

SCREEN AUSTRALIA ANNUAL REPORT 08/09

# SCREEN REFLECTIONS ON THE INDUSTRY

The background of the entire page is a photograph showing the silhouettes of two people from behind, holding hands. They are positioned in a field, looking towards a bright sunset or sunrise. The sun is low on the horizon, creating a strong lens flare and illuminating the scene with a warm, golden light. The silhouettes are dark against the bright sky, and the overall mood is contemplative and hopeful.

SCREEN AUSTRALIA ANNUAL REPORT 08/09

SCREEN  
PREVIEW

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**CORRECTION**  
**The Environment, Water, Heritage and the Arts Portfolio**  
**Screen Australia Annual Report 2008/09**

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**Appendix 3 – page 92:**

Incorrect total (\$157,813) for *Documentary development matched funding*.

It should read: \$182,813

Incorrect total (\$70,000) for *Documentary development time critical matched funding*.

It should read: \$80,000

Incorrect total (\$682,646) for *Documentary development*.

It should read: \$717,646

**Appendix 3 – page 93:**

Under the heading *Production Loans*, the amounts for *Missing Water* (\$450,000) and *Van Diemen's Land* (\$701,030), and the *Total Production Loans* (\$1,282,730) are incorrect.

The table should read:

**PRODUCTION LOANS**

Three Blind Mice - production loan	Dirtyrat Films Pty Ltd	106,700
Missing Water - post-prod loan	Imaginefly Pty Ltd	50,000
Van Diemen's Land - post-prod loan	Noise and Light Pty Ltd	173,987
Being Dead - pre-production loan	See-saw Films Pty Ltd	25,000
<b>Total Production Loans</b>		<b>355,687</b>

**Appendix 3 – page 94:**

As a result of the changes on pages 92 and 93, the *Production Investment Grand Total* (\$63,826,185) is incorrect.

It should read: \$62,934,142

**Appendix 3 – page 102:**

As a result of the changes on pages 92 and 93, the *Grand Total* (\$78,621,877) is incorrect.

It should read: \$77,729,834

SEA PATROL





## ANNUAL REPORT 2008/09

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## LETTER FROM THE CHAIR

Dear Minister

I am delighted to present Screen Australia's first Annual Report. The federal screen funding agency commenced operation on 1 July 2008 following the merger of the Australian Film Commission (AFC), the Film Finance Corporation Australia (FFC) and Film Australia Limited.

The foundation for Screen Australia rests solidly on the legacy of its three predecessor agencies. I congratulate and thank the previous chief executive officers and the boards for their effort and achievements.

One of Screen Australia's first significant milestones was the appointment of its inaugural Chief Executive Officer, Dr Ruth Harley. Dr Harley has more than 20 years experience in the cultural and media sectors and brings to Screen Australia a comprehensive understanding of the need to balance cultural objectives with the growth of a more competitive screen production industry.

The CEO and the Screen Australia board identified audience engagement and creative storytelling as an

overriding ambition of the new organisation. Screen Australia's vision is to promote an environment where audiences demand more Australian content, where screen content contributes positively to the cultural fabric of Australian society and where a commercially sustainable and creative screen production industry can flourish.

The last 12 months have been challenging, with staff restructuring, corporate planning, and developing program guidelines, Terms of Trade and budgets. The result is a more streamlined organisation with fewer, but more targeted, programs and an effective mix of new staff and those bringing experience from the former agencies.

In 2008/09, Screen Australia absorbed over \$7.4 million of one-time costs resulting from the merger of the three predecessor agencies, including surplus real estate, redundancy payments, property revaluations, and general integration costs. Despite these costs, Screen Australia's final operating result was a deficit of \$1.8 million, significantly better than initially forecast and less than approved by the Government.

The merger offered a unique opportunity to re-evaluate the whole operation of the agency, retaining what worked best while investigating new directions. All key areas of operation have been infused with new approaches. Innovation, new technology and creative storytelling all feature in the program areas, designed to attract and serve Australia's talented screen practitioners and deliver films and programs to multiple local and international audiences.

In establishing our operation, a program of extensive consultation with industry was undertaken in two waves. The first stage examined production and development, to ensure that the core business of the agency was up and running early in the year. The second part of the review was devoted to the areas of research and marketing.

Following these reviews, we have a new suite of development, production finance and marketing initiatives, dedicated funds for content across



emerging platforms, and a stronger liaison with state and industry partners, to name just a few. Screen Australia is committed to constant evaluation in the delivery of funding and support programs.

An area of intense focus throughout the agency has been that of marketing – from project inception to exploitation. Marketing is now a fundamental part of every application. All development funding must address target audiences, and appropriate funds will be quarantined in production budgets for marketing and cross-platform elements.

The past year has featured some triumphs, which Screen Australia was thrilled to support. *Samson & Delilah* has been an outstanding success: the first feature shepherded through Screen Australia's Indigenous Department going on to win the prestigious *Caméra d'Or* at Cannes. Animated feature *Mary and Max* opened the Sundance Festival and



shared the best feature award at the 33rd Annecy International Animated Film Festival. It was a stellar year for home grown television; *Underbelly* set a new record for Australian television ratings. The 'all-media' drama *Scorched* won the 2009 International Digital Emmy® Award. Many Screen Australia-supported documentaries achieved high television ratings, especially *The Prime Minister is Missing*, *Captain Cook – Obsession and Discovery* and *Life at 3*.

I would like to acknowledge the contribution of my fellow board members and the staff. Screen Australia's staff have shown remarkable dedication throughout the transition. Their skill and passion made it possible to maintain effective business practice while operating multiple funding programs at the same time as developing new funding models. The functioning of the industry depended upon funds flowing to applicants. Achieving this continuity is testament to the whole team.

The global upheaval has had an impact on the new agency and the screen industry

at large. It reminds us that fostering a sustainable national screen industry is a long-term endeavour. There are no quick fixes and it will take time for the changes we've introduced to bring the anticipated results.

I feel confident that Screen Australia is well placed to deliver on its objectives and contribute to a flourishing screen production sector focused on connecting with Australian and international audiences.

Glen Boreham  
Chair

# SCREEN AUSTRALIA BOARD

## ATTENDANCE AT MEETINGS

Table 1: Board meetings held 2008/09 and members' attendance

Member	2008							2009						
	1/7	14/7	18/8	16/9	21/10	24/11	4/12	16/12	20/2	8/4	5/5	15/6	18/6	23/6
Glen Boreham, Chair	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ian Robertson, Deputy Chair	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	●
Cherrie Bottger	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	●	●
Robert Connolly	✓	●	●	✓	✓	✓	●	✓	✓	✓	✓	✓	✓	✓
Rachel Perkins	✓	●	✓	✓	✓	●	●	●	✓	✓	✓	✓	✓	✓
Greg Smith	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Deanne Weir	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	●

Table 2: Audit Committee meetings held 2008/09 and members' attendance

Member	2008			2009		
	17/8	16/9	4-12	17/2	8/4	15/6
Ian Robertson, Deputy Chair	✓	✓	✓	✓	✓	✓
Greg Smith	✓	✓	✓	✓	●	✓
Deanne Weir	✓	✓	✓	✓	✓	✓

✓ = Present   ● = Apologies received for absence



Photo by Matt Nettneim

BRAN NUJ DAE



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## GLEN BOREHAM CHAIR

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*Term expires 30 June 2011*

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



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## IAN ROBERTSON DEPUTY CHAIR

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*Term expires 30 June 2011*

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

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## SCREEN AUSTRALIA BOARD

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

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Screen Australia 2008/09

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## CHERRIE BOTTGER

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*Term expires 30 June 2011*

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



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## ROBERT CONNOLLY

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*Term expires 30 June 2011*

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



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## RACHEL PERKINS

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*Term expires 30 June 2011*

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



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## GREG SMITH

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*Term expires 30 June 2011*

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



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## DEANNE WEIR

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*Term expires 30 June 2011*

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





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## EXECUTIVE OVERVIEW 2008/09

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Since Screen Australia's inception on 1 July 2008 and my appointment as the first Chief Executive Officer in November 2008, there has been transformational change. Screen Australia represented a complex merger of three government agencies, while a fourth – the National Film and Sound Archive (NFSA) – de-merged to become an independent Statutory Authority. The three agencies became one on 1 July, but the evolution into a unified body is ongoing.

By the end of 2008, Screen Australia's first **Interim Corporate Plan** came into force, spanning 2008/09. Planning began for the next version immediately in the new calendar year. The goals of the organisation are to grow demand for Australian content; support the development of a more sustainable screen industry; increase the quality variety, innovation and ambition of projects and talent being developed; ensure that Indigenous content is central to the wider success of

the Australian screen industry; lead industry debate by being an authoritative source of information about the Australian screen industry; and be an efficient, responsive and accountable organisation.

In October 2008, Screen Australia commenced a **consultation** process with industry organisations, practitioners and state agencies concentrating on the draft program **guidelines** for development, production and Indigenous funding. The feedback demonstrated a generous level of engagement with the evolving role of the agency. In addition to seeking submissions, senior management conducted meetings around the country listening to multiple voices and views.

The new Program Guidelines were released on 1 January 2009. They focused activity on supporting quality projects and attracting credited practitioners to increase the chances of successful outcomes.

The implementation of Screen Australia's vision and programs has set the bar higher and placed more emphasis on backing proven talent.

**Development** programs have been simplified and become more targeted, with **skills renewal** a major priority.

Screen Australia encourages innovation and the incorporation of digital media elements in all projects. The Innovation Program specifically targets projects that are cutting edge and visionary in their use of new platforms and methodologies. It aims to help practitioners develop their own intellectual property while also offering ways for experienced traditional-media producers to work in digital media. One exciting outcome has been the Serious Games initiative, partnering with ABC TV and XIMedialab to fund the production of one Serious Game, and also to develop five game design concepts plus a conference and workshop.

Screen Australia's assistance to **Indigenous** projects and people recorded many highlights this year in addition to the first feature *Samson & Delilah*. Successful initiatives included the National Indigenous Documentary Fund (NIDF), New Black, the Bob Maza Fellowship and the new

Indigenous Producers Initiative. Three of the eight participants in the Producers Initiative have now produced their first short film – an impressive outcome.

Screen Australia launched the **Enterprise Program** in January 2009. Through the Enterprise Program, Screen Australia is committed to assisting the development and creation of viable screen businesses in a competitive global market. The program aims to support the growth of dynamic screen businesses, encourage new business alliances, and foster strong project slates. The program received 137 Expressions of Interest, of which 27 were invited to make full applications. Successful companies will be announced in October 2009.

A major new element in our funding landscape has been the **Producer Offset**. This tax incentive was enacted in 2007. It is the major means of production support for the Australian film and television industry. Its success is critical to the growth of the industry. Screen Australia issued 157 Provisional Certificates for the Producer Offset in 2008/09 and 42 Final Certificates.

The implementation of the new Producer Offset inevitably presented challenges. Screen Australia was part of a working group with the Department of the Environment, Water, Heritage and the Arts (DEWHA), the Australian Tax Office (ATO) and the Treasury which successfully worked through issues relating to timing of payments for the Producer Offset to the benefit of producers and lenders.

All feature film investment proposals go through a rigorous **assessment** process. The assessment process takes into account the commercial, cultural and critical merits of the project, and its potential to reach domestic and international audiences.

Industry consultation confirmed that Screen Australia's research program is highly valued by most practitioners and state and industry bodies. Preparation of a three-year Research Plan, in consultation with the Australian Film Television and Radio School (AFTRS), was initiated.

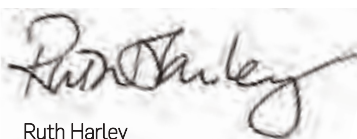
Twenty of the 40 Australian feature films released in the year received direct funding from Screen Australia: 13 dramas and seven feature-length documentaries. Several features performed well at the box office and were still screening at the time of writing: *Samson & Delilah*, *Mary and Max*, *Disgrace* and *My Year without Sex*. Another of these films was also Australia's first co-production with China and Germany, *Children of the Silk Road*.

Children's TV drama continued to make an impact internationally. This year's children's drama Logie Award winner, *H2O: Just Add Water*, sold to Nickelodeon in the US, the first time a live action Australian children's series has sold into that lucrative market. The first two series were broadcast on more than 150 channels worldwide and won their timeslot for most broadcasters. The show had over 200 million viewers per week worldwide. Other successful children's series were *Blue Water High* and *Dogstar*.

The move to a single agency offered the opportunity to streamline administration. Screen Australia is committed to ensuring efficiency gains from the merger of the predecessor organisations are used to increase support for industry programs.

Finally, I would like to thank everyone who has made me feel so welcome in my first year with Screen Australia. We have a strong team in place comprising staff from the three predecessor agencies as well as new people who bring skill and passion to the service of the industry, in addition to a multi-skilled and committed Board.

We are proud of what we have already achieved, but our job has only just begun. I look forward with great excitement to the potential for growth in the Australian film industry and our collective efforts to bring ever-growing Australian audiences to Australian screens.



Ruth Harley  
Chief Executive Officer

Dr Ruth Harley joined Screen Australia as Chief Executive Officer in November 2008. For the 10 years prior to this she was the Chief Executive of the New Zealand Film Commission. Ruth has more than 20 years experience in the cultural and media sectors. Her previous roles include Commissioning Editor of TVNZ, inaugural CEO of television funding agency New Zealand On Air and National Media Director of Saatchi and Saatchi. She also held a senior management role at the Queen Elizabeth II Arts Council. Ruth holds a PhD from the University of Auckland. She is a former Fulbright Scholar and former Chair of Fulbright NZ. Ruth's commitment to broadcasting and the arts was recognised in 1996 with an OBE, and in 2006 she received a Companion of the New Zealand Order of Merit for her services to film.

# SENIOR MANAGEMENT

As at 30 June 2009

## EXECUTIVE DIRECTOR, STRATEGY AND OPERATIONS – FIONA CAMERON

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

## HEAD OF PRODUCTION INVESTMENT – ROSS MATTHEWS

Ross spent eight years as the Senior Investment Manager and Investment Manager for the FFC, where he was responsible for financing a diverse slate of Australian feature films, adult drama, children's television and documentary. He worked closely with producers on their funding applications and in negotiating investment structures and production planning. For the three decades prior to this, Ross was an award-winning producer of television drama and feature films.

## HEAD OF DEVELOPMENT – MARTHA COLEMAN

Martha Coleman worked in the United Kingdom as the Head of Development at Icon Entertainment International, the Head of Creative Affairs at Material Entertainment and as a consultant producer. As Head of Development at Icon, Martha was responsible for the company's UK development slate as well as being involved in production investment decisions. At Material Entertainment, she developed projects with some of the UK's top creative talent as well as nurturing new talent. Before the UK, Martha was an independent feature

film and commercials producer based in Sydney. She produced the acclaimed Australian feature film *Praise* and was executive producer on the UK box-office hit, *Run Fat Boy Run*.

## HEAD OF INDIGENOUS – SALLY RILEY

Sally has been the Head of the Indigenous Department since 2000, when it was the part of the AFC. Over the last nine years, Sally has been integral in the development of Indigenous Australian filmmaking across a range of areas including policy development, film production support, professional development and international relations. Under Sally's leadership, the department's new initiatives have provided professional development opportunities for Indigenous filmmakers, creating enormous growth and a distinctive body of work. Once upon a time, Sally directed films. Her film *Confessions of a Headhunter* won the AFI Award for Best Short Film in 2000.

## GENERAL COUNSEL – ELIZABETH GRINSTON

Elizabeth joined Screen Australia in April 2009 from Gilbert + Tobin, where she was a Special Counsel in the firm's Intellectual Property and Litigation Group. She has also practised in the public sector as a decision-maker in various specialist state and federal tribunals, and was previously a partner with Freehills, where she practised in the areas of commercial/finance law and litigation. Elizabeth has also held a number of non-executive Director positions on boards in the energy and insurance sectors. She was selected by her peers for inclusion in the 2009 Best Lawyers® list for Australia in the specialty of Litigation. Elizabeth holds a Bachelor of Laws and a Bachelor of Arts degree from the University of Sydney, where she graduated with First Class Honours and the University Medal in Law.

## CHIEF COMMERCIAL OFFICER – ROSS PEARSON

Ross Pearson joined Screen Australia as Chief Commercial Officer and Chief Financial Officer from the FFC, where he spent four years in a similar role and was responsible for the overall strategic financial management of the organisation. Ross holds the prestigious Fellow Status with CPA Australia, and has extensive senior management experience including board positions across a diverse range of industries from media, technology and telecommunications, to professional services both with government, multinational and ASX-listed organisations. Ross has developed extensive expertise in the media sector, having driven successful outcomes at board and senior management level.

## ACTING EXECUTIVE DIRECTOR, MARKETING (SUPPORT AND PROMOTION) – TAIT BRADY

From August 2004 to July 2008, Tait was one of two Feature Film Evaluation Managers at the FFC. Prior to his appointment at the FFC he was General Manager of the independent distribution company Palace Films for seven years. At Palace, Tait oversaw the development and acquisition of new films and all marketing campaigns for Palace Films releases, both Australian and international titles. Prior to joining Palace in 1996, Tait was Director of the Melbourne International Film Festival for eight years (1988–96). He has also worked as a National Exhibition Manager at the AFI, an indie distributor, film publicist, cinema manager, and an occasional writer on film and music.



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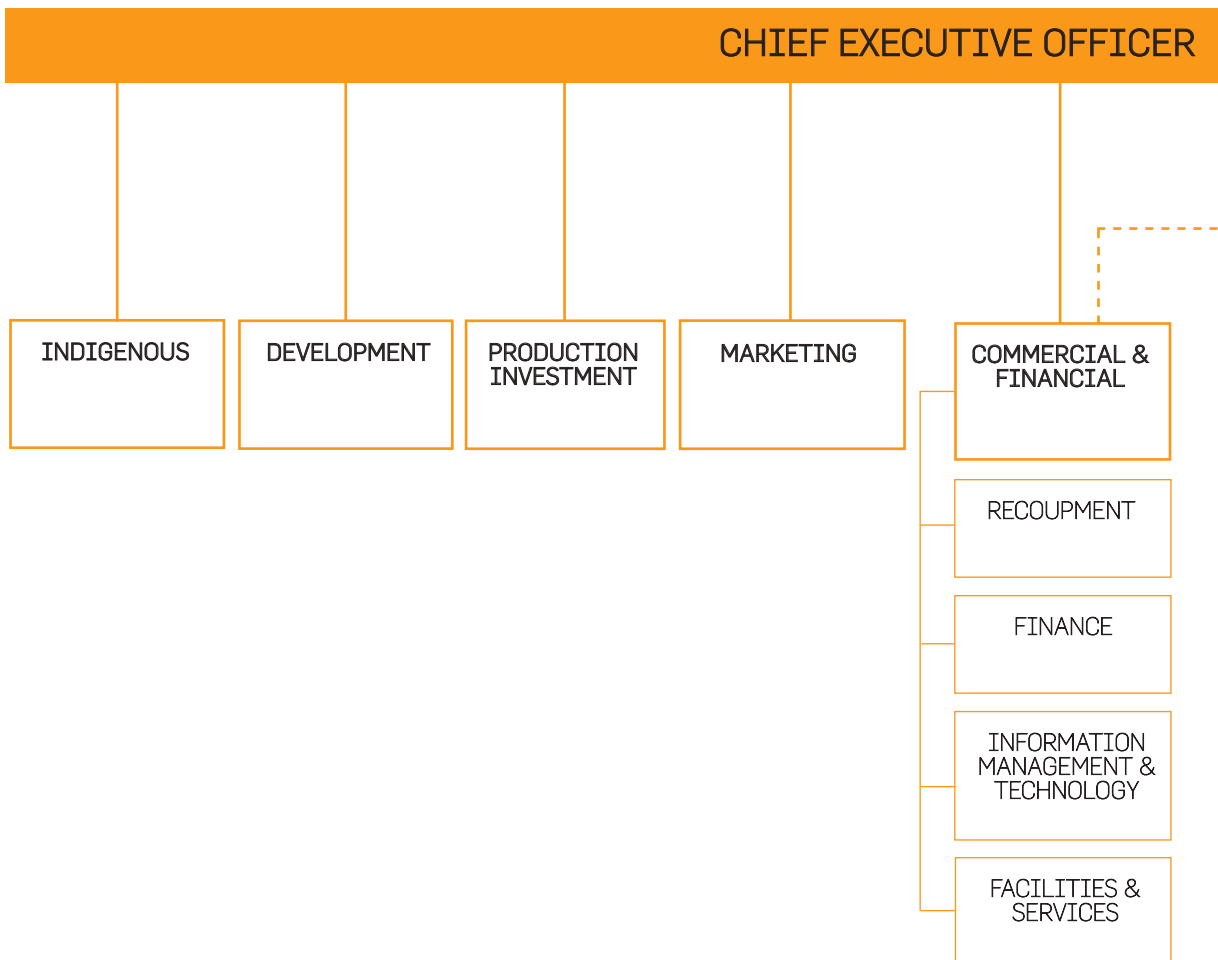
SENIOR  
MANAGEMENT

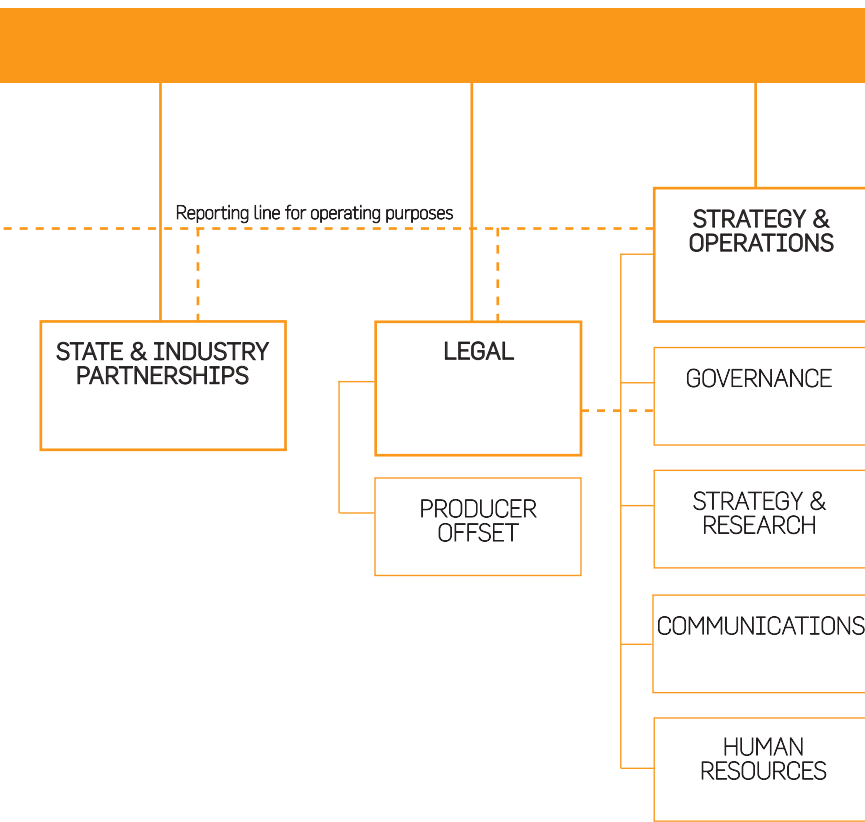
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Screen Australia 2008/09

# ORGANISATIONAL STRUCTURE

As at 30 June 2009





## ORGANISATIONAL STRUCTURE



BRIGHT STAR







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

**Screen Australia will promote an environment where audiences demand more Australian content, where screen content contributes positively to the cultural fabric of Australian society, and where a commercially sustainable and creative screen production industry can flourish.**



## HIGHLIGHTS

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- Screen Australia provided \$2.7 million as development support to 107 projects in 2008/09, as well as \$5.1 million for professional development and other development programs.
- The short animation *Mutt* (w/d: Glen Hunwick, p: Beth Frey) was screened at the Annecy International Animated Film Festival 2008, Hamburg International Short Film Festival, Edinburgh International Film Festival and Aspen Shortsfest, was an ATOM Award finalist, and won Best Animated Short at the St Kilda Film Festival.
- The website for the landmark television series *First Australians* (w/d/p: Rachel Perkins, w/d: Beck Cole, w: Louis Nowra, p: Darren Dale) won the Best in Class Award and was named as one of the Top 10 Websites in the World at the Interactive Media Awards in New York. It was also a finalist in the Australian Interactive Media Industry Association (AIMIA) Awards.
- Among many other digital content awards, *Scorched* (p/d: Marcus Gillezeau, p: Ellenor Cox, p/w: Michael O'Neill, w/e: Brad Hayward) won an Emmy® for Best Digital Fiction Program 2009, and was nominated for a TV Week Silver Logie 2009 and Best Rich Media at the Content & Technology Awards.
- Of the 40 Australian features released in 2008/09, 16 had received development support from Screen Australia or predecessor agencies.

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# DEVELOPMENT

## STORYTELLING, TALENT, SKILLS AND INNOVATION

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For the six months following the merger of the federal screen agencies on 1 July 2008, Screen Australia continued to provide a suite of funding programs supporting the development of feature films, documentaries, animation and digital media projects, and the professional development of screen practitioners.

New programs were introduced from 1 January 2009.

### JULY TO DECEMBER 2008

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#### OBJECTIVES

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Key development funding outcomes for 2008/09 included:

- To identify and develop outstanding Australian film, television and interactive media projects
  - To cultivate the professional development of talented writers, directors, producers and digital content creators
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#### STRATEGIES

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- Provide development assistance to Australian projects that display originality, diversity and creative ambition, a viable production financing plan and the potential to reach an audience
  - Provide production opportunities to emerging producers, directors and writers and to actively engage with them throughout production to realise their creative ambition
- 

#### OUTCOMES

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**Feature film development** funding was offered through a number of strands (see Appendix 3 for details of projects funded):

*Feature Drama development* – supported the development of feature film projects from writers with previous writing experience and credits.  
15 projects funded

*IndiVision single-draft script development* – supported the development of a script draft for low-budget feature drama projects and targeted at both high-level and less-experienced practitioners.  
9 projects funded

*Second Time+ feature development funding* – an 'out of round' program supporting feature projects that had received previous development in order to provide momentum to projects that were developing strongly.  
15 projects funded

*Second Time+ (SP\*RK)* – further development of projects which had participated in the SP\*RK script workshop.  
2 projects funded

**The IndiVision Project Lab** provided selected projects with intensive support through a professional workshop for creative teams, with leading local and international advisers on script, performance, cinematic storytelling and production.

The 2008/09 Lab was held in Sydney in December 2008. It was attended by five Australian teams and one New Zealand team, and attracted acclaimed Danish director Susanne Bier (*Open Hearts* and *After the Wedding*) and award-winning producer Meg LeFauve (*Nell* and *Waking the Dead*) as international advisers. Local advisers included producers Julie Ryan (*Ten Canoes*), Vincent Sheehan (*Little Fish*), actor Claudia Karvan (*Love My Way*), performance consultant Lindy Davies (*Away from Her*), concept artist Tam Morris (*Buffalo Soldiers*) and script advisers Joan Sauers and Scott Meek.

Over five years, 30 features were developed through the Lab and more than 80 filmmakers were provided with advice and low-budget strategies as well as access to renowned local and international film practitioners.

**IndiVision low-budget feature production** supported the production and promotion of low-budget feature dramas. One funding round was held during the year, in November 2008, with two projects offered funding:

*Griff the Invisible* is a low-budget romantic comedy feature from writer/director Leon Ford and producer Nicole O'Donohue.





Through the Indigenous Department, *The Place Between*, a low-budget feature drama from writer/director Beck Cole and producer Kath Shelper.

As of June 2009, both projects were finalising finance and are slated for production in 2010.

Over the four years since its inception, the IndiVision production fund financed 14 films. Titles completed and released and/or screened at film festivals as of June 2009 were: *The Caterpillar Wish, West, All My Friends Are Leaving Brisbane, Ten Empty, Son of a Lion, Black Water, Cactus, Cedar Boys, Lake Munga, Cross Life, The Lucky Country*. Titles in production as of June 2009 were: *The Waiting City, Kin, Road Train*.

**Short drama production funding** supported the production and post-production of digital short films primarily to assist in the professional development of directors.

One funding round was held in May 2008. The funded projects are currently in various stages of production and post-production with outcomes expected in the 2009/10 financial year.  
6 projects funded

These films were designed to showcase the director's talent at local and international film festivals. During 2008/09, a number of shorts funded in previous years had considerable success at festivals; for more details see Appendix 4.

Shorts funding was also provided in conjunction with the state screen development agencies through the **Raw Nerve** program (see page 21).

**Animation support** was offered through two strands:

*Animation Development & Pilot Production* provided experienced practitioners with the opportunity to create written and/or visual materials as marketing and pitching tools for animation films or television series to enable them to seek production finance.  
4 projects funded

*Short Animation Production* assisted in the professional development of animators who have showcased their

skills in previous work. Funding was for the production of a short animation film, aimed at festivals that would provide animators with a 'calling card' for future work.  
4 projects funded

**Documentary programs** offered funding for both development and production:

*Documentary Development* aimed to assist experienced documentary practitioners to develop early pitching materials or create appropriate written and/or visual pitching materials to attract further marketplace development or production finance.  
15 projects funded

*Shooting Time-critical Material* supported the shooting of time-critical material integral to the success of a project, in order to attract finance.  
10 projects funded

*Documentary Production (professional development strand)* supported strong and distinctive documentary projects primarily to assist in the professional development of directors, as well as providing the other key creative members with relevant production experience.  
3 projects funded

**Digital media programs** supported the development and production of original, diverse and creatively ambitious digital media projects through two funding strands:

*Cross-platform Digital Media Development* provided experienced practitioners with the opportunity to create written and/or visual materials to enable digital media projects to attract production finance. The program assisted in the development of cross-platform, mobile phone and broadband content and the formation of online or console games.  
5 projects supported

*Cross-platform Digital Media Production* supported the production of outstanding digital media projects in order to provide professional development opportunities to emerging digital media practitioners by assisting key creative practitioners to gain relevant experience in the industry. Co-operation and crossover between film and television practitioners with experienced digital media practitioners was encouraged.  
3 projects supported

**Practitioner support programs** assisted Australian filmmakers to develop their skills and further their careers:

*Internships/Fellowships* facilitated a practitioner's attachment to a person, production or organisation. This strand was designed to assist the career development of talented filmmakers who had already showcased their skills in previous work. It also acknowledged the work of more experienced industry practitioners by enabling them to undertake a course of work or study to further develop their careers.  
5 applicants supported

*Experimental Production* supported the production of experimental media projects that were innovative in form and content, for the purposes of professional development. It aimed to assist in the creation of highly innovative digital projects that experimented with form and content or explored new and hybrid image-making in interactive projects.  
1 project supported

**Raw Nerve** is a joint initiative of Screen Australia and Screen Development Australia (SDA) providing production opportunities to entry-level filmmakers.

In 2008/09, new filmmakers from six states were selected to produce short films through the Film and Television Institute in WA, Open Channel in Victoria, Metro Screen in NSW, the Media Resource Centre in SA, QPIX in Queensland and Wide Angle in Tasmania, with these centres also providing resources, facilities and targeted creative assistance for the filmmakers.

The 2008 Raw Nerve short *Lessons from the Night* (w/d: Adrian Francis, p: Melanie Brunt) had its world premiere at Sundance in January 2009.

See *State and Industry Partnerships* (page 51), for ongoing initiatives and collaborations with the network of screen development agencies.

## JANUARY TO JUNE 2009

Guidelines for new development programs came into effect from 1 January 2009, with a focus on supporting quality projects and attracting credited practitioners to increase the chances of successful outcomes.

### OBJECTIVES

- To develop outstanding stories from a range of genres that engage domestic and international audiences
- To support the development of the craft skills of producers, writers and directors
- To foster innovation in content creation

### STRATEGIES

At a broad level, the new development programs took shape around several principles:

- Simplifying and better targeting the approach to project development
- Encouraging more focus on audiences from the inception of ideas
- Supporting talent renewal
- Developing creative content for innovative technologies

Acknowledging the close relationship between the development and production stages in the case of documentaries, from January 2009 documentary project development became the responsibility of the newly configured Documentary Unit within the Production Investment Department (see page 34).

### OUTCOMES

Between 1 January and 30 June 2009, Screen Australia offered the following programs through its Development Department (see Appendix 3 for details of projects funded):

**Feature film development** provided project-specific development funding to experienced screen professionals, focusing on supporting excellence by funding fewer projects, but funding them better, eliminating rounds and raising the bar on eligibility for funding. Applications for development investment were expected to generally come from an experienced producer with a proven track record, working in a team. 20 projects funded

**The Innovation Program** was designed to support projects that explore new platforms and methodologies, aiming to grow the skills, audience and economic viability of the screen production sector by backing striking examples of innovation in form and content in screen-based media. It encouraged the formation of multidisciplinary teams that embody convergence between traditional media and digital media or other disciplines. 9 projects funded

**Short animation production funding** provided practitioners with the opportunity to create work that would showcase their skills and assist in the development of their careers. 1 project funded

**Professional development** was supported during the period January to July through a suite of Talent Escalator programs. These programs aimed to help less experienced practitioners take the next step in building their skills, their careers and their slate, as well as support experienced professionals in continually upgrading their skills. Funding was provided to state screen agencies and other organisations to support the following initiatives and workshops:

*Aurora*: the FTO's intensive professional script development program, which opened up nationally for the first time and teams were selected from interstate with support from their local funding agency.

*IGNITE*: a project development scheme from the Northern Territory Film Office (NTFO), which took teams through an accelerated development process over an eight-month period.

*T-VIS*: from ScreenWest in partnership with the South

Australian Film Corporation (SAFC), which concentrates on building TV script and presentation-of-concept skills for television production.

*Arista/Adaptation*: this Film Victoria / Stephen Cleary Adaptation workshop took place in Victoria in March 2009. Screen Australia support allowed three places to be awarded to teams from NSW, South Australia and Tasmania.

*Eurista/Screen Tasmania - Developing the Developer Workshop*.

*AWG Script Assessment Scheme*: giving writers the opportunity to obtain a low-cost reader's report from an accredited writer or script editor, approved by the AWG.

*37degreesSouth* and *Accelerator*: industry sidebar activities at the 2009 Melbourne International Film Festival.

*SFF Industry Day*: run in parallel to the Sydney Film Festival screening program and focused on co-productions, it was designed to bring local and international filmmakers together and encourage collaboration and networking during the festival.

Five writers were also supported to participate in **international script workshops** during this period, two in the Binger Lab and one in the eQuinox Lab, and two in the New Zealand Film Commission Re-write Workshop.



WHO DO YOU THINK YOU ARE?  
- JOHN BUTLER

SPECIAL INITIATIVES

- **Good Game:** Good Game was a partnership between Screen Australia and ABC TV, providing the opportunity to make a playable game prototype. It was based on a game design document communally developed online ('crowdsourced') by viewers of the ABC's *Good Game* television series. In an Australian first, the *Good Game* audience was invited to bring their creative ideas together to help build their own playable online game. Innovative contributors were rewarded with prizes and their ideas absorbed into the game.

Melbourne's Infinite Interactive were the successful applicants to review, select and implement viewer ideas and suggestions in the construction of the game. Screen Australia provided two internships during the process of creating the game to talented emerging games developers who worked with Infinite Interactive to complete the game.

The playable game prototype, called *Office Wars*, which went live on the ABC's website in late 2008, revolves around the average Joe or Jill making it to 'the top' by any sneaky, underhanded or deceitful means necessary.

- **Serious Games:** Serious Games was a joint initiative between ABC TV and Screen Australia in collaboration with XIMedialab (XML). It will result in the development of five game design documents and production of one Australian serious game, and has to date also included a public conference and a special development workshop. XML's Serious Games Conference Day was held in association with the Sydney Film Festival (SFF) on 12 June to a sold-out audience. The workshop was held on the following two days and attracted mentors from the US, including Noah Falstein, Ian Bogost and Lee Sheldon.

Serious games involve the use of games concepts, technologies and ideas for applications not purely for entertainment. They both entertain and educate a player at the same time and are a huge growth area on the cutting edge of digital media.

It is intended that the completed game becomes the flagship content for a joint portal for the world's best serious games, in collaboration with international partners including the Canadian Broadcasting Corporation, Bell Fund (Canada) and the BBC. These partners, who have all expressed interest in this initiative, will commission games from their own territories on the same issue, to be featured on linked websites.



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# ENTERPRISE

## GROWING SCREEN BUSINESSES

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Developing a more sustainable screen production industry is a fundamental goal for Screen Australia.

During 2008/09 Screen Australia conducted two further rounds of the AFC's Screen Business Venture Program (SBVP), designed to provide support to producers and encourage longer-term planning for business growth and sustainability.

Screen Australia's new Enterprise Program, introduced in the second half of the year, represents a significantly expanded commitment to this area of screen business development.

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## SCREEN BUSINESS VENTURE PROGRAM

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The **Business Support Strand** offered funds to consolidate screen businesses, maintain or increase current levels of production activity, and grow businesses through an increased slate or additional enterprises.

The **Business Growth Strand** provided funds to experienced producers who identified quantifiable commercial opportunities to significantly grow their businesses and develop their company in terms of turnover, number of projects and range of business activities.

Assessments for these strands were held during September and December 2008. Applicants to the Business Growth Strand were required to go through a preliminary Expression of Interest (EOI) process which commenced in July 2008. Of the 23 EOIs received, 11 companies were invited to submit full applications and three of these were successful in gaining total funds of \$480,000.

There were 20 applicants to the Business Support Strand with seven companies receiving support totalling \$460,000.

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## ENTERPRISE PROGRAM

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In January 2009, and following its review of programs, Screen Australia launched the Enterprise Program, building on the success of the SBVP and providing additional funds for this very important area of activity.

Through the Enterprise Program, Screen Australia will support further growth of existing screen businesses, encourage new business partnerships and alliances and support creatively outstanding businesses to develop strong slates of projects. Specifically, the program will fund selected companies' three-year business plans to:

- grow business to their next stage and to produce a slate of active, quality projects
- enable businesses to increase their skill base, to take on additional professional expertise, and to employ trainees and interns
- assist businesses to develop new revenue streams and develop their presence in the international marketplace
- form new business partnerships and alliances within the industry.

The Enterprise Program is intended to support a diverse range of screen production companies with experienced principals who have identified opportunities to develop, step up and expand their business to the next stage.

The initial EOIs for the program's 2009/10 funding round closed on 29 May 2009. The program received 137 EOIs, requesting more than \$44 million for the first year of the applicant companies' three-year business plans. After a shortlisting process, 27 companies were invited to apply for funding. The successful applicants are expected to be announced following the Screen Australia Board meeting in October 2009.





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## ENTERPRISE

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Screen Australia 2008/09

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## HIGHLIGHTS

- In 2008/09, the Indigenous Department supported the development of five feature films, eight short films, two television series, 10 documentaries and one digital media project.
- The department also invested in the production of one feature film, seven short dramas and nine documentaries.
- The first feature film funded by the Indigenous Department for production, *Samson & Delilah* (w/d: Warwick Thornton, p: Kath Shelper), was released this year. The film won the Caméra d'Or at the 2009 Cannes Film Festival. It screened in the Un Certain Regard section of the festival and received a standing ovation. The film also won the audience award at the Adelaide Film Festival. Alongside its critical success the film has performed well at the box office, taking \$2.9 million by the end of July 2009.
- The short film *Jacob* (w/d: Dena Curtis, p: Darren Dale, Rhea Stephenson), part of The New Black initiative, was selected for competition at the Melbourne International Film Festival (MIFF) 2009.



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# INDIGENOUS

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## SUPPORTING INDIGENOUS TALENT AND DISTINCTIVE STORIES

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Formerly the AFC's Indigenous Branch, Screen Australia's Indigenous Department is recognised both locally and internationally for its achievements. During 2008/09, it successfully continued the funding programs and initiatives devised by its predecessor.

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### OBJECTIVES

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- To identify, nurture and assist talented Indigenous Australians to participate in the film, television and interactive media production industry
- To ensure that Indigenous content is central to the wider success of the Australian screen industry

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### STRATEGIES

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- *Development:* identify and proactively seek to be involved in the development of Indigenous Australian projects that display originality, diversity and creative ambition.
- *Production:* provide production opportunities and actively engage at all stages with key creatives in the production of Indigenous work to assist them to realise their creative ambition.
- *Professional development:* contribute to the professional development of Indigenous writers, directors and producers by:
  - facilitating internships and mentor programs
  - targeting initiatives to address specific needs, such as in particular skills areas
  - assisting Indigenous screen content creators to participate effectively in local and international festivals, workshops and conferences.
- *Promotion:* promote the recognition of Indigenous Australian work in local and international festivals.
- *Policy development and advocacy:* lead the development and advocacy of policy relating to Indigenous screen content creators.

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### OUTCOMES

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#### DEVELOPMENT

Project development funding was provided to ensure that projects achieved their

potential to attract production finance. The programs aimed to give writers, directors and producers the time and support necessary to achieve each project's full creative and commercial potential.

Outcomes for 2008/09 included development support for:

- five feature films, one of which – *The Place Between* (w/d: Beck Cole, p: Kath Shelper) – will be going into production in the 2009/10 financial year
- eight short dramas – seven of them through The New Black short drama initiative
- 10 documentaries – four as part of the National Indigenous Documentary Fund (NIDF) Series 11 (see page 28); and six as part of Yarning Up Series 2, which comprised documentaries from emerging filmmakers from remote communities in the Northern Territory
- two TV series
- one online game.

#### PRODUCTION FINANCING

The Indigenous Department generally funds production through initiatives developed with other funding agencies and broadcasters. Through the success of these initiatives and the quality of the resultant films, Screen Australia has played a major role in strengthening the place of Indigenous filmmakers in the wider Australian film industry.

Key outcomes for 2008/09 included:

- Investment in one feature, *The Place Between*.
- Completion of The New Black initiative, with seven 11-minute short dramas produced. All have been delivered and are now applying for festival selection. *Jacob* (w/d: Dena Curtis, p: Darren Dale, Rhea Stephenson) was selected for competition at the Melbourne International Film Festival 2009. The series will be screened on the ABC in late 2009.
- Five documentaries in various stages of production and post-production as part of NIDF series 11.



— Four short documentaries in post-production as part of Yarning Up Series 2. Screen Australia also partnered with ScreenWest on their short film initiative **INDEX**, an entry-level program for aspiring Indigenous filmmakers aimed at identifying talent in Western Australia. In 2008/09, one short drama, *Layoordoo*, was completed.

Now in its 11th series, the **National Indigenous Documentary Fund (NIDF)** continues to be a cornerstone of Indigenous film and television production. It provides production opportunities for new and emerging Indigenous documentary filmmakers and gives support to a strong documentary impulse in Indigenous filmmaking. It is financed by Screen

Australia, state film funding agencies and either SBS or the ABC. The Indigenous Department manages and delivers the initiative, providing development funding and nurturing support for filmmakers as part of the program, which may include a development workshop and mentors for filmmakers.

Loved Up 2 is the theme for series 11. The projects are currently in production and post-production and will screen on SBS in 2009/10.

#### PROFESSIONAL DEVELOPMENT

The **Producers Initiative**, which was instigated in 2007/08, continued throughout 2008/09, including a series of workshops on the various aspects of producing, attendance at

local and international conferences and markets, and internships on production. Three of the participants have now produced their first short film through the successful alignment of this initiative with The New Black short film initiative. The second stage of this initiative saw the Indigenous Department fund two year-long producing fellowships valued at \$70,000 each.

#### PRACTITIONER SUPPORT

- Three feature film internships, and one film photography internship.
- Two producer fellowships (see *Producers Initiative* above).
- Travel grants for 18 filmmakers, to festivals and markets including

Cannes, ImagineNATIVE Indigenous Film Festival in Toronto, International Documentary Festival Amsterdam (IDFA), the Australian International Documentary Conference (AIDC) and Wairoa Film Festival in New Zealand.

- One filmmaker attended All Access at the Tribeca Film Festival in New York where her feature script was selected as part of the program.
- Partnership with CineMart, the co-production market associated with the Rotterdam International Film Festival, to send four Indigenous producers to the Rotterdam Lab, which introduces emerging producers to the marketplace through workshops, pitching sessions and networking events.

#### PROMOTION

The Indigenous Department continued to promote the recognition of Indigenous work in local and international festivals. In 2008/09, it partnered with the Sydney Opera House and Blackfella Films on two **Message Sticks Indigenous Film Festivals** at the Sydney Opera House (July 2008 and May 2009), and also the Message Sticks Tour. The Indigenous Department supported filmmakers to attend the festivals to introduce their films, and also funded Bird Runningwater, selector for the Sundance Film Festival, to attend and scout for films.

Indigenous films and filmmakers were supported internationally – in 2008/09, Screen Australia hosted networking events between Indigenous filmmakers and selectors from key international film festivals including Berlin, Sundance and Cannes. Indigenous Department staff attended the All Roads Festival in LA and the Cannes Film Festival. Staff also attended Australian conferences such as AIDC and Screen Producers Association of Australia (SPAA).

Screen Australia again funded the **Bob Maza Fellowship** for an established Indigenous actor to further their professional development and raise their profile internationally. The fellowship is a grant of \$10,000 to assist the recipient to attend training or short courses at an international film training institute, and to meet with agents, attend castings and establish contacts in the international arena. This fellowship was awarded to Luke Carroll in July 2008 and Aaron Fa'aoso in May 2009 at the two Message Sticks Film Festivals which took place during this financial year.

#### POLICY DEVELOPMENT AND ADVOCACY

Screen Australia contributed to the formulation of policy in the Indigenous filmmaking area through its ongoing relationship with Indigenous Screen Australia, its association with the National Indigenous Television Service, the provision of advice to government, and advice given to other film funding agencies on their Indigenous programs and policies.

The Indigenous Department participated in the assessment of projects with Indigenous content submitted to other funding programs across the agency. Screen Australia also worked with the Indigenous filmmaking community to develop strategies for enhancing employment and training opportunities for Indigenous filmmakers. The manager of the department is a member of the Foxtel Reconciliation Forum (RING Group) to further extend the network of opportunities for Indigenous filmmakers.

The Indigenous Department also acts as a resource for all filmmakers, whether Indigenous or not, on respectful filmmaking involving Indigenous cultural heritage. Baz Luhrmann commented that the Department and its publication *Pathways & Protocols* (see below) had been "a fundamental first step in our creative process on *Australia*".

#### PATHWAYS & PROTOCOLS

In May 2009, Screen Australia published a comprehensive guide for all filmmakers working with Indigenous content and communities, titled *Pathways & Protocols: a filmmaker's guide to working with Indigenous people, culture and concepts*. The publication was an initiative created and managed by the AFC's Indigenous Branch, and continued development through to publication under Screen Australia.

Researched and written by lawyer Terri Janke, the guide assists and encourages recognition and respect for the images, knowledge and stories of Indigenous people. It provides essential advice about the ethical and legal issues involved in transferring Indigenous cultural material to the screen. It is available as both a hard copy and as a PDF on the Screen Australia website.



## HIGHLIGHTS

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- During 2008/09, Screen Australia committed \$64.1 million to 89 new film and television projects with a total production value of more than \$212.8 million.
- \$22.0 million was invested in 15 new feature films, with a total value of \$62.7 million; and \$0.3 million was also provided as finishing funds for a further three projects.
- \$8.3 million was invested in six TV drama projects, generating a total production spend of \$42.7 million.
- \$16.2 million was invested in children's drama across seven projects, generating total production expenditure of \$64.2 million.
- \$17.6 million was committed to 61 new documentary titles, both one-off and series, with a total value of more than \$43 million.



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# PRODUCTION

## INVESTING IN QUALITY SCREEN PRODUCTIONS

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For the first six months of 2008/09, Screen Australia continued the production investment programs of its three predecessor agencies, the AFC, FFC and Film Australia.

New programs came into effect from 1 January 2009, with significant changes in feature film assessment and documentary funding arrangements.

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### OBJECTIVES

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- To invest in a diverse slate of culturally relevant and commercially attractive Australian screen productions, including feature films, television drama, documentaries and children's programs
- To contribute to the development of a more sustainable screen production industry

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### STRATEGIES

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- Evaluate productions for potential investment, valuing excellence, audience engagement, and Australian cultural content across all platforms
- Work with producers to develop appropriate finance plans, leveraging funding from other sources to increase the amount of overall screen production

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### OUTCOMES

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Commitments to projects were largely by way of equity investment; however, in some cases distribution guarantees and production loans were approved.

Screen Australia works to gear up its production investment allocation utilising the Producer Offset and co-investing with domestic and international distributors, state funding bodies and private investors.

For 2008/09 the gearing ratio across the slate was 3.32:1, meaning that every dollar committed to production by Screen Australia guaranteed \$3.32 in production spend.

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### FEATURE FILMS

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Screen Australia invested \$22.0 million in 15 new feature films during 2008/09 including one funded under the previous IndiVision low-budget program and one through the Indigenous Department.

Of the 15 features supported:

- four had budgets under \$2 million
- seven had budgets between \$2 million and \$6 million
- two had budgets between \$6 million and \$8 million
- two had budgets in excess of \$8 million.

**From July to December 2008**, under the continuing programs of the AFC and FFC, Screen Australia invested in:

- six features through the evaluation door
- two through the marketplace door
- one feature under the IndiVision program
- one feature through the Indigenous Department.

Screen Australia's investment of \$14.6 million in these projects generated \$44.0 million of production.

**From 1 January 2009**, the introduction of new programs saw the closure of the evaluation and marketplace doors and the introduction of a new assessment process. All feature films seeking support from Screen Australia must now go through a rigorous assessment process, taking into account market attachments, the commercial, cultural and critical merit of the project, and the film's ability to reach a wide audience at home and find support internationally.

Since January 2009, investment of \$7.4 million in five projects was approved, generating \$18.7 million of production.

The 2008/09 slate comprised a diverse range of genres, from comedy to thriller and low-budget horror. *Swerve* is a thriller from the experienced team of Helen Leake and Craig Lahiff, and *Animal Kingdom* from Porchlight Films, introduces first-time feature writer/director David Michôd, whose short films are multi award-winning.

Comedy is represented by *Charlie & Boots*, a road movie starring Shane Jacobson and Paul Hogan, the romantic comedy *I Love You Too* starring Peter Dinklage (*The Station Agent*) and the black comedy *Kin*



UNDERBELLY: A TALE OF TWO CITIES

from first-time director Amanda Jane. *Mad Bastards* is a drama set in the Kimberley and *Lou* is a sensitive family drama from the experienced producing team of Michael McMahon and Tony Ayres. *Going Vertical* is an unusual surfing documentary for the big screen and *Beneath Hill 60* is the true story of a heroic team of 'tunnellers' set in the WWI battlefields of France. Low-budget horror film *Road Train* and tropical ghost story *Uninhabited* completed the slate.

#### FEATURE FILMS RELEASED 2008/09

Of the 40 Australian films released theatrically in 2008/09, 20 had production investment from Screen Australia or its predecessor agencies – 13 feature dramas and seven documentaries.

*Samson & Delilah* and *Mary and Max* were the top-performing Screen Australia-funded films at the box office this year, both still screening at the end of the financial year, having achieved over \$2.4 million and \$1.4 million respectively by 30 June 2009.

Screen Australia-funded projects sold well internationally, with known sales of 166 titles to over 125 territories in the past year. A number of features were sold into the major territories of the US, Germany, France and Italy for either theatrical release or television. These included *\$9.99*, *Kokoda*, *Romulus, My Father*, *Noise*, *The Magician*, *Long Weekend*, *Mary and Max* and *Hey Hey It's Esther Blueburger*. *Bright Star*, which was in competition at the Cannes Film Festival, pre-sold in many territories and announced further major sales to the US, Germany, Spain and Scandinavia during the festival.

## TELEVISION DRAMA

High-quality television mini-series, telemovies and children's series remain extremely popular with Australian audiences and are finding a place in a tough international marketplace.

**From July to December 2008**, continuing the programs of the former FFC, Screen Australia invested \$5.6 million in three projects, resulting in the production of 34 hours of television. A total production spend of \$30.8 million was generated indicating a 5.49:1 gearing ratio.

**From 1 January 2009**, with the introduction of new production financing guidelines, Screen Australia's TV drama support remained substantially the same, with the addition of a low-budget television

program which aims to provide opportunities for emerging talent and new directions.

\$2.7 million was committed to three productions worth \$11.8 million in the second half of the year, resulting in the production of 13 hours of television, and a 4.45:1 gearing ratio.

Broadcasters committed substantial licence fees and in some cases equity contributions and distribution guarantees in order to produce more local drama programming.

The Nine Network was active this year, committing to two 13-part series – a continuation of the highly successful *Underbelly* series and *Rescue Special Ops* with Southern Star. The ABC commissioned a further series of *Bed of Roses* and Foxtel supported an eight-part drama, *Spirited*. SBS provided strong support for the second series of the madcap comedy *Wilfred 2*, and *The Killing of Carolyn Byrne* was commissioned by Network Ten.

#### RELEASE SUCCESS

Building on its stunning TV ratings success, DVD sales of *Underbelly* in Australia and New Zealand topped 430,000 units in 2008/09, a record for an Australian TV series.

In addition, *Underbelly* and its sequel, *Underbelly: A Tale of Two Cities*, have sold widely in international territories including the major markets of Germany, UK, France and Canada.

*Underbelly: A Tale of Two Cities* was the top-rating Screen Australia-funded program this year. It averaged over 1.5 million viewers per episode or a series average of 1,975,000 over the five city metro. Adult mini-series *Dirt Game* also rated well, with a series average of 591,000 viewers over the five city metro.

*Scorched*, which received Screen Australia funding for both the telemovie and cross-platform content, won the Digital Program: Fiction Award at the International Interactive Emmy® Awards. The telemovie was watched by over 1.1 million viewers when it screened on the Nine Network. *Valentine's Day*, the telemovie which screened on the ABC also rated well, with an audience of over one million viewers.

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## CHILDREN'S TELEVISION DRAMA

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Screen Australia invested \$16.2 million in children's drama across seven projects in 2008/09. This investment generated total production expenditure of over \$64 million.

\$14.3 million was committed in the first half of the year, and \$1.9 million in the period January to June 2009.

The slate created 84 hours of new drama for children. The funded programs were a mix of new series of successful existing titles (*Dogstar 2*, *H2O: Just Add Water 3*, *Lockie Leonard 2*), a show based on a successful children's book (*My Place*) and new properties (*Chatroom Chicks*, *Dance Academy* and *Dead Normal*).

The year saw a strong return to live-action programming with *Dogstar 2* being the only animated series to receive Screen Australia funding.

Most of the local free-to-air broadcasters contributed finance to programs in the 2008/09 children's slate. Local pay television channels Nickelodeon and Disney Channel also contributed.

Australian children's producers once again demonstrated their ability to sell their programs in some of the world's most competitive markets. Programs funded in 2008/09 contained finance from leading international children's broadcasters and distributors including the BBC (UK), ZDF (Germany), NDR (Germany), Cake Entertainment (UK) and Daro (Monaco).

### SALES SUCCESS

Australian children's programming continued its strong performance in international markets, with titles such as *Blue Water High*, *H2O: Just Add Water* and *Martified* selling in most of the major territories.

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## DOCUMENTARY

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

For the six months from July to December 2008, Screen Australia's documentary support continued through the programs of the three predecessor agencies: the former FFC's Domestic, International and Special Documentary Fund programs; documentaries commissioned under the former Film Australia's National Interest Program (NIP) and Making History Initiative; and the former AFC's professional development documentary production strands.

From January 2009, the Domestic, International and Special Documentary Fund programs continued under new guidelines, and the new National Documentary Program (NDP) was introduced.

The NDP incorporates the former NIP and Making History programs, aiming to provide a distinctive slate of projects with a sense of cultural ambition and a budget scale that separates them from other documentary investments. Unlike the NIP, however, Screen Australia does not require exclusive rights to projects produced under the NDP, although it still retains appropriate rights of approval.

### National Interest Program (NIP) and National Documentary Program (NDP):

During 2008/09 these programs committed \$5.1 million in production finance to 16 projects with a total production value of \$11.1 million. Nine projects were commissioned under the NIP banner between July and December 2008, and seven projects received production investment under the new NDP program from January 2009.

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

- Art and Culture: examples include *Art and Soul*, *Ballet Russes* and *Mother of Rock: The Life and Times of Lillian Roxon*.

- Contemporary and Social Issues: projects include *Addiction*, *Family Confidential*, *Not 14 but 47*.

- Natural History and Identity: titles comprise *Ned Kelly* and *A Royal Romance*.

- Science and the Environment: this area also includes projects commissioned under the Screen Australia/SBS Science Initiative such as *Honeybee Blues* and *Immortal*.

See Appendix 3 for full details of NIP and NDP projects.

\$2.4 million was also committed to three projects with a total production value of \$4.0 million under the **Making History** banner. Projects included *The Incredible Tale of William Buckley*, *Kokoda* and *Jandamarra*.

**Domestic program:** in this case, broadcaster pre-sales are determined as a fixed percentage of the total budget. Screen Australia accepts this commitment as the only non-Screen Australia participation required. Twenty projects were supported during the year; 15 in the first half of the year and five in the second. The ABC invested in eight domestic projects including *Bush Slam*, *The Making of Modern Australia* and *The Mission*. SBS invested in eight domestic projects including two four-part series, *Angels in New York* and *Persons of Interest*. The History Channel invested in two projects, *Winning World War I* and *For Valour*, while the Biography Channel invested in *Blank Canvas*, about the Sydney Dance Company.

**International program:** Fourteen international projects were funded; 11 in the first half of the year and three in the second. Eleven projects were with the ABC and three with SBS. The ABC participated in seven one-off films, including *Terror in Mumbai*, *Loggerheads – The Last Years* and *Skippy – Australia's First Superstar*. The ABC also participated in the three-part series *Miracle* and the six-part series *Chopper Rescue 2*. SBS commissioned three one-hour programs, *Asylum FC*, *Heartbreak Science* and *Salarn Father*.

This year was marked by an increasing interest in documentary from the international marketplace.



Co-financiers included RDF International, Channel 4 UK, History Channel UK, Arte, ZDF Arte, ITVS, Discovery Communications, Al Jazeera, Ch 5 UK, BBC, NHK, WNET, National Geographic, National Geographic International Television, BBC Scotland, Target UK, BBC Worldwide, CBC, RTE, ITV, France 5 and Discovery UK.

Five projects were funded in October 2008 under the **Special Documentary Program**, which allows filmmakers to make projects that sit outside the remit of the broadcasters: *America*, *The Ball*, *Dr Sarmast's Music School* and the cross-media project *Anna's Adventure*.

Since January 2009, the Documentary Unit has also been responsible for *documentary development* funding as well as the funding of production. For the period January to June 2009 the unit provided development investment for 32 projects.

For information on the documentary development and production support provided by the Development Department during the first six months of the year, see Development (page 21).

#### SALES SUCCESS

The much awarded *Seed Hunter* sold in many territories, including sales in the US and Canada and a major sale to National Geographic for their worldwide service.

The four-part National Interest Program *Captain Cook: Obsession and Discovery* also sold well in Europe including a sale to the BBC for the UK.

About 15 million Australian viewers tuned in to the first run screenings of National Interest Program and Making History Initiative documentaries across the five key capital cities (Sydney, Melbourne, Brisbane, Adelaide and Perth).

Highlights of audience averages across the five key capital cities include *The Prime Minister is Missing* – 1,241,000 viewers; *Menzies and Churchill at War* – 916,000 viewers; *Life at 3* series – 914,000 viewers (average per episode).

#### SPECIAL INITIATIVES

triple j tv docs4 is an ongoing collaboration with the ABC creating documentary production opportunities for young filmmakers to explore contemporary issues, ideas and culture directed at a younger audience and broadcast across multiple platforms. triple j tv docs has resulted in the commissioning and production of 10 works from half hour to feature length, which have

garnered sales and awards around the world and Australia, finding a young audience and attracting further funding from distributors, film festivals and state funding bodies.

Head of ABC TV, Kim Dalton, launched the fourth series at the AIDC in February 2009 at a special session that showcased and celebrated the range of work and opportunities that have arisen out of previous rounds.

As of June 2009, applications for Series 4 had closed and were under review.

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## DIGITAL LEARNING

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Digital Learning was commissioned by the predecessor agency Film Australia as a free access online education service that features 15 content-rich education websites and the Resource Finder, a search engine of rights-cleared documentary video clips available for streaming and download at [www.screenaustralia.gov.au/learning](http://www.screenaustralia.gov.au/learning)

The program developed considerable domestic market recognition, a large dedicated user base and established online relationships with a range of complementary national cultural and educational institutions.

Highlights and achievements in 2008/09 include:

- The *Digital Resource Finder's* selection as finalist in the prestigious Focal International Awards Best Use of Footage on Non-Television Platforms 2008.
- *Mabo Native Title Revolution* website launched in 2008 was the winner of the United Nations Association of Australia Media Peace Award for Best Online Production 2008.
- Launch of the *Arts Portal*, which provides access to a wealth of performing and visual arts resources.
- *Learning Journeys – Talkback Classroom*, a website co-production with the National Museum of Australia featuring senior high school students interviewing leading national decision makers.
- *DIY Docs*, a rich broadband website engaging students in the world of documentary storytelling. In association with Australian Teachers of Media (ATOM), the *DIY Docs* site features interviews with over 20 documentary filmmakers, 'how to' activities and over two hours of selected clips from 30 documentaries along with a virtual library and extensive teacher-friendly site index.

MY YEAR WITHOUT SEX



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# PRODUCER OFFSET

## GROWING PRODUCTION

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The Producer Offset is one of three production incentives available under the Australian Screen Production Incentive. The others – the Location Offset, to attract large-budget foreign projects to Australia, and the PDV Offset, to attract post, digital and visual effects work to Australia – are administered by the Department of the Environment, Water, Heritage and the Arts (DEWHA). All three offsets are credited through the Australian taxation system.

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

Screen Australia has regulatory responsibility for administering the Producer Offset's certification scheme – both issuing Final Certificates for projects which have been completed, and Provisional Certificates that provide a guide as to whether a proposed project is likely to qualify for the Producer Offset.

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## OBJECTIVES

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- To build the Producer Offset into a successful mechanism to fund production of Australian film, TV and other content
- To provide a streamlined application process that is understood by the industry and accepted by the financial sector

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## STRATEGIES

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- Administer the Producer Offset effectively, efficiently and successfully
- Provide high-quality information to industry on the Producer Offset, including written information, undertaking 'outreach' and ongoing education to all sectors of the industry, and engagement with industry on appropriate issues
- Ensure the administration of the Offset is undertaken at the highest standards according to legislation, regulation and government accountability frameworks

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## OUTCOMES

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2008/09 was the first full year of operation of certification procedures. Most importantly, it was the first year that the assessment of Final Certificates became commonplace. Key outcomes included:

- 42 Final Certificates were issued, related to projects completed in both the 2007/08 and 2008/09 financial years.

(Two Final Certificates were issued to documentaries in 2007/08 by the FFC, which administered the Offset at that time.)

- 157 Provisional Certificates were issued. (113 Provisional Certificates were issued by the FFC in 2007/08: 45 to feature films, 46 to documentaries and 22 to television and other projects.)

Provisional Certificates are generally issued within two to three weeks of the receipt of applications. Final Certification is generally approved within 10 weeks of receiving completed applications.

At the beginning of 2008/09, the industry was still becoming accustomed to the application process for Provisional Certificates and, in all but two cases, had no experience with the process of applying for a Final Certificate. Further, there existed uncertainty with the actual delivery of the Offset by the ATO. This uncertainty, coupled with adapting to the operation of a new agency and the impact of the global financial crisis, meant that it was particularly important for the Producer Offset Unit to operate smoothly and assist industry as much as possible in its role as the Offset's administrator.

By the end of the financial year there was evidence of a greater understanding of the Offset; however, international experience suggests it can take several years for a new funding mechanism to gain widespread acceptance among industry and investors.



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## INDUSTRY INFORMATION, OUTREACH AND EDUCATION

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During 2008/09, Screen Australia continued its engagement and education of the Australian production industry, the state agencies and other Australian Government agencies on the operation of the Producer Offset.

The Producer Offset Unit continued to supply and deliver current information via improvements and updates to the Producer Offset section of the Screen Australia website – this section includes the Producer Offset Guidelines, the Significant Australian Content Guidance, application forms, the 'At a Glance' documents and other relevant materials. These resources are designed to assist the screen industry in relation to the Producer Offset, in addition to answering regular specific queries from filmmakers and their advisors.

In order to promote this Australian Government incentive, the Producer Offset Unit was also involved in missions with the state agencies and Ausfilm to London (October 2008) and Los Angeles (January 2009) to discuss the Offset and its operation.

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## LEGISLATION, REGULATION AND GOVERNMENT LIAISON

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Along with the day-to-day administration of the Producer Offset according to legislation, regulation and guidelines, Screen Australia's Producer Offset Unit provides detailed information to the Australian Government for the continuing development of the incentive. The unit supplied information and advice to the Treasury during the statutory review of the impact of the Offset on the balance of production between the



independent and inhouse television production sectors.

Together with the Treasury, ATO and DEWHA, Screen Australia became a member of a working group established by the Minister to examine interim administrative mechanisms to enable applicants to claim the Producer Offset prior to the end of the financial year in which the film is completed.

During 2008/09, regular meetings of the Australian Screen Production Incentive Co-administration Committee took place, whose

members consist of Screen Australia, DEWHA and the ATO as the three agencies accountable for delivering the three film tax offsets available under the Australian Screen Production Incentive. This financial year saw the finalisation of text of a memorandum of understanding (MOU) between these agencies which formalises the protocols surrounding the flow of information necessary for successful administration of the Producer, Location and PDV Offsets.





PRODUCER  
OFFSET  
continued

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 Screen Australia 2008/09
 

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 Certificates issued in 2008/09
 

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	Provisional	Final (by financial year of film's completion)		Total
		2007/08	2008/09	
Features	60	4	5	9
Non-feature documentaries	63	12	9	21
TV and other	34	7	5	12
<b>Total</b>	<b>157</b>	<b>23</b>	<b>19</b>	<b>42</b>

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# OFFICIAL CO-PRODUCTIONS

## INTERNATIONAL PARTNERSHIPS

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During the first half of the year, the Official Co-production Program was administered by Screen Australia's Producer Offset Unit. As of April 2009, the program was re-located to the Legal Department.

Screen Australia administers the program within a framework of legislation, guidelines and specific arrangements with partner countries (treaties and MOUs).

Treaties and Memoranda of Understanding currently in force

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

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## OBJECTIVES

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Australia's International Co-production Program was established to:

- facilitate cultural and creative exchange between co-production countries
  - allow co-production countries to share the risk and cost of productions
  - increase the output of high-quality productions.
- 

## STRATEGIES

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- Administer the program in an effective, efficient and timely way
  - Provide high-quality information to industry, both domestically and internationally about the program
  - Ensure the administration of the program is undertaken at the highest standards according to legislation, regulation and government accountability frameworks
- 

## OUTCOMES

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Screen Australia's co-production team provided information to industry about the program, supported and advised DEWHA in the negotiation and re-negotiation of co-production treaties and MOUs, and advised the agency on applications for provisional and final approval under the program.

The table below provides details of the six provisional approvals that were granted by Screen Australia during the year.

Title	Co-Pro Country	Format
At World's End	Germany	Feature
Dead Normal	UK	TV series
Erky Perky 3	Canada	Animation
The Boys Are Back	UK	Feature
The Tree	France	Feature
Thrive	Canada	Documentary

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OFFICIAL  
CO-PRODUCTION  
PROGRAM

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Screen Australia 2008/09

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THE BOYS ARE BACK

## HIGHLIGHTS

- 73 grants were provided to Australian filmmakers travelling internationally to support screenings of their projects, seek finance or attend key international pitching and financing forums.
- In the domestic market, 7 films received Theatrical P&A funding and 13 projects benefited from Alternate Distribution Support.
- 34 filmmakers, representing 22 projects, met with 43 documentary executives through MeetMarket at the Australian International Documentary Conference (AIDC) in Adelaide in February 2009.
- Screen Australia coordinated a stand/office at two international TV markets (MIPTV and MIPCOM) and two feature festivals and markets (European Film Market/Berlin International Film Festival and the Cannes Film Festival). It also coordinated Australians attending KidScreen in New York, and the Toronto International Film Festival.
- 569 Australian filmmakers were registered by Screen Australia attending these key industry festivals/markets and benefiting from Screen Australia's presence.



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# MARKETING

## ENGAGING AUDIENCES

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Screen Australia's marketing activities during 2008/09 brought together related areas from all three agencies following the merger on 1 July 2008: the AFC's Marketing and Industry & Cultural Development divisions; the FFC's P&A Support Fund; and the Marketing & Distribution and Library & Footage Sales departments from Film Australia.

Funding continued through a suite of programs providing the same level of support as the marketing, distribution and cultural activities of the previous agencies.

The guiding principle for these programs and activities was the need for better, more aggressive, intelligent marketing of Australian productions, the consolidation of funds, and the streamlining of functions, procedures and funding overlaps.

A period of industry consultation in May–June 2009 revealed broad endorsement of the programs then in place, with many useful suggestions for enhancement, which were taken on board when formulating the new suite of marketing programs for 2009/10. New guidelines were released in July 2009, with increased funds allocated to support the marketing and distribution of Australian content in the domestic market, building close working relationships with Australian distributors in a range of platforms.

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## OBJECTIVES

- To grow demand for Australian content
- To assist Australian productions to reach wider audiences on many platforms

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## STRATEGIES

- Provide **funding programs** to:
  - support filmmakers whose projects are selected into international festivals
  - enhance the reach of Australian films by supporting selected projects to strengthen their distribution and marketing strategy, including employing digital distribution methods
  - support projects, screening programs, publications and activities that contribute to audience and screen industry development in Australia.
- Undertake a range of **activities** including:
  - staging and/or supporting marketing events including workshops, master classes, seminars, conferences or special events to increase marketing, distribution and exhibition knowledge and skills
  - providing an umbrella service to Australian producers at major international markets and festivals
  - hosting international festival visitors in Australia
  - supporting international partnerships for producers

- trialling digital cinema technology in regional Australia through the Regional Digital Screen Network (RDSN)
- marketing documentary titles to which it has copyright on third party agreements to local and international markets, including educational institutions, maintaining access to the documentary screen titles previously produced by Film Australia through footage sales and zero-fee licensing.

- Compile and publish **marketing information**.

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## FUNDING PROGRAM OUTCOMES

**Festival Support** provided funds to projects accepted into key international festivals and required to produce specific marketing and/or screening materials such as prints, audio enhancements, publicity materials or foreign-language versions. *9 grants provided to practitioners whose films were selected into competition at key international festivals including Toronto, Sundance, Berlin and Cannes*

**Travel Grants** supported Australian practitioners travelling internationally to attend screenings of their work at key international film festivals, attend international markets seeking finance for film, television and digital media projects, and to attend key international pitching and financing forums. *73 grants provided*

**Alternate Distribution Support** was for completed projects that have attracted the interest of a distributor at post-production or completion and require marketing and/or screening materials to exploit a specific commercial opportunity. *13 films supported*

**Theatrical P&A** provided support to completed drama and documentary projects that have a theatrical distributor attached, and looking to enhance their proposed theatrical release and increase audience reach. *7 films supported*

**New Projects Fund** supported new projects and publications that contribute to screen industry development and cultural activity in Australia. *5 proposals funded for start-up activities such as industry online resources, new publications and digital media workshops*

**Events & Activities Fund** provided funding for established events and activities that contribute to screen industry development and cultural activity in Australia as well as curated screenings of films or studies of national cinema. *Wide range of activities funded, including high-profile award ceremonies such as the Inside Film (IF) and AFI Awards and major industry conferences attracting international practitioners, broadcasters, distributors and financiers to Australia*

**National Touring Fund & Screening Programs** funded the touring exhibition of film, video and interactive digital media programs to interstate and regional Australia. *7 touring festivals and 3 screening programs supported*

**ICD Interactive Media Fund** supported the development of the interactive digital media industry through funding for publications, exhibitions, festivals, seminars, workshops, screenings and conferences. *2 projects supported*

## ACTIVITIES

**Events and seminars:** Screen Australia devised and managed national events for the development of increased skills, knowledge and networks of Australian filmmakers. These events assist the participants to better appreciate how to finance and market their projects, identify key decision makers and devise strategies for current market conditions. Screen Australia managed five major events in 2008/09:

- *IndiVision Marketing Workshop* (11–15 August 2008) – A five-day residential workshop to assist 10 filmmaker teams of low-budget Australian films prepare their projects for the local and international marketplace, to raise finance and secure sales and distribution and to devise marketing strategies to reach audiences.
- *Australia on Show* (2 September 2008) – A presentation at the annual Australian International Movie Convention to showcase Australian films to exhibitors. Screen Australia supported 21 filmmakers and cast to attend the event to promote their films.
- *SPAAmart* (13–14 November 2008) – A feature film market at the annual SPAA Conference, facilitating networking between selected Australian projects/teams and local and international financiers, distributors and sales agents.
- *MeetMarket* (18–20 February 2009) – An initiative of Screen Australia with AIDC that facilitates one-on-one meetings between selected Australian documentary filmmakers and potential buyers. Thirty-four filmmakers, representing 22 projects, met with 43 documentary executives at AIDC in Adelaide.
- *Clermont-Ferrand Short Film Festival Events* (21–23 May 2009) – During a visit by international festival programmer, Calmin Borel, the Marketing Department organised co-hosted events in Brisbane and Sydney including the screening of six award-winning international short films followed by Q&A sessions about the Clermont-Ferrand Short Film Festival.



Photo by Ricky Maynard

**Market representation and international networking:** In 2008/09, Screen Australia coordinated a stand/office at two television markets (MIPTV and MIPCOM) and two feature festivals and markets (European Film Market/Berlin International Film Festival and the Cannes Film Festival). The Screen Australia presence at these events provided a central port of call for questions about Australia from the international industry. It also allowed Australian practitioners to take meetings, access the internet and screening facilities and actively participate in networking opportunities. Screen Australia also coordinated Australians attending KidScreen, a market for children's television held in New York, and the 2009 Toronto International Film Festival.

Throughout the year, a total of 569 Australian filmmakers were



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## MARKETING continued

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Screen Australia 2008/09

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registered by Screen Australia attending the key industry festivals/markets and benefiting from Screen Australia's events/presence. Networking events included:

- *MIPTV and MIPCOM television markets* – a function at the Screen Australia stand and the participation of five producers in the Inter-Continental Dinner.
- *Berlin International Film Festival* – a 200-guest cocktail function co-hosted by the Australian Embassy to celebrate the Australian films selected for the festival.
- *Toronto International Film Festival* – together with the Australian High Commission, Screen Australia co-hosted a cocktail reception celebrating the strong Australian line up of films selected for the festival.
- *Cannes Film Festival* – the major international film industry event attracts the largest Australian and international industry representation. In its inaugural year, Screen Australia hosted and co-hosted four agency events, two co-production networking sessions and four networking

functions including a welcoming drinks function on the balcony of the Australian film office on the first day of the festival and a Festival Directors Lunch.

**International partnerships:** Screen Australia continued to develop relationships with international industry members by participating in partnerships such as:

- *The Producers Network* – run throughout the Cannes Film Festival this offers a unique opportunity to producers from all over the world to meet Australian producers and to learn more about Australian film production.
- *Rotterdam Lab* – for the seventh consecutive year, Screen Australia sponsored six producers to attend the Rotterdam Lab, run as part of CineMart, the co-production market of the Rotterdam International Film Festival. The Lab offers support to producers seeking their first market experience.

### International festival visitors:

Screen Australia, via its International Visitor Program, invites key international festival selectors to Australia to view new Australian films for potential selection, to meet local industry members and to develop the relationships between our industry and the festivals. In 2008/09, Screen Australia hosted five visits by international film festival representatives:

- Maryanne Redpath, Australian Delegate for the Berlin International Film Festival
- Young Jung Cho, International Delegate for the Pusan International Film Festival
- Christian Jeune, Deputy General Delegate for the Cannes Film Festival
- Frédéric Boyer, Selection Committee member for Cannes Directors' Fortnight
- Jane Schoettle, Senior Programmer for the Toronto International Film Festival.

Additionally, Screen Australia arranged introductions to relevant Australian associations and managed the visit to Sydney by Sun Jianying, Deputy Director of the Sichuan TV Festival, People's Republic of China.

**Regional Digital Screen Network (RDSN):** The RDSN trial commenced in 2006 under the auspices of the AFC. The aim was to offer Australian regional audiences an opportunity to see new Australian movies closer to the time of their metro release dates by utilising digital cinema technology. The trial was embraced by film distributors (ICON, Hopscotch, Madman, Palace Films, HOYTS Distribution, Gil Scrine Films, AFTRS, Adelaide Picture Co., Flickerfest), audiences and local media alike.

Over the past two years, the RDSN screened award-winning films including *The Black Balloon*, *The Home Song Stories*, *Son of a Lion*, *Mary and Max* and *Lucky Miles*. The RDSN also participated in the first live-via-satellite performances to regional areas, in partnership with The Australian Ballet, Opera Australia and ABC2 as well as the live broadcasts of Tropfest.

The trial came to an end on 30 June 2009, with each RDSN exhibitor agreeing to self-manage the digital equipment and continuing to offer regional audiences the best of Australian film and cultural content. Each exhibitor on the network will now work independently with film distributors and cultural organisations such as the National Film and Sound Archive (NFSA), to bring a selection of Australian films and other special events to their region to meet the needs of their local audience.

The eight RDSN exhibitor venue locations that participated in the trial were Katherine (NT), Wagga Wagga (NSW), Singleton (NSW), Hervey Bay (QLD), Yarram (VIC), Devonport (TAS), Albany (WA) and Port Augusta (SA).

**Embassy Roadshow:** The Embassy Roadshow, a partnership between Screen Australia and the Department of Foreign Affairs and Trade (DFAT), is designed to facilitate public diplomacy objectives and to promote contemporary Australian culture through the film medium. The program supports Australian embassies and diplomatic posts around the world in hosting Australian film festivals and screenings of Australian films. This year Australian diplomatic posts in 13 countries organised Embassy Roadshow film festivals screening to audiences of over 23,000 people. Participating embassies in 2008/09 were: Hong Kong, Manila, Taipei, Hanoi, Ho Chi Minh City, Central Province, An Giang Province, Phnom Penh, Jakarta, Zagreb, Moscow, St Petersburg, Port Louis, Seychelles, Kathmandu and Colombo.

**Promotions and distribution:** The former Film Australia Marketing and Distribution team continued its activities in promoting and marketing NIP and Making History Initiative titles under the Screen Australia banner, as well as continuing to provide a distribution service for independently produced documentaries.

The aim is to build audiences through a variety of distribution channels including broadcasters, retail outlets, educational institutions, libraries

and community groups throughout Australia and the world. The activity encourages the widest possible distribution of titles with both cultural and commercial aspirations through targeted marketing campaigns.

Screen Australia supported the distribution, licensing and broadcast release of funded projects through launch events, high-level promotional campaigns and educational programs.

In licensing, ABC Worldwide Sales generated a total of 81 domestic pay TV, online and international broadcast licenses during the year, for 51 NIP, Making History and independently produced titles distributed by Screen Australia.

Prominent sales included *Captain Cook – Obsession and Discovery* to BBC Television UK, DR TV Denmark, Expressive Spain, MAI TV Limited Fiji, RTV Slovenija and Thai Public Broadcasting Service Thailand, and *Bombora – The Story of Australian Surfing* to Jetstar Airlines Australia, History Channel Australia and New Zealand, Living Channel New Zealand and Qantas Airways Australia.

Over 100 backlist titles were transferred and packaged for DVD, bringing the total number of DVDs available to 439. The top five direct sales titles were *The Back of Beyond*, *The Yirrkala Film Project DVD Collection*, *Exile & the Kingdom*, *I'll Call Australia Home* and *Mr Patterns*.

Titles released on the ABC DVD label during the year were *Bombora – The Story of Australian Surfing*, *Life at 123*, *Infamous Victory – Ben Chifley's Battle for Coal*, *Menzies and Churchill at War*, *Monash – The Forgotten Anzac* and *The Prime Minister is Missing*.

For the education market, a further 16 sets of teachers notes were published to support new NIP/NDP and Making History programs. An updated *Indigenous Studies Catalogue* was issued in October 2008 and an annual *Documentary and Educational Programs Catalogue* was published in February 2009.





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## MARKETING INFORMATION

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The **Screen Australia website** publishes valuable marketing information, including profiles of more than 50 key festivals, 10 major international markets, key project pitching forums, calls for entries, tips for filmmakers compiled from Travel Grant recipients and recent international screenings and awards. The site is accessed by Australian practitioners as well as screen organisations, the media and festival representatives.

A range of **promotional publications** were also produced in 2008/09:

- Catalogues of Australian films screening in key sections of festivals and markets including Cannes, Berlin and Toronto.
- *KidScreen 2009: Australian Children's Production Companies* – detailed information about the companies and individuals involved in producing and/or distributing children's programs in Australia.

— *Australians at MIPTV 2009* – an overview of the Australian companies and individuals represented at the market.

— *Snapshot* – an email newsletter delivering Australian industry news to international sales agents, distributors, festival selectors and other industry professionals. Each edition coincides with a major international film event.

**DVD showreels** were also produced for RADAR (Los Angeles), Berlin and Cannes markets, showcasing the trailers of upcoming Australian features and shorts.

**TV drama and documentary catalogues** compiled by the Research Unit were published to coincide with the major European TV markets MIPTV and MIPCOM in Cannes. A **database** of information on Australian features, shorts, TV drama and documentaries is also available through the Australian Productions section of the Screen Australia website.

**International festival screenings and awards won** by Australian films at key international festivals were tracked. Highlights can be found in Appendix 4.

RARE CHICKEN RESCUE



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## SCREEN AUSTRALIA LIBRARY

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The library manages a collection of film, video, stills, digital files and sound materials in which the Commonwealth owns copyright. Dating back to the late 19th century and incorporating over 5,000 completed productions, it is one of the largest and most historically significant sources of archival, documentary, stock footage and stills with a unique Australian perspective. To ensure the preservation of this material, Screen Australia strictly controls its use and, with the cooperation of the National Archives of Australia, its storage.

Screen Australia makes its library accessible to audiovisual producers and, through them, to audiences at home and abroad.

### ACCESS AND SALES

The agency's commitment to connecting Australian content to audiences and providing support to the independent documentary sector has assured the continuation of the zero-fee licensing initiative. Since 2006, zero-fee licensing has enabled Australian filmmakers to license footage and stills for 130 documentaries to a discounted value of \$1,250,000.

During 2008/09, documentaries accessing footage and stills under zero-fee licensing included *Barry Humphries – The Man Inside Dame Edna, Bombora – The Story of Australian Surfing, Darwin's Brave New World, First Australians, Friday on My Mind, Indonesia Calling, Kill or Die, Kokoda, Liberal Rule, A Pacific Solution, Skippy the Superstar, The Snowman, The Spirit of Australian Sport: Swimming, The Spirit of Australian Sport: Tennis and Whatever Happened to Brenda Hean?*

International productions which licensed material included *Cricket and Beyond the Boundary* (BBC), *On Tour with the Queen* (Lion Productions – UK), *Phil Downunder* (IWC Glasgow), *Scotland: A Changing Nation* (Spiral Productions UK) and *Terra Quiz* (ZDF).

Australian features *Balibo, Love the Beast* and *Lou* licensed archival material.

Exhibitions using archival material include The Australian Centre for the Moving Image – 'The Way Forward Project', Australian Prime Ministers Centre – 'Prime Minister' exhibition, National Gallery of Victoria – 'Across the Desert', National Museum of Australia – 'Circa and Journeys', National Sports Museum – 'Alpine Sports', Old Parliament House

– 'Democracy', Queensland Art Gallery Australian Cinematheque – 'Coming of Age', Queensland Tennis Centre.

### COLLECTION MANAGEMENT

The Library's transfer project, preservation work and digitisation of titles and segments continued during the last year, ensuring the collection remains available on current tape and digital formats.

*Yayayi* is a significant collection of 13 hours of original negative film depicting life in a Pintubi out-station of Papunya, Central Australia. Shot by Ian Dunlop in 1974, this material was never made into a program. In 2009, it was transferred to 26 digital betacam under an agreement between the Screen Australia Library, the National Museum of Australia (NMA) and the Australian National University (ANU). The NMA/ANU partnership was granted ongoing access to the tape copies for research purposes in acknowledgment of their contribution.

The NMA licensed this material from Screen Australia for its 'Papunya Paintings' exhibition in 2007 and more recently it was licensed for the New York University exhibition 'Icons of the Desert'.

### ACCESS TO THE COLLECTION

Cataloguing the Screen Australia Library collection into a searchable online database is fundamental to providing access to the content. An additional 40 titles were catalogued during 2008/09, bringing the total to over 24,400 clip records online, some with digitised preview clips.

Over 4,000 stills were catalogued during 2008/09, adding to the total of 90,000 stills scanned and available for searching on the stills management system, which will soon be made available online. Scanning production files into the Titles database continued, providing instant access to contracts and rights clearance information for staff.

While 2008/09 was a time of transition for the Screen Australia Library, access to the collection both through zero-fee licensing and stock shot sales has been maintained and enthusiastically supported by the industry. Over the next year, the library will progress a searchable online database of the stills collection and implement a digital asset management system for the efficient storage and retrieval of digital files.





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# STRATEGY AND OPERATIONS

## QUALITY MANAGEMENT

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Screen Australia is committed to the highest quality outcomes in the management and service delivery of its programs and policies. In managing its affairs Screen Australia is cognisant of its leadership role in maintaining a balance between cultural and industry growth objectives. Screen Australia works cooperatively with stakeholders and other portfolio agencies to reduce duplication, garner market intelligence and to disseminate information and research for the benefit of the industry and to assist screen policy development.

Screen Australia is committed to conducting its business to satisfy all relevant statutory obligations and to developing a governance framework and policies that ensure its activities are conducted in accordance with the highest corporate governance standards.

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## OBJECTIVES

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- To provide infrastructure to support and enhance the delivery of Screen Australia's programs and policies
- To manage affairs with due diligence and meet all appropriate governance and compliance requirements
- To promote a high-performance culture and a committed and engaged workforce

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## STATE AND INDUSTRY PARTNERSHIPS

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As a result of industry consultation in late 2008 and the development of new funding programs, Screen Australia identified the need to create specific plans for each individual state and territory to ensure the differing needs of industry practitioners around the country were met.

Local service delivery plans were developed and a small unit within Screen Australia, State and Industry Partnerships, was formed early in 2009. It manages these plans along with Screen Australia's relationships with each state funding agency and industry representative bodies such as SPAA and the Australian Directors Guild (ADG). The unit also works with the screen development agencies in each state (at right).

Additionally, the unit manages Screen Australia's Enterprise Program funding (see page 24).

Following the establishment of the State and Industry Partnerships Unit (operating out of Sydney head office), Screen Australia's small Brisbane office was closed in April 2009.

### WORKING TOGETHER

With the introduction of new Screen Australia funding guidelines and Terms of Trade at the beginning of the 2009 calendar year, plus new executive appointments, a series of seminars were conducted around the country from April through to June, where Screen Australia senior managers briefed the industry. Over 400 practitioners attended these seminars. Further seminars and briefings are planned for 2009/10.

Regular meetings were also held with the management and Boards of key industry bodies including SPAA and the ADG, to discuss industry matters including the Screen Australia guidelines, Terms of Trade and the Producer Offset scheme.

In addition, meetings of the Screen Finance Group – comprising Screen Australia's CEO and the state funding agency CEOs – are held quarterly. The meetings cover Screen Australia organisational changes, updates on the Producer Offset, and strategies around providing complementary programs.

### SCREEN DEVELOPMENT AGENCIES

From March 2009, the State and Industry Partnerships Unit took over supervision of Screen Australia's funding of the screen development agency (SDA) in each state: the Film and Television Institute in WA, Open Channel in Victoria, Metro Screen in

NSW, the Media Resource Centre in SA, QPIX in Queensland, and Wide Angle in Tasmania.

A status report on the SDAs was presented to the Screen Australia Board in June 2009 with recommendations on how to proceed in the new financial year. The report recommended ongoing support, with the establishment of a tripartite arrangement between Screen Australia, the state funding agency and the SDA in each state. This would streamline administrative arrangements and make best use of available resources for all three parties involved.

## STRATEGY AND RESEARCH

Screen Australia's Strategy and Research Unit collected, analysed and disseminated information about the audiovisual industry and Screen Australia programs. It developed and advocated policy relating to the production of, and access to, Australian audiovisual content.

**Data collection:** The data collection program tracked the production, release and performance of Australian films and television programs. Production information for over 1,300 new films/programs was added to the Screen Australia databases during 2008/09, along with 1,200 releases.

In addition to gathering original data, Screen Australia collates a wide variety of externally sourced national and international data. This comprehensive data collection program provides the basis of multiple research outputs. It also facilitates fast and accurate responses to enquiries and special research requests, plus the verification of information for press releases and media enquiries.

Key outputs, available through the Screen Australia website, are:

- The *Searchable Film Database* promotes Australian films and programs by providing details of over 11,800 titles.

- The *Upcoming Production Report* is published monthly online and lists current features, TV dramas and documentaries shooting in Australia.
  - *Get the Picture*, Screen Australia's data collection on the Australian film, video, television and interactive digital media industries. In 2008/09, almost 250 pages of updates were completed and new data sets added. *Get the Picture* averages around 30,000 page requests per month.
  - The *National Survey of Feature Film and TV Drama Production* provides key indicators for production activity each year. The results of the 2007/08 survey, including increased data on the PDV sector, were released in November 2008. Published in print and online.
  - *Documentary Production in Australia: A Collection of Key Data* pulls together information from various sections of *Get the Picture* to provide an overview of data on documentary film and television production. The fifth edition was published online in February 2009.
  - The *Box Office Backgrounder* is an annual analysis of the Australian share of the cinema box office, providing a context in which to examine the performance of Australian feature films. The 2008 edition was published in January 2009.
  - Catalogues of Australian films/programs draw on information compiled within Screen Australia's databases to promote Australian feature films, documentaries, TV dramas and short films. 1,800 copies of catalogues were printed this year and distributed at key international markets.
- Expert advice:** In 2008/09, the Strategy and Research Unit assisted in analysing the performance of Screen Australia's funding programs by providing advice and compiling reports. Screen Australia also regularly provides customised data exports to the industry. 2008/09 exports included lists of theatrical releases and TV drama broadcasts for the Australasian Performing Right Association (APRA) awards, historical production data for AFTRS and information for a co-productions special feature article in *Screen International*.

## MAO'S LAST DANCER



Other regular provisions include reports for DEWHA, federal and state agencies, the Australian Writers' Guild (AWG), AFI Awards, NSW Premier's Literary Awards and local and international festivals.

Screen Australia also plays a role in facilitating industry-wide cooperation in data collection, working with the Australian Bureau of Statistics to develop their *Film, Television and Video Production and Post-Production, Digital and Visual Effects Industry Survey*. The 2006/07 survey was published in July 2008, providing the first update in four years of this important industry-wide data.

**An authoritative source:** Screen Australia is the Australian source of continuing data exchange with the European Audiovisual Observatory, and the global cinema exhibition and production trends report and Global Media Intelligence service overseen by *Screen Digest* in the UK. Screen Australia also regularly supplies data



Photo by Simon Cardwell.

to the UNESCO Institute of Statistics, the Berlinale Co-production Market, *Variety International Film Guide* and the International Affiliation of English-Speaking Directors' Organisations (IAESDO).

Screen Australia research is quoted regularly by the industry, federal and state governments, and in the media. Notable publications in which Screen Australia research was quoted in 2008/09 include state and federal film agency annual reports, the Australian Bureau of Statistics' *Arts and Culture in Australia: A Statistical Overview, 2008*, the Australian Communication and Media Authority's *Communication Report 2007/08* and the *PricewaterhouseCoopers Australian Entertainment Outlook*.

**Policy development:** During the first part of the 2008/09 financial year, the Policy Unit was largely devoted to overseeing the transition process of the three predecessor agencies into Screen Australia. The unit also prepared a range of submissions on behalf of Screen Australia in response to relevant

government reviews and enquiries. These were often responding to specific requests for input from government departments. Key submissions included:

- *Review of the National Innovation System*  
Department of Innovation, Industry, Science and Research – July 2008
- *Report of the Review of the Children's Television Standards*  
Australian Communications and Media Authority – October 2008
- *Refundable Film Tax Offsets Statutory Review*  
Australian Taxation Office – November 2008
- *ABC and SBS: Towards a Digital Future*  
DBCDE – December 2008
- *Digital Economy – Future Directions*  
DBCDE – February 2009
- *Guidelines for the entry into Australia of foreign actors for the purpose of employment in film and television productions*  
DEWHA – March 2009

## COMMERCIAL AND FINANCIAL

### FINANCE

The **Finance Unit** provides assistance and support to Screen Australia managers in discharging their financial management responsibilities, financial information for strategic decision-making purposes, and a transaction-based processing unit.

Screen Australia met all of its reporting and budgeting requirements as required by the Department of the Environment, Water, Heritage and the Arts (DEWHA) and the Department of Finance and Deregulation (DoFD), and the Australian National Audit Office (ANAO).

**Financial overview:** Screen Australia's operating result for 2008/09 was a deficit of \$1.8 million. This is after recognising revenue from Government of \$102.9 million and the write-down and impairment of assets, mainly relating to equity film investments of \$75.7 million. Revenue was also generated from other sources, such as \$5.5 million from the sale of goods and services, \$5.2 million from the recoupment of investments and loans already fully recovered or written-off or impaired, and \$3.6 million from interest earned on cash deposits. Screen Australia's expenses also included employee benefits of \$20.6 million, supplier expenses of \$16.2 million and grants expense of \$7.8 million. 2008/09 was marked by substantial costs resulting from the merger of the three predecessor organisations, including \$1.8 million for employee termination payments, \$1.2 million for surplus leased office space, \$2.9 million for the decline in the value of Screen Australia's Lindfield property and \$1.5 million for merger integration costs.

The costs of supporting the creation of Screen Australia included ensuring that systems complied with the requirements of *The Commonwealth Authorities and Companies Act 1997* (the *CAC Act*). Major tasks included:

- implementing a new finance system, Finance One, which consolidated the operations of Film Finance Corporation Australia Limited (FFC), Film Australia Limited and part of the operations of the Australian Film Commission (AFC)

- ensuring that Screen Australia complies with the Australian Equivalents of the International Financial Reporting Standards
- drafting and executing new financial policies and procedures and financial authorisations for Screen Australia
- introducing new financial management reports.

Screen Australia's financial statements for 2008/09 were prepared in accordance with the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) and the Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2008. The ANAO issued an unqualified audit opinion on the financial statements and notes on 10 September 2009.

**Risk management:** Screen Australia's risk management policy and plan provide a formal framework for the effective management of business risks. The plan categorises Screen Australia's business risks using methodology derived from *Australian/New Zealand Standard AS/NZS 43600:199 Risk Management*.

**Audit Committee:** The Audit Committee, chaired by Screen Australia Deputy Chair Ian Robertson, met on six occasions during 2008/09 (see Table of Audit Committee meetings, page 6).

The Audit Committee's role includes assessing the adequacy of the internal audit program, reviewing the results of audits on Screen Australia's administrative activities, and monitoring management's performance in implementing internal audit recommendations. The committee also monitors Screen Australia's adoption of, and compliance with, appropriate frameworks of risk management, fraud control and financial reporting. Representatives of the internal

auditors (RSM Bird Cameron) and external auditors (Australian National Audit Office) attended by invitation.

The Audit Committee applies the same process regarding Conflicts of Interest as the Board (see page 59).

**Internal Audit:** RSM Bird Cameron was appointed to provide internal audit services to Screen Australia on 27 January 2008. Audits conducted during 2008/09 related to:

- IT General Controls Review
- Review of Film Valuation Processes

No control or compliance deficiencies constituting unacceptable risk to Screen Australia were identified during these audits.

Screen Australia has also developed an Internal Audit Charter and Strategic Internal Audit Plan for 2009–2012, a long-term planning tool designed to assess the business plans, strategic outlook and risk exposures of the organisation as a whole.

**External Audit:** Staff of the ANAO inspected Screen Australia's 2008/09 financial statements and provided an unqualified audit report.

### RECOUPMENT

Screen Australia's recoupment for the financial year 2008/09 was \$10,138,733. Of this amount \$1,448,621 was paid to producers under the agency's Producer Revenue Entitlement and Producer Revenue Split schemes resulting in a net recoupment to the organisation of \$8,690,112.

Former FFC-funded titles made up 89.28 per cent of revenue, former Film Australia projects comprised 8.04 per cent and former AFC titles made up the balance of 2.68 per cent.

Feature films returned \$2,741,638 or 31.55 per cent of the total. Recoupment from television sales was \$4,414,653 or 50.28 per cent. Of this amount children's programming was responsible for \$2,712,763 or 62.08 per cent of TV recoupment. Adult TV returned \$1,701,890. Documentaries made up the balance of \$1,533,820 or 17.65 per cent of total recoupment.

Australian sourced revenue totalled \$3,558,996 or 41 per cent of total



recoupment while overseas sales resulted in recoupment of \$5,131,116 or 59 per cent to Screen Australia.

### FACILITIES AND SERVICES

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

**William Street (Sydney):** A prime directive for the merging agencies was to organise as many staff under one roof as quickly as possible. This involved moving approximately 35 staff from the Film Australia Lindfield site and 40 staff from the FFC Elizabeth Street premises to the former AFC Woolloomooloo premises in Sydney, and a smaller number of staff to the AFC Moray Street premises in Melbourne. The fitouts were completed within budget and all staff were in situ by early September 2008.

**Moray Street (Melbourne):** In Melbourne, the AFC premises was made good following the dismantling of the NFSA vaults. Refit works were put on hold pending the review of staffing numbers in the Melbourne office. Former FFC staff moved from their Bay St, Port Melbourne, premises (which came to the end of its lease) to the Moray St, South Melbourne, office.

**Lindfield (Sydney):** The Lindfield site continued to operate as a film production complex after former Film Australia staff moved into Woolloomooloo, and has leased production offices to several reality TV programs and a feature film. Several new small industry enterprises also became tenants at the site. The Studio was booked solid all year to an ongoing TV series, and the Roxy Theatre was mostly used for seminars and conferences.

**Elizabeth Street (Sydney):** The former FFC premises at 130 Elizabeth Street was not let during 2008/09, despite active promotion in an extremely depressed sublease market.

**Brunswick Street (Brisbane):** The Brisbane office was closed in April 2009.

### INFORMATION MANAGEMENT & TECHNOLOGY (IMT)

The IMT Unit was responsible for Screen Australia's information and communications technology (ICT) network, systems and voice and data services support and administration,

information management and system/database development and support, physical and electronic records management and administration.

The unit played a key role in assisting Screen Australia with the new workflows and business processes, bringing together disparate information systems, databases and infrastructure from the three former organisations to support the business operation. Key achievements and activities during 2008/09 included:

#### *Computer platform and infrastructure:*

- development of an interim Screen Australia ICT strategy; development of the Screen Australia computer platform review in conjunction with an external consultant; participation with an external consultant on an ICT Security and Controls Internal Audit
  - ICT support for the establishment of a new Oracle database and application environment for the consolidated finance system
  - implementation of a Screen Australia virtual server environment, according to guidelines from the Environmental Sustainability of ICT initiatives developed by the Department of Finance and Deregulation; upgrade of Domino email and collaboration server environment to latest version 8.5 and consolidation of Domino server environment and email gateway
  - ICT system relocation, migration and integration related to Screen Australia (Elizabeth St, Lindfield, Woolloomooloo and Melbourne) and NFSA (Woolloomooloo and Melbourne) office relocations, including network infrastructure set up
  - upgrade of Wide Area Network (WAN) and internet access at Woolloomooloo site; upgrade of Woolloomooloo data centre Uninterruptible Power Supply (UPS) capacity to supply back-up power to additional server and network infrastructure; implementation of antivirus and anti-spam gateway solution (Ironport).
- #### *Records management:*
- development of a Screen Australia record management framework, identifying key areas such as Governance, Board Management and Human Resources, to comply with the agency's record keeping requirements as identified in the Record Keeping Review 2008
  - transfer of former AFC and Film Australia Board Papers to the National Archives and planning transfer of former FFC records
  - development and implementation of Embassy Roadshow collection

management into the Screen Australia Record Management System (TRIM)

- general TRIM user and record management awareness training to key staff
- migration of *australianscreen* online systems to the NFSA, including development of an MOU to cover the share and transfer of information between Screen Australia and NFSA systems/databases.

*Information management:*

- implementation of the Film Funding Information System (FFIS), originally developed to manage the AFC's applications for Film Development, replacing Application Registers and Film Development databases, linking to a new Contacts & Companies database – the system will be further developed in 2009/10 to work with Screen Australia's new workflows and processes
- initiation of an Information Management Audit project, gathering information about existing processes, systems currently in use and integration between the disparate systems, identifying gaps, inconsistencies and duplications, mapping the information flows and identifying Screen Australia information system customisation and new development requirements.

## LEGAL

During the year, the Legal Department continued the work of the former agencies, the FFC, AFC and Film Australia, in contracting projects approved for development, production or marketing support. In particular, 318 Screen Australia agreements were negotiated and contracted for production investment, grants, development investment and loans.

In addition, the department provided legal advice and documentation support on Screen Australia's day-to-day operations, including a range of matters arising from the merger. New contract templates were developed and legal support provided in the finalisation of inaugural Screen Australia program guidelines and

### Terms of Trade.

The business affairs function within the department provided day-to-day liaison between the finance, investment, recoupment and legal functions, and supported the documentation and implementation of approved investments, loans and variations to existing investments.

As of April 2009, the Legal Department also administered the government's International Co-production Program (see page 40).

## HUMAN RESOURCES

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

A major focus for Human Resources during 2008/09 was the administration of the 'people' aspects of the merger. This has included a high volume of activity in selection, appointments and staff departures associated with the structural integration of the new organisation.

In the last quarter, negotiations progressed to put an Enterprise



Agreement in place that will provide a single set of employment conditions for all Screen Australia staff excluding the Executive. It is anticipated that this agreement will be finalised and ratified in September 2009.

### STAFFING OVERVIEW

At 30 June 2009, Screen Australia employed a total of 158 staff, 137 of whom were full-time and 21 part-time. There were 44 men and 114 women. Over the year the average number of full-time equivalent staff was 161.12.

The breakdown of staff at 30 June 2009 was:

DEPARTMENT	FULL-TIME	PART-TIME
Development	12	Nil
Marketing	24	5
Office of the CEO	2	Nil
Production	23	3
Strategy & Operations, including Producer Offset, Strategy & Research, Legal, HR, Commercial & Financial, Communications, State & Industry Partnerships	76	13



LIFE AT 3

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## COMMUNICATIONS

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

Supporting industry consultation in the development of Screen Australia's new programs was a major focus for the unit in 2008/09. This included:

- A series of national roadshows to seek input on Screen Australia's draft Statement of Expectation (SOE) and draft development and production investment guidelines. Input was also sought at meetings with the guilds and through the Screen Australia website.
- Inviting feedback from industry practitioners on Screen Australia's draft guidelines for development and production investment, Terms of Trade, and marketing and research activities areas and publishing submissions on the Screen Australia website.
- A program of national briefings to provide information to potential applicants about Screen Australia production investment funding programs.
- Introducing Screen Australia's senior management to practitioners nationally

through media opportunities, events and one-on-one meetings.

- Industry consultation was promoted via media releases to trade and mainstream media and the Screen Australia website.

The Communications Unit was also responsible for the construction of the new Screen Australia website, bringing together the programs and activities of the three predecessor agencies, and for updating this site to reflect Screen Australia's programs as they developed during this period. During the 2008/09 period, [www.screenaustralia.gov.au](http://www.screenaustralia.gov.au) received an average of 3,250 visits per day, growing from 2,778 per day in August 2008 to 3,399 per day in June 2009.

The Communications Unit created and introduced Screen Australia's visual identity, developed and maintained the organisation's internal intranet and supported the creation of print materials including guidelines, catalogues, brochures and promotional collateral.

Media releases and strategies, press conferences, interviews and e-bulletins were used to communicate Screen Australia's messages to trade and mainstream media and individual practitioners. As of June 2009, there were 9,488 subscribers to Screen Australia's e-bulletin, and 1,135 to the more targeted Producer Offset News.







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# GOVERNANCE STATEMENT

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

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

In 2006/07, the Government introduced a number of measures aimed at improving the quality of governance of Australian Government Authorities. One such measure is the annual exchange of Statements of Expectation (SOE) and Statements of Intent (SOI) between the Minister and the relevant agency. Screen Australia's 2008/09 SOE and SOI are available at [www.screenaustralia.gov.au/about\\_us/Corporate-Information.asp](http://www.screenaustralia.gov.au/about_us/Corporate-Information.asp)

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

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## BOARD

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

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

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

### ATTENDANCE AND REMUNERATION

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

Board members' attendance at Board meetings and Audit Committee meetings is set out on page 6.

### ROLE OF THE BOARD

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

The Board acts in accordance with its Charter and Code of Conduct, set out on pages 63 and 65.

### CONFLICTS OF INTEREST

Board members' obligations are provided for in a number of legal instruments, including the *Screen Australia Act* and the *CAC Act*.

Board members are also subject to the Australian Public Service Code of Conduct and Values, and Screen Australia's Board Conflict of Interest Policy, which are available on Screen Australia's website. Board members who have a material personal interest in a matter under consideration by the Board or the Audit Committee are required to declare that interest.

A Board member with a material personal interest in a matter being considered by the Board is required to leave the meeting while the matter is considered and a decision is made.

Disclosure of such interests and departure from the meeting are recorded in the minutes of the meeting.

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

#### AUDIT COMMITTEE

The Audit Committee was established in accordance with section 32 of the *CAC Act*, to assist the Board in the discharge of its responsibilities. During 2008/09, the Audit Committee consisted of Ian Robertson (Deputy Chair), Greg Smith and Deanne Weir.

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

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

The Chief Executive, Chief Commercial Officer and the Executive Director Strategy & Operations have a standing invitation to attend each meeting, and representatives of internal and external auditors are invited as observers.

#### EXTERNAL AUDIT

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

#### INTERNAL AUDIT

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

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

#### RISK MANAGEMENT

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

#### FRAUD CONTROL

The Board has a current Fraud Risk Assessment and Fraud Control Plan in place, in accordance with section 28 of the *CAC Act* and the *Fraud Control Guidelines 2002* issued by the Minister for Justice and Customs.

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

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



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GOVERNANCE  
STATEMENT  
continued

CAPTAIN COOK





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# BOARD CHARTER

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

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

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

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

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

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

DISGRACE



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# BOARD CODE OF CONDUCT

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

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

Board members must at all times:

- Understand and uphold the values and objectives of Screen Australia.
- Be familiar with the *Screen Australia Act 2008*, its policies and procedures, and the duties of directors as defined in the relevant legislation including the *Commonwealth Authorities and Companies Act 1997*.
- 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 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.

LOCKIE LEONARD





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# STATUTORY REPORTS

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## JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

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In July 2009, the High Court delivered reasons for decision in *Pape v Commissioner of Taxation and the Commonwealth of Australia*. The decision concerned the validity of the *Tax Bonus for Working Australians Act (No.2) 2009* (Cth), and raised a number of issues in relation to Commonwealth appropriations and Commonwealth executive power. The Attorney-General's Department is coordinating an analysis of existing Commonwealth programs in light of the decision, and has asked that, where possible, Commonwealth agencies await the outcomes of that analysis before seeking advice as to particular programs.

## FREEDOM OF INFORMATION STATEMENT

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This statement is provided in accordance with section 8 of the *Freedom of Information Act 1982* (the *FOI Act*) and is correct to 30 June 2009.

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

### 1. ESTABLISHMENT AND ORGANISATION

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

The legal framework for Screen Australia's corporate governance practices are set out in the Governance Statement (see page 59).

### 2. FUNCTIONS

The functions of Screen Australia are described in sections 6 and 7 of the *Screen Australia Act 2008* and are reprinted in full in Appendix 1 (page 76).

### 3. DECISION-MAKING POWERS

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

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

### 4. ARRANGEMENT FOR OUTSIDE PARTICIPATION

Screen Australia is open to the views of outside organisations and provides opportunities for the community and industry to contribute to the enrichment of Australia's cultural identity with regard to the audiovisual production industry.

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

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

## 5. CATEGORIES OF DOCUMENTS

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

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

## 6. FOI PROCEDURES

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

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

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

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

## 7. FACILITIES FOR ACCESS

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

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

The application fees and charges for FOI requests are determined in Schedules to the FOI (Fees and Charges) Regulations. Charges may be remitted on request if their imposition would cause undue financial hardship or release of the documents is in the general public

interest. A decision not to remit the charges must be made within 30 days of a request being made.

## 8. FOI ACT STATISTICS 2008/09

Five requests for information under the *FOI Act* were received during 2008/09 and information that was not exempt was provided.

## PRIVACY

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

No complaints under the *Privacy Act 1988* were received during 2008/09.

## EFFECTS OF MINISTERIAL DIRECTIONS

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

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

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

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

- (2) The Minister must not give a direction in relation to a decision

by the Board to provide support to a particular person or for a particular program.

- (3) The Board must ensure that any direction given by the Minister under subsection (1) is complied with.
- (4) This section does not limit the operation of section 16 of the *Commonwealth Authorities and Companies Act 1997*.

During 2008/09 there were no Ministerial Directions received.

## CONTINGENCY LIABILITY STATEMENT

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

- a) no new guarantees were provided by the Board during the year ended 30 June 2009
- b) there is no amount subject to guarantee as at 30 June 2009.

## INDEMNITY AND INSURANCE PREMIUMS

Screen Australia's ComCover premium covers the normal general and property risks as well as directors' and officers' liability. Workers' compensation is insured through Comcare Australia. Screen Australia can, at times, provide bank loan guarantees and underwriting as a form of assistance. Any underwritten projects are included within project commitments in the Schedule of Commitments on page 123 and the guarantees are included in the Schedule of Contingencies on page 124.

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## OCCUPATIONAL HEALTH AND SAFETY

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

Five OH&S policies were created for Screen Australia in 2008/09.

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

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

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## COMMONWEALTH DISABILITY STRATEGY

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Through its 2008/09 funding programs, Screen Australia supported The Other Film Festival, Australia's largest disability film festival, and Access All Areas Travelling Film Festival, NSW's first fully accessible travelling film festival. Screen Australia also supported other high-profile initiatives that incorporate programs for or about people with disabilities, including the Accessible Cinema strand at the 2009 Sydney Film Festival, which featured films from around the world about people with disabilities.

Screen Australia's captioning policy encourages accessibility of screen content for hearing impaired people. All feature films financed by Screen Australia are captioned for both cinema and DVD. Screen Australia initially funded this program, and as of 1 January 2009 producers who receive feature film investment funding are required to put aside a portion of their budget to caption for cinema and DVD release.

DVD captioning had previously only been available in Australia on imported films.

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

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## ENVIRONMENTAL PROTECTION AND BIODIVERSITY STATEMENT

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Screen Australia inherited from the AFC an Environmental Management System (EMS) generally consistent with International Standard AS/NZS ISO:14001. The EMS includes energy, waste and water management plans. Some of these measures were maintained through 2008/09; however, due to the physical and cultural complexities of the merger, the EMS now needs to be revised to suit the activities of the new agency, and will be reinstated in 2009/10.

Environmental features of the 2008/09 fitout of the Woolloomooloo offices include:

- New lighting fixtures are T5 fluorescent where possible.
- Shade and blackout window blinds have been installed to all windows to reduce glare and heat.
- All new lighting is controlled by occupancy sensors and linked to a security system.
- Audiovisual screens are low-energy-rated LCD screens.
- All the energy consumed by our signage and audiovisual displays is offset by the purchase of an equivalent amount of 100% green energy.

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# PORTFOLIO BUDGET STATEMENT (PBS) 2008/09

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## PERFORMANCE INDICATORS

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### CONTRIBUTIONS TO OUTCOME 1

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

### COMPONENTS OF OUTPUT 1.1

The key results will be for creative individuals and businesses, through financial and other assistance, to make high-quality film, television and other screen programs; for these programs to have appeal to Australian audiences and international markets; and for the industry to become more sustainable.

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## KPI: INVESTMENT IN FILM AND TELEVISION PROJECTS AND PROFESSIONAL DEVELOPMENT OF FILMMAKERS

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*Target:* At least 75 per cent of feature films or short features made with Screen Australia production investment achieve Australian theatrical release or television broadcast commitment.

Programs financed in 2008/09 will take up to 5 years to be released.

At this stage the KPI is not applicable.

From financial years 2003/04 to 2007/08, 79 per cent of FFC features were released, and 17 per cent of titles are still to be released.

Only 4 per cent failed to achieve an Australian theatrical release.

*Target:* At least 75 per cent of short dramas, animations and interactive media titles supported by Screen Australia achieve festival or television exposure.

Given the time lag between investment in development and final exhibition, which is the nature of investment in screen projects, at this point the target is not applicable. However, a three-year rolling average KPI of 75 per cent will be applicable.

*Target:* Support the participation of at least five Indigenous screen content creators in key festivals in 2008/09.

*Target met:*

Screen Australia exceeded this annual target. In 2008/09 Screen Australia supported one Indigenous filmmaker to attend the International Documentary Festival of Amsterdam (IDFA), three Indigenous filmmakers to attend the Rotterdam Lab, four attended the ImagineNATIVE Film Festival, one Tribeca All Access and two to attend the Cannes Film Festival. That is, a total of 11 for the period.

*Target:* Provide intensive script and marketing assistance to support a minimum of 14 targeted projects/creative teams and a minimum of four writer fellowships in 2008/09.

*Target for script and marketing assistance met:*

Screen Australia provided script assistance to 16 projects/creative teams during the financial year. An integral part of the development process for the scripts was awareness of the eventual audience and market for the scripts.

*Target for writer fellowships not met:*

Program was reassessed during the year and the funds applied to other development programs.



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## KPI: PARTICIPATION OF AUSTRALIAN FILMMAKERS AND THEIR PROGRAMS IN THE GLOBAL MARKETPLACE

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*Target:* Maintain a presence at a minimum of four key international film and television markets and provide support to Australian film practitioners through networking opportunities, liaison and facilities.

*Target met:*  
The Marketing Department coordinated the Australian presence at four international markets in 2008/09: MIPTV, MIPCOM, the European Film Market/ Berlin International Film Festival and the Cannes Film Festival.

In 2008/09, Screen Australia provided 86 travel grants to practitioners to support their attendance at international film festivals and events.

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*Target:* Facilitate and support a minimum of three key national industry events, and visits by a minimum of three international festival representatives.

*Target met:*  
Screen Australia exceeded this target. National events were:

IndiVision marketing workshop (August 2008) for selected filmmaking teams who had attended other Screen Australia script development workshops.

Australia on Show at the Australian International Movie Convention (September 2008) highlighting Australian feature films to be released in the upcoming year to exhibitors from across Australia.

SPAAMart at the SPAA conference on the Gold Coast (November 2008), which provided selected feature film teams with the opportunity to pitch their projects to a wide range of international and domestic financiers.

MeetMarket at the Australian International Documentary Conference (AIDC) in Adelaide (February 2009), where selected local documentary filmmakers met with international guests of the AIDC, and a range of broadcasters and financiers.

Visits by international film festival representatives included:

- Maryanne Redpath, Australian Delegate for the Berlin International Film Festival
- Young Jung Cho, International Delegate for the Pusan International Film Festival
- Christian Jeune, Deputy General Delegate for the Cannes Film Festival
- Frédéric Boyer, Selection Committee member for Cannes Directors' Fortnight
- Jane Schoettle, Senior Programmer for the Toronto International Film Festival

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## KPI: CULTIVATION AND APPRECIATION OF AUSTRALIAN SCREEN CULTURE, LOCALLY AND INTERNATIONALLY

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*Target:* Support organisations to provide at least 20,000 professional development opportunities for practitioners in 2008/09 and foster at least one targeted initiative in each state that encourages diversity.

*Target met:*

41,164 professional development opportunities provided, through the following organisations:

- Australian Directors Guild (ADG) conference
- Screen Producers Association of Australia (SPAA) Conference
- SPAA Fringe conference
- Australian International Documentary Conference (AIDC)
- Australian Writers' Guild (AWG) National Screenwriters' Conference

In addition, Screen Australia provided funding to the screen resource organisations in Queensland, NSW, Victoria, South Australia, Western Australia and Tasmania, which support a range of programs providing practitioner development opportunities.

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*Target:* Coordinate 20 Australian film festivals.

*Target met, as follows:*

Screen Australia delivered programs of Australian films with Australian embassies in the following locations:

- September 2008 – Hong Kong
- October – Manila, Taipei
- November – Hanoi, Ho Chi Minh City, Central Province and An Giang Province
- December – Phnom Penh
- January 2009 – Jakarta, Zagreb
- March – Moscow, St Petersburg, Port Louis, Seychelles
- May – Kathmandu, Colombo

In cooperation with DFAT, Screen Australia supported Australian film focus events at the Festival of Pacific Arts in Samoa, Manila, Hong Kong, Singapore, Shanghai and South by South West in the USA.

Audiences at these events totalled more than 23,000.

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## KPI: DATA COLLECTION AND ANALYSIS AND WIDE DISSEMINATION OF INFORMATION

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*Target:* On-time dissemination of key research and information widely throughout industry and government, in a variety of formats.

*Target met:* Screen Australia's key research publications are published annually. Summary reports are available in hardcopy and softcopy formats, as well as incorporated into pages on *Get the Picture*, the agency's statistical reference site. *Get the Picture* has over 250 pages of time-series data from over 30 sources with annual updates occurring monthly. Monthly updates are completed for the Online Searchable Database and the Upcoming Production Report.

Statistical advice and industry data are also provided on an ad hoc basis both internally and externally through customised exports to other government agencies, industry groups, practitioners, media and research organisations. Screen Australia is also a conduit for industry feedback and liaison with stakeholders, reporting on the consultation process in relation to new policies, guidelines and programs.

Internationally, Screen Australia is the Australian source of continuing data exchange with the European Audiovisual Observatory, and the global cinema exhibition and production trends report and Global Media Intelligence service overseen by *Screen Digest* in the UK. Screen Australia also regularly supplies data to the UNESCO Institute of Statistics, the Berlinale Co-production Market, *Variety International Film Guide* and the International Affiliation of English-Speaking Directors' Organisations (IAESDO).

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*Target:* An average of at least 2000 visits to [www.screenaustralia.gov.au](http://www.screenaustralia.gov.au) per day.

*Target met:* [www.screenaustralia.gov.au](http://www.screenaustralia.gov.au) received an average of 3,250 visits per day during 2008/09.

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## KPI: COMMISSIONING PRODUCTION AND PROMOTION OF A CURATED SLATE OF DOCUMENTARY PRODUCTIONS

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*Target:* Production under the National Interest Program (NIP) will deliver 20 high-quality documentaries a year with 80 per cent receiving television broadcast and 30 per cent reaching at least 10 per cent audience share.

*Target met:*  
NIP documentaries were made at Film Australia prior to the merger, and this strand continued for the first six months of Screen Australia's existence. From 1 January 2009, this strand was merged into the National Documentary Program (NDP).

23 NIP programs financed in previous financial years were broadcast in 2008/09, of which 52 per cent achieved at least 10 per cent audience share.

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## KPI: COMMISSIONING PRODUCTION AND PROMOTION OF A SLATE OF LANDMARK DOCUMENTARIES ON AUSTRALIAN HISTORY

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*Target:* Delivery of at least 10 productions under the Making History initiative across a three-year period.

*On target to meet:*  
Three programs financed this financial year, which should allow the target to be met by the end of year three.

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## KPI: UTILISE THE LINDFIELD SITE AND RELATED SERVICES FOR THE INDEPENDENT DOCUMENTARY PRODUCTION SECTOR

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*Target:* Site and facilities currently utilised by the sector to achieve at least 80 per cent occupancy.

*Target met:*  
5,586 m<sup>2</sup> – Total lettable area  
2,408 m<sup>2</sup> – Externally leased offices (average over the year)  
270 m<sup>2</sup> – Film/DVD/Video vaults: Screen Australia use  
80 m<sup>2</sup> – Staff offices: Screen Australia use  
800 m<sup>2</sup> – Revenue generating facilities: Screen Australia use  
400 m<sup>2</sup> – Garages  
527 m<sup>2</sup> – Average occupancy of film production offices over the year  
4,485 m<sup>2</sup> – Total area occupied  
= 80.28 per cent (percentage of site occupied)



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## KPI: ACHIEVEMENT OF AUDIENCE TARGETS AND CULTURAL RECOGNITION

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<i>Target:</i> Feature film audience targets: For niche releases (defined as exhibited on less than 20 screens) – 20,000 admissions	For niche releases, 5 released, 2 met KPI
For specialist releases (defined as exhibited on 20 to 44 screens) – 60,000 admissions	For specialist releases, 3 released, 3 met KPI
For crossover releases (defined as exhibited on 45 to 100 screens) – 200,000 admissions	For crossover releases, 6 released, 2 met KPI
For mainstream multiplex releases (defined as exhibited on over 100 screens) – 300,000 admissions	For mainstream multiplex releases, 1 released, 0 met KPI

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*Target:* Adult TV drama domestic audience targets, the slate to achieve an average of:

Commercial networks – 900,000 viewers	Australian commercial networks – 4 broadcast, 4 met KPI
ABC – 600,000 viewers	ABC – 3 broadcast, 3 met KPI
SBS – 350,000 viewers	SBS – 2 broadcast, 1 met KPI

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*Target:* Children's TV drama audience target, the slate to achieve an average of:  
200,000 viewers

Children's TV drama –  
2 broadcast, 2 met KPI

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*Target:* Documentary domestic TV audience targets, the slate to achieve an average of:

Commercial networks – 500,000 viewers	Not applicable
ABC – 350,000 viewers	ABC – 56 broadcast, 53 met KPI
SBS – 150,000 viewers	SBS – 56 broadcast, 46 met KPI

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*Target:* Number of international awards for features, children's drama and documentary.

Number of international awards:  
Features: 23  
Children's drama: 4  
Adults' drama: 2  
Documentary: 31  
Short films: 15

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# APPENDIX 1

## ENABLING LEGISLATION

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

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

*Ways in which support may be provided*

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

*Considerations governing the performance of functions*

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

*Screen Australia may charge fees*

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

*Screen Australia may cooperate with others*

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

*Severability*

- (6) Without limiting its effect apart from this subsection, this Act also has the effect it would have if the powers and functions of Screen Australia were confined to powers and functions that were to be exercised and performed:
  - (a) in so far as it is appropriate for those powers and functions to be exercised and performed by Screen Australia on behalf of the Government of the Commonwealth as the national Government of Australia; and

- (b) for purposes for which it is appropriate for the Parliament, as the national Parliament of Australia, to authorise Screen Australia to exercise powers and perform functions; and
- (c) in relation to expenditure of money that is available for the purposes of Screen Australia in accordance with an appropriation made by the Parliament; and
- (d) in relation to trade and commerce with other countries, among the States, between Territories or between a Territory and a State; and
- (e) in relation to postal, telegraphic, telephonic, and other like services; and
- (f) in relation to the collection of statistics; and
- (g) in relation to external affairs; and
- (h) in relation to a Territory; and
- (i) in relation to the executive power of the Commonwealth; and
- (j) in relation to matters incidental to the execution of any of the legislative powers of the Parliament or the executive power of the Commonwealth.

#### Powers of Screen Australia

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

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

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# APPENDIX 2

## ASSESSORS AND CONSULTANTS

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### Production Investment Department script assessors

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Miro Bilbrough, Andy Cox, Matt Dabner, Veronica Gleeson, Amree Hewitt, Sam Jennings, Chryssy Tintner, Victoria Treole.

### Development Department script and budget assessors

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Lorelle Adamson (Mintlog), Karin Altmann (Picture Palace), Ron Blair (Thrasher), Rosemary Blight (RB Films), Helen Bowden (Cicada Films), Craig Brookes, Tony Clark (Hume, Clark), Stephen Cleary (Firesign), Yvonne Collins (Marina Films), Bob Connolly (Arundel Productions), Jessica Douglas-Henry (Iris Pictures), Andrena Finlay (Wildheart Films), Veronica Gleeson, Mac Gudgeon (Lunahaze Investment), Glenda Hambly (Rogue Productions), Gary Hayes, Jason Hill, Hal Josephson, Christopher Joyner, Renee Kennedy (Juicy Films), Robyn Kershaw (Robyn Kershaw Productions), Jon King, John Lewis (Omer Khayam), Kim Lewis, Adrian Martin, Nathan Mayfield (Hoodlum Interactive), Scott Meek, Lavina Riachi, Julie Ryan (Cyan Films), Joan Sauers, Kath Shelper (Scarlett Pictures), Lewis Strudwick, Dennis Smith (Byzantine), Louise Smith (Film Depot), Nell White (Consuello), Jennifer Wilson.

### Indigenous Department assessors

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Pauline Clague (Core Films Pty Ltd), Kath Shelper (Scarlett Pictures).

### Marketing (ICD) Department assessors

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Michael Agar, Jeremy Bean, Susan Charlton, Diane Cook.

### Consultants

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Screen Australia engages consultants with specialist skills to assist with defined projects where the tasks involved cannot be performed by existing staff. During 2008/09, Screen Australia entered into 21 new consultancy contracts, involving total actual expenditure of \$1,235,571.

Screen Australia procurement policy requires purchases over \$50,000 to be considered for tender. In addition, consideration is given to the following factors to determine if a formal full tender is undertaken or a select tender:

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



The following table comprises consultancy contracts for \$10,000 or more let in 2008/09.

Consultant Name	Description	2008/09 (inclusive of GST)	Selection Process	Justification
Aurion Corporation	Undertake HRMIS upgrade	\$59,000	Direct sourcing	A
CB Richard Ellis	Provide strategic review of Lindfield site	\$11,000	Direct sourcing	B
Davidson Workplace Solutions	Provision of HR advice for classification review	\$22,500	Direct sourcing	A
Elf Production	Provision of development and marketing project management services	\$43,000	Direct sourcing	A
Ernst & Young	Provision of taxation advice	\$22,000	Direct sourcing	B
Festina Lente Productions	Provision of advice on Multisoft database development and maintenance	\$45,000	Direct sourcing	A
Frost Design	Provision of logo, branding design and associated services	\$44,000	Select tender	B
Futurestep	Industry consultation for structural review Stage one	\$125,900	Select tender	A
Futurestep	Industry consultation for structural review Stage two	\$55,400	Direct sourcing	A
Insightful Systems	Provision of film funding database development & maintenance	\$30,000	Direct sourcing	A
Ironclad Networks	Provision of research database development & maintenance	\$16,000	Direct sourcing	A
The Lantern Group	Provision of public relations advice and support	\$88,033	Select tender	A

Consultant Name	Description	2008/09 (inclusive of GST)	Selection Process	Justification
Moneypenny Services	Review of Producer Offset financing market	\$22,000	Direct sourcing	B
Nous Group	Facilitating a number of management and Board sessions related to Screen Australia strategic planning	\$27,500	Direct sourcing	B
Pelion Group	Provision of Multisoft database development administration and maintenance services	\$39,000	3 quotes	A
Pricewaterhouse Coopers	Provision of IT platform review	\$80,300	Select tender	B
RSM Bird Cameron	Internal audit services	\$60,000	Select tender	B
Scott Meek	Provision of creative evaluation services	\$135,410	Direct sourcing	B
TCFT Business Services	Provision of FMIS project management	\$152,000	Direct sourcing	A
Technology One	FMIS consolidation and upgrade	\$206,000	Direct sourcing	B
Tristram Miall Films Pty Ltd	Provision of creative evaluation services	\$13,200	Direct sourcing	B

**Justification for decision to use consultant**

A: skills currently unavailable within agency

B: need for specialised or professional skills



APPENDIX 2  
continued

Screen Australia 2006/09

# APPENDIX 3

## INVESTMENTS, LOANS, GRANTS AND OTHER INITIATIVES

Lists full Screen Australia contribution to projects approved/commissioned during 2008/09, rather than actual expenditure during the year.

Title	Applicant	Amount
<b>DEVELOPMENT PROGRAMS July - December 2008</b>		
<b>ANIMATION DEVELOPMENT</b>		
Croquenbouche Cafe	Julie Turner	15,000
Get Ace	Gian Christian & Dina McPherson	10,000
Hermes and the Naked Flame	Brendon Kennedy Mythweaver	30,000
The Orchestra	Michael Hill & Melanie Brunt	10,000
		<b>65,000</b>
<b>ANIMATION PRODUCTION</b>		
Hog	Monica O'Brien & David Webster	80,000
Lizard	John Skibinski	30,000
Orlando's Third Trance (working title)	Donna Kendrigan	83,000
Valmay The Visitor From Beep Beep Beep Beetle Box 967	Kate Cawley, Susan Earl & Shannon Owen	79,997
		<b>272,997</b>
<b>CROSS-PLATFORM DIGITAL MEDIA DEVELOPMENT</b>		
Charades	Kelly Chapman & Brad Howard	15,000
Hermes and the Naked Flame	Brendon Kennedy	15,000
Mordy Koots	Clayton Jacobson, Shane Jacobson & Jim Shomos	15,000
NanoWars	Stephane Zerbib	15,000
Toad World (working title)	Mark Lewis & Dominic Bean	15,000
		<b>75,000</b>
<b>CROSS-PLATFORM DIGITAL MEDIA PRODUCTION</b>		
My Place Online	Penny Chapman	100,000
Rock Chickz	Karla Burt	50,000
Touched by the Road Toll	Kerry Sunderland, Sandra Cook, Cathy Henkel & Jeff Canin	100,000
		<b>250,000</b>
<b>DOCUMENTARY DEVELOPMENT</b>		
The Black Beyond	Julian Shaw & Jonathan Green	20,000
Breaking the News	Nicholas Hansen	20,000
Convict Ghosts Speak Out	Roger Scholes	9,500
Convict Ghosts Speak Out	Roger Scholes	20,000

Title	Applicant	Amount
<b>DOCUMENTARY DEVELOPMENT (continued)</b>		
Cuts	Sarah Lewis	25,000
Destination Angkor	Tom Zubrycki & Tim Winter	20,000
Fatal Storm	Marcus Gillezeau & Michael O'Neill	23,000
Fokkers Lost Diaries	Luhsun Tan	20,000
Mad as Hell: The Peter Finch Story	Robert de Young & Paul Clarke	15,000
The Miracle Men	Tom Zubrycki & Kuranda Seyit	10,000
Red Card Pink Army	Gef Senz	20,000
Straight and True	Sonia Bednar	20,000
True Crimes of the Lone Avenger	Susie Foster	10,000
Utopia	Bruce Petty & Claude Gonzalez	20,000
The Wood Royal Commission	Dylan Blowen & Rachel Landers	19,000
		<b>271,500</b>
<b>DOCUMENTARY DEVELOPMENT - TIME CRITICAL</b>		
Birthing Rite	Janet Merewether	17,100
Connected by Light	Viron Papadopoulou	20,000
Girls Own War Stories	Jennifer Ainge & Paul Roy	9,000
The Legend of the Flying Leathernecks	Mark Street & Fiona Cochrane	20,000
Looking for Nadine	Nick Torrens	20,000
Love is a Battlefield	Mish Armstrong & Maryjeanne Watt	20,000
Memoirs of a Plague	Mitzi Goldman	20,000
The Naked Lentil	Kylie Bryant	20,000
Penguin Island	Sally Ingleton & Miranda Wills	20,000
The Search for Weng Weng	Veronica Fury	20,000
		<b>186,100</b>
<b>DOCUMENTARY PRODUCTION</b>		
The Black Beyond	Julian Shaw & Jonathan Green	100,000
Murundak - Songs of Freedom	Sonia Bednar, Natasha Gadd & Rhys Graham	100,000
New Beijing: Reinventing a City	Georgia Wallace Crabbe & Gregory Miller	100,000
		<b>300,000</b>
<b>EXPERIMENTAL PRODUCTION</b>		
Tanegashima	Susan Norrie	20,000
		<b>20,000</b>
<b>FEATURE DRAMA CASHFLOW</b>		
Animal Kingdom	Liz Watts & David Michod	50,000
		<b>50,000</b>



Title	Applicant	Amount
<b>FEATURE DRAMA DEVELOPMENT</b>		
A Tree, Falling	Dave Letch & Jonathan Hardy	25,000
Alex and Eve	Alex Lykos	24,200
Beautiful Losers	Amy Gebhardt	23,500
Draftin'	Rosemary Blight, Josh Wakely & Jim Lounsbury	25,000
Friends Upstairs	Raymond Quint & Steve Wright	32,000
Griff the Invisible	Nicole O'Donohue	25,000
The Harvest	Rosemary Blight, Tony Tilse & Leon Ford	25,000
Honey	James Ricketson	30,000
The Infernal Optimist	Warren Coleman	28,900
Irini - Equinox Script Workshop	Sotiris Dounoukos & Louise Petre	3,472
The Mindless Ferocity of Sharks	Richard Keddie & Mark Patterson	25,000
Our Father Who Art In The Tree	Sue Taylor	25,900
Pretty Good Fighter	Andrew McNally & Gareth Calverley	25,000
Simpson	Daniel Mackay & Jim McElroy	28,000
The Sleeper	Mish Armstrong	12,430
		<b>358,402</b>
<b>FEATURE DRAMA DEVELOPMENT - INDIVISION</b>		
100 Bloody Acres	Scott Alexander, Colin Cairnes, Cameron Cairnes & John Bawley	20,000
The Basement	Anna Broinowski	20,000
Damaged	Louise Alston & Luci Temple	20,000
The Last Day	Shane McNeil & Kristian Moliere	20,000
Living Breathing	Angie Fielder, Polly Staniford, Erin White & Scott Pickett	20,000
Loveless	David Curzon	20,000
Melt	Della Churchill & Sofya Gollan	20,000
Recurrence	Liz Kearney	20,000
Sleepwalker	Matt Wheeldon	20,000
		<b>180,000</b>
<b>FEATURE DRAMA PRODUCTION - INDIVISION</b>		
Griff the Invisible	Nicole O'Donohue	1,076,000
		<b>1,076,000</b>
<b>SECOND TIME +</b>		
Almost French	Sonja Armstrong	30,000
Dead Europe	Emile Sherman	30,000
The Detective	Michael Robertson	30,000
Goodbye Patience (aka Lenny & Venice)	Karen Radzyner, Miro Bilbrough & Michael Wrenn	20,000

Title	Applicant	Amount
<b>SECOND TIME + (continued)</b>		
Jericho	Lizzette Atkins, Robert Rabiah & Sotiris Dounoukos	18,500
Life for Life	Pauline Chan	12,000
Living Memory	Fiona O'Connell	19,000
McEurope	Karen Radzyner & David Nettheim	30,000
Please Explain	Steve Kearney & Leanne Tonkes	30,000
The Quiet War	Matt Reader	20,000
Save Your Legs	Nick Batzias, Boyd Hicklin & Brendan Cowell	30,000
Saving Mr Banks	Ian Collie	22,000
Seminyak	Anthony Anderson & Jan Chapman	30,000
Simpson	Daniel Mackay & Jim McElroy	20,000
Snake in the Grass	Mira Robertson	20,000
		<b>361,500</b>
<b>SECOND TIME + - SP*RK</b>		
Fat, Forty and Fired	Robyn Kershaw	29,500
Looking for Mr Jones	Dee McLachlan & Andrea Buck	22,000
		<b>51,500</b>
<b>INTERNSHIP</b>		
Alethea Jones Internship	Alethea Jones	9,996
Janelle Landers Internship	Janelle Landers	10,000
Justine Beltrame Internship	Justine Beltrame	10,000
Leonie Dickinson Internship	Leonie Dickinson	10,000
Rita Walsh Internship	Rita Walsh	10,000
		<b>49,996</b>
<b>RE-ENTRY DEVELOPMENT</b>		
Jackie McKimmie Re-entry package	Jackie McKimmie	37,500
Mark Lazarus Re-entry package	Mark Lazarus	15,000
Stephen Wallace Re-entry package	Stephen Wallace	37,500
		<b>90,000</b>
<b>SCREEN BUSINESS VENTURE PROGRAM - GROWTH</b>		
Arenamedia	Robert Connolly	120,000
Circe Films Pty Ltd	Lizzette Atkins, Beth Frey, Anna Bateman & Anna Le Deux	180,000
Galvanized Film Group	Anthony Anderson, Healthier Ogilvie & Miriam Stein	180,000
		<b>480,000</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>SCREEN BUSINESS VENTURE PROGRAM - SUPPORT</b>		
Animazing Productions Pty Ltd	Susie Campbell	50,000
Artemis International	Brian Beaton & Celia Tait	70,000
KCDC Pty Ltd	Kelly Chapman	60,000
Looking Glass Pictures Pty Ltd	Mitzi Goldman & Michel Zwecker	70,000
Pictures in Paradise Pty Ltd	Chris Brown	70,000
Prodigy Movies Pty Ltd	Michael Robertson	70,000
Westside Film and Television Pty Ltd	Ann Darrouzet	70,000
		<b>460,000</b>
<b>SHORT DRAMA PRODUCTION</b>		
Celestial Avenue	Cameron Cairnes, Colin Cairnes & Scott Alexander	150,000
Day One	Belinda Mravicic & Angus Stevens	150,000
Miracle Fish	Drew Bailey & Luke Doolan	20,000
The Acronym	Rebecca Dakin, Frazer Bailey & Trent Dalton	150,000
The Apprentice	Leanne Tonkes & Steve Kearney	94,703
The Kiss	Ashlee Page & Sonya Humphrey	135,579
		<b>700,282</b>
<b>SHORT-TERM DEVELOPMENT INVESTMENT FACILITY</b>		
K9	Richard Stewart & Penny Wall	22,000
		<b>22,000</b>
<b>RAW NERVE - SCREEN DEVELOPMENT AGENCY PRODUCTION PROGRAM</b>		
Raw Nerve - Metro Screen	Metro Screen	35,000
Raw Nerve - Open Channel	Open Channel	35,000
Raw Nerve - FTI	Film & Television Institute WA Inc	35,000
Raw Nerve - MRC	Media Resource Centre	35,000
Raw Nerve - QPIX	QPIX	35,000
Raw Nerve - Wide Angle	Wide Angle Tasmania	35,000
		<b>210,000</b>
<b>Total Development July - December 2008</b>		<b>5,530,277</b>

Title	Applicant	Amount
<b>DEVELOPMENT PROGRAMS January - June 2009</b>		
<b>FEATURE DEVELOPMENT</b>		
20 Something Survival Guide	Jodi Matterson	35,300
Cargo Moon	David Rapsey	40,000
Circus	Leanne Tonkes	45,000
Cornucopia	Julie Ryan & Kate Croser	35,000
The Cross	Jonathan Shteinman	50,000
Desk Rage	Tamara Popper	36,000
Friends Upstairs	Ray Quint	40,540
Land's End	John Duigan	50,000
Lionel and the Smoocher	Peter Duncan	40,000
The Little Death	Miranda Culley	41,000
Loveless	David Curzon	30,000
Monday Night Salsa	Matthew Duffy	5,000
My Cleaner	Bryan Brown	48,000
The Quiet War	Matthew Reeder	50,000
Runaway	Christopher Gill	50,000
Runaway	Christopher Gill	50,000
The Sapphires	Rosemary Blight	50,000
Sleeping Beauty	Jessica Brentnall	50,000
The Tree	Sue Taylor	50,000
Untitled project number three	Bridget Ikin	45,000
Xcelr8	Melanie Coombs	45,000
		<b>885,840</b>
<b>INNOVATION DEVELOPMENT</b>		
Huey's Planet	Steve Pasvolsky	40,750
Innocent	Marcus Gillezeau	30,000
Skunkwerks! Battle for Shady Acres	Andrew Smith	30,000
Welcome to the Cosmos	Karla Burt, Kylie Robertson, Debra Allanson, Vanessa Burt & Nick Hallam	30,000
Wrapping It Up	Kelly Chapman	30,000
		<b>160,750</b>
<b>INNOVATION PRODUCTION</b>		
Dirtgirlworld Online	Cate McQuillen	150,000
Mordy Koots	Jim Shomos, Clayton Jacobson, Ray Bosely & Shane Jacobson	250,000
Re enchantment	Sue Maslin	50,000
The World of Infinite Curiosity	Dan Fill	200,000
		<b>650,000</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>SHORT ANIMATION PRODUCTION</b>		
Nullarbor	Katrina Mathers, Merrin Jensen & Patrick Sarell	63,607
		<b>63,607</b>
<b>TALENT ESCALATOR - INTERNATIONAL SCRIPT WORKSHOP</b>		
Monster Man	Jennifer Kent	25,000
Somebody, People	Lizzette Atkins	20,000
The 24 Hour Window	Ann Darrouzet	21,000
NZFC Rewrite Workshop	Jo Weatherstone	5,000
NZFC Rewrite Workshop	Steve Pasvolsky	5,000
		<b>76,000</b>
<b>TALENT ESCALATOR - EVENTS</b>		
37degreesSouth	Melbourne International Film Festival	30,000
Accelerator	Melbourne International Film Festival	20,000
Arista/Adaptation Workshop	Film Victoria	60,000
Aurora - NSWFTO Script Workshop	NSW Film & Television Office	60,000
Australian Writers' Guild Script Scheme	Australian Writers' Guild	20,000
Eurista/Screen Tasmania - Developing the Developer Workshop	Screen Tasmania	60,000
Ignite - Northern Territory Film Office	Northern Territory Film Office	50,000
Serious Games Workshop with ABC TV		73,330
T-VIS -ScreenWest and SAFC	ScreenWest	45,250
		<b>418,580</b>
<b>SERIOUS GAMES - SPECIAL INITIATIVE</b>		
Attack of the Drombies	Jackie Turnure	15,000
Burden	Nick Young	15,000
Doomsday Racer Australia 2050	Dean Tuttle	15,000
Elemental	Andrew Smith	15,000
Galapagos	Mario Raftopoulos	15,000
		<b>75,000</b>
<b>Total Development January - June 2009</b>		<b>2,329,777</b>
<b>DEVELOPMENT GRAND TOTAL</b>		<b>7,860,054</b>



Title	Applicant	Amount
<b>PRODUCTION INVESTMENT</b>		
DOCUMENTARY - INTERNATIONAL PROGRAM		
<b>July - December 2008</b>		
Addicted to Money	Electric Pictures Pty Ltd	320,782
Anatomy of a Massacre	Cordell Jigsaw Productions Pty Ltd	150,572
Chopper Rescue - series 2	Becker Group Ltd	359,887
Contact	Contact Films	147,997
The Great Escape - The Reckoning	Electric Pictures Pty Ltd	376,734
Heartbreak Science	Prospero Productions Pty Ltd	264,339
Loggerheads - The Lost Years	Gulliver Media Australia Pty Ltd	266,590
Ocean Super Mum: A Sea Lion Odyssey	Content Mint	262,692
Penguin Island	360 Degrees Films	437,200
Salam Father	Artemis International Pty Ltd	240,166
Skippy: Australia's First Superstar	Electric Pictures Pty Ltd	251,529
		<b>3,078,488</b>
<b>January - June 2009</b>		
Asylum FC	Renegade Films	134,705
Miracle	Essential Media & Entertainment Pty Ltd	806,346
Terror in Mumbai	Electric Pictures Pty Ltd	300,000
		<b>1,241,051</b>
<b>Total International Documentaries</b>		<b>4,319,539</b>
DOCUMENTARY - DOMESTIC PROGRAM		
<b>July - December 2008</b>		
Angels in New York	Angels Television Pty Ltd	304,012
Are You My Mother?	Screenworld Pty Ltd	385,885
Blank Canvas	Vast Productions Pty Ltd	75,000
Bush Slam	Freehand Productions Pty Ltd	290,606
China's Avant-garde: The New Cultural Revolution	Grubstreet Media	33,000
For Valour	Bearcage Pty Ltd t/a Bearcage Productions	111,239
Law and Disorder	Screenworld Pty Ltd	371,960
The Making of Modern Australia	Essential Media & Entertainment Pty Ltd	682,492
The Mission	Roar Film Pty Ltd	200,589
My Asian Heart	CM Film Productions Pty Ltd	149,254
A Pacific Solution	Jotz Productions	131,305

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>DOCUMENTARY - DOMESTIC PROGRAM (continued)</b>		
Persons of Interest - The ASIO Files	Smart Street Films Pty Ltd	434,643
Prison Sings	Renegade Films	302,044
Whatever! The Science of Teenagers	Essential Media & Entertainment Pty Ltd	385,749
Winning World War 1: Anzacs, Western Front Diaries	Dunheved Pty Ltd	56,750
		<b>3,914,528</b>
<b>January - June 2009</b>		
Breaking the News	Mutiny Media Pty Ltd	85,500
Ko Ho Nas	Umbrella Film Services Pty Ltd	151,349
Mr Sin - The Abe Saffron Story	Evershine Pty Ltd	135,231
Shintaro - The Samurai Sensation that Swept a Nation	Screenworld Pty Ltd	136,592
World Champion Santa	Fury Productions Pty Ltd	25,000
		<b>533,672</b>
<b>Total Domestic Documentaries</b>		<b>4,448,200</b>
<b>SPECIAL DOCUMENTARY FUND</b>		
America	Storm Productions Pty Ltd	207,440
Anna's Adventure	Iris Pictures Pty Ltd	214,476
The Ball	Princess Pictures	190,000
Dr Sarmast's Music School	Circe Films Pty Ltd	250,000
Love: In the Time of Economy	Tarpaulin Pty Ltd	233,058
<b>Total Special Documentray Fund</b>		<b>1,094,974</b>
<b>NIP/NDP</b>		
<b>National Interest Program July - December 2008</b>		
Addiction	Ben Ulm	162,506
Art and Soul	Bridgit Ikin	722,750
Ballet Russes	Marianne Latham	364,687
Catching Cancer	Tony Wright	326,115
Honeybee Blues	Anna Cater	326,000
Immortal	Tony Wright	243,320
National Treasures 3 - Australian Heritage	Hugh Piper	215,245
Ned Kelly	Alex West & Lucy McLaren	151,230
Tackling Peace	Marc Radomsky	216,695
		<b>2,728,548</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>National Documentary Program January - June 2009</b>		
Family Confidential	Laurie Critchley	601,884
Leaky Boat	Penny Chapman	265,254
Mother of Rock: The Life and Times of Lillian Roxon	Robert de Young	364,403
Not 14 But 47	Gillian Armstrong & Jenny Day	255,000
A Royal Romance	Andrew Ogilvie	400,000
Science of Self Harm	Renee Kennedy	267,008
The Trial	John Moore	205,000
		<b>2,358,549</b>
<b>Total NIP/NDP</b>		<b>5,087,097</b>
<b>MAKING HISTORY INITIATIVE</b>		
The Incredible Tale of William Buckley	Tony Wright	587,715
Jandamarra	Tony Wright & Eileen Torres	632,573
Kokoda	Andrew Wiseman	1,146,021
<b>Total Making History</b>		<b>2,366,309</b>
<b>DOCUMENTARY DEVELOPMENT January - June 2009</b>		
<b>Single-project documentary development</b>		
A Cycle of Hate	John Lewis	30,000
Across the Divide	Peter Hiscock	40,000
Blood and Fire - Salvos at War	Anna Rudd	10,000
Dancing Downunder	Veronica Fury	10,000
Interview One	Fiona Cochrane	15,000
Ishwari	Faramarz K-Rahber & Annie Holden	39,833
Ochre and Ink	James Bradley & Rachel Clements	30,000
Perch Creek	Chester Dent	10,000
		<b>184,833</b>
<b>Documentary development matched funding</b>		
Complete Utter History of Australia	Charles Firth	25,000
Divorce - Sharia Way	Jennifer Crone	12,298
Family Confidential	Laurie Critchley	14,015
The Inquisition	Dylan Blowen	10,000
Inside the Firestorm	Lucy Maclaren	35,000
Rapture of the Deep	Tina Dalton	20,000

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>Documentary development matched funding (continued)</b>		
Recipe for Murder	Susan Lambert	10,000
Scarlet Road	Pat Fiske	16,500
Shaping Australia	Chris Hilton	20,000
Who Do You Think You Are?	Brian Beaton	20,000
		<b>157,813</b>
<b>Documentary development time critical</b>		
A Very Short War	Karl Conti	15,000
After the Fires	Stephen Amezdroz	20,000
Eleven	Genevieve Bailey	15,000
Farewell My Village	Tom Zubrycki	40,000
Harbin	Larry Zetlin	15,000
In Smoke	Janine Hosking	40,000
Kirby - A Dash of Tolerance	Sue Maslin	40,000
Music Beyond Borders	Trevor Blainey	30,000
The Real Thing	Mike Hill	10,000
The Rights of Nature	Scott Millwood	15,000
When the Sky Fell Down	Lizette Atkins	30,000
		<b>270,000</b>
<b>Documentary development time critical matched funding</b>		
Magic Bullet	Judy Rymer	30,000
Scramjet	Ruby O'Rourke	40,000
The Naked Lentil	Kylie Bryant	10 000
		<b>70,000</b>
<b>Total Documentary Development</b>		<b>682,646</b>

#### FEATURE PRODUCTION

##### July - December 2008

A Heartbeat Away	Pictures in Paradise Pty Ltd	2,459,812
Animal Kingdom	AK Productions Pty Ltd	1,956,597
Charlie & Boots	Instinct Entertainment	2,300,000
Going Vertical	Going Vertical Pty Ltd	311,158
I Love You Too	I Love You Too Pty Ltd	2,254,504
Lou	Big and Little Films Pty Ltd	1,214,694
Love and Mortar	Cascade Films Pty Ltd	1,011,936
Mad Bastards	Bush Turkey Films Pty Ltd	1,157,132
		<b>12,665,833</b>

Title	Applicant	Amount
<b>January - June 2009</b>		
Beneath Hill 60	The Silence Productions	3,263,261
Kin	Kin Films	1,000,000
Road Train	Road Train Films Pty Ltd	1,010,000
Swerve	Duo Art Productions Pty Ltd	1,616,583
The Uninhabited	BJ Films Pty Ltd	500,484
		<b>7,390,328</b>
<b>Total Feature Production</b>		<b>20,056,161</b>

#### PRODUCTION LOANS

Three Blind Mice - production loan	Dirtyrat Films Pty Ltd	106,700
Missing Water - post-prod loan	Imaginefly Pty Ltd	450,000
Van Diemen's Land - post-prod loan	Noise and Light Pty Ltd	701,030
Being Dead - pre-production loan	See-saw Films Pty Ltd	25,000
<b>Total Production Loans</b>		<b>1,282,730</b>

#### TV DRAMA

##### July - December 2008

Bed of Roses - series 2	Southern Star Entertainment Pty Ltd	1,417,939
Underbelly: A Tale of Two Cities	Screentime Pty Ltd	1,800,099
Rescue	Southern Star Entertainment Pty Ltd	2,399,033
		<b>5,617,071</b>

##### January - June 2009

The Killing of Caroline Byrne	Screentime Pty Ltd	585,622
Spirited	Northside Productions Pty Ltd	1,400,000
Wilfred 2	Renegade Films	676,549
		<b>2,662,171</b>
<b>Total TV Drama</b>		<b>8,279,242</b>

#### CHILDREN'S TV DRAMA

##### July - December 2008

Chatroom Chicks	Southern Star Entertainment Pty Ltd	2,449,312
Dance Academy	Werner Film Productions	2,772,965
Dogstar - series 2	Media World Pictures Pty Ltd	1,812,781



<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>July - December 2008 (continued)</b>		
H2O - Just Add Water - series 3	Jonathan M. Shiff Productions Pty Ltd	2,594,355
Lockie Leonard - series 2	R.B. Films Pty Ltd	2,643,685
My Place	Chapman Pictures Pty Ltd	2,063,482
		<b>14,336,580</b>
<b>January - June 2009</b>		
Dead Normal	Burberry Productions Pty Ltd	1,872,707
<b>Total Children's TV Drama</b>		<b>16,209,287</b>
<b>PRODUCTION INVESTMENT GRAND TOTAL</b>		<b>63,826,185</b>
<b>INDIGENOUS DEPARTMENT</b>		
<b>DOCUMENTARY DEVELOPMENT</b>		
Big Rodney's Story (aka Life, Love and Hope)	Michael Longbottom & Lisa Duff	10,950
Nin's Brother	Lisa Duff & Mary Munro	9,750
Sung: Warrumungu Love Magic	Dena Curtis	9,600
The Story of Bran Nue Dae	Adrian Wills & Graeme Isaac	20,000
Yarning Up - Series 2 (6 episodes)	Top End Aboriginal Bush Broadcasting Assoc.	5,000
		<b>55,300</b>
<b>DOCUMENTARY PRODUCTION AND POST-PRODUCTION</b>		
Lani's Story	Genevieve Grieves & Darren Dale	180,000
Life, Love and Hope (aka Big Rodney's Story)	Michael Longbottom & Lisa Duff	90,000
Nin's Brother	Lisa Duff & Mary Munro	90,000
Sung: Warrumungu Love Magic	Dena Curtis	90,000
The Story of Bran Nue Dae	Adrian Wills & Graeme Isaac	24,000
Yarning Up - Series 2 (4 episodes)	Top End Aboriginal Bush Broadcasting Assoc.	30,000
		<b>504,000</b>
<b>DRAMA DEVELOPMENT - FEATURE</b>		
Binawee	Samantha Saunders	17,000
Black Beatles	Angelina Hurley	5,000
Netball	Bain Stewart & Leah Purcell	20,000
The Place Between	Kath Shelper & Beck Cole	25,000
Toomelah	Ivan Sen	20,000
		<b>87,000</b>
<b>DRAMA DEVELOPMENT - SHORT FILM</b>		
Horseys Love	Sio Tusa Fa'aaefili & Andrew Arbuthnot	7,000
		<b>7,000</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>THE NEW BLACK</b>		
Aunty Maggie & the Womba Wakgun	Bain Stewart & Leah Purcell	4,825
Bourke Boy	Adrian Wills	9,025
The Farm	Romaine Moreton	15,225
Jacob	Dena Curtis	13,945
Nia's Melancholy	Sio Tusa Fa'aaefili & Andrew Arbuthnot	7,890
The Party Shoes	Michelle Blanchard	4,875
Ralph	Deborah Mailman & Jessie Mangum	2,050
		<b>57,835</b>
<b>DRAMA DEVELOPMENT - TV SERIES</b>		
Aboriginal Affairs	Fred Leftwich	500
Time Glitch	Rachel Clements & Danielle Maclean	32,000
		<b>32,500</b>
<b>DRAMA PRODUCTION AND POST-PRODUCTION - FEATURE</b>		
The Place Between	Beck Cole & Kath Shelper	905,000
		<b>905,000</b>
<b>DRAMA PRODUCTION AND POST-PRODUCTION - SHORT FILM</b>		
<b>THE NEW BLACK</b>		
Aunty Maggie & the Womba Wakgun	Bain Stewart & Leah Purcell	54,219
Bourke Boy	Adrian Wills, Kath Shelper & Anusha Duray	65,610
The Farm	Romaine Moreton & John Harvey	96,866
Jacob	Dena Curtis, Darren Dale & Rhea Stephenson	114,525
Nia's Melancholy	Sio Tusa Fa'aaefili & Andrew Arbuthnot	34,266
The Party Shoes	Michelle Blanchard & Darren Dale	50,064
Ralph	Deborah Mailman & Jessie Mangum	34,831
		<b>450,381</b>
<b>DIGITAL MEDIA DEVELOPMENT</b>		
Marathon	Ryan Griffen	10,000
		<b>10,000</b>
<b>PRACTITIONER SUPPORT - BOB MAZA FELLOWSHIP</b>		
Aaron Fa'aoso	Aaron Fa'aoso	10,000
Luke Carroll	Luke Carroll	10,000
		<b>20,000</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>PRACTITIONER SUPPORT - INTERNSHIP</b>		
Anusha Duray - Lou Productions	Anusha Duray	3,666
Genevieve Grieves - Bran Nue Dae	Genevieve Grieves	5,000
Stephen Page - Bran Nue Dae	Stephen Page	4,980
Steven Rhall - Mark Rodgers/The Farm	Steven Rhall	3,250
		<b>16,896</b>
<b>PRODUCER FELLOWSHIP</b>		
Rhea Stephenson - Blackfella Films	Rhea Stephenson	70,000
Ryan Griffen - Goalpost Pictures	Ryan Griffen	70,000
		<b>140,000</b>
<b>PRACTITIONER SUPPORT - TRAVEL GRANT</b>		
Angelina Hurley - Robert McKee seminar	Angelina Hurley	1,668
Angie Abdilla - International Documentary Festival of Amsterdam	Angie Abdilla	4,900
Brian Scarce - Rotterdam Lab	Brian Scarce	5,000
Clarence Ryan - AFI Awards	Clarence Ryan	3,300
Daniel Syron - Robert McKee Seminar	Daniel Syron	450
Darren Dale - Message Sticks Tour	Darren Dale	5,000
Darlene Johnson - ImagineNATIVE Film Festival	Darlene Johnson	1,510
Darlene Johnson - National Screenwriters' Conference	Darlene Johnson	2,473
Indigenous Remote Media Festival (IRCA)	Barbara Jackson & Linda Chellow	5,000
Jason de Santolo - Rotterdam Lab	Jason De Santolo	5,000
John Harvey - Rotterdam Lab	John Harvey	5,000
Merrill Bray - National Screenwriters' Conference	Merrill Bray	1,100
Pauline Clague - ImagineNATIVE International Film Festival 2008	Pauline Clague	5,000
Penny Smallacombe - ImagineNATIVE International Film Festival 2008	Penny Smallacombe	5,000
Rima Tamou - ImagineNATIVE International Film Festival 2008	Rima Tamou	5,000
Ryan Griffen - SPAA	Ryan Griffen	1,300
Samantha Saunders - Tribeca All Access	Samantha Saunders	7,728
Samson & Delilah - Cannes Film Festival	Peter Bartlett, Marissa Gibson & Rowan McNamara	20,000
Samson & Delilah Premiere - Adelaide Film Festival	Marissa Gibson, Rowan McNamara, Mitjili Gibson & Peter Barlett	2,911
		<b>87,340</b>
<b>INDIGENOUS TOTAL</b>		<b>2,373,252</b>

Title	Applicant	Amount
<b>MARKETING</b>		
TRAVEL GRANTS		
<b>Festival Travel Grants</b>		
Anecy International Animated Film Festival	Melanie Coombs	6,000
Anecy International Animated Film Festival	Doug Bayne	4,500
Anecy International Animated Film Festival	Eddie White	4,500
Berlin International Film Festival	Simon Portus	2,000
Berlin International Film Festival	Helen Panckhurst	2,000
Berlin International Film Festival	Sean Kruck	2,000
Cannes Film Festival	Kath Shelper & Warwick Thornton	12,000
Cannes Film Festival	Jan Chapman	6,000
Cannes Film Festival	Jane Campion	6,000
Cannes Film Festival	Sally Hussey	6,000
Clermont-Ferrand Short Film Festival	Rene Hernandez	4,500
Edinburgh Film Festival	Jonathan auf der Heide	4,500
European Media Arts Festival	Paul Winkler	3,000
Hot Docs International Documentary Festival	Emma Franz	4,500
Hot Docs International Documentary Festival	Safina Uberoi	4,500
IDFA	Jennifer Peedom	4,500
IDFA	Rhys Graham	4,500
IDFA	Tom Murray	4,500
International Animation Festival Hiroshima	Steven Baker	3,200
Locarno Film Festival	Rosemary Blight	4,500
Ottawa International Animation Festival	Dennis Tupicoff	4,500
Sheffield International Documentary Film Festival	Kirsty de Garis	4,500
Stuttgart International Festival of Animated Film	Cris Jones	4,500
Tampere International Short Film Festival	Serge Ou	4,500
Toronto International Film Festival	Emile Sherman	4,500
Toronto International Film Festival	Mark Hartley	4,500
Toronto International Film Festival	Matthew Newton	4,500
Toronto International Film Festival	Anna-Maria Monticelli	4,500
Tribeca Film Festival	Anthony Anderson	4,500
		<b>133,700</b>
<b>Producers with Market Experience</b>		
Cannes Film Market	Jonathan Shteinman	6,000
Cannes Film Market	Richard Sheffield	6,000
Cannes Film Market	Emile Sherman	6,000
Cannes Film Market	Liz Watts	6,000

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>Producers with Market Experience (continued)</b>		
Cannes Film Market	Robyn Kershaw	6,000
European Film Market	Vincent Sheehan	5,000
KidScreen	Peter Viska	5,000
KidScreen	Ewan Burnett	5,000
MIPCOM	Susan Campbell	6,000
MIPTV	Des Monaghan	6,000
Sunny Side of the Doc	Susan Mackinnon	5,000
Sunny Side of the Doc	Joanna Buggy	5,000
Sunny Side of the Doc	Lizzette Atkins	3,500
Sunny Side of the Doc	Sean Brandt	3,500
World Congress of History Producers	Gregory Miller	5,000
World Congress of Science Producers	Sally Ingleton	5,000
		<b>84,000</b>
<b>Producers Development Market Experience</b>		
Cannes Film Market	Anthony Anderson	6,000
Cannes Film Market	Steve Kearney	6,000
Cannes Film Market	Jon Hewitt	6,000
Cannes Film Market	Mark Ruse	6,000
European Film Market	Heather Phillips	5,000
European Film Market	Matthew Dabner	5,000
MIPCOM	Justin Wight	6,000
MIPCOM	Helen Panckhurst	6,000
MIPTV	Marcus Gillezeau	6,000
MIPTV	Guy Gadney	6,000
MIPTV	Lisa Shaunessy	6,000
MIPTV	Nick Heydon	6,000
		<b>70,000</b>
<b>Pitching Competitions/ Forums</b>		
CineMart - Co-production Pitching Forum	Amanda Higgs	5,000
HAF - Hong Kong Expo	Nick Selth	4,000
Tribeca Film Festival	Pauline Chan	7,000
		<b>16,000</b>
<b>Digital Media Grants</b>		
XIMedialLab	Suheil Dahdal	4,000
XIMedialLab	Kimble Rendall	4,000
XIMedialLab	Marcus Gillezeau	4,000
		<b>12,000</b>



Title	Applicant	Amount
<b>Exceptional Opportunity</b>		
Austin Fantastic Fest	Jon Hewitt	4,500
IndiVision travel itinerary	Louise Smith	6,000
INPUT	Pamela Swain	4,000
Margaret Mead Film and Video Festival, Marbella, Festival of Liberties, Berlin One World Human Rights, US Campaign to ban land mines	Kim Mourdant	4,500
		<b>19,000</b>
<b>IndiVision Travel</b>		
European Film Market	Jeff Purser	5,000
Cannes Film Market	David Curzon	6,000
Cannes Film Market	Nicole O'Donohue	6,000
		<b>17,000</b>
<b>Rotterdam Lab</b>		
Rotterdam Lab	Della Churchill	3,000
Rotterdam Lab	Paul Sullivan	3,000
Rotterdam Lab	Stephen Amis	3,000
		<b>9,000</b>
<b>Total Travel Grants</b>		<b>360,700</b>

#### ALTERNATE DISTRIBUTION

A Nun's New Habit	Robyn Hughan	17,200
Bastardy	Philippa Campey	35,000
Cedar Boys	Jeff Purser	45,210
Closed for Winter	Ben Grant	11,000
Emily in Japan	Andrew Pike	18,700
End of the Rainbow	Mitzi Goldman	7,500
Into the Shadows	Andrew Scarano	19,211
Lake Mungo	Georgie Nevile	20,000
Men's Group	John L Simpson	15,000
Prime Mover	Vincent Sheehan	50,000
Shadows of the Past	Warren Ryan	20,000
Storage	Michael Craft	20,000
Three Blind Mice	Ben Davis	20,000
		<b>298,821</b>

#### FESTIVAL SUPPORT (MATERIALS)

Berlin International Film Festival	Angie Fielder	2,000
Cannes Film Festival	Kath Shelper	15,000
Cannes Film Festival	Jan Chapman	11,000

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>FESTIVAL SUPPORT (MATERIALS) (continued)</b>		
Cannes Film Festival	Bridget Ikin	7,000
Cannes Film Market	Sally Hussey	15,000
IDFA	Tom Zubrycki	6,000
Locarno Film Festival	Rosemary Blight	5,000
Sundance International Film Festival	Melanie Brunt	4,000
Toronto International Film Festival	Megan Doneman	8,000
		<b>73,000</b>
<b>THEATRICAL P&amp;A</b>		
Acolytes	Stewart-Wall Entertainment	39,000
Celebrity: Dominick Dunne	Film Art Media	39,365
Lucky Country	Footprint Films	135,000
My Year Without Sex	Footprint Films	250,000
Newcastle	Icon	35,000
The Burning Season	Gil Scrine Films	80,400
The Combination	AFS	127,500
		<b>706,265</b>
<b>AUSTRALIAN FILM FESTIVALS</b>		
Brisbane International Film Festival	Pacific Film and Television Commission	50,000
Canberra International Film Festival	Canberra International Film Festival	15,000
Fist Full of Films (NT)	Browns Mart Community Art	12,000
Flickerfest International Short Film Festival	Flickerfest	32,000
Melbourne International Animation Festival 2009	The Animation Posse	17,000
Melbourne International Film Festival	Filmfest Ltd	75,000
Message Sticks Film Festival & Tour (NSW)	Blackfella Films	85,000
Movie Network Tropfest (National)	Tropfest Ltd	40,000
Other Film Festival	Arts Access Victoria	10,000
Revelation Film Festival (WA)	Revelation Film Festival	39,000
St Kilda Short Film Festival	City of Port Philip	16,000
Sydney Film Festival (NSW)	Sydney Film Festival Ltd	65,000
		<b>456,000</b>
<b>SCREENING PROGRAMS</b>		
Adelaide Cinematheque	Media Resource Centre	20,000
Flix in the Wet (NT)	Darwin Film Society	12,000
Melbourne Cinematheque 2008/09	Melbourne Cinematheque	20,000
		<b>52,000</b>
<b>TOURING FILM FESTIVALS</b>		
15/15 Film Festival (National)	15/15 Film Festival	13,000
Flickerfest Tour	Flickerfest	45,000
In the Bin Touring Film Festival (National)	In the Bin Film Festival	25,000

Title	Applicant	Amount
<b>TOURING FILM FESTIVALS (continued)</b>		
Little Big Shots (Melb Intl Childn's Fest)	Petite Grand Kaboom	10,000
St Kilda Festival Tour (National)	City of Port Philip	30,000
Sydney Traveling Film Festival (National)	Sydney Film Festival Ltd	70,000
WOW Film Festival Tour 2008/09	Women in Film and Television NSW	10,000
		<b>203,000</b>
<b>INTERACTIVE RESOURCE ORGANISATIONS</b>		
Experimenta Media Arts	Experimenta Media Arts	70,000
		<b>70,000</b>
<b>NEW PROJECTS FUND</b>		
Access All Areas Film Festival Tour	The Festivalists	8,800
Proliferating Screens	Australian Network for Art & Technology	10,000
Flickerfest online resource	Flickerfest	16,000
Screenhub online resource	Screenhub	10,000
The Dome Project	Australian Network for Art and Technology (ANAT)	9,000
		<b>53,800</b>
<b>AWARDS</b>		
ACS Awards	Australian Cinematographers Society	3,000
AFI Awards	Australian Film Institute	340,000
AFTRS Creative Producer Award	Australian Film Television and Radio School	3,000
AGSC Awards	Australian Guild of Screen Composer	3,000
APRA Screen Awards	Australasian Performing Right Association	3,000
ATOM Awards 2009	Australian Teachers of Media	10,000
AWGIE Awards 2009	Australian Writers' Guild	32,500
Film Critics Circle of Australia Awards	Film Critics Circle of Australia	8,000
IF Awards 2009	IF Productions	120,000
Robin Anderson Awards	Bob Connolly/MLC	8,000
		<b>530,500</b>
<b>PUBLICATIONS</b>		
ATOM Metro Magazine	Australian Teachers of Media	50,000
ATOM Screen Education Magazine	Australian Teachers of Media	35,000
RealTime +OnScreen	RealTime	53,500
Senses of Cinema	Senses of Cinema	50,000
Storyline 09/10	Australian Writers' Guild	12,000
		<b>200,500</b>

<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
<b>CONFERENCES AND SEMINARS</b>		
ADG Conference and Awards	Australian Directors Guild	24,000
ADG Cultural Events Program	Australian Directors Guild	34,000
Popcorn Taxi	Popcorn Taxi	39,800
SPAA Conference	Screen Producers Association of Australia	49,000
SPAA Fringe	Screen Producers Association of Australia	10,000
		<b>156,800</b>
<b>SCREEN DEVELOPMENT ORGANISATIONS</b>		
FTI (WA)	Film and Television Institute Inc	240,000
Metro Screen (NSW)	Metro Screen Ltd	240,000
MRC 2009 (SA)	Media Resource Centre	240,000
Northern Rivers Screenworks	Northern Rivers Screenworks	25,000
OPENChannel (VIC)	Open Channel Co-operative Ltd	240,000
QPix (QLD)	QPIX Ltd	240,000
SDA Meeting Grant - new agency strategy	QPIX Ltd	6,000
Wide Angle Tasmania	Wide Angle Tasmania	80,000
		<b>1,311,000</b>
<b>SECTOR RESOURCING/INDUSTRY DEVELOPMENT</b>		
Arts Law Centre of Australia	Arts Law	55,000
		<b>55,000</b>
<b>INTERACTIVE EVENTS</b>		
Crossover Adelaide	Adelaide Film Festival	25,000
XIMedialLab	Megan Elliot	10,000
		<b>35,000</b>
<b>MARKETING TOTAL</b>		<b>4,562,386</b>
<b>GRAND TOTAL</b>		<b>78,621,87</b>



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APPENDIX 3  
continued

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Screen Australia 2008/09

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# APPENDIX 4

## AWARDS WON BY SCREEN AUSTRALIA-FUNDED PRODUCTIONS

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

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

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

### SHORTS

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#### *Advantage*

2009 Flickerfest, Australia

*Best Editing in an Australian Short Film*

#### *Ali & the Ball*

2008 Australian Screen Sound Awards, Australia

*Best Achievement in Sound for a Short Film*

#### *Case 442 [50 min doco]*

2008 The Cherokee International Film Festival, USA

*Best International Documentary*

#### *Casualties of War [26 min doco]*

2008 Australian Teachers of Media Awards, Australia

*Best Documentary Short Form*

#### *Chainsaw*

2008 Austin Film Festival, USA

*Best Animated Short*

2008 Ottawa International Animation Festival, Canada

*Best Narrative Short Animation*

*Nelvana Grand Prize for Best Independent Short Animation*

2008 Vila do Conde International Short Film Festival, Portugal

*G RTP2/Onda Curta Prize*

2008 New Orleans Film & Video Festival, USA

*Helen Hill Best Animation Award*

2008 Columbus International Film & Video Festival, USA

*Honourable Mention*

2008 Chicago International Film Festival, USA

*Merit Award for Animated Program*

2008 Animadrid International Animation Festival, Spain

*Primer Premio del Juado*

2008 Australian Directors Guild, Australia

*Best Direction of an Animated Film*

*Chicken of God*

2008 SHORTS Film Festival, Australia

*Gold Shorts Award*

*Contact*

2009 Sydney Film Festival, Australia

*Foxtel Australian Documentary Prize (joint award with A Good Man)*

*Directions*

2009 St Kilda Film Festival, Australia

*Best Achievement in Cinematography*

*Dog with Electric Collar*

2008 Australian Film Institute Awards, Australia

*Best Animated Short*

*Edgar & Elizabeth*

2008 Australian Cinematographers Society State Award SA & WA, Australia

*Gold Award for Fictional Drama Shorts*

2008 WOW International Film Festival, Australia

*Best Australian Short Fiction: Comedy*

*Ephemeral*

2009 St Kilda Film Festival, Australia

*Best Achievement in Sound Post Production*

*Father*

2008 Australian Teachers of Media Awards, Australia

*Best Animation*

*Feeling Lonely?*

2008 WOW International Film Festival, Australia

*Best Australian Short Fiction: Drama*

*The Funk*

2008 Short Cuts Cologne, Germany

*International Jury Award*

*The Ground Beneath*

2009 Clermont-Ferrand International Short Film Festival, France

*Mediatheques Award*

2009 Clermont-Ferrand International Short Film Festival, France

*Mediatheques Award*

*Youth Jury Mention*

*Press Mention*

2009 Aspen Shortsfest, USA

*Special Jury Recognition*

2009 Australian Screen Editors Guild, Australia

*Best Editing in a Short Film*

2009 Sydney Film Festival, Australia

*Best Overall Short Film*

2008 Australian Film Institute Awards, Australia

*Best Screenplay in a Short Film*

2009 St Kilda Film Festival, Australia

*Best Actor*

*Best Original Score*

#### *Hugo*

2008 Rhode Island International Film Festival, USA

*Grand Jury Prize for Fantasy Film*

2009 Australian Cinematographers Society Awards, Australia

*Distinction Award for Best Fictional Drama Shorts*

2008 Australian Cinematographers Society State Award VIC & TAS, Australia

*Gold Award for Fictional Drama Shorts*

2009 Australian Writers' Guild, Australia

*Best Short Film*

#### *Jerrycan*

2009 Sundance Film Festival, USA

*Honourable Mention in Short Filmmaking*

2009 Berlin International Film Festival, Germany

*Special Mention*

2008 Australian Directors Guild, Australia

*Best Direction in a Short Film*

2008 Australian Film Institute Awards, Australia

*Best Short Fiction Film*

#### *The List*

2009 Flickerfest, Australia

*Best Achievement in an Original Australian Screenplay*

#### *Love's Labour*

2008 Australian Cinematographers Society State Award VIC & TAS, Australia

*Silver Award for Fictional Drama Shorts*

#### *Maverick Mother*

2008 Taiwan International Documentary Festival, Taiwan

*Audience Award*

*Jury Special Mention*

2008 Australian Teachers of Media Awards, Australia

*Best Documentary – General*

*Best Documentary Human Story*

#### *Miracle Fish*

2009 Aspen Shortsfest, USA

*BAFTA/LA Certificate of Excellence*

*Youth Jury Prize*

2009 Sydney Film Festival, Australia

*Best Live Action Short*

2009 St Kilda Film Festival, Australia

*Craft Award*

*Television Award*

*Mutt*

2008 Melbourne International Film Festival Award, Australia

*Creative Excellence Award in a Short Film*

2009 St Kilda Film Festival, Australia

*Best Animation*

*Netherland Dwarf*

2009 Aspen Shortsfest, USA

*Best Drama*

*My Rabbit Happy*

2009 Clermont-Ferrand International Short Film Festival, France

*Canal+ Award*

*Nice Shootin' Cowboy*

2008 Australian Teachers of Media Awards, Australia

*Best Short Fiction*

*Playground*

2008 Reggio Film Festival, Italy

*Children's Jury Prize*

2008 Busho Budapest Short Film Festival, Hungary

*Special Mention*

*Revolving Door*

2008 Human Rights Art & Film Festival, Australia

*Jury Prize*

*Sweet and Sour*

2008 SHORTS Film Festival, Australia

*Bronze Shorts Award*

*The Uncertainty Principle*

2009 Melbourne Queer Film & Video Festival, Australia

*Audience Choice Award*

*Emerging Filmmaker Award*

*The Visitor*

2008 New Jersey International Film Festival, USA

*Best Fantasy Short*

## FEATURES

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### *The Black Balloon*

2008 Giffoni Children's Film Festival, Italy

*The Arc Cinema Giovanni Award*

*The Bronze Gryphon*

*The Bosch Award*

2008 Australian Film Institute Awards, Australia

*Best Film*

*Best Direction*

*Best Original Screenplay*

*Best Editing*

*Best Supporting Actor*

*Best Supporting Actress*

2008 Australasian Performing Right Association, Australia

*Best Original Song Composed for the Screen*

*Best Soundtrack Album*

2008 Australian Film Critics Association, Australia

*Best Australian Film*

2008 Australian Writers' Guild, Australia

*Best Feature Film Original*

2008 Film Critics' Circle of Australia, Australia

*Best Film*

*Best Supporting Actress – Supporting Role*

2008 Inside Film Awards, Australia

*Box Office Achievement Award*

### *Black Water*

2008 Australian Cinematographers Society State Award NSW & ACT, Australia

*Silver Award for Features – Cinema*

### *Bright Star*

2009 Cannes Film Festival, France

*Screened in competition*

### *Children of Huang Shi*

2008 Australasian Performing Right Association, Australia

*Feature Film Score of the Year*

### *December Boys*

2008 Giffoni Children's Film Festival, Italy

*The CGS Award*

2008 Australian Cinematographers Society State Award VIC & TAS, Australia

*Gold Award for Features, Cinema*

### *Death Defying Acts*

2008 Australian Film Institute Awards, Australia

*Best Production Design*

*Disgrace*

2008 Middle East International Film Festival, United Arab Emirates

*Black Pearl – Best Narrative Film*

2008 Australian Writers' Guild, Australia

*Best Feature Film Adaptation*

*Elise*

2008 Australian Cinematographers Society State Award NSW & ACT, Australia

*Gold Award for Features – Cinema*

*Hey Hey It's Esther Blueburger*

2008 Filmfest Hamburg, Germany

*Directing Prize*

2008 Australian Film Institute Awards, Australia

*Young Actor Award*

*Mary and Max*

2009 Sundance Film Festival, USA

*Opening Night Film*

2009 Berlin International Film Festival, Germany

*Special Mention in Generation 14plus*

2009 Stuttgart International Festival of Animated Film, Germany

*Best Animated Feature Film*

2009 Annecy International Animated Film Festival, France

*Joint Winner, Cristal for Best Feature (with Coraline)*

*Missing Water*

2009 Sydney Film Festival, Australia

*Community Relations Commission Award*

*Newcastle*

2008 Australian Cinematographers Society State Award NSW & ACT, Australia

*Silver Award for Features – Cinema*

*Prime Mover*

2008 Qld Premiers Literary Awards, Australia

*Best Film Script*

*Samson & Delilah*

2009 Cannes Film Festival, France

*Caméra d'Or*

2009 Adelaide Film Festival, Australia

*Audience Award for Best Feature*

*September*

2008 Inside Film Awards, Australia

*Best Cinematography*



*The Square*

2008 Australian Cinematographers Society State Award NSW & ACT, Australia

*Bronze Award for Features – Cinema*

2008 Film Critics' Circle of Australia, Australia

*Best Original Screenplay*

2008 Inside Film Awards, Australia

*Best Sound*

*The Tender Hook*

2008 Australian Film Institute Awards, Australia

*Best Costume Design*

2008 Australian Cinematographers Society State Award NSW & ACT, Australia

*Gold Award for Features – Drama*

*Two Fists, One Heart*

2008 Australian Cinematographers Society State Award NSW & ACT, Australia

*Silver Award for Features – Cinema*

*Unfinished Sky*

2008 Australian Film Institute Awards, Australia

*Best Adapted Screenplay*

*Best Cinematography*

*Best Sound*

*Best Original Music*

*Best Lead Actor*

*Best Lead Actress*

2008 Film Critics' Circle of Australia, Australia

*Best Actor*

*Best Editor*

*Best Music*

*Best Adapted Screenplay*

2008 Inside Film Awards, Australia

*Best Director*

*Best Actress*

*Best Production Design*

*Best Editing*

DOCUMENTARIES

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*Bastardy*

2008 Film Critics' Circle of Australia, Australia

*Best Documentary Jury Prize*

*Beyond Kokoda*

2009 Australian Subscription Television and Radio Association Awards, Australia

*Most Outstanding Documentary*

*The Burning Season*

2008 Inside Film Awards, Australia

*Best Documentary*

*Captain Cook – Obsession & Discovery*

2008 NSW Premier's History Awards, Australia

*Audio/Visual History Prize*

2008 The Gemini Awards, Canada

*Best History Documentary*

*The Cars that Ate China*

2009 Australian Screen Editors Guild, Australia

*Best Editing in Documentary*

*End of the Rainbow*

2008 Taiwan International Documentary Festival, Taiwan

*Grand Prize*

2008 International Human Rights Film Festival, France

*Jury Prize*

2008 Lisbon International Documentary Film Festival, Portugal

*Best Feature Documentary Award*

*The Eternity Man*

2009 Australian Cinematographers Society Awards, Australia

*Tripod Award for Best Dramatised Documentaries*

2009 Rose D'Or Festival for Television Programming, Switzerland

*Golden Rose Award for Best Performing Arts Program*

2008 Australian Teachers of Media Awards, Australia

*Best Experimental*

*Feral Peril*

2009 International Wildlife Film Festival, USA

*Best Narration Award*

*Merit Award for Editing*

*Merit Award for Script*

*The Fibros and the Silvertails*

2008 Australian Writers' Guild, Australia

*Best Documentary Public Broadcast*

*First Australians*

2009 NSW Premier's Literary Awards, Australia

*Scriptwriting Award*

2009 TV Week Logie Awards, Australia

*Most Outstanding Documentary*

*Gallipoli Submarine*

2008 Australian Cinematographers Society State Award SA & WA, Australia

*Gold Award for Dramatised Documentaries*

2009 Film & Television Institute Inc., Australia

*Excellence in Craft*

*A Good Man*

2009 Sydney Film Festival, Australia

*Foxtel Australian Documentary Prize (joint award with Contact)*

*Hope*

2008 Australian Teachers of Media Awards, Australia

*Best Documentary Social & Political Issues*

*The Hunt for the HMAS Sydney*

2008 Couch Potato Awards, Australia

*Readers' Choice Award for Best Local Feature Documentary*

*Infamous Victory – Ben Chifley's Battle for Coal*

2008 Australian Cinematographers Society State Awards NSW & ACT, Australia

*Bronze Award for Dramatised Documentaries*

*Mawson – Life and Death in Antarctica*

2008 International Festival of Mountain Films, Poprad, Slovakia

*Best Documentary*

2008 Jules Verne Film Festival, USA

*Best Director*

*Menzies and Churchill at War*

2008 Australian Cinematographers Society State Award VIC & TAS, Australia

*Gold Award for Dramatised Documentaries*

*Monash, The Forgotten Anzac*

2008 Australian Cinematographers Society State Award VIC & TAS, Australia

*Silver Award for Dramatised Documentaries*

*Navy Divers*

2009 Australian Cinematographers Society Awards, Australia

*Distinction Award for Documentaries, Cinema & TV*

*Night*

2008 Australasian Performing Right Association, Australia

*Best Music for a Documentary*

*Not Quite Hollywood*

2008 Australian Film Institute Awards, Australia

*Best Documentary*

2008 Film Critics' Circle of Australia, Australia

*Best Feature Documentary*

*A Northern Town*

2008 Australian Film Institute Awards, Australia

*Best Cinematography in a Documentary*

*Paper Dolls: Pin Up Girls of World War 2*

2008 Chicago Film Festival Hugo Television Awards, USA

*Certificate of Merit, Documentary: History/ Biography*

*The Prime Minister is Missing*

2008 Australian Cinematographers Society State Award NSW & ACT, Australia

*Gold Award for Dramatised Documentaries*

2008 Couch Potato Awards, Australia

*Readers' Choice Award for Best Local Miniseries/Telemovie*

*Rachel: A Perfect Life*

2008 Chicago Film Festival Hugo Television Awards, USA

*Gold Plaque*

*Rare Chicken Rescue*

2009 Slamdance Film Festival, USA

*Grand Jury Award for Best Documentary Short*

2009 Film Critics' Circle of Australia, Australia

*Best Documentary Short Under 60 Minutes*

2008 Australian Cinematographers Society Awards, Australia

*Silver Award for Documentaries, Cinema & TV*

2008 Australian Film Institute Awards, Australia

*Best Sound in a Documentary*

*Roller Derby Dolls*

2008 Milan International FICTS Festival, Italy

*Winner, Mention D'Honneur for Documentary: Individual Sport, Sport Movies & TV*

*Salute*

2008 Rhode Island International Film Festival, USA

*Best Australian Documentary, Audience Choice Award*

2008 Rhode Island International Film Festival, USA

*Runner-up Best Documentary, Audience Choice Award*

*Scorched Earth*

2008 Australian Cinematographers Society State Award VIC & TAS, Australia

*Gold Award for Documentaries, Cinema & TV*

*Seed Hunter*

2009 China International Conference of Science and Nature Producers, China

*Silver Dragon, Science/ Nature category*

2008 Australian Teachers of Media Awards, Australia

*Best Documentary Science, Technology & the Environment*

*Son of a Lion*

2008 Inside Film Awards, Australia

*Best Music, Independent Spirit Award*

*Spirit Stones*

2009 Australian Cinematographers Society Awards, Australia  
*Tripod Award for Documentaries, Cinema & TV*

*A Well-Founded Fear*

2008 Australian Cinematographers Society State Award NSW & ACT, Australia  
*Gold Award for Documentaries, Cinema & TV*

*Who Do You Think You Are?*

2008 Australian Cinematographers Society State Award SA & WA, Australia  
*Bronze Award for Documentaries, Cinema & TV*  
2009 Film & Television Institute Inc., Australia  
*Outstanding Production*

TELEVISION DRAMA

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*Bed of Roses*

2008 Australian Cinematographers Society State Award VIC & TAS, Australia  
*Gold Award for Telefeatures, TV Drama & Mini Series*

*Blue Water High Series 3*

2009 TV Week Logie Awards, Australia  
*Most Outstanding Children's Program*  
2008 Australian Film Institute Awards, Australia  
*Best Children's Television Drama*

*Bogan Pride*

2008 Australian Cinematographers Society State Award VIC & TAS, Australia  
*Silver Award for Telefeatures, TV Drama & Mini Series*

*City Homicide*

2008 Australian Cinematographers Society State Award VIC & TAS, Australia  
*Silver Award for Telefeatures, TV Drama & Mini Series*

*Dogstar*

2008 Australian Writers' Guild, Australia  
*Best Children's Television – C Classification*  
2008 Asian Television Awards, Singapore  
*Best Animation*

*East West 101*

2008 Australian Film Institute Awards, Australia  
*Best Telefeature, Mini Series or Short Run Series*  
2008 Australian Writers' Guild, Australia  
*Best Television Mini Series Original*

*Emerald Falls*

2008 Australasian Performing Right Association, Australia  
*Best Music for a Mini-Series or Telemovie*

*H2O: Just Add Water Series 2*

2008 Australian Film Industry Awards, Australia

*Visual Effects Award*

*The Librarians*

2008 Australian Cinematographers Society State Award VIC & TAS, Australia

*Bronze Award for Telefeatures, TV Drama & Mini Series*

*Lockie Leonard*

2008 Australian Teachers of Media Awards, Australia

*Best Secondary Education Resource*

*Scorched* (cross-platform – also listed under Website section)

2009 Australian Cinematographers Society Awards, Australia

*Tripod Award for Best Telefeatures, TV Drama & Mini Series*

*Underbelly*

2008 QLD Premiers Literary Awards, Australia

*Best Television Script*

2008 Australian Film Institute Awards, Australia

*Best Television Drama Series*

*Best Direction in Television*

*Best Lead Actor in a Television Drama*

*Best Lead Actress in a Television Drama*

*Best Supporting Actor in a Television Drama*

*Best Supporting Actress in a Television Drama*

*Outstanding Achievement in Television Drama*

2008 Australasian Performing Right Association, Australia

*Best Music for a Television Series or Serial*

*Best Television Theme*

2008 Australian Writers' Guild, Australia

*Best Television Mini Series Adaptation*

*2008 Major AWGIE Award and Copyright Agency Limited Peer Recognition Prize*

2009 Australian Screen Editors Guild, Australia

*Best Editing in TV Drama*

2009 TV Week Logie Awards, Australia

*Silver Logie for Most Outstanding series, Miniseries or Telemovie*

*Most Outstanding Actor in a Drama Series*

*Most Outstanding Actress in a Drama Series*

WEBSITE

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*Mabo Website*

2008 United Nations Association of Australia Media Peace Awards, Australia

*Best Online*

*Scorched* (cross-platform – also listed under Television Drama section)

2008 International Academy of Television Arts and Sciences

*Digital Program: Fiction Award – International Interactive Emmy® Awards*





BRIGHT STAR



## INDEPENDENT AUDITOR'S REPORT

To the Minister for the Environment, Heritage and the Arts

### Scope

I have audited the accompanying financial statements of Screen Australia for the year ended 30 June 2009, which comprise: a Statement by Directors, Chief Executive and Chief Financial Officer; Income Statement; Balance Sheet; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; and Notes to and forming part of the Financial Statements, including a Summary of Significant Accounting Policies.

### The Directors' Responsibility for the Financial Statements

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

### Auditor's Responsibility

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

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

### Independence

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

### Auditor's Opinion

In my opinion, the financial statements of Screen Australia:

- (a) have been prepared in accordance with Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including Screen Australia's financial position as at 30 June 2009 and of its financial performance and cash flows for the year then ended.

Australian National Audit Office

A handwritten signature in black ink, appearing to read 'P Hinchey'.

P Hinchey  
Senior Director  
Delegate of the Auditor-General

Sydney  
10 September 2009

SCREEN AUSTRALIA

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## FINANCIAL STATEMENTS

For the year ended 30 June 2009

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

In our opinion, the attached financial statements for the year ended 30 June 2009 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

In our opinion, at the date of this statement, there are reasonable grounds to believe that Screen Australia will be able to pay its debts when they become due and payable.

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



Glen Boreham  
Chair  
10 September 2009



Ruth Harley  
Chief Executive  
10 September 2009



Ross Pearson  
Chief Financial Officer  
10 September 2009

## SCREEN AUSTRALIA

## INCOME STATEMENT

For the year ended 30 June 2009

	Notes	2009 \$
<b>INCOME</b>		
<b>REVENUE</b>		
Revenue from Government	3a	102,888,000
Sale of goods and rendering of services	3b	5,549,717
Interest	3c	3,623,363
Other revenue	3d	8,356,753
<b>TOTAL REVENUE</b>		<b>120,417,833</b>
<b>TOTAL INCOME</b>		<b>120,417,833</b>
<b>EXPENSES</b>		
Employee benefits	4a	20,648,952
Suppliers	4b	16,217,842
Grants	4c	7,815,389
Depreciation and amortisation	4d	1,772,218
Finance costs	5	77,769
Write-down and impairment of assets	4f	75,664,783
Net foreign exchange loss	4g	4,875
Losses from asset sales	4e	4,234
<b>TOTAL EXPENSES</b>		<b>122,206,062</b>
<b>DEFICIT ATTRIBUTABLE TO THE AUSTRALIAN GOVERNMENT</b>		<b>(1,788,229)</b>

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

SCREEN AUSTRALIA

BALANCE SHEET

As at 30 June 2009

	Notes	2009 \$
<b>ASSETS</b>		
<b>FINANCIAL ASSETS</b>		
Cash and cash equivalents	10b	39,872,209
Receivables	6a	3,269,872
Investments – film industry assistance	6b	43,962,884
Investments under s.18 of the <i>CAC Act</i>	6c	4,883,874
<b>TOTAL FINANCIAL ASSETS</b>		<b>91,988,839</b>
<b>NON-FINANCIAL ASSETS</b>		
Land and buildings	7a	19,389,221
Plant and equipment	7b	659,073
Intangibles	7d	156,578
Inventories	7f	34,267
Other non-financial assets	7g	171,820
<b>TOTAL NON-FINANCIAL ASSETS</b>		<b>20,410,959</b>
<b>TOTAL ASSETS</b>		<b>112,399,798</b>
<b>LIABILITIES</b>		
<b>PAYABLES</b>		
Suppliers	8a	406,501
Other payables	8b	6,698,022
<b>TOTAL PAYABLES</b>		<b>7,104,523</b>
<b>PROVISIONS</b>		
Employee provisions	9a	4,473,469
Other provisions	9b	21,577,019
<b>TOTAL PROVISIONS</b>		<b>26,050,488</b>
<b>TOTAL LIABILITIES</b>		<b>33,155,011</b>
<b>NET ASSETS</b>		<b>79,244,787</b>
<b>EQUITY</b>		
Contributed equity		81,033,016
Accumulated deficits		(1,788,229)
<b>TOTAL EQUITY</b>		<b>79,244,787</b>
<b>CURRENT ASSETS</b>		<b>42,398,703</b>
<b>NON-CURRENT ASSETS</b>		<b>70,001,095</b>
<b>CURRENT LIABILITIES</b>		<b>4,990,281</b>
<b>NON-CURRENT LIABILITIES</b>		<b>28,164,730</b>

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

## SCREEN AUSTRALIA

## CASH FLOW STATEMENT

For the year ended 30 June 2009

	Notes	2009 \$
<b>OPERATING ACTIVITIES</b>		
<b>CASH RECEIVED</b>		
Receipts from Government		102,888,000
Film investment profits received		4,942,039
Goods and services		4,146,806
Interest		3,517,671
Net GST received		1,238,388
Other		4,613,749
<b>TOTAL CASH RECEIVED</b>		<b>121,346,653</b>
<b>CASH USED</b>		
Employees		19,512,686
Suppliers		18,028,779
Grants		8,477,854
Borrowing costs		3,173
Other		1,092,806
<b>TOTAL CASH USED</b>		<b>47,115,298</b>
<b>NET CASH FROM OPERATING ACTIVITIES</b>	10a	<b>74,231,355</b>
<b>INVESTING ACTIVITIES</b>		
<b>CASH RECEIVED</b>		
Recoupment of loans – film industry assistance		1,634,185
Recoupment of investments – film industry assistance		6,618,621
Proceeds from sales of property, plant and equipment		9,010
Proceeds from sale of investments (s.18 CAC Act)		28,136,572
Other		11,616
<b>TOTAL CASH RECEIVED</b>		<b>36,410,004</b>
<b>CASH USED</b>		
Loans – film industry assistance		3,779,855
Investments – film industry assistance		83,953,440
Purchase of property, plant and equipment		1,662,512
Purchase of investments (s.18 CAC Act)		17,583,380
<b>TOTAL CASH USED</b>		<b>106,979,187</b>
<b>NET CASH (USED BY) INVESTING ACTIVITIES</b>		<b>(70,569,183)</b>
<b>FINANCING ACTIVITIES</b>		
<b>CASH RECEIVED</b>		
Contributed equity		36,290,843
<b>TOTAL CASH RECEIVED</b>		<b>36,290,843</b>
<b>CASH USED</b>		
Repayment of finance lease liability		13,252
Repayment of amount borrowed under lease incentive arrangement		67,554
<b>TOTAL CASH USED</b>		<b>80,806</b>
<b>NET CASH (USED BY) FINANCING ACTIVITIES</b>		<b>36,210,037</b>
<b>NET INCREASE IN CASH HELD</b>		<b>39,872,209</b>
Cash at the beginning of the reporting period		–
<b>CASH AT THE END OF THE REPORTING PERIOD</b>	10b	<b>39,872,209</b>

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



## STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2009

	Retained Earnings	Contributed Equity	Total Equity
	2009	2009	2009
	\$	\$	\$
<b>OPENING BALANCE AT 1 JULY</b>	-	-	-
Deficit for the period	(1,788,229)	-	(1,788,229)
<b>TOTAL INCOME AND EXPENSES</b>	<b>(1,788,229)</b>	<b>-</b>	<b>(1,788,229)</b>
<b>TRANSACTIONS WITH OWNERS</b>			
<b>Contributions by Owner</b>			
Restructuring	-	84,238,553	84,238,553
Adjustment for changes in accounting policy <sup>1</sup>		(3,205,537)	(3,205,537)
<b>CLOSING BALANCE AT 30 JUNE</b>	<b>(1,788,229)</b>	<b>81,033,016</b>	<b>79,244,786</b>

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

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

## SCREEN AUSTRALIA

## SCHEDULE OF COMMITMENTS

As at 30 June 2009

	2009 \$
<b>BY TYPE</b>	
<b>COMMITMENTS RECEIVABLE</b>	
Sublease rental	(659,065)
GST recoverable on commitments	(2,407,858)
<b>TOTAL COMMITMENTS RECEIVABLE</b>	<b>(3,066,923)</b>
<b>CAPITAL COMMITMENTS</b>	
Land and buildings <sup>1</sup>	81,866
<b>TOTAL CAPITAL COMMITMENTS</b>	<b>81,866</b>
<b>OTHER COMMITMENTS</b>	
Operating leases <sup>2</sup>	6,057,940
Project commitments <sup>3</sup>	20,558,667
Other commitments <sup>4</sup>	213,112
<b>TOTAL OTHER COMMITMENTS</b>	<b>26,829,719</b>
<b>NET COMMITMENTS BY TYPE</b>	<b>23,844,662</b>
<b>BY MATURITY</b>	
<b>COMMITMENTS RECEIVABLE</b>	
One year or less	(2,576,646)
From one to five years	(490,277)
<b>TOTAL COMMITMENTS RECEIVABLE</b>	<b>(3,066,923)</b>
<b>CAPITAL COMMITMENTS</b>	
One year or less	81,866
<b>TOTAL CAPITAL COMMITMENTS</b>	<b>81,866</b>
<b>OPERATING LEASE COMMITMENTS</b>	
One year or less	1,818,760
From one to five years	4,239,180
<b>TOTAL OPERATING LEASE COMMITMENTS</b>	<b>6,057,940</b>
<b>OTHER COMMITMENTS</b>	
One year or less	20,771,779
<b>TOTAL OTHER COMMITMENTS</b>	<b>20,771,779</b>
<b>NET COMMITMENTS BY MATURITY</b>	<b>23,844,662</b>

NB: Commitments are GST inclusive where relevant.

1 Outstanding contractual payments for building and leasehold improvements projects.

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

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

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

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

SCREEN AUSTRALIA

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## SCHEDULE OF CONTINGENCIES

As at 30 June 2009

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There were no contingent assets or contingent liabilities as at 30 June 2009.

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

## SCREEN AUSTRALIA

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

For the year end 30 June 2009

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

## 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

## (i) Basis of Preparation of the Financial Report

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

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

The financial statements and notes have been prepared in accordance with:

- Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2008; and
- Australian Accounting Standards and interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

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

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

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

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

No accounting assumptions or estimates have been identified that have a significant impact on the amounts of assets and liabilities recorded in the 2008–09 financial statements. No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to carrying amounts of assets and liabilities within the next accounting period.

## **(iii) New Accounting Standards**

### *Adoption of new Accounting Standards*

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

### *Future Australian Accounting Standard requirements*

No new standards, amendments to standards or interpretations that are applicable to future periods have been issued by the Australian Accounting Standards Board. It is estimated that adopting these pronouncements, when effective, will have no material impact on future reporting periods.

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

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

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

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

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

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

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

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

## **(v) Acquisition of Assets**

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

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and revenues at their fair value at the date of acquisition.

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

### *Asset Recognition Threshold*

Purchases of property, plant and equipment are recognised initially at cost in the Balance Sheet, except for purchases costing less than \$2,000, which are expensed in the year of acquisition, other than where they form part of a group of similar items which are significant in total. Property, plant and equipment acquired free or for a nominal charge are recognised initially at fair value.

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. A corresponding provision for the "make good" is taken up.

### *Revaluations*

#### • Basis

Land, buildings and plant and equipment are carried at fair value, being revalued with sufficient frequency such that the carrying amount of each asset class is not materially different, as at reporting date, from its fair value.

Valuations undertaken in any year are as at 30 June.

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

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

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

Screen Australia has determined that the fair value of plant and equipment as at 30 June 2009 is not materially different from the carrying amount.

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

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

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

#### **(vii) Depreciation and amortisation**

Depreciable property, plant and equipment are written off to their estimated residual values over their estimated useful lives to Screen Australia using, in all cases, the straight-line method of depreciation. Leasehold improvements are amortised on a straight-line basis over the lesser of the estimated useful life of the improvements or the unexpired period of the lease.

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

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

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

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in Note 4d.

#### **(viii) Intangibles**

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

These assets, which are not held to generate net cash inflows, have been assessed for indications of impairment at the



reporting date. Where indications of impairment exist, the asset is written down to the higher of its net selling price and, if Screen Australia would replace the asset's service potential, its depreciated replacement cost. No assets were found to be impaired.

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

	2009
Purchased software	3 to 5 years
Internally developed software	3 to 5 years

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

#### (ix) Inventories

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

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

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

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

#### (x) Employee Benefits

##### • Benefits

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

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

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

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

##### • Leave

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

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

Employee benefit liabilities that are expected to be settled more than 12 months after the reporting date are recognised and measured at the present value of the estimated future cash flows to be made by Screen Australia in respect of all the services provided by employees up to 30 June 2009 at rates at which the liabilities are expected to be settled. An actuarial assessment of the present value of future long service leave liabilities was provided in 2006–07 by Mr Guy Holley of Mercer Human Resource Consulting.

##### • Superannuation

The majority of employees contribute to the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) and the PSS accumulation plan (PSSap).

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

Screen Australia makes employer contributions to the Commonwealth at rates determined by the actuary to be sufficient to meet the cost to the Commonwealth of the superannuation entitlements of Screen Australia's employees. Details of superannuation payments made by Screen Australia are disclosed in Note 4a.

The liability for the defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course.

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

#### **(xi) Leases**

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

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

Leased assets are amortised over the shorter of the estimated useful life of the asset or the lease term.

Lease payments are allocated between the principal component and the interest expense.

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

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

#### **(xii) Taxation**

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

#### **(xiii) Foreign Currency**

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

#### **(xiv) Cash**

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

#### **(xv) Insurance**

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

#### **(xvi) Financial assets**

Screen Australia classifies its financial assets in the following categories:

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

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

Financial assets are recognised and derecognised upon trade date.

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

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

#### *Loans and Receivables*

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an

active market are classified as loans and receivables. They are included in current assets, except for maturities greater than 12 months after the balance sheet date. These are classified as non current assets. Loans and receivables are measured at nominal cost less impairment.

#### Impairment of Financial Assets

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

#### **(xvii) Financial liabilities**

Financial liabilities are recognised and derecognised upon trade date.

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

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

Contingent liabilities and contingent assets are not recognised in the Balance Sheet. They arise from uncertainty as to the existence of a liability or asset, or represent an existing liability or asset in respect of which settlement is not probable or the amount cannot be reliably measured. Remote contingencies are part of this disclosure. Screen Australia had no contingent liabilities or contingent assets at 30 June 2009.

#### **(xix) Revenue**

Revenue generated from the sale of goods is recognised when:

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

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

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

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

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

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

#### • Revenues from Government

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

#### • Resources Received Free of Charge

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

#### • Sale of Assets

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

**(xx) Transactions with the Government as Owner**

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

**(xxi) Grants expense**

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

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

**(xxii) Film and Stills Library**

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

**(xxiii) Rounding**

Amounts have been rounded to the nearest dollar.

## 2. RESTRUCTURE

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

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

<b>3. REVENUE</b>	<b>2009</b>
	<b>\$</b>
<b>3a REVENUE FROM GOVERNMENT</b>	
Department of Environment, Water, Heritage and the Arts <i>CAC Act</i> body payment item	102,888,000
<b>TOTAL REVENUE FROM GOVERNMENT</b>	<b>102,888,000</b>
<b>3b SALE OF GOODS AND RENDERING OF SERVICES</b>	
Goods	1,729,784
Services	3,819,933
<b>TOTAL SALES OF GOODS AND RENDERING OF SERVICES</b>	<b>5,549,717</b>
Provision of goods to:	
Related entities	50
External entities	1,729,734
<b>TOTAL SALES OF GOODS</b>	<b>1,729,784</b>
Rendering of services to:	
External entities	3,819,933
<b>TOTAL RENDERING OF SERVICES</b>	<b>3,819,933</b>
<b>3c INTEREST REVENUE</b>	
Cash deposits	3,603,593
Film industry loans	19,770
<b>TOTAL INTEREST REVENUE</b>	<b>3,623,363</b>
<b>3d OTHER REVENUE</b>	
Total profit on equity film production investments included in loss for the year	4,942,039
Total recoveries on equity film development investments and loans included in loss for the year	1,268,059
Increase in value of equity film production investments on annual review	1,100,000
Lindfield facilities	396,481
Revenue for externally funded projects	396,273
Other	253,901
<b>TOTAL OTHER REVENUE</b>	<b>8,356,753</b>
<b>4. OPERATING EXPENSES</b>	
<b>4a EMPLOYEE BENEFITS</b>	
Wages and salaries	14,221,608
Superannuation	2,236,582
Leave and other entitlements	1,977,474
Separation and redundancy	1,888,446
Other employee benefits	324,842
<b>TOTAL EMPLOYEE BENEFITS</b>	<b>20,648,952</b>

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

Contributions of 9.0% of salary were also paid in 2008–09 to comply with the *Superannuation Guarantee (Administration) Act 1992* for those staff members that were not members of either the CSS, PSS or the PSSap.

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



2009  
\$

**4b SUPPLIERS**

Goods from related entities	10,765
Goods from external entities	750,451
Services from related entities	393,149
Services from external entities	13,321,557
Operating lease rentals	1,741,920
<b>TOTAL SUPPLIES</b>	<b>16,217,842</b>

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

<b>4c GRANTS</b>	<b>7,815,389</b>
<b>TOTAL GRANTS</b>	<b>7,815,389</b>

**4d DEPRECIATION AND AMORTISATION**

Depreciation of buildings	173,320
Depreciation of property, plant and equipment	700,244
Amortisation of software	91,399
Amortisation of leased assets	807,255
<b>TOTAL DEPRECIATION AND AMORTISATION</b>	<b>1,772,218</b>

**4e LOSSES FROM ASSET SALES**

Property, plant and equipment:	
Proceeds from disposal	(9,009)
Net book value of assets disposed	13,243
<b>NET LOSS FROM SALE OF ASSETS</b>	<b>4,234</b>

**4f WRITE-DOWN AND IMPAIRMENT OF ASSETS**

Bad and doubtful debts expense	
Receivables for goods and services	12,128
Impairment losses on current year film investments and loans	90,871,536
Provided for onerous film contracts	(18,807,491)
Impairment of property, plant and equipment	3,588,610
<b>TOTAL WRITE-DOWN AND IMPAIRMENT OF ASSETS</b>	<b>75,664,783</b>

**4g FOREIGN EXCHANGE LOSS**

Non-speculative	4,875
<b>TOTAL FOREIGN EXCHANGE LOSS</b>	<b>4,875</b>

**5. FINANCE COSTS**

Unwinding of discount on make good and finance costs on finance leases	77,769
<b>TOTAL FINANCE COSTS</b>	<b>77,769</b>

## 6. FINANCIAL ASSETS

## 6a RECEIVABLES

Film Loans	949,464
Other	2,320,408
<b>TOTAL RECEIVABLES (NET)</b>	<b>3,269,872</b>

2009  
\$

Film Loans	
Loans transferred from FFC and AFC	735,493
Add: Loans made during the year	3,779,855
Add: Interest on outstanding advances	13,047
	4,528,395
Less: Repayments during the year	(1,599,499)
	2,928,896
Less: Allowance for impairment	(1,979,432)
<b>TOTAL LOANS RECEIVABLE</b>	<b>949,464</b>

All non-current receivables are in the form of industry assistance loans which are secured against the future earnings of the particular film and as such do not have a specific repayment date. See Note 1(iv).

**Movements in allowances for impairment loss**

Charged to profit and loss	(1,979,432)
<b>ALLOWANCE FOR IMPAIRMENT LOSS AT END OF YEAR</b>	<b>(1,979,432)</b>

Sundry debtors	374,089
Less: Allowance for doubtful debts	(22,989)
	351,100

GST receivable from Australian Taxation Office	1,845,344
Accrued income	48,976
Other	74,988
<b>TOTAL OTHER RECEIVABLES</b>	<b>2,320,408</b>

Sundry debtors (gross) are aged as follows:

Current	27,656
Overdue by:	

The allowance for impairment is aged as follows:

Overdue by:	
More than 90 days	(22,989)
	(22,989)

**Reconciliation of the impairment allowance account:**

Opening balance	-
(Increase) decrease recognised in net loss	(22,989)
<b>Closing balance</b>	<b>(22,989)</b>

2009  
\$

**6b FILM EQUITY INVESTMENTS**

Film investments brought forward from the previous year	–
Film investments transferred from FFC and AFC	46,108,391
Add: Film investments during the year*	84,944,173
	<u>131,052,564</u>
Less: Repayments during the year	(6,520,325)
	<u>124,532,239</u>
Add: Increase in value on annual review	1,100,000
Less: Allowance for impairment	(81,669,355)
<b>TOTAL FILM INVESTMENTS</b>	<b><u>43,962,884</u></b>

Film investments are categorised as follows:

Non-current	43,962,884
<b>TOTAL FILM INVESTMENTS</b>	<b><u>43,962,884</u></b>

\*Total repayments for the year ended 30 June 2009 were \$12,730,423 which includes \$6,210,098 which was taken directly to profit to the extent that the recoupsments exceeded the net carrying amount of film investments.

**Movements in allowances for impairment loss**

Allowance for impairment loss at beginning of year – investments	–
Add, Charged to profit and loss	(81,669,355)
<b>ALLOWANCE FOR IMPAIRMENT LOSS AT END OF YEAR</b>	<b><u>(81,669,355)</u></b>

Total allowances for impairment loss comprise:

Allowance for impairment loss – film loans	(1,979,432)
Allowance for impairment loss – equity film investments	(81,669,355)
	<u>(83,648,787)</u>

**6c INVESTMENTS UNDER S.18 OF THE CAC ACT**

<b>TERM DEPOSITS – NON-CURRENT</b>	<b><u>4,883,874</u></b>
------------------------------------	-------------------------

Comprises a term deposit which will fund a commitment to a distribution guarantee payable in 2011 to investors in a film project.

**7. NON-FINANCIAL ASSETS**

**7a LAND AND BUILDINGS**

Land	
– at valuation (fair value)	9,000,000
Buildings	
– at valuation (fair value)	7,570,000
Leasehold improvements	
Gross carrying value (fair value)	3,338,722
Accumulated depreciation	(546,790)
Work in progress (fit-out asset) – at cost	27,289
<b>TOTAL LEASEHOLD IMPROVEMENTS</b>	<b><u>2,819,221</u></b>
<b>TOTAL LAND AND BUILDINGS (NON-CURRENT)</b>	<b><u>19,389,221</u></b>

	2009 \$
<b>7b PLANT AND EQUIPMENT</b>	
Gross carrying value (at fair value)	1,139,665
Accumulated depreciation	(480,592)
<b>TOTAL PLANT AND EQUIPMENT (NON-CURRENT)</b>	<b>659,073</b>

<b>7c INTANGIBLES</b>	
Computer software at cost:	
Internally developed – in progress	3,000
Internally developed – in use	127,450
Purchased – in use	108,672
Accumulated amortisation	(82,544)
<b>TOTAL INTANGIBLES (NON-CURRENT)</b>	<b>156,578</b>

#### 7d ANALYSIS OF PROPERTY, PLANT AND EQUIPMENT AND INTANGIBLES

Table A

Reconciliation of the opening and closing balances of property, plant and equipment (2008–09)

	Land \$	Buildings \$	Leasehold improvements \$	Total land and buildings \$	Plant and equipment \$	Total \$
<b>NET BOOK VALUE 1 JULY 2008</b>	-	-	-	-	-	-
Additions:						
by purchase	-	-	1,509,333	1,509,333	134,477	1,643,810
by finance lease	-	-	-	-	-	-
from restructure	11,000,000	8,660,000	2,421,134	22,081,134	1,465,796	23,546,930
recognition of make good related asset	-	-	125,715	125,715	-	125,715
Revaluations/(devaluations)	(2,000,000)	(916,680)	-	(2,916,680)	-	(2,916,680)
Depreciation/amortisation expense	-	(173,320)	(807,255)	(980,575)	(700,244)	(1,680,819)
Disposals	-	-	(429,706)	(429,706)	(240,956)	(670,662)
<b>NET BOOK VALUE 30 JUNE 2009</b>	<b>9,000,000</b>	<b>7,570,000</b>	<b>2,819,221</b>	<b>19,389,221</b>	<b>659,073</b>	<b>20,048,294</b>
Net book value as at 30 June 2009 represented by:						
Gross book value	9,000,000	7,570,000	3,366,011	19,396,011	1,139,665	21,075,676
Accumulated depreciation/amortisation and impairment	-	-	(546,790)	(546,790)	(480,592)	(1,027,382)
	<b>9,000,000</b>	<b>7,570,000</b>	<b>2,819,221</b>	<b>19,389,221</b>	<b>659,073</b>	<b>20,048,294</b>

Table B

Reconciliation of the opening and closing balances of intangibles (2008–09)

	Computer Software Internally Developed \$	Computer Software Purchased \$	Total \$
<b>NET BOOK VALUE 1 JULY 2008</b>	-	-	-
Additions:			
by purchase or internally developed	7,295	11,407	18,702
from restructure	123,155	107,387	230,542
Amortisation	(37,068)	(54,331)	(91,399)
Disposals	-	(1,267)	(1,267)
<b>NET BOOK VALUE 30 JUNE 2009</b>	<b>93,382</b>	<b>63,196</b>	<b>156,578</b>
Net book value as at 30 June 2009 represented by:			
Gross book value	130,450	108,672	239,122
Accumulated depreciation/amortisation and impairment	(37,068)	(45,476)	(82,544)
	<b>93,382</b>	<b>63,196</b>	<b>156,578</b>

2009  
\$

**7e INVENTORIES**

Inventories held for sale	
Finished goods	34,267
<b>TOTAL INVENTORIES HELD FOR SALE</b>	<b>34,267</b>

All inventories are current assets.

**7f OTHER NON-FINANCIAL ASSETS**

Prepayments	171,820
<b>TOTAL OTHER NON-FINANCIAL ASSETS</b>	<b>171,820</b>

All other non-financial assets are current assets.

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

**8. PAYABLES**

**8a SUPPLIER PAYABLES**

Trade creditors	406,501
<b>TOTAL SUPPLIER PAYABLES</b>	<b>406,501</b>

All supplier payables are current.

**8b OTHER PAYABLES**

Property lease incentive	1,382,136
Deferred revenue	121,688
Distribution guarantee	4,883,874
Other	310,324
<b>TOTAL OTHER PAYABLES</b>	<b>6,698,022</b>

Other payables are categorised as follows:

Current	449,895
Non-current	6,248,127
<b>TOTAL OTHER PAYABLES</b>	<b>6,698,022</b>

Deferred revenue represents amounts received for specific film industry initiatives that have not yet been expended.

A term deposit is held at a bank which, together with accumulating interest, is to fund a commitment to a distribution guarantee payable in 2011 to investors in a film project. This distribution guarantee is recorded as a non-current liability.

**9. PROVISIONS**

**9a EMPLOYEE PROVISIONS**

Salaries and wages	1,267,000
Superannuation	96,819
Annual leave	1,487,875
Long service leave	1,617,076
Other employee benefits	4,699
<b>AGGREGATE EMPLOYEE BENEFIT LIABILITY</b>	<b>4,473,469</b>

	2009
	\$
Employee Provisions are categorised as follows:	
Current	4,133,884
Non-current	339,585
	<u>4,473,469</u>

The classification of current employee provisions includes amounts for which there is not an unconditional right to defer settlement by one year, hence the above classification does not represent the amount expected to be settled within one year of reporting date. Employee provisions expected to be settled in twelve months from the reporting date is \$3,277,991, in excess of one year \$1,195,479.

#### 9b OTHER PROVISIONS

Provision for make good	646,223
Provision for onerous contracts	20,930,796
	<u>21,577,018</u>

	Make good	Onerous film contracts	Onerous lease contracts	Total onerous contracts	Total other provisions
	\$	\$	\$	\$	\$
Obligation transferred from AFC and FFC as at 1 July	499,268	31,345,796	-	31,345,796	31,845,064
Additional provisions made	120,753	66,312,921	1,214,098	67,527,019	67,647,772
Amounts transferred to allowance for impairment	-	(77,897,663)	-	(77,897,663)	(77,897,663)
Amounts used	(11,692)	-	(55,616)	(55,616)	(67,308)
Amounts reversed	-	-	-	-	-
Unwinding of discount or change in discount rate	37,894	-	11,260	11,260	49,154
<b>Closing balance 30 June</b>	<b>646,223</b>	<b>19,761,054</b>	<b>1,169,742</b>	<b>20,930,796</b>	<b>21,577,019</b>

The provision for make good relates to the exiting of a property lease and is classified as a non-current liability.

#### 10. CASH FLOW RECONCILIATION

	2009
	\$
<b>10a RECONCILIATION OF OPERATING RESULT TO NET CASH FROM OPERATING ACTIVITIES</b>	

<b>Operating surplus/(deficit)</b>	<b>(1,788,229)</b>
<b>Non-cash items</b>	
Depreciation and amortisation	1,772,218
Interest capitalised on loans receivable	(260,288)
Loss on disposal of property, plant and equipment	4,234
Net foreign exchange loss	4,875
Write-down of property, plant and equipment and intangibles	3,575,367
Write-down of receivables for goods and services	12,127
Write-down and allowance for impairment on film investments and loans receivable	85,312,906
Write-down of investment converted to grant	(80,245)
<b>Changes in assets and liabilities</b>	
(Increase)/decrease in receivables	1,216,298
(Increase)/decrease in inventories	(422)
(Increase)/decrease in prepayments	291
Increase/(decrease) in supplier payables	(1,416,723)
Increase/(decrease) in employee provisions	1,506,828
Increase/(decrease) in other provisions	(13,879,011)
Increase/(decrease) in other payables	(1,748,871)
<b>NET CASH FROM OPERATING ACTIVITIES</b>	<b>74,231,355</b>



2009  
\$

#### 10b RECONCILIATION OF CASH

Cash balance comprises:	
Cash at bank and on hand	39,872,209
<b>TOTAL CASH</b>	<b>39,872,209</b>
<b>BALANCE OF CASH AS AT 30 JUNE SHOWN IN THE STATEMENT OF CASH FLOWS</b>	<b>39,872,209</b>

#### 11. BOARD MEMBERS' REMUNERATION

The number of Board Members of Screen Australia included in these figures are shown below in the relevant remuneration bands:

\$ Bands	2009 Number
\$15,000 – \$29,999	3
\$30,000 – \$44,999	3
\$45,000 – \$59,999	1
<b>TOTAL NUMBER OF BOARD MEMBERS</b>	<b>7</b>

2009  
\$

<b>TOTAL REMUNERATION RECEIVED OR DUE AND RECEIVABLE BY BOARD MEMBERS</b>	<b>227,747</b>
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Part-time Members' Fees are determined under the *Remuneration Tribunals Act 1973*.

Board Members, under the *Superannuation Guarantee (Administration) Act 1992* and the *Superannuation (Productivity Benefit) Act 1988*, are entitled to have employer superannuation contributions made to an approved scheme. Total superannuation contributions in 2009 of \$24,697 are included in total remuneration.

#### 12. RELATED PARTY DISCLOSURES

The Board Members during 2009 were:

Glen Boreham (Chair)  
Ian Robertson (Deputy Chair)  
Cherrie Bottger  
Robert Connolly  
Greg Smith  
Deanne Weir  
Rachel Perkins

- In the ordinary course of business an events grant of \$55,000 for The Brisbane International Film Festival was approved for the Pacific Film & Television Commission (PFTC). Cherrie Bottger is a Board member of the PFTC. Payments totalling \$55,000 were made in 2008–09.
- In the ordinary course of business a marketing loan of \$250,000 for *My Year Without Sex* was approved for Footprint Films Pty Ltd. Robert Connolly is part-owner of this company. Payments totalling \$250,000 were made in 2008–09.
- In the ordinary course of business additional production investment funding of \$60,000 for *Lucky Country* was approved for Footprint Films Pty Ltd, bringing the total to \$860,000. Robert Connolly is part-owner of this company. No payments were made in 2008–09.
- In the ordinary course of business a marketing loan of \$135,000 for *Lucky Country* was approved for Footprint Films Pty Ltd. Robert Connolly is part-owner of this company. Payments totalling \$135,000 were made in 2008–09.
- In the ordinary course of business additional production investment funding of \$209,000 for *Balibo* was approved

- for Balibo Films Pty Ltd. Robert Connolly was director of this film. Payments of \$1,465,200 were made in 2008–09.
- (f) In the ordinary course of business screen business venture program funding of \$122,850 for Arenamedia was approved. Robert Connolly is owner of this company. Payments of \$58,500 by way of loan and \$64,350 by way of grant were made in 2008–09.
  - (g) In the ordinary course of business additional production investment funding of \$125,978 and a grant of \$15,342 for *Jacob* was approved for Blackfella Films Pty Ltd, bringing the total funding to \$229,320. Rachel Perkins is a Director of this production company. Payments of \$229,317 were made in 2008–09.
  - (h) In the ordinary course of business additional production investment funding of \$55,070 for *The Party Shoes* was approved for Blackfella Films Pty Ltd, bringing the total to \$143,070. Rachel Perkins is a Director of this production company. Payments of \$141,420 were made in 2008–09.
  - (i) In the ordinary course of business production investment funding of \$198,000 was approved for *Lani's Story* to Blackfella Films Pty Ltd. Rachel Perkins is a director of the production company. Payments of \$138,600 were made in 2008–09.
  - (j) In the ordinary course of business grant funding of \$77,000 was approved for Rhea Stephenson Internship to Blackfella Films Pty Ltd. Rachel Perkins is a director of the production company. Payments of \$55,000 were made in 2008–09.
  - (k) In the ordinary course of business additional production investment funding of \$655,196 and a distribution guarantee of \$110,000 for *Bran Nue Dae* was approved for Bran Nue Dae The Film Pty Ltd. Rachel Perkins is a Film Director of this production. Payments of \$2,978,394 were made in 2008–09.
  - (l) In the ordinary course of business production investment funding \$48,400 for *The Story of Bran Nue Dae* was approved for Bran Nue Dae The Film Pty Ltd. Rachel Perkins is one of the subjects of this production. Payments of \$22,000 were made in 2008–09, comprising the additional investment and the original investment.
  - (m) In the ordinary course of business additional production investment funding of \$55,000 for *First Australians* was approved for First Nation Films. Rachel Perkins is a director of the Company. Payments of \$130,900 were made in 2008–09, comprising the additional investment and the original investment.
  - (n) In the ordinary course of business grant funding of \$10,978 for Attachment Grants – Stephen Page and Genevieve Grieves were approved for Bran Nue Dae The Film Pty Ltd. Rachel Perkins is a Film Director of this production. Payments of \$9,878 were made in 2008–09.
  - (o) In the ordinary course of business payments of \$5,940 for Attachment Grants were made to First Nation Films Pty Ltd, of which Rachel Perkins is a director of the company.
  - (p) In the ordinary course of business payments of \$73,700 for the First Australians Online Project were made to First Nation Films Pty Ltd, of which Rachel Perkins is a director of the company.
  - (q) In the ordinary course of business payments of \$16,500 for the Message Sticks Tour 2008 were made to Blackfella Films Pty Ltd, of which Rachel Perkins is a Director.
  - (r) In the ordinary course of business a payment of \$3,300 for *The Black Book* was made to Blackfella Films Pty Ltd. Rachel Perkins is a director of the company.
  - (s) In the ordinary course of business payments of \$16,500 for the Message Sticks Film Festival 2008 were made to Indigenous Screen Australia, of which Rachel Perkins was Chairperson.
  - (t) In the ordinary course of business a grant for \$93,500 for the Message Sticks Film Festival and Tour 2009 was approved for Indigenous Screen Australia, of which Rachel Perkins was Chairperson. Payments of \$74,800 were made in 2008–09.
  - (u) In the ordinary course of business grants for \$81,950 were approved for the Australian Writers Guild Script Assessment Service, AWGIES 2008, AWGIES 2009 and Screenwriters Conference 2009. Robert Connolly and Rachel Perkins are members of this Guild. Payments of \$71,500 were made in 2008–09.
  - (v) In the ordinary course of business payments of \$16,830 were made to The Australian Writers Guild for Storyline 2007/08 and 2008/09, AWGIES 2008 and AWG Screenwriters Conference 2009. Robert Connolly and Rachel Perkins are members of this Guild.
  - (w) In the ordinary course of business grants for \$71,500 were approved for the Australian Directors Guild Conference and Awards 2008, 2009 and cultural events program 2009–10. Robert Connolly and Rachel Perkins are members of this Guild. Payments of \$30,140 were made in 2008–09.
  - (x) In the ordinary course of business a payment of \$330 was made to Footprint Films Pty Ltd for a Travel stipend for John Maynard. Robert Connolly is part-owner of this company.
  - (y) In the ordinary course of business a payment of \$330 was made to Arenafilm for a Travel stipend for Robert Connolly, who is also part-owner of this company.
  - (z) In the ordinary course of business payments of \$148,064 for legal services were made to Holding Redlich, of which Ian Robertson is a Partner.
  - (aa) In the ordinary course of business a payment of \$439 for marketing services was made to Ausfilm International Inc, of which Ian Robertson and Greg Smith are Board Members.

- (ab) In the ordinary course of business a payment of \$6,600 for creation of a cinema identity was made to Animal Logic, of which Greg Smith is Director, Public Affairs.
- (ac) In the ordinary course of business a payment of \$22,446 for software maintenance and renewal was made to IBM, of which Glen Boreham is Managing Director.
- (ad) In the ordinary course of business, payments of \$796 for venue hire and \$10,028 distribution royalties for various projects were made to the Pacific Film & Television Commission, of which Cherrie Bottger is a Board Member.

The Board Members involved took no part in the approval process and the approvals were reported to the Board in the usual way.

There were no other loans made to Board Members or related entities during the reporting period.

There were no other transactions with Board Members or related entities during the reporting period.

There were no transactions with other related parties during the reporting period.

All figures include GST where applicable.

### 13. EXECUTIVE REMUNERATION

The number of senior executives who received or were due to receive total remuneration of \$130,000 or more:

\$ Bands	2009 Number
\$145,000 – \$159,999	1
\$160,000 – \$174,999	1
\$175,000 – \$189,999	1
\$205,000 – \$219,999	2
\$265,000 – \$279,999	1
\$295,000 – \$309,999	3
\$310,000 – \$324,999	1
\$325,000 – \$339,999	1
\$370,000 – \$384,999	1
	<u>12</u>

2009  
\$

The aggregate amount of total remuneration of senior executives shown above	<u>3,104,783</u>
The aggregate amount of separation, redundancy or termination payments during the year to the senior executives included above	<u>466,987</u>

The remuneration of senior executives includes all Executive Officers concerned with or taking part in the management of Screen Australia during 2008–09 except for the Board Members.

Details in relation to Board Members are disclosed in Note 11 – Board Members' Remuneration.

### 14. REMUNERATION OF AUDITORS

2009  
\$

Remuneration to the Auditor-General for auditing the financial statements for the reporting period	<u>120,000</u>
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No other services were provided by the Auditor-General during the reporting period.

**15. DISBURSEMENT ADMINISTRATION SERVICE**

Screen Australia provides assistance to producers and investors of various films by handling the receipt and disbursement of returns. The funds received are held in separate bank accounts and the accounting records for the disbursement service are maintained on a cash receipts and payments basis.

In certain cases, Screen Australia charges a set up fee and a service fee for providing this facility. The fees earned in 2008–09 were \$13,241.

Screen Australia is entitled to retain the interest earned on the bank accounts and the net interest earned in 2008–09 was \$4,820.

Details of the disbursement administration service are set out below.

**SCREEN AUSTRALIA DISBURSEMENT ADMINISTRATION SERVICE  
STATEMENT OF RECEIPTS AND PAYMENTS FOR YEAR ENDED 30 JUNE, 2009**

	2009 \$
Balance 1 July, 2008	164,617
Plus: Receipts	1,266,374
Funds available for disbursement	1,430,991
Less: Payments	(1,224,074)
<b>BALANCE 30 JUNE, 2009</b>	<b>206,917</b>

**SCREEN AUSTRALIA DISBURSEMENT ADMINISTRATION SERVICE  
STATEMENT OF ASSETS AND LIABILITIES AS AT 30 JUNE, 2009**

	2009 \$
<b>Assets:</b>	
Cash at bank	206,917
<b>TOTAL ASSETS</b>	<b>206,917</b>
<b>Liabilities:</b>	
Amounts held pending disbursement	189,301
Other including unclaimed disbursements and unidentified receipts	17,616
<b>TOTAL LIABILITIES</b>	<b>206,917</b>

**16. FINANCIAL INSTRUMENTS****16a CATEGORIES OF FINANCIAL INSTRUMENTS**

Financial Assets	
Held-to-maturity financial assets	
Term deposits (re distribution guarantee)	4,883,874
	4,883,874
Loans and receivables financial assets	
Cash	39,872,209
Film loans	949,464
Equity film investments	43,962,884
Receivables for goods and services	426,088
Other accrued income	48,976
	85,259,621
<b>CARRYING AMOUNT OF FINANCIAL ASSETS</b>	<b>90,143,495</b>

	2009
	\$
Financial Liabilities	
At nominal cost	
Distribution guarantee	4,883,874
Trade creditors	406,501
	<u>5,290,375</u>
<b>CARRYING AMOUNT OF FINANCIAL LIABILITIES</b>	<b>5,290,375</b>
<b>16b NET INCOME AND EXPENSE FROM FINANCIAL ASSETS</b>	
Held-to-maturity	
Interest revenue	675,571
	<u>675,571</u>
<b>NET GAIN/(LOSS) HELD-TO-MATURITY</b>	<b>675,571</b>
Loans and receivables	
Interest revenue	2,947,792
Exchange gain/(loss)	(4,875)
Impairment	(72,064,045)
	<u>(69,121,128)</u>
<b>NET GAIN/(LOSS) LOANS AND RECEIVABLES</b>	<b>(69,121,128)</b>
<b>NET GAIN/(LOSS) FROM FINANCIAL ASSETS</b>	<b>(68,445,557)</b>
<b>16c NET INCOME AND EXPENSE FROM FINANCIAL LIABILITIES</b>	
Financial liabilities – at nominal cost	
Interest expense	(77,769)
	<u>(77,769)</u>
<b>NET GAIN/(LOSS) FINANCIAL LIABILITIES – AT NOMINAL COST</b>	<b>(77,769)</b>
<b>NET GAIN/(LOSS) FROM FINANCIAL LIABILITIES</b>	<b>(77,769)</b>

#### 16d FAIR VALUE OF FINANCIAL INSTRUMENTS

Net fair values of financial assets and liabilities are determined by Screen Australia on the following bases. The net fair values of film investment-loans and equity film investments are determined in accordance with the statement of accounting policies note – 1 at amounts not exceeding recoverable amounts. These amounts have not been discounted to present values. The carrying amounts of all remaining financial assets and financial liabilities approximate fair value.

#### 16e CREDIT RISK

Credit risk represents the loss that would be recognised if counterparties failed to perform as contracted. The maximum exposure to credit risk on financial assets (equity film investments and loans) is the carrying amount net of allowances for impairment loss. Repayment of equity film investments and loans is dependent on financial performance of each project. Screen Australia minimises concentration of credit risk by undertaking transactions with a number of counterparties and with limits on investment amounts in projects and with any one producer and corporate group in a financial year. Risk is concentrated in the film and television industry in Australia.

The maximum exposure to credit risk for trade receivables is the risk that arises from potential default of a debtor. Screen Australia manages its credit risk by assessing debtors prior to allowing a debtor relationship and through policies and procedures that guide employees in debt management and recovery.

Screen Australia holds no collateral to mitigate against credit risk.

Credit risk of financial instruments not past due or individually determined as impaired:

	Not past due nor impaired 2009 \$	Past due or impaired 2009 \$
Trade receivables	27,656	323,443
Film loans	–	949,464
Equity film investments	–	43,962,884
<b>TOTAL</b>	<b>27,656</b>	<b>45,235,792</b>

Ageing of financial assets that are past due but not impaired for 2009:

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade receivables	–	–	–	323,443	323,443
<b>TOTAL</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>323,443</b>	<b>323,443</b>

All receivables past due have been individually assessed for impairment and an allowance raised where recovery is considered unlikely.

## 16f LIQUIDITY RISK

Screen Australia's financial liabilities comprise a distribution guarantee and payables. The exposure to liquidity risk is negligible for Screen Australia because it does not have any borrowings. It is also highly unlikely that Screen Australia will encounter difficulty in meeting its obligations. This is because annual funding is provided to Screen Australia from the Australian Government and other funding mechanisms are available to Screen Australia such as the Advance to the Finance Minister. Internal policies and procedures have also been put in place to ensure Screen Australia has appropriate resources available to meet its financial obligations.

In regard to non-financial liabilities, where Screen Australia was contractually committed to provide funds to film makers at year end, provision is made for the excess of the funds to be provided over the amounts expected to be recouped from the related portion of each film investment in the future. As the funds to be provided are covered by monies already received from the Australian Government prior to year end and held in cash at bank and term deposits, there is no liquidity risk.

The following tables illustrates the maturities for financial liabilities:

	On demand 2009 \$	within 1 year 2009 \$	1 to 5 years 2009 \$	> 5 years 2009 \$	Total 2009 \$
Distribution guarantee	–	–	4,883,874	–	4,883,874
Trade creditors	–	406,501	–	–	406,501
<b>TOTAL</b>	<b>–</b>	<b>406,501</b>	<b>4,883,874</b>	<b>–</b>	<b>5,290,375</b>



## 16g MARKET RISK

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Screen Australia's investment activities expose it to financial risk. Due to the inherent risk of film investment and the historic performance generally of Australian films, losses on film investments are expected to occur. Allowance for impairment loss is made for film investments based on the likely amount that will not be recouped. As a result of the nature of the Screen Australia's business, internal policies have been put in place to deal with the management of financial risk, that is, Screen Australia's exposure to market, credit, liquidity and cash flow and fair value interest rate risk.

Screen Australia does not enter into trade financial instruments for speculative purposes. Market risk is low because the entity has only a small foreign currency balance and the fixed interest bill assets mature in 3 days. The bank term deposit at a fixed interest rate has a corresponding liability at the same interest rate (refer distribution guarantee).

Screen Australia retains a copyright interest in all development investments and production investments. Development investments are repaid only where the film goes into production. Production investments are only recouped when the film project generates revenue. An interest is retained in the profits of production investments after the recoupment of Screen Australia's investment. There is no interest in development investments after they have been recouped in full.

Screen Australia's business is to invest and lend amounts for film development and production, which, by its nature, has a high probability of being unprofitable. Accordingly, as there is no security provided against these film equity investments and loans, it is expected that Screen Australia will incur significant losses.

Screen Australia holds only a small amount of cash and no other assets overseas. A small number of payments are made in overseas currencies. The amount does not open Screen Australia to significant currency risk.

Screen Australia holds term deposits and loans receivable with fixed interest rates. Cash holdings have a variable interest rate.

### **Sensitivity analysis**

The effect of a 0.75% per annum increase in interest rates based on average cash at bank and term deposits (excluding the term deposit relating to the distribution guarantee liability) for the year ended 30 June 2009 would be a decrease in the annual deficit and increase in equity of \$498,115. The effect of a 0.75% per annum decrease in interest rates would be a increase in the annual deficit and a decrease in equity of \$498,115.

Screen Australia was not subject to any other significant market risks.

**17. REPORTING OF OUTCOMES****17a OUTCOME OF SCREEN AUSTRALIA**

Screen Australia is structured to meet one outcome and output as follows:

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

**17b NET COST OF OUTCOME DELIVERY**

	Outcome 1 2009 \$
<b>DEPARTMENTAL EXPENSES</b>	<b>122,206,062</b>
<b>TOTAL EXPENSES</b>	<b>122,206,062</b>
Costs recovered from provision of goods and services to the non-government sector	
Departmental	5,549,667
<b>TOTAL COSTS RECOVERED</b>	<b>5,549,667</b>
Other external revenues	
Departmental	
Sale of goods and services to related entities	50
Interest	3,623,363
Other revenue	8,356,753
<b>TOTAL DEPARTMENTAL REVENUES</b>	<b>11,980,166</b>
<b>TOTAL OTHER EXTERNAL REVENUES</b>	<b>11,980,166</b>
<b>NET COST OF OUTCOME</b>	<b>104,676,229</b>

**17c MAJOR CLASSES OF DEPARTMENTAL REVENUES AND EXPENSES BY OUTPUT**

	Output 1 2009 \$
<b>OPERATING EXPENSES</b>	
Employee benefits	20,648,952
Suppliers	16,217,842
Grants	7,815,389
Depreciation and amortisation	1,772,218
Finance costs	77,769
Write-down and impairment of assets	75,664,783
Net foreign exchange loss	4,875
Losses from asset sales	4,234
<b>TOTAL OPERATING EXPENSES</b>	<b>122,206,062</b>
<b>OPERATING REVENUES</b>	
Revenues from Government	102,888,000
Sale of goods and services	5,549,717
Interest	3,623,363
Other revenue	8,356,753
<b>TOTAL OPERATING REVENUES</b>	<b>120,417,833</b>

17d MAJOR CLASSES OF DEPARTMENTAL ASSETS AND LIABILITIES BY OUTCOME

---

	Outcome 1 2009 \$
<b>DEPARTMENTAL ASSETS</b>	
Cash and cash equivalents	39,872,209
Receivables	3,269,872
Investments – film industry assistance	43,962,884
Investments under s.18 of the <i>CAC Act</i>	4,883,874
Land and buildings	19,389,221
Plant and equipment	659,073
Intangibles	156,578
Inventories	34,267
Other non-financial assets	171,820
<b>TOTAL DEPARTMENTAL ASSETS</b>	<b>112,399,798</b>
<b>DEPARTMENTAL LIABILITIES</b>	
Suppliers	406,501
Other payables	6,698,022
Employee provisions	4,473,469
Other provisions	21,577,019
<b>TOTAL DEPARTMENTAL LIABILITIES</b>	<b>33,155,011</b>

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# ABBREVIATIONS

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ABC	Australian Broadcasting Corporation
ADG	Australian Directors Guild
AFC	Australian Film Commission
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
AIDC	Australian International Documentary Conference
AIMIA	Australian Interactive Media Industry Association
ANAO	Australian National Audit Office
APRA	Australasian Performing Right Association
ATOM	Australian Teachers of Media
AWG	Australian Writers' Guild
AWGIE	Australian Writers' Guild Award
BAFTA	British Academy of Film and Television Arts
<i>CAC Act</i>	<i>Commonwealth Authorities and Companies Act 1997</i>
DCITA	Department of Communications, Information Technology and the Arts
DEWHA	Department of the Environment, Water, Heritage and the Arts
DFAT	Department of Foreign Affairs and Trade
FD	Film Development
FFC	Film Finance Corporation Australia
<i>FOI</i>	<i>Freedom of Information Act 1982</i>
FTO	New South Wales Film and Television Office
GST	Goods and Services Tax
IAESDO	International Affiliation of English-Speaking Directors' Organisations
ICD	Industry and Cultural Development
ICT	Information Communications Technology
IDFA	International Documentary Festival Amsterdam
ISA	Indigenous Screen Australia
MIFF	Melbourne International Film Festival
MOU	Memorandum of Understanding
NDP	National Documentary Program
NFSA	National Film and Sound Archive
NIDF	National Indigenous Documentary Fund
NIP	National Interest Program
NMA	National Museum of Australia
NTFO	Northern Territory Film Office
PDV	Post, digital and visual effects
PFTC	Pacific Film and Television Commission
RDSN	Regional Digital Screen Network
SAFC	South Australian Film Corporation
SBS	Special Broadcasting Service
SFF	Sydney Film Festival
SOE	Statement of Expectation
SOI	Statement of Intent
SPAA	Screen Producers Association of Australia
TRIM	Tower Records Information Management
UNESCO	United Nations Educational, Scientific and Cultural Organization



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