 million, comprising:

- employee benefits of \$12.93 million
- supplier expenses of \$4.15 million
- grants of \$38.71 million
- loans and investments of \$42.84 million to fund screen projects
- depreciation and amortisation costs of \$2.08 million
- finance costs of \$0.04 million.

Screen Australia is focused on continuing to drive cost reductions and efficiencies throughout the organisation to meet the financial challenges that lie ahead. The ANAO inspected Screen Australia's 2020/21 financial records and provided an unmodified audit opinion on the financial statements and notes on 23 August 2021.



Governance statement

INTRODUCTION

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

BOARD

Screen Australia congratulates Helen Leake AM on her appointment to the Board on 27 June 2021 for three years and the reappointment of Chair Nicholas Moore and Deputy Chair Megan Brownlow for a further three years to 2024. The Board thanks outgoing member Peter Davey for his service to the Board.

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

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

ATTENDANCE AND REMUNERATION

The Board is paid such remuneration and allowances as determined by the Remuneration Tribunal, out of the monies of Screen Australia. Board members' attendance at Board meetings and remuneration details are set out in the executive remuneration disclosures on page 35 and details of accountable authority tables on pages 76-80.

ROLE OF THE BOARD

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

The Board acts in accordance with its charter and code of conduct, set out in the Board Charter and Board Code of Conduct. In accordance with Section 46 of the PGPA Act, the Board is responsible for preparing

the Annual Report and for giving it to the Minister for Communications, Urban Infrastructure, Cities and the Arts, the Hon Paul Fletcher MP.

CONFLICTS OF INTEREST

Board members' obligations are outlined in a number of legal instruments, including the *Screen Australia Act 2008* and the PGPA Act. Board members are also subject to Screen Australia's Board Code of Conduct (which is consistent with the Australian Public Service's Code of Conduct and Values), as well as Screen Australia's Board Conflict of Interest Policy.

Board members who have a material personal interest in a matter under consideration by the Board or the Audit Committee are required to declare that interest. A Board member with a material personal interest in a matter being considered by the Board is required to leave the meeting while the matter is considered and a decision is made and is not permitted to vote on other projects under consideration in the relevant board paper. Disclosure of such interests and departure from the meeting are recorded in the minutes of the meeting.

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

AUDIT COMMITTEE

The Audit Committee was established in accordance with Section 45 of the PGPA Act, to assist the Board in the discharge of its responsibilities. During 2020/21, the Audit Committee consisted of Richard King (Chair), Megan Brownlow, Claudia Karvan and Michael Hawkins AM.

The Audit Committee provides a forum for communication between the full Board, senior management and Screen Australia's internal and external auditors. Pursuant to the [Charter of the Audit Committee](#), the Committee must satisfy itself that the internal management and accounting controls are operating effectively, review the risk management strategy, consider external audit reports, and monitor management's implementation

of recommendations and regulatory compliance. The Chief Executive Officer, Chief Operating Officer and Chief Financial Officer have a standing invitation to attend each meeting as observers only, with representatives of internal and external auditors also invited to attend as observers. Details of Audit Committee members and meeting attendance are set out on page 80.

EXTERNAL AUDIT

Under Section 43 of the PGPA Act, the Auditor-General is the external auditor of Screen Australia.

INTERNAL AUDIT

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

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

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

RISK MANAGEMENT

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

FRAUD CONTROL

The Board has a current Fraud Risk Assessment and Fraud Control Plan in place, in accordance with Section 10 of the *Public Governance Performance and Accountability Rule 2014* and the *Commonwealth Fraud Control Framework*

Commonwealth Fraud Control Framework (2017) issued by the Attorney-General.

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

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



Amazing Grace

Board Charter

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

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

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

- expenditure of funds outside the current financial authorisations
- approval of material changes to guidelines for all funding programs
- approval of policy positions advocated by Screen Australia
- Compliance Report
- Annual Report

- Corporate Plan (including strategic plan and overall strategic directions)
- the annual budget and material departures from the approved budget for each Department.
- financial reports (at departmental level)
- monitoring of official international co-production program
- monitoring of the Producer Offset program
- certification of projects applying for the Producer Offset in accordance with established Screen Australia policy
- membership of the Audit Committee and other Board committees
- risk management and monitoring of operational and financial risks.

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

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

Board Code of Conduct

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

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

Board members must at all times:

- Understand and uphold the values and objectives of Screen Australia.
- Be familiar with the *Screen Australia Act 2008* (as amended), Screen Australia's policies and procedures including its Code of Conduct and Values and the duties of accountable authorities and officials as defined in the relevant legislation including the *Public Governance Performance and Accountability Act 2013* and its associated Rules.
- Prepare for, attend, and participate actively in Board meetings, and make decisions in a timely, fair and efficient manner.
- Ensure decisions of the Board are based on the best evidence and information available.
- Maintain good relations with other government agencies and have regard to stakeholders.
- Report immediately any personal conflicts of interest (actual or perceived) or serious breaches of the law to the Board.
- 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.
- 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.
- Perform their duties diligently, conscientiously and without favour to themselves or another person.
- Not improperly use information they have obtained as a result of their position, and ensure that confidential information is not disclosed improperly, or only as required.

Annual performance statement 2020/21

This annual performance statement is for s39(1)(a) of the PGPA Act for the 2020/21 financial year and accurately presents Screen Australia's performance in accordance with s39(2) of the PGPA Act.

SCREEN AUSTRALIA'S PURPOSE

As set out in its Corporate Plan 2020–24, Screen Australia encourages quality, innovation and cultural value through programs that increase the ambitions, risk tolerance and diversity of Australian storytelling.

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

Key performance indicators (KPIs) are set out below from the 2020/21 Portfolio Budget Statement (PBS) and Screen Australia's Corporate Plan (CP) 2020–2024.

PERFORMANCE CRITERIA: PBS

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

DELIVERY

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



KPIs: ENGAGE, EDUCATE AND INSPIRE

Target [also under Corporate Plan objective CP2.2]:

Total audience numbers for Australian productions, including:

2.7 million cumulative attendances at cinemas, based on three-year average

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

Target met:

Achieved: 2,821,497 (2.8 million) admissions, based on three-year average per calendar year of: 2018: 4,069,084; 2019: 2,774,768 and 2020: 1,620,640.³⁶

Achieved: 149,099,291 (149.1 million) cumulative audience (108,878,511 metro), comprising:
 - 142,860,383 (142.9 million for 9 x adult, 10 x children's, 26 x doco (28-day cumulative combined metro & regional audience³⁷)
 - 6,238,908 for 5 x online/multi-platform (28-day cumulative combined metro & regional audience³⁸).

Target:

At least 2.6 million visits to Screen Australia's website.

Target met:

Number of visits: 2,770,260 **(2.8 million)**.

Target:

At least 25 culturally diverse projects/events funded.

Target met:

146 culturally diverse/First Nations projects/events supported in 2020/21.

Target:

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

Target met:

Screen Australia provided \$26.1 million to culturally diverse and First Nations projects/events during 2020/21.

KPIs: LEAD AND COLLABORATE

Target [also under CP2.1]:

At least 225 new Australian artwork projects supported.

Target met:

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

Target:

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

Target met:

\$64.4 million committed to new Australian artworks, across features, documentaries, television (general and children's) online and initiative projects.

Target:

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

Target not met:

Due to the COVID-19 pandemic, and subsequent deferral of the ABS survey, the target was not achieved. A total of \$227,196 was spent on data acquisition, market research and program expenses for the Seeing Ourselves 2.0 research project, which will update the 2016 report *Seeing Ourselves: Reflections on Diversity in TV Drama*.

³⁶Source: Numero; 2021 admissions not included as data is only available by calendar year.

³⁷OzTAM and RegionalTAM, 5 City Metro, Combined Aggregate Markets, NationalSTV, total people, 28 day consolidated, cumulative sum of television screenings of Screen Australia funded titles 1 July 2020 – 30 June 2021 (excludes theatrically released films). 104,475,375 viewers were achieved in metro markets.

³⁸OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets, total people, 28 day consolidated, cumulative sum of television screenings of Screen Australia funded titles 1 July 2020 – 30 June 2021 (excludes theatrically released films). 4,403,136 viewers were achieved in metro markets.

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KPIs: SCREEN AUSTRALIA–SPECIFIC

Target [also under CP2.3]:

For each \$1.00 Screen Australia invests, production budgets are leveraged by at least the following amounts (excluding COVID costs):

- \$5.50 of TV drama production

- \$5.90 of feature production

- \$3.60 of children's TV drama production

- \$2.90 of documentary production.

All targets met:

TV drama: each \$1.00 generated \$9.35. Screen Australia committed \$15,860,257 to general TV during FY 2020/21, generating \$144,045,397 in production budgets.

Features: each \$1.00 generated \$6.33. Screen Australia committed \$8,978,997 to features during FY 2020/21, generating \$56,811,924 in production budgets (excluding development funding previously provided to those projects).

Children's TV drama: each \$1.00 generated \$7.03. Screen Australia committed \$10,715,985 to children's TV during FY 2020/21, generating \$75,329,440 in production budgets (excluding development).

Documentaries: Each \$1.00 generated \$5.97. Screen Australia committed \$11,061,622 to documentaries during FY 2020/21, generating \$66,054,521 in production budgets (excluding development and PEP projects).

PERFORMANCE INDICATORS: CORPORATE PLAN

CP2.1 AUSTRALIAN STORIES THAT MATTER

KPI: 225 projects supported.

Achieved: 339 projects supported.

KPI: A diverse slate, intended to appeal to a wide range of audiences including projects which focus on: quality, culture, innovation and talent escalation.

Achieved: Examples below.

Quality – projects of scale and ambition: *Playing with Sharks* and David Attenborough's *Life in Colour* – two extraordinary documentaries showcasing Australia to the world with major global distribution partners; *The Fires* – a serialised drama anthology on our catastrophic bushfires, immersing us in the experiences of ordinary people caught in the unimaginable, and the impossible choices they were forced to make in order to survive; *Memoir of a Snail* – a stop-motion animated feature film from Academy Award®-winning writer and director Adam Elliot.

Culture – distinctive Australian stories: *Ladies in Black* – the major book and box office success moves to the small screen with a new series in development; *See What You Made Me Do* – documentary series takes a searing look into domestic violence; *Finding the Archibald* – a look at how Australia has changed over a century through the prism of the paintings awarded Sydney's Archibald Prize for portraiture; *The Dry* – the acclaimed novel became a big-screen hit and an instant Australian classic.

Innovation – risk-taking content for all platforms: *Reef Live* – supremely challenging live broadcast on ABC, direct from the Great Barrier Reef, capturing the spawning of the coral as it happened; *Scattered* – 38 x 1-min series made for TikTok; *Beep and Mort* – live-action puppet-based TV series for preschoolers from acclaimed South Australian theatre makers.

Talent escalation – projects that support the next generation of excellence in storytelling: *Petrol* – Alena Lodkina's second film following her debut *Strange Colours*, which premiered at the 2017 Venice International Film Festival; *Photo Booth* – first film for writer/director duo Lloyd and Spencer Harvey, based on the award-winning script that earned them an Academy Nicholl Fellowship from the Academy of Motion Pictures, Arts and Sciences in 2016; *All My Friends Are Racist* – five-part comedy series for ABC iView created and written by Enoch Mailangi, winner of RAW, the First Nations writers workshop.

KPI: At least one major First Nations feature film or television drama series to proceed to production.

Achieved: Examples below.

Cook Ngā Pouwhenua is an anthology feature film made up of eight chapters written, directed and produced by Māori, Pasifika, Aboriginal and Torres Islander filmmakers. An official co-production and the first collaboration of its kind, the initiative was originally born out of the desire for First Nations filmmakers to provide a right of reply to the 250th anniversary of Captain Cook's arrival to Australia and New Zealand, but it's quickly turned into a story of love and loss, courage and hope, and the resilience that comes from surviving colonisation. Screen Australia supported development for this initiative in 2019 and 2020 and production in the first part of 2021.

Political drama *Total Control* was commissioned for a second series by the ABC, with production investment from Screen Australia's First Nations Department. Series 1 had its world premiere at the Toronto International Film Festival and claimed a trifecta at the AACTA Awards in 2019, including Best Drama, Best Lead Actress for Deborah Mailman and Best Supporting Actress for Rachel Griffiths.

KPI: One major First Nations factual project or series to achieve free-to-air broadcast and/or a commitment from an online platform.
Achieved: Documentary *Looky Looky Here Comes Cooky* had its world premiere at the virtual Melbourne International Film Festival (MIFF) in August 2020, followed by a simulcast on NITV and SBS Viceland.

KPI: Across a three-year average (2019/20 to 2021/22) at least 50% of the key creatives (writers, producers and directors) across all projects that receive Screen Australia development and production funding will be women.
On target: In 2020/21, 55% of key creative roles (writers, producers and directors) across all projects that received Screen Australia development and production funding were women.

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

Development: *Namaste Yoga*, *Gugu naGogo*, *Viv's Silly Mango* and *Yaz Queens* – all supported as part of The Kaleidoscope Project, a joint short film initiative with the ABC that reflects and captures what it's like to be a young CaLD person in Australia; *Went up the Hill* – Samuel Van Grinsven's follow-up to his *Sequin in a Blue Room*, winner of the Audience Award: Best Narrative Feature at Sydney Film Festival; No Ordinary Black Short Film Initiative – eight shorts from new First Nations creatives funded for development, with six then selected for production and broadcast on NITV. Skip Ahead online initiative with Google and Enterprise People

Production: *Embrace Kids* – documentary from Taryn Brumfitt, following on from her earlier work on body positivity to look at why 70% of school kids have body image as their number one concern; *Nurses* – 10-part observational series for Seven Network focusing on work of nurses: save a life you're a hero, save 100 lives, you're a nurse. Diverse range of scripted projects, from *Bump* series 2 for Stan, to comedy series *Spreadsheet* for Paramount+, and features from *Kid Snow* to *How to Please a Woman*.

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

KPI: Total audience numbers for cinema and television.
Achieved: See PBS performance indicator, page 28.

KPI: At least three online projects launched during the period, each to reach at least one million views across all reportable platforms, or be streamed on a subscription-based platform.
Achieved: Eight programs met the target.

YouTube (viewers as of July 2021): *Meta Runner* series 2, more than 7 million; *Ding Dong I'm Gay* more than 5.7 million; *Sunset Paradise* more than 3 million; *Superwog* series 2, more than 2.4 million; *1 For All* more than 1.3 million.

YouTube, Facebook, Instagram and Twitter: *War on 2020*, more than 10 million.

TikTok: *Love Bug*, more than 2 million; *Scattered*, more than 1.8 million.

KPI: Nominations or selection at prominent international events.
Achieved: 94 selections, including 67 key awards and nominations across features, documentary, series (television and online) and shorts. See Appendix 4 for a list of awards and nominations for Screen Australia-supported titles.

KPI: At least 15 events supported in capital cities and regional areas promoting and highlighting Australian content across a range of platforms.
Achieved: At least 34 events were supported in capital cities and regional areas promoting Australian content. Due to COVID-19 limitations, at least 6 of these were held online instead of as in-person events. Other events altered their dates to take place outside of lockdown periods. All events were disrupted in some way to deal with the government restrictions caused by COVID-19. AIDC, AACTA, Antenna Documentary Festival (screenings held through the year due to COVID-19), Brisbane Film Festival at QAGOMA, CinefestOZ, Darwin International Film Festival, Flickerfest Film Festival in Bondi, Flickerfest Travelling Film Festival (15 venues in last six months of 2020), Focus on Ability Film Festival, Melbourne International Film Festival, The Other Film Festival, Revelation Film Festival Perth, St Kilda Film Festival, Sydney Travelling Film Festival (six confirmed locations in the second half of 2020) and Wide Angle Film Festival.

KPI: Innovative approaches to audiences encouraged in program guidelines or project support.
Achieved: Launched in January 2021, Our Summer of Cinema was a suite of promotional activities designed in collaboration with the exhibition and distribution sectors, to invite Australian cinema-goers back into theatres to discover some of the high-profile Australian films in release. The supported titles included *The Dry*, *Penguin Bloom* and *High Ground*. In February 2021, these films made history, sharing the top three spots at the Australian box office, collectively taking more than \$31 million during their theatrical releases.

Girls Can't Surf was one of six feature film projects supported in 2020/21 through Screen Australia's P&A Plus program, enhancing the marketing campaign and audience awareness during its theatrical release. Other projects funded were *I Am Woman*, *Love Opera*, *The Furnace*, *The Leadership* and *My Name Is Gulpili*.

CP2.3 VIABLE SCREEN BUSINESSES

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

Achieved: See Screen Australia-specific PBS indicator on page 29.

KPI: Support eight long-term work placements.

Achieved: 13 placements supported: Stephanie Westwood with Orange Entertainment Co; Matt Okine with Wooden Horse; Casey Ventura with FINCH; Sarinah Masukor with Jungle Entertainment; Ashley Gibb with Wild Pacific Media; Georgia Woodward with Southern Pictures; Julia Moriarty with Vanessa Alexander; Molly O'Connor with Film Camp; Joshua Longhurst with I AM THAT; Alice Burgin with Sweetshop & Green; Joseph Nizeti with Stranger Than Fiction Films; Ivy Mak with Magpie Pictures; John Kassab with Princess Pictures.

KPI: Support 10 companies to undertake innovative business initiatives.

Not met: Four companies supported: A2K Media – Disability Justice Lens; Typecast Entertainment; Doc Society Australia; White Spark Pictures – Surround Sync. KPI not met as the Enterprise Business & Ideas program was not offered in 2020/21.

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

Achieved: AIDC in Melbourne, CinefestOz Industry Days in WA, ScreenMakers Conference and Pitching event in Adelaide, XR:WA in Perth and Screen Forever.

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

Achieved: IFP Week - No Borders 2020, Content Australia on Demand 2021, Australian International Screen Forum 2021, TIFF Industry Champion 2020, Mipcom 2020 and Mentor LA 2020.

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

Achieved: Programs marketed at: Mipcom 2020, World Congress of Science and Factual Producers 2020, Cannes Marche du Film 2020, C21 Content Australia on Demand 2021 and IFP Week – No Borders 2020.

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

KPI: 15% of feature projects developed with assistance from Screen Australia go on to be produced.

Achieved: 20% of feature projects developed by Screen Australia went on to be produced.

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

Achieved: 32 opportunities provided through a range of programs including the Indigenous Producer Program, Developing the Developer Program and No Ordinary Blacks. Due to COVID-19 no travel grants were issued in the 2020/21 financial year.

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

Achieved: Initiatives as follows:

Bunya Talent Indigenous Hub – five-day talent incubator presented in association with Netflix Australia and Screen Australia's First Nations Department, aimed at mid-career First Nations writers, showrunners, directors and producers. Nine creative teams made up of 13 creatives were selected; initially they were to travel to LA to participate but due to COVID-19, the lab stayed in Australia. The teams had an opportunity to pitch their screen project and attend meetings and presentations by Netflix and other industry practitioners.

No Ordinary Blacks 2020/21 – short film initiative, run by Screen Australia's First Nations Department in partnership with National Indigenous Television (NITV), Screen NSW, Film Victoria, Screen Territory, South Australian Film Corporation and Screenwest; designed to bring to the screen thought-provoking First Nation stories, authored and crafted by First Nations people.

Developing the Developer – workshop facilitated by script developer Louise Gough, supporting seven First Nations creatives with the aim of increasing the pool of Indigenous assessors, as the number of funding applications with Indigenous content continues to increase across all genres.

Indigenous Producers Program – national professional development program supporting 10 emerging First Nations producers, through a mixture of creative workshops (held mainly online due to COVID impacts), attendance at 2 markets (AIDC & Screen Forever) and mentorships with state agency support.

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

Achieved: Screen Australia-supported series *War on 2020* released in December on Facebook, Twitter, YouTube and Instagram, achieving more than 10 million views across all platforms as of 1 July 2021.³⁹ Interactive virtual reality (VR) project *Remembrance* allowed audiences to explore the memories of a shell-shocked World War I veteran. The BBC, Netflix, Channel Nine, Stan, SeaLight Pictures and Humble Bee Films produced the blue-chip natural history series *Life in Colour with David Attenborough*, an Official Australian/UK Co-production made with assistance from Screen Australia, Screen NSW and Screen Queensland.

³⁹Views manually calculated on 1 July 2021. YouTube: 597,767. Twitter: 4,496,500. Instagram: 159,524. Facebook: 4,932,000.

CP2.5 AN EFFICIENT, EFFECTIVE AND RESPONSIVE ORGANISATION

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

Achieved: 89% of total expenditure in FY 2020/21 went to programs and projects.

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

Achieved: Research outputs included the Drama Report 2019/20; data on gender equity in the Australian screen industry, including for the ongoing Gender Matters KPI; and updates to the Fact Finders section of the Screen Australia website, including documentary production statistics. Screen Australia provided data to inform deliberations by the Australian Government and the Parliament on issues such as screen sector reform and the impact of the COVID-19 pandemic.

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

Achieved: 125 citations of Screen Australia research, both direct and indirect, across TV, radio, print and online.

KPI: Commission ABS survey every four years.

Achieved: Screen Australia commissioned the Australian Bureau of Statistics (ABS) to undertake the Film, Television and Digital Games survey for the 2019/20 financial year. Preparatory work was completed but due to the COVID-19 pandemic, the survey process was deferred to a later date.

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

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

KPI: Industry consultation is incorporated into processes where appropriate.

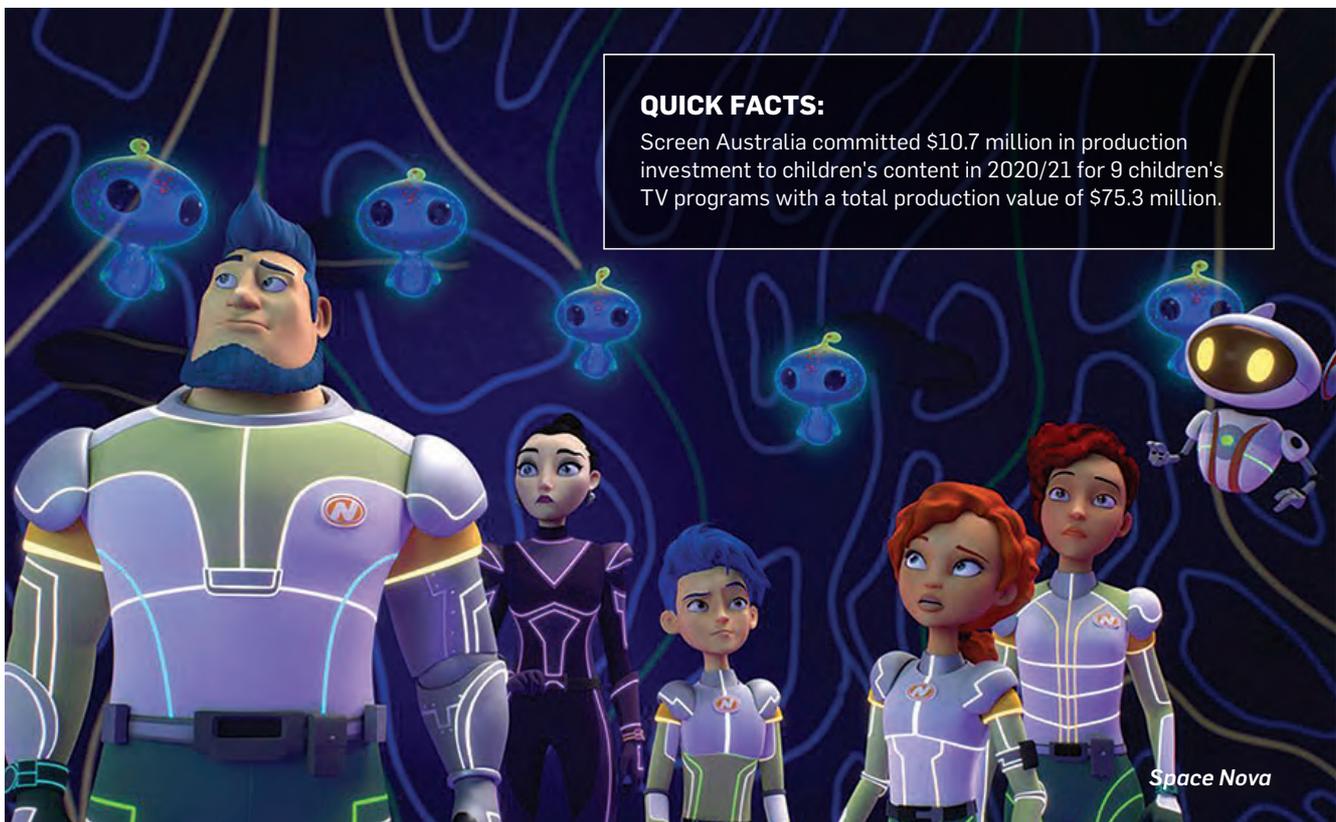
Achieved: Screen Australia consulted with industry on matters of gender equity and potential new initiatives via its Gender Matters Taskforce. Screen Australia consulted with industry on the scope and focus for the upcoming Seeing Ourselves 2.0 research project, which will build on the landmark 2016 report *Seeing Ourselves: Reflections on Diversity in TV Drama*.

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

Achieved: 88% of decisions made within 12 weeks of receipt of a complete application.

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

Achieved: 86% of decisions made within 12 weeks of receipt of a complete application.



ANALYSIS

It is pleasing to note that most of Screen Australia's KPIs were either met or exceeded in 2020/21.

The diverse Australian stories supported through development and production investment have resonated with audiences locally and internationally.

Production funding was provided for 131 projects across a variety of platforms and formats, including feature films, feature documentaries, television drama, online content and children's shows.

Online investment remains an area of focus and in an increasingly fractured market it was great to see our online content significantly exceeding its audience targets. Eight projects reached more than 1 million viewers, more than double the KPI target of three projects. Standouts included *War on 2020* (more than 10 million), *Meta Runner series 2* (more than 7 million), *Ding Dong I'm Gay* (more than 5 million) and *Superwag series 2* (more than 2 million). We continue to find and partner with new platforms in order to provide emerging filmmakers with every opportunity to create content and connect with an audience.

Although Screen Australia met its KPI for attendance at cinemas, this is largely due to the metric being averaged over three years. Theatrical box office has been in serious decline for the last two years and we expect this trend to continue, especially given the disruption caused by COVID-19 lockdowns and the impact on distribution and cinema operations of a reduction in feature film product. By June 2021 most cinemas in the country were shut or operating at reduced capacity.

Nevertheless, over the summer holiday period Screen Australia's Our Summer of Cinema initiative helped to propel three Australian films to the top of the box office – *The Dry*, *Penguin Bloom* and *High Ground*.

Screen Australia supported at least 34 events around the country to promote and highlight Australian content – more than double the target of 15. Many of our major events pivoted to a mix of in-person and virtual audience engagement.

Screen Australia also significantly exceeded its target for professional development of First Nations practitioners, supporting 32 opportunities through a range of programs including Developing the Developer and No Ordinary Blacks.

Australian content did extremely well at international events with 94 festival selections and numerous key awards won and nominations achieved across genres and formats.

Despite the obvious challenges, the industry remains resilient and innovative. Demand for content is strong, even while ways of meeting this demand continue to change.

As the majority of the industry went into hiatus, Screen Australia supported and processed applications as usual, except for workshops and overseas festivals/markets, working with the state agencies and Office for the Arts to best assist productions in dealing with the impacts of COVID-19, government restrictions and the return to production.

Screen Australia's performance against its targets in 2020/21 reflects the hard work and dedication of its staff and an organisational focus on quality, innovation, inclusion and culture. Flexibility, agility and responsiveness to government and industry requirements have enabled us to quickly amend existing programs as well as develop and roll out new initiatives with great efficiency, providing support where it is needed the most.

For further details see 'Note from the CEO' on page 8 and 'Highlights of 2020/21' on page 14.

Statutory reports

FREEDOM OF INFORMATION

Eight valid requests for information under the *Freedom of Information Act 1982* were received during 2020/21 and information that was not exempt was provided to applicants. Screen Australia provided quarterly and annual statistics to the Office of the Australian Information Commissioner on the number and nature of the applications received.

PRIVACY

No complaints, requests for information or requests for amendment under the *Privacy Act 1988* were received during 2020/21.

PUBLIC INTEREST DISCLOSURES

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

JUDICIAL DECISIONS AND REVIEW BY OUTSIDE BODIES

There were no judicial decisions or decisions by administrative tribunals that have had or may have a significant impact on the operations of Screen Australia. No reports about Screen Australia were made by the Auditor-General (other than a report on the financial statements), a Parliamentary Committee or the Office of the Australian Information Commissioner.

COMMONWEALTH ELECTORAL ACT 1918 (311A (1))

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

- Optimum Media Direction Pty Ltd: \$297,190
- A C Nielsen Research Pty Ltd: \$43,863
- OzTAM Pty Ltd: \$60,380
- Rentrak Australia Pty Ltd: \$27,371.

CONTINGENCY LIABILITY STATEMENT

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

- a) No new guarantees were provided by the Board during the year ended 30 June 2021.
- b) There is no amount subject to guarantee as at 30 June 2021.

Screen Australia is responsible for the administration of TIF, which provides coverage to productions for specific events relating to COVID-19 that occur during the last two weeks of pre-production and the period of principal photography.

Screen Australia will not commit more than \$50 million of TIF coverage to productions at any moment in time. To 30 June 2021, 60 applications for TIF coverage had been approved. Two of those subsequently withdrew, leaving 58 productions receiving coverage. The total value of TIF coverage for those 58 projects is

\$129.26 million. The total sum of the production budgets for the 58 approved projects was \$411.53 million.

Screen Australia has made no payments under the scheme and is unaware of any potential claims. In the event of claim, any payments made under the TIF would be recovered from the Australian Government.

INDEMNITY AND INSURANCE PREMIUMS

Screen Australia's Comcover premium covers the normal general and property risks as well as directors' and officers' liability.

Workers' compensation is insured through Comcare Australia.

WORK HEALTH AND SAFETY

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

In 2020/21, Screen Australia arranged an on-site influenza vaccination service and 44 members of staff availed themselves of this service.

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

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

Executive remuneration disclosures

INTRODUCTION

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

Remuneration policies, practices and governance arrangements

- Remuneration and allowances for the Screen Australia Board are determined by the Remuneration Tribunal. For the reporting period ending 30 June 2021, the Board was remunerated in accordance with the *Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2020*.
- Increases in remuneration and allowances for the Board are determined by the Remuneration Tribunal in its annual review of remuneration for Holders of Public Office within its jurisdiction.
- Remuneration arrangements for the Chief Executive Officer (CEO) are set by the Screen Australia Board on a total remuneration basis and in accordance with the Remuneration Tribunal's determinations and guidelines for Principal Executive Offices. For the reporting period ending 30 June 2021, the main determination in this regard was the Tribunal's *Principal Executive Office - Classification Structure and Terms and Conditions - Determination 2020*.
- Increases in the remuneration reference rate for the CEO position are determined by the Remuneration Tribunal in its annual review of remuneration for Holders of Public Office within its jurisdiction.
- The Screen Australia Board undertakes an annual review of the CEO's remuneration and performance. Remuneration adjustments and performance payments may be recommended in accordance with the Remuneration Tribunal's *PEO – Performance Remuneration Guidelines* and *Guide to the Principal Executive Office Structure*, and are subject to endorsement by the Minister.
- Screen Australia uses a total remuneration package approach in setting salary for Senior Executive Service (SES) employees.
- Remuneration packages for SES employees may be reviewed by the CEO in line with annual performance reviews.
- Adjustments in remuneration may be deemed appropriate to recognise the achievement of agreed objectives and the evolution of responsibilities in a position; having regard to the principles of the government's Public Sector Workplace Bargaining Policy, adjustments provided to staff, the outcomes of reviews of public offices completed by the Remuneration Tribunal and the Agency's operational budget capacity.

Key Management Personnel

During the reporting period ended 30 June 2021, Screen Australia had 11 executives who met the definition of Key Management Personnel (KMP).

See Appendix 6, on page 79-80, for details of remuneration for Key Management Personnel and Senior Executives.

Environmental protection and biodiversity statement

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

ECOLOGICALLY SUSTAINABLE DEVELOPMENT (ESD) REPORTING

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

ENVIRONMENTAL PERFORMANCE REPORTING

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

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 focussed screen production businesses; and
 - e) promote the efficient, effective and ethical use of public resources.

Screen Australia may charge fees

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

Screen Australia may cooperate with others

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

Severability

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

Appendix 2

Assessors and script consultants

Jodie Bell, Paul Bennett, Hollie Black, Erin Bretherton, Sally Chesher, Santilla Chingaipe, Pauline Clague, Beck Cole, Matthew Cormack, Nicole Coventry, Dena Curtis, Nicole Dade, Maeva Gatineau, Tanith Glynn-Maloney, Louise Gough, Lisa Gray, Emma Jensen, Julie Kalceff, Ismail Khan, Rosie Lourde, Yingna Lu, Wendy Mather, Seph McKenna, Sophie Miller, Gillian Moody, Rachel Okine, Jennifer Peedom, Ray Quint, Vickie Roach, Joan Sauers, Michael Shanks, Megan Simpson-Huberman, Mitchell Stanley, Oliver Emmanuel Twist, Adele Vuko, Mary Walsh, Anthea Williams.



Looky Looky Here Comes Cooky

QUICK FACTS:

Around \$4.5 million in funding was approved through the First Nations Department in 2020/21, including:

- \$4.3 million in development and production funding across First Nations documentaries, features, TV and special initiatives
- \$104,000 for practitioner development and special industry assistance
- \$70,000 in sector development.

Appendix 3

Investments, loans, grants and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2020/21, rather than actual expenditure during the year. COVID-19 budget support for projects is listed separately from page 61.

CONTENT DEPARTMENT			
DEVELOPMENT			
Talent and Sector Development			
Project	Applicant		Amount
Film Lab: New Voices	South Australian Film Commission		50,000
Total Talent and Sector Development			50,000
Story Development (* indicates Premium, ** indicates Premium Plus)			
Feature Films			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
10 Moments	Big and Little Films	ep: Tony Ayres p: Mat Govoni, Michael McMahon w/d: Neil Triffett, Undi Lee, Nick Verso, Brendon McDonall, Samuel Van Grinsven	46,211
1989*	Sewing Pictures	w/d/p: Khoa Do	15,000
A Friend in the Dark*	Mario Andreacchio	p: Lorenzo Di Bonaventura, Mario Andreacchio w/d: Drew Macdonald	50,000
Audrey	Invisible Republic	d: Natalie Bailey p: Michael Wrenn w: Louise Woodruff Sanz	7,500
Bradbury**	Deeper Water Films	d: Kriv Stenders p: John Schwarz, Michael Schwarz w/p: Stuart Beattie	37,000
Carmen & Bolude	Underscene Enterprises	d: Penelope Berkemeier p: Yolandi Franken w/p: Bolude Watson, Michela Carattini	28,000
Choir of Hard Knocks*	Macgowan Films	d: Jonathan Teplitzky p: Jason Stephens, Marian Macgowan w: Joanna Murray-Smith	15,500
Dead Certain*	New Town Films	p: Bryan Brown w: Joanna Murray-Smith	15,000
Drum Wave*	Carver Films	w/d/p: Natalie Erika James p: Anna McLeish, Sarah Shaw w: Christian White	40,500
Fads & Miracles	Rush Films	ep: John Maynard p: Cody Greenwood w/d: Zoe Pepper w: Adriane Daff	29,000
Finnegan's Field*	Sweetpotato Films	d: Sian Davies p: John Molloy w/p: Victoria Madden	20,000
Invasion of the Killer Natives	Noble Savage Pictures	d/w: Bjorn Stewart p: Hayley Johnson, Majhid Heath	34,000
Kangaroo (working title)	Film Depot	p: Louise Smith, Marian Macgowan w: Harry Cripps	70,000
Motherless	Isabel Joan Peppard	w/d: Isabel Peppard	32,500
One More Shot	Truce Films	d: Nicholas Clifford p: Virginia Whitwell, Nick Batzias, Elise Trenorden, Emma Roberts, Jim Wright w: Alice Foulcher, Gregory Erdstein	22,000

Poacher**	Arclight Films International	d: Kriv Stenders p: Kelly Hamilton, Michelle Krumm, Teresa Hall, Oliver Royds w: Thomas Martin	27,000
Salvation Creek*	Galvanized Film Group	d: Tori Garrett w/p: Heather Ogilvie w: Megan Simpson Huberman ep: Michael Selwyn	15,000
Shayda	Origina Productions	p: Vincent Sheehan w/d: Noora Niasari	33,500
Small Spaces	Triptych Pictures	p: Kristian Moliere, Rebecca Green w/d: Shelly Lauman	59,000
Staycation*	Ludo Holdings	p: Charlie Aspinwall w/d: Daley Pearson w: Donick Cary, Kim Huffman Cary	44,966
Stolen*	Causeway Creations	w/d/p: Catriona McKenzie p: Kristina Ceyton, Lilla Berry p: Samantha Jennings w: Patricia Cornelius	40,000
Take Me Home	Sweet Shop Green	p: Amir Harel, Gal Greenspan w/d: Sameh Zoabi w: Sarah Bassiuni	30,000
Take My Hand	Invisible Republic	p: Michael Wrenn w/d: Jack Dowdell w: Dean Nash	22,000
The Concert*	Matchbox Productions	ep: Bob Connolly, Helen Panckhurst, Sophie Raymond p: Sheila Jayadev w: Penelope Chai	46,995
The Road Less Travelled*	Faraway Films Entertainment	p: Jomon Thomas, Mark Montgomery w/d: Lynda Heys w/p: Steve Turnbull	31,000
The Secret Lives of Dresses*	Sense & Cents - Ability	d: Mairi Cameron p: Leanne Tonkes w/d: Stephen Lance w: Megan Simpson Huberman	84,000
The Sound of Light	Photoplay Films	p: Linda Micsko w/d: Julietta Boscolo	32,000
The White Girl	Typecast	p: Damienne Pradier, Jenni Tosi w: Tony Briggs	39,000
Together	Princess Pictures Holdings	ep: Andrew Mittman, Emma Fitzsimons ep: Matt Reeves p: Laura Waters, Mike Cowap w/d: Michael Shanks	27,500
Went Up the Hill	Causeway Creations	p: Kristina Ceyton, Samantha Jennings, Vicky Pope w/d: Samuel Van Grinsven w: Jory Anast	47,500
Zac Power The Movie*	Cheeky Little Media	d: Alex Stadermann d: David Webster p: Barbara Stephen, Celine Goetz, Patrick Egerton w: Erica Harrison, Lawrence Leung	48,000

Total Story Development – Feature Films

1,089,672

High-End Television

Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Andrew the Big BIG Unicorn	Pirate Size Productions Australia	ep: Avriell Stark p: Bryony McLachlan w: Dan Nixon, Amy Stewart, Marisa Nathar, Jess Hopcraft	36,521
Avenge My Death	Unko	d: Claudia Pickering p: Belinda Dean p: Ellen Fraser w: Nicole Conway	26,000
Bending Spoons	Simone Lee Nicholson	d: Alyssa McClelland p: Simone Nicholson w: Emme Hoy	17,000
Blood in the Sky*	Working Title Productions	d/p: Karl Zwicky d: Jocelyn Moorhouse w/p: Alexa Wyatt w: Andrew Anastasios, Hannah Carroll-Chapman, Larissa Behrendt, Michelle Law	56,175
Confidence	Invisible Republic	p: Michael Wrenn w: Louise (Lou) Woodruff Sanz	56,600
Critical Incident*	Matchbox Productions	ep: Debbie Lee p: Sheila Jayadev w: Sarah Bassiuni	57,202
Detective Cooper*	Goalpost Television	p: Kylie du Fresne, Rosemary Blight w: James McNamara, Nas Hoosen	50,109
Dirty Thirties	John Joseph Kasab	w/d/p: John Kassab w/d Craig Irvin ep: Michael McMahon w: Jane Allen	31,000
Duck Turpin*	Cheeky Little Media	ep: Patrick Egerton p: Celine Goetz w: Ray Boseley w/p: Darren Keating	37,150

Five Bedrooms series 3*	Hoodlum Active	p: Nathan Mayfield, Tracey Robertson w: Christine Bartlett, Michael Lucas, Mithila Gupta	50,000
Goo Zoo	Big Serious Studios	d: David Peers p: Katrina Peers w/d: Charlotte Rose Hamlyn w: Bruce Griffiths, Maria Lewis	48,000
Invisible Boys	Nicholas Murray Verso	w/d/p: Nicholas Verso p: Tania Chambers	19,000
Ladies in Black*	Mangrove Films	ep: Allannah Zitserman, Sue Milliken p: David Jowsey, Greer Simpkin, Sophia Zachariou w: Joan Sauers, Sarah Bassiuoni	40,100
Laugh of Lakshmi*	Felix Media	ep: Bridget Ikin p: John Maynard w/d: S. Shakthidharan w: Dr Jeyasingham Jeyamohan	67,000
Lawyer X*	FremantleMedia Australia	ep: Carly Heaton p: Per Saari w: Sarah Walker	36,000
Minority Report	We Are Arcadia	p: Anna Dadic, Lisa Shaunessy, Sleena Wilson w: Kodie Bedford, Michelle Law, Miranda Aguilar, Mithila Gupta	32,927
Next Big Thing	Michele Lee	p: Cathy Rodda w: Michele Lee, Rachel Perks	26,470
Our Haunt*	Daniel Ashley Reisinger	w/d/p: Daniel Reisinger w/d: Ben Howling w: Natalie Tran, Romina Accurso, Yoland Ramke	30,000
Over My Dead Body	VizPoets	w: Amal Awad, Jane Allen, Kacie Anning, Adele Vuko	32,959
Princess Prime Minister*	Timothy Bain	w: Charlotte Rose Hamlyn, Tim Bain	20,600
Prosper*	Lingo Pictures	ep: Helen Bowden p: Jason Stephens w: Claire Phillips, Elizabeth Doran, Matthew Cameron	61,400
Rainbow Girls	The Fiction Bureau	p: Jane Allen, Mat King, Tam Nguyen w/d: Beck Cole, Willoh S. Weiland w: Jada Alberts	41,111
Romantic Information	Kewl Studio	d/p: Tobias Willis p: Julie Eckersley w/d: Kathleen Lee	35,749
Rough	Noble Savage Pictures	d: Catriona McKenzie p: Majhid Heath, Hayley Johnson w: Kodie Bedford, Rae Earl	16,000
Seen	Roadshow Productions	p: Dan Edwards, John Edwards w: Ayeesha Ash, Emily Havea, Jessica Tuckwell	35,225
Sex & Thugs & Rock'n'Roll*	Ghost Pictures	w/d/p: Lynn-Maree Milburn d/p: Richard Lowenstein p: Andrew De Groot, Mark Fennessy, Michael Hamlyn	40,000
Sick to Death	Rhapsody Films	ep: Justine Flynn p: Alice Willison, Lizzie Cater w: Thomas Wilson-White	27,955
Single: An Animated Series	Mathilda Elektra Robba	d: Mathilda (Tilly) Robba p: Steph Jowett w: Ang Collins, Michael Costi	30,000
Snowball*	Matchbox Productions	ep: Penny Chapman w: Romina Accurso, Hannah Carroll Chapman	50,689
Song of the Sun God*	Dragonet Films	p: Claire Mundell, Karen Radzyner w: Olivia Hetreed, Shankari Chandran	64,200
Sorry about the Mess	Princess Pictures Animation	p: Mike Cowap, Sarah Lang w: Cassie Workman, Demi Lardner	48,391
Stuck	Nicola Anne Dade	w: Nicole Dade	25,000
Tellus	William Dirickx-Jones	ep: Bernard Edlington, Julia Berg w: Victoria Madden	50,500
The Family Doctor*	Werner Film Productions	p: Joanna Werner w: Debra Oswald, Michael Lucas	36,500
The Hive*	Magpie Pictures	p: Lois Randall, Rebecca Ingram w/p: Blake Ayshford w: Angela Betzien	48,300
The Rich Man's House*	FremantleMedia Australia	ep: Nat Lindwall w: Alexei Mizin, Ryan Van Dijk	25,500
The Twelve*	Warner Bros. International Television Production Australia	ep/p: Hamish Lewis, Liz Watts p: Ian Collie, Rob Gibson w: Anchuli Felicia King, Leah Purcell, Sarah Walker, Tommy Murphy	23,000

Thinkadinks	Big Serious Studios	p: Katrina Peers w/d: David Peers w: Charlotte Rose Hamlyn	48,100
Tradecraft*	Rainfall Entertainment	p: Louisa Kors w: Felicity Packard, Greg Haddrick w: Maryam Master	88,000
Troubled Youth	Maria Vanessa Anne Bates	p: Darren Ashton w: Ross Mueller, Vanessa Bates	13,000
Two Hands (working title)*	Macgowan Films	ep: Tim White p: Justin Davies, Marian Macgowan w/d: Gregor Jordan w: Greg Haddrick, Gretel Vella, Melissa Bubnic, Meyne Wyatt	17,679
Unfathered*	Blackfella Films	p: Darren Dale, Rachel Griffiths	32,750
We Ate Jeff	Worldwide Production Services	d: Catriona McKenzie ep: Damian Davis p: Nick Russell w/p: Nick Musgrove w: Anna Barnes, Nicolette Minster	27,300
Total Story Development - High-End Television			1,657,162
Online/Interactive			
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Arguments with My Mum	Matthewswood	p: Lee Matthews w/d: Jason Christou w: Zoe Carides	6,000
Curry Me Home	Floyd Ariana Alexander-Hunt	p: China White w: Floyd Alexander-Hunt, Noah Vaz d: Adele Vuko	28,000
Dark Matter Don't Matter	Odd Tale Productions	w/p: Philip Tarl Denson w: Isaac Lindsay, Tamara Whyte, Warren Milera	25,000
Dragon Friends: Dream Killers	D Harmon & B Jenkins & N.S Khan	p: Grace Rein, Shakeera Khan w/d: David Harmon w/p: Ben Jenkins, Edan Lacey w: Alexandra Lee, Michael Hing, Simon Greiner	15,449
Home	West Street Sports	d: Liam Fitzgibbon ep: Jono Mastrippolito w: Honor Wolff, Patrick Durnan Silva	36,599
Mid Life	More Sauce	d/p: Luke Eve p: Gina Carter w: Anna Lindner	25,000
Remembrance	Studiobento	w/d: Anna Brady p: Lester Francois	53,000
Scattered	Hayley Christine Adams	p: Hayley Adams, Michelle Melky w/d: Logan Mucha w: Adolfo Aranjuez, Kate Darrigan	26,000
The Case of the Disposables	Dragonet Films	w/d/p: Renny Wijeyamohan d: Kate Riedl p: Karen Radzyner w/d: Sonia Whiteman w: Keir Wilkins, Saman Shad	43,500
Total Story Development - Online/Interactive			258,548
TOTAL STORY DEVELOPMENT			3,005,382
Screen Writing and Script Development Initiatives			
The Kaleidoscope Project			
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Gugu naGogo	Tsvaga Pty Ltd	w/d/p: Taku Mbudzi p: Diana Ward	71,250
Namaste Yoga	Entertainment Embassy Pty Ltd	w/d/p: Ravi Chand p: Jessica Pearce	71,250
Viv's Silly Mango	Mary Tien Giang Tu Duong	w/p: Mary Duong, Rachel Choi d: Rachel Anderson	71,250
Yaz Queens	Lara Köse	w/d/p: Lara Köse p: William Duan	71,250
Total The Kaleidoscope Project			285,000

Development - Special Initiatives			
Event			Amount
Impact 2 Workshop	Imagine Impact Australia		500,000
UNTAPPED 2021			44,936
Total Development - Special Initiatives			544,936
Total Screen Writing and Script Development Initiatives			829,936
Development - Special Industry Assistance			
Description			Amount
Gender Matters: ADG Mentorship Program			23,000
Gender Matters: Screenworks Webinars			30,000
Total Development - Special Industry Assistance			53,000
International Markets - Special Industry Assistance			
Event			Amount
Australian International Screen Forum 2021			25,405
Cannes Marche du Film 2021			1,472
Content Australia on Demand 2021			14,702
G'Day USA 2021			83,390
IFP Week 2020			10,404
MIPCOM 2020			9,640
Talent USA: LA 2020			24,604
Toronto International Film Festival 2020			3,434
Total International Markets - Special Industry Assistance			173,051
International Finance Fund			
Title	Applicant	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Ginderella (feature drama)	Kalori Productions	p: Gillian Moody, David Jowsey, Greer Simpkin w/d: Adrian Russell Wills	15,000
Muscle (feature documentary)	Thaumatrope trading as Over Here Productions	p: Rita Walsh w/d/p: Charlotte Mars	12,000
No Worries (children's TV drama)	Easy Tiger Productions	p: Carmel Travers, Rob Gibson, Ian Collie w/d: Bradley Slabe	15,000
Stuff the British Stole (documentary series)	Wooden Horse	p: Alan Erson, Richard Finlayson w/p: Marc Fennell	13,839
The Messenger (TV drama)	Lingo Pictures	ep: Helen Bowden p: Jason Stephens w/p: Sarah Lambert w: Kirsty Fisher, Leon Ford	14,000
Total International Finance Fund			69,839
TOTAL DEVELOPMENT			4,181,208

ENTERPRISE		
Enterprise Business & Ideas		
Title	Applicant	Amount
Disability Led	A2K Media	170,000
Doc Society & Good Pitch Global	Doc Society Australia	372,600
Surround Sync	White Spark Pictures	420,000
Typecast Entertainment Business Expansion	Typecast	300,000
Total Enterprise Business & Ideas		1,262,600
Enterprise People		
Title	Applicant	Amount
American Film Institute (AFI) - Director's Conservatory Program	Imogen McCluskey	20,000
Career placement with I Am That	Joshua Longhurst	140,000
Director's Attachment	Jimena Puente-Trevino	15,000
Doctor Doctor - Direct One	Harriet Dalton	29,000
Documentary/Factual Executive placement with Sweetshop & Green	Alice Burgin	140,000
Film Camp placement	Molly Minka O'Connor	112,000
Finch placement, Development & Impact Producer	Casey Ventura	40,000
iKandy Films placement (variation)	Katrina McGowan	17,550
Inhouse writer placement with Vanessa Alexander	Julia Moriarty	70,000
Intimacy Coordinator Training & Shadowing	Adrienne Smith	10,000
Jungle Entertainment placement	Sarinah Masukor	109,200
Producer placement with Orange Entertainment Co	Stephanie Westwood	70,000
Princess Pictures placement	John Kasab	140,000
Producer placement with Maggie Pictures	Ivy Kit Chi Mak	107,234
Southern Pictures Junior Development Producer	Georgia Lea Woodward	80,000
SQ Mentorship	Alice Willison	5,000
Stranger Than Fiction Films placement	Joseph Nizeti	100,000
Torino, NEXT Script Development Lab	Emma Rozanski	1,988
Wooden Horse placement	Matt Okine	76,650
Wild Pacific Media regional placement	Ashley Gibb	100,538
Total Enterprise People		1,384,160
Enterprise - Special Industry Assistance		
Description	Amount	
Enterprise Exchange	20,500	
Total Enterprise - Special Industry Assistance		20,500
TOTAL ENTERPRISE		2,667,260

PRODUCTION				
Feature Production				
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)		Amount
Gold	DW Gold Productions	w/d/p: Anthony Hayes p: John Schwarz, Julie Byrne, Michael Schwarz w: Polly Smyth		478,000
Here Out West (variation)	Here Out West Holdings	ep: Blake Ayshford, S.Shakthidharan, Lyn Norfor p: Annabel Davis, Sheila Jayadev, Bree-Anne Sykes w: Nisrine Amine, Bina Bhattacharya, Matias Bolla, Claire Cao, Arka Das, Dee Dogan, Vonne Patiag, Tien Tran d: Fadia Abboud, Lucy Gaffy, Julie Kalceff, Ana Kokkinos, Leah Purcell		40,000
How to Please a Woman	Be Feisty Productions	ep: Deanne Weir, Olivia Humphrey, Roxana McMullan, Adrian Fini, Michela Fini, Pam Colman, Julius Colman p: Judi Levine, Tania Chambers w/d: Renée Webster		1,373,657
Kid Snow	Unicorn Films	d: Paul Goldman p: Bruno Charlesworth, Lizzette Atkins, Megan Wynn w: John Brumpton, Phillip Gwynne, Reg Cribb, Shane Daniels, Stephen Cleary		1,759,200
Memoir of a Snail	Arenamedia	w/d/p: Adam Elliot ep: Robert Connolly p: Liz Kearney		1,666,325
Nude Tuesday (variation)	Good Thing Productions Company	p: Virginia Whitwell, Nick Batzias, Emma Slade d: Armagan Ballantyne w: Jackie Van Beek		10,000
Of an Age	Causeway Creations	p: Kristina Ceyton, Samantha Jennings w/d: Goran Stolevski		875,000
Petrol	Petrol Pictures	ep: Liz Kearney, Robert Connolly p: Kate Laurie w/d: Alena Lodkina		432,000
Photo Booth	Carver Films	p: Anna McLeish, Cathy Konrad, Sarah Shaw w/d: Lloyd Harvey, Spencer Harvey		1,459,400
Puff (variation)	Causeway Films HQ	p: Samantha Jennings d: Del Kathryn Barton w: Huna Amweero, Del Kathryn Barton ep: Kristina Ceyton		50,000
Seriously Red	Seriously Red Movie	d: Gracie Otto ep: Rose Byrne p: Jessica Carrea, Robyn Kershaw w: Krew Boylan		500,000
The Mountain	Vertigo Productions	w/d/p: Rolf de Heer p: Ari Harrison, Julie Byrne		311,415
Wyrwood Apocalypse (variation)	Guerilla Films	w/d: Kiah Roache-Turner w/p: Tristan Roache-Turner p: Blake Northfield		24,000
Total Feature Production				8,978,997
General TV Drama Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Sunburnt Christmas	1 x 100	Every Cloud Productions	ep: Deborah Cox, Fiona Eagger p: Lisa Scott, Mike Jones w/d: Christaan Van Vuuren w: Elliot Vella, Gretel Vella, Timothy Walker	814,378
Anyone's Daughter	4 x 240	ScreenTime	d: Peter Andrikidis, p: Jamie Hilton, Kerrie Mainwaring w: Justin Monjo, Michael O'Brien	900,000
Bad Behaviour	4 x 50	Matchbox Productions	d: Corrie Chen p: Amanda Higgs w: Magda Wozniak, Pip Karmel	1,200,000
Barons	8 x 50	Switchfoot Productions	ep: Chris Oliver-Taylor, Michael Lawrence, Nicholas Cook, Jon Adgemis, Liz Doran, Taylor Steele, Michael Gudinski p: John Molloy, Michael Lawrence, Justin Davies w: Liz Doran, Marieke Hardy, Matt Cameron d: Shawn Seet, Fadia Abboud, Taylor Steele	1,800,000
Bump series 2	10 x 30	Roadshow Productions	p: Claudia Karvan, Dan Edwards, John Edwards w: Kelsey Munro, Jessica Tuckwell, Steven Arriagada, Tim Lee, Mithila Gupta, Fernanda Penaloza d: Geoff Bennett, Leticia Caceres, Matt Moore ep: Joel Pearlman	850,000

Bump series 3	10 x 30	Roadshow Productions	p: Claudia Karvan, Dan Edwards, John Edwards w: Kelsey Munro	850,000
Eden (variation)	8 x 60	Every Cloud Productions	ep: Fiona Egger, Deborah Cox, Bryan Elsley, Dave Evans w: Vanessa Gazy, Jessica Brittain, Anya Beyersdorf, Clare Sladden, Penelope Chai d: John Curran, Mirrah Foulkes, Peter Andrikidis	69,446
Fires	6 x 55	Fires Productions	d: Ana Kokkinos, Kim Mordaunt, Michael Rymer ep: Andrea Denholm, Belinda Chayko, Liz Watts, Tony Ayres p: Elisa Argenzio w: Anya Beyersdorf, Jacquelin Perske, Mirrah Foulkes, Steven McGregor	1,800,000
Frayed series 2 (variation)	6 x 48	Guesswork Television	p: Nicole O'Donohue d: Shaun Wilson w: Sarah Kendall ep: Kevin Whyte, Clelia Mountford, Sharon Horgan	421,433
Love Me	6 x 40	Warner Bros. International Television Production Australia	ep: Hamish Lewis, Michael Brooks p: Angie Fielder, Polly Staniford w: Adele Vuko, Atison Bell, Blake Ayshford, Leon Ford	1,000,000
Savage River	6 x 60	Aquarius Films	d: Jocelyn Moorhouse p/w: Angie Fielder, Polly Staniford w: Belinda Docherty, Franz Docherty, Giula Sandler	1,000,000
Spreadsheet	8 x 30	Northern Pictures	d: Darren Ashton, Sian Davies p: Catherine Nebauer, Andy Walker w: Kala Ellis, Romina Accurso	1,450,000
Surviving Summer	10 x 30	Surviving Summer Productions	d: Ben Chessell, Sian Davies ep: Stuart Menzies p: Joanna Werner w: Josh Mapleston	500,000
The Messenger	8 x 60	Lingo Pictures	d: Jessica M. Thompson ep: Helen Bowden p: Jason Stephens, Jennifer Perrott w/p: Sarah Lambert w: Kim Wilson, Kirsty Fisher	1,727,500
The Secrets She Keeps series 2	6 x 60	Lingo Pictures	d: Jennifer Laeacey ep: Jason Stephens p: Helen Bowden, Jonathan Kennerley w: Michael Robotham, Sarah Bassiuni, Sarah Walker	827,500
The Unusual Suspects (variation)	4 x 60	Aquarius Films	p: Angie Fielder, Polly Staniford w: Jessica Redenbach, Vonne Patiag, Roger Monk	50,000
Upright series 2	8 x 30	Upright 2 Productions	d: Natalie Bailey ep: Helen Bowden, Tim Minchin p: Jason Stephens w: Chris Taylor, Ian Meadows, Natesha Somasundaram, Niki Aken	600,000

Total General TV Drama Production

15,860,257

Children's TV Drama Production

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
100% Wolf: The Book of Hath	26 x 22	Flying Bark Productions	d: Jacquie Trowell ep: Alexia Gates-Foale, Michael Bourchier p: Barbara Stephen w/p: Fin Edquist, Tess Meyer	1,200,000
Barrumbi Kids	10 x 26	Barrumbi Kids	p: Monica O'Brien w: Danielle MacLean, David Woodhead, Fin Edquist, Julia Moriarty, Stephen Abbott, Warren Coleman d: Justin Schneider, Grant Brown	1,842,000
Beep and Mort	20 x 11	Mollyvale Holdings	d/p: Rosemary Myers ep: Greg Sitch p: Kaye Weeks w: Amy Stewart, Charlotte Rose Hamlyn, Hunter Page-Lochard, Simon Butters, Wendy Hanna	1,488,000
Crazy Fun Park	10 x 30	Werner Film Productions	ep: Stuart Menzies p: Joanna Werner w/d: Nicholas Verso w: Magda Wozniak	1,921,583
Dive Club	12 x 30	Dive Club Season One	d: Christine Luby, Hayley McFartlane, Rhiannon Bannenberg p: Spencer McLaren, Steve Jaggi w: Adrian Powers, Caera Bradshaw, Claire Harris, Drew Jarvis, Georgia Harrison	314,402
MaverIX (variation)	10 x 26	Brindle Films	p: Rachel Clements, Trisha Morton-Thomas d: Ian Watson, Geoff Bennett, Isaac Elliot w: Sam Meikle, Fin Edquist, Michelle Offen, Kelly Schilling, Sarinah Masukor ep: Bernadette O'Mahony, Mary-Ellen Mullane, Rachel Clements, Sam Meikle, Isaac Elliot	300,000

PM's Daughter	10 x 30	FremantleMedia Australia	ep: Chris Oliver-Taylor, Tristram Baumber p: Alice Willison, Kieran Hoyle w: Tristram Baumber, Magda Wozniak, Hannah Samuel, Angela McDonald, Lou Sanz, Craig Irvin, Gemma Bird Matheson d: Julietta Boscolo, Erin White, Alana Hicks	1,500,000
Rock Island Mysteries	20 x 23	FremantleMedia Australia	d: Evan Clarry, Jovita O'Shaugnessy, Marisa Nathar, Tenika Smith ep: Chris Oliver-Taylor, Warren Clarke p: Jonah Klein, Tim Powell w: Stephen Vagg, Alix Beane, David Hannam, Marisa Nathar, Hannah Samuels	750,000
Tom Weekly Versus...	40 x 12	Northern Pictures	ep: Catherine Nebauer p: Joe Weatherstone w: Amy Stewart, Erica Harrison, Guy Edmonds, Kala Ellis, Matt Zeremes, Nayuka Gorrie, Penny Greenhalgh, Tristan Bancks	1,400,000

Total Children's TV Drama Production **10,715,985**

Production - Special Industry Assistance

Description	Amount
My Cinema My Film Festival	4,200
Our Summer of Cinema	333,246
Test Screenings	5,000

Total Production - Special Industry Assistance **342,446**

Online Drama Production

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Beginner's Guide to Grief	6 x 10	Kojo Studios	ep: Linda Ujuk p: Jodie Kirkbride, Kate Butler w: Anna Lindner	10,020
A Beginner's Guide to Grief	6 x 10	Wylde Productions	d: Renee Mao ep: Linda Ujuk p: Julie Byrne w: Anna Lindner	332,480
Appetite	6 x 10	Mohini Elsa Herse	w/d/p: Mohini Herse d: Neil Sharma ep: Steena Wilson w: Neilesh Verma	10,000
Australia's Best Street Racer series 2	6 x 5	One Stone Pictures	w/d: Dylan Hesp, Michael O'Neill ep: Nathan Earl p: Georgie Lewin	150,000
Clockwork	6 x 8	Truce Films	d: Nicholas Clifford p: Elise Trenorden, Emma Roberts, Jim Wright w/d: Nina Oyama w: Amberly Cull, Deirdre Fidge, Nick Melin, Vidya Rajan	171,167
Colour Blind	5 x 5	A.J Gardiner & T.K Hara	w/d/p: Tai Hara p: Anna Lawrence	75,000
Cooked (variation)	5 x 5	Hackett Films	p/w: James Hackett d/w: Jake Duczynski	7,500
First Day series 2	4 x 24	Epic Films	p: Kate Butler, Kirsty Stark w/d: Julie Kalceff w: Eloise Brook, Martine Delaney	500,000
Freewheelers	6 x 10	Unko	c: Johanna Garvin w/p: Belinda Dean w: Emily Dash, Kim Ho	15,000
Garbage	6 x 10	Luke Bouchier	w/d: Hunter Page-Lochard, Luke Bouchier w: Kobie Duncan	10,000
Hug the Sun	6 x 6	Haven't You Done Well Productions	d/p: Aaron McCann ep: Max Miller p: Johnny Ma w: Xavier Michelides, Ben Russell, Andrea Gibbs Bonnie Davies	95,000
Iggy and Ace 5eva	6 x 10	Iggy Ace Show	d: Monica Zanetti p: Hannah Ngo, Melissa Kelly w/d: Alex AB Morrison	340,000
Kangaroo Beach Special	2 x 11	Cheeky Little Media	ep: Patrick Egerton d: David Webster, Stephanie Davidson, Steve Moltzen w: Charlotte Rose Hamlyn, Tim Bain	160,238
Let Me Help	6 x 10	Lazy Susan Films	w/d: Nina Oyama w/p: Angus Thompson, Emma Myers p: Hannah Ngo	20,000

Loving Captivity	7 x 6	Heroine Productions	w/d/p: Libby Butler w/p: Lewis Mulholland	25,396
Lustration VR	3 x 8	New Canvas	ep: Nathan Anderson, Wolfgang Bylsma p: Carolina Sorensen, Taryne Laffar w: Nayuka Gorrie w/d/ep: Ryan Griffen	140,000
Me and Her(pes)	6 x 5	Chips & Gravy Films	d: Vic Zerbst ep: Alexandra Keddie p: Hannah Ngo w: Kasia Vickery w/p/ep: Gemma Bird Matheson	160,000
Night Bloomers	6 x 10	Andrew Lee	w/d/p: Andrew Lee ep: Barry Gamba, Michael McMahon p: Ashlea Ritchie	10,000
Prison X - The Devil & The Sun	1 x 27	UNF	w/d/p: Violeta Ayala p: Dan Fallshaw, Roly Elias	204,400
ReCancelled	6 x 12	More Sauce	w/d/p: Luke Eve w/p: Maria Albiñana	116,851
Scattered	1 x 40	Hayley Christine Adams	p: Hayley Adams, Michelle Melky w/d: Logan Mucha w: Kate Darrigan, Adolfo Aranjuez	171,420
Sonny	6 x 10	Jessica Emily Magro	p: Jessica Magro w/d: Danny Aumua w: Jason Dewhurst	10,000
Sunset Paradise	10 x 14	Glitch Productions	d: Luke Lerdwichagul p: Kevin Lerdwichagul w/p: Jasmine Yang w: Jasper Marlow	150,000
Superwog series 2	6 x 26	Bobcat Entertainment	ep: Emma Fitzsimons p: Mike Cowap w/d: Theo Saidden w: Nathan Saidden	500,000
The Emu War	8 x 10	Hot Dad Productions	w/d/p: Lisa Fineberg w/d: John Campbell, Jay Morrissey w: Jonathan Schuster, Dane Simpson, Urvi Majumdar	175,300
The Formal	20 x 1	Princess Pictures Digital	d: Abby Gallaway p: Sarah Lang w/d: Monique Terry, Hannah Rae Meegan	84,950
Unicorn Hunters	6 x 10	Rachel Perks	w/p: Rachel Perks w: Jean Tong p: Tessa Mansfield-Hung	20,000
Vegeosaurs	20 x 5	Vegeosaurs	d: Nick O'Sullivan, Stephanie Davidson, David Webster ep: Patrick Egerton p: Celine Goetz w/d: Gary Eck w: Amy Stewart, Bruce Griffiths, Charlotte Rose Hamlyn, Julie Sam-Yue, Sam Carroll, Sylvie van Dijk	498,000
War on 2020	13 x 3	Chaser Quarterly	p: Charles Firth d: Chloe Angelo w/d: Jenna Owen, Victoria Zerbst w: James Schloeffel, Mark Humphries, Nina Oyama, Sami Shah, Steph Tisdell	290,000

Total Online Drama Production

4,452,722

Online - Special Industry Assistance

Description

Amount

Digital Originals Workshop

31,383

Out Now Workshop

2,115

Skip Ahead Workshop

41,800

Total Online - Special Industry Assistance

75,298

TOTAL PRODUCTION

40,425,705

P&A Plus

Title

Applicant

Amount

Girls Can't Surf

Madman Entertainment

35,000

I Am Woman

Transmission Films

25,000

Love Opera

Antidote Films

20,000

My Name Is Gulpilil

ABCG Film

35,000

The Furnace

Umbrella Entertainment

20,000

The Leadership	Bunya Productions	20,000
TOTAL P&A PLUS		155,000
SCREEN Fund		
Cinema	Applicant	Amount
@ Cinemas, Maryborough	Forever Prosperity	35,000
Ace Cinemas, Midland	Ace Midland Gate Cinemas	85,000
Ace Cinemas, Rockingham	Ace Rockingham Cinemas	85,000
Alice Springs Cinema	The Trustee for Alice Springs Cinema Unit Trust	60,000
Arcadia Twin Cinemas, Ulladulla	The Trustee for Jecal Family Trust	35,000
Avoca Beach Theatre	Teeatar	35,000
Ballina Fair Cinemas, Ballina	Ballina Cinemas	60,000
Bendigo Cinemas	Bendigo Cinemas	85,000
Bigscreen Cinemas, Caloundra	The Trustee for The Blue Screen Trust	60,000
Bigscreen Cinemas, Hervey Bay	Queensland Provincial Cinemas	60,000
Blue Room Cinebar, Milton	Ketama	60,000
Bribie Cinema, Bongaree	Luke Daniel Warburton	35,000
Cameo Cinema, Murray Bridge	D.C & S.K Kennett	35,000
Cameo Cinemas, Belgrave	The Trustee for The Clockwood Trust	60,000
Capri Theatre, Goodwood	Theatre Organ Society Of Australia SA Inc	35,000
Centre Cinema, Horsham	Centre Cinema Services	35,000
Cinema Augusta	MM Coles & RJ Coles	35,000
Cinema Mount Isa	The Trustee for Star Holdings Unit Trust	35,000
Cinema Nova, Carlton	Carlton Nova Joint Venture	85,000
Cineplex Australia, Balmoral	Cineplex Partnership	60,000
Cineplex Australia, Hawthorne	Cineplex Partnership	60,000
Cineplex Australia, Southbank	Cineplex Partnership	85,000
Cineplex Australia, Victoria Point	Cineplex Partnership	85,000
Cineplex Nerang	The Trustee for Cinema No 5 Trust	60,000
Cineplex Redbank	The Trustee for Redbank Cinema Trust	85,000
Classic Cinemas, Elsternwick	The Trustee for The Clockwood Trust	85,000
Colac Cinemas	The Trustee for Bonniemike Trust	35,000
Croydon Cinemas	The Trustee for Croydon Cinemas Unit Trust	60,000
Dendy Cinema, Canberra	Dendy Cinema	85,000
Dendy Cinema, Coorparoo	Dendy Cinema	85,000
Dendy Cinema, Newtown	Dendy Cinema	85,000

Dendy Cinema, Portside	Dendy Cinema	35,000
Dromana 3 Drive-in	The Dromana Drive In	35,000
Dumaresq Street Cinema, Campbelltown	Nuvezo	60,000
Echuca Paramount	Southern Star Enterprises Unit Trust	60,000
Emerald Cinema Complex	The Trustee for Emerald Trust	35,000
Empire Cinema, Bowral	Empire Cinema	60,000
Fays Twin Cinema, Taree	The Trustee for Peter Howard Trust	60,000
Five Star Cinemas - Regal Graceville	Star Kingdom Investments	35,000
Five Star Cinemas - The Elizabeth, Brisbane	Star Kingdom Investments	60,000
Five Star Cinemas, New Farm	Star Kingdom Investments	60,000
Forum 6 Cinema, Tamworth	Nationwide Security Consultants	60,000
Forum 6 Cinemas, Wagga Wagga	Nationwide Security Consultants	85,000
Gawler Village Twin Cinema	John William Thorpe	35,000
Gladstone Cinemas	The Trustee for The Cam Family Trust	60,000
Glenbrook Cinema	Westringia	35,000
Golden Age Cinema & Bar, Surry Hills	Golden Age Cinema & Bar	35,000
Grand Cinemas, Armadale	Grand Theatre Company	60,000
Grand Cinemas, Bunbury	Grand Theatre Company	85,000
Grand Cinemas, Currambine	Grand Theatre Company	85,000
Grand Cinemas, Cygnet	Grand Theatre Company	35,000
Grand Cinemas, Joondalup	Grand Theatre Company	60,000
Grand Cinemas, Warwick	Grand Theatre Company	85,000
Great Lakes Cinema	The Trustee for Peter Howard Trust	60,000
Griffith City Cinemas, Griffith	The Trustee for City Entertainment Group	60,000
Gympie Sovereign Cinema	Casuarina Place	35,000
Hayden Orpheum Picture Palace	Hayden Theatres	85,000
Heddon Greta Drive-in	Scott Richard Seddon	35,000
Huskisson Pictures	The Trustee for Cotter Family Trust	35,000
Inlet Cinema, Sussex Inlet	The Trustee for Cotter Family Trust	35,000
Jindabyne Cinema	Snowy Mountains Theatres	35,000
Kingaroy Satellite Cinema	The Trustee for Minmore Family Trust	35,000
Lake Cinema, Boolaroo	Robert Neville Mason	35,000
Lakes Squash and Movie Theatre, Lakes Entrance	C.J Fuhrmeister & D.E Fuhrmeister	35,000
Lido Cinemas, Hawthorn	The Trustee for The Lido Cinemas Unit Trust	60,000
Lilac City Cinema, Goulburn	Naswill	60,000
Limelight Cinemas, Tuggeranong	Limelight Cinemas	85,000

Limelight, Ipswich	Limelight Ipswich	85,000
Lincoln Cinema, Port Lincoln	A Perin & S Tokarski	35,000
Luna Cinemas on SX, Fremantle	Luna Cinemas, Palace Cinema Nominees, B Peak & I.H Van Den Berghe	60,000
Luna Cinemas Windsor, Nedlands	Luna Cinemas, Palace Cinema Nominees, B Peak & I.H Van Den Berghe	60,000
Luna Palace Cinema, Leederville	Luna Cinemas, Palace Cinema Nominees, B Peak & I.H Van Den Berghe	85,000
Lunar Drive-in, Dandenong	Lunar Drive In Theatre Dandenong	85,000
Majestic Cinemas, Inverell	The Trustee For The Majestic Cinema Trust	35,000
Majestic Cinemas, Kempsey	The Trustee For The Majestic Cinema Trust	35,000
Majestic Cinemas, Nambour	The Trustee For The Majestic Cinema Trust	35,000
Majestic Cinemas, Nambucca Heads	The Trustee For The Majestic Cinema Trust	35,000
Majestic Cinemas, Port Macquarie	The Trustee For The Majestic Cinema Trust	60,000
Majestic Cinemas, Sawtell	The Trustee For The Majestic Cinema Trust	35,000
Majestic Cinemas, Singleton	The Trustee For The Majestic Cinema Trust	35,000
Majestic Theatre, Malanda	B Rayner & C.D Rayner	35,000
Mansfield Armchair Cinema	The Trustee for The MAC Trust	35,000
Maryborough Paramount Theatre	Maryborough Paramount Theatre	35,000
Metro Cinemas, Bathurst	The Trustee for Bathurst Unit Trust	60,000
Metro Cinemas, Burnie	The Trustee for Burnie Unit Trust	60,000
Metro Cinemas, Lake Haven	The Trustee for Lakehaven Cinema Trust	60,000
Muswellbrook Cinema	Muswellbrook Cinema	35,000
Nelson Bay Cinema	Nelson Bay Cinema	60,000
Odeon 5 Cinemas, Orange	Nationwide Security Consultants	60,000
Odeon Star Cinema, Semaphore	Semaphore Odeon Star	35,000
Orana Cinemas, Albany	Orana Cinemas Albany	60,000
Orana Cinemas, Busseton	Orana Cinemas Busseton	60,000
Orana Cinemas, Geraldton	Orana Cinemas Geraldton	60,000
Orana Cinemas, Kalgoorlie	Orana Cinemas Kalgoorlie	60,000
Palace Cinemas, Balwyn	Palace Cinemas	60,000
Palace Cinemas, Barracks	Palace Cinemas	60,000
Palace Cinemas, Brighton Bay	Palace Cinemas	60,000
Palace Cinemas, Byron Bay	Palace Cinemas	60,000
Palace Cinemas, Central	Palace Cinemas	85,000
Palace Cinemas, Como	Palace Cinemas	85,000
Palace Cinemas, Dendy Brighton	Palace Cinemas	85,000

Palace Cinemas, Electric	Palace Cinemas	60,000
Palace Cinemas, James Street	Palace Cinemas	60,000
Palace Cinemas, Norton Street	Palace Cinemas	85,000
Palace Cinemas, Raine Square	Palace Cinemas	85,000
Palace Cinemas, The Astor Theatre	Palace Cinemas	60,000
Palace Cinemas, The Chauvel	Palace Cinemas	35,000
Palace Cinemas, The Kino	Palace Cinemas	85,000
Palace Cinemas, Verona	Palace Cinemas	60,000
Palace Cinemas, Westgarth	Palace Cinemas	85,000
Palace Nova, Eastend	Nova Cinemas (s.a.) & Palace Cinemas Nominees	85,000
Palace Nova, Prospect	Nova Cinemas (s.a.) & Palace Cinemas Nominees	85,000
Perry Street Cinema, Batemans Bay	The Trustee for Churchill Family Trust	35,000
Plaza Theatre, Laurieton	Hehe	35,000
Red Hill Cinemas, Brisbane	Star Kingdom Investments	35,000
Regent Cinemas, Ballarat	Regent Entertainment	85,000
Rex Theatre, Charlton	Rex Theatre Museum	35,000
Richmond Regent Twin Cinema	Richmond Regent Theatre	35,000
Ritz Cinema, Randwick	The Trustee for The Clockwood Trust	85,000
Roseville Cinemas	Macos Holdings	60,000
Rottnest Movies, Rottnest Island	Malibu West	35,000
Saraton Theatre, Grafton	Notaras Bros Entertainment	35,000
Scotty's Cinemas, Raymond Terrace	Scotty's Cinemas	60,000
Showbiz Cinemas, Ballarat	Showbiz Cinemas Ballarat	60,000
Showbiz Cinemas, Portland	Showbiz Enterprises	35,000
Showbiz Cinemas, Swan Hill	Swan Hill Cinemas	35,000
Silver City Cinema, Broken Hill	Illowra Holdings	35,000
South Coast Cinema, Robe	Australian Safe Working	35,000
Southern Cross Cinema, Young	Hilltops Arts Incorporated	35,000
Stadium 4 Cinema, Leongatha	Leongatha Stadium Cinemas	60,000
Star Cinema, Eaglehawk	Star Community Cinema Association Inc.	35,000
Star Theatre, Launceston	Star Theatre	35,000
Sun Cinema, Bairnsdale	The Trustee for The Sun Cinema Bairnsdale	60,000
Sun Cinema, Bright	Sun Cinema Bright	35,000
Sun Pictures, Broome	Malibu West	35,000
Sun Theatre, Yarraville	Spectre Films	85,000

Sunset Cinema, North Sydney	MMR Entertainment	35,000
Sunset Cinema, Wollongong	MMR Entertainment	35,000
The Ascot Theatre, Kadina	Carol Jean Burford	35,000
The Astor Cinema, Ararat	Australian Safe Working	35,000
The Babinda Munro Theatre	Alfio Guiseppe Lizzio	35,000
The Pivotonian Cinema, Geelong	Pivot Cinemas	35,000
Thornbury Picture House	The Little Picture House	35,000
United Cinemas, Avalon	The Trustee for United Cinemas Unit Trust	35,000
United Cinemas, Collaroy	The Trustee for United Cinemas Unit Trust	35,000
United Cinemas, Craigieburn	The Trustee for United Cinemas Unit Trust	85,000
United Cinemas, Indooroopilly El Dorado	The Trustee for United Cinemas Unit Trust	60,000
United Cinemas, Narellan	The Trustee for United Cinemas Unit Trust	85,000
United Cinemas, Rockingham	The Trustee for United Cinemas Unit Trust	60,000
United Cinemas, The Edge Katoomba	The Trustee for United Cinemas Unit Trust	60,000
United Cinemas, Warriewood	The Trustee for United Cinemas Unit Trust	85,000
Wallis Cinema, Mildura	The Trustee for Wallis Deakin Cinemas Unit Trust	60,000
Wallis Cinema, Mitcham	The Trustee for Mitcham Cinemas Unit Trust	85,000
Wallis Cinema, Mt Barker	The Trustee for Mt Barker Cinemas Unit Trust	60,000
Wallis Cinema, Noarlunga	Abfort	60,000
Wallis Cinema, Piccadilly	Cinema Investments Proprietary Limited	35,000
Wangaratta Cinema Centre	The Wangaratta Cinema Business Trust	60,000
Waverley Cinema, Pinewood Mount Waverley	Pinewood Cinema	60,000
TOTAL SCREEN FUND		8,755,000
TOTAL CONTENT DEPARTMENT		56,184,173

DOCUMENTARY**Documentary Development Program**

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Footballer's Guide to Revolution	Sweet Shop Green	w/d: Laurence Billiet p: Alice Burgin, Gal Greenspan w: Rachel Anthony	20,000
Australia's Open	Good Thing Productions Company	d: Bruce Permezel ep: Virginia Whitwell p: Nick Batzias, Charlotte Wheaton w: George Megalogenis	15,000
Blown Apart (working title)	Noble Savage Pictures	w/d: Liselle Mai p: Hayley Johnson, Majhid Heath, Troy Lum	20,000
Bukal Bukal	EarthStar Films	ep: Julia Peters, Professor Henrietta Marrie, Susie Montague w/p: Julie Nihill w/d: Rhoda Roberts	14,000
Combination Soup	Truce Films	w/d: Prad Sen p: Emma Roberts, Jim Wright	8,000
Conversion	Film Camp	p: Philippa Campey, Samantha Dinning w/p: Antony Loewenstein, Olivia Rosenman	16,000

Descent	Running Cloud Productions	w/d: Nays Baghai p: Mehrdad Baghai	5,000
Dogs Down Under	Stefan Bugryn	d/p: Stefan Bugryn ep: Cathy Rodda p: Clare Plueckhahn, Fran Derham	10,000
Everybody's Oma	Oma's Applesauce Productions	d/p: Jason van Genderen p: Roslyn Walker	15,000
Five Year Grandma	Entertainment Embassy	w/d/p: Ravi Chand p/d: Tony Briggs p: Diana Fisk	20,000
Framed	Framed Film	w/d/p: Anupam Sharma p: Liz Burke	10,000
Gay Body Image (working title)	Roger Lewis Ungers	w/d/p: Roger Ungers	20,000
Girls Takeover (working title)	Free Fish Films	w/d/p: Inday Ford p: Richard Welch	5,000
Hard-Ons: The Most Australian Band Ever	Living Eyes	w/d/p: Jonathan Sequeira p: Wade Jackson w/p: Nalini Sequeira	9,000
Harley & Katya	Hype Republic	d: Macario De Souza p: Blayke Hoffman	25,000
Harley & Katya	Stranger Than Fiction Films	w/d: Selina Miles ep: Jennifer Peedom p: Blayke Hoffman, Jo-anne McGowan	25,000
I Am Not Your Icon	The Finch Company	ep: Michael Hilliard d: Alyssa McClelland p: Camilla Mazzaferro, Casey Ventura w: Kate Hankin	22,500
Lasting Words - A Friend in Death	Periscope Pictures	p: Alice Wolfe	15,000
Leap of Faith	Mint Pictures	ep: Adam Kay, Miriam Stein p: Dan Goldberg	15,000
Miss Ink	Nudge Co	w/d: Jo-anne Brechin ep: Ari Harrison p: Jo Austin	25,000
Missing Persons Investigation (working title)	Southern Pictures	ep: Laurie Critchley p: Andrea Keir w: Suzanne Smith	20,000
Mutant	Genepool Prouductions	w/d: Sonya Pemberton	20,000
Never Get Busted!	Daniel Louis Joyce	d: Stephen McCallum ep: Chris Smith, John Battsek w/p: David Ngo, Erin Williams-Weir p: Daniel Joyce	25,000
Pain & Prejudice	Arenamedia	d: Bonnie Moir w/p: Kate Laurie, Leah Filley	15,000
Pianos Forever	Jotz Productions	d: Natalia Laska p: Julia Overton	20,000
Saving the Wild	Contingent Productions	w/d/p: Bree Davies (Billington) ep: Hemi Davies w: Noah Norton	14,000
Southern Ocean Live	Northern Pictures	d/p: Karina Holden	25,000
Terra, Sotto Terra (working title)	Emma K Franz	w/d/p: Emma Franz	20,000
The Best Medicine	Humerus	ep: Artie Laing p: Josh Butt, Michaela Perske	20,000
The Birthday Party	Ian S White	w/d/p: Ian White	17,500
The Flavour of Life	Smith & Nasht	w/d/p: Annamaria Talas ep: Simon Nasht	10,000
The Folbigg Diaries	In Films	d: Quentin McDermott p: Ivan O'Mahoney	15,000
The Kings	Rush Films	d: Gracie Otto p: Shani Hinton, Charles Finch, Cody Greenwood	15,000
The Love of My Life	Yarra Bank Films	d/p: Francesca Rizzoli p: Trevor Graham	17,850
The Removalist	People Productions	w/d: Clare Lewis p: Carolina Sorensen	20,000
The Silent World of Barry Priori	Shining Catalina Productions	w/d: Anne Tsoulis p: Alison Wotherspoon	15,000
Tour de France Féminin	Goldynaut	w/d: Eleanor Sharpe p: Nickolas Bird	20,000
Who Draws the Line	Fourtwelve	ep: Alex Alexander, w/d/p: Georgina Savage w/d: Max Favetti	10,000

Without Limits	Elevator Entertainment	w/d: Max Bourke p: Kylee Ingram, Sam Griffin	12,450
Wonderful Wollongong	Pursekey Productions	w/d: Sharon Davies p: Michaela Perske	15,000
Total Documentary Development Program			661,300
Documentary Producer Program			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Anonymous Club	Anonymous Films	p: Philippa Campey, Samantha Dinning w/d: Danny Cohen	95,000
Beyond the Stars	Beyond the Stars VR	p: Jess Black w/d/p: Briege Whitehead	160,000
Capturing Change	Melt Studio	p: Katy Roberts w/d/p: Chris Phillips	20,000
Embrace Kids	Embrace Kids Film	w/d/p: Taryn Brumfitt p: Anna Vincent, Bonnie McBride	200,000
Facing Monsters (variation)	Beyond West	d: Bentley Dean p: Chris Veerhuis w: Geoffrey Smith ep: Frank Chidiac	35,000
Freedom Swimmer (variation)	No Thing Productions	p: Brooke Silcox d/w: Olivia Martin-McGuire	16,500
General Hercules (variation)	Toy Shop Entertainment	p: Ruby Schmidt d/w: Brodie Poole ep: Matthew Bate	25,000
Gloriavale	Forward Media	ep: Kim Ingles, Richard Fletcher w/d/p: Fergus Grady, Noel Smyth	200,000
How to Thrive	How To Thrive Film	ep: Michael Collins, Dr Mitzi Goldman p: Andrew Kelly w/d/p: Duy Huynh	100,000
ITHAKA	Shipton House	p: Gabriel Shipton, Adrian Devant d: Benjamin Lawrence	237,183
John Farnham - Finding the Voice	Beyond Oz	d: Poppy Stockell ep: Martin Fabinyi, Paul Clarke	200,000
Knowing the Score	Knowing the Score	p: Margaret A Bryant w/d Janine Hosking d: Simon Target	200,000
Kutcha's Carpool Koorioke series 2	Brown Cab Productions	p: Anna Grieve w/d/p: John Harvey	80,000
Logan documentary (working title)	Arenamedia	ep: Robert Connolly, Robert Patterson p: Chloe Brugale w/d: Sari Braithwaite	150,000
Meet the Wallers	Petrie Street Pictures	d/p: Jim Stevens ep: Trish Lake w/p: Gil Scrine	50,000
MuM - Misunderstandings of Miscarriage	This Film Studio	ep: Jennifer Cummins, Michael Lawrence, Nicholas Cook p: Kelly Tomasich w/d: Tahyna MacManus	140,000
Phil Liggett: The Voice of Cycling	Voice Of Cycling SPV	ep: David Doepel, John Croft, Mark Bird, Shaun Miller p: Nickolas Bird w/d: Eleanor Sharpe	50,000
Prisoner X	Sweet Shop Green	d/p: Hilla Medalia d: Tony Krawitz p: Gal Greenspan, Katy Roberts	190,000
Revenge: My Dad the Nazi Killer	Identity Films and Productions	p: Lizzette Atkins w/d/p: Danny Ben-Moshe	150,000
Rewild Our Planet: Home Edition	Phoria	d/p: Trent Clews-de Castella p: Blair Burke w/d/p: Joseph Purdam w/p: Angie Davis w: Gemma Hannan	100,000
Sharko	Bonsai Films	ep: Jonathan Shteinman p: Jonathan Page, Kylie Pascoe w/d/p: Luke Graham	70,000
Stage Changers	WBG T/A WBMC	d/w/p: Ella Wright p: Janelle Landers ep: Aidan O'Bryan	97,000
Strong Women	Strong Women Documentary	p: Ann Megalla w/d/p: Alexandra Gaulupeau w/d/p: Corinne Innes	80,000
The Cleaning Company	After Trauma	ep: Nick Batzias, Virginia Whitwell p: Charlotte Wheaton, David Elliot-Jones w/d: Lachlan McLeod	160,000

The Department	Shark Island Institute	d: Sascha Ettinger Epstein p: Ian Darling p: Mary Macrae	150,000
The Front	Front Film	p: Anna McLeish, Katy Roberts, Sarah Shaw, Katia Nizic w/d: Eddie Martin	215,000
The Giants	Matchbox Productions	d: Laurence Billiet ep: Helen Panckhurst	250,000
The Secret World of Fungi	Secret World Of Fungi	p: Jo-anne McGowan, Sarah Noonan, Jennifer Peedom w/d: Paul Phelan w: Catherine Marciniak d: Gisela Kaufmann	176,000
The Soilution (working title)	WildBear Entertainment	d: Gisela Kaufmann, Ljudan Michaelis-Thorpe ep: Alan Erson, Anna Kaplan, Damon Gameau w/d: Max Bourke, Sally Aitken w/p: Bettina Dalton, Rachel Ward	160,000
The Village	The Village Production Company	d: Eliya Cohen ep: Craig Dow Sainter p: Felicity Blake, Kath Symmons w/p: Martine Delaney, Steve Thomas	110,000
There Is No 'I' in Island	Rummin Productions	p: Catherine Pettman w/d/p: Rebecca Thomson	40,000
Under Cover	SA Films	p: Adam Farrington-Williams, Alexandra Curtis w/d/p: Sue Thomson	125,000
Unheard	Ladbible Australia	ep/w/p: Shahn Devendran w/d/p: Daniel Mansour, Jack Steele, Luke Cornish w/p: Olivia Suleimon, Cathy Vu	182,520
Wash My Soul in the River's Flow	Wash My Soul Productions	ep: Emma Donovan, Ian Darling p: Archie Roach, Kate Hodges w/d: Philippa Bateman	90,000
Who I Am	Walking Fish Productions	p: Cadance Bell, David Elliot-Jones w/d/p: Naomi Ball	35,000
Winx	iKandy Films	d/p: Janine Hosking p: Katrina McGowan w: Andrew Rule	200,000

Total Documentary Producer Program

4,539,203

Documentary Commissioned Program

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Could You Survive on the Breadline?	Lune Media	ep/w: David Galloway ep: Leonie Lowe sp: Ashley Davies	650,000
Every Family Has a Secret series 3	Artemis Media, Ephas 3	ep: Celia Tait p: Claire Forster w/d: Steve Peddie	350,000
Family Court Murders	Easy Tiger Productions	p: Ian Collie, Rob Gibson, Aline Jacques, Lia Harris d/p: Sally Aitken	400,000
Finding The Archibald	Mint Pictures	d: Ariel White ep: Adam Kay, Rachel Griffiths w/p: Dan Goldberg	450,000
Going Country	Country Song	d: Kriv Stenders ep: Brendan Dahill, Sam Griffin w: Sally Aitken, Paul Clarke	400,000
Kids Raising Kids	MBP Productions	p: Marie Maroun, Marta Jelec w/d/p: Patrick Abboud	209,500
Love on the Spectrum series 2	Northern Pictures	d/p: Cian O'Clery ep: Karina Holden p: Jenni Wilks	200,000
Nurses	ITV Studios Australia	d/p: Lisa Storer ep: Ben Ulm w/d: Lexi Landsman	350,000
Osher Gunsberg: a Matter of Life and Death	Lune Media	d/p: Jodi Boylan w: David Galloway	220,000
Our African Roots	OAR SPV	d/p: Tony Jackson ep/w: David Collins w/p: Santilla Chingaipe	195,000
Outback Ringer series 3	Ronde	ep: Ben Davies p: Liam Taylor, Jess Brown, Cian McCue d: Tom Lawrence	350,000
Rebuilding Mallacoota	Rebuilding Mallacoota	d: Tony Jackson p: Joe Connor, Ken Connor, Lucy Maclaren w: David Collins	484,999

Reef Live	Northern Pictures	d/p: Tracey Hoddinett d: Greg Clarke ep: Karina Holden	200,000
Scott Pape's Money Movement (variation)	Essential Boyf	p/d/w: Bruce Permezel w: Scott Pape ep: Brendan Dahill, Sam Griffin, Liz Pape	20,195
Shipwreck Hunters Australia	Shipwreck Productions, Shipwreck Hunters One	ep: Steve Bibb p: Johnny Debnam, Katherine Barrett w/d/p: Brendan Hutchens	350,000
Tall Poppy: A Skater's Story	Tall Poppy Movie	d: Justine Moyle p: Jo Austin	100,000
The School That Tried to End Racism	ScreenTime	d/p: Farz Edraki, Emily Gardner d: John Karabelas ep: Deb Spinocchia, Johnny Lowry p: Suresh Devadas w: Allan Clarke	250,000
The Truth about Anxiety with Celia Pacquola	AVSA	d: Sally Aitken ep: Dan Brown, Jacqueline Willinge, Anthony Willinge	190,000
Tim Winton's Ningaloo	Ningaloo Doc	d/p/w: Peter Rees ep: Celia Tait w: Tim Winton	480,000
What Have They Ever Done for Us?	Chemical Media	d/p: Tony Jackson w/p: David Collins	600,000
Total Documentary Commissioned Program			6,449,694
Special Initiatives – Documentary			
Documentary Partnerships – The Guardian			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Life after Juvie	Marhaba Films	d/p: Charby Ibrahim ep: Jennifer Peedom p: Britt Arthur	37,000
Movement at the Station	We Are Arcadia	w/d/p: Pete Ward p: Lisa Shaunessy, Sam Emery	35,725
Total Documentary Partnerships – The Guardian			72,725
Total Special Initiatives – Documentary			72,725
Producer Equity Program			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Girl's Guide to Hunting Fishing and Wild Cooking	Wild Things Productions	d: Tim Noonan ep: Laurie Critchley, Navid Bahadori p: Anna Bateman	100,000
A Pilgrimage into Tibet	Mark Gould Productions	p: Freeman Trebilcock w/d/p: Mark Gould	35,100
Bangarra's World	In Films	d: Nel Minchin d: Wayne Blair p: Ivan O'Mahoney	60,000
Bushfire Animal Rescue	Wildbear Animals	ep: Bettina Dalton p: Holly Trueman w/d: Anja Taylor, Max Bourke	84,280
Close to the Bone	Reckless Eye Productions	d/p: Dr Jared Thomas, Malcolm McKinnon ep: Margot Phillipson	37,682
Coronavirus Australia: Our Story	Joined Up Films	ep: Dan Brown, Jacqueline Willinge p: Darren Hutchinson d: Anthony Barwell	52,000
Designing a Legacy	Production Group	d: Andrew Garrick	41,172
Final Rendezvous	Blackwattle Films	w/d/p: Peter Butt	36,641
Football Belongs	Side Netting	w/d: Benjamin Coonan ep: Richard Bayliss	66,721
Hitler's Secret Bomb	SeaLight Productions	ep/p: Colette Beaudry w/d: Adam Geiger	99,751
Islam and the Future of Tolerance	Islam Movie	ep: Peter Cooper Susan MacKinnon p: Amila Deshantha Gardi Hewa Pattinige, Suzi Jamil d: Jay Shapiro	83,516
Jez	Looking Glass Pictures	d/p/w: Mitzi Goldman	34,442

My Rembetika Blues	Jotz Productions	ep: Mary Journazi p: Tom Zubrycki	63,033
Outback Lockdown	EQ Media Production	ep/p: David Alrich w/d: Simon Heath	80,173
Red Dirt Riders	Weerianna Street Media	p/w: Robyn Marais d: Tyson Mowarin	99,800
Struggling Songlines	Riches Brothers Media	d: Jub Clerc ep: Jodie Bell w/p: Daniel Riches, Luke Riches	42,500
Take Me Home	Projuicer	ep: Joshua Capelin, Matthew Roberts p: Erin Harvey	100,000
The Art of Collecting	Staple Fiction	d/w: Kate Blackmore ep: Djon Mundine p: Bethany Bruce	25,000
The Art of Incarceration	The Art SPV	ep: Alexi Ouzas, Spencer McLaren, Steve Jaggi p: Kylie Pascoe w/d/p: Alex Siddons w: Christopher Austin, Robby Wirramanda	88,348
The Bizarre Pet Vets (Series 1)	Metamorflix	p/d/w: Mike Bluett ep/p/w: Renee Kennedy	100,000
The Twist - International True Crime Stories (working title)	Broken Yellow	d/p: Navid Bahadori d: Mario Lendvai w: Peter Butt	100,000
The Witch of Kings Cross	Black Jelly Films	d/p: Sonia Bible p: Peter Butt	67,427
Truck Hunters	Rebel Films	p: Jeni McMahon w/d: David Batty	40,019
Walkabouts	Benjamin Lee Southwell	ep: Andrew Dillon w/d/p: Ben Southwell	37,500
West Gate Bridge Disaster: The Untold Stories	Ocean View Entertainment	ep/d: Ariel White ep/d: Shane Jacobson	99,014
Why Did She Have to Tell the World?	Why Did She Have To Tell The World	ep: Diana Fisk, Sue Maslin p: Bonny Scott w/d: Abbie Pobjoy	25,000
Yer Old Faither	Re Angle Pictures	d/p: Heather Croall	72,150
Total Producer Equity Program			1,771,269

TOTAL DOCUMENTARY 13,494,191

FIRST NATIONS

First Nations Documentary Development

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Kin, Skin and Pattern	Jetzak	p: EJ Garrett w/d: Tamara Whyte	15,000
Larapinta	No Coincidence Media	p: Michaela Perske, Mitchell Stanley, Tanith Glynn-Maloney w/d: Gary Hamaguchi	25,000
One Mic and the Truth	Erica Glynn	w/d: Erica Glynn	20,000
Total First Nations Documentary Development			60,000

First Nations Documentary Production

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Incarceration Nation	Bacon Factory Films	p: Helen Morrison w/d: Dean Gibson	240,000
Larapinta	No Coincidence Media	p: Michaela Perske, Mitchell Stanley w/d: Gary Hamaguchi	350,000
Total First Nations Documentary Production			590,000

First Nations Feature Development				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Aeroplane Dance	1 x 110	Bunya Productions	p: David Jowsey, Greer Simpkin w/d: Warwick Thornton	45,000
Barbara and the Camp Dogs	1 x 100	Sweet Country Films	p: David Jowsey, Greer Simpkin, Vicki Gordon w: Alana Valentine, Ursula Yovich	35,000
Bleeding River	1 x 90	No Coincidence Media	p: Mitchell Stanley, Toni Stowers w: Samuel Paynter	18,500
Language of Birds	1 x 110	Seymour Films	w/d: Erica Glynn p: Charlotte Seymour w: Marie Munkara	25,000
Total First Nations Feature Development				123,500
First Nations Feature Production				
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)		Amount
Cook Ngā Pouwhenua	Cook 2020 Film	p: Mitchell Stanley, Toni Stowers, d: Beck Cole, Dena Curtis, Tracey Rigney, Danielle MacLean, Chantelle Burgoyne, Mario Gaoa, Miki Magasiva, Renae Maihi, Tim Worrall, Richard Curtis, w: Dena Curtis, Sam Paynter, Danielle MacLean, Tracey Rigney, Debra Tiraroa Reweti, Mario Gaoa, Miki Magasiva, Renae Maihi, Tim Worrall, ep: David Jowsey		190,000
Total First Nations Feature Production				190,000
First Nations TV Drama Development				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Black Is the New White	8 x 60	Jungle Entertainment	ep: Chloe Rickard, Shay Spencer w: Nakkiah Lui	31,000
Copping It Black	4 x 51	Bunya Productions	ep: David Jowsey, Greer Simpkin, Nick Lee w/d: Erica Glynn, Steven McGregor w: Danielle MacLean	35,000
Descendants	3 x 52	Garuwa Creative	ep: Jo-anne McGowan p: Jodie Passmore, Kieran Satour w/d: Genevieve Grieves	20,600
Hide the Dog	1 x 100	Wooden Horse	ep: Jude Troy p: Richard Finlayson w: Jamie McCaskill Nathan Maynard	29,634
Out of My Mind	8 x 30	Bunya Entertainment	p: David Jowsey, Greer Simpkin, Jodie Molloy, Sophia Zachariou w: Dena Curtis, Briar Grace-Smith	24,000
The Drover's Wife The Legend of Molly Johnson	6 x 60	Tahlee Productions	p: Bain Stewart w/d: Leah Purcell, Nicole Dade w: Kodie Bedford, Steven McGregor	35,000
The Immaculate Misconception	6 x 26	Seymour Films	p: Charlotte Seymour w/d/p: Erica Glynn w: Marie Munkara	35,000
Total First Nations TV Drama Development				210,234
First Nations TV Drama Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Copping It Black	4 x 51	Sweet Country Films	p: David Jowsey p: Greer Simpkin p: Nick Lee w/d: Erica Glynn w/d: Steven McGregor w: Danielle MacLean w: Warren Williams	1,230,000
Mystery Road series 3	6 x 52	Mystery Road Media	p: David Jowsey p: Greer Simpkin w: Blake Ayshford w: Kodie Bedford w: Steven McGregor d: Dylan River	700,000
Sweet As	1x 90	Sweet As Stories	p: Liz Kearney w/d: Jub Clerc	500,000

Total Control series 2	6 x 50	Blackfella Films	d: Wayne Blair p: Darren Dale p: Rachel Griffiths w: Stuart Page, Larissa Behrendt, Nakkiah Lui, Angela Betzien, Pip Karmel	80,000
Total First Nations TV Drama Production				2,510,000
First Nations Short Drama Initiative – No Ordinary Black				
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)		Amount
6lacK1dz	Pink Pepper	p: Taryne Laffar w/d: Meyne Wyatt		110,000
Blackfellas Who Can't Dance	Noble Savage Pictures	p: Majhid Heath w/d: Enoch Mailangi		90,000
Finding Jedda	Since1788 Productions, Unless Pictures, Orange Entertainment Co.	p: Tanith Glynn-Maloney ep: Dan Lake, Meg O'Connell w/d: Tanith Glynn-Maloney		115,000
Mudskipper [working title]	Brown Cab Productions	p: Gillian Moody w/d: John Harvey w: Walter Waia		110,000
Shiny One	Since1788 Productions, Unless Pictures, Orange Entertainment Co.	p: Tanith Glynn-Maloney ep: Dan Lake, Meg O'Connell w/d: Viviana Petyarre		100,000
The Lost Crystal of Jessica's Room	Ramu Productions	p: Jodie Bell w/d: Gary Hamaguchi		95,000
Total First Nations Short Drama Initiative – No Ordinary Black				620,000
First Nations Sector Development				
TV Drama – First Nations				
Project	Applicant			Amount
Justine Saunders Memorial Scholarship	The National Institute Of Dramatic Art			30,000
Welcome to Country Video Project	Adelaide Film Festival			20,000
Total TV Drama – First Nations				50,000
Event Partnership – First Nations				
Project	Event			Amount
Sydney Film Festival	Sydney Film Festival			20,000
Total Event Partnership – First Nations				20,000
Total First Nations Sector Development				70,000
First Nations Practitioner Support				
First Nations Internships				
Participant	Applicant			Amount
Aaliyah Bradbury	Prepper Holdings			10,000
Total First Nations Internships				10,000
First Nations – Special Industry Assistance				
Description				Amount
First Nations Developing the Developer				5,600
First Nations Producer Program				23,843
No Ordinary Black Short Film Initiative				64,614
Total First Nations – Special Industry Assistance				94,057
TOTAL FIRST NATIONS				4,477,791

FESTIVALS & INDUSTRY PARTNERSHIPS			
International Marketing – Festival & Awards			
Project	Event	Applicant	Amount
Nitram	Cannes International Film Festival	Good Thing Productions Company	20,000
I'm Wanita	Hot Docs International Documentary Festival, Toronto	People Productions	6,000
Prison X	Sundance Film Festival	UNF	4,867
Playing with Sharks	Sundance Film Festival	WildBear Entertainment	8,121
The Drover's Wife The Legend of Molly Johnson	SXSW, Austin	The Drovers Wife The Legend Of Molly Johnson Productions	11,291
The Furnace	Venice International Film Festival	Hoover's Gold Productions	20,000
Total International Marketing – Festivals & Awards			70,279
Industry Partnerships			
Event	Applicant		Amount
Gateway LA & Mentor LA - Industry Development	Australians In Film		100,484
Mental Health First Aid (MHFA) for Screen Sector	Benjamin Garner Steel		25,500
SPA 2020/21 events	Screen Producers Association Of Australia		134,000
The Story of the Moving Image at ACMI	Australian Centre For The Moving Image		75,000
Wellness Roadshow - Industry Events	Film Art Media		25,000
Total Industry Partnerships			359,984
TOTAL FESTIVALS & INDUSTRY PARTNERSHIPS			430,263
STRATEGIC POLICY AND INDUSTRY INSIGHTS			
SPII – Special Industry Assistance			
Description			Amount
Seeing Ourselves 2021			82,697
Total SPII – Special Industry Assistance			82,697
TOTAL STRATEGIC POLICY AND INDUSTRY INSIGHTS			82,697
COVID 19 BUDGET SUPPORT SCREEN AUSTRALIA-FUNDED PROJECTS			
COVID-19 Budget Support – Content Department			
Feature Production			
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Blueback	Arenamedia	p: Liz Kearney, James Grandison, Robert Connolly d/w: Robert Connolly	195,552
Here Out West	Here Out West Holdings	ep: Blake Ayshford, S.Shakthidharan, Lyn Norfor p: Annabel Davis, Sheila Jayadev, Bree-Anne Sykes w: Nisrine Amine, Bina Bhattacharya, Matias Bolla, Claire Cao, Arka Das, Dee Dogan, Vonne Patiag, Tien Tran d: Fadia Abboud, Lucy Gaffy, Julie Kalceff, Ana Kokkinos, Leah Purcell	297,962

How to Please a Woman	Be Feisty Productions	ep: Deanne Weir, Olivia Humphrey, Roxana McMullan, Adrian Fini, Michela Fini, Pam Colman, Julius Colman p: Judi Levine ,Tania Chambers w/d: Renée Webster	190,014
Moja Vesna	Sweet Shop Green	w/d: Sara Kern p: Gal Greenspan	110,808
Petrol	Petrol Pictures	ep: Liz Kearney, Robert Connolly p: Kate Laurie w/d: Alena Lodkina	67,730
Puff	Causeway Films HQ	p: Samantha Jennings d: Del Kathryn Barton w: Huna Amweero, Del Kathryn Barton ep: Kristina Ceyton	127,569
The Unknown Man	See-Saw Productions	p: Joel Edgerton, Rachel Gardner, Emile Sherman, Iain Canning, Kerry Roberts, Kim Hodgert d/w: Thomas Wright	116,662
Wyrnwood Apocalypse	Guerilla Films	w/d: Kiah Roache-Turner w/p: Tristan Roache-Turner p: Blake Northfield	140,000
You Won't Be Alone	Causeway Films HQ	p: Kristina Ceyton, Samantha Jennings d/w: Goran Stolevski	81,276

Total COVID-19 Budget Support – Feature Production **1,327,573**

General TV Drama Production

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Sunburnt Christmas	1 x 100	Every Cloud Productions	ep: Deborah Cox, Fiona Egger p: Lisa Scott, Mike Jones w/d: Christaan Van Vuuren w: Elliot Vella, Gretel Vella, Timothy Walker	129,572
Aftertaste	6 x 30	Closer Productions	p: Rebecca Summerton, Erik Thomson, Matthew Bate w: Matthew Bate, Julie De Fina, Jodie Molloy, Matthew Vesely ep: Julie De Fina	1,210
Anyone's Daughter	4 x 240	ScreenTime	d: Peter Andrikidis, p: Jamie Hilton, Kerrie Mainwaring w: Justin Monjo, Michael O'Brien	200,000
Eden	8 x 60	Every Cloud Productions	ep: Fiona Egger, Deborah Cox, Bryan Elsley, Dave Evans w: Vanessa Gazy, Jessica Brittain, Anya Beyersdorf, Clare Sladden, Penelope Chai, d: John Curran, Mirrah Foulkes, Peter Andrikidis	19,225
Fires	6 x 55	Fires Productions	d: Ana Kokkinos, Kim Mordaunt, Michael Rymer ep: Andrea Denholm, Belinda Chayko, Liz Watts, Tony Ayres p: Elisa Argenzio w: Anya Beyersdorf, Jacquelin Perske, Mirrah Foulkes, Steven McGregor	166,477
Ms Fisher's MODern Murder Mysteries series 2	8 x 45	Every Cloud Productions	p: Beth Frey d: Lynn Hegarty, Jess Harris, Kevin Carlin w: Deborah Cox, Michael Miller, Felicity Packard, Elizabeth Coleman, Trent Roberts ep: Deborah Cox, Fiona Egger	300,000
Savage River	6 x 60	Aquarius Films	d: Jocelyn Moorhouse p/w: Angie Fielder, Polly Staniford w: Belinda Docherty, Franz Docherty, Giulia Sandler	68,860
Spreadsheet	8 x 30	Northern Pictures	d: Darren Ashton, Sian Davies p: Catherine Nebauer, Andy Walker w: Kala Ellis, Romina Accurso	156,612
The Newsreader	6 x 60	Werner Film Productions	p: Joanna Werner, Michael Lucas d: Emma Freeman w: Michael Lucas, Jonathan Gavin, Niki Aken, Kim Ho, ep: Stuart Menzies, Joanna Werner	300,000
The Unusual Suspects	4 x 60	Aquarius Films	p: Angie Fielder, Polly Staniford w: Jessica Redenbach, Vonne Patiag, Roger Monk	81,319
Troppo	8 x 60	Troppo Productions	p: Karl Zwicky w/d: Yolanda Ramke d: Jocelyn Moorhouse, Catherine Millar, Grant Brown, Ben Howling ep: Lisa Duff, David Ogilvy, Yolanda Ramke, Simonne Overend	126,951
Upright series 2	8 x 30	Upright 2 Productions	d: Natalie Bailey ep: Helen Bowden, Tim Minchin p: Jason Stephens w: Chris Taylor, Ian Meadows Natesha Somasundaram, Niki Aken	50,000

Total COVID-19 Budget Support – General TV Drama Production **1,600,226**

Children's TV Drama Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
100% Wolf	26 x 22	Flying Bark Productions	d: Jacquie Trowell ep: Alexia Gates-Foale, Michael Bourchier p: Barbara Stephen w/p: Fin Edquist, Tess Meyer	250,000
Beep and Mort	20 x 11	Mollyvale Holdings	d/p: Rosemary Myers ep: Greg Sitch p: Kaye Weeks w: Amy Stewart, Charlotte Rose Hamlyn, Hunter Page-Lochard, Simon Butters, Wendy Hanna	25,536
Dive Club	12 x 30	Dive Club Season One	d: Christine Luby, Hayley McFarlane, Rhiannon Bannenberg p: Spencer McLaren, Steve Jaggi w: Adrian Powers, Caera Bradshaw, Claire Harris, Drew Jarvis, Georgia Harrison	31,922
Hardball series 2	10 x 30	Northern Pictures	p: Joanne Weatherstone d: Darren Ashton, Fadia Abboud w: Matt Zeremes, Guy Edmonds, Amy Stewart ep: Catherine Nebauer	245,976
ITCH series 2	10 x 24	ITCH 2	p: Amanda Morrison, Melanie Halsall d: Nicholas Verso, Tenika Smith w: Heather Wilson, Jessica Brookman, Craig Irvin, Rhys Graham, Ceinwen Langley, Melanie Halsall, Dan Berlinka	265,668
MaveriX	10 x 26	Brindle Films	p: Rachel Clements, Trisha Morton-Thomas d: Ian Watson, Geoff Bennett, Isaac Elliot w: Sam Meikle, Fin Edquist, Michelle Offen, Kelly Schilling, Sarinah Masukor ep: Bernadette O'Mahony, Mary-Ellen Mullane, Rachel Clements, Sam Meikle, Isaac Elliot	95,000
PM's Daughter	10 x 30	FremantleMedia Australia	ep: Chris Oliver-Taylor, Tristram Baumber p: Alice Willison, Kieran Hoyle w: Tristram Baumber, Magda Wozniak, Hannah Samuel, Angela McDonald, Lou Sanz, Craig Irvin, Gemma Bird Matheson d: Julietta Boscolo, Erin White, Alana Hicks	40,000
Space Nova	15 x 24	SLR Productionss	ep/p: Suzanne Ryan d: Jo Boag w: Melanie Alexander, Thomas Duncan-Watt	80,000
Total COVID-19 Budget Support – Children's TV Drama Production				1,034,102
Online Drama Production				
Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
1 For All	6 x 6	Deerstalker Pictures	p: Goldie Soetianto, Vincent Power d/w: Elliot Ryan	20,594
All My Friends Are Racist	5 x 15	Maximo Entertainment	p: Liliana Munoz, Deborah Glover d: Bjorn Stewart w: Enoch Mailangi, Kodie Bedford ep: Mathan Mayfield, Tracey Robertson, Liliana Munoz, Leah Purcell co-ep: Kodie Bedford	87,706
Amazing Grace series 2	5 x 10	J.A.M. Productions	p/d: Julie Money w: Grace Truman, Julie Money	26,376
Clockwork	6 x 8	Truce Films	d: Nicholas Clifford p: Elise Trenorden, Emma Roberts, Jim Wright w/d: Nina Oyama w: Amberly Cull, Deirdre Fidge, Nick Melin, Vidya Rajan	2,661
Flats	6 x 10	Princess Pictures Holdings	p: Kelly West, Mike Cowap d: Darren Downs, Will Weatheritt w: Darren Downs, Will Weatheritt ep: Emma Fitzsimons, Laura Waters	26,828
Flunk	40 x 5	Lilydale Films	p: Melanie Rowland d: Ric Forster w: Ric Forster, Mekelle Mills, Phoebe Williams, Helen Le, Luke McCarthy	32,524
Hug the Sun	6 x 6	Haven't You Done Well Productions	d/p: Aaron McCann ep: Max Miller p: Johnny Ma w: Xavier Michelides, Ben Russell, Andrea Gibbs Bonnie Davies	10,520
Iggy and Ace Seva	6 x 10	Iggy Ace Show	d: Monica Zanetti p: Hannah Ngo, Melissa Kelly w/d: Alex AB Morrison	21,967
Love Bug	10 x 1.5	Spaceboy	p: Yingna Lu, Imogen McCluskey d/w: Imogen McCluskey	1,315

Prison X - The Devil & The Sun	1 x 27	UNF	w/d/p: Violeta Ayala p: Dan Fallshaw, Roly Elias	750
Retrograde	6 x 22	Orange Entertainment	p: Meg O'Connell, Dan Lake, Jackson Lapsley Scott d: Natalie Bailey w: Meg O'Connell, Anna Barnes, Michele Lee, Declan Fay ep: Kurt Royan	50,000
Scattered	1 x 40	Hayley Christine Adams	p: Hayley Adams, Michelle Melky w/d: Logan Mucha w: Kate Darrigan, Adolfo Aranjuez	20,375
Superwog series 2	6 x 26	Bobcat Entertainment	ep: Emma Fitzsimons p: Mike Cowap w/d: Theo Saidden w: Nathan Saidden	104,692
The Emu War	8 x 10	Hot Dad Productions	w/d/p: Lisa Fineberg w/d: John Campbell, Jay Morrissey w: Jonathan Schuster, Dane Simpson, Urvi Majumdar	11,656
The Formal	20 x 1	Princess Pictures Digital	d: Abby Gallaway p: Sarah Lang w/d: Monique Terry, Hannah-Rae Meegan	8,700
The Power of the Dream	6 x 7	Chips & Gravy Films	p: Alexandra Keddie, Elise McCann, Bobbie-Jean Henning d: Meg Ham w: Alexandra Keddie, Bobbie-Jean Henning ep: Gemma Bird Matheson	15,000
The Tailings	6 x 10	The Two Jons	p: Liz Doran, Richard Kelly, Stephen Thomas d: Stevie Cruz-Martin w: Caitlin Richardson	73,666
War on 2020	13 x 3	Chaser Quarterly	p: Charles Firth d: Chloe Angelo w/d: Jenna Owen, Victoria Zerbst w: James Schloeffel, Mark Humphries, Nina Oyama, Sami Shah, Steph Tisdell	39,720
Total COVID-19 Budget Support – Online Drama Production				555,050
Special Initiatives, Online – Skip Ahead				
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)		Amount
Celebration Nation	Satellite Pictures	p/w: Jenny Zhou, Molly Daniels, Gaby Seow d: Jess Harris		25,062
Small Footprint	Never Too Small	p: Luke Clark, Lindsay-Jane Barnard, Elizabeth Price, d: Colin Chee, d: Travis Crosbie w: Luke Clark, ep: James McPherson		3,940
Total COVID-19 Budget Support – Special Initiatives, Online – Skip Ahead				29,002
Special Initiatives, Online – Snapchat				
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)		Amount
Apollo	Unless Pictures	p: Dan Lake, Jackson Scott d/p: Meg O'Connell w/p: Anna Barnes ep: Justine Flynn		10,000
Total COVID-19 Budget Support – Special Initiatives, Online – Snapchat				10,000
TOTAL COVID-19 BUDGET SUPPORT – CONTENT DEPARTMENT				4,555,953
COVID-19 Budget Support – Documentary				
Documentary Producer Program				
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)		Amount
Audrey & Me	Chili Films	p: Trisha Morton-Thomas, Rachel Clements, Penelope McDonald d: Penelope McDonald w: Dylan River, Penelope McDonald		30,142
Big Deal	Jungle Entertainment	p: Aline Jacques d: Craig Reucassel w: Christiaan Van Vuuren ep: Jen Peedom, Jason Burrows, Bridget Callow-Wright		50,137
Dark Water: Battle on the Franklin	Rock Island Bend Productions	p: Chris Kamen, Oliver Cassidy, Annie Venables d: Kasimir Burgess w: Claire Smith		26,550
Days of Fire	3:57 Film	d/w/p: Amiel Courtin-Wilson p: Alice Jamieson-Dowd ep: Michael McMahon, Sophie Hyde		45,599

History Bites Back	Brindle Films	p: Bridget May d/w: Trisha Morton-Thomas d/w: Craig Anderson	58,305
Jenny & Linda	Blackfella Films	p: Darren Dale, Fran Moore d: Amanda Blue w: Jacob Hickey	63,144
Phenomena	Mashup Pictures	p: Rob Innes, Josef Gatti d/w:Josef Gatti ep: Michael Lynch, Rob Innes	6,500
Revenge: My Dad the Nazi Killer	Identity Films and Productions	p: Lizzette Atkins w/d/p: Danny Ben-Moshe	13,633
Shane	SW Films	p: Jackie Munro d/p: Jon Carey, Adam Drake ep: Sam Griffin, Brendan Dahill, Dave Rowley, Andrew Berg, Greg Quail	37,973
Star Dreaming	Prospero Productions	d: Perun Bonser w/p: Julia Redwood ep: Jules Fortune Ian Booth Ed Punchard	112,493
The Bowraville Murders	Mint Pictures	p/w: Dan Goldberg, Stefan Moore d: Allan Clarke ep: Susan Lambert, Adam Kay	41,445
The Children in the Pictures	DNX Media	p/w/d: Simon Nasht, Akhim Dev ep: Tony Wright	40,056
When the Camera Stopped Rolling	Bower Bird Films	w/d Jane Castle p: Pat Fiske	20,000
Total COVID-19 Budget Support – Documentary Producer Program			545,977
Documentary Commissioned Program			
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Australia's Health Revolution with Dr Michael Mosley	Artemis Media	p/w: Nia Pericles d/w: Russell Vines ep/p: Celia Tait	70,000
Books That Made Us	Blackfella Films	p: Darren Dale p/w: Jacob Hickey d: Sally Aitken	30,000
Every Family Has a Secret series 3	Artemis Media Pty, Ephas 3	ep: Celia Tait p: Claire Forster w/d: Steve Peddie	41,706
First Wars	Blackfella Films	p: Darren Dale d: Rachel Perkins w: Jacob Hickey	30,000
Going Country	Country Song	d: Kriv Stenders ep: Brendan Dahill, Sam Griffin w: Sally Aitken, Paul Clarke	24,565
Kids Raising Kids	MBP Productions	p: Marie Maroun, Marta Jelec w/d/p: Patrick Abboud	500
Reef Live	Northern Pictures	d/p: Tracey Hoddinett d: Greg Clarke ep: Karina Holden	52,217
The Fight Together	The Fight Together Pty Ltd, Essential Media & Entertainment	d/w: Larissa Behrendt ep: Brendan Hill, Paul Wiegard ep/p: Sam Griffin	49,415
Tim Winton's Ningaloo	Ningaloo Doc	d/p/w: Peter Rees ep: Celia Tait w: Tim Winton	36,447
Total COVID-19 Budget Support – Documentary Commissioned Program			334,850
TOTAL COVID-19 BUDGET SUPPORT – DOCUMENTARY			880,827

COVID-19 Budget Support – First Nations				
First Nations Documentary Production				
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)		Amount
Kindred	Kindred Film	p: Gillian Moody, Tom Zubrycki d: Gillian Moody w/d: Adrian Russell Wills		17,748
Incarceration Nation	Bacon Factory Films	p: Helen Morrison w/d: Dean Gibson		49,437
Total COVID-19 Budget Support – First Nations Documentary Production				67,185
First Nations Feature Production				
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)		Amount
Cook Nga Pouwhenua	Cook 2020 Film	p: Mitchell Stanley, Toni Stowers, d: Beck Cole, Dena Curtis, Tracey Rigney, Danielle MacLean, Chantelle Burgoyne, Mario Gaoa, Miki Magasiva, Renae Maihi, Tim Worrall, Richard Curtis, w: Dena Curtis, Sam Paynter, Danielle MacLean, Tracey Rigney, Debra Tiraroa Reweti, Mario Gaoa, Miki Magasiva, Renae Maihi, Tim Worrall, ep: David Jowsey		50,000
Total COVID-19 Budget Support – First Nations Feature Production				50,000
First Nations TV Drama Development				
Title	Duration	Production Company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Preppers	6 x 30	Porchlight Films	p: Sylvia Warmer d: Catriona McKenzie w: Nakkiah Lui, Gabe Dowrick ep: Liz Watts	193,069
Total COVID-19 Budget Support – First Nations TV Drama Development				193,069
First Nations TV Drama Production				
Title	Duration	Production Company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Sweet As	1x 90	Sweet As Stories	p: Liz Kearney w/d: Jub Clerc	104,734
Total Control series 2	6 x 50	Blackfella Films	d: Wayne Blair p: Darren Dale p: Rachel Griffiths w: Stuart Page, Larissa Behrendt, Nakkiah Lui, Angela Betzien, Pip Karmel	300,000
Total COVID-19 Budget Support – First Nations TV Drama Production				404,734
First Nations Short Drama Initiative – No Ordinary Black				
Title	Production Company	Producer (p), director (d), writer (w), executive producer (ep)		Amount
6lack1dz	Pink Pepper	p: Taryne Laffar w/d: Meyne Wyatt		5,890
Blackfellas Who Can't Dance	Noble Savage Pictures	p: Majhid Heath w/d: Enoch Mailangi		7,087
Finding Jedda	Since1788 Productions, Unless Pictures, Orange Entertainment Co.	p: Tanith Glynn-Maloney ep: Dan Lake, Meg O'Connell w/d: Tanith Glynn-Maloney		6,018
Mudskipper (working title)	Brown Cab Productions	p: Gillian Moody w/d: John Harvey w: Walter Waia		5,000
Shiny One	Since1788 Productions, Unless Pictures, Orange Entertainment Co.	p: Tanith Glynn-Maloney ep: Dan Lake, Meg O'Connell w/d: Viviana Petyarre		7,944
The Lost Crystal of Jessica's Room	Ramu Productions	p: Jodie Bell w/d: Gary Hamaguchi		3,445
Total COVID-19 Budget Support – First Nations Short Drama Initiative – No Ordinary Black				35,384
TOTAL COVID-19 BUDGET SUPPORT – FIRST NATIONS				750,372
TOTAL COVID-19 BUDGET SUPPORT – SCREEN AUSTRALIA-FUNDED PROJECTS				6,187,152

**COVID-19 BUDGET SUPPORT
NON SCREEN AUSTRALIA-FUNDED PROJECTS**

Title	Duration	Production Company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Back to Nature	8 x 27	Wake Media	d: Dena Curtis, Kimberley Benjamin, Sophie Wiesner ep: Aaron Pedersen p: Jane Manning, Madeleine Hetherton, Rebecca Barry	38,686
Blacksite		Blacksite Film Productions	d: Sophia Banks p: Basil Iwanyk, Mike Gabrawy, Todd Fellman w: Jinder Ho, John Collee	156,730
Bondi rescue series 16	10 x 30	Cordell Jigsaw Productions	ep: Ben Davies, Michael Cordell p: Rick McPhee Toni Malone	34,548
Doctor Doctor series 5	8 x 45	Easy Tiger Productions	d: Lisa Matthews w/p: Keith Thompson w: Angela McDonald, Liz Doran	230,000
How To Stay Married series 3	8 x 25	HTSM Productions	d: Fiona Banks, Mat King ep: Emma Fitzsimons p: Pennie Brown w/d: Peter Helliar	260,000
Jack Irish: Hell Bent	4 x 52	Easy Tiger Productions	d: Greg McLean ep: Rob Gibson p: Ian Collie w/p: Matt Cameron w: Andrew Anastasios, Andrew Knight	230,000
Old People's Home for Four Year Olds series 2	5 x 60	Esa Productions 3	d: Nick Davies ep: Debbie Cuell p: Bethan Arwel-Lewis, Kaite Milicich	50,000
Shark Alarm	1 x 90	Shark Alarm	d: Jackie Munro p: David Alrich	16,202
Sissy		Sincerely Cecilia	p: Bec Janek Lisa Shaunessy w/d: Hannah Barlow, Kane Senes	169,929
The Shadow Whose Prey the Hunter Becomes (Shadow)		Back to Back Pictures	ep: Tim Stitz w/d: Bruce Gladwin	28,000
With Intent		FremantleMedia Australia	p: Brett Popplewell w/p: Jason Herbison	153,663
TOTAL COVID-19 BUDGET SUPPORT – NON SCREEN AUSTRALIA-FUNDED PROJECTS				1,367,758
TOTAL COVID-19 BUDGET SUPPORT				7,554,910



Girls Can't Surf

Appendix 4

Awards

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

The list includes projects that have received investment at development, production or post-production stages from Screen Australia or its predecessor agencies. Awards won by projects receiving Screen Australia marketing support only are included where funding was provided related to the film festival or event where these awards were won.

Documentaries		
Australia's Ocean Odyssey (series)	Australian Academy of Cinema and Television Arts	Best Cinematography in a Documentary – Nick Robinson, Jon Shaw, Caspar Mazzotti, Cam Batten (Episode 1)
Blind Ambition (feature)	Tribeca Film Festival	Audience Award for Best Documentary Feature
Brazen Hussies (feature)	Australian Academy Cinema Television Arts	Best Original Score in a Documentary - Amanda Brown
Firestarter – The Story of Bangarra (feature)	Australian Academy Cinema Television Arts Adelaide Film Festival	Best Documentary Feature Documentary Award Change Award
In My Blood It Runs (feature)	Australian Directors' Guild	Best Direction in a Documentary Feature - Maya Newell
Maralinga Tjarutja (feature)	Australian Academy Cinema Television Arts	Best Direction in Nonfiction Television - Larissa Behrendt
Own the Sky (feature)	AWGIE Awards	Documentary - Public Broadcast or Exhibition - Gregory Read
Suzi Q (feature)	Australian Academy of Cinema and Television Arts	Best Sound in a Documentary - Emma Bortignon, Paul Shanahan, David Williams, Gemma Stack
The Cult of the Family (series)	Australian Directors' Guild	Best Direction in a Documentary Series - Rosie Jones (Episode 1)
The Kids (feature)	Tribeca Film Festival	Best Editing in a Documentary Feature
Drama – Features		
Babyteeth	Australian Academy Cinema Television Arts	Best Film presented by Foxtel Best Screenplay in Film - Rita Kalnejais Best Direction in Film - Shannon Murphy Best Lead Actor in Film - Toby Wallace Best Lead Actress in Film - Eliza Scanlen Best Supporting Actor in Film - Ben Mendelsohn Best Supporting Actress in Film - Essie Davis Best Casting presented by Casting Networks - Kirsty McGregor, Stevie Ray Best Original Score - Amanda Brown
Hearts and Bones	Australian Directors' Guild AWGIE Awards	Best Direction in a Feature Film (Budget \$1M or over) - Ben Lawrence Feature Film - Original - Ben Lawrence and Beatrix Christian
High Ground	Asia Pacific Screen Awards	Young Cinema Award Special Mention - Stephen Maxwell Johnson
Penguin Bloom	AWGIE Awards	Feature Film - Adaptation - Shaun Grant and Harry Cripps
Relic	SITGES International Fantasy and Horror Film Festival	Special Mention (Mention to the Direction) – Natalie Erika James
Standing Up for Sunny	Australian Academy Cinema Television Arts	Best Indie Film
The Babadook	Australian Academy Cinema Television Arts	Byron Kennedy Award - Jennifer Kent
True History of the Kelly Gang	Australian Academy Cinema Television Arts	Best Costume Design - Alice Babidge Best Hair and Makeup presented by HASK - Kirsten Veysey Best Production Design - Karen Murphy, Rebecca Cohen



QUICK FACTS:

The SCREEN fund supports independent cinema operators who have experienced significant declines in revenue due to COVID-19. At the end of the financial year, SCREEN had already approved \$8.7 million in funding to 158 cinema sites, supporting the viability and recovery of independent cinemas across Australia.

Producer Offset and Co-production statistics

Producer Offset Certification			
Certificates issued in 2020/21			
	Provisional	Final	
	Number	Number	Offset value (\$m)
Features	87	51	125.07
Non-feature documentaries	44	45	15.92
TV and other	38	22	34.13
Total	169	118	175.12
Certificates issued in 2019/20			
	Provisional	Final	
	Number	Number	Offset value (\$m)
Features	52	55	105.52
Non-feature documentaries	49	46	18.36
TV and other	30	50	72.04
Total	131	151	195.92

Co-production Approvals

Eight provisional approvals were granted by Screen Australia during 2020/21

Title	Format	Co-production partner
Shane	Feature documentary	United Kingdom & Northern Ireland
Big Words, Small Stories season 1	Season of a series, Animation	Canada, Ireland
Cook Ngā Pouwhenua	Feature	New Zealand
Carbon - An Unauthorised Biography	Feature documentary	Canada
Chef Antonio's Recipes for Revolution	Feature documentary	Italy
The Deep season 4	Season of a series, Animation	Canada, Singapore
Carmen	Feature	France
Love and Penguins	Feature	Canada

Four final approvals were issued, as follows:

Title	Format	Co-production partner
Escape from Pretoria	Feature	United Kingdom & Northern Ireland
The New Legends of Monkey season 2	Season of a series	New Zealand
Chef Antonio's Recipes for Revolution	Feature documentary	Italy
Falling for Figaro	Feature	United Kingdom & Northern Ireland



Appendix 6

Data tables

Required data publication for corporate Commonwealth entities.

PGPA Rule Reference	Part of Report	Description	Requirement
17BE	Contents of annual report		
17BE(a)	Appendix 1 [page 37]	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	About Screen Australia [page 4]	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	About Screen Australia [page 4]	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	Governance statement [page 24]	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory
17BE(d)	N/A	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE(e)	N/A	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(f)	N/A	Particulars of non-compliance with: (a) a direction given to the entity by the Minister under an Act or instrument during the reporting period; or (b) a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(g)	Annual performance statement 2020/21 [page 27]	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	N/A	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance	If applicable, mandatory
17BE(j)	Appendix 6 – accountable authority [page 76]	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	Organisational structure [page 13]	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory
17BE(ka)	Appendix 6 – management of human resources [page 78]	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: (a) statistics on full-time employees; (b) statistics on part-time employees; (c) statistics on gender; (d) statistics on staff location	Mandatory
17BE(l)	Inside cover	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE(m)	Governance statement [page 24]	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory
17BE(n), 17BE(o)	N/A	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): (a) the decision-making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and (b) the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions	If applicable, mandatory
17BE(p)	N/A	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE(q)	N/A	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory

PGPA Rule Reference	Part of Report	Description	Requirement
17BE(r)	N/A	Particulars of any reports on the entity given by: (a) the Auditor-General (other than a report under section 43 of the Act); or (b) a Parliamentary Committee; or (c) the Commonwealth Ombudsman; or (d) the Office of the Australian Information Commissioner	If applicable, mandatory
17BE(s)	N/A	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE(t)	N/A	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	If applicable, mandatory
17BE(taa)	Governance statement [page 24] and Appendix 6 – Audit Committee [page 80]	The following information about the audit committee for the entity: (a) a direct electronic address of the charter determining the functions of the audit committee; (b) the name of each member of the audit committee; (c) the qualifications, knowledge, skills or experience of each member of the audit committee; (d) information about each member's attendance at meetings of the audit committee; (e) the remuneration of each member of the audit committee	Mandatory
17BE(ta)	Executive remuneration disclosures [page 35] and Appendix 6 – executive remuneration [page 79]	Information about executive remuneration	Mandatory
17BF	N/A	Disclosure requirements for government business enterprises	
17BF(1)(a)(i)	N/A	An assessment of significant changes in the entity's overall financial structure and financial conditions	If applicable, mandatory
17BF(1)(a)(ii)	N/A	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions	If applicable, mandatory
17BF(1)(b)	N/A	Information on dividends paid or recommended	If applicable, mandatory
17BF(1)(c)	N/A	Details of any community service obligations the government business enterprise has including: (a) an outline of actions taken to fulfil those obligations; and (b) an assessment of the cost of fulfilling those obligations	If applicable, mandatory
17BF(2)	N/A	A statement regarding the exclusion of information on the grounds that the information is commercially sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise	If applicable, mandatory

PGPA RULE SECTION 17BE (J), (I)-(V) – ACCOUNTABLE AUTHORITY

			Period as the accountable authority or member			
Name	Qualifications of the accountable authority	Experience of the accountable authority	Position title / Position held Executive / Non-Executive	Date of commencement	Date of cessation	Number of meetings of accountable authority attended
Nicholas Moore	Bachelor of Laws UNSW. Bachelor of Commerce UNSW. Admitted as a solicitor and is a Fellow of the Institute of Chartered Accountants.	Former Chief Executive Officer of Macquarie Group Limited. Retired after 33 years at Macquarie, including 10 years as CEO. Chair of Screen Australia, The Centre for Independent Studies, The Smith Family, Willow Technology Corporation and the National Catholic Education Commission, as well as a Member (and former Chair) of the University of NSW Business School Advisory Council, a non-executive director of QBiotech Group, a member of the Council of the National Gallery of Australia, and part-time Chair to the Markets Taskforce Expert Advisory Panel within the Department of the Treasury.	Chair	25/03/2015	30/03/2024 (third term)	5/5
Megan Brownlow	Executive MBA from the AGSM; Bachelor of Arts (Hons) ANU; Graduate of the INSEAD leadership program and the Australian Institute of Company Directors (GAICD).	Experienced non-executive director, boardroom facilitator and speaker who, over the course of her 30-year career, has held senior leadership positions in strategy, marketing and management consulting for large media and consulting firms. Deputy Chair for Screen Australia, Deputy Chair of the Media Federation of Australia, Chair of the Industry Advisory Board for the School of Communications, UTS, a director of video technology company Atomos and interactive gaming software company Mighty Kingdom.	Deputy Chair	14/03/2017	21/04/2024 (third term)	5/5
Michael Hawkins AM	LLB (Hons) QLD University of Technology, FAICD	Executive Director of the National Association of Cinema Operators – Australasia and the Australian International Movie Convention and a director of Creative Content Australia Ltd. Member of the Administrative Appeals Tribunal, Secretary (and a past president) of The Brisbane Club, member of advisory boards including HLB Mann Judd Chessboard and the family offices of two prominent Australians, as well as the Griffith University Film School. Serves on the Council of the Queensland Library Foundation and the governing committee of the Queensland Business Leaders Hall of Fame.	Non-Executive Director / Member of Audit Committee	24/08/2016	23/08/2022 (second term)	5/5
Claudia Karvan	Acclaimed actor, producer and director	Acclaimed actor, producer and director. Acting credits in feature film include <i>Daybreakers</i> , <i>High Tide</i> , <i>Echoes of Paradise</i> , <i>The Heartbreak Kid</i> , <i>Paperback Hero</i> and <i>Dating the Enemy</i> . Starred in many Australian television series and mini-series including the <i>Jack Irish</i> series, <i>Puberty Blues</i> , <i>The Secret Life of Us</i> , <i>The Time of Our Lives</i> , <i>My Brother Jack</i> , <i>Small Claims</i> , the award-winning drama series <i>Love My Way</i> , for which she was creator and producer, and <i>Spirited</i> on which she was a producer/creator. As well as co-producing <i>Spirited</i> and <i>Love My Way</i> , directorial debut on <i>The Secret Life of Us</i> and produced three successful series of <i>Doctor Doctor</i> for Channel Nine. Co-creator, star and producer of the Stan series <i>Bump</i> , which delivered unprecedented numbers for the streamer, and currently producing series 2 and 3. Lead in the film <i>June Again</i> .	Non-Executive Director / Member of Audit Committee	01/07/2012 - 30/06/2015 (first term) 24/08/2016 - 23/08/2019 (second term)	23/08/2022 (third term)	4/5
Richard King	Bachelor of Arts - Monash University; Bachelor of Business (Marketing) - Monash University	Ministerial Advisor (1996-2000); Bank Executive (2000-2005); Partner/Managing Partner in professional services (2005-2019); Chairperson at RMCC (2018 - present)	Non-Executive Director / Chair of Audit Committee	24/08/2016	23/08/2022 (second term)	4/5
Deborah Mailman AM	Bachelor of Arts, QLD University of Technology	Multi award-winning actor and one of Australia's most highly respected performers on stage and screen. In 2017, Ms Mailman was awarded the Member of the Order of Australia for Services to the Arts and as a role model for Indigenous performers. Currently a Trustee of the Sydney Opera House.	Non-Executive Director	12/3/2019	11/03/2022 (first term)	4/5

Joanna Werner	Bachelor of Arts, Media Studies, RMIT University Certificate II in Television and Video Production, Metro Television, Sydney	Over 20 years' experience in the film and television industry as a producer and executive producer across primetime drama, feature films and children's drama. Consistent acclaim, with multiple AACTA awards, Logies and three Emmy® nominations. Amassed production credits on an array of internationally acclaimed work – most recently on ABC series <i>The Newsreader</i> , Netflix YA series <i>Surviving Summer</i> , and Netflix Original series <i>Clickbait</i> , as well as <i>Riot</i> for the ABC, <i>Secret City</i> for Foxtel and the multi-Emmy®-nominated children's series <i>Ready for This</i> and <i>Dance Academy</i> . Chair of Screen Australia's Gender Matters Taskforce.	Non-Executive Director	14/3/2017	13/03/2023 (second term)	5/5
Helen Leake AM	Bachelor of Arts in Politics and Psychology from Flinders University	Founder and owner of Dancing Road Productions and Duo Art Productions, feature credits include <i>Heaven's Burning</i> , <i>Black and White</i> , <i>Swerve</i> and <i>Wolf Creek 2</i> . Her films have been selected for over 30 international film festivals, including Venice, Toronto, London, Karlovy Vary, Busan and Beijing. In 2020 Ms Leake was appointed a Member of the Order of Australia (AM) in the Australia Day Honours for significant service to film and professional organisations.	Non-Executive Director	27/06/2021	26/06/2024 (first term)	Ms Leake was not a member of the Board at the time of the meetings.
Peter Davey	Bachelor of Law/ Bachelor of Arts - University of Melbourne; Masters of Law - Columbia Law School	Television/ Media Executive (2000-2003); Corporate Development Executive (2004-2010); Lawyer/ Consultant (2011-2020); Non-Executive Director, Film Finance Corporation (2003-2008)	Non-Executive Director	13/03/2020	08/02/2021 (first term)	2/2



PGPA RULE SECTION 17BE (KA) – MANAGEMENT OF HUMAN RESOURCES

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

All ongoing employees current report period (2020-21)

	Male			Female			Indeterminate			Total
	Full Time	Part Time	Total Male	Full Time	Part Time	Total Female	Full Time	Part Time	Total Indeterminate	
NSW	8	0	8	15	6	21	0	0	0	29
Vic	0	0	0	1	0	1	0	0	0	1
Total	8	0	8	16	6	22	0	0	0	30

All non-ongoing employees current report period (2020-21)

	Male			Female			Indeterminate			Total
	Full Time	Part Time	Total Male	Full Time	Part Time	Total Female	Full Time	Part Time	Total Indeterminate	
NSW	19	0	19	32	4	36	0	0	0	55
Vic	4	0	4	6	0	6	0	0	0	10
Total	23	0	23	38	4	42	0	0	0	65

All ongoing employees previous report period (2019-20)

	Male			Female			Indeterminate			Total
	Full Time	Part Time	Total Male	Full Time	Part Time	Total Female	Full Time	Part Time	Total Indeterminate	
NSW	7	0	7	8	5	13	0	0	0	20
Vic	0	0	0	1	0	1	0	0	0	1
Total	7	0	7	9	5	14	0	0	0	21

All Non-Ongoing Employees Previous Report Period (2019-20)

	Male			Female			Indeterminate			Total
	Full Time	Part Time	Total Male	Full Time	Part Time	Total Female	Full Time	Part Time	Total Indeterminate	
NSW	18	0	18	42	5	47	0	0	0	65
Vic	5	0	5	5	1	6	0	0	0	11
Total	23	1	23	47	6	53	0	0	0	76

PGPA RULE SECTION 17 BE (TA) - EXECUTIVE REMUNERATION

Key Management Personnel		
Name	Position	Term as KMP
Graeme Mason	Chief Executive Officer (CEO)	Full year
Michael Brealey	Chief Operating Officer (COO)	Full year
Nicholas Moore	Chair	Full year
Megan Brownlow	Deputy Chair	Full year
Richard King	Board	Full year
Claudia Karvan	Board	Full year
Deborah Mailman AM	Board	Full year
Michael Hawkins AM	Board	Full year
Joanna Werner	Board	Full year
Peter Davey	Board	Part year – term concluded 8 February 2021
Helen Leake AM	Board	Part year – appointed 27 June 2021

Information about remuneration for Key Management Personnel									
Name	Position title	Short-term benefits (\$)			Post-employment benefits (\$)	Other long-term benefits (\$)		Termination benefits (\$)	Total remuneration (\$)
		Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long service leave	Other long-term benefits		
Graeme Mason	Chief Executive Officer (CEO)	348,096	28,797	-	34,177	15,829	-	-	426,899
Michael Brealey	Chief Operating Officer (COO)	252,025	-	-	46,069	6,435	-	-	304,529
Nicholas Moore	Chair	59,978	-	-	9,237	-	-	-	69,215
Megan Brownlow	Deputy Chair	45,740	-	-	7,044	-	-	-	52,784
Richard King	Board	43,420	-	-	6,687	-	-	-	50,107
Claudia Karvan	Board	38,480	-	-	5,926	-	-	-	44,406
Deborah Mailman AM	Board	33,540	-	-	5,165	-	-	-	38,705
Michael Hawkins AM	Board	38,480	-	-	5,926	-	-	-	44,406
Joanna Werner	Board	33,540	-	-	5,165	-	-	-	38,705
Peter Davey	Board	20,492	-	-	3,156	-	-	-	23,648
Helen Leake AM	Board	**							
Total		913,791	28,797		128,552	22,264			1,093,404

**Part year – appointed 27 June 2021.

Information about remuneration for senior executives

		Short-term benefits (\$)	Post-employment benefits (\$)	Other long-term benefits (\$)	Total remuneration (\$)
Total remuneration bands	Number of senior executives	Avg base salary	Avg superannuation contributions	Avg long service leave	Avg total remuneration
\$0 - \$220,00	3	164,895	21,521	(-1,479)	184,937
\$220,001 - \$245,000	0	-	-	-	-
\$245,001 - \$270,000	2	236,270	21,981	7,820	266,071

Avg = Average.

PGPA RULE SECTION 17BE (TAA) - AUDIT COMMITTEE

Name	Qualifications, knowledge, skills or experience (include formal and informal as relevant)	Number of meetings attended / total number of meetings	Total annual remuneration (\$)
Richard King (Chair)	Bachelor of Arts - Monash University, Bachelor of Business (Marketing) - Monash University	4/5	11,402
Megan Brownlow	Executive MBA from the AGSM; Bachelor of Arts (Hons) ANU; Graduate of the INSEAD leadership program and the Australian Institute of Company Directors (GAICD).	5/5	
Claudia Karvan	Acclaimed actor and director	4/5	5,701
Michael Hawkins AM	LLB (Hons) QLD University of Technology, FAICD	5/5	5,701

The remuneration paid to members of the Audit Committee as detailed in the above table is also included in the Information and Remuneration for KMP table.



QUICK FACTS:

The Program Operations team processed 1494 funding applications of which 590 were successful.



INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications, Urban Infrastructure, Cities and the Arts

Opinion

In my opinion, the financial statements of Screen Australia (the Entity) for the year ended 30 June 2021:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2021 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2021 and for the year then ended:

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

Basis for opinion

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

Accountable Authority's responsibility for the financial statements

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

Australian National Audit Office



Bradley Medina
Senior Director
Delegate of the Auditor-General

Canberra
23 August 2021

Screen Australia

Financial Statements

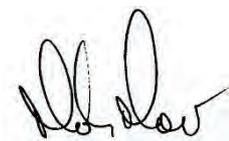
for the year ended 30 June 2021

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

In our opinion, the attached financial statements for the year ended 30 June 2021 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the corporate Commonwealth entity will be able to pay its debts as and when they fall due.

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



Nicholas Moore

Chair

23 August 2021



Graeme Mason

Chief Executive Officer

23 August 2021



Richard Nankivell

Chief Financial Officer

23 August 2021

Screen Australia Statement of Comprehensive Income

for the period ended 30 June 2021

	Notes	2021 \$'000	2020 \$'000	Original Budget \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	12,927	12,740	12,869
Suppliers	1.1B	4,146	5,765	5,834
Grants	1.1C	38,712	35,345	33,093
Depreciation and amortisation	2.2A	2,076	2,079	2,099
Finance costs	1.1D	41	59	47
Impairment loss allowance on financial instruments	1.1E	70	3,752	981
Write-down and impairment of other assets	1.1F	42,768	34,942	35,215
Losses from assets sales	1.1G	4	200	-
Total expenses		100,744	94,882	90,138
Own-source income				
Own-source revenue				
Revenue from contracts with customers	1.2A	1,305	158	150
Interest	1.2B	518	1,509	1,000
Other revenue	1.2C	3,952	6,593	4,545
Total own-source revenue		5,775	8,260	5,695
Gains				
Reversal of write-downs and impairment	1.2D	3,118	1,890	531
Total gains		3,118	1,890	531
Total own-source income		8,893	10,150	6,226
Net (cost of)		(91,851)	(84,732)	(83,912)
Revenue from Government	1.2E	91,985	81,785	83,985
Surplus/(Deficit)		134	(2,947)	73
OTHER COMPREHENSIVE INCOME				
Total other comprehensive income		-	-	-
Total comprehensive income/(loss)		134	(2,947)	73

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

Screen Australia Statement of Financial Position

as at 30 June 2021

	Notes	2021 \$'000	2020 \$'000	Original Budget \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	2.1A	23,492	19,102	19,102
Trade and other receivables	2.1B	1,361	1,142	1,142
Other investments	2.1C	50,000	55,200	43,517
Total financial assets		74,853	75,444	63,761
Non-financial assets				
Buildings ¹	2.2A	3,937	5,493	5,649
Plant and equipment	2.2A	384	695	979
Computer software	2.2A	43	162	97
Other non-financial assets	2.2C	532	238	320
Total non-financial assets		4,896	6,588	7,045
Total assets		79,749	82,032	70,806
LIABILITIES				
Payables				
Suppliers	2.3A	217	441	441
Other payables	2.3B	1,055	466	515
Total payables		1,272	907	956
Interest bearing liabilities				
Leases	2.4A	3,768	5,219	5,388
Total interest bearing liabilities		3,768	5,219	5,388
Provisions				
Employee provisions	3.1A	2,580	2,494	2,494
Other provisions	2.5A	57,879	59,296	47,779
Total provisions		60,459	61,790	50,273
Total liabilities		65,499	67,916	56,617
Net assets		14,250	14,116	14,189
EQUITY				
Contributed equity		9,505	9,505	9,505
Reserves		45	45	45
Retained surplus		4,700	4,566	4,639
Total equity		14,250	14,116	14,189

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

¹ Right-of-use assets are included in Buildings.

Screen Australia
Statement of Changes in Equity

for the period ended 30 June 2021

	2021 \$'000	2020 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY			
Opening balance			
Balance carried forward from previous period	9,505	9,505	9,505
Closing balance as at 30 June	9,505	9,505	9,505
RETAINED EARNINGS			
Opening balance			
Balance carried forward from previous period	4,566	8,199	4,566
Adjustment on initial application of AASB 16	-	(686)	-
Adjusted opening balance	4,566	7,513	4,566
Comprehensive income			
Surplus/(Deficit) for the period	134	(2,947)	73
Total comprehensive income	134	(2,947)	73
Closing balance as at 30 June	4,700	4,566	4,639
ASSET REVALUATION RESERVE			
Opening balance			
Balance carried forward from previous period	45	45	45
Adjusted opening balance	45	45	45
Closing balance as at 30 June	45	45	45
TOTAL EQUITY			
Opening balance			
Balance carried forward from previous period	14,116	17,749	14,116
Adjustment for changes in accounting policies	-	(686)	-
Adjusted opening balance	14,116	17,063	14,116
Comprehensive income			
Surplus/(Deficit) for the period	134	(2,947)	73
Total comprehensive income	134	(2,947)	73
Closing balance as at 30 June	14,250	14,116	14,189

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

Screen Australia Cash Flow Statement

for the period ended 30 June 2021

Notes	2021 \$'000	2020 \$'000	Original Budget \$'000
OPERATING ACTIVITIES			
Cash received			
Appropriations	13,531	11,331	13,531
Receipts from Government	78,454	70,454	70,454
Sale of goods and rendering of services	1,653	168	165
Interest	594	1,286	1,000
Royalties on screen investments	3,784	6,115	4,495
GST received	7,933	5,604	7,500
Other	398	660	-
Total cash received	106,347	95,618	97,145
Cash used			
Employees	12,812	12,334	12,820
Suppliers	5,026	5,829	6,508
Grants	45,505	33,366	36,188
Other	4,408	2,369	4,102
Total cash used	67,751	53,898	59,618
Net cash from operating activities	38,596	41,720	37,527
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment	2	4	-
Loans - screen industry assistance	4,259	652	531
Proceeds from sales of financial instruments	156,409	165,641	180,000
Total cash received	160,670	166,297	180,531
Cash used			
Purchase of property, plant and equipment	90	875	900
Purchase of financial instruments	151,209	172,300	168,317
Investments - screen industry assistance	39,392	22,435	46,736
Loans - screen industry assistance	2,729	1,125	700
Total cash used	193,420	196,735	216,653
Net cash used by investing activities	(32,750)	(30,438)	(36,122)

	Notes	2021 \$'000	2020 \$'000	Original Budget \$'000
FINANCING ACTIVITIES				
Cash used				
Principal payments of lease liabilities		1,456	1,579	1,405
Total cash used		1,456	1,579	1,405
Net cash used by financing activities		(1,456)	(1,579)	(1,405)
Net increase/(decrease) in cash held		4,390	9,703	-
Cash and cash equivalents at the beginning of the reporting period		19,102	9,399	20,211
Cash and cash equivalents at the end of the reporting period	2.1A	23,492	19,102	20,211

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



Superwog series 2

Screen Australia

Budget Variances Commentary

STATEMENT OF COMPREHENSIVE INCOME

EXPENSES

Suppliers

Numerous operational projects and activities including attendance at overseas and domestic festivals, markets and events were curtailed as a result of COVID-19, with the funds redirected to support the screen industry.

Grants / Write-down and impairment of assets / Impairment loss on financial instruments

Screen Australia received additional government funding throughout the year and made savings in operational expenditure. This allowed Screen Australia to fund additional screen projects in accordance with Notes 1.1C and 2.2B.

OWN SOURCE INCOME

Revenue from contracts with customers

Screen Australia received additional fees for the Temporary Interruption Fund which provides support for new local productions that could not move into production when insurers excluded coverage for COVID-19 in their policies.

Interest

Screen Australia's received less interest on investments than budgeted due to the historically low interest rates during the year.

Other revenue

Screen Australia received less recoupment than originally budgeted due to the impact of COVID-19.

Reversal of write downs and impairment

Screen Australia was repaid more development funding and collected loans / debts that were previously written down as a result of COVID-19.

REVENUE FROM GOVERNMENT

Screen Australia received an additional \$8 million during the year as first instalment of the Government's \$20 million Supporting Cinemas' Retention, Endurance & Enhancement of Neighbourhoods (SCREEN) Fund.

STATEMENT OF FINANCIAL POSITION

ASSETS

Cash & cash equivalents / Other investments

Screen Australia's level of cash and investments is dependent on the rate at which screen projects meet their milestones thus triggering payment. This continues to be impacted by COVID-19.

Trade & Other Receivables

Screen Australia made SCREEN Fund payments towards year end which were not originally budgeted for and this resulted in a higher level of GST payable by the ATO at year end.

Buildings / Interest Bearing liabilities - leases

As a result of the application of AASB16 Leases, Screen Australia recognises its "right of use" of its Sydney and Melbourne offices as an asset in the financial statements, and the liability applicable under contract for the leases of its Sydney and Melbourne offices.

Property plant & equipment

Screen Australia significantly reduced its capital expenditure as it deferred planned computer refresh and upgrade projects to focus on enabling and supporting staff working remotely and minimising changes that would cause additional impacts to staff.

Other non-financial assets

The level of prepayments varies from year to year depending upon supplier payment terms of invoices received.

LIABILITIES

Suppliers

Screen Australia makes supplier payments on a weekly basis. The balance depends upon the timing and payment terms of invoices received.

Other payables

Screen Australia received pre-paid TIF fees and sponsorship for 2021/22.

Interest bearing liabilities - Leases

As a result of the application of AASB16 Leases, Screen Australia now recognises in the financial statements, the liability applicable under contract for the leases of its Sydney and Melbourne offices.

Other provisions

Screen Australia makes direct funding payments when applicants meet agreed funding milestones. The level of provision is dependent upon the rate at which projects meet their milestones. This continues to be impacted by COVID-19.

CASH FLOW STATEMENT

OPERATING ACTIVITIES

Cash received

Receipts from Government

Screen Australia received an additional \$8 million during the year as first instalment of the Government's \$20 million Supporting Cinemas' Retention, Endurance & Enhancement of Neighbourhoods (SCREEN) Fund.

Sale of goods & rendering of services

Screen Australia received additional revenue from fees for the Temporary Interruption Fund which provides support for new local productions that could not move into production when insurers excluded coverage for COVID-19 in their policies.

Interest

Screen Australia's received less interest on investments than budgeted due to the historically low interest rates during the year.

Royalties from screen investments

Screen Australia received less recoupment than originally budgeted.

Net GST received

Net GST was higher than originally budgeted due in part to the additional grants paid in relation to the SCREEN Fund.

Other

During the year Screen Australia jointly funded several projects with its screen industry partners. The amount of revenue received fluctuates year to year, and is contingent on the agreement of suitable projects.

Cash used

Suppliers

Numerous operational projects and activities including attendance at overseas and domestic festivals, markets and events were curtailed as a result of COVID-19, with the funds redirected to support the screen industry.

Grants / Investments - screen industry assistance/ Cash used other

The split between grant and investment funding is dependent on the total amount being funded. Grants are usually recognised for amounts of \$500K or less and investments are recognised for amounts above this figure. The split between investments / grants provided during any given year is dependent on the project applications received during the year. Screen Australia makes payments as projects meet their milestones.

INVESTING ACTIVITIES

Cash Received / Cash Used

Repayment of loans - screen industry assistance

Screen Australia was repaid more loans than originally budgeted.

Proceeds from sale of financial instruments / purchase of financial instruments

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

Purchase of property, plant and equipment

Screen Australia's significantly reduced its capital expenditure as it deferred planned computer refresh and upgrade projects to focus on enabling and supporting staff working remotely and minimising changes that would cause additional impacts to staff.

Loans - screen industry assistance

Screen Australia paid more loans than originally budgeted.

Screen Australia

Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2021

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OBJECTIVES OF SCREEN AUSTRALIA

Screen Australia is an Australian Government controlled entity.

Screen Australia is structured to meet the following outcomes:

Outcome 1: To promote engaged audiences and support a creative, innovative and commercially sustainable screen industry through the funding and promotion of diverse Australian screen product.

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.

THE BASIS OF PREPARATION

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

The financial statements have been prepared in accordance with:

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

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. 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.

NEW ACCOUNTING STANDARDS

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

TAXATION

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

EVENTS AFTER THE REPORTING PERIOD

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



NOTE 1: FINANCIAL PERFORMANCE

This section analyses the financial performance of Screen Australia for the year ended 2021.

1.1 Expenses

	2021 \$'000	2020 \$'000
1.1A: Employee benefits		
Wages and salaries	10,082	9,873
Superannuation		
Defined contribution plans	1,423	1,377
Defined benefit plans	235	215
Leave and other entitlements	1,113	1,137
Separation and redundancies	74	138
Total employee benefits	12,927	12,740

Accounting Policy

Accounting policies for employee related expenses are contained in the People and Relationships section 3.1.

1.1B: Suppliers
Goods and services supplied or rendered

Consultants	414	483
Assessor fees	248	240
Contractors	996	850
Travel	68	774
Screenings and hospitality	74	321
Office and communications	1,026	1,226
Other property and utilities	284	304
Other	987	1,522
Total goods and services supplied or rendered	4,097	5,720
Goods supplied	116	213
Services rendered	3,981	5,507
Total goods and services supplied or rendered	4,097	5,720

Other suppliers

Workers compensation expenses	38	44
Short-term leases	11	1
Total other suppliers	49	45
Total suppliers	4,146	5,765

Screen Australia has no short-term lease commitments as at 30 June 2021.

The above lease disclosures should be read in conjunction with the accompanying notes 1.1D, 2.2 and 2.4A.

Accounting Policy
Short-term leases and leases of low-value assets

Screen Australia has elected not to recognise right-of-use assets and lease liabilities for short-term leases of assets that have a lease term of 12 months or less, and leases of low-value assets (less than \$10,000). Screen Australia recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

	2021 \$'000	2020 \$'000
1.1C: Grants		
Australian Government entities (related parties)	-	420
State and Territory Governments	75	-
Non Government organisations	38,637	34,925
Total grants	38,712	35,345

Accounting Policy

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

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

1.1D: Finance Costs

Interest on lease liabilities	41	53
Other interest payments	-	6
Total finance costs	41	59

The above lease disclosures should be read in conjunction with the accompanying notes 1.1B, 2.2 and 2.4A.

Accounting Policy

All borrowing costs are expensed as incurred.

1.1E: Impairment Loss Allowance on Financial Instruments

Impairment on trade and other receivables	-	1,715
Impairment on loans	70	2,037
Total write-down and impairment of assets	70	3,752

1.1F: Write-Down and Impairment of other assets

Screen equity investments	42,768	34,942
Total write-down and impairment of other assets	42,768	34,942

Accounting Policy

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

Accounting Judgements and Estimates

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

1.1G: Losses from asset sales

Sale of Assets		
Buildings	4	119
Plant and equipment	-	4
Computer software	-	77
Total losses from asset sales	4	200

Accounting Policy

Sale of Assets

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

1.2 Own-Source Revenue and Gains

	2021 \$'000	2020 \$'000
OWN-SOURCE REVENUE		
1.2A: Revenue from contracts with customers		
Temporary Interruption Fund application fee	1,114	-
Rendering of services	191	158
Total revenue from contracts with customers	1,305	158

Accounting Policy

Screen Australia receives an application fee for issuing a Producer Offset provisional certificate. The fee is based on the total film expenditure, and calculated in accordance with the rates stipulated in the Producer Offset Rules 2018. The fee is received upon application, and recognised upon the certificate being issued.

Screen Australia operates a disbursement administration service for Australian screen projects which collects revenue from salesagents and distributors on behalf of the producer. For providing this service, a disbursement administration fee is collected in accordance with the individual agreements. The fee is recognised, and received at the same time as the disbursement being made. The disbursement service is included in note 5.2.

Screen Australia administers the Temporary Interruption Fund (TIF). During 2020/21 Screen Australia charged a 1% fee based on the coverage provided for a production. Further details are included in note 4.1A.

1.2B: Interest

Loans	-	246
Deposits	518	1,263
Total interest	518	1,509

Accounting Policy

Interest revenue is recognised using the effective interest method.

1.2C: Other revenue

Royalties - screen production investments	3,720	5,983
Other	232	610
Total other revenue	3,952	6,593

Accounting Policy
Royalties and Other Revenue

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

GAINS
1.2D: Reversal of write-downs and impairment

Loans	547	1,281
Impairment on trade and other receivables	808	-
Repayment of development funding	1,763	609
Total reversals of previous asset write-downs and impairments	3,118	1,890

Accounting Policy
Sale of Assets

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

1.2E: Revenue from Government

Department of Infrastructure, Transport, Regional Development and Communications - Grant Funding	78,454	70,454
Department of Infrastructure, Transport, Regional Development and Communications - Supply and Appropriation Acts	13,531	11,331
Total revenue from Government	91,985	81,785

Accounting PolicyRevenue from Government

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

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

NOTE 2: FINANCIAL POSITION

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

2.1 Financial Assets

	2021 \$'000	2020 \$'000
2.1A: Cash and cash equivalents		
Cash on hand or on deposit	23,492	19,102
Total cash and cash equivalents	23,492	19,102

Accounting Policy

Cash is recognised at its nominal amount.

2.1B: Trade and other receivables**Goods and services receivables**

Goods and services	1,368	2,029
Total goods and services receivables	1,368	2,029

Other receivables

Statutory receivables	902	533
Loans	11,039	10,363
Interest	483	559
Other	18	23
Total other receivables	12,442	11,478
Total trade and other receivables (gross)	13,810	13,507
Less impairment loss allowance	(12,449)	(12,365)
Total trade and other receivables (net)	1,361	1,142

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

- 2 pre-production loans totalling \$80,000 (2020: 7 loans for \$257,159). No security is required as the loan is deducted from the organisation's production funding. No interest is charged on these loans.
- No other loan types were provided during the financial year (2020: \$179,130).

Accounting PolicyFinancial assets

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

Accounting Judgements and Estimates

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

	2021 \$'000	2020 \$'000
2.1C: Other investments		
Term deposits	50,000	55,200
Total other investments	50,000	55,200

Accounting Policy

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

2.2 Non-Financial Assets
2.2A: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles
Reconciliation of the opening and closing balances of property, plant and equipment for 2021

	Buildings \$'000	Plant and equipment \$'000	Computer software ¹ \$'000	Total \$'000
As at 1 July 2020				
Gross book value	13,786	2,464	1,301	17,551
Accumulated depreciation, amortisation and impairment	(8,293)	(1,769)	(1,139)	(11,201)
Total as at 1 July 2020	5,493	695	162	6,350
Adjusted total as at 1 July 2020	5,493	695	162	6,350
Additions				
Purchases	30	61	-	91
Right-of-use assets	5	-	-	5
Depreciation and amortisation	(531)	(370)	(119)	(1,020)
Depreciation on right-of-use assets	(1,056)	-	-	(1,056)
Other	(4)	(2)	-	(6)
Total as at 30 June 2021	3,937	384	43	4,364
Total as at 30 June 2021 represented by				
Gross book value	11,009	2,453	1,297	14,759
Accumulated depreciation, amortisation and impairment	(7,072)	(2,069)	(1,254)	(10,395)
Total as at 30 June 2021	3,937	384	43	4,364
Carrying amount of right-of-use assets	2,718	-	-	2,718

¹The carrying amount of computer software included purchased software only.

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

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

Revaluations of non-financial assets

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

Accounting Policy

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

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

Asset Recognition Threshold

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

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

Lease Right of Use (ROU) Assets

Leased ROU assets are capitalised at the commencement date of the lease and are comprised of the initial lease liability amount, initial direct costs incurred when entering into the lease less any lease incentives received. These assets are accounted for by Commonwealth lessees as separate asset classes to corresponding assets owned outright, but included in the same column as where the corresponding underlying assets would be presented if they were owned.

On initial adoption of AASB 16 Screen Australia adjusted the ROU assets at the date of initial application by the amount of any provision for onerous leases recognised immediately before the date of initial application. Following initial application, an impairment review was undertaken for any right of use lease asset that shows indicators of impairment and an impairment loss is recognised against any right of use lease asset that is impaired. Lease ROU assets continue to be measured at cost after initial recognition in Commonwealth agency, GGS and Whole of Government financial statements.

Revaluations

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

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to Screen Australia under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reversed a previous revaluation increment for that class.

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

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:

	2021	2020
Leasehold improvements	Lease terms	Lease terms
Plant and equipment ¹	2 to 20 years	2 to 20 years

¹Excludes collection assets which have an indefinite life.

The depreciation rates for ROU assets are based on the commencement date to the earlier of the end of the useful life of the ROU asset or the end of the lease term.

Impairment

All assets were assessed for impairment at 30 June 2021.

Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if Screen Australia were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Intangibles

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the ScreenAustralia's software are 3 to 5 years (2020: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2021.

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

	Screen equity investments \$'000	Total \$'000
As at 1 July 2020		
Gross book value	648,091	648,091
Accumulated impairment	(648,091)	(648,091)
Total as at 1 July 2020	-	-
Screen projects funded during the year	40,696	40,696
Repayments	(145)	(145)
Impairment	(40,551)	(40,551)
Total as at 30 June 2021	-	-
Total as at 30 June 2021 represented by		
Gross book value	688,642	688,642
Accumulated impairment	(688,642)	(688,642)

Accounting Policy

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

Accounting Judgements and Estimates

Equity investments in screen productions are initially recognised at fair value based on the expected cash flow from this investment. Due to the financial risk profile of screen investments, including the uncertainty of any future cash flows, Screen Australia has historically made substantial losses. For this reason, the fair value of investments on initial recognition is considered to be nil. Investments are subsequently measured at fair value and the movements in the fair value, if any, are recognised in the Statement of Comprehensive Income.

	2021 \$'000	2020 \$'000
2.2C: Other non-financial assets		
Prepayments	532	238
Total other non-financial assets	532	238

No indicators of impairment were found for other non-financial assets.

2.3 Payables
2.3A: Suppliers

Trade creditors and accruals	217	441
Total suppliers	217	441

Settlement was usually made within 30 days

2.3B: Other Payables

Salaries and wages	197	151
Superannuation	30	22
Separations and redundancies	-	19
Prepayments received/unearned income	813	260
Other	15	14
Total other payables	1,055	466

2.4 Interest Bearing Liabilities

	2021 \$'000	2020 \$'000
2.4A: Leases		
Lease Liabilities	3,768	5,219
Total leases	3,768	5,219
Total lease payments for the year ended 30 June 2021 was \$1,496,697		
Maturity analysis - contractual undiscounted cash flows		
Within 1 year	1,544	1,493
Between 1 to 5 years	2,380	3,924
Total leases	3,924	5,417

Screen Australia in its capacity as lessee, has office space leases for its South Melbourne and Ultimo offices. Both leases are on commercial terms, and are for a period of 10 years, plus contain a 5 year lessee option. The 5 year option for the South Melbourne office has been exercised, and will expire on 22 June 2025. Screen Australia's initial 10 year lease for its Ultimo office will expire on 31 October 2023.

The above lease disclosures should be read in conjunction with the accompanying notes 1.1B, 1.1D, and 2.2A.

2.5 Other Provisions

2.5A: Other Provisions

	Unpaid funding obligation \$'000	Provision for restoration \$'000	Total \$'000
As at 1 July 2020	59,134	162	59,296
Additional provisions made	83,003	-	83,003
Amounts used	(83,023)	-	(83,023)
Amounts reversed	(1,397)	-	(1,397)
Total as at 30 June 2021	57,717	162	57,879

Accounting Policy

Unpaid funding obligation

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

Provision for restoration

Screen Australia currently has 2 (2020: 2) agreements for the leasing of premises which have provisions requiring Screen Australia to restore the premises to their original condition at the conclusion of the lease. Screen Australia has made a provision to reflect the present value of this obligation.

Accounting Judgements and Estimates

Screen Australia recognises a provision for the full amount listed in its approved funding decision upon issuing a letter of approval to the applicant. As the milestones have not been met in full, there is a risk the recipients will not meet the requirements for payment, resulting in Screen Australia overstating its liabilities. However, as the majority of approved funding decisions have historically been paid in full, it is highly probable all unpaid contracts as at 30 June 2021 will be paid in full.

NOTE 3: PEOPLE AND RELATIONSHIPS

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

3.1 Employee Provisions

	2021 \$'000	2020 \$'000
3.1A: Employee provisions		
Leave	2,580	2,494
Total employee provisions	2,580	2,494

Accounting Policy

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

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

Leave

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

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including 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 using the Department of Finance short hand method as at 30 June 2021. 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 Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

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

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

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

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

3.2 Key Management Personnel Remuneration

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

	2021	2020
	\$'000	\$'000
Short-term employee benefits	942	1,002
Post-employment benefits	129	131
Other long-term employee benefits	22	21
Total Key Management Personnel remuneration expenses¹	1,093	1,154

The total number of Key Management Personnel that are included in the above table is 11 (2020:11).

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

3.3 Related Party Disclosures
Related party relationships

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

Under Screen Australia's Conflict of Interest policy, where Key Management Personnel or staff have a conflict of interest, they are required to disclose such interest and absent themselves from the meeting when the matter is discussed.

Transactions with related parties

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

The following transactions with related parties occurred during the 2020/21 financial year:

In the ordinary course of business, Screen Australia made the following transaction with RPRD#4 Pty Ltd for the following screen project. Claudia Karvan, who is a Screen Australia Board Member also acted as Producer for this project.

- Payment of \$ 1,554,800 production funding and Covid support for *Bump*
- Approval of TIF coverage for *Bump*
- Approval of \$850,000 production funding for *Bump* series 2
- Approval of \$850,000 production funding for *Bump* series 3

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

- Approval and payment of \$36,500 development funding for *The Family Doctor*.
- Payment of \$51,567 development funding for *The Newsreader*.
- Payment of \$1,848,433 production funding for *The Newsreader*.
- Approval and payment of \$300,000 Covid support funding for *The Newsreader*.
- Approval of TIF coverage for *The Newsreader*.
- Approval of \$1,921,583 production funding for *Crazy Fun Park*.

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

- Approval of \$500,000 and payment of \$300,000 production funding for *Surviving Summer*.
- Approval of TIF coverage for *Surviving Summer*.

The following transactions with related parties occurred during the 2019/20 financial year:

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

- Payment of \$10,000 toward 2019 Australian International Movie Convention.

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

- Approval and payment of \$75,000 development funding for *Bump*.
- Approval of \$1,554,800 production funding for *Bump*.

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

- Approval of \$51,567 development funding for *The Newsreader*.
- Approval of \$1,948,433 production funding for *The Newsreader*.
- Approval and payment of \$42,827 development funding for *Sickos*.
- Approval and payment of \$40,000 development funding for *Playing Beatie Bow*.
- Approval and payment of \$55,000 development funding for *Leyland Brothers – Monster Hunters*.
- Payment of \$3,000 development funding for *The Summer We Ruled The World 1st*.

NOTE 4: MANAGING UNCERTAINTIES

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

4.1 Financial Instruments

4.1A: Categories of Financial Instruments

Quantifiable contingencies

There are no known quantifiable contingencies as at 30 June 2021 (2020: Nil).

Unquantifiable contingencies

Screen Australia is responsible for the administration of the Temporary Interruption Fund (TIF). The TIF is a \$50 million fund made available by the Australian Government and administered by Screen Australia. The fund is currently scheduled to provide cover for approved productions which commence principal photography prior to 31 December 2021.

The fund provides assistance for local productions which have been unable to start production due to production insurance exclusions relating to COVID-19.

TIF provides coverage to productions for specific events relating to COVID-19 that occur during the last two weeks of pre-production and the period of principal photography. Screen Australia's total liability under TIF for a production is capped at 60% of the total budget, or \$4 million, whichever is less. An applicant can agree with Screen Australia for coverage at a lesser amount than the capped amount.

Screen Australia will not commit more than \$50 million of TIF coverage to productions at any moment in time.

The total value of TIF coverage for the 58 projects that have been approved to 30 June 2021 is \$129.26 million. As at 30 June 2021 Screen Australia had current executed contracts providing \$22.50 million (2020: Nil) coverage under the scheme.

Screen Australia has made no payments under the scheme and is unaware of any potential claims. In the event of claim, any payments made under the TIF would be recovered from the Government.

No amounts are included in this note as it's not possible to estimate any eventual payments under this fund.

	2021 \$'000	2020 \$'000
4.1B: Categories of financial instruments		
Financial assets at amortised cost		
Cash and cash equivalents	23,492	19,102
Loans and receivables	459	609
Term deposits	50,000	55,200
Total financial assets at amortised cost	73,951	74,911
Total financial assets	73,951	74,911
Financial liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	217	441
Total financial liabilities measured at amortised cost	217	441
Total financial liabilities	217	441

Accounting Policy

Financial Assets

With the implementation of AASB 9 Financial Instruments for the first time in 2019, Screen Australia classifies its financial assets in the following categories:

- a) financial assets at fair value through profit or loss;
- b) financial assets at fair value through other comprehensive income; and
- c) financial assets measured at amortised cost.

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

Financial Assets at Amortised Cost

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

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

Amortised cost is determined using the effective interest method.

Impairment of Financial Assets

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

The simplified approach for trade, contract and lease receivables is used. This approach always measures the loss allowance as the amount equal to the lifetime expected credit losses.

A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset.

Financial Liabilities

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

Financial Liabilities at Amortised Cost

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

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

Accounting Judgements and Estimates

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

As a result of the financial risk profile of these loans, substantial losses have occurred in the past. Unless payment is reasonably assured, Screen Australia impairs its loans to nil upon initial recognition.

If repayment occurs in future years, the repayment is recognised as recoveries.

	2021 \$'000	2020 \$'000
4.1C: Net gains or losses on financial assets		
Financial assets at amortised cost		
Interest revenue	518	1,509
Impairment	(70)	(3,752)
Recoveries	547	1,281
Net gains/(losses) on financial assets at amortised cost	995	(962)
Net gains on financial assets	995	(962)

4.2 Fair Value Measurement

4.2A: Fair value measurement

	Fair value measurements at the end of the reporting period	
	2021 \$'000	2020 \$'000
Non-financial assets		
Leasehold improvements	1,219	5,493
Plant and equipment	384	695
Total non-financial assets	1,603	6,188

Accounting Policy

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

Screen Australia does not consider any of the assets held as at 30 June 2021 to be in a volatile market or have a material movement in the fair value.

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

NOTE 5: OTHER INFORMATION

5.1 Aggregate Assets and Liabilities

5.1A: Aggregate Assets and Liabilities

	2021 \$'000	2020 \$'000
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	23,492	19,102
Trade and other receivables	1,361	1,142
Other investments	50,000	55,200
Prepayments	532	238
Total no more than 12 months	75,385	75,682
More than 12 months		
Land and buildings	3,937	5,493
Plant and equipment	384	695

	2021 \$'000	2020 \$'000
Computer software	43	162
Total more than 12 months	4,364	6,350
Total assets	79,749	82,032
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	217	441
Other payables	1,055	466
Leases	1,515	1,452
Employee provisions	1,082	1,926
Other provisions	57,717	59,134
Total no more than 12 months	61,586	63,419
More than 12 months		
Leases	2,253	3,767
Employee provisions	1,498	568
Other provisions	162	162
Total more than 12 months	3,913	4,497
Total liabilities	65,499	67,916

5.2 Assets Held in Trust

5.2A: Assets Held in Trust

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

	2021 \$'000	2020 \$'000
Disbursement Administration Service		
As at 1 July	705	391
Receipts	2,945	4,926
Payments	(2,630)	(4,612)
Total as at 30 June	1,020	705
Total monetary assets held in trust	1,020	705

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

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Abbreviations and acronyms

AACTA	Australian Academy of Cinema and Television Arts
ABC	Australian Broadcasting Corporation
ABS	Australian Bureau of Statistics
ACMI	Australian Centre for the Moving Image
ADG	Australian Directors' Guild
AFI	American Film Institute
AFTRS	Australian Film Television and Radio School
AIDC	Australian International Documentary Conference
AiF	Australians in Film
ANAO	Australian National Audit Office
AWG	Australian Writers' Guild
AWGIE	Australian Writers' Guild Award
BBC	British Broadcasting Corporation
BIFF	Brisbane International Film Festival
CaLD	culturally and linguistically diverse
COVID-19	disease caused by a new strain of coronavirus that emerged in 2019
CP	corporate plan
DFAT	Department of Foreign Affairs and Trade
ESD	ecologically sustainable development
FAICD	Fellow of the Australian Institute of Company Directors
FINSIA	Financial Services Institute of Australasia
FOI Act	<i>Freedom of Information Act 1982</i>
GAICD	Graduate of the Australian Institute of Company Directors
GLAAD	Gay and Lesbian Alliance Against Defamation
HFPA	Hollywood Foreign Press Association
IGTV	Instagram TV
IP	intellectual property
KMP	Key Management Personnel
KPI	key performance indicator
MEAA	Media, Entertainment & Arts Alliance
MHFA	mental health first aid
MIPCOM	Marché International des Programmes de Communication (international market for entertainment content)
MPDAA	Motion Picture Distributors Association of Australia
MIFF	Melbourne International Film Festival
NAIDOC	National Aborigines and Islanders Day Observance Committee
NITV	National Indigenous Television
NZFC	New Zealand Film Commission
P&A	prints & advertising
PBS	Portfolio Budget Statement
PEO	Principal Executive Office
PEP	Producer Equity Program
PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
POCU	Producer Offset and Co-production Unit
PwC	PricewaterhouseCoopers
QAGOMA	Queensland Art Gallery & Gallery of Modern Art
QAPE	Qualifying Australian Production Expenditure
RMCC	Refugee Migrant Children Centre
ROW	rest of world
SBS	Special Broadcasting Service
SCREEN	Supporting Cinemas' Retention Endurance and Enhancement of Neighbourhoods Fund
SPA	Screen Producers Australia
SPII Unit	Strategic Policy and Industry Insights Unit
SVOD	subscription video-on-demand
SXSW	South by Southwest (conference and festivals)
TIF	Temporary Interruption Fund
TIFF	Toronto International Film Festival
VR	virtual reality
WIFT	Women in Film and Television Australia
XR	extended reality

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