

Screen Australia

Annual Report 2013/14



Australian Government

Screen
Australia

Published by Screen Australia
October 2014
ISSN 1837-2740
© Screen Australia 2014



The text in this Annual Report is released subject to a Creative Commons BY licence (Licence). This means, in summary, that you may reproduce, transmit and distribute the text, provided that you do not do so for commercial purposes, and provided that you attribute the text as extracted from Screen Australia's Annual Report 2013/14. You must not alter, transform or build upon the text in this Annual Report. Your rights under the Licence are in addition to any fair dealing rights which you have under the *Copyright Act 1968* (Cwlth).

For further terms of the Licence, please see <http://creativecommons.org/licenses/by-nc-nd/3.0/au/>. You are not licensed to reproduce, transmit or distribute any still photographs contained in this Annual Report without the prior written permission of Screen Australia.

TV ratings data

Metropolitan market data is copyright to OzTAM. The data may not be reproduced, published or communicated (electronically or in hard copy) in whole or part without the prior consent of OzTAM.

Regional market data is copyright to RegionalTAM. The data may not be reproduced, published or communicated (electronically or in hard copy) in whole or part without the prior consent of RegionalTAM.

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

Front cover image from
INXS: Never Tear Us Apart.



Australian Government



Annual Report 2013/14

The background of the page features a large, abstract graphic composed of several overlapping, rounded shapes in shades of red and pink. The shapes are layered, with some appearing in front of others, creating a sense of depth and movement. The colors range from a deep, dark red to a lighter, vibrant pink. The overall composition is dynamic and modern.

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

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

2013/14

Letter from the Chair	4		
Screen Australia Board	7		
Executive overview 2013/14	11		
Organisational structure	15		
Senior management	16		
1 CREATIVITY AND STORYTELLING			
Television drama	21		
Feature films	25		
Documentary	31		
Indigenous	35		
Online and interactive	39		
Talent Escalator	43		
2 AUDIENCE ENGAGEMENT			
Business facilitation	49		
Distribution	53		
Recoupment	55		
Promotion	57		
Screen culture	61		
Sector development	63		
3 SUCCESSFUL SCREEN BUSINESSES			
Enterprise	67		
Producer Offset and Co-production	75		
Strategy, Research and Communications	79		
4 EFFICIENCY, RESPONSIVENESS, ACCOUNTABILITY			
Operations	87		
Governance statement	95		
Board Charter	97		
Board Code of Conduct	98		
Statutory Reports	99		
Portfolio Budget Statement (PBS) 2013/14	103		
APPENDICES			
Appendix 1: Enabling legislation	105		
Appendix 2: Assessors and script consultants	107		
Appendix 3: Investments, loans, grants and other initiatives	108		
Appendix 4: Awards	129		
FINANCIAL STATEMENTS	131		
Abbreviations and acronyms	173		
Index	174		

Letter from the Chair



GLEN BOREHAM
CHAIR

Dear Minister,

I am pleased to present Screen Australia's Annual Report for 2013/14, which was approved by the Screen Australia Board at its meeting on 1 September 2014.

As the inaugural Chair of Screen Australia, I have seen the merger of three agencies (the previous Australian Film Commission, the Film Finance Corporation and Film Australia) become an efficient and responsive agency, delivering on its strategic vision for a creatively vibrant and commercially sustainable production industry. Over the last six years we reduced operating costs by 40 per cent and channelled funds into the development and production of quality Australian programming. We have had to make hard decisions and back our judgement. Having completed a successful CEO transition and a restructure of the executive leadership team in 2013/14 now is an ideal time to hand over to a new Chair.

I have been honoured to serve as the Chair of Screen Australia and to oversee the important work that the agency does. Australian screen stories help us to understand where we have come from, who we are and our place in the world as Australians. By providing shared cultural references and experiences, screen stories help us to connect with each other.

The Board of Screen Australia is delighted to welcome Mr Graeme Mason as the new Chief Executive Officer of Screen Australia. With over 20 years of international experience in film, television and multi-media businesses, Mr Mason brings to Screen Australia extensive business knowledge and a commitment to balancing the

cultural and commercial imperatives of the sector. He takes over from Dr Ruth Harley, Screen Australia's inaugural Chief Executive Officer, who left the agency in amazing shape. Dr Harley's achievements in the role, including introducing qualitative assessment and fostering the industry's international ambitions, have had a significant impact on Australian screen culture. Dr Harley was a champion of Indigenous filmmaking and talent, and under her leadership Screen Australia played an important role in helping to propel Indigenous screen stories into the mainstream with the likes of *The Sapphires*, *Bran Nue Dae* and *Redfern Now*.

The industry is delivering high-quality content and the future is promising across the board. Television drama is going from strength to strength, with the continuing trend in high-production value mini-series resulting in quality programs such as *INXS: Never Tear Us Apart*, a portrait of one of Australia's most successful rock bands, crime thriller *Secrets & Lies*, historical drama *Power Games: The Packer-Murdoch Story* and the contemporary Indigenous dramas *The Gods of Wheat Street* and *Redfern Now* series 2.

This year has seen renewed activity in children's television drama, which has continued to deliver high-quality and engaging content for child audiences. Standout productions released in 2013/14 include *Nowhere Boys*, which was awarded the International Youth Jury Prize at the prestigious Prix Jeunesse 2014, and *Dance Academy* series 3 and interactive animated series *Peleda*, both of which received awards at the 2014 Kidscreen Summit in New York.

Screen Australia-supported feature films released in 2013/14 showcased

During my time as Chair I have seen significant shifts in the industry, which have been accelerated by new technology and changing audience behaviours. Screen Australia will continue to work with industry to adapt to change, across all our programs and activities.

the depth of talent and diversity of the Australian film industry. This includes *The Turning*, an ambitious adaptation of the novel by literary icon Tim Winton, with 17 Australian directors each creating a chapter from the book. The film has a unique cultural resonance for Australian viewers, and attracted a broad audience across cinema, television, video and festivals. Meanwhile, the feature film debuts of Jennifer Kent (*The Babadook*) and Sophie Hyde (*52 Tuesdays*) attracted worldwide acclaim and heralded the arrival of distinctive new Australian talent.

Australian documentary makers cover an incredible range of important and absorbing subject matter, helping us to better understand ourselves and our history, as well as providing an Australian perspective on international events and cultures. Outstanding documentaries released in 2013/14 include *The Outlaw Michael Howe* and *Black Panther Woman*, which explore key people and moments in our history, and *Love Marriage in Kabul* and *China's 3Dreams*, which tackle international themes.

The agency's support for multiplatform drama and documentary has seen significant changes and expansion in recent years, and has grown to become an integral and dynamic part of Screen Australia's support for industry. Screen Australia supports bold projects that take advantage of non-traditional platforms to engage audiences and expand the possibilities

for screen-based storytelling. *Ringbalin: River Stories* was a standout multiplatform project in 2013/14. This innovative digital project takes the user on a journey along Australia's Murray–Darling Rivers guided by the stories of Aboriginal Elders. The project comprises video, still images and audio clips geo-located on a series of beautiful interactive hand-painted maps. The project was showcased at the Adelaide Film Festival before being nominated for an award at South by Southwest (SXSW) Interactive, the world's leading showcase for digital creativity.

One of Screen Australia's big achievements to date has been the Enterprise Program, which has supported ambitious and developing companies to achieve their business goals. Over five years, the Enterprise Program has allocated \$19.5 million to 29 production companies. In November 2013, Screen Australia released the results of a survey examining the outcomes of 16 companies funded in the first two rounds of the Enterprise program. The survey revealed that Enterprise funding has enabled screen production businesses to become more sustainable, with Enterprise companies reporting greater consistency in production and greater profits than the industry as a whole.

During my time as Chair I have seen significant shifts in the industry, which have been accelerated by new

technology and changing audience behaviours. Screen Australia will continue to work with industry to adapt to change, across all our programs and activities.

My tenure also coincided with the introduction of the Producer Offset, which has been an invaluable incentive for production. Since the Producer Offset was introduced, average annual production expenditure has increased by 83 per cent for feature films, 46 per cent for television drama and 81 per cent for documentaries, as shown by Screen Australia research.

I would like to thank the Board members I have worked with over the years for their dedication and vision. I would also like to draw attention to the contribution of Ms Rachel Perkins, who left the Board on 31 December 2013. Her experience as an advocate for Indigenous talent and production and as a successful producer across film, television and online proved invaluable and I wish her all the best in the next stage of her career.

Screen Australia's immediate future is in excellent hands with the current Board and management team. I look forward to watching the 'fruits of their labours' in supporting a creative, entrepreneurial industry on screen (be it an iPad, television or IMAX) and off in the years to come.

Glen Boreham



Screen Australia Board



GLEN BOREHAM
CHAIR

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

Mr Boreham left the Board on 30 June 2014



DEANNE WEIR
DEPUTY CHAIR

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

Ms Weir's term expires 24 February 2016

Screen Australia Board



ROSEMARY BLIGHT

With a career spanning 20 years, Ms Blight is one of Australia's leading producers. Her feature credits include the 2012 smash hit *The Sapphires*, 2007 Sundance hit *Clubland*, and the 2010 Cannes closing night film *The Tree*. She has produced several Logie and AFI-winning and nominated television series including *Love is a Four Letter Word*, *Small Claims 1, 2 & 3*, and children's series *Lockie Leonard*. Ms Blight is a past board member of both Screen NSW and Screen Tasmania and is a co-founder of the Peter Rasmussen Innovation Award, given out yearly in conjunction with the Sydney Film Festival.

Ms Blight's first term expires 30 June 2016



ROSS ENTWISTLE

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

Mr Entwistle's term expires 10 September 2015



CLAUDIA KARVAN

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

Ms Karvan's first term expires 30 June 2015



RICHARD KEDDIE

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

Mr Keddie's first term expires 30 June 2015



MATTHEW LIEBMANN

Mr Liebmann has 20 years' experience in the entertainment and media sector. Mr Liebmann recently completed six years with The Hoyts Corporation, lastly as its Chief Operating Officer responsible for the day-to-day operation of its Australian and New Zealand cinema circuits including film and alternative content acquisition, sales, guest experience and people and culture functions. Prior to joining Hoyts, Mr Liebmann was General Manager of SKYCITY Cinemas, New Zealand's largest cinema circuit. Mr Liebmann also spent six years as an entertainment and media consultant at PricewaterhouseCoopers, assisting many leading organisations in the areas of strategy, business planning, operational effectiveness and risk management. Mr Liebmann is the founding author and editor of the PricewaterhouseCoopers Australian Entertainment & Media Outlook, writing the first five editions of this leading sector publication. Mr Liebmann also spent six years in a variety of roles at Village Roadshow during the 1990s.

Mr Liebmann's term expires 28 April 2016



RACHEL PERKINS

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

Ms Perkins left the Board on 31 December 2013



JOAN PETERS

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

Ms Peters' first term expires 24 February 2016

BOARD MEETING ATTENDANCE TABLE 2013/14

	GLEN BOREHAM	DEANNE WEIR	ROSEMARY BLIGHT	ROSS ENTWISTLE	CLAUDIA KARVAN	RICHARD KEDDIE	MATTHEW LIEBMANN	RACHEL PERKINS <small>(until 31/12/13)</small>	JOAN PETERS
7 August 2013	✓	✓	✓	✓	✓	✓	✓	✓	✓
3 September 2013	✓	✓	✓	✓	✓	✓	✓	✓	✓
18 October 2013	✓	✓			✓	✓	✓	✓	✓
4 December 2013	✓	✓	✓	✓	✓	✓	✓	✓	
18 February 2014	✓	✓	✓	✓		✓	✓	●	
26 March 2014	✓	✓	✓	✓	✓	✓	✓	●	✓
1 May 2014	✓	✓	✓	✓	✓		✓	●	✓
12 June 2014	✓	✓	✓	✓	✓	✓	✓	●	✓

AUDIT COMMITTEE ATTENDANCE TABLE 2013/14

	DEANNE WEIR	ROSS ENTWISTLE	MATTHEW LIEBMANN
3 September 2013	✓	✓	✓
4 December 2013	✓	✓	✓
18 February 2014	✓	✓	✓
1 May 2014	✓	✓	✓

● = not a member at time of meeting

Executive overview

2013/14



CEO
GRAEME MASON

It is an exciting time to be part of the Australian screen production industry. In my first seven months as Chief Executive Officer, it has been hugely motivating to see local audiences demanding more Australian content, Australian talent commanding the world's attention and new international partnerships being forged. It is a testament to the strength of Australian storytelling that three Australian dramas screening simultaneously on the first night of the ratings year in 2014 attracted almost 5.7 million viewers.¹

The Australian production industry is experiencing a period of sustained growth and diversification, extending the reach and impact of Australian screen stories and generating significant economic activity. At the same time, the broader screen and media is facing major change as new business models emerge and traditional revenues are undermined. This presents some current challenges for Australian producers in raising production finance, navigating an increasingly complex distribution environment and responding to changing audience expectations and behaviours. These are real challenges; however, I also see great potential.

Direct investment remains one of the most effective ways for Screen Australia to deliver on the Australian Government's cultural as well as commercial objectives for the industry and will continue to be a priority. Screen Australia supports bold, enduring and culturally

significant content. We encourage greater innovation, great ambition and an entrepreneurial approach. Screen Australia funding supports and underpins a large proportion of Australian content production. In 2013/14, Screen Australia invested \$74.5 million in direct funding for 196 projects generating notional production budgets of \$346 million. Beyond direct funding, we increase the capacity of the industry and the reach of Australian content via development, marketing and distribution support as well as professional development initiatives.

Screen Australia-supported projects are expanding the possibilities for Australian television content and audiences are responding enthusiastically. In 2013/14, *Love Child* averaged 2.1 million viewers per episode² and the broadcast premiere of Network Seven's mini-series *INXS: Never Tear Us Apart* attracted an average of nearly 3 million viewers across the two episodes. Australian drama is travelling internationally, with Network Ten's innovative multiplatform crime thriller *Secrets & Lies*, which unfolds across a suite of digital platforms including broadcast and online, continuing a run of format sales to the US in recent years. 2013/14 also saw *Top of the Lake* broadcast to audiences around the world and awarded an Emmy® for Adam Arkapaw's stunning cinematography. *Top of the Lake* is a

1. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. 4.2 million viewers were achieved in metro markets.

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

high-production value drama from acclaimed Australian-based feature director Jane Campion, produced in collaboration with international partners.

Australian screen stories were showcased at the Cannes Film Festival this year with the world premiere of three diverse Australian feature films: David Michôd's sophomore film *The Rover*; Zak Hilditch's debut feature *These Final Hours*, and *Charlie's Country* from Rolf de Heer, one of Australia's most prolific and versatile directors, which was awarded Best Actor in the Un Certain Regard category for David Gulpilil's masterful performance. Australian talent featured

prominently in the Cannes 2014 Official Selection, with Nicole Kidman, Cate Blanchett and Mia Wasikowska taking leading roles in films from the US, France and Canada/Germany. Australia also had its strongest line up in two decades at the Venice International Film Festival 2013 with four world premieres of Australian films and the Special Orizzonti Jury Prize awarded to *Ruin*.

Domestically, Australia/UK co-production *The Railway Man* struck a chord with audiences, grossing over \$7 million at the box office. The long-awaited sequel to horror hit *Wolf Creek*, an adaption of Robyn Davidson's bestselling book *Tracks*, and the Laos-set drama *The Rocket* also screened in cinemas to appreciative audiences and positive reviews.

Australian television documentaries attracted strong audiences and sparked debate in 2013/14, with highlights including the groundbreaking historical series *First Footsteps* and *Kids on Speed*, which explored the controversial issue of treating children with Attention Deficit Hyperactivity Disorder. Screen Australia and ABC TV continued the Open Shot initiative in 2013/14, supporting young filmmakers to make half-hour documentaries for ABC2. The resulting documentaries are bold and creative, and contribute to the conversation about Australia today.

International experience and access to global markets enhances the Australian screen industry in a number of important ways. For example, the strong performance of Australian films at this year's Cannes market will launch our screen stories into territories around the globe. Likewise, Australia's involvement in



the annual Asian Animation Summit presents a unique opportunity to showcase the quality of our animation sector and form partnerships with screen industries in our region. Australian screen content and talent are incredibly effective in promoting Australia to the world.

Australia's international co-production program encourages collaboration and partnerships, enabling Australian producers to learn from their international counterparts and vice-versa, and bring in international finance. We are currently reviewing the co-production guidelines to encourage more production and expand the reach of our stories, talent and companies. Recent co-productions include feature films *The Railway Man* (Australia/UK) and *Adoration* (Australia/France), documentary *JFK: The Smoking Gun* (Australia/Canada) and upcoming children's animated feature *Maya the Bee Movie* (Australia/Germany).

Screen Australia supports innovative screen stories through our multiplatform programs and initiatives. The Australian screen industry excels in this area. Multiplatform project *#7DaysLater* won an International Digital Emmy® Award at MIPTV in Cannes earlier this year, marking the fourth project in five years involving an Australian company to take home a Digital Emmy® Award. Emerging platforms are growing in terms of audience and influence, and there is great potential for talent, ideas and audiences to cross over from online to traditional platforms and vice versa. Screen Australia encourages partnerships across sectors to expand the creative possibilities for Australian storytelling.

It is vital for the industry to understand audiences in the online environment. Screen Australia is building on its authoritative audience research, laying the groundwork for a new report to be released in the first half of 2014/15 looking specifically

It is a testament to the strength of Australian storytelling that three Australian dramas screening simultaneously on the first night of the ratings year in 2014 attracted almost 5.7 million viewers.³

at audience behaviour online, and the opportunities that digital distribution presents for the Australian screen production industry. These insights will assist Australian screen businesses seeking to increase their online audience and revenue.

To assist the industry to benefit from the opportunities presented by change requires strong leadership on the part of Screen Australia, and close consultation with the industry in the continual review of our programs and processes.

In 2013/14, Screen Australia undertook a comprehensive review of its documentary funding programs in consultation with industry stakeholders. Screen Australia direct investment underpins a significant proportion of documentary production in Australia. The objective of the review is to ensure that Screen Australia funding supports stories that matter as the documentary landscape evolves for filmmakers, broadcasters and audiences alike. The final guidelines and application deadlines under the new programs will be announced in the first half of 2014/15.

Screen Australia also reviewed its Enterprise Program in 2013/14. Funding for screen businesses

3. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. 4.2 million viewers were achieved in metro markets.

through the Enterprise Program has been an important and effective part of Screen Australia's strategy to support a commercially sustainable screen production sector. Following an extensive industry consultation process, the program has been refashioned as 'Enterprise Industry', and addresses the key factors affecting sector viability as identified by the industry – talent regeneration, story development and audience growth.

Screen Australia completed its final round of Games funding in June of this year. Over its duration,

the Australian Interactive Games Fund provided project support for 36 individual titles under the Games Production program, and business funding for 10 studios under its Games Enterprise program. The agency has absorbed all the administrative costs of running the fund to provide the maximum possible benefit to Australian developers. Every dollar of the fund's \$10 million allocation has been spent directly on the Australian games industry. We will continue to monitor the outcomes of the Australian Interactive Games Fund and look forward to a steady stream of fun, high-quality Australian game releases over the next few years.

Screen Australia like other government organisations has been

required to contribute to balancing the Federal Budget. We have conducted a comprehensive review of all programs and operations to pursue efficiencies where conceivable and to maximise the support available for content production. We will maintain our commitment to working efficiently in order to minimise the impact on the Australian screen sector. We will focus on our core business to support culture, innovation and quality on Australian screens.

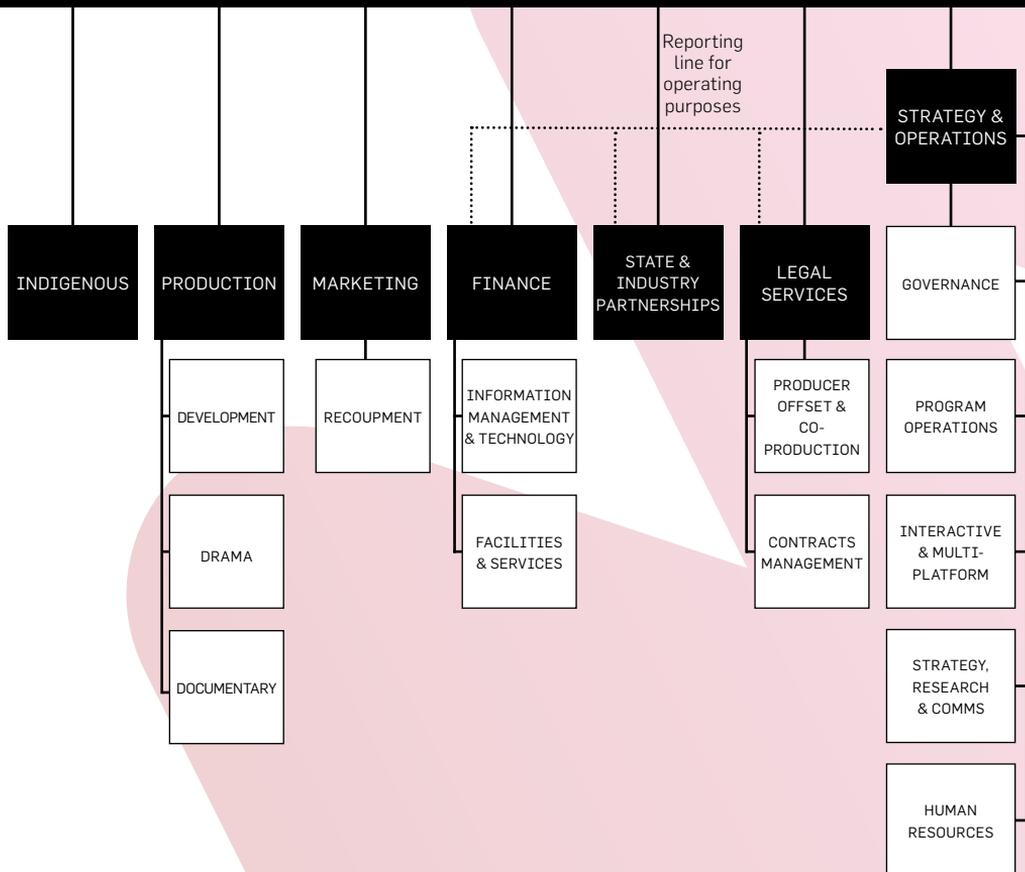
I would like to thank Screen Australia's staff and Board for making me so welcome. This is a great industry, with extraordinary talent and a fantastic international reputation, strong support in terms of the offsets, and a vibrant screen culture. I see great opportunities to capitalise on all these advantages to assist our industry to grow, deepen its expertise and deliver a rich range of content to audiences, wherever they find it.

Graeme Mason

Organisational structure

As at 30 June 2014

CHIEF EXECUTIVE OFFICER



Senior management

As at 30 June 2014

CEO

MR GRAEME MASON

Graeme commenced as CEO on 11 November 2013. Graeme has previously worked in both factual and entertainment television programming in his native Australia before moving to the UK. In Britain he worked across all aspects of film production, sales and acquisitions and distribution for companies such as Manifesto and Polygram Filmed Entertainment. From 1998 to 2002 he was president of worldwide acquisitions for Universal Studios. He then joined Channel 4 Television as head of media projects and later as managing director of rights before moving to New Zealand to lead the New Zealand Film Commission (NZFC) from 2009 to 2013.

CHIEF OPERATING OFFICER

FIONA CAMERON

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

HEAD OF PRODUCTION

SALLY CAPLAN

Sally has over 25 years of international experience in the screen production industry. She is a highly respected and seasoned senior executive whose roles have covered all aspects of financing,

development, acquisition, production and distribution. Sally began her career as a solicitor specialising in entertainment law. In her most recent role as Managing Director of Entertainment One (eOne), she oversaw its international film sales operations out of the UK. Before joining eOne, Sally headed the Premiere Fund of the UK Film Council for five years, where she was responsible for funding and overseeing the production from script stage of over 45 films, including titles such as *The King's Speech*, *Miss Potter* and *Salmon Fishing in the Yemen*. Prior to joining the UK Film Council, Sally was President of Icon Film Distribution UK and held senior acquisition, distribution and production positions at Icon Film Distribution, Momentum Pictures and Universal Pictures International.

HEAD OF INDIGENOUS

ERICA GLYNN

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

HEAD OF MARKETING

KATHLEEN DRUMM

Kathleen helms Screen Australia's diverse marketing activities across theatrical and innovative distribution, business facilitation, professional development, online and offline promotion and screen culture. She is responsible for the organisation's strategic positioning and activities

at key international markets and festivals. Kathleen maintains close relationships with local distributors, international distributors, festival directors and international film executives. Previously Kathleen was Head of Sales and Marketing at NZ Film, where she was responsible for the international sales and marketing of New Zealand features, including creating an international presence and increasing the focus on domestic audiences. She has been actively involved in devising sales strategies, positioning titles in the marketplace and creating quality international marketing materials. Prior to 2001, Kathleen was the NZ Film Commission's Short Film Sales and Marketing Manager, where she explored different ways for screen content to reach domestic and international audiences. Before this, Kathleen held various roles in sales and marketing within the book trade, including with Random House NZ.

HEAD OF LEGAL SERVICES

JANE SUPIT

Jane joined Screen Australia as Head of Legal Services, having acted in the role, seconded from the Australian Government Solicitor (AGS), since August 2013. Since completing her law degree at ANU and Bachelor of Arts from the University of Sydney with a double major in fine arts including film studies, Jane has practiced in commercial law specialising in technology and ICT projects, intellectual property, legal risk advising, funding, probity, governance and compliance. At AGS Jane was a senior lawyer and the team leader of the Sydney commercial team. She has worked on many significant projects for the Australian Government and was awarded an



The Gods of Wheat Street

Australia Day award for her work on the bank guarantee scheme during the global financial crisis.

SENIOR MANAGER, STATE AND INDUSTRY PARTNERSHIPS

CHRIS OLIVER

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

Asia strand offering delegations of Australian screen businesses the opportunity to work with Asian countries such as Malaysia, China, Korea, Japan and Indonesia. In March 2013, Chris led the largest delegation of Australian screen industry representatives to attend the Asian Side of the Doc in Kuala Lumpur, under the inaugural Enterprise Asia program.

CHIEF FINANCIAL OFFICER

RICHARD NANKIVELL

Richard joined Screen Australia in October 2010 from City of Ryde where he was Chief Financial Officer. He has an extensive background in finance and administration from his time in local government having held senior management positions in a number of NSW metropolitan and rural councils including City of Ryde, Parramatta City Council, Willoughby City Council, Corowa Council and Boorowa Council.

Richard holds an Associate in Local Government Administration and was awarded the Albert Mainard Local Government Scholarship sponsored by the then Town Clerks Society of NSW in 1982.

Tracks

SECTION 1

Creativity and storytelling





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

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

HIGHLIGHTS

- Screen Australia committed \$11.8 million in production investment to 11 adult television drama projects, with a total production value of \$92.6 million.
- Funding of \$8.3 million was approved for four children's television drama series, with a total production value of \$34 million.
- More than 55 Screen Australia-funded television drama titles were licensed for over 53 territories this year.
- Eighteen children's titles sold to 28 territories.
- Television series *Top of the Lake* was nominated for two Golden Globes® winning Best Performance by an Actress in a Mini-Series or a Motion Picture Made for Television (Elisabeth Moss), and was nominated for eight Emmy® Awards winning Outstanding Cinematography for a Miniseries or Movie.
- Four Screen Australia-funded television dramas won 2014 Logie Awards: *Top of the Lake*, *Nowhere Boys*, *Better Man* and *Power Games: The Packer-Murdoch Story*.
- Television series *The Doctor Blake Mysteries* sold to BBC One in the UK, the first time an ABC-commissioned series has sold to BBC One.
- The broadcast premiere of Network Seven's mini-series *INXS: Never Tear Us Apart* attracted an average of 3 million viewers across the two episodes.⁴





Television drama

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

STRATEGIES

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

OUTCOMES

High-end television development

Screen Australia introduced the High-end Television Development Program this year in recognition of the unprecedented audience and market growth of internationally driven high-end television – ambitious, authorial, emotionally engaging storytelling that can connect with global audiences such as *Game of Thrones*, *Breaking Bad*, *Top of the Lake*, *House of Cards* and *The Bridge*. The program aims

to assist Australian producers and writers to develop high-end television driven by an international market and develop an inventive concept into a series bible and/or first draft pilot script or first episode script.

One high-end television project was funded this year – thriller mini-series *Tidelands* from Hoodlum (p: Tracey Robertson, Nathan Mayfield, Leigh McGrath, w: Stephen M Irwin).

Adult television drama

In 2013/14, Screen Australia committed \$11.8 million to a slate of 11 programs, which generated \$92.6 million in total production spend and created 60 hours of broadcast television. Screen Australia's adult television slate included programs financed with the ABC, Foxtel, Nine Network, SBS, the Seven Network and Network Ten.

Broadcasters continued to commission content to tie in with the ANZAC Centenary. *Deadline Gallipoli* (Matchbox Pictures for Foxtel) and *ANZAC Girls* (Screentime for ABC) were funded by Screen Australia.

Programs about real people and events also remained popular – *Catching Milat* (Shine for Seven Network), *Gina* (Nine Network) – as did shows based on well-known local novels such as *The Secret River* (Ruby Entertainment for ABC).

Broadcasters also demonstrated that they will support exciting, original stories developed by Australian producers including: *The Kettering*

Incident (Porchlight Films for Foxtel), *Party Tricks* (Southern Star International for Network Ten), *Hiding* (Playmaker Media for ABC), *Glitch* (Matchbox Pictures for ABC) and a second series of *Danger 5* (Dinosaur for SBS).

Australian content, including Australian drama, continued to perform extremely well for local broadcasters over the period. The Screen Australia-funded two-part mini-series *INXS: Never Tear Us Apart* was a huge ratings success for the Seven Network with an average audience of 3.02 million viewers.⁴ On its Sunday night premiere, well over 5 million people were watching Australian drama as *INXS: Never Tear Us Apart* screened against a new season of *Rake* on ABC and the *Schappelle* telemovie on Network Nine.⁵

Other high-rating shows supported by Screen Australia included *Love Child* on the Nine Network – series average of 2.09 million viewers;⁶ the new series of *Miss Fisher's Murder Mysteries* on ABC – series average of 1.49 million viewers;⁷ and *The Broken Shore* also on ABC – average of 1.48 million viewers.⁷

Broadcasters sought innovative ways of attracting audiences to their shows, with the Nine Network previewing the first four episodes of *Love Child* to online viewers before the free-to-air broadcast.

4. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. 2.2 million viewers were achieved in metro markets.
5. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. 4.2 million viewers were achieved in metro markets.
6. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. 1.5 million viewers were achieved in metro markets.
7. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. 1 million viewers were achieved in metro markets.

The Code



Viewers' increasing appetite for catch-up viewing has been demonstrated by audience data for *Love Child* and Network Ten's *Secrets & Lies*. OzTAM data indicates that more than 20 per cent of the broadcast audience for *Love Child* watched the series on a time-shifted device outside of the regular timeslot;⁸ while Network Ten revealed

that *Secrets & Lies* achieved a total of 2.06 million video segment views across the series on the network's catch-up TV website.⁹

Sales and awards

Australian drama series sold well during the period especially the series *The Code*, *The Doctor Blake Mysteries*, *Top of the Lake*, *Wentworth* and *Secrets & Lies*. Notable sales included *The Doctor Blake Mysteries*

to BBC One (UK), *Miss Fisher's Murder Mysteries* to Channel 5 (UK) and *The Code* to DirectTV (US). ABC Studios (US) acquired the rights to remake *Secrets & Lies* for US broadcast and US network ABC recently committed to a 10-episode series of the show.

The market for internet delivery of content continues to grow at a strong pace, with acquisitions of Screen Australia-funded content by Netflix (*The Code*, *Rake*, *Secrets & Lies*, *The Slap*, *Top of the Lake*) and Hulu (*Strange Calls*, *Redfern Now*, *Danger 5*) amongst others.

The Broken Shore screened at the Adelaide Film Festival.

In addition to the Golden Globe® and Emmy® awards listed on page 20, television series *Top of the Lake* won the ASTRA Award for Most Outstanding Performance by an Actor – Male (Peter Mullan) and was nominated for the BAFTA Award for Television Drama Series. At the Monte-Carlo TV Festival it also won Best Miniseries, Outstanding Actor in a Mini-Series and Outstanding Actress in a Mini-Series.

Television series *Wentworth* won the ASTRA Award for Most Outstanding Drama and Most Outstanding Performance by an Actor – Female (Nicole da Silva).

TV Week Logie Awards 2014

- *Top of the Lake* for Most Outstanding Miniseries or Telemovie
- *Power Games: The Packer-Murdoch Story* – Most Outstanding Actor (Lachy Hulme)
- *Better Man* – Graham Kennedy Award for Most Outstanding Newcomer (Remy Hii)

ACTA Awards 2014

- *Top of the Lake* – Best Telefeature or Mini Series, Best Cinematography in Television and Best Sound in Television
- *Redfern Now* series 2 – Best Television Drama Series and

8. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets, total individuals, average playback audience as a proportion of total average audience.

9. Network Ten, Adobe Analytics Site Catalyst; Video Segment Views; March–June 2014.

Best Original Music Score in Television

- *Power Games: The Packer-Murdoch Story* – Best Direction in a Television Drama or Comedy, Best Lead Actor in a Television Drama (Lachy Hulme) and Best Guest or Supporting Actor in a Television Drama (Luke Ford)
- *Miss Fisher's Murder Mysteries* series 2 – Best Costume Design in Television

Australian Writers' Guild AWGIE Awards 2013

- *Underground: The Julian Assange Story* – Telemovie Adaptation

Australian Directors Guild Awards 2014

- *Top of the Lake* – Most Outstanding Miniseries or Telemovie
- *Better Man* – Best Direction in a TV Mini Series
- *The Broken Shore* – Best Direction in a Telemovie

Children's television drama

In 2013/14, Screen Australia approved a total of \$8.3 million in funding for four children's television programs, representing a total production expenditure of \$34 million. Three shows were live-action dramas: *Mako Mermaids* series 2 (Jonathan M Shiff Productions for Network Ten), *In Your Dreams* series 2 (Southern Star Entertainment for Seven Network) and *Little Lunch* (Gristmill for ABC); and one project was an animated series, *The New Adventures of Figaro Pho* (CLF for ABC). Screen Australia's investment in these programs will help generate 78 broadcast half-hours of children's content.

Producers raised the finance for the series with the assistance of international distributors, including Endemol Worldwide Distribution and ZDF Enterprises, and local distributors Australian Children's

Television Foundation and ABC Commercial.

In 2013/14, the highest-rating Screen Australia-funded children's programs were on the ABC, with the third series of *Dance Academy* and first series of *Nowhere Boys* both performing well (series average of 196,000 and 165,000 viewers respectively).¹⁰ On the commercial broadcasters, the first series of *Mako Mermaids* performed well for Network Ten (series average of 134,000 viewers).¹¹

Sales and awards

Australian children's content, be it live action or animation, continues to be of the highest global standard and in demand internationally. In 2013/14, Screen Australia-funded titles sold to all of the major territories – US, UK, France, Germany, Italy, Spain and Scandinavia.

As with adult television drama, the market for internet delivery of children's content is also growing, with acquisitions of Australian programming by online providers: *The Adventures of Figaro Pho* – Amazon (UK) and Hulu (US). Other significant sales of Screen Australia programs included *Mako Mermaids* to Disney Channel (Eastern Europe and Middle East); *Dance Academy* to BBC Kids (Canada); and *H2O: Just Add Water* to Cinedigm (US).

Older titles still proved popular with international programmers including *Mortified*, *Blue Water High* and evergreen classics *Round the*

Twist and *Ocean Girl*. All up, 32 Screen Australia-funded children's programs were acquired in 40 different territories during the period.

Interactive animation series *Peleda* won the AACTA Award for Best Production Design in Television and Best Companion Website at the Kidscreen Awards.

The series *Nowhere Boys* won a string of awards during the period including the TV Week Logie Award for Outstanding Children's Program, the AACTA Award for Best Children's Television Series and the International Youth Jury Prize at the prestigious Prix Jeunesse International Festival in Munich.

Dance Academy series 3 won the Australian Directors Guild Esben Storm Award for Best Direction in a Children's TV Program (Daniel Nettheim) and the AWGIE for Children's Television C Classification (episode 12 *A Perfect Storm*).

Children's television series *The Adventures of Figaro Pho: Fear of Unfamiliar Toilets* won the AWGIE Award for Animation.

10. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. Average metro viewers were 132,000 for *Dance Academy* and 111,000 for *Nowhere Boys*.

11. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. 93,000 viewers were achieved in metro markets.

HIGHLIGHTS

- Screen Australia provided \$2.3 million in development support to 69 feature films in 2013/14.
- Screen Australia committed \$24 million in production investment to 22 feature films (including four for completion) with a total production value of \$128.5 million.
- *Ruin* won the Special Orizzonti Jury Prize at the Venice Film Festival.
- *The Rover* (Out of Competition), *Charlie's Country* (Un Certain Regard) and *These Final Hours* (Directors' Fortnight) screened at the Cannes Film Festival. The Best Actor Award (Un Certain Regard) went to David Gulpilil for *Charlie's Country*.
- *52 Tuesdays* won The Crystal Bear for Best Film from the Youth Jury in the Generation 14Plus category and the ELSE – Siegesäule Readers Jury Award at the Berlin International Film Festival; the World Cinema Directing Award in the Dramatic Category at the Sundance Film Festival; and closed the BFI Flare London LGBT Film Festival. Screen Australia supported *52 Tuesdays* through South Australian Film Corporation's (SAFC) Film Lab.
- *The Rocket* won the AACTA Award for Best Original Screenplay; the ADG Award for Best Direction in a Feature Film; the AWGIE Award for Feature Film Screenplay; and the People's Choice Award for Best Feature at the Melbourne International Film Festival (MIFF).
- *The Turning* won the AACTA Award for Best Lead Actress (Rose Byrne) and the Film Critics Circle of Australia Award for Best Actor in a Supporting Role (Hugo Weaving) and Best Actress in a Supporting Role (Rose Byrne).
- During 2013/14, 53 Screen Australia-funded feature films were sold to approximately 72 territories.
- 15 Screen Australia-funded feature films were selected for international 'A-list' film festival screenings in 2013/14.



Feature films

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

STRATEGIES

- Identify, promote and support Australian talent, both emerging and established
- Assist the development of outstanding stories from a range of genres, ready to be turned into screen productions that garner international acclaim and engage domestic and international audiences
- Work proactively with the strongest Australian talent on original, creatively excellent stories with a clear sense of audience and appropriate budget expectations
- Evaluate feature film projects and invest in quality productions that are audience-focused and culturally relevant
- Invest in films that know their audience, the pathway to that audience and have the potential to make a full return to their investors
- Work with producers to secure appropriate finance including co-productions and other sources of funds outside Screen Australia to increase overall production expenditure.

OUTCOMES

Feature development

Screen Australia provides project-specific development funding to screen professionals with proven track records, generally working in

teams. Less experienced filmmakers can access the single draft development funds by partnering with eligible experienced colleagues.

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

Of the 69 projects funded, 33 per cent were drama and 67 per cent were a diverse range of other genres including thrillers, comedies, romantic comedies, action and horror.

Ongoing support has been provided for projects identified as having strong potential in 2013/14, including:

- teen comedy drama *B Model* (p: Louise Smith, w/d/p: Rachel Griffiths, w: Samantha Strauss)
- psychological thriller *Berlin Syndrome* (p: Polly Staniford, ep: Angie Fielder, w: Shaun Grant, d: Cate Shortland)
- family adventure *The Bunyip of Berkeley's Creek* (p: Melanie Coombs, Mish Armstrong, Alicia Brown, ep: Jonathan Page, w/d: Sofya Gollan)
- romantic comedy *Em* (p: Matthew Dabner, Karen Radzyner, Anna Vincent, w: Matthew Dabner, Emma Jensen, d: Kate Riedl)
- apocalyptic drama *End of Animal* (p: Michael Wrenn, Paul Yi, ep: Lizzette Atkins, w: Shane Danielsen, d: Eron Sheean)
- teen comedy musical *Emo (The Musical)* (p: Lee Matthews, ep: Shaun Miller, w: Neil Triffett)
- drama *A Good Lie* (aka *Ali's Wedding*) (p: Helen Panckhurst, Michael McMahon, ep: Tony

Ayres, w: Osamah Sami, d: Wayne Blair)

- coming-of-age drama *Jasper Jones* (p: Vincent Sheehan, David Jowsey, ep: Rebecca O'Brien, w: Shaun Grant, d: Rachel Perkins)
- underdog drama *King: A Street Story* (p: Robert Coe, ep: Jocelyn Moorhouse, Timothy White, w/d/p: Jacqueline McKenzie)
- biopic *One Crowded Hour* (p: Todd Fellman, Lance Kelleher, w: Andy Cox, d: Kim Mordaunt)
- sci-fi thriller *The Phobos Experiment* (p: Penny Wall, w: Jacquelin Perske, d: Rowan Woods).

New projects supported during the year include:

- action comedy *Bang Bang Ming Wang* (p: Samantha Jennings, ep: Sheila Hanahan-Taylor, w: Will Kuether)
- western *Interior* (w/d: Jennifer Kent)
- comedy *Jamaica* (p: Rachel Connors, w: Melissa Bubnic, d: Robert Connolly)
- crime thriller *A Man with No Enemies* (aka *Untitled Thriller*) (p: Emile Sherman, w: Shaun Grant)
- animated action adventure *Nymphaea* (p: Jessica Brentnall, ep: Tim White, w: Ari Gibson, Eddie White)
- dramatic comedy *Palm Beach* (p: Bryan Brown, Deb Balderstone, w: Joanna Murray-Smith)
- political drama *Pink Mist* (p: Sylvia Wilczynski, w/d: Kim Mordaunt)

- thriller *True History of the Kelly Gang* (p: Liz Watts, Hal Vogel, w: Joe Penhall, d: Justin Kurzel)
- comedy *Versus Vampire* (w/p: Patrick McDonald, d: Jonathan King)
- family adventure *The Wiggles: Pandamonium* (p: Michael Wrenn, Paul Field, ep: Anthony Field, w: Ben Elton).

Screen Australia has been pleased to see a diverse range of development-supported projects financed for production, including:

- thriller *Downriver* (p: Jannine Barnes, w/d: Grant Scicluna)
- tragic-comedy *The Dressmaker* (p: Sue Maslin, w/d: Jocelyn Moorhouse)
- drama *Holding the Man* (p: Kylie du Fresne, ep: Rosemary Blight, Ben Grant, Cameron Huang, Tristan Whalley, w: Tommy Murphy, d: Neil Armfield)
- drama *Last Cab to Darwin* (p: Greg Duffy, Lisa Duff, Jeremy Sims, ep: Ned Lander, Edward Simpson, Ian Darling, Mark Nelson, Andrew Myer, Jon Adegemis, w/d: Jeremy Sims, w: Reg Cribb)
- biopic *Life* (p: Emile Sherman, Iain Canning, Christina Piovesan, Benito Mueller, Wolfgang Mueller, w: Luke Davies, d: Anton Corbijn)
- drama *Lion* (aka *A Long Way Home*) (p: Angie Fielder, Emile Sherman, Iain Canning, ep: Andrew Fraser, Shahen Mekertichian, Andrew Mackie, Richard Payten, w: Luke Davies, d: Garth Davis)
- biopic *Oddball* (aka *An Oddball Solution*) (p: Richard Keddie, Stephen Kearney, Sheila Hanahan Taylor, w: Peter Ivan, d: Stuart McDonald)
- mystery drama *Strangerland* (p: Naomi Wenck, Macdara

Kelleher, ep: Christopher Woodrow, Molly Conners, Maria Cestone, Sarah E Johnson, Andrew Mackie, Richard Payten, w: Fiona Seres, Michael Kinirons, d: Kim Farrant)

- adventure comedy *Sucker* (p: Jason Byrne, ep: Robyn Kershaw, Greg Sitch, w/d: Ben Chessell, w: Lawrence Leung).

See Appendix 3 on page 108 for the full list of features that received development support this year.

Of the total development funds allocated to single-draft funding, writers' fees made up 63 per cent of allocated funds (or some \$1.4 million) approved in 2013/14, with producer, director and script editor fees making up 21 per cent, and other costs (travel, casting, budgeting and legal) accounting for the remaining 16 per cent.

Individual script consultations

A number of teams receiving Screen Australia development funding had the opportunity for one-on-one consultations with international experts during the year. Helen Jacey, Lucy Scher, Angeli Macfarlane, Michael Hauge, Steve Kaplan, Meg LeFauve, Paul Welsh and Sheila Hanahan Taylor comprise a carefully selected group of international advisers engaged where appropriate in one-on-one consultations with our writers, directors and producers, to support them in bringing their projects to their full potential. Although such consultancies are not required for every project, the positive feedback from those we have supported has been very strong.

Feature production

Screen Australia committed \$24 million in production investment to 22 feature films (including four for completion) with a total production value of \$128.5 million. Of the films financed:

- seven had budgets under \$2 million
- seven had budgets between \$2 million and \$6 million
- three had budgets between \$6 million and \$10 million
- five had budgets between \$10 and \$17 million.

Of the 22 features funded 12 were by first and second-time directors.

The 2013/14 slate comprised a diverse range of films, from acclaimed writer/director/producer Robert Connolly's children's drama *Paper Planes*, to Ariel Kleiman's debut feature film, psychological thriller *Partisan*; and from the mystery drama *Strangerland* starring Nicole Kidman, to the animated family film *Maya the Bee Movie*.

In addition to the development-supported feature films financed for production listed above, the following films were funded for production:

- family adventure *Blue Dog* (p: Nelson Woss, ep: Su Armstrong, Joel Pearlman, Graham Burke, w: Daniel Taplitz, d: Kriv Stenders)
- drama *Force of Destiny* (p: Maggie Miles, Mark Patterson, Paul Cox, w/d: Paul Cox)
- family animated comedy *Maya the Bee Movie* (p: Barbara Stephen, ep: Jim Ballantine, w: Fin Edquist, d: Alexis Stadermann)
- theatrical documentary *Only the Dead* (w/p: Patrick McDonald, w/d: Michael Ware, d: Bill Guttentag)
- family drama *Paper Planes* (aka *How to Make a Paper Plane*) (p: Robert Connolly, Maggie Miles, Liz Kearney, ep: Andrew Myer, Jonathan Chissick, Eric Bana, w: Steve Worland, w/d: Robert Connolly)
- thriller *Partisan* (p: Anna McLeish, Sarah Shaw, w: Sarah Cyngler, w/d: Ariel Kleiman)

- drama *Rest Home* (p: Trish Lake, Serge Noel, co-p: Dan Lake, ep: Richard Cohen, w/d: Michael Rowe)
- theatrical documentary *Sherpa: In the Shadow of the Mountain* (p: Bridget Ikin, John Smithson, John Maynard, w/d: Jennifer Peedom)
- theatrical documentary *Women He's Undressed* (p: Damien Parer, ep: Michael Wren, w: Katherine Thomson, d: Gillian Armstrong).

Films funded for completion were:

- cricket comedy *Backyard Ashes* (p: Anne Robinson, Mark Grentell, Peter Cox, w/d: Mark Grentell, w: Peter Cox)
- sci-fi thriller *Infini* (p: Matthew Graham, Shane Abbess, Brett Thornquest, Sidonie Abbene, ep: Steven Matusko, Brian Cachia, w/d: Shane Abbess)
- theatrical documentary *The Last Impresario* (p: Nicole O'Donohue, ep: Julia Overton, Mel Flanagan, Thomas Mai, d: Gracie Otto)
- theatrical documentary *That Sugar Film* (p: Nick Batzias, Rory Williamson, ep: Paul Wiegard, w/d: Damon Gameau).

There were three official co-productions funded this year: *Rest Home* (co-production with Canada), *Life* (co-production with Germany and Canada) and *Maya the Bee Movie* (co-production with Germany).

Sales and awards

Of the 31 new Australian films released in 2013/14, Screen Australia provided production investment/completion funding for 18.

Some highlights are:

The best-performing Screen Australia-funded film at the domestic box office this year was *The Railway Man*, with \$7.3 million.



Wolf Creek 2 made \$4.7 million, while *Tracks* made \$2.4 million. During the year, the rights to 53 Screen Australia-funded feature films were sold to around 167 buyers in approximately 72 territories. Sales to North America this year included *The Babadook*, *Mystery Road*, *Patrick*, *The Railway Man*, *These Final Hours*, *Tracks*, *The Turning* and *Wolf Creek 2*. Twenty-six titles sold to the major territories of North America, the UK, Germany, France, Spain, Italy, Scandinavia and Japan. There were strong advance sales for *Backtrack*, *The Dressmaker*, *Life*, *Lion* (aka *A Long Way Home*), *Paper Planes* and *Strangerland*. Eight Screen Australia-funded feature titles were released in the US this year – *Adoration*, *Drift*, *The Railway Man*, *The Rocket*, *The Rover*, *Swerve*, *Tracks* and *Wolf Creek 2*.

Four features were released in the UK – *The Railway Man*, *Tracks*, *The Rocket* and *Save Your Legs!* *The Railway Man* screened as part of the Gala Presentations Program of the Toronto International Film Festival (TIFF) and as a result The Weinstein Company bought the film for rest of world (ROW) (excluding the UK). The film had its Australian premiere at the Brisbane International Film Festival and won Best Script and Best Actress (Nicole Kidman) at the Film Critics Circle of Australia Awards. *The Rover* (Out of Competition), *Charlie's Country* (Un Certain Regard) and *These Final Hours* (Directors' Fortnight) screened at the Cannes Film Festival. David Gulpilil won Best Actor (Un Certain Regard) for his role in *Charlie's Country*.

The Babadook launched at the Sundance Film Festival. IndieWire named it one of 14 breakout films.

Felony and *Tracks* screened at TIFF. *Ruin*, *Wolf Creek 2* and *Tracks* screened at the Venice International Film Festival.

The Rocket was selected for the Busan International Film Festival.

Aim High in Creation! was selected for the prestigious International Documentary Festival Amsterdam (IDFA).

In addition to the awards listed on page 24, *The Turning* had its gala premiere at the Berlin International Film Festival. *Galore* (Generation 'youth' sidebar) had its international premiere at Berlin.

Awards won and screenings of *52 Tuesdays* are highlighted on page 24.

Galore and *These Final Hours* premiered, and *Aim High in Creation!* and *My Mistress* screened at MIFF. *These Final Hours* won The Age Critics' Award for Best Australian Feature Film at MIFF.

Predestination premiered and *The Mule* and *The Infinite Man* screened at SXSW Film Conference and Festival. Screen Australia supported *The Infinite Man* through SAFC's Film Lab.

Fell, *The Rover* and *Ruin* screened at the Sydney Film Festival.

In addition to winning the highlighted awards listed on page 24, *The Rocket* was selected as the Australian entry for consideration for Best Foreign Language Film for the Academy Awards® and was one of the eight films selected for the Sundance Film Forward program. The film won the World Cinema Audience Award at the AFI Festival at its LA premiere; the Leeds Film Festival Audience Award; the Audience Award at the Naples International Film Festival; Best Debut Feature Award at the Toronto Reel Asian Film Festival; Best Debut Feature at the Jameson Dublin International Film Festival; Best Film for Children selected by the international jury and Best Child Actor selected by the children's jury at the Denmark Film Festival; Best Film, Best Performance by a Young Actor (Sitthiphon Disamoe) and Best Music at the Film Critics Circle of Australia Awards; and Best Visual Effects Award at the Beijing International Film Festival. In the last year, *The Rocket* has screened at Busan (Asian premiere), Hawaii, Helsinki (Finish premiere), London (UK premiere), Valladolid (Spain), Mumbai (India premiere), Sao

Paulo (South American premiere), World Film Festival of Bangkok (Thai premiere), Goteborg (Swedish premiere) and a number of smaller festivals such as Kosovo, Milan and Duhok (Iraq).

Lore won the AWGIE Award for Feature Film Screenplay Adaptation.

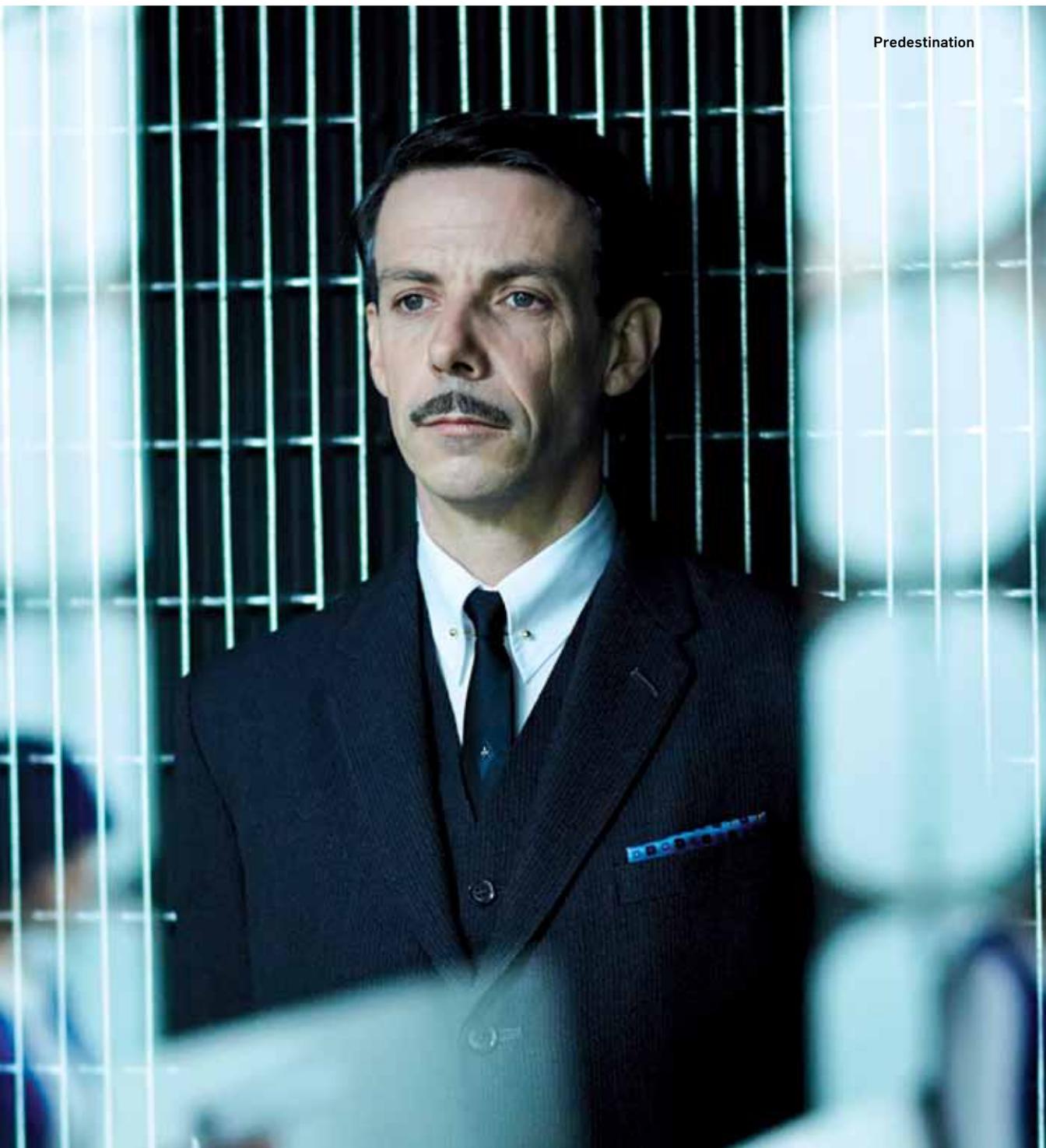
Satellite Boy's director Catriona McKenzie won the Flinders Award.

In addition to the highlighted awards listed on page 24, *Ruin* won the jury prize at Moscow's 2Morrow Film Festival and Best Editing at the Asia Pacific Film Festival.

100 Bloody Acres won the Carnet Jove Award for Best Feature Film from the Midnight X-Treme Category at Sitges International Film Festival of Catalonia.

Charlie's Country and *All This Mayhem* premiered at the Adelaide Film Festival.

Predestination





HIGHLIGHTS

- During 2013/14, Screen Australia allocated a total of \$19.1 million to the documentary sector through investment and grants for production, development and industry initiatives to 125 documentary projects with a total production value of \$57.8 million.
- Forty-eight projects were funded through the Documentary Development Program, and several of these were supported into production in the same financial year.
- Fifteen Screen Australia-funded documentary projects screened at national and international film festivals with five accepted into multiple festivals.
- Four Screen Australia-funded documentaries averaged more than 1 million viewers on their first free-to-air transmission in 2013/14: *The Search for the Ocean's Super Predator* (ABC); *Redesign My Brain* series 1 (ABC); *Kakadu* (ABC); and *Ten Bucks a Litre* (ABC).¹² *Go Back to Where You Came From* series 2 won an Emmy® (International Non-Scripted Entertainment).
- Three Screen Australia-funded documentaries collected AACTA Awards – *Desert War* (Best Editing and Best Sound in a Documentary); *Kakadu* (Best Cinematography in a Documentary); *Redesign My Brain* series 1 (Best Documentary Television Program).



Documentary

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

STRATEGIES

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

OUTCOMES

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

In 2013/14, Screen Australia invested \$18.3 million (including PEP contributions) in 84 documentary titles across all documentary production funding programs, generating close to 120 hours of documentaries.

Documentaries were also funded through the Indigenous Department

(see page 35) and the Feature Film Production Program (see page 26).

The Producer Equity Program (PEP) provides a direct payment of funds to producers of eligible low-budget Australian documentaries, equal to 20 per cent of the approved budget (see page 32).

Development

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

Forty-eight projects were funded through the program in 2013/14, with seven of these being supported into production by Screen Australia in the same financial year. It is expected that more of these development projects will go into production in the new financial year. In the last five years, approximately 40 per cent of projects funded through the Documentary Development Program have gone into production.

National Documentary Program (NDP)

The NDP invested in 16 titles (eight series and eight one-offs), resulting in 30.5 hours of production. The slate is significant in terms of its span and diversity. It delivers new material to the Film Australia Collection Library that will benefit Australian filmmakers for years to come. Administration of the Film Australia Collection Library is managed by the National Film and Sound Archive of Australia (NFSA).

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

- Art and Culture: *Taking on the Chocolate Frog*
- Contemporary and Social Issues: *First Contact; Songs From the Inside; Priscilla: Monster in a Party Frock; Stop Laughing, This is Serious*
- History and Identity: *88, Great War Horses (aka The Waler: Australia's Great War Horse), Waves of ANZAC Cove, Changed Forever, Vietnam ANZACs, Blown Away, Lest We Forget... What?*
- Science and the Environment: *Life at 9, Life on the Reef, Inside the Inferno: The Science of Bushfires, DNA Nation.*

The ABC supported 10 projects, SBS supported four projects and subscription television channels Studio and the History Channel supported one project each.

General Documentary Program

In the General Documentary Program, Screen Australia matches the broadcaster presales, which are a fixed amount. A total of 17 projects were supported this year through this program, resulting in 26.5 hours of production.

12. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. The metro average for each series was 935,000, 945,000, 799,000 and 740,000 respectively.

The projects were spread among the broadcasters:

- ABC supported nine projects, including two series: *Crash Test Mummies & Daddies*, *Family Confidential* series 3; six one-off programs: *Outback Choir*, *Code of Silence* (aka *The Whistleblowers*), *Kids Unplugged*, *The Great Australian Fly*, *Call Me Dad*, *Missing Ingredient*; and one half-hour: *My Easter in Jerusalem* (aka *The Way of the Cross*).
- SBS supported four projects including two series: *Go Back to Where You Came From* series 3 and *Struggle Street*; and two one-off programs: *Harry and Shaun Micallef Gets Religion*.
- NITV supported *King's Seal*.
- The History Channel supported the series *ANZAC Battlefields*.
- Channel 7 supported the one-off *Who Killed Corryn Rayney?*
- Bio Channel supported *Who We Are: Brave New Clan*.

International program

In 2013/14, Screen Australia invested in 11 international projects, which generated 22.5 hours of documentary for local and international broadcasters. This year the international co-financiers included A & E International, Banijay, BBC 4, BBC UK, Cineflix, Discovery Europe, Discovery UK, Discovery

US, DIRECTV PBS, SVT,TCR Media, National Geographic, NDR, NGTI, TVF, TG4, S4C, Universal and ZDF.

The local broadcasters were:

- ABC, with five projects: *The Flying Miners*, *Brilliant Creatures* (aka *Wizards of Oz*), *The Cambodian Space Project*: *Not Easy Rock 'n' Roll*, *Redesign My Brain* series 2 and *Death or Liberty*.
- SBS, with two projects: *Uranium: Twisting the Dragon's Tail* and *After the Wave: The World's Greatest Forensic Detective Story*.
- Channel 7, with *Long Road Ahead*.
- The History Channel, with *The Australian War Memorial*.
- National Geographic, with *Big Red*.
- Channel 9, with *Great White Matrix*.

Signature Documentary Program

A total of 12 projects were supported under the Signature Documentary Program this year. This program allows filmmakers to make projects that have no broadcaster attached and that are bold in form and content. The fund is highly contested, with the 12 projects selected from about 60 applications.

The projects supported this year were *Driving My Mother Sane*, *Gayby Baby*, *Night Parrot Stories*, *Snow Monkey*, *Putuparri*, *Winter at Westbeth*, *The Opposition*, *In the Land of the Wolves*, *A Cold War*, *Ecco Homo*, *Baxter and Me* and *When the Camera Stopped Rolling*.

Producer Equity Program (PEP)

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

The PEP is administered by Screen Australia's Documentary Unit. It provides a direct payment of funds to producers of eligible low-budget Australian documentaries, equal to 20 per cent of the approved budget. In 2013/14, Screen Australia contributed approximately \$2.5 million to projects eligible for the PEP. Fourteen projects with finance plans that did not include Screen Australia funding received PEP funding, and 24 projects with Screen Australia investment also accessed the PEP.

Release success

Four Screen Australia-funded documentaries averaged more than 1 million viewers on the first free-to-air transmission in 2013/14: *The Search for the Ocean's Super Predator* (ABC1) with over 1.4 million;¹³ *Redesign My Brain* (ABC1) with over 1.3 million;¹⁴ *Kakadu* (ABC1) with over 1.2 million;¹⁵ and *Ten Bucks a Litre* with over 1.1 million.¹⁶

Eleven Screen Australia-funded documentaries screened at the Adelaide, Melbourne International and Sydney film festivals.

Six Screen Australia-funded documentaries reported screening at international film festivals. *Go Back to Where You Came From* series 2, won an Emmy® (International Non-Scripted Entertainment).

13. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. 935,000 viewers were achieved in metro markets.

14. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. 945,000 viewers were achieved in metro markets.

15. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. 799,000 viewers were achieved in metro markets.

16. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated. 740,000 viewers were achieved in metro markets.

Seven Screen Australia-funded documentaries reported international television screenings – *Devil Island (aka Aussie Animal Island)*, *Acid Ocean*, *Art of Australia*, *JFK: The Smoking Gun (aka JFK's Secret Killer: The Evidence)*, *The Search for the Ocean's Super Predator*, *Shark Girl*, *The Tipping Points: Oceans Last Frontier*.

A Cold War was accepted into the Hot Docs Forum.

Screen Australia-supported documentaries scooped many awards:

- The AACTAs: *Desert War* (Best Editing and Best Sound in a Documentary); *Kakadu* (Best Cinematography in a Documentary); *Redesign My Brain* series 1 (Best Documentary Television Program)
- The Australian Directors Guild Awards: *Kakadu* (Best Direction in a Documentary Series), *Once My Mother* (Best Direction in a Feature Documentary), *Suicide and Me* (Best Direction in a Documentary Stand Alone)
- Adelaide Film Festival: *Once My Mother* (Most Popular Documentary Audience Award)
- Sydney Film Festival: *35 Letters* (Documentary Australia Foundation Award for Australian Documentary), *Love Marriage in Kabul* (Foxtel Movies Audience Award for Best Documentary), *I Want to Dance Better at Parties*¹⁷ (Dendy Live Action Short Award).

17. PEP only.

Special Initiatives

Opening Shot

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

Titles funded for Opening Shot 3 were *Crack Up*, *Defendant 5*, *Gaycrashers*, *Skimpy* and *The Agony of Ecstasy*.

First World War

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

A four-part series, *The War That Changed Us*, has been funded under this initiative, along with the following single-episode programs:

- *Great War Horses (aka The Waler: Australia's Great War Horse)*
- *Vietnam ANZACs*
- *Waves of ANZAC Cove*
- *Lest We Forget... What?*

Another one to two hours will be commissioned over the next two years.

Think Big

Screen Australia ran two events under its Think Big banner this year:

- Think Big at the Sydney Film Festival introduced around 62 Australian filmmakers to Academy Award®-winning director Ross Kauffman and visual artists and filmmakers Iain Forsyth and Jane Pollard. The session was designed for documentary makers and industry professionals to hear about different storytelling

approaches. Think Big was hosted by Australian film commentator and SBS presenter Sandy George.

- Screen Australia presented 'Building StoryWorlds: The art, craft and business of storytelling in the 21st century' – a multiplatform documentary seminar with Lance Weiler, an alumni of the Sundance Screenwriting Lab who mixes storytelling and technology. Businessweek named him one of 'the 18 people who changed Hollywood', alongside the likes of George Lucas and Steve Jobs. Ninety Melbourne-based screen practitioners attended the session.

Sunny Side of the Doc 2014

Screen Australia and the state screen agencies worked together to facilitate a delegation of 25 Australian factual and documentary filmmakers to attend Sunny Side of the Doc, held 23–26 June in La Rochelle, France. Sunny Side of the Doc operates an international television market to promote co-production and sales relationships amongst production companies and broadcasters. There were also representatives from an Australian distribution company, SBS, Australian International Documentary Conference (AIDC) and Documentary Australia Foundation in the delegation.

Realisator

Screen Australia and Screen Territory partnered on the Realisator development initiative designed to support Northern Territory-based screen industry professionals to develop documentary projects and engage with the market.

HIGHLIGHTS

- *Redfern Now* series 2, produced by Blackfella Films and funded by the Indigenous Department, won the Logie for Most Outstanding Drama Series and the AACTA Award for Best Television Drama Series.
- The Indigenous Department partnered with NITV on the exciting new documentary initiative, *Songlines on Screen*. The initiative will capture some of the many songlines of Aboriginal and Torres Strait Islander Australians on screen aiming to record an integral part of Australia's cultural heritage.
- Writer/director Warwick Thornton's latest feature, *The Darkside*, was selected to screen at Berlinale's 44th International Forum of New Cinema, which screens the most daring and experimental works.
- *The Gods of Wheat Street*, a six x 1-hour television drama series, aired on the ABC in April 2014.
- *8MMM Aboriginal Radio*, a six x half-hour narrative comedy series, completed production in mid-2014.



Indigenous

– supporting Indigenous talent and distinctive stories

Screen Australia's Indigenous programs support creatively ambitious projects and people, and imaginative, resonant stories authored by Indigenous Australians.

STRATEGIES

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

OUTCOMES

Development

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

Outcomes for 2013/14 included development support for a diverse range of 14 documentaries, including:

- *The Torres Strait, The Panther Within, Wauchope* and *Native Weapons*
- 10 films from remote parts of Australia in various stages of development, as part of the Songlines on Screen initiative (in partnership with NITV): *Travelling Man, Wumungu: The Creation Story of Guyala and Damari, Milkarri Bulunu, Na-yuh-yungki, Wurray, Stories from Wirrum Country, Two Songlines, Tjawa Tjawa, Nyaranbi: Saltwater Dingo* and *Lurujarri*.

The Indigenous Department also continues its commitment to the development of feature films and television drama. Supported titles included:

- 10 exciting new features, *Conversations with the Dead, Warrior, Min Min, The Wonderful Adventures of Topsy Brown and other Terrible Tales, Jackie Henderson, Love Me Tender, Mar-Kwa, Carnage, Eats Roots and Leaves* and *Goldstone*
- two television dramas, *Redfern Now: Promise Me* and *Little J & Big Cuz*.

Production financing

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

The Indigenous Department supports a range of creatively ambitious screen projects including documentary, drama and television series that

make a significant contribution to Australian screen culture and our national cultural identity.

Key outcomes for 2013/14 included production funding for:

- telemovie *Redfern Now: Promise Me*
- television drama series *8MMM Aboriginal Radio* filmed in Central Australia and to be broadcast on ABC2
- nine short dramas funded through the Pitch Black and Exchange initiatives: *Man Real; The Mexican; Skin Deep; Nulla Nulla; On Stage; You Turn; Under Skin, In Blood; Nan and a Whole Lot of Trouble; and Returning*
- ten documentaries: *Travelling Man, Wumungu, Milkarri Bulunu, Na-yuh-yungki, Wurray, Stories from Wirrum Country, Two Songlines, Tjawa Tjawa, Nyaranbi: Saltwater Dingo* and *Lurujarri*.

Professional development

A workshop for 33 attendees was held in Sydney as part of the Songlines on Screen initiative. The participants travelled from all over the country including regional and remote areas such as Manmoyi, Milimgimbi and Galiwinku in Arnhem Land, Balgo in the Kimberley region, and Lajamanu and Yuendumu in Central Australia.

The Indigenous Department also supported the First Story workshop run by MRC for Indigenous filmmakers in South Australia. This event ran for two days and was facilitated by award-winning writer Alison Tilson.

A factual documentary workshop with AFTRS and a writer's workshop with Goolarri Media were also supported in the 2013/14 financial year and will commence in July 2014.

Practitioner support

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

Blackfella Films' Indigenous producer internship, which commenced in 2012, continues until July 2014.

The Indigenous Department was able to support Indigenous practitioners to attend festivals and markets through travel grants. Aaron Pedersen attended TIFF to support the international premiere of *Mystery Road*; John Harvey and Romaine Moreton supported their films at imagineNATIVE Film and Media Arts Festival; and Warwick Thornton attended the Berlin Film Festival. The Indigenous Department also supported Peter Djigirr to attend the Cannes Film Festival for the screening of *Charlie's Country*. In addition to the international festivals, filmmakers were supported to attend MIFF.

Mystery Road Productions and Blackfella Films were also supported to launch and market *Mystery Road* and *Redfern Now* locally.

Promotion

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

In 2014, the department partnered with the Sydney Film Festival for the Screen: Black program, which saw the premiere screening of Darlene Johnson's documentary *The Redfern Story* as well as Rachel Perkins' documentary *Black Panther Woman*.

Gillian Moody, Investment/ Development Manager, was invited to the Berlin Film Festival and supported Screen Australia's ongoing

relationship with the international film festival and the filmmakers in attendance.

Kyas Sherriff, Investment/ Development Manager, attended the World Congress of Science and Factual Producers (WCSFP) Conference in Toronto, Canada.

Indigenous Department staff attended the AIDC.

The Indigenous Department partnered with Screen Queensland to host two information sessions in Brisbane and Cairns. Erica Glynn, Head of Indigenous, and Kyas Sherriff met with Indigenous filmmakers in Brisbane and Erica and Penny Smallacombe met with filmmakers in Cairns. The sessions aimed to inform filmmakers about the funding programs offered by the department. Over 30 people attended the sessions.

Erica Glynn also hosted an information session in Canberra.

Policy development and advice

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

A key focus has been the Media RING Aboriginal and Torres Strait Islander Employment Strategy and program (further discussed on page 92), which aims to grow and develop the Indigenous talent pool available to the media industry, and increase the engagement of Indigenous people with the industry. Indigenous Department staff have been involved in meetings with production companies and media organisations to implement the placements.

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

Black Panther Woman





HIGHLIGHTS

- During 2013/14, Screen Australia committed \$3.55 million in production finance to 17 innovative storytelling projects through its Multiplatform Drama fund.
- Screen Australia committed \$3.83 million to 36 individual video game projects through its Games Production fund.
- Accolades for Screen Australia-funded projects included a prestigious Digital Emmy® Award for multiplatform series *#7DaysLater*; a Digital Emmy® nomination for multiplatform series *Time Tremors*; two Kidscreen Awards for interactive animation series *Peleda*, along with the AACTA Award for Best Production Design in TV; *Ringbalin* was nominated for a SXSW Interactive Award; and the digital extension to feature film *52 Tuesdays* was selected for Sundance's New Frontiers program.
- A number of video games funded through the Games Production and Games Enterprise programs performed well on the charts including *Big Baby* (#1 in the Education Game category in the Australian Apple App Store), *Bonza* (#3 Puzzle Game category), *TownCraft* (#1 Strategy category), *EPOCH 2* (#4 Action Game category) and *OTTTD* (#6 Overall Paid Game category).
- In Apple's Australian App Store Awards, *EPOCH 2* was awarded Runner Up in the Game of the Year category and *Big Baby* received a Best of Kids Award.
- Defiant Development, which received Games Enterprise funding in 2012/13, published mobile game *Ski Safari* into the Chinese market, where it has been downloaded over 80 million times. The company also published *Ski Safari Adventure Time* in collaboration with Cartoon Network. It reached #1 in the Overall Game category in the Australian App Store and in a further 20 countries worldwide.



Online and interactive

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

STRATEGIES

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

OUTCOMES

Multiplatform storytelling

Overall, Screen Australia committed \$3.55 million of production finance to a slate of 17 projects through its Multiplatform Drama program, generating \$8.1 million in total production spend.

Screen Australia provided production finance for:

- *Noirhouse*, a comedy series with a film noir aesthetic in which housemates investigate a murder, for ABC iView and other online platforms

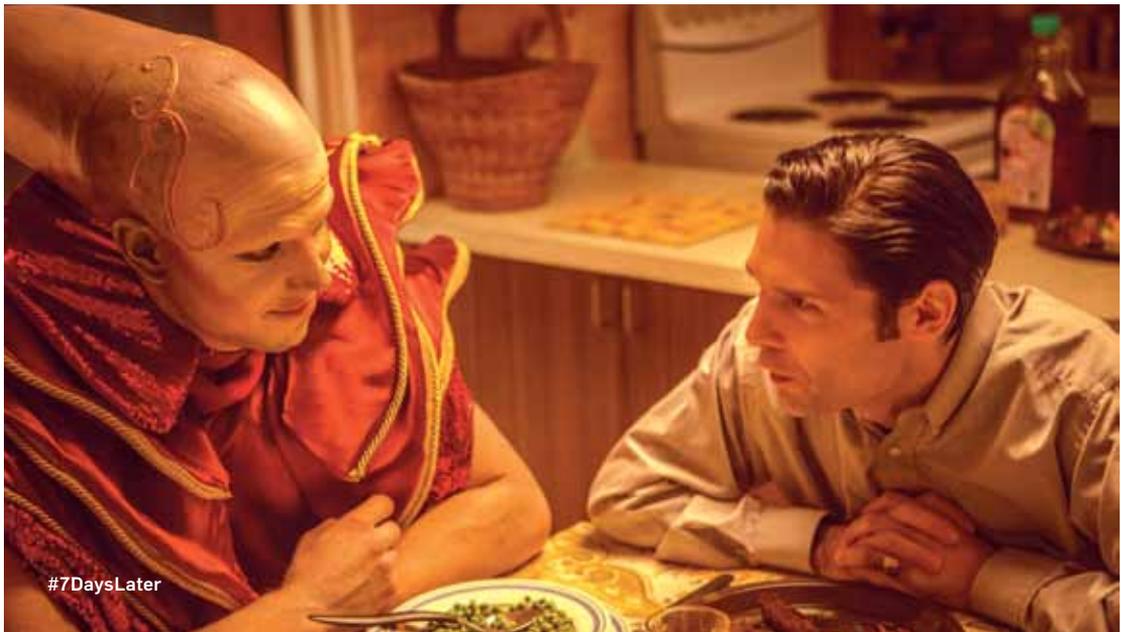
- *Wastelander Panda: The Chronicle of Isaac and Rose*, a post-apocalyptic action series for ABC, iView and online
- *Soul Mates*, a comedy sketch series from the Bondi Hipsters for ABC and iView
- *Mychonny Moves In*, an online comedy series featuring YouTube star Mychonny
- *Dayne's World*, an offbeat online comedy series based around comedian Dayne Rathbone and his family
- *WHAM: Warren & Hal Media*, an online comedy series about the world's worst advertising agency
- *Four Quarters*, a real-time influenced comedy series following a group of AFL fans
- *Katering*, an online comedy series, parodying the popular cooking show genre
- *I Learn*, an app for children about starting school that both entertains and educates
- *Daisy Chain*, an interactive, touch-screen app for children, with an anti-bullying message
- *Stories I Want to Tell You In Person*, an adaptation of the one-woman play by Lally Katz for ABC and iView
- *Illusion 5 Sweeper Squad*, a live-action and computer-animated online series from Digital Emmy® Award-winning producers Hoodlum
- *Ricketts Lane*, a series based on the Barry Award-winning live comedy show by Sammy J & Randy for ABC and iView
- *Doodles*, an animated interactive web series from Digital Emmy® Award-winning producers Ludo Studio
- *The Wondrous Life of Desmond*, a whimsical animated series about a peculiar character looking for love. Based on the short film selected for SXSW 2014, the series will be distributed via online platforms.

Screen Australia also provided completion finance for:

- *AUTHENTIC IN ALL CAPS*, an interactive audio adventure for tablet devices
- *Altruman*, an online comedy/drama series about a superhero's real world problems.

Screen Australia also provided finance for a number of multiplatform extensions for feature film projects already funded by the agency:

- *Wolf Creek 2*, a walk-through installation with shared online integration in partnership with Roadshow Films and ENES
- *These Final Hours*, an interactive prequel in which users experience the last five months of life on earth, in partnership with Roadshow Films and Soap Creative
- *Predestination*, an interactive recruitment to a mysterious time travel agency that confronts you with your own future, with Blacklab Entertainment and The Project Factory



- *Kill Me Three Times*, an interactive prequel in which users are hunted by the merciless hitman from the film, with eOne and Loud & Clear
- *Partisan*, in which the distinctive central character from the film disseminates his shocking ideologies across social networks, with Madman and Warp Films.

The multiplatform extensions are released to work in conjunction with the marketing campaign for the theatrical release of each film. The *Wolf Creek 2* experience went live on 13 February 2014 and *These Final Hours* on 23 June 2014. The remaining experiences will be timed to build audiences towards the respective release dates.

Sector building

Screen Australia also engaged in a number of sector-building initiatives aimed at skills escalation and development, often leveraging additional finance from third parties. These included:

Skip Ahead special initiative in partnership with Google

This co-funded initiative provided project funding to Australian YouTube content creators who have already demonstrated a connection with audiences. The funding aimed to assist this new generation of online storytellers to expand their ambition in creating online content. Five applicants shared a total of \$400,000 in funding. Google further supported the successful teams to travel, work and learn at the YouTube Space in Los Angeles in May 2014. The successful applicants were:

- Derek Muller with *Reinventing Education*, exploring the future of education, involving expert interviews and recreating classic experiments
- Louna Maroun with *Neighbours: Zombie Edition*, a web series following the residents of Erinsborough as they face a zombie apocalypse
- Martin Mulholland and Blair Joscelyne with *Mighty Car Mods' Lend Us a Ride: Australia*,

documenting Marty and Moog as they travel across Australia in borrowed cars

- Chris Voigt with *Fernando's Legitimate Business Enterprise*, an animated series about a singer and his shifty business partner transitioning from unknowns to C-list celebrities
- Jordan Raskopoulos, Lee Naimo and Benny Davis with *The Axis of Awesome: Axis All Areas*, a music-driven comedy series about a rock band trying to make the best music videos of all time.

Fresh Blood initiative in partnership with the ABC

Another co-funded initiative, Fresh Blood aimed to unearth the next generation of comedy performers and producers. From an unprecedented 492 applications, executives from ABC and Screen Australia selected 25 comedy teams. Each project received a budget of \$10,000 to produce three x 2–5 minute short-form comedy sketches premiering on ABC's iView

platform throughout the month of June 2014. Fresh Blood represented the first digital commission for iView.

Jeff Gomez Masterclass

Screen Australia supported world-leading transmedia producer Jeff Gomez to present his one-day masterclass in conjunction with XIMediaLab and SBS. Held in Perth, Sydney and Melbourne in August 2013, Gomez delivered practical training to assist screen professionals to maximise the effectiveness of their projects with transmedia storytelling. (See Appendix 3, page 108 for more details.)

Games

The Games Production program supports games developers by providing funding for individual projects, with the aim of:

- encouraging the creation and retention of original intellectual property (IP)
- supporting business growth via games success for developers who do not access Games Enterprise funds
- providing a new source of finance that can trigger the development of innovative games
- assisting developers to increase the ambition and quality of games.

Overall, Screen Australia committed \$3.83 million of production finance to a slate of 36 projects through its Games Production program, generating \$14.1 million in total production spend.

Screen Australia also engaged in a number of sector-building initiatives aimed at providing games industry networking opportunities, skills escalation for games developers and screen culture activities. These included:

- sponsorship of the Freeplay Independent Games Festival



- sponsorship of Global Game Jams in Sydney, Melbourne and Adelaide
- sponsorship of the Let's Make Games Festival in Perth
- sponsorship of the Game Connect: Asia Pacific (GCAP) 2013 conference and support for the GCAP Assist travel initiative
- seed funding for The Arcade Collaborative Development Space in Melbourne
- sponsorship of the Australian Networking Event at the Game Developers Conference 2014
- sponsorship of the 'Power Up Your Games Start Up' Seminar at VIVID Festival 2014, NSW.

(See Appendix 3, page 108 for more details.)

In the 2014/15 Federal Budget, the Government announced that funding

to the Australian Interactive Games Fund would be discontinued one year earlier than originally planned. As a result, the Games Fund has now been closed. Funding will not be available for Games Production or a second round of Games Enterprise in 2014/15.

Games projects and studios that were already approved for funding will continue to receive pre-allocated funding and administrative support from Screen Australia.

At the close of the Games Fund, Screen Australia had committed \$10 million over two years directly to the Australian games industry. All the administrative costs of running the fund were absorbed to provide the maximum possible benefit to Australian games developers.

HIGHLIGHTS

- \$1.7 million was provided for professional development of writers, directors and producers through Screen Australia's Talent Escalator and other development programs including almost \$900,000 toward short films. A range of emerging producers and directors were supported for high-level six-month internships.
- Screen Australia launched the new short film program Hot Shots: Short Film Production and funded six short fiction films from 63 applications.
- Screen Australia provided funding to the state agencies to assist with state-level development of craft, partnering on the following initiatives: D-Lab (SAFC), IGLow (Screen Territory), Feature Navigator (ScreenWest), Low Budget Feature Pod (ScreenACT), Aurora (Screen NSW) and Gold Pass (Screen Tasmania). Screen Australia also partnered with 37°South Books at MIFF; supported new initiative, Finding Animation, in partnership with Epiphany International; and funded a masterclass from writer/director John Michael McDonagh in partnership with the Sydney Film Festival.
- *The Last Time I Saw Richard* won the AACTA Award for Best Short Fiction Film; *Emo (The Musical)* received a Special Mention from the Generation 14plus Youth Jury at the Berlin International Film Festival.





Talent Escalator

– supporting key talent to step up

Professional development opportunities enable film practitioners to build skills and feature film slates.

STRATEGIES

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

OUTCOMES

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

Career development

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

clearly showcased in short films. Directors Anna Spencer (*Barn Owl*), Isabel Peppard (*Butterflies*), Sophie Miller (*Spine*), Rodd Rathjen (*Tau Seru*), James Vaughan (*You Like It, I Love It*) and Nicholas Verso (*The Last Time I Saw Richard*) were supported this year.

Internships: Internships allow talented individuals to reach their potential more quickly through exposure to high-level practice in their area. Ambitious proposals are highly valued. In partnership with the ADG, the Director's Attachment Scheme provides emerging directors with an opportunity to be attached to a more experienced feature film director during the making of his or her film. In 2013/14, Stephen McCallum was selected for an attachment to Tony Ayres on his feature *Cut Snake* and Matthew Moore was selected for an attachment to Robert Connolly on his feature *Paper Planes*. The Director's Attachment Scheme will be ongoing, providing up to three opportunities per year.

For the first time, Screen Australia established ongoing six-month internship programs with US development, production, sales, international distribution and marketing company, FilmNation; Ridley Scott's development and production company, Scott Free London; and low-budget feature production company, The San Francisco Film Society. Kristina Ceyton was selected by FilmNation to work in the development and production office in Los Angeles and Christopher Sharp was selected by FilmNation to work in the New York

sales and distribution office. Karen Radzyner and Donna Chang were selected by Scott Free London to work in their UK offices consecutively. Cecilia Ritchie was selected to work with the San Francisco Film Society.

In partnership with Screen Producers Australia (SPA), Screen Australia also established a yearly international six-month placement for one producer from SPA's Ones to Watch program. Producer Lara Radulovich will spend six months at Kudos Film & Television in the UK this year.

Following a successful program last year, Screen Australia again partnered with AFTRS to send producing graduate Helen Burak to complete a four-month bespoke internship split between the production department at Village Roadshow Pictures and management company, The Gotham Group, in Los Angeles.

Other international internships funded by Screen Australia included producer Jiao Chen working with Lin Films and producer Eleanor Winkler working with Will Farrell's Gary Sanchez Productions in Los Angeles, and producer Alexandra Blue working with Element Pictures and producer Leah James at Working Title Films in the UK. Domestic internships this year included director Shannon Murphy working with Endemol/Southern Star, producer Jennifer Jones working with Matchbox Pictures, producer Katherine Slattery working with Amanda Higgs on the television

Raw Nerve

In conjunction with state government screen agencies, Screen Australia provided entry-level support for filmmakers during the year through the Screen Network organisations Metro Screen in NSW, Film & Television Institute (FTI) in WA,

Media Resource Centre (MRC) in South Australia, Open Channel in Victoria and Wide Angle in Tasmania, as well as direct to Screen Queensland in that state. Films produced under the Screen Network's national short film

program Raw Nerve, which is funded by Screen Australia, have been screened on the ABC in 2014 as well as accepted into and become finalists in Australian and international short film festivals.

drama *The Time of Our Lives* series 2, and producer Katia Nizic working with producer Sue Maslin of Film Art Media on her feature adaptation of *The Dressmaker*.

Short film programs

Hot Shots: Short Film Production:

Recognising a need for emerging filmmakers who are still honing their voice in the short film format, Screen Australia's newest program Hot Shots: Short Film Production was created to give writer, director and producer teams an opportunity to generate emotionally engaging

short fiction films in a professional production environment. Of the 63 applications received, 10 teams were interviewed and six teams were selected for production: *Ari* (p: Annmaree J Bell, w/d: Alex Murawski), *Fish* (p: Rita Walsh, w/d: Billie Pleffer), *God's Waiting Room* (p: Jim Wright, w: Beth King, d: Rebecca Peniston-Bird), *Reg Makes Contact* (p: Jiao Chen, w: Andrew Slattery, d: Corrie Chen), *Sweat* (p: Robbie McEwan, w/d: Rodd Rathjen), and *Welcome Home Allen* (p: Ramona Telecican, w/d: Andrew Kavanagh). In partnership with MIFF 37 South Market, Screen Australia

will fund its Hot Shots directors to attend the MIFF Accelerator program in August 2014.

Short Film Completion Fund:

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



Cat (p: Elise Annetts, w/d: Leonie Savvides), *Coral* (p: John Tummino, w/d: Rudolf Fitzgerald-Leonard), *Red Rover* (p: Brietta Hague, ep: Erin Wakelin, d: Brooke Goldfinch) and *The Trophy Thief* (p: Peter Magdas, w/d: Dave Edwardz).

Short Animation Production:

This program provides practitioners with the opportunity to create work that showcases their skills and assists in the development of their careers. Two projects were funded: *My Little Sumo* (p: Marion Pilowsky, w: Lee Sellers, Marion Pilowsky, d: Ana Maria Mendez Salgado, Carlos Marique Clavijo) and *Revolution* (p: Laura DiMaio, w/d: Joseph Brumm).

Sales and awards

The Last Time I Saw Richard – AACTA Award for Best Short Fiction Film; screened at MIFF and Flickerfest.

Emo (The Musical) – Special Mention from the Generation 14plus Youth Jury at the Berlin International Film Festival; screened at Flickerfest.

Perception – nominated for an AACTA Award for Best Short Fiction Film; screened at MIFF.

Butterflies – nominated for an AACTA Award Best Short Animation.

The Gallant Captain – screened at Clermont-Ferrand International Short Film Festival and Flickerfest.

Bloomers – screened at Flickerfest.

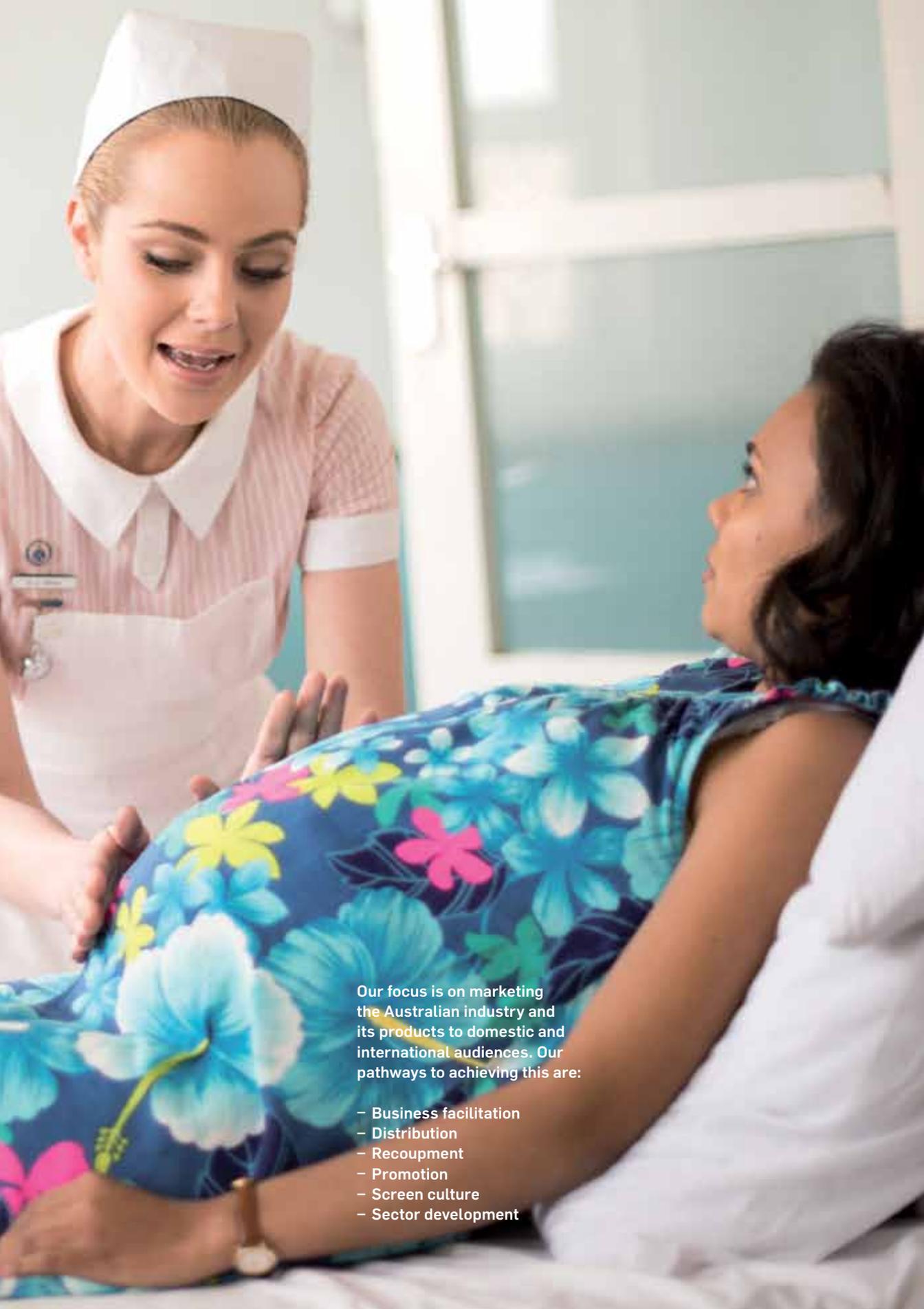
Targeted initiatives

Screen Australia provided targeted funding for the following development initiatives during 2013/14:

- **ADG: Director's Attachment Scheme** – to provide emerging directors with an opportunity to be attached to a feature film director during the making of his or her film.
- **AFTRS: LA Internship** – a six-month internship for AFTRS graduating producers to work with Village Roadshow Pictures and The Gotham Group in Los Angeles.
- **Epiphany: Finding Animation** – a story development three-day seminar and workshops for film and animation professionals led by story consultants from Pixar Animation.
- **Equity Foundation: It's Not Just an Act** – an 'In Conversation' with producers, writers, directors and actors to understand what makes successful and innovative partnerships.
- **MIFF: 37°South Market: Books at MIFF** – fostering links between the publishing and production industries to encourage screen adaptations of books.
- **SAFC: D-Lab** – a six-month program for South Australian teams to hone their development expertise and create market materials.
- **ScreenACT: Low Budget Producer Pod** – a six-month professional and project development initiative for ACT/Capital region film, television and digital media practitioners.
- **Screen NSW: Aurora** – an intensive professional script development program for selected New South Wales-based drama projects and writer/director/producer teams.
- **ScreenWest: Feature Navigator Workshop** – a screenplay development program for Western Australian feature filmmaker teams.
- **ScreenWest: LA Internship** – a six-month internship in Los Angeles for Western Australian producers.
- **Screen Tasmania: Gold Pass** – a domestic internship initiative for Tasmanian writers, directors and producers.
- **Screen Territory: IGLow** – a workshop and intensive script and project development course designed to ignite low-budget feature film development in the Northern Territory.
- **SPA: Ones to Watch Placement** – an international six-month placement for one producer from SPA's Ones to Watch program.
- **Sydney Film Festival: The John Michael McDonagh Masterclass** – a one-day masterclass led by the director of *Calvary* and *The Guard* on his approach to screenwriting, directing and working with actors.

SECTION 2

Audience engagement



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

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



HIGHLIGHTS

- Screen Australia provided support to 83 filmmakers to attend international events for the world or international premiere of their films, to assist producers to bring new projects to the market and raise international visibility of Australian films and talent.
- Television market matchmaking was arranged for producers with Malaysia at MIPCOM and with sales agents and distributors at MIPTV.
- Matchmaking events for feature film producers were held during Cannes with New Zealand and the UK, along with an event to facilitate Indian networks.
- Business umbrella facilities were provided for the first time at the Australia China Documentary Forum, Asian Side of the Doc, the Sichuan TV Festival and Sunnyside of the Doc, in addition to four regular international markets – MIPTV, MIPCOM, the European Film Market (EFM) and Cannes.
- Seven animation projects were supported at the second Asian Animation Summit.
- For the first time, a business networking event was held in Turkey to scope international television collaborations prior to the reciprocal year of focus in 2015.



Business facilitation

– connecting producers with potential business partners and targeted decision makers

Screen Australia's international marketing efforts are focused on facilitating financial partnerships between Australian producers and market players.

STRATEGIES

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

OUTCOMES

Connecting producers with key players

Maximising the opportunities presented by major international markets remains crucial to raising the profile of Australia's national film and television community.

In 2013/14, Screen Australia arranged meetings, events and business activities, accompanied by promotional materials, in support of the Australian industry at Cannes, Berlin, Toronto, MIPTV, MIPCOM, World Congress of Science and Factual Producers (WCSFP), Goa Film Bazaar, Australia China Documentary Forum, Sichuan TV Festival and Market, Asian Animation Summit and Asian Side of the Doc.

Networking, pitching and matchmaking events

In 2013/14, Screen Australia put together tailored events during international festivals, directed towards emerging and established markets. Activities were put in place at the Goa Film Bazaar, Australia China Documentary Forum, Sichuan TV Festival and Market, Asian Animation Summit, Berlin, MIPTV, Asian Side of the Doc, TIFF, MIPCOM and Cannes. These allowed producers, sales agents, acquisitions executives, financiers, festival selectors and potential international partners to meet and conduct business.

At MIPCOM, a matchmaking event was co-hosted with National Film Development Corporation Malaysia (FINAS), Malaysian Communications and Multimedia Commission (SKMM/MCMC) and Multimedia Development Corporation (MDeC). This provided

an opportunity for Australian screen businesses to network with Malaysian companies and to exchange ideas and experiences.

At MIPTV, Screen Australia arranged meetings between Australian producers and international sales agents and distributors to help forge potential partnerships, backed by the recent success of, and increasing appetite for, Australian high-end drama series and factual content internationally.

For the first time, Screen Australia supported two producers to attend the 2013 Producers Lab Toronto. Three producers were supported to attend the Visitor Program and observe the 2014 Berlinale Co-Production Market. One producer was provided with travel assistance for the Berlinale Co-Production Market, a two-and-a-half-day event for a select group of international producers, sales agents and distributors as well as broadcasting and funding representatives active in the field of co-production.

Screen Australia continued its support of the Independent Filmmaker Project's (IFP) No Borders Co-Production Market in New York, providing the opportunity for three Australian feature film projects to be presented to the international market during Independent Film Week. Three emerging feature producers were supported to attend Rotterdam Lab at CineMart, a forum for training and talent development.

In Cannes, Screen Australia organised a panel alongside the UK and New Zealand to promote co-production opportunities between the countries. Opportunities for collaboration between India and

Australia were explored at a separate event.

Following Cannes, Screen Australia and Austrade hosted a networking event in Istanbul ahead of an expected increase in opportunities in Turkey and the reciprocal focus country program in 2015.

Screen Australia hosted networking events for filmmakers during the Australian visits of major international festival programmers from Toronto, Berlin, Hot Docs and Venice film festivals.

Marketplace umbrella services

Umbrella facilities and services were provided at several major international markets and forums – MIPCOM, the EFM, MIPTV, the Cannes Marché du Film, the Australia China Documentary Forum in Beijing, Sichuan TV Festival and Asian Side of the Doc – enabling a professional base for Australians to do business.

In 2013/14, 69 Australian companies registered with Screen Australia at MIPCOM, and 46 at MIPTV. The make-up of Australian companies

was varied, with most specialising in drama documentary, lifestyle, kids and light entertainment. The Australian stand is the centre of what is well known as the 'Australian hub', representing a go-to destination for international players seeking Australian content and partnerships. The stand provided business facilities for Australian attendees including meeting tables, Wi-Fi, printer, screening facilities, a reception and message service, booklets, a feature wall and show-reel promoting new titles. Collectively, over 500 meetings took place at the stands at MIPTV and MIPCOM, with most reserved in advance via the online booking system on the Screen Australia website.

At the Cannes Film Festival, the Australian office was again situated opposite the Palais des Festivals et des Congrès. Feedback about the location and facilities from the Australian contingent and their international business partners was positive. It provided a busy hub for meetings, industry forums, workshops and business functions throughout the 10-day market.

'Happy hour' drinks over three nights were arranged for Australian producers to network with international acquisitions executives, financiers, sales agents and distributors as well as potential co-producing partners from other territories. There were approximately 260 Australian screen industry professionals in Cannes, 30 Australian distribution or international sales companies and 60 production companies.

For the first time, umbrella facilities and services were provided at the Australia China Documentary Forum in Beijing, Sichuan TV Festival and Market, and at Asian Side of the Doc. Screen Australia led a delegation of 22 Australian companies to China in November 2013. Delegates met with key Chinese broadcasters and production companies at the Beijing forum, before travelling to Chengdu for the Sichuan TV Festival. Screen Australia provided business facilitation meetings and networking opportunities, including a stand where Australian delegates could hold meetings. In March



2014, Screen Australia supported 22 Australian companies to attend Asian Side of the Doc in Chengdu, where they used Screen Australia's stand, meeting tables and interpreter service to maximise opportunities for collaboration. (See Enterprise Asia on page 70 for more details.)

In another first, Screen Australia provided an umbrella stand and support services, including targeted networking events, at Sunny Side of the Doc in La Rochelle, France.

Positive feedback was received about the new stands and services, which were designed to support deeper engagement with Asia and beyond.

Travel and materials grants

The international or world premiere of new films at high-profile festivals provides opportunities for sales growth as well as for the introduction of projects. Eighty-three filmmakers were assisted with their international marketing strategies. They were supported to attend the international premiere of their films at 'A-list' festivals, allow high-profile Australian cast to walk the red carpet of gala sections, and to attend major international markets or targeted pitching and digital media events.

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

Eighteen films were given grants for festival materials as part of marketing campaigns at selected festivals.

Hosting 'A-list' festival programmers

Each year, Screen Australia invites film selectors from the world's most important international festivals to Australia, to better expose new



feature films, documentaries and shorts and their creators to these important events. Moreover we know that selection for 'A-list' events is a substantial sales driver for new features. Programmers from the international film festivals of Berlin, Toronto, Venice, Busan and Hot Docs were hosted in 2013/14.

Asian focus

Screen Australia continued its work in Asia with a program of activities in partnership with the Department of Foreign Affairs and Trade (DFAT). The program delivered alignment and strategic benefits with an emphasis on Asia. It included support for

delegations of producers to attend the Australia China Documentary Forum in Beijing, Sichuan TV Festival and Asian Side of the Doc – the latter two both held in Chengdu.

With an eye on Asia, the focus for Australians travelling to Sunny Side of the Doc in La Rochelle was to reinforce relationships established at the earlier events in Chengdu and Beijing.

Seven Australian children's animation companies received support to pitch their projects at the second Asian Animation Summit, held in Thailand, where they sought finance and co-production partnerships.

HIGHLIGHTS

- Eleven features were supported with P&A loans.
- Australian films *Tracks* and *Healing* screened at the Australian International Movie Convention (AIMC).
- Thirty-one Australian titles were promoted to around 750 exhibitors at the convention.
- Ninety-four Australian films have been distributed so far by Screen Australia's Innovative Distribution partners.



Distribution

– building local audiences

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

STRATEGIES

- Help build local audiences by providing P&A support to enhance the theatrical release of Australian films, including for innovative release strategies
- Deliver a commercially focused promotional presence at the AIMC.

OUTCOMES

Print and Advertising (P&A) Plus

The P&A Plus fund is a \$2 million revolving fund. Its purpose is to provide additional finance to established distributors, to enhance and widen a film's marketing campaign and increase both audience and revenue. This fund has the flexibility to tailor-make solutions for each project, in recognition of the critical issues facing Australian films – namely lack of voice in the marketplace and escalating fees.

Eleven films received P&A support in 2013/14 – *I Am a Girl*, *Patrick*, *Fallout*, *The Railway Man*, *Tracks*, *Canopy*, *52 Tuesdays*, *The Babadook*, *Around the Block*, *Once My Mother* and *These Final Hours*.

The Australian International Movie Convention (AIMC)

Thirty-one local titles were promoted to the Australian exhibition community at the 2013 AIMC, a four-day event held annually on the Gold Coast. Screen Australia showcased the line-up of films releasing in the months following the convention – *Backyard Ashes*, *Fallout*, *Adoration*, *The Darkside*, *The Railway Man*, *Tracks* and *Wolf Creek 2*.

Test screenings

Screen Australia continued to work closely with filmmakers and their distribution partners to provide advice and support for professional audience testing. Test screenings were conducted for *The Babadook*, *Patrick* and *These Final Hours*.

Innovative Distribution

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

The Innovative Distribution program has provided grants to three specialist distributors. Two of the companies completed their second year of activity in 2013/14, and the third company, FanDependent, has now completed its final year.

FanDependent's business model is a crowd-funding hybrid, incorporating marketing, development and production. In its first year of Screen Australia support, it raised funding for five features, and in the second year nurtured *Gayby Baby*, *The Last Impresario* and *Rites of Passage* across the stages of finance, marketing and distribution.



HIGHLIGHT

- In 2013/14, Screen Australia's total recoupment of production investment was \$6.78 million. \$1.25 million of this amount was returned to producers under legacy arrangements.



Recoupment

– collecting and disbursing the best return on investment

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

STRATEGIES

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

OUTCOMES

Tracking sales and return on investment

Screen Australia's recoupment of production investment for the financial year 2013/14 was \$6,778,622. Of this amount, \$1,252,851 was returned to producers under the legacy agencies' Producer Revenue Entitlement scheme and Screen Australia's revenue reversion policy. Net recoupment to the organisation was \$5,525,771.

Feature films returned \$2,097,781 or 38 per cent of net recoupment. Recoupment from television sales was \$2,841,831 or 51 per cent. Of this amount, children's programming was responsible for \$1,352,672 or 48 per cent of television returns, while adult

television returned \$1,489,159 or 52 per cent of television recoupment. Documentaries returned \$586,157 or 11 per cent of the total.

Australian-sourced revenue totalled \$2,174,824 or 39 per cent of net recoupment, while international sales resulted in net recoupment of \$3,350,947 to Screen Australia, or 61 per cent. In excess of 53 Screen Australia-funded features sold in over 50 territories. Record sales at the 2014 Cannes Film Festival and market were recorded including strong presales for features still in production. Nine features were released in North America – *Adoration*, *The Babadook*, *Drift*, *Patrick*, *The Railway Man*, *The Rocket*, *The Rover*, *Swerve* and *Wolf Creek 2*. *The Railway Man*, *Save Your Legs!* and *Tracks* had theatrical releases in the UK.

The popularity of Australian television drama at home is also reflected in strong sales abroad, with 37 adult dramas selling to buyers in over 53 countries. Australian children's programming continues to prove its popularity and staying power in the marketplace with 18 recently funded titles selling to buyers in 28 territories while older programs are continuously being relicensed in many countries.

The international interest in Australian adult drama formats continues with a Dutch version of the prison drama, *Wentworth*, and a French version of the popular drama, *Rake*, currently under negotiation in those countries.

Disbursement of funds

In 2013/14, funds disbursed to investors and other beneficiaries totalled \$7.2 million.

During the year, Screen Australia decided to stop offering a disbursement service to the industry. Collection and disbursement of funds to investors is not a core business for the agency and there are now other providers in the marketplace who can offer a dedicated disbursement service. Screen Australia will continue to manage disbursement for those titles currently contracted until the date of termination, which occurs when the rights revert to the producer after seven years.

Audit

The Marketing Department's recoupment team manages Screen Australia's audit program. During the year, negotiation on the settlement of previous audits continued and two new audits of international distributors were commenced in the US and the UK for two features. Screen Australia continues to work with an international rights management company that has been involved in the investigation and settlement of rights and payments-related issues on our behalf.



Mystery Road

HIGHLIGHTS

- Screen Australia's YouTube channel achieved more than 1 million views.
- Our consumer-facing media channel *Are You Buff Enough?* promoted 59 Australian titles.
- We collaborated with Moose Enterprise on an entertainment board game.
- Our Australians at Cannes website promoted 30 titles and 150 Australians in the marketplace.



Promotion

– creating awareness of content and talent

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

STRATEGIES

- Promote Australian creative talent to the international industry
- Devise consumer-facing social media campaigns, to raise the visibility of, and encourage positive word of mouth about Australian film, television, multiplatform and interactive projects
- Create international, market-facing online campaigns including web pages and websites
- Support local releases with social media activity across YouTube, Facebook and Twitter
- Produce marketing collateral designed to profile new Australian title line-ups at major events as well as producer directories, banners and posters
- Deliver advertising, merchandising, targeted direct mail, press releases, promo reels and clips as part of the marketing mix.

OUTCOMES

Social media

In 2013/14, Screen Australia shared content with distributors, broadcasters, media outlets and industry partners through its Facebook and Twitter accounts, and kept followers up-to-date with industry announcements and news about Australian content.

There were 1,109,930 views of Screen Australia's YouTube channel to the end of 2013/14. During the year, Screen Australia's Facebook followers increased from 9,742 to 13,872 and Twitter followers increased from 10,245 to 17,000.

For the third year, a Facebook page was created for Australians attending the Cannes Film Festival. The page attracted over 200 Australians heading to Cannes, who interacted in the lead up to and throughout the festival and received news items from Screen Australia. This marked an increase of 25 per cent in users compared to the 2013 page and proves the page is a valuable tool for festival and market news, business, promotional and conversation for Australian attendees.

Consumer-facing domestic campaign

Are You Buff Enough? is Screen Australia's audience-facing social media channel, designed to engage Australian audiences at a grassroots level with Australian content, both from the past catalogue and upcoming releases. Using the *Buff Enough* quiz as a hook, we built an engaged community of cinema-goers and TV fans. Over 4,000 trivia questions about screen content were created. The aim was to encourage discussion and recommendations of Australian screen content on a regular basis, generating positive word of mouth and influencing perceptions through nostalgia and success stories. The purpose of this was to drive box office results and viewership of local content up.

The channel comprises a visual checklist of the top 100 Australian films of all time, along with 50 acclaimed television programs and

documentaries. Each title is backed by tailored information to encourage consumer engagement. Trailers, synopses, release information, cast and crew information, and links to Wikipedia, IMDb and YouTube are included.

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

Since its launch across five platforms in September 2012, *Buff Enough* has directly promoted 112 Australian feature films and television dramas. With the support of Australian distributors and broadcasters, Screen Australia has given away more than 200 prizes to people around the country. There are nearly 30,000 Facebook fans within the *Buff Enough* community.

Screen Australia delivered rich channel content and social media conversations to build interest in local film and television in Australian audiences. In 2013/14, there were 70,192 unique visitors to the channel, who played games and explored content across four platforms: desktop, Facebook, iPhone and android mobile devices.

The *Buff Enough* website had over 60,192 page views in 2013/14. More than 11,000 games were played by users, who averaged almost 13 minutes per visit.

In 2013/14, Screen Australia partnered with Melbourne-based Moose

Enterprise on a joint promotional exercise, creating an Australian version of the award-winning *The Logo Board Game*. Moose has built a reputation over 20 years for being innovative marketers of toy and lifestyle games sold around the world. Moose delivered a new entertainment-based *Logo Best of TV & Movies* board game – with 70 per cent of questions based around Australian film and television. Screen Australia supplied questions for the game based on our 4,000 *Buff Enough* quiz questions. An online campaign by Moose supported the launch of the game, cross-promoting the *Buff Enough* platforms. This encouraged consumer interaction with the screen titles being promoted by Screen Australia.

Online campaigns – web pages and websites

A fully interactive website, australiaatcannes.com, was launched by Screen Australia in advance of the Cannes market. It featured more than 200 pages, with information

about Australian creative talent, new and upcoming titles, links to trailers, producers' home pages, Australian distributors, a screening schedule for all Australian titles, information on doing business with Australia, and a news and Twitter feed from Cannes. A mobile-optimised version of the site was also created. Screen Australia's website was well received by the Australian and international industries, with positive comments on its content and design.

Bespoke websites were produced for TIFF and Berlinale. Both websites included production and sales information, trailers and screening dates, times and locations for all of the Australian films screening, news and Twitter feeds. Information on upcoming titles and doing business with Australia was also included.

Screen Australia continued to showcase the latest outstanding Screen Australia-funded documentaries on our website australiandocs.com. Featuring stories that will surprise, challenge and inspire

audiences around the world, the site is a key resource for both international and domestic conferences and markets including the AIDC, International Documentary Film Festival Amsterdam (IDFA), WCSFP, MIPTV and MIPCOM.

To support the Australian market presence internationally, Screen Australia continued to publish web campaign pages prior to each market. The pages deliver information and resources, as well as showcasing Australian businesses and their slates ahead of the market, to help producers maximise on-the-ground opportunities.

Publications and directories

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

Collateral included the latest catalogue of stand-out Australian documentaries, festival screening booklets, new children's content,



Underground: The Julian Assange Story

Adoration



producer directories and booklets profiling Australian delegations and their project slates. Screen Australia's latest edition of *Doing Business with Australia* highlighted the benefits and features of working with Australia, providing an overview of the Producer Offset and Co-production program.

Advertising and banners

At Cannes, online advertising was placed with Initialize Film's free publication to 600+ influential decision makers. Ads promoted both the Australian line-up at Cannes and *Doing Business with Australia*. Printed ads promoting *Doing Business with Australia* were also created for CineMart and Asian Side of the Doc.

In Australia, banners were displayed at key festivals, awards and industry events including AIDC, SPA's Screen Forever conference, Sydney Film Festival, MIFF and the AACTA Awards.

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

Targeted direct mail and press releases

Direct mail remains an important way of delivering top-line information about Australian content and practitioners to major international players. Prior to key markets during 2013/14, our direct mail targeted international acquisitions executives, sales agents, festival programmers, financiers and foreign screen agencies.

Australian projects selected for major international film festivals in 2013/14 were promoted through media releases and industry alerts.

Trailers and promo reels

As part of Screen Australia's desire to continually drive awareness of local films, 17 new feature releases were promoted via the agency's YouTube channel – *52 Tuesdays, Adoration, The Babadook, The Darkside, Galore, Healing, In Bob We Trust, The Last Impresario, Mystery Road, Patrick, The Railway Man, The Rocket, The Rover, These Final Hours, Tracks, The Turning and Wolf Creek 2*.

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

HIGHLIGHTS

- Screen Australia set up triennial agreements with Australian film festivals and events around the country.
- The supported local festivals reached around 687,024 people collectively, and screened 509 Australian titles.
- Three regional funds were provided to state agencies, to boost the development of screen culture in Western Australia, the Northern Territory and Tasmania.



Screen culture

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

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

STRATEGIES

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

OUTCOMES

Australian film festivals, conferences and awards

In 2013/14, new triennial arrangements were put in place for capital city and regional events to help festivals streamline processes, reduce administration costs and to provide events with certainty for their future.

The funding included a new collaboration with ScreenWest, combining resources with the state agency to create a regional fund for festivals in Western Australia including the Revelation Perth International Film Festival and the CinefestOZ Film Festival. Ongoing triennial support was provided

to Screen Territory and Screen Tasmania for festivals in the Northern Territory and Tasmania.

Specialist and regional festivals around the country were supported to showcase diverse content including digital, shorts, children's, disability, documentary, animation, horror, cult and genre films.

Screen Australia-supported events reached an estimated 687,024 people, and screened 509 Australian titles.

Market events MIFF 37°South, MIFF Accelerator and the AIDC received support, along with the peak awards for the Australian production sector, the AACTA Awards.

International cultural reach

In 2013/14, Screen Australia continued to partner with DFAT to increase awareness and appreciation of Australian films and culture internationally, especially in new markets in Asia. The partnership aims to build business opportunities for Australian screen professionals in the targeted territories.

Through this collaboration, relationship-building continued at events in India, Thailand, China and Turkey; Federation of Indian Chambers of Commerce and Industry (FICCI) Frames in Mumbai, the Mumbai Film Festival and Goa Film Bazaar in India; the Asian Animation Summit in Thailand; the Australia China Documentary Forum in Beijing; and at a networking event in Turkey.



HIGHLIGHTS

- A *Guide to Cannes* was published for producers new to the market.
- At Cannes, six Australian producers benefited from an induction program, two producers received coaching on financing US\$10+ million genre films and six established film professionals received pitch training.
- Three Australian producers participated in Initialize Films' European Finance Forum.
- Three Australian producers received an individually tailored approach to crafting meeting schedules in Toronto.
- Australia was a guest country at and two producers were selected for the Producers Lab Toronto.



Sector development

– enabling greater connectivity with the marketplace

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

STRATEGIES

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

OUTCOMES

Guide to Cannes

A guide to the Cannes Film Festival and Marché du Film was compiled and launched prior to Cannes, providing practical information and tools to make the most of the market for producers attending for the first time. The 2014 *Cannes Film Festival Guide* has had over 200 views since its launch.

Market preparation and pitching

For the third year at Cannes, an induction program for producers

new to the market was undertaken, in partnership with UK company, Initialize Films. Six Australian producers participated, and were provided with access to 12 pre-market podcasts featuring interviews with sellers, distributors and international producers. In Cannes, international leading industry players provided the group with an insider's guide to financing and selling feature films over four sessions.

Two producers gained an insider's view on financing medium-budget (US\$10+ million) action, adventure, crime, sci-fi and thriller features during Cannes. The program included 12 pre-market and three post-market podcasts on key projects and finance opportunities, one-to-one consultancy and a networking function at the festival. This was delivered in partnership with Initialize Films.

Six experienced Australian producers received one-on-one pitch training with renowned Hollywood script consultant Michael Hauge prior to Cannes. The producers received travel support through Screen Australia's Travel Grant program. Michael Hauge also trained two of the Australian producers attending the EFM.

In Toronto, also in collaboration with Initialize Films, Screen Australia provided three Australian producers with an individually tailored approach to crafting their meeting schedules, including advice on good matches and facilitating introductions. The three attending producers received travel assistance.

Three Australian producers participated in the 2014 Initialize Films European Finance Forum, which provided an up-to-date analysis of European finance opportunities and

an opportunity to meet potential co-producers from other territories. At the two-day event, more than 20 international experts provided an insider's perspective on the latest finance trends in more than 12 European countries. Another Australian producer partook in an event specifically designed for financing action, adventure, thriller and crime films with budgets of US\$10–60 million. The four attending Australian producers received travel assistance.

For the first time, Australia was a guest country of the Ontario Media Development Corporation (OMDC) and European Film Promotion's Producer Lab Toronto held during TIFF. Two Australian producers were selected to participate and were provided with travel assistance.

Sales agent directory

The *Directory of International Sales Agents* was revised before Cannes, providing a current snapshot of companies representing Australian feature films around the world. The sales agents listed in the directory received a PDF of our *Australian Producers in Cannes* guide to help facilitate meetings between producers and sales agents at the market. The results were very positive with producers reporting a high success rate in obtaining meetings with high-end and targeted sales companies.

Media training

Targeted media training was provided for the directors and key cast for two feature films with publicity-led marketing campaigns. This helped teams to confidently convey their major marketing messages.

Life

SECTION 3

Successful screen businesses





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

- Enterprise
- Producer Offset and Co-production
- Strategy, Research and Communications



HIGHLIGHTS

- The fifth annual round of the Enterprise Program awarded total funding of \$2.4 million over three years to four companies in October 2013. In addition, the second round of the Feature Enterprise Program awarded \$380,000 to three feature film producers, and the Enterprise Asia program awarded 16 production companies a total of \$197,300 to be part of two Australian delegations visiting China – one attending the inaugural Australia China Documentary Forum in Beijing and Sichuan TV Festival in Chengdu and the other attending Asian Side of the Doc in Chengdu.
- The 12 companies that received Enterprise Program funding in the inaugural round reported on their fourth full year of funded activity to the end of the 2013 calendar year, while the second round of companies delivered reports on their third full year of funded activity, and the third round delivered reports on their second year of activity. Company reports highlighted a range of achievements including increased production activity and hours of production, increased profits and gross turnover, and ongoing mentoring and training.
- Enterprise-funded companies participated in the fourth business survey measuring the long-term impact of Enterprise funding. The survey informed the *Enterprise Funding: Program review and future options* paper, which Screen Australia presented to the industry and published on the Screen Australia website in December 2013.
- Following a national consultation process with industry, draft guidelines for the new Enterprise Industry program were forwarded to the industry in May 2014 for comment.



Enterprise

– providing working capital investments for growth-oriented screen companies

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

In 2013/14, rounds of the two tailored Enterprise Programs – Feature Enterprise and Enterprise Asia – were assessed and funded. Feature Enterprise recognises new feature film producers who have had recent substantial success in the marketplace, by providing a working capital grant over two years to support them in the creation of their next Australian feature projects. Enterprise Asia is a facilitation strategy devised to connect Australian screen businesses with key Asian territories.

STRATEGIES

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

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

OUTCOMES

The successful applicants of the fifth round of the Enterprise Program were announced on 22 October 2013. From the 25 applications received, four applicants were awarded total funding of \$2.4 million over three years (see Appendix 3, page 108). Contracting with all applicants was finalised following negotiation of budget details and key performance indicators (KPIs).

Enterprise funding accounts for a relatively small proportion of Screen Australia's allocation – less than 4 per cent in 2012/13. Since the program's launch in 2009, five annual rounds of funding have been delivered, with a total of \$19.5 million provided to 29 companies. Each company receives support ranging between \$130,000 and \$350,000 per year over a three-year period. The 12 companies supported in the initial round completed their three-year funding cycle in December 2012, and the second round of four companies completed theirs in December 2013.

Screen Australia's 2010 survey of Australian production businesses identified a range of characteristics associated with the sustainability measures of consistency and profitability. These key characteristics were: collaboration, mixed slates and income sources, higher income and employment, and audience engagement. These characteristics have been analysed for the 16 Group One and Two Enterprise companies for 2012/13.

Additionally, the 25 companies funded in the first (Group One), second (Group Two), third (Group Three) and fourth (Group Four) rounds reported on their

performance to the end of December 2013, and also participated in a fourth survey designed by Screen Australia's Strategy and Research Unit to measure the impact of Enterprise funding on company growth. (See Analysis of Enterprise funding box, page 83).

Significant progress reported by the companies included:

Collaboration – new alliances:

Groups One and Two reported a 41 per cent increase in joint ventures from their year prior to funding to the end of 2013. Matchbox Pictures became a wholly owned subsidiary of Universal Media Studios International Ltd. Wild Fury amalgamated with Bearcage to form Wildbear Entertainment. Carbon Media partnered with Sesame Street to showcase Indigenous Australia to a global audience. Companies continued to license successful Australian series or formats to North America. Jungle Boys licensed comedy series *A Moody Christmas* and Hoodlum the television drama *Secrets & Lies* and the format for the multiplatform series *The Strange Calls*. The Project Factory partnered with UK Channel 4 on *The Great British Property Scandal* and with NBC Universal and Carnival Films on the social media experience for *Downtown Abbey*, and acquired transmedia company Envelop Entertainment.

Critical success: Blackfella Films had considerable critical success, with *Redfern Now* series 2 winning the AACTA Award for Best Television Drama Series and receiving nominations for Best Screenplay, Best Editing, Best Sound in Television, and

Go Back to Where You Came From series 2



two nominations in the Best Lead Actor in a Television Drama category. Matchbox Pictures received the AACTA Award for Best Children's Television Series for *Nowhere Boys* and a nomination for Best Original Music Score. Electric Pictures was nominated for four AACTA Awards in the documentary category for *Desert War* including Best Television Documentary Program – winning Best Editing and Best Sound. Cordell Jigsaw Zapruder won the International Emmy® for Non-Scripted Entertainment with *Go Back to Where You Came From* series 2. The Feds won the top prize at MIPFormats international pitch competition with a development commitment from Warner Brothers International TV for *Zombie Bootcamp*. *Saving Mr Banks*, produced by Essential Media's Ian Collie, won the American Film Institute's Movie of the Year Award, received five BAFTA nominations as well as nominations for an Academy

Award®, Golden Globe® and AACTA International Award.

New senior staff: December Media announced the appointment of former WFTN Commercial Director, Heath Watt, as Managing Director with principal Tony Wright moving to the Executive Chairman role. Former Screen Australia Head of Development, Martha Coleman, joined Goalpost Pictures. Playmaker Media appointed Tim Pye as Drama Executive. Joined Up made two full-time executive appointments – Darren Hutchison in Development and Geraldine Chia in Production.

Emerging talent: Mentorships, internships and traineeships continue to be a key part of Enterprise Program companies' strategies, with Groups One and Two reporting a 116 per cent increase in mentorships and internships compared to their year prior to funding with 54 reported

in 2013. All Group One and Two companies have offered some form of mentorship, internship or traineeship since receiving Enterprise funding. Playmaker Media continued to deliver television drama commissions from its ongoing Scribe Showrunner Initiative and Joined Up commenced their factual entertainment mentoring initiative Factuality in 2014.

Slate development: Between 2010/11 and 2012/13, Group One and Two companies had a combined average of 334 projects in some stage of development each year. The proportions of Enterprise companies developing television drama, children's drama and digital media projects (mobile/online games) have increased over this time. Playmaker Media continued their highly successful (and fourth) Scribe Showrunner Initiative with development on the second

series of *Love Child* and *The Code*. Bearcage continued to strengthen its relationship with Chinese broadcasters including CCTV10 and BTV.

Production: Group One and Two companies reported a 35 per cent increase in production and a 212 per cent increase in hours produced compared to the year prior to funding. Commissioning of repeat series and new series continued with Playmaker Media commencing production of three drama series – *House Husbands* series 3, *Love Child* series 2 and *Hiding*. Matchbox announced the fourth series of *Rake*. Joined Up commenced production on the third series of their successful format *Who's Been Sleeping in My House?* and on a new returnable factual series, *Australia's Secret Heroes*.

Financial results: The survey revealed an overall increase in aggregate gross turnover of revenue of 85 per cent for Group One and Group Two compared to the year prior to funding. All 16 companies reported earning income from producer's fees in the year and 75 per cent reported earning royalties. The aggregate level of profit increased by 154 per cent compared to the year prior to funding with 88 per cent reporting a profit in at least one of the last two years. The four companies selected in the 2013 Enterprise funding round are due to provide their first six-monthly reports for the period to 30 June 2014.

Audience engagement: Of the 16 Group One and Two Enterprise companies 10 have produced at least one title that reached \$1 million at the box office and/or 1 million viewers on free-to-air television since receiving Enterprise funding. Group One and Two Enterprise titles that meet this benchmark include: Blackfella Films: *Redfern Now* (TV); Cordell Jigsaw Zapruder: *Great Southern Land*, *Two*



The Doctor Blake Mysteries

on the Great Divide, *Go Back to Where You Came From* series 2, *The Great Mint Swindle* (TV); December Media: *The Doctor Blake Mysteries* (TV); Essential Media and Entertainment: *Rake*, *Jack Irish* (TV); Goalpost: *The Sapphires* (cinema), *An Accidental Soldier* (TV); Hoodlum and Essential Media and Entertainment: *The Making of Modern Australia*, *Australia: The Time Traveller's Guide*, *Miracles* (TV); Matchbox: *The Slap*, *Underground: The Julian Assange Story* (TV); Playmaker Media: *House Husbands*, *Blood Brothers* (TV); Renegade Films: *Inside the Firestorm* (TV); Warp Films: *Snowtown* (cinema).¹⁸

In addition, three Enterprise companies (Matchbox, Scarlett Films and Warp Films) contributed chapters to the highly successful feature adaptation of *The Turning*, and four seasons have been produced of the US version of Renegade's *Wilfred*. Other format sales made by

Group One and Two companies include *The Slap* and *The Straits* (Matchbox Pictures), *Go Back to Where You Came From* (Cordell Jigsaw Zapruder), *The Strange Calls* and *Secrets & Lies* (Hoodlum), and *Rake* (Essential Media and Entertainment). December Media's 10-part drama series *The Doctor Blake Mysteries* starring Craig McLachlan aired on BBC One.

A discussion paper *Enterprise Funding: Program review and future options* was released on 6 December 2013, with industry consultation open until 31 January 2014. The paper was presented to the industry by CEO Graeme Mason and senior management at forums in the six state capitals and a webinar in December 2013, and was published on the Screen Australia website on 6 December 2013.

18. Source: MPDAA; OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), total people, consolidated.

Draft guidelines for the new Enterprise Industry Program were released on 12 May 2014, with submissions closing on 6 June 2014. (See Analysis of Enterprise funding box, page 83.)

Feature Enterprise

Feature Enterprise aims to recognise new feature film producers who have had recent substantial critical or financial success, by providing a working capital grant over two years to support them in the creation of their next Australian feature projects.

Successful applicants for the second round of the Feature Enterprise program were announced on 11 March 2014. The second round of funding provided \$380,000 in support to feature film producers.

Three producers were awarded funding in the second round: Kristina Ceyton (Causeway Films), Sophie Hyde (Closer Productions) and Sylvia Wilczynski (Red Lamp).

Kristina Ceyton (*The Babadook*, Sundance 2014) has joined forces with respected developer and producer, Samantha Jennings, to pursue a varied slate in genre and scale. The team at Causeway anticipate the funds will strengthen their company by allowing them to diversify into television collaboration with other producers, while bringing development support to outstanding young Australian talent.

Funding through the program will provide Sophie Hyde (*52 Tuesdays*, Sundance and Berlin 2014) with the opportunity to focus on feature film development and to strengthen connections with the marketplace, capitalising on the success of her last project. Hyde and her producing partner, Rebecca Summerton, will have the potential to produce screen drama stories that employ innovative storytelling, emergent ideas and strong audience engagement.

Sylvia Wilczynski (*The Rocket*, Berlin 2013) will use Feature Enterprise

funding to provide infrastructure and personnel support in the growth and development of Red Lamp projects, following the successful festival and theatrical release of *The Rocket*, its debut feature.

Four producers funded in the inaugural round have provided their first reports – Angie Fielder, Jessica Brentnall, Nicole O'Donohue and Nelson Woss.

Nelson Woss has financed the prequel to his successful feature *Red Dog*, titled *Blue Dog*, and will commence production in 2014. Nicole O'Donohue's feature documentary *The Last Impresario* opened Adelaide Doc Week followed by a theatrical release. Jessica Brentnall and Angie Fielder have financed the further development of projects in their slates.

Enterprise Asia

Screen Australia's Enterprise Asia program has supported screen businesses that have viable plans for building their company relationships and slate in Asia. This has included



the development of targeted Asian co-productions, seeking co-financing from partners such as broadcasters in the region, or building working relationships with other screen companies.

In 2013/14, the Enterprise Asia program has supported two documentary delegation visits, comprising more than 80 delegates and some 45 companies intent on engaging with the region, in keeping with Screen Australia's strategy to provide opportunities for Australian companies seeking screen partnerships in Asia.

Second round: The 12 recipients of the second Enterprise Asia funding round were announced on 25 September 2013. The production companies formed part of an Australian delegation that attended the first Australia China Documentary Forum in Beijing and Sichuan TV Festival and CCTV9 sponsored China Pitch in Chengdu in November 2013. The production companies were:

- Artemis International – Brian Beaton
- Benchmark Films – Paul Sullivan, Jason Yin
- Celeste Geer
- Eye Spy – Sue Clothier, Karina Holden
- Firelight Productions – Marcus Gillezau, Katie Tian
- Flame Media – John Caldon, Midi Stormont
- Hatch Entertainment – Miriam Stein
- Moonshine Movies – Mike Hill, Sue Collins
- Nirvana Films – James Bradley, Rachel Clements
- SeaLight Pictures – Colette Beaudry, Yan Zhao
- Showrunner Productions – Ray Pedretti
- Smith&Nasht – Simon Nasht.

The inaugural Australia China Documentary Forum was opened

Exploring new partnerships with Asia

Underpinned by research: Released in October 2013, Screen Australia's research report *Common Ground: Opportunities for Australian screen partnerships in Asia* explores Australia's current engagement with the screen production sector across the Asian region.

Asia is an increasingly significant source of revenue for the local screen industry and investment is flowing both ways. Best estimates have the value of audiovisual exports to the Asian region at around \$50 million per year for the past three years. This represents around a quarter of Australia's total audiovisual exports for those years.

Conducted in conjunction with PricewaterhouseCoopers Australia, the research outlined in the report is drawn from a survey of local producers and in-depth interviews with a broad range of stakeholders from across Australia and the Asian region. It aims to provide a resource for screen businesses building networks and forming partnerships in the region and will inform Screen Australia's strategy for working with the screen industry to grow its ties with Asia into the future.

The research findings reveal that the opportunities for Australia to collaborate with the region are likely to change significantly over the next five years as several territories, such as Mainland China, Malaysia, Singapore and South Korea, rapidly expand their screen industries. India, Indonesia, Japan and Thailand also hold great potential for the future.

The research also found Australian screen producers are generally perceived within the screen industries across Asia as professional, likeable and trustworthy with a level of affinity with the region. In addition, co-creating stories for both markets from early development stages, or concentrating on content that is universal (such as science, technology or shared history) is key to success in Asian markets.

Production outcomes: Screen business delegation visits and forums are part of Screen Australia's overall Asian strategy, which is to build the industry's Asian capability and provide a platform for development, production and licensing of content. Funding of delegation visits through the Enterprise program has placed Australian documentary and factual producers in a world-leading position to co-produce factual content with China and provide documentary content for the Chinese market. There is great potential for Australian screen businesses to work with the Chinese television market. As a direct result of these delegation visits, Australian production and sales companies are developing, producing and licensing content with Chinese producers and broadcasters including CCTV, Beijing TV and provincial broadcasters. Relationships have also been well established with many screen agencies through targeted activity, eg the Asian Animation Summit (with KOCCA Korea, MDeC Malaysia and SIPA Thailand).

by the Australian Ambassador HE Frances Adamson in Beijing. The Australian delegates met with key Chinese broadcasters including CCTV9, CCTV10, BTV, SMG (two channels), Chinese producers and Government officials. The forum also included information sessions, business-to-business meetings, presentations and networking events. Attended by 80 Chinese participants, Screen Australia successfully organised and staged all aspects of the two-day forum.

The delegation also travelled to the Sichuan TV Festival held in Chengdu, where they participated in the International TV Program Market, panels, screenings, presentations, networking events and awards. Follow-up meetings were held in Chengdu. Two production company delegates, Bearcage Entertainment

and Essential Media, were selected for the International Section of the CCTV9 China Pitch. The Sichuan TV Festival awarded Essential Media a Gold Panda for Best Long Documentary for *The Grammar of Happiness*. Screen Australia provided marketplace umbrella services. (See Business facilitation on page 49.)

The Australian delegation also included self-funded delegates such as broadcasters ABC and SBS Television and sales and production companies. Four state screen agencies – Film Victoria, Screen NSW, ScreenACT and Screen Territory – provided funds for five emerging producers to join the delegation and be mentored by more experienced producers.

Third round: The nine successful applicants of the third Enterprise Asia funding round were announced on 14 February 2014. The production companies joined the Australian delegation of over 30 representatives that attended Asian Side of the Doc

in Chengdu, China in March 2014. The production company recipients were:

- 360 Degree Films – Sally Ingleton
- Artemis International – Brian Beaton
- Chemical Media – Tony Jackson, Joany Sze
- Essential Media and Entertainment – Alan Erson, Leo Faber
- Flame Media – John Caldon, Midi Stormont
- Moonshine – Sue Collins, Mike Hill
- Roar Film – Kath Symmons, Steve Thomas
- SeaLight Pictures – Colette Beauty
- Sea Dog International – Jodie De Barros, Leighton De Barros.

The delegation of Australian screen professionals also included Enterprise Program recipients and self-funded delegates such as AIDC, WCSFP and sales and production companies.

Asian Side of the Doc, sponsored by Screen Australia is one of the most important co-production meeting forums for documentary professionals in Asia – bringing together producers, distributors and broadcasters in China. The event offered a platform for the companies to build on their professional and international networks, to promote deals and presales and to initiate new co-production projects. State and territory screen agencies provided funds for emerging producers to join the delegation and be mentored by more experienced producers. Screen Australia provided a stand in the marketplace and produced marketing collateral in English and Mandarin to support the delegation, including a directory of producers attending the market, *Australia at Asian Side of the Doc*. (See Business Facilitation on page 49.)



52 Tuesdays

JFK: The Smoking Gun





HIGHLIGHTS

In 2013/14, Screen Australia:

- issued 139 Provisional Certificates and 130 Final Certificates for the Producer Offset
- issued 11 projects with provisional approval and five projects with final approval as official co-productions, and issued seven Letters of Preliminary Compliance (LPCs)
- delivered seminars, classes, presentations and publications to assist industry in applying for the Producer Offset
- commenced a review of the Co-production Guidelines with the aim of stimulating Australian participation in the Official Co-production Program
- assisted government in the negotiation of several co-production arrangements.



Producer Offset and Co-production

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

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

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

STRATEGIES

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

government accountability frameworks

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

OUTCOMES

Supporting Australian screen content production: All television, film, documentary and other eligible productions that received the Producer Offset in 2013/14 have significant Australian content or are 'Australian' by virtue of being approved as Official Co-productions. The \$223 million total value of the Producer Offset in 2013/14 represents the substantial support of the Australian Government for Australian screen production. This support assists the continuing growth of a creative, innovative screen culture in Australia. An important outcome of this support is the cultural benefit that Australian screen content provides to the Australian community.

Benefit to the Australian economy: Final certificates issued in 2013/14 accounted for \$223 million of offset provided by the Australian Government. This expenditure leveraged \$822 million of production budgets representing a significant benefit to the Australian economy.

Industry information, outreach and education: The Producer Offset and Co-production Unit actively communicates with industry and stakeholders to increase awareness of the operation of the Producer

Offset and Co-production programs. For example, during 2013/14, the unit:

- continued its program of one-on-one meetings with high volume applicants to increase the accuracy and quality of applications
- distributed five e-bulletins providing practical information for potential applicants, including the release of five new and revised issue-specific fact sheets
- reworked budgeting and qualifying Australian production expenditure (QAPE) spreadsheets to assist applicants for long-form series in calculating the impact of the 65 commercial hour cap on their films
- participated in the Screen Producers Australia (SPA) Screen Forever Conference and AIDC, Ausfilm events in Los Angeles and London and a number of other industry panels and presentations
- delivered a SPA Business Class on 'Claiming your Offset faster', which has been released as a video presentation
- presented on the Producer Offset and Co-production programs at state screen agency events in NSW and Queensland, the Gold Coast and Breath of Fresh Air Film Festival and AFTRS

- within the limits imposed by taxation secrecy requirements, prepared data for *Screen Australia's Drama Report 2012/13* and *Documentary Production Summary 2012/13*
- continued to review and refine application forms, fact sheets and the *Producer Offset: At a Glance* document to assist industry in accessing the offset efficiently and appropriately.

Legislation, regulation and government liaison:

In 2013/14, the Producer Offset and Co-production Unit continued to provide advice to government on the negotiation and renegotiation of Co-production Arrangements including the negotiation of the audiovisual co-production Annex to the Korea-Australia Free Trade Agreement currently under consideration by Parliament.

Australia is currently negotiating new co-production arrangements with India, Denmark and Malaysia, and is in the process of renegotiating its co-production arrangements with the UK, Canada and France. Further, the Korea-Australia Free Trade Agreement, the text of which has been agreed, includes as an Annex in audiovisual co-production agreement. Screen Australia actively assists the Ministry for the Arts within the Attorney-General's Department (AGD) and DFAT in all negotiations.

ADMINISTRATION OF PRODUCER OFFSET CERTIFICATION PROCESS

Certificates issued in 2013/14

	Provisional	Final	
		Number	Offset value (\$m)
Features	51	40	156.89
Non-feature documentaries	57	52	13.24
TV and other	31	38	52.86
Total	139	130	223.00

Certificates issued in 2012/13

	Provisional	Final	
		Number	Offset value (\$m)
Features	54	26	133.35
Non-feature documentaries	51	65	18.46
TV and other	43	42	55.27
Total	148	133	207.08

Co-production treaties and MOUs currently in force

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

Co-production administration and approvals

During 2013/14, Screen Australia identified that official co-productions would need to be of much greater importance to the Australian production industry. In a market where available finance for production in Australia is limited, it is imperative that Australian producers are able to attract more investment from outside Australia to maintain and increase production levels.

As a result, Screen Australia has:

- commenced reviewing the Co-production Program Guidelines with the aim of increasing flexibility for producers seeking to embark on co-productions, while maintaining the integrity of the Official Co-production Program and abiding by Australia's obligations under the co-production arrangements
- increased the focus on encouraging co-productions at the various markets and events at which Screen Australia has a presence.

The table below provides details of the 11 provisional approvals that were granted by Screen Australia during 2013/14. This is the largest number of provisional approvals granted in a financial year since Screen Australia commenced on 1 July 2008.

Title	Format	Co-production partner
<i>Banished</i>	TV series	United Kingdom
<i>The Day My Butt Went Psycho series 1</i>	TV series – animation	Canada
<i>The Day My Butt Went Psycho series 2</i>	TV series – animation	Canada
<i>Elixir</i>	Feature	Germany
<i>JFK: The Smoking Gun</i>	Documentary	Canada
<i>Life</i>	Feature	Germany Canada
<i>Maya the Bee Movie</i>	Feature	Germany
<i>Pirate Express</i>	Feature	Canada
<i>Rest Home</i>	Feature	Canada
<i>Thrive</i>	Feature	Canada
<i>Winston Steinburger and Sir Dudley Ding Dong</i>	TV series – animation	Canada

The five final approvals issued were as follows:

Title	Format	Co-production partner
<i>Adoration</i>	Feature	France
<i>Mrs Biggs</i>	TV series	United Kingdom
<i>Murdoch</i>	Documentary	United Kingdom
<i>New Zealand from Above</i>	Documentary	New Zealand
<i>The Railway Man</i>	Feature	United Kingdom

The seven LPCs that were issued were for the following projects (note that the titles of LPCs are not released):

Co-production partner	Feature	TV drama	Documentary
China	1	–	–
Ireland	–	–	1
New Zealand	1	1	–
South Africa	2	–	–
United Kingdom	1	–	–

HIGHLIGHTS

- Screen Australia surveyed recipients of Enterprise funding to evaluate the outcomes of the program to date. The survey findings were launched at the Screen Forever Conference and revealed that Enterprise funding has enabled screen production businesses to become more sustainable.
- Screen Australia undertook an extensive industry consultation to help determine the future of Enterprise funding. The consultation process included the release of a discussion paper to initiate dialogue with the sector, public forums around the country and a webinar. Draft guidelines were released for comment in May 2014.
- CEO Graeme Mason commenced the first stage of consultation in reviewing Screen Australia's documentary program guidelines with the launch of the discussion paper, *Stories that Matter*, at the AIDC in March 2014. Draft guidelines were released for comment in June 2014.
- Screen Australia released a research report, *Common Ground: Opportunities for Australian screen partnerships in Asia*, which explores Australia's current engagement with the screen production sector across the Asian region.
- Screen Australia held an industry networking event, 'Let's Click', to broker relationships between online content creators supported by Screen Australia and our partners Google and ABC, and established television producers.



Strategy, Research and Communications

– underpinning industry development through authoritative data, analysis and strategic communications

Screen Australia's Strategy, Research and Communications Unit provides authoritative, timely and relevant data and research to the industry and government, and ensures such information results in continuous improvements to Screen Australia programs. It also supports Screen Australia's objectives through the provision of strategic communications services.

STRATEGIES

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

- Support Screen Australia's business units through the provision of strategic communications planning, public relations and media management, event management, and print, digital and web publishing.

OUTCOMES

Audiences and markets

Opportunities for Australian screen partnerships in Asia: The past five years have seen the expansion of the global marketplace. Some Australian screen production companies have capitalised on this trend by focusing increasingly on Asian markets and establishing mutually beneficial working relationships. As part of Screen Australia's role in promoting and supporting the Australian production industry to expand internationally, Screen Australia undertook research into the nature and scope of the Australian screen production sector's engagement with several key Asian territories to provide insights into the current environment as well as future opportunities and how to make the most of them. Our priority territories for the research were: China, India, Indonesia, Malaysia, Singapore, South Korea, Japan and Thailand.

The analysis was based on:

- interviews with 31 Australian producers, agencies and organisations with experience working with the focus countries

- interviews with 27 producers, agencies and organisations in the focus countries
- a survey of 51 Australian production companies that have had projects involving the focus countries in the past five years.

The resulting report, *Common Ground: Opportunities for Australian screen partnerships in Asia*, was launched at an industry event in Sydney. In October 2013, the report was also distributed by Screen Australia delegates at key Asian markets and was accompanied by a video clip highlighting recent collaborations with screen industries in the Asian region, to promote the Australian screen industry to the region.

Audience trends: Screen Australia is currently undertaking research into consumer attitudes and behaviours in relation to the use of online video services in Australia including those around accessing Australian content online. Online viewing of professionally produced film and television content is already having an impact on all sectors of the screen industry. This research will assist Screen Australia to build a comprehensive understanding of current behaviours and attitudes around legitimate online video services in Australia from which to evaluate the potential impact of these services on the local screen industry over the next three years.

Insights into consumer attitudes and behaviours will assist the industry and Screen Australia to best adapt to changes in the media landscape, reflecting Screen Australia's objective of supporting a commercially sustainable screen production sector. To build this detailed picture, Screen Australia has commissioned Nielsen to undertake a series of focus groups and attitudinal and behavioural surveys.

Internal benchmarking and program review

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

- regular engagement with Screen Australia departments and units to assist with the compilation of their key performance indicators (KPIs) and ongoing refinement of Screen Australia's suite of programs
- contribution to the development and enhancement of a unified data management system
- ongoing tracking of production, release and performance data of both Screen Australia-funded titles and the broader industry to provide context for performance and evaluation.

Review of documentary programs:

In 2013/14, Screen Australia undertook a comprehensive review of its documentary funding programs. The objective of the review was to ensure that Screen Australia funding

supports 'stories that matter', and which reflect the key principles of quality, diversity and innovation. CEO Graeme Mason launched *Stories that Matter*, a discussion paper on Screen Australia's documentary funding programs, in a keynote at the AIDC, as the first stage of consultation in the revision of the program guidelines. *Stories that Matter* drew on 16 years of documentary production data to explore trends and themes of the form in Australia.

During the AIDC, a plenary session involving all delegates, open round-tables and specific stakeholder engagement, led into six weeks of public consultation. During this phase of consultation 25 written submissions were received. Following the industry consultation, draft guidelines were released for comment on 16 June 2014. Final documentary guidelines and application deadlines will be announced in 2014/15.

Review of Enterprise Program:

Screen Australia released the results of a survey examining the success of its Enterprise Program in November 2013 to inform a review of the program. (See Analysis of Enterprise funding box, page 83.)

The Enterprise Program review commenced in December 2013 to assess the impact of the program to date and canvas industry views on its future. Screen Australia conducted public forums in six cities and via webinar, and feedback was invited through online comments and submissions. Around 500 people attended the forums and provided direct feedback to Screen Australia management and staff and 30 written submissions were received.

Screen Australia's Enterprise Program is proposed to return in 2014/15 with a focus on people, stories and growth. Draft guidelines were released in May 2014. The program has been refashioned 'Enterprise Industry', and looks to support the key factors affecting sector viability as identified by the

Better Man





industry – talent regeneration, story development and audience growth.

Statistical and reference publishing

Industry statistics online: Screen Australia continues to provide comprehensive statistical information to the Australian screen sector and the agency's broader stakeholders via its website. Information includes data used in measuring the production, release and performance of screen content in various markets and across an array of distribution platforms. Updates were made to 205 pages of Screen Australia's online statistical benchmarks between July 2013 and June 2014.

Following the launch of the online audience widget in December 2011, the ability to embed this interactive tool on external party websites was enabled in August 2012. To date, approximately 18 industry websites known to Screen Australia have embedded the widget.

www.screenaustralia.gov.au/research

The Drama Report: Screen Australia's production survey is the industry benchmark for drama

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

www.screenaustralia.gov.au/dramareport

The Documentary Production

Summary: This summary brought together key statistics on documentary production activity and sources of finance, and included time-series data on production activity up to 2012/13.

www.screenaustralia.gov.au/research/statistics/documentaries.aspx

Find a Film online database:

Regularly updated, this online database helps visitors to Screen Australia's website find information about Australian productions and official co-productions, including key cast and creatives, Indigenous key creatives, duration, genre, co-production partners, festival screenings and awards, international

sales contacts, website links and more. It includes comprehensive coverage of all features since 1970, television drama mini-series since 1980 and series/serials since 1988, telemovies since 1970, documentaries since 1980, selected shorts since 1988 and selected interactive digital media projects since 2009.

www.screenaustralia.gov.au/films

Screen Australia continues to be the long-standing representative of the Australian screen sector in the Statistics Working Group (SWG). The SWG is an advisory body established by the Cultural Ministers Council in 1985. It aims to improve policy and decision making in cultural industries and government by enhancing the quality, range and availability of relevant cultural statistics. The SWG promotes the collection of high-quality data within the cultural industry, supports the development

of national standards for data collection and commissions a range of statistical research work and publications. The SWG comprises representatives of national, state/territory and New Zealand government arts and cultural heritage agencies, as well as the Australian Bureau of Statistics (ABS).

COMMUNICATIONS

Research dissemination: Screen Australia takes an invigorated approach to communicating statistical and policy information, supporting the release of research and analysis with a variety of supplementary materials that convey the major findings and engage a broad range of stakeholders. Reports and industry forums are accompanied by audiovisual animations, social media campaigns, data visualisations and interactive webinars.

Digital publishing: The Screen Australia website has continued to enhance stakeholders' access to Screen Australia's programs, resources and activities, attracting 6 per cent more visits in 2013/14 compared to the previous year (up from 615,607 visits to 652,105 – Google Analytics figures).

Implementation of a new content management system during the year has made it easier to maintain the site and will reduce the time required to develop new functionality such as web apps and multi-lingual pages. Mandarin versions of the Doing Business with Australia portal pages were created to support the delegations to China in November 2013 and March 2014. The system also provides a platform for increased user interaction and social media integration.

Web technologies are increasingly used to help improve communication with stakeholders, including outside

major centres. Webinars were held as part of the consultation process for Screen Australia's review of its Enterprise funding, as well as to provide inspiration and information about the Multiplatform Drama and Enterprise Asia programs.

As of June 2014, there were 9,893 subscribers to Screen Australia's main e-bulletin (9,625 in June 2013), and 4,267 to the more targeted Producer Offset and Co-production News (4,509 in June 2013). The Industry Statistics Update finished the year with 6,807 subscribers. Significant growth also occurred in Screen Australia's social media channels (see Promotion, page 57).

Data visualisation: In June 2013, the results of an ABS survey of the screen production sector commissioned by Screen Australia were released. Screen Australia has been working with data visualisation specialists Small Multiples to develop interactive web tools to integrate and cross-reference the ABS data with Screen Australia's statistical



resources. As well as providing a single destination for holistic information on the screen industry, the resultant tools will enable Screen Australia's stakeholders to produce statistical reports customised to their information needs.

Communications services:

The communications team also maintains the organisation's internal intranet and supported the creation of special-purpose websites for major international festivals and markets, and print materials including guidelines, submissions, reports, catalogues and promotional collateral. Dedicated websites were created for feature film markets at Cannes, Toronto and Berlin, and for the documentary festivals AIDC and WCSFP.

Public affairs and media:

Media releases and campaigns, interviews, video content, social media and e-bulletins were used to communicate Screen Australia's messages to trade and mainstream media and industry stakeholders. Keynote speeches were also given at events such as AIDC, SPA's Screen Forever conference, and the Melbourne and Sydney film festivals.

Events: Screen Australia held an industry networking event, 'Let's Click', for the purpose of seeding collaboration between television and online content creators. Screen Australia showcased talent supported through recent special initiatives Skip Ahead and Fresh Blood as well as outstanding projects funded through our Multiplatform Drama program. The event was also attended by representatives from some of our most successful television production companies and our partners Google and ABC.

Connecting with industry organisations

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

Screen Australia's commitment to three-year funding arrangements with SPA, AWG and ADG has helped provide these organisations with certainty and the ability to plan for the future. Screen Australia also provided funding for the Arts Law Centre of Australia for the 2013/14 year.

In 2013/14, Screen Australia facilitated meetings between industry organisations and incoming delegations and delegates from Malaysia, China and Korea.

Screen Australia continues to be a member of Ausfilm, plays an active role on its Board, and attended member events during the year. Screen Australia worked closely with the Australian Embassy in Beijing and Ausfilm in providing advice for the Australia-China Film Industry Forum (ACFIF) in Shanghai in June 2014. Ausfilm is the organisation charged with attracting international film and television production and post-production to Australia.

Analysis of Enterprise funding

Screen Australia released the results of a survey examining the success of its Enterprise Program in November 2013 indicating that Enterprise funding has enabled screen production businesses to become more sustainable. The survey analysed the business sustainability measures of the 16 companies funded in the first two rounds of the program, in 2009 and 2010.

The survey revealed that 94 per cent of companies that received Enterprise funding were consistently active in production over the last three years, compared to 40 per cent for the wider production industry surveyed in 2010. Of the companies that received Enterprise funding, 88 per cent reported a profit in at least one of the last two years, compared to 56 per cent of businesses in the 2010 survey. Significantly, the aggregate level of profit for these production companies has more than doubled compared with the year prior to receiving Enterprise funding. See Enterprise, page 67.

While the impact of the inaugural program was measured against the sustainability of the funded companies, the next stage of the program will aim to demonstrate success in the sustainability of the sector. Impacts will be expected in the areas of skills development, employment in selected roles, and an increase in innovative and collaborative business models and high quality audience-engaging screen content.

All This Mayhem

SECTION 4

Efficiency, responsiveness, accountability





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

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

HIGHLIGHTS

- Screen Australia relocated its Sydney office to Ultimo in November 2013. The office fit-out was completed on time and within budget with impressive results: a pleasant, efficient, open-plan workspace on a single floor.
- Screen Australia has been successful in containing its internal operating costs at a level similar to 2012/13 in order to maximise money on screen.
- Increased functionality was delivered in the Funding Management System (FMS) with the implementation of the Recoupment Management System (RMS). The FMS now supports and provides visibility into the full funding management life cycle – from application submission through to receipting, assessing, approval, contracting and recoupment.
- A new PBX and upgraded wide area network infrastructure was deployed across Screen Australia's Sydney and Melbourne sites. The IT architecture was also upgraded to incorporate new backup software and infrastructure.
- The sale of Screen Australia's Lindfield site in Sydney has progressed. Ku-ring-gai Council has approved its rezoning as part of its new Local Environment Plan (LEP) for the area. It is anticipated that the LEP will be gazetted in late 2014.





Operations

– managing an efficient, effective organisation

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

STRATEGIES

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

OUTCOMES

Finance

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

During 2013/14, Screen Australia met all its internal and external reporting and budgeting requirements as required by its Board, AGD, DRALGAS, DoFD and ANAO.

Financial overview

Screen Australia's operating results for the year ended 30 June 2014 was

a deficit of \$2.96 million and is in line with the \$3 million deficit previously approved by the Finance Minister.

Screen Australia's income from all sources totalled \$113.6 million.

During the year, Screen Australia received revenue from the Australian Government totalling \$101.1 million.

Revenue generated from other sources totalled \$12.65 million and included \$1.6 million from the sale of goods and services, \$3.2 million from interest earned on cash deposits, \$0.8 million from rental income, \$5.6 million from the recoupment of investments and loans and \$1.4 million in other income.

Screen Australia's operating expenditure totalled \$116.6 million. The write-off and impairment of assets, mainly relating to loans and equity investments in film production and development, was \$65.2 million.

Screen Australia's operating expenses included employee benefits of \$14.8 million, supplier expenses of \$8.3 million and grants expense (ie program expenses that are not investments or loans) of \$27 million, depreciation and amortisation of \$1.2 million and \$0.1 million of other costs.

Screen Australia has been successful in containing its internal operating costs at \$19.3 million, a level similar to 2012/13, in order to maximise money on screen.

During this period the full-time equivalent staff has been reduced from 115 to 110.5.

Screen Australia is focused on continuing to drive cost reductions and efficiencies throughout the organisation to meet the financial challenges that lie ahead.

Major achievements for the Finance team in 2013/14 included:

- meeting service standards for finance-related functions such as processing of acquittals, payments, reconciliations and reporting timeframes
- undertaking a comprehensive review of the payroll function to streamline and automate manual processes and enhance the integration of the payroll function with Screen Australia's financial management system TechnologyOne
- consolidating user profiles in the financial management system TechnologyOne to simplify administration and maintain consistent, logical roles and functions
- creating user profiles for access structure
- automating the payroll function, reviewing and updating financial policies including Domestic Travel, International Travel Policy and Fraud Control, as well as continuing to document internal accounting procedures to ensure consistency and assist with knowledge transfer within the Finance team
- decentralising the invoicing processing function and developing customised reports for Recoupment to enable them to reconcile payments and raise invoices thereby increasing efficiency and reducing duplication

- continuing to streamline, simplify and automate processes to make financial information easily accessible to all staff.

Screen Australia's financial statements for 2013/14 were prepared in accordance with Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board and the Finance Minister's Orders for reporting periods ending on or after 1 July 2013. The staff of the ANAO inspected Screen Australia's 2013/14 financial records and provided an unqualified audit opinion on the financial statements and notes on 1 September 2014.

Information Management and Technology Services (IMTS)

Information Technology (IT)

The Information Technology Unit continued to provide IT service management to the agency's business

units throughout 2013/14 through regular upgrades and maintenance of IT infrastructure and systems, ongoing software maintenance and support, and the planning and provision of new services.

Key activities undertaken by the unit included:

- deployment of a new PBX and upgraded wide area network infrastructure across Screen Australia's Sydney and Melbourne sites
- upgrade and consolidation of network switching infrastructure
- implementation of a new Backup as a Service incorporating new backup software and infrastructure
- development of an IT Disaster Recovery Plan (to be finalised early 2014/15)
- implementation of an upgrade to Windows 7 incorporating upgrades to primary office productivity applications

- upgrades to Screen Australia's mobile telephony, corporate systems and security infrastructure.

The IT Unit played a significant role in the relocation of Screen Australia's Woolloomooloo site to Ultimo. As well as coordinating and implementing the physical establishment and relocation of services to the new site, Screen Australia took the opportunity to establish a new data centre at the site providing enhanced redundant air cooling and power, environmental monitoring and alerting, and converged cabling. Further projects to deliver wireless networking and upgraded video conferencing facilities are scheduled for completion in 2014/15.

Information Management (IM)

Screen Australia is committed to maintaining effective information management practices. To that end the IM team develops information solutions that support simplified processes, enhanced collaboration and effective decision making.

The agency's core business solution is the Funding Management System



(FMS). Increased functionality has been delivered in the FMS throughout the year, with substantial progress being made on migrating data from legacy funding systems. In a significant development, the Recoupment Management System (RMS) was implemented at the end of 2013. With this addition, the FMS now supports and provides visibility into the full funding management life cycle – from application submission through to receipting, assessing, approval, contracting and recoupment.

In early 2014, design was completed for the application portal, a web solution that will feed data from online forms directly into the FMS. The design incorporates security and compliance recommendations based on an external risk assessment. System development is well advanced with much of the functionality recently delivered and thoroughly tested. Comprehensive end-to-end user acceptance testing is on track for late 2014. Once satisfied with this testing, funding programs will be delivered online incrementally, starting with a pilot round.

The application portal will make it easier and more convenient for applicants to submit funding applications to Screen Australia. The online system will also streamline our internal receipting processes, reducing the turnaround time from submission through to contracting, whilst removing the need for data entry of information from paper forms into the FMS.

Records Management

Screen Australia recognises the value of its records as corporate assets. In 2013/14, the Records Management area continued to support the agency with the transition to electronic recordkeeping.

The wider implementation of Screen Australia's electronic and document management system (EDRMS) continued with activities



aimed at reducing the reliance on paper files and continuing to support the business processes related to funding. Electronic-only record types have been introduced and, to support business use, a project has commenced to integrate the core business system for funding, FMS, with the EDRMS.

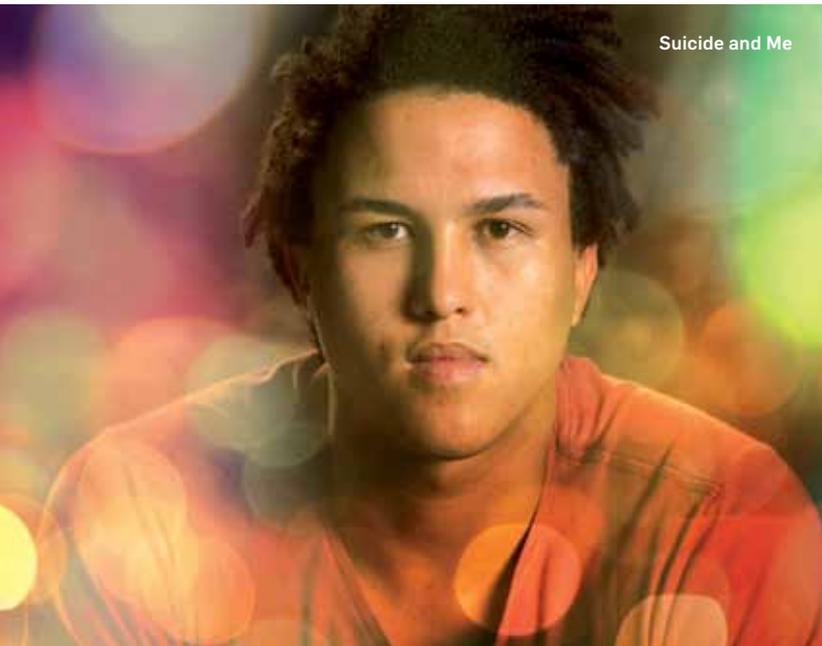
A project dealing with records held in the Woolloomooloo office was completed prior to Screen Australia's relocation to Ultimo in 2013. Significant quantities of records were sentenced under the agency's approved records authority and disposal actions carried out to decrease costs associated with transfer. Work on the sentencing and disposal program has continued, with the sentencing and disposal of materials from legacy agencies stored at Lindfield. The disposal activities are necessary to address the storage of hard copy records prior to the disposal of the Lindfield site.

Work on improving recordkeeping tools continued as Screen Australia commenced a project to review the business classification scheme (BCS) to improve the agency's capacity to capture and describe digital records.

The ongoing activities of the Records Management area support business effectiveness and enable Screen Australia to meet business and government requirements for recordkeeping, including obligations under the Commonwealth Government Digital Transition policy to move towards a predominantly digital records environment.

Facilities

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



Suicide and Me

The adjoining 'Crimson Hill' residential development is well advanced, causing significant parking congestion in the neighbourhood during construction, which has affected the ability of some tenants to operate their businesses normally.

Risk management

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

Screen Australia's adopted Business Continuity Management Policy and framework is based on the principles of AS/NZS 5050 Business Continuity. The IT security and controls audit identified the need for a revised IT backup architecture, and significant progress has been made in implementing this during the year.

Audit Committee

Screen Australia's Deputy Chair, Deanne Weir, chaired the Audit Committee during 2013/14. The Audit Committee met on four occasions during the year (see Audit Committee attendance table, page 10).

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

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

The Audit Committee reviews its Charter annually, with any amendments submitted to the Board for consideration. The Audit

and risk management, as well as supervision of the reception and office support functions in Sydney and Melbourne.

Office accommodation

Screen Australia relocated its Sydney offices to 45 Jones Street, Ultimo, in November 2013 at the expiration of its lease at 150 William Street, Woolloomooloo.

The Jones Street fit-out was completed on time and within budget with impressive results: a pleasant, efficient, open-plan workspace for approximately 110 staff all on one floor.

The Melbourne office in Coventry Street is still running efficiently and has been relatively stable during the year. One office has been converted to a shared quiet reading room to suit current needs.

Lindfield Production Complex

Screen Australia has received approval under the Commonwealth Land Disposal Policy for the sale of the site, which is surplus to operational requirements. Ku-ring-gai Council has approved the rezoning of the site to a mix of residential uses as part of its new Local Environment Plan (LEP) for the area. It is anticipated that the LEP will be gazetted in late 2014.

Screen Australia continues to strive to operate the site on a cash break-even basis while proceeding with the rezoning and eventual sale process. Some tenants have chosen not to renew their tenancy agreements during the year. The National Film and Sound Archive continued to use vault space at Lindfield during the year.

There is reasonable demand for the site and studio by television productions. Demand for facilities and offices varies over the year, so some underused areas of the site have been mothballed to reduce running costs.

Committee Charter was updated to meet the requirements of the *Public Governance, Performance and Accountability Act 2014* which will come into effect on 1 July 2014.

Representatives from Screen Australia's internal and external auditors attended the Audit Committee by invitation. The Audit Committee applies the same process regarding conflicts of interest as the Board (see page 95).

Internal audit

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

During 2013/14 RSM Bird Cameron undertook the following activities:

- Producer Offset review
- HR/Payroll review
- expenses/travel review.

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

Legal

The Legal Services Department provides legal advice to Screen Australia on programs and operations. Key areas are grant and investment contracts for Screen Australia's funding programs, compliance and governance advice, advice on the administration of the Producer Offset and Australia's Official Co-production Program and general commercial arrangements of the agency.

In 2013/14, the Legal Services Department finalised a wide range of contractual arrangements including for:

- direct production investment in feature films, television drama, documentary, multiplatform and games
- development funding including funding of script writers, participation in internships and workshops
- the introduction and phasing out of games funding programs
- marketing including P&A loans, festival funding and social media marketing initiatives
- Enterprise and Indigenous program funding support (including the Feature Enterprise and Enterprise Asia programs)



- the Indigenous Employment Program administered by Screen Australia on behalf of the Media RING.

Key areas of focus this year have included:

- industry engagement to continually improve Screen Australia's standard funding contract templates and processes
- legislative changes impacting Screen Australia's operations including preparation for the commencement of the *Public Governance Performance and Accountability Act* on 1 July 2014, introduction of the Screen Australia Privacy Policy to support amendments to the *Privacy Act 1988* and implementation of the *Public Interest Disclosure Act*

- advice on Screen Australia's Terms of Trade and guidelines in respect of changes to programs and processes.

The Legal Services Department advises the Producer Offset and Co-production Unit on legal issues arising from individual Producer Offset and co-production applications. The Legal Services Department also assisted the Producer Offset and Co-production Unit in advising the Australian Government in relation to the negotiation of new co-production arrangements.

Human Resources (HR)

At a strategic level, HR is responsible for the development and implementation of people strategies supporting Screen Australia's goal of creating a high-performance culture. Key projects implemented in 2013/14 included a streamlined performance and development planning framework, incorporating a review

of the organisation's behaviours standards and supported by a new automated performance management system; a tailored management development program; and culturally aligned competency-based selection processes, in addition to wider organisational change initiatives.

At an operational level, the HR team is responsible for the provision of generalist human resources services and advice to the organisation. In 2013/14, the team continued to partner with internal stakeholders to support day-to-day people activities as well as deliver ongoing improvements to existing people practices and policies.

In addition, the HR function continued carriage of the government-funded \$1.17 million Screen and Media Industry Indigenous Employment Program. The program aims to create training and employment opportunities for Aboriginal and Torres Strait Islander people in the screen and media industry,



and enhance the long-term career aspirations of 40 participants, including 10 in remote locations. At 30 June 2014, 38 placements had been filled and the program was on track to reach its target of 40 ahead of schedule.

Staffing overview

At 30 June 2014, Screen Australia employed a total of 118 staff, 100 of whom were full-time and 18 part-

time. This total comprised 28 men and 90 women. Over the year the average number of full-time equivalent staff was 110.53. Screen Australia's Enterprise Agreement, which commenced in 2011 and expired on 30 June 2014, covers all non-SES equivalent Screen Australia staff.

The breakdown of staff at 30 June 2014 is detailed in the table below.

Department	Full-time	Part-time
Office of the CEO	2	Nil
Indigenous	4	Nil
Production (Development, Documentary and Production Investment)	14	1
Marketing (Marketing & Recoupment)	10	3
State & Industry Partnerships	3	1
Corporate Services (Finance, Facilities & Services, IMTS)	19	6
Legal Services (Legal, Contracts Management, Producer Offset & Co-productions)	16	5
Strategy & Operations (Governance, HR, Program Operations, Strategy, Research & Communications)	32	2

Program Operations

During 2013/14, the Program Operations function was realigned and now sits with the Production Department under the guidance of the Head of Production, Sally Caplan. The team comprises seven administrators based across the Sydney and Melbourne offices.

Within Screen Australia, the team supports the program managers and internal and external assessors from the receipt of an application through to decision or Board meetings. Feedback on the processing of applications for programs is provided at the Funding Program Management Committee, where the Program Operations Team Leader identifies particular areas of a program or

its application requirements that are causing significant or regular problems for applicants or assessors.

Program Operations has been in place for three years and its next phase will be marked by the roll out and introduction of online forms to Screen Australia's applicants permitting the team to focus on providing more support to applicants regarding program guidelines or application advice.

In 2013/14, Program Operations processed in excess of 1,100 funding applications and 40 per cent of these applications were successful in receiving funding.

Galore





Governance statement

INTRODUCTION

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

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

During 2013/14, Screen Australia and other arts agencies in the Minister for the Arts' portfolio continued working on an earlier request to implement a more effective and coherent governance framework that aligns their activities, reporting and strategic planning processes with broader government priorities and cultural policy objectives. The *Public Governance, Performance and Accountability Act 2013*, which came into effect in July 2014, requires better alignment of agencies' activities, reporting and strategic planning processes, and will build on this work. While this work is underway, the Minister exempted Screen Australia from developing a Charter of Operations, and the governance reports that are associated with the Charter. Screen Australia has established a number of governance practices and procedures

to ensure it adheres to appropriate levels of accountability, disclosure and transparency.

BOARD

Screen Australia's Board underwent a number of changes in 2013/14. The term of one of Screen Australia's original Board members, Rachel Perkins, who had also served as a Commissioner at the Australian Film Commission, came to an end during the year. While one new member, Rosemary Blight, joined the Board on 1 July 2013. See page 7 for details of the Board members and their terms.

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

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

Attendance and remuneration

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

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

Role of the Board

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

The Board acts in accordance with its Charter and Code of Conduct, set out on pages 97 and 98. In accordance with Section 9 of the CAC Act, the Board is responsible for preparing the Annual Report and for giving it to the Minister for the Arts by 31 October 2014. Senator the Hon George Brandis QC succeeded the Hon Tony Burke as the Minister for the Arts in September 2013.

Conflicts of interest

Board members' obligations are provided for in a number of legal instruments, including the *Screen Australia Act 2008* and the CAC Act. Board members are also subject to Screen Australia's Code of Conduct and Values (which are consistent with the Australian Public Service's Code of Conduct and Values), as well as Screen Australia's Board Conflict of Interest Policy. Both 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, and are not permitted to vote on other projects under consideration in that round. 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, which is updated regularly.

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 2013/14, the Audit Committee consisted of Deanne Weir (Chair), Ross Entwistle and Matthew Liebmann.

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

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

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

External audit

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

Internal audit

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

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

Risk management

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

Screen Australia's adopted Business Continuity Management Policy

and framework is based on the principles of AS/NZS 5050 Business Continuity. The IT security and controls audit identified the need for a revised IT backup architecture, and significant progress has been made in implementing this during the year.

Fraud control

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



Board Charter

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

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

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

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

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

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

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 Code of Conduct

Board members must at all times:

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



Statutory Reports

JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES

There were no judicial decisions or reviews by outside bodies applicable to Screen Australia in 2013/14.

FREEDOM OF INFORMATION

Agencies subject to the *Freedom of Information Act 1982* (FOI Act) are required to publish information to the public as part of the Information Publication Scheme (IPS). This requirement is in Part II of the FOI Act and has replaced the former requirement to publish a section 8 statement in an annual report. Each agency must display on its website (www.screenaustralia.gov.au) a plan showing what information it publishes in accordance with the IPS requirements.

FOI procedures

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

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

or by email to foi@screenaustralia.gov.au

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

If you disagree with Screen Australia's decision, you can request in writing that it reconsider its decision through an internal review.

An internal review will be conducted by another officer in the agency.

You can ask the Australian Information Commissioner to review Screen Australia's original decision or

its decision on internal review within 60 days of the date of decision. The Information Commissioner can affirm or vary the decision or substitute a new decision. The Information Commissioner may decide not to conduct a review in certain circumstances.

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

Facilities for access

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

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

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

FOI Act statistics 2013/14

Two valid requests for information under the FOI Act were received during 2013/14 and information that was not

exempt was provided. Screen Australia provided quarterly statistics to the Office of the Australian Information Commissioner on the number and nature of the applications received.

PRIVACY

Screen Australia introduced a revised Privacy Policy during 2013/14 to comply with the changes to the *Privacy Act 1988*. No complaints, requests for information, or requests for amendment under the Privacy Act were received during 2013/14.

PUBLIC INTEREST DISCLOSURES

The *Public Interest Disclosure Act* entered into force in January 2014. No Public Interest Disclosures were received during the reporting period. Screen Australia provided information to the Office of the Ombudsman for its Annual Report on the operation of the scheme.

EFFECTS OF MINISTERIAL DIRECTIONS

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

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

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

Aim High in Creation!



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 2013/14 there were no Ministerial Directions received.

CONTINGENCY LIABILITY STATEMENT

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

- a) No new guarantees were provided by the Board during the year ended 30 June 2014

- b) There is no amount subject to guarantee as at 30 June 2014.

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 137 and the guarantees are included in the Schedule of Contingencies on page 138.

INDEMNITY AND INSURANCE PREMIUMS

Screen Australia's Comcover premium of \$109,747.72 covers the normal general and property risks as well as directors' and officers' liability. Workers' compensation is insured through Comcare Australia.

WORK HEALTH AND SAFETY

In accordance with the introduction of the *Work Health and Safety Act 2011*, Screen Australia undertook a review of existing Health and

Safety Management Arrangements (HSMAs). Screen Australia is committed to promoting measures to ensure the health, safety and welfare of its employees at work. It provides the mechanisms for consultation and dispute resolution between Screen Australia, its workers and its staff-elected Health and Safety Representatives (HSRs), and sets out the way the Health and Safety Committee (HSC) is constituted.

In 2013/14, Screen Australia arranged an on-site Influenza Vaccination Service open to all staff, and 39 staff members availed themselves of this service. Reimbursement for the cost of influenza vaccinations was also offered to all staff.

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

COMMONWEALTH DISABILITY STRATEGY

Screen Australia supported The Other Film Festival, Australia's largest disability film festival, and the Access All Areas Travelling Film Festival, NSW's first fully accessible travelling film festival. New triennial funding arrangements were put in place for these festivals in 2013/14.

Screen Australia requires that feature films it finances be captioned and audio described to provide access for the hearing and/or visually impaired, for cinemas and DVD. The producer needs to budget for these requirements. Feature film producers are also required by Screen Australia to use reasonable endeavours to ensure that all Australian distribution agreements include access for the hearing and/or visually impaired via captioned and audio-described theatrical screenings and DVDs.

Screen Australia also encourages producers of all non-feature film content to budget for captioning and audio description, and for accessible web or game design, to provide access to their projects for both hearing and visually impaired audiences.

Screen Australia endeavours to make information easily accessible for its stakeholders. The Screen Australia website was built to comply with the Priority One checkpoints and the majority of Priority Two checkpoints (ie Conformance Level A) of the WAI (Web Accessibility Initiative) Web Content Accessibility Guidelines (WCAG) 1.0. With site management transferred to the Kentico Content Management System in mid-2013/14, Screen Australia will continue to work towards Level AA accessibility.

Applicants to Screen Australia's Games Production program were asked to provide information about accessibility as part of their application, and the program guidelines included the following provision:

Screen Australia encourages applicants to develop games that are

accessible to people with a disability to ensure that projects can reach the widest possible audience. Where possible, successful applicants should address relevant accessibility measures in their funded games, which may include among other things, configurable controls, variable difficulty levels, alternative sound settings, high visibility graphics and accessible menus.

Changes to disability reporting in annual reports

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

The Commonwealth Disability Strategy has been overtaken by the National Disability Strategy

2010–2020, which sets out a 10-year national policy framework to improve the lives of people with disability, promote participation and create a more inclusive society. A high-level two-yearly report will track progress against each of the six outcome areas of the strategy and present a picture of how people with disability are faring. The first of these reports will be available in late 2014, and can be found at www.dss.gov.au.

ENVIRONMENTAL PROTECTION AND BIODIVERSITY STATEMENT

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

The Broken Shore



ECOLOGICALLY SUSTAINABLE DEVELOPMENT (ESD) REPORTING

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

ENVIRONMENTAL PERFORMANCE REPORTING

Theme	Steps taken to reduce effect	Measures to review and improve reducing the effect
Energy efficiency	Move to more energy-efficient premises in Sydney during 2013/14	<p>Mechanical systems (air conditioning)</p> <p>Additional building insulation in the roof promotes passive energy efficiency and reduces air conditioning loads.</p> <p>Large ceiling fans promote air movement and assist efficiency of air conditioning systems.</p> <p>Electrical systems</p> <p>Most of the lighting consists of efficient LED sources and is controlled via high-quality microwave motion sensors complete with master override switches.</p> <p>All aspects of the project were designed to comply with National Construction Code Part J – Energy Efficiency.</p>
Waste	Waste separation system at new premises	At its new Sydney premises, Screen Australia operates a waste separation system, maximising the proportion of waste that is recycled, and minimising the proportion that goes to landfill.
Water	N/A	N/A

Portfolio Budget Statement (PBS) 2013/14

PERFORMANCE INDICATORS

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

CONTRIBUTIONS TO OUTCOME 1

Program 1.1: Foster the Australian screen industry through strengthening the skills of screen content practitioners and developing, funding and promoting Australian screen content.

COMPONENTS OF PROGRAM 1.1

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

KPIs: VISITOR INTERACTIONS

Target: At least 2.7 million admissions for productions shown at movie theatres	Target met: Over the last three-year period, there has been an average of 3.047 million cumulative attendances for Australian projects, made up of 2.854 million in 2013, 2.987 million in 2012, and 3.299 million in 2011. As data is only released on a calendar year basis, no information for 2014 will be available until January 2015.
Target: At least 80 million cumulative viewers for productions shown on TV	Target met: 135,327,000 cumulative viewers of Screen Australia-funded titles, made up of 11 adult drama programs, eight children's programs, 67 documentaries and four multiplatform titles. ¹⁹
Target: At least 40,000 viewing productions shown at touring festivals	Target likely to be met: 37,791 people attended touring festivals funded by Screen Australia at the end of the reporting period. However, this excluded the Melbourne International Animation Festival, which reports in September, and last year welcomed 5,573 attendees. Festivals funded include Sydney Travelling Film Festival, the Australian International Animation Festival and the Flickerfest Touring Festival.
Target: At least 1.6 million visits to Screen Australia's website	Target met: Number of visits to the organisation's website: 2.5 million. Note that these figures have been estimated using log analysis, which logged all views/visits including search indexing bots. Screen Australia is now using Google Analytics statistics, which excludes search indexing bots. Equivalent Google Analytics figures as follows: 2013/14 – 652,105 visits (5.9% growth over 2012/13 – 615,607 visits).

19. OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets (ex WA), NationalSTV total people, consolidated, cumulative sum of television screenings of Screen Australia-funded titles from 1 July 2013 – 30 June 2014. 93,945,000 viewers were achieved in metro markets.

KPIs: SUPPORT FOR CULTURALLY DIVERSE PROJECTS AND EVENTS

Target: At least 35 projects/events funded	Target met: 36 Indigenous projects supported during 2013/14.
Target: At least \$4 million provided in funding	Target met: Screen Australia provided \$5.121 million to Indigenous projects during 2013/14.

KPIs: SUPPORT FOR NEW AUSTRALIAN ARTWORKS

Target: At least 300 new Australian artwork projects supported	Target met: 354 new Australian artworks supported, across features, documentaries, short film, TV (adults' and children's) and multiplatform projects, both development and production.
Target: At least \$78 million committed funding to new Australian artwork projects	Target met: \$81.1 million committed to new Australian artworks, across features, documentaries, short film, TV (adults' and children's) and multiplatform projects, both development and production.
Target: At least \$0.7 million committed to research and development projects	Target met: \$0.74 million, made up of: \$140,000 data acquisitions \$120,000 market research \$25,000 consultants fees \$333,000 ABS survey funding \$120,000 Research & Publications.

KPIs: EXPENDITURE MIX

Target: At least 85.2% of total expenditure goes to programs/projects	Target met: 89.1% of total expenditure in FY 2013/14 went to programs and projects.
Target: At most 0.4% of total expenditure goes to capital items	Target not met: 0.8% of total expenditure in FY 2013/14 went to capital items. Screen Australia moved premises during 2013/14, which caused this figure to increase to a level higher than expected.
Target: At most 6.1% of total expenditure goes to labour costs	Target met: 5.9% of total expenditure in FY 2013/14 went to labour costs.
Target: At most 8.3% of total expenditure goes to other expenses	Target met: 4.1% of total expenditure in FY 2013/14 went to other items.

SCREEN AUSTRALIA-SPECIFIC KPIs

Target: At least \$3.30 of production generated for each \$1.00 of Screen Australia investment in features	Target met: \$5.18. Screen Australia committed \$24.8 million (including development funding previously provided to those projects) to features during FY 2013/14, generating \$128.5 million in production budgets.
Target: At least \$2.30 of production generated for each \$1.00 of Screen Australia investment in documentaries	Target met: \$3.15. Screen Australia committed \$17.2 million (including development funding previously provided to those projects) to documentaries during FY 2013/14, generating \$54.06 million (excluding PEP) in production budgets.
Target: At least \$4.30 of production generated for each \$1.00 of Screen Australia investment in adult TV	Target met: \$7.79. Screen Australia committed \$11.9 million (including development funding previously provided to those projects) to adult TV during FY 2013/14, generating \$92.6 million in production budgets.
Target: At least \$3.30 of production generated for each \$1.00 of Screen Australia investment in children's TV	Target met: \$4.07. Screen Australia committed \$8.4 million (including development funding previously provided to those projects) to children's TV during FY 2013/14, generating \$34.04 million in production budgets.



Appendix 1

Enabling legislation

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

1. The functions of Screen Australia are to:

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

Ways in which support may be provided

2. The ways in which Screen Australia may provide support as mentioned in subsection (1) include (but are not limited to) doing any of the following:

- (a) providing financial assistance (whether by way of loan, grant, investment or otherwise and whether on commercial terms or otherwise);
- (b) providing guarantees;
- (c) commissioning or sponsoring programs or other activities;
- (d) providing services, facilities, programs or equipment.

Considerations governing the performance of functions

3. In performing its functions Screen Australia is, as far as practicable, to:

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

Screen Australia may charge fees

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

Screen Australia may cooperate with others

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

Severability

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

Powers of Screen Australia

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

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

Appendix 2

Assessors and script consultants

Development

Karin Altmann, Michael Brindley, Sophie Byrne, Peter Carlton, Charlie Carman, Kathryn Castles, Sally Chesher, Andy Cox, Matthew Dabner, Samantha Dinning, Lauren Edwards, Katherine Fry, Louise Gough, David Hely, Emma Jensen, Melissa Johnson, Regina Lee, Gerald Lillywhite, Zyra McAuliffe, Rebecca Mackey, Leonie Mansfield, Maggie Miles, Nathalie Peter-Contesse, Tim Richards, Timothy Russell, Joan Sauers, Steve Vidler, Paul Welsh.

Production Investment

Karin Altmann, Chris Anastassiades, Andrew Bovell, Michael Brindley, Charlie Carman, Sally Chesher, Andy Cox, Matthew Dabner, David Hely, Regina Lee, Zyra McAuliffe, Tristram Miall, Neil Peplow, Nathalie Peter-Contesse, Tim Richards, Glenys Rowe, Joan Sauers, Steve Vidler.

Multiplatform

Brian Cain, Matthew Hall, Alex Hutchinson, Morgan Jaffit, Simon Joslin, Siobhan Reddy, Sarah van Rompaey.

Marketing Department

Gayle Lake.

Indigenous Department

Jackie McKimmie.

Enterprise

Jonathan Olsberg, Christina Willoughby.

Appendix 3

Investments, loans, grants and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2013/14, rather than actual expenditure during the year.

Title	Applicant	Amount \$
PRODUCTION DEPARTMENT		
DEVELOPMENT		
Feature Development		
40 30 30	Goalpost Pictures Australia	40,000
Ali's Wedding	Matchbox Pictures Pty Ltd	29,000
All I Know of the Devil	Shanti Gudgeon	15,000
B Model	Runaway Pictures Pty Ltd	73,500
Bang Bang Ming Wang	Second Sight Productions Pty Ltd	34,500
Berlin Syndrome	Aquarius Films Pty Ltd	86,500
Blinky Bill	Greenpatch Productions Pty Ltd	50,000
Bloodsport	Bloodsport Productions Pty Ltd	50,000
The Boss	FG Film Productions (Australia) Pty Ltd	21,000
Boys in the Trees	Mushroom Pictures	20,000
The Bunyip of Berkeley's Creek	Melodrama Pictures Pty Ltd	20,000
Cartagena	Causeway Films Pty Ltd	30,000
Choir of Hard Knocks	Macgowan Films Pty Ltd	41,500
Clara	Film Art Media Pty Ltd	50,000
Death is for the Living	Jungleboys Pty Ltd	38,500
Dog Eat Dog	Swing Wing Pty Ltd	15,000
Downriver	Happening Films Pty Ltd	15,000
EM	Matthew Dabner T/A Gate 41	67,500
Emo (The Musical)	Matthewswood Pty Ltd	27,500
The Enamorados (The Lovers)	Cyan Films Pty Ltd	24,750
End of Animal	Invisible Republic Pty Ltd	32,000
The End of Everything	Triptych Pictures Pty Ltd	60,000
The Engagement	Mene Mene Pty Ltd	50,000
The Fabulist	Essential Media	31,000
Faith Hope Love	Aquarius Films Pty Ltd	10,000
First	Matthew Dabner T/A Gate 41	31,400
Golden People	Room Four Films Pty Ltd	20,000
Greylands	Tara Pictures Pty Ltd	21,510

Title	Applicant	Amount \$
Holding the Man	Goalpost Pictures Australia	20,000
Interior	Jennifer Kent	35,000
Jamaica	Rachel Connors	31,000
Jasper Jones	Bucktin Holdings Pty Ltd	25,000
King: A Street Story	Little Street Productions Pty Ltd	24,000
Lonely Girl	Trinculo Productions Pty Ltd	25,500
A Long Way Home	See-Saw Productions Pty Ltd	50,000
Lucid	Raquelle David T/A Damsel Pictures	26,000
Lucy Lucy	Park Films Pty Ltd	31,000
Madams	Arclight Films International Pty Ltd	25,000
Mulan	See-Saw Productions Pty Ltd	42,500
The Musician	Tree (Australia) Pty Limited	28,000
My Country	Serhat Karadere T/A Uncovered Films	25,000
Nymphaea	Magic Films Pty Ltd	50,000
One Crowded Hour	Story Bridge Films Pty Ltd	43,000
Palm Beach	New Town Films	87,500
The Phobos Experiment	Stewart & Wall Entertainment Pty Ltd	32,000
Pink Mist	Red Lamp Films Pty Ltd	49,730
Putney Grail	Harvey Taft Productions Pty Ltd	38,500
The Rats of Tobruk	Emu Creek Pictures	30,000
Remarkable Creatures	Galvanized Film Group Pty Ltd	28,000
Salvation Creek	Galvanized Film Group Pty Ltd	48,000
Seasons Pass	Matthew Dabner T/A Gate 41	26,700
The Secret Lives of Dresses	Sense & Centsability	37,500
The Seed	Wildflower Films Pty Ltd	30,000
Seriously Red	Night Kitchen Productions	27,000
Snot and Bobs Holiday	Eddie Wong Films Pty Ltd	34,500
Sons of Salt	Clanalpine Films Pty Ltd T/A Know	16,000
Steve the Surfing Vampire	New Holland Pictures	23,000
Strangerland	Dragonfly Pictures Pty Ltd	15,000
This Dark Wood	Causeway Films HQ Pty Ltd	15,000
This Years Ashes	Jane Bodie	20,000
To the Bitter End	Signalhill Pty Ltd	25,000
True History of the Kelly Gang	Porchlight Films Pty Ltd	50,000
Turkey Shoot Resurrected	F G Film Productions (Australia) Pty Ltd	20,000
Undertow	Emerald Productions Pty Ltd	14,000
Untitled GC Project	Christopher Sharp	20,000
Untitled Thriller (aka Voiceless)	See-Saw Films Pty Ltd	41,850
The Wiggles: Pandamonium	Arclight Films International Australia	43,750
Zebras	J McElroy Holdings	18,000
TOTAL FEATURE DEVELOPMENT		2,277,190

Title	Applicant	Amount \$
High-end Television Development		
Tidelands	Hoodlum Active Pty Ltd	40,000
TOTAL HIGH-END TELEVISION DEVELOPMENT		40,000
Short Animation Production		
My Little Sumo	Corner Table Productions Pty Ltd	150,000
Revolution	Studio Joho Pty Ltd	150,000
TOTAL SHORT ANIMATION PRODUCTION		300,000
Hot Shots Short Drama Production		
Ari	Azure Productions Pty Ltd	70,000
Fish	Thaumatrope Pty Ltd T/A Over Here	70,000
God's Waiting Room	Elephant Stamp Pty Ltd	70,000
Reg Makes Contact	Staple Fiction Pty Ltd	70,000
Sweat	Mast Year Media Pty Ltd	70,000
Welcome Home Allen	Radioactive Gigantism Films Pty Ltd	70,000
TOTAL HOT SHOTS SHORT DRAMA PRODUCTION		420,000
Short Film Completion		
Black Cat	Black Cat Films	40,000
Coral	John Tummino	28,000
Red Rover	Goldfinch Films	40,000
The Trophy Thief	Peter Magdas T/A Arterial Motives	40,000
TOTAL SHORT FILM COMPLETION		148,000
Targeted Initiatives		
AFTRS LA Internship 13/14	AFTRS	18,000
Epiphany Finding Animation 13/14	Epiphany International Artists Pty Ltd	20,000
John Michael McDonagh Masterclass 13/14	Sydney Film Festival	8,500
MEAA It's Not Just an Act 13/14	MEAA Equity Foundation	9,480
MIFF:37° South – Accelerator 14/15	Filmfest Limited	12,000
MIFF:37° South – Books at MIFF 14/15	Filmfest Limited	10,000
SAFC D-Lab 13/14	South Australian Film Corporation	8,800
Screen NSW Aurora Script Workshop 13/14	Screen NSW	40,000
Screen Tasmania Gold Pass 13/14	Screen Tasmania-Dept Eco Dev,Arts	47,480
ScreenWest Feature Navigator 13/14	ScreenWest	50,000
ScreenWest LA Internship 13/14	ScreenWest	15,000
TOTAL TARGETED INITIATIVES		239,260

Title	Applicant	Amount \$
Internships		
Alexandra Blue Internship	Alexandra Hannah Blue T/A Bluebird	30,000
Cecilia Ritchie SFFS Placement	Cecilia Ritchie Sole Trader	50,000
Christopher Sharp FilmNation Placement	Christopher Alexander Sharp	50,000
Donna Chang Scott Free Placement	Studio Balloon Pty Ltd	50,000
Eleanor Winkler Internship	Eleanor Winkler	24,500
Jennifer Jones Internship	Triptych Pictures	15,000
Jiao Chen Internship	Staple Fiction Pty Ltd	30,000
Karen Radzyner Scott Free Placement	Dragonet Films Pty Ltd	50,000
Katherine Slattery Internship	Little Window Pictures	10,240
Katia Nizic Internship	Katia Nizic	14,925
Kristina Ceyton FilmNation Placement	Causeway Films Pty Ltd	50,000
Lara Radulovich SPA Internship	Lara Radulovich	20,000
Leah James Internship	Leah James	30,000
Matthew Moore ADG Internship	Matthew Moore	20,000
Shannon Murphy Internship	Shannon Murphy	15,000
Stephen McCallum ADG Internship	Stephen McCullum	20,000
TOTAL INTERNSHIPS		479,665
Director's Acclaim Fund		
Anna Spencer Director's Acclaim	Anna Spencer	13,750
Isabel Peppard Director's Acclaim	Isabel Peppard	14,640
Rodd Rathjen Director's Acclaim	R H Rathjen	15,000
Nicholas Verso Director's Acclaim	Nicholas Verso T/A Asphodel Films	15,000
Sophie Miller Director's Acclaim	Sophie Miller	15,000
James Vaughan Director's Acclaim	Fountain Vista Pty Ltd	15,000
TOTAL DIRECTOR'S ACCLAIM FUND		88,390
International Script Workshops		
Bryn Chainey – Nothing Else Mattress	Christopher Sharp	10,550
TOTAL INTERNATIONAL SCRIPT WORKSHOPS		10,550
TOTAL DEVELOPMENT		4,003,055
Feature Production		
Backyard Ashes	Crow Crow Productions Pty Ltd	180,000
Blue Dog	Pilbara Film Company Pty Ltd	2,000,000
Downriver	Happening Films Pty Ltd	286,700
The Dressmaker	Film Art Media (The Dressmaker) Holdings Pty Ltd	2,395,000
Force of Destiny	Paul's Next Feature Pty Ltd	681,700
Holding the Man	HTM Film Holdings Pty Ltd	1,922,393

Title	Applicant	Amount \$
Infini	Infini Movie Pty Ltd	100,000
Last Cab to Darwin	Last Cab Productions Pty Ltd	978,500
The Last Impresario	Chalky The Film Pty Ltd	150,000
Life	See-Saw (Life) Holdings Pty Ltd	600,000
Lion aka A Long Way Home	Long Way Home Productions Pty Ltd	2,000,000
Maya the Bee Movie	Buzz Studios Pty Limited	950,000
Oddball	Oddball Holdings Pty Ltd	2,263,000
Only the Dead	OTD Productions Pty Ltd	593,230
Paper Planes	Paper Plane Production Pty Ltd	1,466,460
Partisan	Partisan Pty Ltd	1,009,625
Rest Home	Rest Home Productions Pty Ltd	200,000
Sherpa: In the Shadow of the Mountain	Sherpa Film Pty Ltd	966,000
Strangerland	Parker Pictures Productions Pty Ltd	2,215,800
Sucker	Rice & Noodles Pty Ltd	1,772,961
That Sugar Film	Sickly Sweet Pty Ltd	150,000
Women He's Undressed	Orry-Kelly Pty Ltd	430,906
Backtrack (variation)	Backtrack Productions Pty Ltd	75,000
Cut Snake (variation)	Cut Snake Productions Pty Ltd	15,000
Healing (variation)	Healing Pty Ltd	50,000
Kill Me Three Times (variation)	KM3T Productions Pty Ltd	500,000
The Mule (variation)	The Mule Productions Pty Ltd	37,000
My Mistress (variation)	Mini Studios Pty Ltd	27,327
Predestination (variation)	Predestination Productions Pty Ltd	50,000
TOTAL FEATURE PRODUCTION		24,066,602

TV Drama – Adult

ANZAC Girls	Screentime Pty Ltd	1,200,000
Catching Milat	Shine (Aust) Pty Ltd	1,000,000
Danger 5 series 2	Dinosaur Pty Ltd	640,679
Deadline Gallipoli aka The Gallipoli Story	Matchbox Productions Pty Ltd	1,100,000
Gina	Cordell Jigsaw Productions Pty Ltd	890,000
Glitch	Matchbox Productions Pty Ltd	500,000
Hiding	Playmaker Media Pty Ltd	1,390,160
The Kettering Incident	Porchlight Films Pty Ltd	1,150,000
Love Child	Playmaker Media Pty Ltd	1,495,755
Party Tricks	Endemol Australia Pty Ltd	1,000,000
The Secret River	The Secret River Holdings Pty Ltd	1,450,000
TOTAL TV DRAMA – ADULT		11,816,594

Title	Applicant	Amount \$
TV Drama – Children		
In Your Dreams series 2	Endemol Australia Pty Ltd	2,459,476
Little Lunch	Little Lunch Pty Ltd	1,642,264
Mako Mermaids series 2	Jonathan M Shiff Productions Pty Ltd	2,566,336
The New Adventures of Figaro Pho	Chocolate Liberation Front Pty Ltd	1,475,000
Get Ace (variation)	Galaxy Pop Pty Ltd	200,000
TOTAL TV DRAMA – CHILDREN		8,343,076

DOCUMENTARY DEVELOPMENT

Single Project Documentary Development

1835	Richard East Presents Pty Ltd	12,000
After the Wave: The World's Greatest Forensic Detective Story	Flaming Star Films Pty Ltd	15,000
Arrernte Women's Dreaming	Blackfella Films Pty Ltd	25,000
Australia's Great War	John Moore Productions Pty Ltd	10,000
Behind Closed Doors	Beyond Screen Production Pty Ltd	18,000
BigHouse Blues	Big House Blues Productions Pty Ltd	10,000
Blown Away	Brindle Films	20,000
Boat People	Bardwell Media Pty Ltd	15,000
Celestino	FairTrade Films Pty Ltd	25,000
Citizen Science – Interactive Documentary	Jonnie & Kate Films Pty Ltd	9,700
Code of Silence	Mint Pictures Pty Ltd	15,000
A Cold War	Juliet Lamont	20,000
Constance on the Edge	Podafa Pty Ltd trading as Dangar Family Trust	15,000
The Creativity Complex	Film Camp Pty Ltd	20,000
Dancing the Invisible: The Life and Art	Faraway Productions Pty Ltd	10,000
The Face of Ukraine: Casting Oksana Baiul	Film Camp Pty Ltd	25,000
First Footprints: The Pacific	Contact Films Pty Ltd	10,000
The Garden	Move Media Pty Ltd	20,000
The Great Australian Fly	360 Degree Films Pty Ltd	15,000
Heart of Monkey	Celeste Geer (sole trader)	20,000
Held Without Trial	The trustee for Arestides Family Trust T/A Seacoast Productions Pty Ltd	20,000
He's Coming South: The Cowra Breakout	Beyond Screen Production Pty Ltd	17,000
In the Land of Wolves	Brian McKenzie Film Productions	15,000
The Innocent	Artemis International	15,000
The Invisible Man	JOTZ Productions	12,000
Land Artists	Renegade Films (Australia) Pty Ltd	10,000
The Last Japanese Pearl Farmer	Tropic Productions Pty Ltd	10,000
Lessons from Joan	LaLa Pictures Pty Ltd	15,000
Life on Marrs	Rebel Films Pty Ltd	12,990

Title	Applicant	Amount \$
Life on the Reef	Northern Pictures	25,000
Making Families Happy	Heiress Films Pty Ltd	10,000
Monsieur Mayonnaise	Yarra Bank Films Pty Ltd	15,000
The Opposition	Media Stockade Pty Ltd	15,000
The Pink House	Wonderland Film & Theatre Productions Pty Ltd	25,000
Play to Win	Jerrycan Films Pty Ltd	25,000
The Rat Machine	Looking Glass Pictures Pty Ltd	15,000
Razzle Dazzle: The Hidden Story of Camouflage	Kate Pappas	10,000
The Recorder Player	Music Films Pty Ltd	15,000
Redesign My Brain series 2	Mindful Media Pty Ltd	10,000
Servant or Slave	No Coincidence Media Pty Ltd	15,000
Slim Dusty: Many Miles to Go	John Moore Productions Pty Ltd	10,000
A Sophisticated Response	Gecko Films Pty Ltd	12,000
Sydney for Sale	Jotz Productions Pty Ltd	15,000
They Come From a Land Down Under	Larry Meltzer trading as Melt Media	8,000
Trent Parke: In Search of the Black Rose	Catherine Hunter Productions Pty Ltd	15,000
Unearthing the Yorke Collection	Visionquest Entertainment International Pty Ltd	20,000
Uranium: Twisting the Dragon's Tail	Genepool Productions Pty Ltd	15,000
Zach's Ceremony	PostBox Sydney	15,000
TOTAL SINGLE PROJECT DOCUMENTARY DEVELOPMENT		746,690

Special Initiatives

NTFO Realisator Development Program	Northern Territory Film Office	30,000
Think Big at the Festival	Sydney Film Festival	10,000
Tribeca Hacks	Screen Culture Association T/A Antenna Festival	20,000
TOTAL SPECIAL INITIATIVES		60,000

TOTAL DOCUMENTARY DEVELOPMENT		806,690
--------------------------------------	--	----------------

General Documentary Program

ANZAC Battlefields	For Valour Pty Ltd	100,000
Call Me Dad	Media Stockade Pty Ltd	135,000
Code of Silence	Mint Pictures Pty Ltd, Identity Films Pty Ltd	120,000
Crash Test Mummies and Daddies	Southern Star Entertainment Pty Ltd	420,000
Family Confidential series 3	Kalmedia Pty Ltd	388,000
Go Back to Where You Came From series 3	Cordell Jigsaw Productions Pty Ltd	500,000
The Great Australian Fly	360 Degree Films Pty Ltd	120,000
Harry	Jotz Productions Pty Ltd	150,000
Kids Unplugged	360 Degree Films Pty Ltd	135,000
King's Seal	Mavromatis Family Trust	30,000

Title	Applicant	Amount \$
Missing Ingredient	Licketty Split Pty Ltd	135,000
My Easter in Jerusalem	Mark Gould Productions Pty Ltd	67,500
Outback Choir	Heiress Films Pty Ltd	139,450
Shaun Micallef Gets Religion	SMGETS Pty Ltd	200,000
Struggle Street	KEO Films Australia Pty Ltd	500,000
Who We Are: Brave New Clan	CAAMA Productions Pty Ltd	150,000
Who Killed Corryn Rayney?	Artemis International Pty Ltd	135,000
Persons of Interest (variation)	Smart Street Films Pty Ltd	12,000
TOTAL GENERAL DOCUMENTARY PROGRAM		3,436,950

International Documentary Program

After the Wave: The World's Greatest Forensic Detective Story	Flaming Star Films Pty Ltd, Supernova Productions Pty Ltd	345,678
The Australian War Memorial	Eyeworks television Pty Ltd	365,277
Big Red	Wild Fury Productions No. 2 Pty Ltd	200,000
Brilliant Creatures	Mint Pictures Pty Ltd, Critics of OZ	385,000
The Cambodian Space Project: Not Easy Rock 'n' Roll	Flaming Star Films Pty Ltd	200,000
Death or Liberty	Roar Film Pty Ltd	340,000
The Flying Miners	Screentime Pty Ltd	500,000
Great White Matrix	Shark 360 Pty Ltd	100,000
Long Road Ahead	Prospero Productions Pty Ltd, Long Road Ahead Pty Ltd	200,000
Redesign My Brain series 2	Mindful Media Pty Ltd	380,000
Uranium: Twisting the Dragon's Tail	Genepool Productions Pty Ltd	435,000
TOTAL INTERNATIONAL DOCUMENTARY PROGRAM		3,450,955

National Documentary Program (NDP)

88	Puksekey Productions Pty Ltd	255,000
Blown Away	Brindle Films Pty Ltd	225,000
Changed Forever	For Valour Pty Ltd trading as Bearcage Television	380,000
DNA Nation	Blackfella Films Pty Limited	850,000
First Contact	Coast to Coast Productions Pty Ltd, Blackfella Films Pty Ltd	970,000
Great War Horses	Paalma Pty Ltd trading as Mago Films	150,000
Inside the Inferno: The Science of Bushfires	Wildfire Films Pty Ltd	500,000
Lest We Forget... What?	LWF Project Pty Ltd, Pony Films Pty Ltd	242,500
Life at 9	Heiress Films Pty Ltd, Life at 9 Pty Ltd	515,000
Life on the Reef	Life on the Reef Pty Ltd	525,000
Priscilla: Monster in a Party Frock	Party Frock Productions Pty Ltd, Jungleboys FTV Pty Ltd	370,000
Songs From the Inside	Beyond West Pty Ltd	295,340

Title	Applicant	Amount \$
Stop Laughing, This is Serious	ScreenTime Pty Ltd	500,000
Taking on the Chocolate Frog	Frog TV Pty Ltd	300,000
Vietnam ANZACs	Battle of Balmoral Pty Limited, Spirited Films Pty Ltd, Frontline Films Pty Ltd	250,000
Waves of ANZAC Cove	Essential Media and Entertainment Pty Ltd	420,400
Grey Man (variation)	Fairtrade Films Pty Ltd	15,000
Once Upon a Time in Carlton (variation)	Once Upon a Time (Carlton) Pty Ltd	65,028
Once Upon a Time in Punchbowl (variation)	Once Upon a Time (Punchbowl) Pty Ltd	134,853
TOTAL NATIONAL DOCUMENTARY PROGRAM		6,963,121

Signature Documentary Program

Baxter and Me	Gecko Films Pty Ltd	150,000
A Cold War	Juliet Lamont Sole Trader T/A Sling and Arrow	150,000
Driving My Mother Sane	Hill Street Production Pty Ltd	100,000
Ecco Homo	Ghost Pictures Pty Ltd	150,000
Gayby Baby	Gayby Baby Productions Pty Ltd	150,000
In the Land of the Wolves	Brian William McKenzie T/A Brian McKenzie Film Productions	150,000
Night Parrot Stories	Looking Glass Pictures Pty Ltd	191,000
The Opposition	Media Stockade Pty Ltd	150,000
Putuparri	John Moore Productions Pty Ltd, Putuparri Pty Ltd	150,000
Snow Monkey	Snow Monkey SPV Pty Ltd	200,000
When the Camera Stopped Rolling	Bower Bird Films Pty Ltd	150,000
Winter at Westbeth	Unicorn Films SPV Pty Ltd	150,000
China's 3Dreams (variation)	Nick Torrens Film Productions	20,000
TOTAL SIGNATURE DOCUMENTARY PROGRAM		1,861,000

Multiplatform Documentary Production

Against the Tide: A Highway West	Think & Do Tank Foundation Limited	50,000
Viewfinder: Western Front	Chemical Media Pty Ltd	25,000
Ringbalin (variation)	Goodmorningbeautiful Pty Ltd	15,000
TOTAL MULTIPLATFORM DOCUMENTARY PRODUCTION		90,000

Opening Shot

The Agony of Ecstasy	Budaya Productions	40,000
Crack Up	Wild Fury Pty Ltd	40,000
Defendant 5	Smith & Nasht Pty Ltd	40,000
Gaycrashers	Trotting Fox Productions	40,000
Skimpy	Humming Tree Productions Pty Ltd	40,000
TOTAL OPENING SHOT		200,000

Title	Applicant	Amount \$
Producer Equity Program		
The Agony of Ecstasy	Budaya Productions	27,250
As You Dream It	Jungleboys Pty Ltd	30,750
Back to Ground Zero	JOTZ Productions	84,000
Big Stories: Asia Pacific	Big Stories Company Pty Ltd	26,250
Call Me Dad	Media Stockade Pty Ltd	85,303
The Cambodian Space Project: Not Easy Rock n Roll	Flaming Star Films Pty Ltd	100,000
Code of Silence	Mint Pictures Pty Ltd, Identity Films Pty Ltd	41,250
Colour Theory with Richard Bell series 2	No Coincidence Media Pty Ltd	89,020
Conquest of Space	DFL187 Pty Ltd	17,500
Crack Up	Wild Fury	36,850
Dead Drunk: A Night in the Cross	Essential Media and Entertainment Pty Ltd	88,750
Defendant 5	Smith & Nasht Pty Ltd	38,875
Felicity Goes Mad	ScreenTime Pty Ltd	71,028
Gayby Baby	Gayby Baby Productions Pty Ltd	67,647
Gaycrashers	Trotting Fox Productions	25,000
Good Job	EME Productions No. 3 Pty Ltd	87,800
The Great Australian Fly	360 Degree Films Pty Ltd	95,620
Harry	Jotz Productions Pty Ltd	100,000
Kids Unplugged	360 Degree Films Pty Ltd	83,000
King's Seal	Mavromatis Family Trust	50,493
The King Sun	Four Donkey Films Pty Ltd	27,585
Love Marriage in Kabul	Bower Bird Films Pty Ltd	54,028
Making Dust	Reckless Eye Productions Pty Ltd	17,375
Missing Ingredient	Licketty Split Pty Ltd	67,500
Monkey Grip: Story of a Novel	Liz Burke Media Pty Ltd	26,293
Monsters in the Outback	Bearcage Pty Ltd	64,995
Mother With a Gun	Unicorn Films Pty Ltd	62,750
My Easter in Jerusalem	Mark Gould Productions Pty Ltd	49,200
Night Parrot Stories	Looking Glass Pictures Pty Ltd	71,125
Outback Choir	Heiress Films Pty Ltd	88,250
The Ride: East Coast	Itchi Films Pty Ltd	25,779
Skullbone Plains	Roar Films Pty Ltd	36,156
Snow Monkey	Snow Monkey SPV Pty Ltd	100,000
These Heathen Dreams	Film Projects Pty Ltd	57,051
Tribal Scent	CM Film Productions	53,110
Tyke: Elephant Outlaw	Jumping Dog Productions Pty Ltd, Stray Dog Pictures Pty Ltd	83,750
Who Killed Corryn Rayney?	Artemis International Pty Ltd	82,500
Who We Are: Brave New Clan	CAAMA Productions Pty Ltd	80,000
TOTAL PRODUCER EQUITY PROGRAM		2,293,833

Title	Applicant	Amount \$
INTERACTIVE AND MULTIPLATFORM		
Multiplatform – Drama		
Altruman	Boomgate Films Pty Ltd	30,000
AUTHENTIC IN ALL CAPS	Universe Creation 101	20,856
Daisy Chain	Protein One Pty Ltd	100,000
Dayne's World	Endemol Pty Ltd	175,000
Doodles	Ludo Studio Pty Ltd	100,000
Four Quarters	Party Upstairs Pty Ltd	350,000
I Learn	Bizzibrains Pty Ltd	46,000
Illusion 5 Sweeper Squad	Hoodlum	300,000
Katering	Lead Balloon Productions	150,000
Mychonny Moves In	RKPix Pty Ltd	199,969
Noirhouse	Lattitude Films Pty Ltd	178,000
Ricketts Lane	SP Ricketts Pty Ltd	450,000
Soul Mates	Soul Mates TV Pty Ltd	500,000
Stories I Want to Tell You In Person	Matchbox Productions Pty Ltd	95,000
Wastelander Panda: The Chronicle of Isaac and Rose	Madman Productions/Yeah You Know Me Pty Ltd	465,000
WHAM: Warren & Hal Media	Major International Pictures Pty Ltd	200,000
The Wondrous Life of Desmondo Ray	Sense & Centsability Pty Ltd	120,000
Airlock (variation)	Airlock Pty Limited	75,000
TOTAL MULTIPLATFORM – DRAMA		3,554,825
Multiplatform – Digital Extensions		
Kill Me Three Times	KM3T	180,000
Partisan	Partisan Pty Ltd	135,000
Predestination	Predestination Productions Pty Ltd	175,000
These Final Hours	8th In Line Pty Ltd	120,000
Wolf Creek 2	WC2 Pty Ltd	100,000
52 Tuesdays (variation)	52 Tuesdays Pty Ltd	5,000
TOTAL MULTIPLATFORM – DIGITAL EXTENSIONS		715,000

Title	Applicant	Amount \$
Multiplatform – Sector Building		
The Axis of Awesome: Axis All Areas (Skip Ahead Initiative)	The Axis of Awesome	42,500
Fernando's Legitimate Business Enterprise (Skip Ahead Initiative)		30,000
Lend Us a Ride: Australia (Skip Ahead Initiative)	Mighty Car Mods Pty Ltd	42,500
Reinventing Education (Skip Ahead Initiative)	Thought Works Pty Ltd	42,500
Neighbours Zombie Edition (Skip Ahead Initiative)	FremantleMedia Australia Pty Ltd	42,500
XIMediaLab Conference – Jeff Gomez	X Media Lab	15,000
Fresh Blood Initiative	ABC	125,000
TOTAL MULTIPLATFORM – SECTOR BUILDING		340,000

Games – Production

All Stars Tennis	Bubble Gum Interactive Pty Ltd	92,000
Animal Dash	Shark Jump Studios	37,000
Animus	Playcorp Studios Pty Ltd	240,000
Assault Android Cactus	Witch Beam Games Pty Ltd	50,000
Baffles History of Puzzles	Baffles the Fox Pty Ltd	49,000
Bean Dreams	Kumobius Pty Ltd	50,000
Big Baby	Big Ice Cream Pty Ltd	49,249
Blight of the Immortals	Iron Helmet Games Pty Ltd	200,000
Bonza	Minimega Pty Ltd	119,000
Burden	Pixelpickle Games	50,000
Defect – Spaceship Destruction Kit	Three Phase Interactive Pty Ltd	105,000
Feng Shui Master	Many Monkeys Development	160,000
Fight the Dragon	Three Sprockets Pty Ltd	50,000
Flick Fighters	Six Foot Kid Pty Ltd	150,852
Framed	Loveshack Entertainment	111,570
Gems of War	Infinity Plus Two Pty Ltd	265,000
Habitat the Game	Elevator Entertainment	30,000
Ice Cream Age	Mighty Games Group	49,950
Locomotivation	Garoo Games	97,985
Majestic Nights	Epiphany Games Pty Ltd	128,000
MALICE (working title)	Intuitive Game Studios	235,394
Muse Play	Current Circus	270,000
Ninja Pizza Girl	Disparity Games Pty Ltd	100,000
Oscura: Adventures in the Driftlands	Chocolate Liberation Front	140,000
Particulars	Seethrough Studios	50,000
Rebound	Pub Games	190,000
Rotorhead	Trickstar Games	250,000

Title	Applicant	Amount \$
Siegecraft Commander	Level 77 Pty Ltd	50,000
Snow Spin	Ezone Pty Ltd	50,000
Square Heroes	Gnomic Studios Pty Ltd	50,000
Star Hammer: The Vanguard Prophecy	Black Lab Games Tech Pty Ltd	50,000
TownCraft	Flat Earth Games	50,000
Walking with Dinosaurs – Dino Run	M5859 Studios Pty Ltd	48,500
Wander	Wander MMO Pty Ltd	130,000
The Wanderer	Endgame Studios Pty Ltd	50,000
Zombie Outbreak Simulator for Android	Binary Space Pty Ltd	30,000
TOTAL GAMES – PRODUCTION		3,828,500

Games – Sector Building

Freeplay Independent Games Festival 2013	Freeplay Inc	20,000
Game Connect Asia Pacific Conference	Game Developers Association of Australia	42,000
Game Developers Conference – GDAA Event	Game Developers Association of Australia	2,500
Global Game Jam – Jamalaide	Jamalaide	1,500
Let's Make Games Inc	Let's Make Games Inc	5,000
Melbourne Global Game Jam	Giselle Rosman	5,000
Power Up Your Games Start Up	Screen NSW	5,000
Sydney Global Game Jam	Rebecca Fernandez	3,500
The Arcade – seed funding	Game Developers Association of Australia	30,000
TOTAL GAMES – SECTOR BUILDING		114,500

TOTAL INTERACTIVE AND MULTIPLATFORM	8,552,825
--	------------------

TOTAL PRODUCTION DEPARTMENT	75,884,701
------------------------------------	-------------------

INDIGENOUS DEPARTMENT

Development

Documentary

Lurujarri Songline	Ramu Productions Pty Ltd	7,000
Milkarri Bulunu Songline	Aboriginal Resource and Development Services	7,000
Native Weapons	Dena Curtis (sole trader)	15,000
Na-yuh-yungki Songline	Manmoyi Music	7,000
Nyaranbi: Saltwater Dingo Songline	CAAMA Productions Pty Ltd	7,000
The Panther Within	JOTZ Productions Pty Ltd	7,500
Stories from Wirrum Country Songline	Bigapitja Pty Ltd	7,000
Tjawa Tjawa Songline	Pilbara and Kimberley Aboriginal Media	7,000
The Torres Strait	Bunya Productions	25,000
Travelling Man Songline	Wawili Pitjas Enterprise Pty Ltd	7,000
Two Songlines	Warlpiri Media Association	7,000

Title	Applicant	Amount \$
Wauchope	Dylan MCDonald	15,000
Wumungi: The Creation Story of Guyala and Damari Songline	Turn Dog Quick Films Pty Ltd	7,000
Wurray Songline	Milingimbi Arts and Cultral Centre	7,000
TOTAL DOCUMENTARY		132,500

Drama

Carnage	Tamarind Tree Pictures Pty Ltd	20,000
Conversations With the Dead	Koorreen Enterprises	25,000
Eats Roots and Leaves	Pascoe Publishing Pty Ltd	20,000
Warrior	Country Road Films Pty Ltd	25,000
Goldstone	Mystery Road Films Pty Ltd	25,000
Jackie Henderson	Jonathan Bradley Bell (sole trader)	25,000
Little J & Big Cuz	Ned Lander	28,596
Love Me Tender	Unicorn Films Pty Ltd	25,000
Mar-kwa	Janelle Romaine Moreton (sole trader)	20,000
Min Min	Frenzie Films Pty Ltd	25,000
Redfern Now: Promise Me	Blackfella Films Pty Ltd	65,960
The Wonderful Adventures of Topsy Brown and Other Terrible Tales	Rebecca Ann Cole (sole trader)	25,000
TOTAL DRAMA		329,556

Other Development

Goolarri Media/SA Writers Seminar	Goolarri Media	11,000
TOTAL OTHER DEVELOPMENT		11,000

TOTAL DEVELOPMENT		473,056
--------------------------	--	----------------

Production

Documentary

Lurujarri Songline	Ramu Productions Pty Ltd	100,000
Milkarri Bulunu Songline	Aboriginal Resource and Development Services	100,000
Na-yuh-yungki Songline	Manmoyi Music	100,000
Nyaranbi: Saltwater Dingo Songline	CAAMA Productions Pty Ltd	200,000
Stories from Wirrum Country Songline	Bigapitja Pty Ltd	100,000
Tjawa Tjawa Songline	Pilbara and Kimberley Aboriginal Media	200,000
Travelling Man Songline	Wawili Pitjas Enterprise Pty Ltd	100,000
Two Songlines	Wartpiri Media Association T/A PA	100,000
Wumungi: The Creation Story of Guyala and Damari Songline	Turn Dog Quick Films Pty Ltd	100,000
Wurray Songline	Milingimbi Arts and Cultral Centre	100,000
TOTAL DOCUMENTARY		1,200,000

Title	Applicant	Amount \$
<i>Drama</i>		
8MMM Aboriginal Radio	8MMM Productions Pty Ltd	740,000
Man Real	Brown Cab Productions Pty Ltd	100,000
The Mexican	Brown Cab Productions Pty Ltd	100,000
Nan and a Whole Lot of Trouble	Brown Cab Productions Pty Ltd	130,000
Nulla Nulla	Central Australian Aboriginal Media Assoc	100,000
On Stage	Turn Dog Quick Films Pty Ltd	100,000
Redfern Now: Promise Me	Redfern Now Films Pty Ltd	664,989
Returning	Spear Point Productions Pty Ltd	130,000
Skin Deep	Ramu Productions Pty Ltd	100,000
Under Skin, In Blood	Brown Cab Productions Pty Ltd	100,000
You Turn	Brown Cab Productions Pty Ltd	100,000
TOTAL DRAMA		2,364,989
<i>Features</i>		
Goldstone	Mystery Road Films Pty Ltd	990,000
Mystery Road P&A	Mystery Road Media	25,000
TOTAL FEATURES		1,015,000
TOTAL PRODUCTION		4,579,989
<i>Practitioner Development</i>		
Berlin Film Festival	Scarlett Pictures Pty Ltd	5,000
Cannes Film Festival	Vertigo Productions Pty Ltd	4,260
ImagineNATIVE Film Festival	Brown Cab Productions	6,000
ImagineNATIVE Film Festival	Knomad Indigenous Media Consultancy	6,000
MIFF	Cameron Costello	2,000
TIFF	Mystery Road Films Pty Ltd	5,000
Black Screen 2014	Sydney Film Festival	40,000
TOTAL PRACTITIONER DEVELOPMENT		68,260
TOTAL INDIGENOUS		5,121,305
MARKETING DEPARTMENT		
P&A – Loans		
The Babadook	Umbrella Entertainment Pty Ltd	45,760
The Railway Man	Transmission Films Pty Ltd	400,000
These Final Hours	Roadshow Films Pty Ltd	400,000
Tracks	Transmission Films Pty Ltd	400,000
TOTAL P&A – LOANS		1,245,760

Title	Applicant	Amount \$
P&A – Extension Fund		
52 Tuesdays	Vendetta Films	10,000
Around the Block	Greenlight Releasing Pty Ltd	50,000
Canopy	The trustee for Odin's Eye Entertainment	20,000
Fallout	Rough Trade Pictures Pty Ltd	15,000
Fell	Felix Media Pty Ltd	9,565
I Am a Girl	Testify Media Pty Ltd	18,000
Once My Mother	Change Focus Media Pty Ltd	35,000
TOTAL P&A – EXTENSION FUND		157,565
Innovative Distribution		
FanDependent	FanDependent Pty Ltd	100,000
TOTAL INNOVATIVE DISTRIBUTION		100,000
Australian Festivals, Special Events and Conferences		
AACTA Awards	Australian Film Institute (AFI)	366,666
Access All Areas Film Festival	The Festivalists Ltd	24,000
Adelaide Film Festival	Adelaide Film Festival	130,000
Antenna Documentary Film Festival	Screen Culture Association	45,000
AIDC	Australian International Documentary Conference	75,000
Brisbane International Film Festival	Screen Queensland	180,000
Canberra International Film Festival	Canberra International Film Festival Inc	51,000
Experimenta Biennial of Media Art	Experimenta Media Arts Inc	150,000
Flickerfest Short Film Festival	Flickerfest	105,000
Flickerfest Short Film Festival Tour	Flickerfest	150,000
Let's Talk, AIDC	Australian International Documentary Conference	25,000
Little Big Shots	Petite Grand Kaboom Ltd	30,000
Melbourne Cinematheque	The Melbourne Cinematheque Inc	55,000
Melbourne International Animation Festival	Melbourne Animation Posse	66,000
Melbourne International Film Festival	Filmfest Limited	285,000
MIFF 37 th South Market	Filmfest Limited	111,000
Monster Fest	Monster Pictures Productions Pty Ltd	45,000
The Other Film Festival	Arts Access Victoria	45,000
Screen Tasmania	The Crown in Right of Tasmania	30,000
Screen Territory	Northern Territory of Australia c/- DEPA	90,000
ScreenWest	ScreenWest Inc	150,000
St Kilda Film Festival	City of Port Phillip	69,000
Sydney Film Festival	Sydney Film Festival	225,000
Sydney Travelling Film Festival	Sydney Film Festival	210,000
Tropfest Australia	Tropfest Festival Productions Pty Ltd	90,000
TOTAL AUSTRALIAN FESTIVALS, SPECIAL EVENTS AND CONFERENCES		2,802,666

Title	Applicant	Amount \$
International Festival and Marketplace Travel		
American Film Market	Damsel Pictures	1,295
American Film Market	Wild Candy Pty Ltd	4,741
American Film Market	Kirsty Stark	2,630
Annecey International Animated Film Festival	Felix Colgrave	2,745
Berlinale Co-Production Market	Second Sight Productions	4,500
Berlinale Festival/EFM	Galore Films Pty Ltd	5,000
Berlinale Festival/EFM	Matthewswood Pty Ltd	5,000
Berlinale Festival/EFM	Colour In Pictures Pty Ltd	5,000
Berlinale Festival/EFM	Scarlett Pictures Pty Ltd	5,000
Berlinale Festival/EFM	Arenamedia Pty Ltd	10,000
Berlinale Festival/EFM	Film Depot Pty Ltd	5,000
Berlinale Festival/EFM	Cathy Overett Rodda	4,981
Berlinale Festival/EFM	Amiel Courtin-Wilson	5,000
Berlinale Festival/EFM	Polly Staniford	5,000
Berlinale Talents/ Co-Production Market	Midwinter Films Pty Ltd	3,000
Busan International Film Festival	Kiki Dillon	3,000
Cannes Film Festival/Market	Cameron's Management Pty Ltd	6,000
Cannes Film Festival/Market	8th in Line Productions Pty Ltd	18,000
Cannes Film Festival/Market	Vertigo Productions Pty Ltd	6,000
Cannes Film Festival/Market	Night Kitchen Productions Pty Ltd	3,000
Cannes Film Festival/Market	Talk Films Pty Ltd	5,076
Cannes Film Festival/Market	WBMC	3,550
Cannes Film Festival/Market	Wicked of Oz Productions Pty Ltd	5,000
Cannes Film Festival/Market	Damsel Pictures	3,000
Cannes Film Festival/Market	Typhon Pictures Pty Ltd	5,000
Cannes Film Festival/Market	Unicorn Films Pty Ltd	4,000
Cannes Film Festival/Market	Lisa Shaunessy	6,000
Cannes Film Festival/Market	Hilton Media Pty Ltd	6,000
Cannes Film Festival/Market	Southern Light Films Pty Ltd	6,000
Cannes Film Festival/Market	Matchbox Productions Pty Ltd	6,000
Clermont-Ferrand International Short Film Festival	Kelly Lee Hucker	3,500
Clermont-Ferrand International Short Film Festival	Emerald Productions Pty Ltd	3,500
Clermont-Ferrand International Short Film Festival	The Lampshade Collective Pty Ltd	3,500
Digital Hollywood	Jonny Peters Pty Ltd	5,000
Emmy® Awards	See-Saw Films Pty Ltd	10,000
Emmy® Awards	Ludo Studio Pty Ltd	5,000
Fantastic Fest	Mark Hartley	3,500
Hot Docs Festival	Clare Young	3,500

Title	Applicant	Amount \$
Hot Docs Forum	Sling and Arrow	5,000
Hot Docs Forum	Camera Electrica Pty Ltd	3,000
INPUT	Staple Fiction Pty Ltd	3,400
IDFA	Anna Broinowski	3,500
International Film Festival Rotterdam	Richard Tuohy	3,500
No Borders	Freshwater Pictures Pty Ltd	5,000
No Borders	Prodigy Movies Pty Ltd	4,650
No Borders	Warp Films Australia Pty Ltd	5,000
Power to the Pixel Lab	Source Collective Pty Ltd	8,000
Producers Lab Toronto	Gate 41	5,000
Producers Lab Toronto	Optimism Film Pty Ltd	2,500
Rotterdam Lab	Digital Jellyfish	3,000
Rotterdam Lab	Liz Burke	3,000
Rotterdam Lab	Birdcage Films Pty Ltd	3,000
Sheffield Doc/Fest	Edward John Martin	3,500
Sheffield Doc/Fest	Pank & Martin Pty Ltd	3,500
Sitges Film Festival	Perception Pictures Pty Ltd	3,500
Sitges Film Festival	Wicked of Oz Productions Pty Ltd	3,000
Sundance Film Festival	Causeway Films Pty Ltd	5,000
Sundance Film Festival	Closer Screens Pty Ltd	10,000
SXSW	Pocket Bonfire Productions	3,500
SXSW	Matthew Dooley	3,500
SXSW	Predestination Holdings Pty Ltd	3,500
SXSW	Goodmorningbeautiful Pty Ltd	3,500
SXSW	The Mule Development Pty Ltd	3,500
TIFF	Pictures in Paradise Pty Ltd	15,000
TIFF	Finer Films Pty Ltd	5,000
TIFF	Mystery Road Films Pty Ltd	5,000
TIFF	Goalpost Pictures Australia Pty Ltd	5,000
TIFF	Around the Block Pty Ltd	5,000
TIFF	Meercat Films Pty Ltd	10,000
Venice Film Festival	Flood Projects Pty Ltd	5,000
Venice Film Festival	Emu Creek Pictures Pty Ltd	5,000
Venice Film Festival	Ozpix Entertainment Pty Ltd	5,000
Venice Film Festival	See-Saw Films Pty Ltd	5,000
Venice Film Festival	Kitty Green	5,000
WCSFP	Northern Pictures	5,000
WCSFP	Mindful Media Pty Ltd	5,000
WCSFP	Kate Pappas	5,000
TOTAL INTERNATIONAL FESTIVAL AND MARKETPLACE TRAVEL		380,568

Title	Applicant	Amount \$
International Festival Materials		
Academy Awards®	Red Lamp Films Pty Ltd	25,000
Berlinale Festival	Matthewswood Pty Ltd	2,500
Berlinale Festival	Galore Films Pty Ltd	12,725
Berlinale Festival	Arenamedia Pty Ltd	15,000
Cannes Film Festival	8th in Line Productions Pty Ltd	20,000
Cannes Film Festival	Porchlight Films Pty Ltd	24,800
Cannes Film Festival	Vertigo Productions Pty Ltd	19,760
Clermont-Ferrand International Short Film Festival	Camera Electrica Pty Ltd	3,800
Clermont-Ferrand International Short Film Festival	Emerald Productions Pty Ltd	1,675
Sundance Film Festival	Closer Screens Pty Ltd	13,975
Sundance Film Festival	Causeway Films Pty Ltd	6,785
TIFF	Finer Films Pty Ltd	10,000
TIFF	Goalpost Pictures Australia	10,000
TIFF	Mystery Road Films Pty Ltd	10,000
TIFF	Pictures in Paradise	10,000
Venice Film Festival	True Crime Australia	15,000
Venice Film Festival	Kitty Green	20,000
Venice Film Festival	See-Saw Films	16,000
TOTAL INTERNATIONAL FESTIVAL MATERIALS		237,020

TOTAL MARKETING	4,923,579
------------------------	------------------

STATE AND INDUSTRY PARTNERSHIPS UNIT

Triennial Enterprise Agreements

Carbon Media Grant	Carbon Media Pty Ltd	375,000
Carbon Media Loan	Carbon Media Pty Ltd	125,000
Eye Spy Productions Grant	Eye Spy Productions Pty Ltd	547,500
Eye Spy Productions Loan	Eye Spy Productions Pty Ltd	182,500
The Feds Grant	The Feds Australia Pty Ltd	412,500
The Feds Loan	The Feds Australia Pty Ltd	137,500
Porchlight Films Grant	Porchlight Films Pty Ltd	465,000
Porchlight Films Loan	Porchlight Films Pty Ltd	155,000
TOTAL TRIENNIAL ENTERPRISE AGREEMENTS		2,400,000

Enterprise – Feature

Causeway Films	Causeway Films Pty Ltd	120,000
Closer Productions	Closer Productions Pty Ltd	120,000
Red Lamp Films	Red Lamp Films Pty Ltd	140,000
TOTAL ENTERPRISE – FEATURE		380,000

Title	Applicant	Amount \$
Enterprise Asia – China		
Artemis International	Artemis International Pty Ltd	5,500
Benchmark Film	Benchmark Films Pty Ltd	15,000
Celeste Geer	Celeste Geer sole trader	9,000
Eye Spy Productions	Eye Spy Productions Pty Ltd	15,000
Firelight Project	Firelight Projects Pty Ltd	15,000
Flame Media	Flame Media Pty Ltd	15,000
Hatch Entertainment	Hatch Entertainment Pty Ltd	5,500
Moonshine Agency	Moonshine Agency Pty Ltd	15,000
Nirvana Films	Nirvana Films Pty Ltd	15,000
Sealight Pictures	SeaLight Pictures Pty Ltd	13,800
Showrunner Productions	Showrunner Productions Pty Ltd	9,400
Smith & Nasht	Smith & Nasht	14,245
TOTAL ENTERPRISE ASIA – CHINA		147,445

Enterprise Asia – Asian Side of the Doc

360 Degree Films	360 Degree Films	8,000
Artemis International	Artemis International Pty Ltd	5,600
Chemical Media	Chemical Media Pty Ltd	8,000
Essential Media	Essential Media and Entertainment	8,000
Flame Media	Flame Media Pty Ltd	7,000
Moonshine Agency	Moonshine Agency Pty Ltd	8,000
Roar Film	Roar Film Pty Ltd	8,000
Sea Dog TV	Sea Dog TV International Pty Ltd	8,000
Sealight Pictures	Sealight Pictures Pty Ltd	8,000
TOTAL ENTERPRISE ASIA – ASIAN SIDE OF THE DOC		68,600

Screen Resource Organisation Grants

Film & Television Institute 2014	Film & Television Institute (WA) Inc	240,000
Northern Rivers Screenworks Program 2014	Northern Rivers Screenworks Inc	25,000
Open Channel 2014	Open Channel Co-Operative Limited	240,000
QPIX 2013	QPIX Ltd	40,000
Screen Queensland 2014	Screen Queensland	195,000
TOTAL SCREEN RESOURCE ORGANISATION GRANTS		740,000

Raw Nerve Grants

Film & Television Institute – Raw Nerve 2014	Film & Television Institute WA Inc	35,000
Open Channel Raw Nerve 2014	Open Channel Co-Operative Limited	35,000
QPIX – Raw Nerve 2013	QPIX Ltd	35,000
Raw Nerve – Screen Queensland	Screen Queensland	35,000
TOTAL RAW NERVE GRANTS		140,000

Title	Applicant	Amount \$
Key Guilds		
Arts Law Centre of Australia 2014	Arts Law Centre of Australia	50,000
International Partnership Market	SPA	35,000
TOTAL KEY GUILDS		85,000
<hr/>		
TOTAL STATE AND INDUSTRY COMMITMENT		3,961,045
<hr/>		
STRATEGY AND RESEARCH UNIT		
<i>Research Partnerships</i>		
ARC Linkage Project 2013-16	Queensland University of Technology	90,000
TOTAL RESEARCH PARTNERSHIPS		90,000
<hr/>		
TOTAL STRATEGY AND RESEARCH		90,000

Appendix 4

Awards

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

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

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

DOCUMENTARIES

35 Letters

2014 Sydney Film Festival
*Documentary Australia Foundation
Award for Australian Documentary*

Desert War

2014 AACTA Awards
*Best Editing in a Documentary
Best Sound in a Documentary*

Go Back to Where You Came From series 2

2013 International Emmy® Awards
Non-Scripted Entertainment

Kakadu

2014 AACTA Awards
*Best Cinematography in a
Documentary*

2014 ADG Awards
*Best Direction in a Documentary
Series*

Love Marriage in Kabul

2014 Sydney Film Festival
*Foxtel Movies Audience Award for
Best Documentary*

Once My Mother: A Daughter's Story

2013 Adelaide International Film
Festival
Most Popular Documentary
2014 ADG Awards
*Best Direction in a Feature
Documentary*

Redesign My Brain series 1

2014 AACTA Awards
*Best Documentary Television
Program*

Suicide and Me

2014 ADG Awards
*Best Direction in a Documentary
Stand Alone*

FEATURES

100 Bloody Acres

2013 Sitges International Fantasy and
Horror Film Festival
*Award for Best Feature Film from
the Midnight X-Treme Category*

52 Tuesdays

2014 Sundance Film Festival
*Directing Award: World Cinema
Dramatic*

Charlie's Country

2013 Adelaide International Film
Festival
Most Popular Feature
2014 Cannes Film Festival
*Prize of the Best Actor – Un Certain
Regard*

Lore

2013 AWGIE Awards
Feature Film: Adaptation

The Railway Man

2013 San Sebastian International
Film Festival
Signis Award

The Rocket

2014 AACTA Awards
Best Original Screenplay
2014 ADG Awards
Best Direction in a Feature Film
2013 AWGIE Awards
Feature Film: Original

2013 Melbourne International Film
Festival
People's Choice Award: Feature Film

Ruin

2013 Venice International Film
Festival
Special Orizzonti Jury Prize

Satellite Boy

2014 ADG Awards
Finders Award

These Final Hours

2013 Melbourne International Film
Festival
The Age Critics' Award

The Turning

2014 AACTA Awards
Best Lead Actress

SHORTS

Emo (The Musical)

2014 St Kilda Film Festival
*Craft Award
Best Comedy
Best Original Score*

2014 Berlin International Film Festival
*Special Mention – Youth Jury
Generation 14plus*

The Gallant Captain

2013 Adelaide International Film
Festival
Most Popular Short
2014 St Kilda Film Festival
Best Animation

The Landing

2013 Sitges International Fantasy and Horror Film Festival

Award for Best Short Film in the Official in Competition Fantastic Selection

The Last Time I Saw Richard

2014 AACTA Awards

Best Short Fiction Film

Perception

2014 Flickerfest

Best Cinematography in an Australian Short Film

ADULT AND CHILDREN'S TV DRAMA**The Adventures of Figaro Pho**

2013 AWGIE Awards

Animation

Better Man

2014 ADG Awards

Best Direction in a TV Mini Series

2014 TV Week Logie Awards

Graham Kennedy Award for Most Outstanding Newcomer

The Broken Shore

2014 ADG Awards

Best Direction in a Telemovie

Dance Academy series 3

2013 AWGIE Awards

Children's Television: C Classification

2014 ADG Awards

Esben Storm Award – Best Direction in a Children's TV Program

Miss Fisher's Murder Mysteries series 2

2014 AACTA Awards

Best Costume Design in Television

Nowhere Boys series 1

2014 AACTA Awards

Best Children's Television Series

2014 TV Week Logie Awards

Outstanding Children's Program

Power Games: The Packer-Murdoch Story

2014 AACTA Awards

Best Direction in a Television Drama or Comedy

Best Lead Actor in a Television Drama

Best Guest or Supporting Actor in a Television Drama

2014 TV Week Logie Awards

Outstanding Actor

Redfern Now series 2

2014 AACTA Awards

Best Original Music Score in Television

Best Television Drama Series

2014 ADG Awards

Best Direction in a TV Drama Series

2014 TV Week Logie Awards

Outstanding Drama Series

Top of the Lake

2014 AACTA Awards

Best Cinematography in Television

Best Sound in Television

Best Telefeature or Mini Series

2013 Primetime Emmy® Awards

Outstanding Cinematography for a Miniseries or Movie

2014 TV Week Logie Awards

Outstanding Miniseries or Telemovie

Underground – The Julian Assange Story

2013 AWGIE Awards

Telemovie: Adaptation

ONLINE AND INTERACTIVE**#7DaysLater**

2014 International Digital Emmy® Awards

Digital Program: Fiction

Hunter n Hornet

2014 ADG Awards

Best Direction in an Online Project

Peleda

2014 AACTA Awards

Best Production Design in Television



INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

I have audited the accompanying financial statements of Screen Australia for the year ended 30 June 2014, which comprise: a Statement by Directors, Chief Executive and Chief Financial Officer; the Statement of Comprehensive Income; Statement of Financial Position; Statement of Changes in Equity; Cash Flow Statement; Schedule of Commitments; Schedule of Contingencies; and Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

Directors' Responsibility for the Financial Statements

The directors of Screen Australia are responsible for the preparation of the financial statements that give a true and fair view in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards, and for such internal control as is necessary to enable the preparation of financial statements that give a true and fair view and are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

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

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

Independence

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

Opinion

In my opinion, the financial statements of Screen Australia:

- (a) have been prepared in accordance with the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*, including the Australian Accounting Standards; and
- (b) give a true and fair view of the matters required by the Finance Minister's Orders including Screen Australia's financial position as at 30 June 2014 and its financial performance and cash flows for the year then ended.

Australian National Audit Office



Kristian Gage
Acting Executive Director
Delegate of the Auditor-General
Canberra
2 September 2014

Screen Australia

Financial Statements

For the year ended 30 June 2014

Statement by Directors, Chief Executive and Chief Financial Officer

In our opinion, the attached financial statements for the year ended 30 June 2014 are based on properly maintained financial records and give a true and fair view of the matters required by the Finance Minister's Orders made under the *Commonwealth Authorities and Companies Act 1997*.

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



Deanne Weir
Acting Chair

1 September 2014



Graeme Mason
Chief Executive

1 September 2014



Richard Nankivell
Chief Financial Officer

1 September 2014

Screen Australia

Statement of Comprehensive Income

For the period ended 30 June 2014

	Notes	2014 \$	2013 \$
EXPENSES			
Employee benefits	3A	14,822,933	14,017,407
Supplier	3B	8,344,511	9,522,772
Grants	3C	27,014,465	18,635,079
Depreciation and amortisation	3D	1,156,152	1,905,580
Finance costs	3E	35,861	76,950
Write-down and impairment of assets	3F	65,210,000	71,152,436
Losses from asset sales	3G	25,217	3,547
TOTAL EXPENSES		116,609,139	115,313,771
LESS:			
OWN-SOURCE INCOME			
Own-source revenue			
Sale of goods and rendering of services	4A	1,608,389	1,714,521
Interest	4B	3,211,433	3,512,848
Rental income	4C	848,002	752,692
Other revenue	4D	6,902,203	9,219,724
Total own-source revenue		12,570,027	15,199,785
Gains			
Foreign exchange	4E	669	1,136
Total gains		669	1,136
TOTAL OWN-SOURCE INCOME		12,570,696	15,200,921
NET COST OF SERVICES		104,038,443	100,112,850
Revenue from Government	4F	101,075,769	98,099,837
(DEFICIT) BEFORE INCOME TAX ON CONTINUING OPERATIONS		(2,962,674)	(2,013,013)
OTHER COMPREHENSIVE INCOME			
Items not subject to subsequent reclassification to profit or loss			
Changes in asset revaluation reserve		11,910,286	2,350,000
Total other comprehensive income before income tax		11,910,286	2,350,000
TOTAL COMPREHENSIVE INCOME		8,947,612	336,987

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

Screen Australia

Statement of Financial Position

As at 30 June 2014

	Notes	2014 \$	2013 \$
ASSETS			
Financial assets			
Cash and cash equivalents	6A	6,478,874	9,958,981
Trade and other receivables	6B	2,588,211	1,063,484
Other investments	6C	61,946,533	56,896,968
Total financial assets		71,013,618	67,919,433
Non-financial assets			
Land and buildings	7A,C	39,364,423	25,490,494
Property, plant and equipment	7B,C	951,663	442,358
Intangibles	7D,E	791,286	781,271
Other non-financial assets	7F,G,H	378,156	476,334
Total non-financial assets		41,485,528	27,190,457
TOTAL ASSETS		112,499,146	95,109,890
LIABILITIES			
Payables			
Suppliers	8A	292,855	660,396
Other payables	8B	3,254,766	614,502
Total payables		3,547,621	1,274,898
Interest bearing liabilities			
Leases	9	102,484	340,118
Total interest bearing liabilities		102,484	340,118
Provisions			
Employee provisions	10A	3,006,609	2,916,853
Other provisions	10B	38,249,827	31,933,028
Total provisions		41,256,436	34,849,881
TOTAL LIABILITIES		44,906,541	36,464,897
NET ASSETS		67,592,605	58,644,993
EQUITY			
Parent entity interest			
Contributed equity		44,504,970	44,504,970
Asset revaluation reserves		21,542,909	9,632,623
Retained surplus (accumulated deficit)		1,544,726	4,507,400
TOTAL PARENT ENTITY INTEREST		67,592,605	58,644,993

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

Statement of Changes in Equity

For the period ended 30 June 2014

	Retained earnings		Asset revaluation surplus		Contributed equity/capital		Total equity	
	2014	2013	2014	2013	2014	2013	2014	2013
	\$	\$	\$	\$	\$	\$	\$	\$
OPENING BALANCE								
Balance carried forward from previous period	4,507,400	6,520,413	9,632,623	7,282,623	44,504,970	44,504,970	58,644,993	58,308,006
ADJUSTED OPENING BALANCE	4,507,400	6,520,413	9,632,623	7,282,623	44,504,970	44,504,970	58,644,993	58,308,006
COMPREHENSIVE INCOME								
Other comprehensive income	–	–	11,910,286	2,350,000	–	–	11,910,286	2,350,000
Surplus for the period	(2,962,674)	(2,013,013)	–	–	–	–	(2,962,674)	(2,013,013)
TOTAL COMPREHENSIVE INCOME	(2,962,674)	(2,013,013)	11,910,286	2,350,000	–	–	8,947,612	336,987
CLOSING BALANCE AS AT 30 JUNE	1,544,726	4,507,400	21,542,909	9,632,623	44,504,970	44,504,970	67,592,605	58,644,993

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

Screen Australia

Cash Flow Statement

for the period ended 30 June 2014

	Notes	2014 \$	2013 \$
OPERATING ACTIVITIES			
Cash received			
Receipts from Government		101,136,597	98,098,193
Sales of goods and rendering of services		1,857,353	2,008,838
Interest		3,211,433	3,513,811
Net GST received		8,044,903	8,179,654
Other		3,177,512	1,011,129
Total cash received		117,427,798	112,811,625
Cash used			
Employees		14,873,627	14,166,149
Suppliers		9,530,756	10,804,099
Borrowing costs		45,160	38,862
Grants		24,998,281	18,738,573
Other		5,540,373	6,014,237
Total cash used		54,988,197	49,761,920
NET CASH FROM OPERATING ACTIVITIES	11	62,439,601	63,049,705
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment		726	–
Proceeds from sales of financial instruments		281,430,967	267,403,547
Recoupment of investments – film industry assistance		6,056,302	8,625,548
Recoupment of loans – film industry assistance		1,537,515	1,904,166
Total cash received		289,025,510	277,933,261
Cash used			
Purchase of property, plant and equipment		3,456,804	6,953
Purchase of intangibles		208,254	225,564
Purchase of financial instruments		286,480,532	271,948,013
Investments – film industry assistance		60,989,400	66,502,937
Loans – film industry assistance		3,572,594	3,559,811
Total cash used		354,707,584	342,243,278
NET CASH USED BY INVESTING ACTIVITIES		(65,682,074)	(64,310,017)
FINANCING ACTIVITIES			
Cash used			
Repayment of financial lease liability		237,634	159,577
NET CASH USED BY FINANCING ACTIVITIES		(237,634)	(159,577)
NET (DECREASE) IN CASH HELD		(3,480,107)	(1,419,889)
CASH AND CASH EQUIVALENTS AT THE BEGINNING OF THE REPORTING PERIOD		9,958,981	11,378,870
CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD	6A	6,478,874	9,958,981

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

Screen Australia

Schedule of Commitments

As at 30 June 2014

	2014	2013
	\$	\$
BY TYPE		
Commitments receivable		
Sublease rental income	(204,556)	(151,462)
Net GST recoverable on commitments ¹	(2,100,238)	(2,593,757)
Total commitments receivable	(2,304,794)	(2,745,219)
Commitments payable		
Capital commitments		
Intangibles	99,250	47,170
Total capital commitments	99,250	47,170
Other commitments		
Operating leases ²	13,570,921	14,605,098
Project commitments	9,736,249	13,926,228
Total other commitments	23,307,170	28,531,326
Total commitments payable	23,406,420	28,578,496
NET COMMITMENTS BY TYPE	21,101,626	25,833,277
BY MATURITY		
Commitments receivable		
Other commitments receivable		
One year or less	(1,168,297)	(1,108,292)
From one to five years	(538,692)	(916,545)
Over five years	(597,805)	(720,382)
Total other commitments receivable	(2,304,794)	(2,745,219)
Total commitments receivable	(2,304,794)	(2,745,219)
Commitments payable		
Capital commitments		
One year or less	99,250	47,170
Total capital commitments	99,250	47,170
Operating lease commitments		
One year or less	1,304,852	1,310,171
From one to five years	5,690,215	5,370,728
Over five years	6,575,854	7,924,199
Total operating lease commitments	13,570,921	14,605,098
Project commitments		
One year or less	9,500,849	9,353,161
From one to five years	235,400	4,573,067
Total other commitments	9,736,249	13,926,228
Total commitments payable	23,406,420	28,578,496
NET COMMITMENTS BY MATURITY	21,101,626	25,833,277

1. Commitments were GST inclusive where relevant.

2. Operating leases included were effectively non-cancellable.

Screen Australia in its capacity as a lessee has subleases for office accommodation at its Lindfield Property.

Screen Australia

Schedule of Contingencies

As at 30 June 2014

There were no contingent assets or contingent liabilities as at 30 June 2014 (2013 \$nil).

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

Screen Australia

Notes to and Forming Part of the Financial Statements

For the period ended 30 June 2014

Note 1: Summary of Significant Accounting Policies	139
Note 2: Events After the Reporting Period	146
Note 3: Expenses	146
Note 4: Income	148
Note 5: Fair Value Measurements	149
Note 6: Financial Assets	151
Note 7: Non-financial Assets	153
Note 8: Payables	157
Note 9: Interest Bearing Liabilities	157
Note 10: Provisions	158
Note 11: Cash Flow Reconciliation	159
Note 12: Contingent Assets and Liabilities	159
Note 13: Directors' Remuneration	160
Note 14: Related Party Disclosures	160
Note 15: Senior Executive Remuneration	164
Note 16: Remuneration of Auditors	166
Note 17: Financial Instruments	167
Note 18: Financial Assets Reconciliation	171
Note 19: Compensation and Debt Relief	171
Note 20: Assets Held in Trust	171
Note 21: Reporting of Outcomes	172

NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

1.1 Objectives of Screen Australia

Screen Australia is an Australian Government controlled entity. It is a not-for-profit entity that is structured to meet one outcome as follows:

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

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

1.2 Basis of Preparation of the Financial Statements

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

The financial statements have been prepared in accordance with:

- a) Finance Minister's Orders (FMOs) for reporting periods ending on or after 1 July 2011; and
- b) Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

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

Unless an alternative treatment is specifically required by an accounting standard or the FMOs, assets and liabilities are recognised in the statement of financial position when and only when it is probable that future economic benefits will flow to Screen Australia or a future sacrifice of economic benefits will be required and the amounts of the assets or liabilities can be reliably measured. However, assets and liabilities arising under executor contracts are not recognised unless required by an accounting standard. Liabilities and assets that are unrecognised are reported in the schedule of commitments or the schedule of contingencies.

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

1.3 Significant Accounting Judgements and Estimates

In the process of applying the accounting policies listed in this note, Screen Australia has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- the impairment losses as a result of Screen Australia impairing its film investments and loans to a nil carrying value (see note 1.16). These estimates have a significant impact on Screen Australia's asset carrying values and the operating result. These same estimates have been identified as having a significant risk of causing a material adjustment to the carrying values of assets and the operating result in future accounting periods; and
- the fair value of land and buildings has been taken to be the market value of similar properties as determined by an independent valuer. Screen Australia's buildings are purpose-built and may in fact realise more or less in the market.
- no accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

1.4 New Australian Accounting Standards

• Adoption of New Australian Accounting Standard Requirements

No accounting standard has been adopted earlier than the application date as stated in the standard.

The following new or revised accounting standards were issued prior to the signing of the statement by the Chief Executive Officer and Chief Financial Officer, were applicable to the current reporting period and had a material effect on the entity's financial statements:

Standard/Interpretation	Nature of change in accounting policy, transitional provisions, and adjustment to financial statements
AASB 13	Significant increase to level of disclosures for items carried at fair value (including requirement to designate items as Level 1, 2 or 3).
AASB 119	Amending the definitions of short-term and other long-term employee benefits

All other new accounting standards, revised standards or amended standards that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect, and are not expected to have a future material effect on Screen Australia's financial statements.

• Future Australian Accounting Standard Requirements

The following new standards was issued by the Australian Accounting Standards Board prior to the signing of the statement by the Chief Executive Officer and Chief Financial Officer, which are expected to have a material impact on Screen Australia's financial statements for future reporting period(s):

Standard/Interpretation	Application date for the entity	Nature of impending changes in accounting policy and likely impact on initial application
AASB 1055	1 July 2014	Requires disclosure of the original budget and explanation of major variances between the budgeted and actual amounts.

All other new accounting standards, revised standards or amended standards that were issued prior to the sign-off date and are applicable to future reporting period(s) are not expected to have a future material impact on Screen Australia's financial statements.

1.5 Revenue

Revenue from the sale of goods is recognised when:

- a) the risks and rewards of ownership have been transferred to the buyer;
- b) Screen Australia retains no managerial involvement or effective control over the goods;
- c) the revenue and transaction costs incurred can be reliably measured; and
- d) it is probable that the economic benefits associated with the transaction will flow to Screen Australia.

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

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

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

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance account. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

Interest revenue is recognised using the effective interest method as set out in AASB 139 *Financial Instruments: Recognition and Measurement*.

• Resources Received Free of Charge

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

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government agency or authority as a consequence of a restructuring of administrative arrangements (refer to Note 1.8).

• Revenue from Government

Amounts appropriated for departmental appropriations for the year (adjusted for any formal additions and reductions) are recognised as Revenue from Government when Screen Australia gains control of the appropriation, except for certain amounts that relate to activities that are reciprocal in nature, in which case revenue is recognised only when it has been earned. Appropriations receivable are recognised at their nominal amounts.

Funding received or receivable from agencies (appropriated to the agency as a CAC Act body payment item for payment to this entity) is recognised as Revenue from Government by the CAC Act Body unless the funding is in the nature of an equity injection or a loan.

1.6 Grants Expense

Screen Australia provides grants to film developers and producers for the purposes of fostering and developing an Australian film, television and interactive media production industry in Australia.

An expense is recognised by Screen Australia on approval of each grant funding application.

1.7 Gains

• Resources Received Free of Charge

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

Resources received free of charge are recorded as either revenue or gains depending on their nature.

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government entity as a consequence of a restructuring of administrative arrangements (refer to Note 1.8).

- **Sale of Assets**

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

1.8 Transactions with the Government as Owner

- **Equity Injections**

Amounts appropriated which are designated as 'equity injections' for a year (less any formal reductions) and Departmental Capital Budgets (DCBs) are recognised directly in contributed equity in that year.

- **Restructuring of Administrative Arrangements**

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

- **Other Distributions to Owners**

The FMOs require that distributions to owners be debited to contributed equity unless it is in the nature of a dividend.

1.9 Employee Benefits

Liabilities for 'short-term employee benefits' (as defined in AASB 119 *Employee Benefits*) and termination benefits expected within 12 months of the end of reporting period are measured at their nominal amounts.

The nominal amount is calculated with regard to the rates expected to be paid on settlement of the liability.

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

- **Leave**

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

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including Screen Australia's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by using the Department of Finance's short hand method as at 30 June 2014, as outlined in the FMO2014. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

- **Separation and Redundancy**

Provision is made for separation and redundancy benefit payments. Screen Australia recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

- **Superannuation**

Screen Australia's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS) or the PSS accumulation plan (PSSap).

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

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

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

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

1.10 Leases

A distinction is made between finance leases and operating leases. Finance leases effectively transfer from the lessor to the lessee substantially all the risks and rewards incidental to ownership of leased assets. An operating lease is a lease that is not a finance lease. In operating leases, the lessor effectively retains substantially all such risks and benefits.

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

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

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets.

1.11 Borrowing Costs

All borrowing costs are expensed as incurred.

1.12 Cash

Cash is recognised at its nominal amount. Cash and cash equivalents includes:

- a) cash on hand; and
- b) demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

1.13 Financial Assets

Screen Australia classifies its financial assets in the following categories:

- a) held-to-maturity investments; and
- b) loans and receivables.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition. Financial assets are recognised and derecognised upon trade date.

• Effective Interest Method

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

Income is recognised on an effective interest rate basis except for financial assets that are recognised at fair value through profit or loss.

• Held-to-Maturity Investments

Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the group has the positive intent and ability to hold to maturity are classified as held-to-maturity investments. Held-to-maturity investments are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

• Loans and Receivables

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

• Impairment of Financial Assets

Financial assets are assessed for impairment at the end of each reporting period.

Financial assets held at amortised cost – if there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

Financial assets held at cost – if there is objective evidence that an impairment loss has been incurred, the amount of the impairment loss is the difference between the carrying amount of the asset and the present value of the estimated future cash flows discounted at the current market rate for similar assets.

1.14 Financial Liabilities

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

• Financial Liabilities at Fair Value Through Profit or Loss

Financial liabilities at fair value through profit or loss are initially measured at fair value. Subsequent fair value adjustments are recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest paid on the financial liability.

• Other Financial Liabilities

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

The effective interest method is a method of calculating the amortised cost of a financial liability and of allocating interest expense over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash payments through the expected life of the financial liability, or, where appropriate, a shorter period.

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

1.15 Contingent Liabilities and Contingent Assets

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but are reported in the relevant schedules and notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

1.16 Film Investments and Loans, Allowance for Impairment and Write-offs

Screen Australia provides financial assistance to film developers and producers for the purposes of fostering and developing an Australian film, television and interactive media production industry in Australia. It also finances and co-finances film and television productions in Australia. This financial assistance and financing is provided in the form of film investments and loans in respect of individual film development projects and film production projects. Film investments give Screen Australia an equity interest in the film copyright and the right to participate in any income from the film project.

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

Due to the financial risk profile of film investments and loans, Screen Australia has historically made substantial losses on its film investments and loans and for this reason, they are written down to a nil carrying value at the time of recognition. The exception to this policy is where repayment is reasonably assured. Such assets are valued at the recoverable amount.

If, in a subsequent year, the amount of the impairment decreases and the decrease can be related objectively to an event occurring after the impairment was recognised, such as loan repayments, the previously recognised impairment will be recorded as revenue. This amount is recognised in the Statement of Comprehensive Income.

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

1.17 Acquisition of Assets

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

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

1.18 Property, Plant and Equipment

• Asset Recognition Threshold

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

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to 'make good' provisions in property leases taken up by

Screen Australia where there exists an obligation to an agreed condition. These costs are included in the value of Screen Australia's leasehold improvements with a corresponding provision for the 'make good' recognised.

• **Revaluations**

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

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

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

• **Depreciation**

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to Screen Australia using, in all cases, the straight-line method of depreciation.

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

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

	2014	2013
Buildings on freehold land	60 years	60 years
Leasehold improvements	Lease term	Lease term
Plant and equipment	4 to indefinite years	4 to 10 years

• **Impairment**

All assets other than those held at fair value were assessed for impairment at 30 June 2014. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

• **Derecognition**

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

1.19 Intangibles

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of Screen Australia's software are 3 to 5 years (2012-13: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2014.

1.20 Taxation

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

Revenues, expenses and assets are recognised net of GST except:

- a) where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- b) for receivables and payables.

NOTE 2: EVENTS AFTER THE REPORTING PERIOD

There was no subsequent event that had the potential to significantly affect the ongoing structure and financial activities of Screen Australia.

2014
\$

2013
\$

NOTE 3: EXPENSES**NOTE 3A: EMPLOYEE BENEFITS**

Wages and salaries	11,491,008	10,882,131
Superannuation:		
Defined contribution plans	1,555,415	1,469,918
Defined benefit plans	289,490	314,242
Leave and other entitlements	1,291,336	1,186,846
Separation and redundancies	195,684	164,270
TOTAL EMPLOYEE BENEFITS	14,822,933	14,017,407

NOTE 3B: SUPPLIER**Goods and services**

Consultants	722,299	1,443,142
Assessor fees	360,794	372,350
Office and communications	1,307,497	1,248,964
Other property and utilities	965,328	934,776
Screenings and hospitality	727,513	784,378
Contractors	591,054	467,951
Travel	979,328	1,086,213
Other	1,790,234	2,190,412
Total goods and services	7,444,047	8,528,186

Goods supplied in connection with

Related parties	81	-
External parties	286,187	543,498
Total goods supplied	286,268	543,498

Services rendered in connection with

Related entities	10,785	784,671
External parties	7,146,994	7,200,017
Total services rendered	7,157,779	7,984,688
Total goods and services	7,444,047	8,528,186

	2014 \$	2013 \$
Other supplier expenses		
Operating lease rentals – external entities:		
Minimum lease payments	787,691	879,542
Workers compensation expenses	112,773	115,044
Total other supplier expenses	900,464	994,586
TOTAL SUPPLIER EXPENSES	8,344,511	9,522,772

NOTE 3C: GRANTS

Public sector:		
Australian Government entities (related entities)	286,671	–
State and Territory Governments	560,877	192,865
Local Governments	–	69,000
Private sector:		
Non-government organisations	26,166,917	18,373,214
TOTAL GRANTS	27,014,465	18,635,079

NOTE 3D: DEPRECIATION AND AMORTISATION

Depreciation:		
Property, plant and equipment	294,658	229,775
Buildings and leasehold improvements	664,816	1,525,158
Total depreciation	959,474	1,754,933
Amortisation:		
Intangibles	196,678	150,647
Total amortisation	196,678	150,647
TOTAL DEPRECIATION AND AMORTISATION	1,156,152	1,905,580

NOTE 3E: FINANCE COSTS

Finance leases	28,393	56,573
Other interest payments	7,468	20,377
TOTAL FINANCE COSTS	35,861	76,950

NOTE 3F: WRITE-DOWN AND IMPAIRMENT OF ASSETS

Asset write-downs and impairments from:		
Impairment losses on film investments and loans	65,241,946	71,230,324
Other	(31,946)	(77,888)
TOTAL WRITE-DOWN AND IMPAIRMENT OF ASSETS	65,210,000	71,152,436

	2014 \$	2013 \$
NOTE 3G: LOSSES FROM ASSET SALES		
Property, plant and equipment:		
Proceeds from sale	(726)	–
Carrying value of assets sold	24,382	2,759
Intangibles:		
Carrying value of assets sold	1,561	788
TOTAL LOSSES FROM ASSET SALES	25,217	3,547

NOTE 4: INCOME

OWN-SOURCE REVENUE

NOTE 4A: SALE OF GOODS AND RENDERING OF SERVICES

Sale of goods in connection with

Provision of goods – external parties	3,059	399,380
Total sale of goods	3,059	399,380

Rendering of services in connection with

Rendering of services – external parties	1,605,330	1,315,141
Total rendering of services	1,605,330	1,315,141
TOTAL SALE OF GOODS AND RENDERING OF SERVICES	1,608,389	1,714,521

NOTE 4B: INTEREST

Deposits	3,211,433	3,512,848
TOTAL INTEREST	3,211,433	3,512,848

NOTE 4C: RENTAL INCOME

Operating lease:

Other	848,002	752,692
TOTAL RENTAL INCOME	848,002	752,692

NOTE 4D: OTHER REVENUE

Profit on equity film production investments and loans	5,867,091	8,583,913
Recoveries on loans	573,749	366,651
Grants from external entities	200,000	–
Other	261,363	269,160
TOTAL OTHER REVENUE	6,902,203	9,219,724

GAINS

NOTE 4E: FOREIGN EXCHANGE

Non-speculative	669	1,136
TOTAL FOREIGN EXCHANGE GAINS	669	1,136

	2014 \$	2013 \$
REVENUE FROM GOVERNMENT		
NOTE 4F: REVENUE FROM GOVERNMENT		
Appropriations:		
Departmental appropriations	23,353,000	20,863,000
Other		
ABC	10,500	–
Attorney-General's Department	44,415,000	–
Comcover	5,420	2,523
Centrelink (paid parental leave scheme)	48,330	21,834
Department of Foreign Affairs and Trade	78,156	112,207
Department of Prime Minister and Cabinet	592,363	111,273
Department of Regional Australia, Local Government, Arts & Sport	32,573,000	76,989,000
TOTAL REVENUE FROM GOVERNMENT	101,075,769	98,099,837

NOTE 5: FAIR VALUE MEASUREMENTS

The following tables provide an analysis of assets and liabilities that are measured at fair value.

The different levels of the fair value hierarchy are defined below.

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date.

Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: Unobservable inputs for the asset or liability.

NOTE 5A: FAIR VALUE MEASUREMENTS

Fair value measurements at the end of the reporting period by hierarchy for assets and liabilities in 2014

	Fair value measurements at the end of the reporting period using			
	Fair value \$	Level 1 inputs \$	Level 2 inputs \$	Level 3 inputs \$
Non-financial assets				
Land	27,870,000	–	–	27,870,000
Buildings on freehold land	8,680,000	–	–	8,680,000
Leasehold improvements	2,814,423	–	–	2,814,423
Other property, plant and equipment	951,663	–	–	951,663
Total non-financial assets	40,316,086	–	–	40,316,086
Total fair value measurements of assets in the statement of financial position	40,316,086	–	–	40,316,086

Fair value measurements – highest and best use differs from current use for non-financial assets (NFAs)

The land's highest and best use is redevelopment to residential parcels of land. The land use differs from the highest and best use as it is currently being used a special purpose facility for film production companies.

For all other non-financial assets the highest and best use is the same as their current use.

NOTE 5B: VALUATION TECHNIQUE AND INPUTS FOR LEVEL 2 AND LEVEL 3 FAIR VALUE MEASUREMENTS

Level 2 and 3 fair value measurements – valuation technique and the inputs used for assets and liabilities in 2014

	Category (Level 2 or Level 3)	Fair value \$	Valuation technique(s) ¹	Inputs used	Range (weighted average) ²
Non-financial assets					
Land	Level 3	27,870,000	Market comparables	Sale prices of comparable land Land size Long-term land appreciation rate	N/A
Buildings on freehold land	Level 3	8,680,000	Depreciated replacement cost	Replacement cost per square metre	N/A
Leasehold improvements	Level 3	2,814,423	Depreciated replacement cost	Replacement cost, estimated obsolescence and service capacity	N/A
Other property, plant and equipment	Level 3	951,663	Depreciated replacement cost	Market selling price	N/A

1. No change in valuation technique occurred during the period.

2. Significant unobservable inputs only. Not applicable for assets or liabilities in the Level 2 category.

Recurring and non-recurring Level 3 fair value measurements – valuation processes

Screen Australia procured valuation services from Aon Risk Services Australia Limited (Aon) for its land and building assets. Aon provided written assurance to the entity that the valuation model(s) developed complies with AASB13.

Screen Australia internally reviewed its leasehold improvements and other property plant and equipment assets during 2013/14 in accordance with AASB13.

Recurring Level 3 fair value measurements – sensitivity of inputs

Land: In determining the value of land, prices, leasing data, assessed yields and other relevant information generated by market transactions involving comparable (similar) assets were considered.

Regard was taken of the current draft Ku-Ring-Gai Local Environment Plan (LEP) with particular reference to proposed land zoning changes. Any significant changes to the proposed zoning of Screen Australia's land has the potential to significantly impact the value.

Screen Australia is not aware of any real or proposed changes to the draft LEP.

When assessing the value, the prices adopted from the evidence were on a dollar per square metre basis, for comparably zoned land in surrounding areas making due allowance for the size, character of location and other constraints subsequently applied to the various land areas to derive the total land value.

Building: In determining the value of buildings and improvements, consideration was given to the age of buildings, size of improvements, estimated replacement cost, condition of structures and current use.

When assessing the value, the prices adopted from the evidence were on a dollar per square metre basis, subsequently applied to the various building and improvement areas to derive the total building and improvements value on a replacement cost basis.

This replacement cost is depreciated to determine the assessed value. As depreciation adjustments are considered as significant, unobservable inputs in nature, specialised buildings are classified as Level 3 fair value measurements.

Screen Australia's policy is to engage in a full revaluation of its land and buildings at three year intervals. If management and the external valuar determine the current replacement cost has not changed significantly from the prior year, the prior year replacement cost less adjustments for input changes will be used during the interim periods.

Other Assets: The significant unobservable inputs used in the fair value measurement of the Property, Plant and Equipment and Leasehold Improvement assets are the costs of purchasing similar assets after taking into account the age, condition, use and customisation of the assets. Significant increases (decreases) in any of those inputs in isolation would result in a significantly higher (lower) fair value measurement.

NOTE 5C: RECONCILIATION FOR RECURRING LEVEL 3 FAIR VALUE MEASUREMENTS

Recurring Level 3 fair value measurements – reconciliation for assets

	Non-financial assets				Total 2014 \$
	Land 2014 \$	Buildings on freehold land 2014 \$	Leasehold improvements 2014 \$	Other property, plant and equipment 2014 \$	
Opening balance	16,050,000	9,040,477	400,017	442,358	25,932,852
Total (losses) recognised in net cost of services ¹	–	(405,763)	(259,053)	(294,658)	(959,474)
Total gains recognised in asset revaluation reserve	11,820,000	45,286	–	45,000	11,910,286
Purchases	–	–	2,673,459	783,345	3,456,804
(Sales)	–	–	–	(24,382)	(24,382)
Closing balance	27,870,000	8,680,000	2,814,423	951,663	40,316,086

1. These losses are presented in the Statement of Comprehensive Income under note 3D.

2014
\$ 2013
\$

NOTE 6: FINANCIAL ASSETS

NOTE 6A: CASH AND CASH EQUIVALENTS

Cash on hand or on deposit	6,478,874	9,958,981
TOTAL CASH AND CASH EQUIVALENTS	6,478,874	9,958,981

NOTE 6B: TRADE AND OTHER RECEIVABLES

Goods and services receivable in connection with

External parties	173,983	186,524
Total goods and services receivable	173,983	186,524

Other receivables:

GST receivable from the Australian Taxation Office	996,313	603,991
Film Loans	350,000	–
Other	1,100,764	342,030
Total other receivables	2,447,077	946,021
TOTAL TRADE AND OTHER RECEIVABLES (GROSS)	2,621,060	1,132,545

	2014 \$	2013 \$
Less impairment allowance account:		
Goods and services	(32,849)	(69,061)
Total impairment allowance account	(32,849)	(69,061)
TOTAL TRADE AND OTHER RECEIVABLES (NET)	2,588,211	1,063,484

Receivables are expected to be recovered in:

No more than 12 months	2,588,211	1,063,484
Total trade and other receivables (net)	2,588,211	1,063,484

Receivables are aged as follows:

Not overdue	2,567,918	873,417
Overdue by:		
0 to 30 days	3,967	131,511
31 to 60 days	8,841	45,016
61 to 90 days	10,134	61,290
More than 90 days	30,200	21,311
Total receivables (gross)	2,621,060	1,132,545

The impairment allowance account is aged as follows:

Overdue by:		
31 to 60 days	(4,409)	-
61 to 90 days	(8,935)	(58,805)
More than 90 days	(19,505)	(10,256)
Total impairment allowance account	(32,849)	(69,061)

RECONCILIATION OF THE IMPAIRMENT ALLOWANCE ACCOUNT:

Movements in relation to 2014

	Goods and services \$	Total \$
Opening balance	(69,061)	(69,061)
Amounts written off	4,266	4,266
Amounts recovered and reversed	31,946	31,946
Closing balance	(32,849)	(32,849)

Movements in relation to 2013

	Goods and services \$	Total \$
Opening balance	(146,949)	(146,949)
Amounts recovered and reversed	77,888	77,888
Closing balance	(69,061)	(69,061)

	2014 \$	2013 \$
NOTE 6C: OTHER INVESTMENTS		
Term deposits	61,946,533	56,896,968
TOTAL OTHER INVESTMENTS	61,946,533	56,896,968

Total other investments are expected to be recovered in:

No more than 12 months	61,946,533	56,896,968
Total other investments	61,946,533	56,896,968

NOTE 7: NON-FINANCIAL ASSETS

NOTE 7A: LAND AND BUILDINGS

Land:		
Fair value	27,870,000	16,050,000
Total land	27,870,000	16,050,000

Buildings on freehold land:

Fair value	24,803,000	23,744,912
Accumulated depreciation	(16,123,000)	(14,704,435)
Total buildings on freehold land	8,680,000	9,040,477

Leasehold improvements:

Fair value	3,171,520	2,763,356
Accumulated depreciation	(357,097)	(2,363,339)
Total leasehold improvements	2,814,423	400,017
TOTAL LAND AND BUILDINGS	39,364,423	25,490,494

No land and building assets are expected to mature in the next 12 months.

NOTE 7B: PROPERTY, PLANT AND EQUIPMENT

Other property, plant and equipment:

Fair value	2,160,610	1,523,941
Accumulated depreciation	(1,208,947)	(1,081,583)
Total other property, plant and equipment	951,663	442,358
TOTAL PROPERTY, PLANT AND EQUIPMENT	951,663	442,358

No property plant and equipment are expected to be sold or disposed of within the next 12 months.

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 1.18. On 30 June 2014, an independent valuer conducted the revaluations of Screen Australia's land and building assets. The revaluation of other assets were determined by management based on current market prices.

A revaluation increment of \$11,820,000 for land and a revaluation increment of \$45,286 for buildings on freehold land and \$45,000 for other property, plant and equipment were credited to the asset revaluation surplus by asset class and included in the equity section of the Statement of Financial Position; no increments were expensed. (2013: land \$2,350,000).

NOTE 7C: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF PROPERTY, PLANT AND EQUIPMENT 2014

	Land \$	Buildings \$	Total land and buildings \$	Other property, plant and equipment \$	Total \$
As at 1 July 2013					
Gross book value	16,050,000	26,508,268	42,558,268	1,523,941	44,082,209
Accumulated depreciation and impairment	–	(17,067,774)	(17,067,774)	(1,081,583)	(18,149,357)
NET BOOK VALUE 1 JULY 2013	16,050,000	9,440,494	25,490,494	442,358	25,932,852
Additions:					
By purchase	–	2,673,459	2,673,459	783,345	3,456,804
Revaluations and impairments recognised in other comprehensive income	11,820,000	45,286	11,865,286	45,000	11,910,286
Depreciation expense	–	(664,816)	(664,816)	(294,658)	(959,474)
Disposals:					
Other	–	–	–	(24,382)	(24,382)
NET BOOK VALUE 30 JUNE 2014	27,870,000	11,494,423	39,364,423	951,663	40,316,086
Net book value as of 30 June 2014 represented by:					
Gross book value	27,870,000	27,974,520	55,844,520	2,160,610	58,005,130
Accumulated depreciation and impairment	–	(16,480,097)	(16,480,097)	(1,208,947)	(17,689,044)
NET BOOK VALUE 30 JUNE 2014	27,870,000	11,494,423	39,364,423	951,663	40,316,086

	Land \$	Buildings \$	Total land and buildings \$	Other property, plant and equipment \$	Total \$
As at 1 July 2012					
Gross book value	13,700,000	26,508,267	40,208,267	1,333,991	41,542,258
Accumulated depreciation and impairment	–	(15,542,615)	(15,542,615)	(666,052)	(16,208,667)
NET BOOK VALUE 1 JULY 2012	13,700,000	10,965,652	24,665,652	667,939	25,333,591
Additions:					
By purchase	–	–	–	6,953	6,953
Revaluations and impairments recognised in other comprehensive income	2,350,000	–	2,350,000	–	2,350,000
Depreciation expense	–	(1,525,158)	(1,525,158)	(229,775)	(1,754,933)
Disposals:					
Other	–	–	–	(2,759)	(2,759)
NET BOOK VALUE 30 JUNE 2013	16,050,000	9,440,494	25,490,494	442,358	25,932,852
Net book value as of 30 June 2013 represented by:					
Gross book value	16,050,000	26,508,268	42,558,268	1,523,941	44,082,209
Accumulated depreciation and impairment	–	(17,067,774)	(17,067,774)	(1,081,583)	(18,149,357)
NET BOOK VALUE 30 JUNE 2013	16,050,000	9,440,494	25,490,494	442,358	25,932,852

2014
\$ 2013
\$

NOTE 7D: INTANGIBLES

Computer software:

Purchased – in progress	259,312	122,159
Internally developed – in use	127,450	127,450
Purchased	1,011,752	966,853
Accumulated amortisation	(607,228)	(435,191)
Total computer software	791,286	781,271
TOTAL INTANGIBLES	791,286	781,271

No indicators of impairment were found for intangible assets.

No intangibles are expected to be sold or disposed of within the next 12 months.

NOTE 7E: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF INTANGIBLES 2014

	Computer software internally developed \$	Computer software purchased \$	Total \$
As at 1 July 2013			
Gross book value	127,450	1,089,013	1,216,463
Accumulated amortisation and impairment	(127,450)	(307,742)	(435,192)
NET BOOK VALUE 1 JULY 2013	–	781,271	781,271
Additions:			
By purchase or internally developed	–	208,254	208,254
Amortisation	–	(196,678)	(196,678)
Disposals:			
Other	–	(1,561)	(1,561)
NET BOOK VALUE 30 JUNE 2014	–	791,286	791,286
Net book value as of 30 June 2014 represented by:			
Gross book value	127,450	1,271,064	1,398,514
Accumulated amortisation and impairment	(127,450)	(479,778)	(607,228)
NET BOOK VALUE 30 JUNE 2014	–	791,286	791,286
	Computer software internally developed \$	Computer software purchased \$	Total \$
As at 1 July 2012			
Gross book value	127,450	868,436	995,886
Accumulated amortisation and impairment	(113,538)	(175,206)	(288,744)
NET BOOK VALUE 1 JULY 2012	13,912	693,230	707,142
Additions:			
By purchase or internally developed	–	225,564	225,564
Amortisation	(13,912)	(136,735)	(150,647)
Disposals:			
Other	–	(788)	(788)
NET BOOK VALUE 30 JUNE 2013	–	781,271	781,271
Net book value as of 30 June 2013 represented by:			
Gross book value	127,450	1,089,013	1,216,463
Accumulated amortisation and impairment	(127,450)	(307,742)	(435,192)
NET BOOK VALUE 30 JUNE 2013	–	781,271	781,271

2014
\$

2013
\$

NOTE 7F: FILM LOANS AND EQUITY INVESTMENTS

Film equity investments		
Film equity investments	417,320,996	356,299,652
Impairment allowance	(417,320,996)	(356,299,652)
Total film equity investments (gross)	–	–
Film loans		
Film loans	9,555,833	8,094,502
Impairment allowance	(9,555,833)	(8,094,502)
Total film loans (gross)	–	–
TOTAL FILM LOANS AND EQUITY INVESTMENTS	–	–

NOTE 7G: RECONCILIATION OF THE OPENING AND CLOSING BALANCES OF FILM LOANS AND EQUITY INVESTMENTS 2014

	Film equity investments \$	Film loans \$	Total \$
As at 1 July 2013			
Gross book value	356,299,652	8,094,502	364,394,154
Accumulated amortisation and impairment	(356,299,652)	(8,094,502)	(364,394,154)
NET BOOK VALUE 1 JULY 2013	-	-	-
Additions:			
By additional funded screen projects	61,021,344	1,461,331	62,482,675
Revaluations and impairments recognised in the operating result	(61,021,344)	(1,461,331)	(62,482,675)
NET BOOK VALUE 30 JUNE 2014	-	-	-
Net book value as of 30 June 2014 represented by:			
Gross book value	417,320,996	9,555,833	426,876,829
Accumulated amortisation and impairment	(417,320,996)	(9,555,833)	(426,876,829)
NET BOOK VALUE 30 JUNE 2014	-	-	-
	Film equity investments \$	Film loans \$	Total \$
As at 1 July 2012			
Gross book value	289,796,715	6,411,161	296,207,876
Accumulated amortisation and impairment	(289,796,715)	(6,411,161)	(296,207,876)
NET BOOK VALUE 1 JULY 2012	-	-	-
Additions:			
By additional funded screen projects	66,502,937	1,683,341	68,186,278
Revaluations and impairments recognised in the operating result	(66,502,937)	(1,683,341)	(68,186,278)
NET BOOK VALUE 30 JUNE 2013	-	-	-
Net book value as of 30 June 2013 represented by:			
Gross book value	356,299,652	8,094,502	364,394,154
Accumulated amortisation and impairment	(356,299,652)	(8,094,502)	(364,394,154)
NET BOOK VALUE 30 JUNE 2013	-	-	-

2014
\$

2013
\$

NOTE 7H: OTHER NON-FINANCIAL ASSETS

FILM EQUITY INVESTMENTS

Prepayments	378,156	476,334
TOTAL OTHER NON-FINANCIAL ASSETS	378,156	476,334
Total other non-financial assets – are expected to be recovered in:		
No more than 12 months	378,156	476,334
TOTAL OTHER NON-FINANCIAL ASSETS	378,156	476,334

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

	2014 \$	2013 \$
--	------------	------------

NOTE 8: PAYABLES

NOTE 8A: SUPPLIERS

Trade creditors and accruals	292,855	660,396
TOTAL SUPPLIERS PAYABLES	292,855	660,396

Suppliers payables expected to be settled within 12 months:

Related entities	118,811	343,385
External parties	174,044	317,011
Total	292,855	660,396

Total suppliers payables	292,855	660,396
---------------------------------	----------------	----------------

Settlement was usually made within 30 days.

NOTE 8B: OTHER PAYABLES

Wages and salaries	434,764	305,494
Superannuation	54,339	57,795
Employee Benefits	75,592	10,273
Lease incentive	2,577,083	160,551
Unearned revenue	48,044	75,248
Other	64,944	5,141
TOTAL OTHER PAYABLES	3,254,766	614,502

Total other payables are expected to be settled in:

No more than 12 months	956,723	565,730
More than 12 months	2,298,043	48,772
Total other payables	3,254,766	614,502

NOTE 9: INTEREST BEARING LIABILITIES

LEASES

Finance leases	102,484	340,118
TOTAL FINANCE LEASES	102,484	340,118

Payable:

Within one year:

Minimum lease payments	105,836	266,027
Deduct: future finance charges	(3,352)	(28,394)

In one to five years:

Minimum lease payments	–	105,837
Deduct: future finance charges	–	(3,352)

Finance leases recognised on the balance sheet	102,484	340,118
---	----------------	----------------

2014
\$

2013
\$

In 2013–14 finance leases existed in relation to certain major IT assets. The leases were non-cancellable and for fixed terms of 3–4 years. The interest rate implicit in the leases averaged 12% (2012–13: 12%). The lease assets secure the lease liabilities. Screen Australia guaranteed the residual values of all assets leased. There were no contingent rentals.

NOTE 10: PROVISIONS

NOTE 10A: EMPLOYEE PROVISIONS

Leave	3,006,609	2,916,853
TOTAL EMPLOYEE PROVISIONS	3,006,609	2,916,853

Employee provisions are expected to be settled in:

No more than 12 months	1,446,876	1,297,278
More than 12 months	1,559,733	1,619,575
Total employee provisions	3,006,609	2,916,853

NOTE 10B: OTHER PROVISIONS

Provision for make good	131,825	322,551
Provision for onerous contracts	38,118,002	31,610,477
TOTAL OTHER PROVISIONS	38,249,827	31,933,028

Other provisions are expected to be settled in:

No more than 12 months	35,409,125	29,677,420
More than 12 months	2,840,702	2,259,608
Total other provisions	38,249,827	31,933,028

	Make Good \$	Onerous Film Contracts \$	Total \$
Carrying amount 1 July 2013	322,551	31,610,477	31,933,028
Additional provisions made	89,539	33,013,377	33,102,916
Amounts used	(49,091)	(26,505,852)	(26,554,943)
Amounts reversed	(235,408)	–	(235,408)
Unwinding of discount or change in discount rate	4,234	–	4,234
Closing balance 2014	131,825	38,118,002	38,249,827

2014
\$

2013
\$

NOTE 11: CASH FLOW RECONCILIATION

RECONCILIATION OF CASH AND CASH EQUIVALENTS AS PER STATEMENT OF FINANCIAL POSITION TO CASH FLOW STATEMENT

Cash and cash equivalents as per:

Cash flow statement	6,478,874	9,958,981
Balance sheet	6,478,874	9,958,981
Difference	-	-

Reconciliation of net cost of services to net cash from operating activities:

Net cost of services	(104,038,443)	(100,112,850)
Add revenue from Government	101,075,769	98,099,837

Adjustments

Depreciation/amortisation	1,156,152	1,905,580
Net write down of non-financial assets	65,210,000	71,152,436
Recoupment exceeding net carrying value of film investments and loans	(6,056,302)	(8,950,564)
Loss on disposal of assets	25,217	3,547

Changes in assets/liabilities

(Increase)/decrease in net receivables	(1,524,727)	(201,406)
(Increase)/decrease in prepayments	98,178	(162,693)
Increase/(decrease) in unearned revenue	(27,204)	(7,752)
Increase/(decrease) in employee provisions	89,756	(25,510)
Increase/(decrease) in supplier payables	(367,541)	59,094
Increase/(decrease) in other payable	2,667,468	(322,612)
Increase/(decrease) in other provisions	4,131,278	1,612,598
NET CASH FROM OPERATING ACTIVITIES	62,439,601	63,049,705

NOTE 12: CONTINGENT ASSETS AND LIABILITIES

SIGNIFICANT REMOTE CONTINGENCIES

Screen Australia had no significant contingent assets or contingent liabilities as at 30 June 2014 (30 June 2013 nil).

2014 2013
\$ \$

NOTE 13: DIRECTORS' REMUNERATION

The number of non-executive directors of Screen Australia included in these figures are shown below in the relevant remuneration bands:

\$0 to \$29,999	1	5
\$30,000 to \$59,999	7	5
\$60,000 to \$89,999	1	–
TOTAL	9	10

	\$	\$
Total remuneration received or due and receivable by directors of Screen Australia	329,528	308,921

Remuneration of executive directors is included in Note 15: Senior Executive Remuneration.

NOTE 14: RELATED PARTY DISCLOSURES

The Board Members during 2014 were:

- Glen Boreham (Chair)
- Deanne Weir (Deputy Chair)
- Rosemary Blight
- Ross Entwistle
- Claudia Karvan
- Richard Keddie
- Matthew Liebmann
- Rachel Perkins (term finished 31 December 2013)
- Joan Peters

During 2014 no Board Member during their period of tenure has received or has become entitled to receive any benefit (other than a benefit included in Note 13 or the fixed salary of a full-time employee) by reason of a contract made between Screen Australia and the Board Member, a relative of a Board Member, or with a firm in which the Board Member is also a member or has a substantial financial interest, other than in respect of:

- 14.1 In the course of ordinary business payment of \$34,726 for information technology products including software maintenance and support was made for operational purposes to Data#3 Pty Ltd. Glen Boreham is a non-executive director of Data#3 Pty Ltd.
- 14.2 In the course of ordinary business funding approval of \$44,000 for development investment(s) was made for *Tidelands* to Hoodlum Active Pty Ltd. Deanne Weir is the Chair of Hoodlum Active Pty Ltd.
- 14.3 In the course of ordinary business payment of \$35,200 for development investment(s) was made for *Tidelands* to Hoodlum Active Pty Ltd. Deanne Weir is the Chair of Hoodlum Active Pty Ltd.
- 14.4 In the course of ordinary business payment of \$5,500 for production grant(s) was made for *Soap Star* to Hoodlum Active Pty Ltd. Deanne Weir is the Chair of Hoodlum Active Pty Ltd.
- 14.5 In the course of ordinary business funding approval and business payment of \$6,160 for a travel grant was made for Asian Side of the Doc to Artemis International Pty Ltd. Joan Peters has been a legal representative for Artemis International Pty Ltd.
- 14.6 In the course of ordinary business funding approval of \$16,500 for development grant(s) was made for *The Innocent* to Artemis International Pty Ltd. Joan Peters has been a legal representative for Artemis International Pty Ltd.

- 14.7 In the course of ordinary business payment of \$13,200 for development grant(s) was made for *The Innocent* to Artemis International Pty Ltd. Joan Peters has been a legal representative for Artemis International Pty Ltd.
- 14.8 In the course of ordinary business funding approval and payment of \$30,060 for production investment(s) was made for *My Mistress* (variation) to Mini Studios Pty Ltd. Joan Peters has been a legal representative for the executive producer of this production.
- 14.9 In the course of ordinary business payment of \$33,000 for production investment(s) was made for *My Mistress* to Mini Studios Pty Ltd. Joan Peters has been a legal representative for the executive producer of this production.
- 14.10 In the course of ordinary business payment of \$52,800 for development investment(s) was made for *On the Jellicoe Road* to Taylor Media Pty Ltd. Joan Peters has been a legal representative for Taylor Media Pty Ltd.
- 14.11 In the course of ordinary business payment of \$3,300 for development investment(s) was made for *The Decayed* to Taylor Media Pty Ltd. Joan Peters has been a legal representative for Taylor Media Pty Ltd.
- 14.12 In the course of ordinary business payment of \$43,703 for consultancy services was made for industry operational purposes to Tristram Miall Films Pty Ltd. Joan Peters has been a legal representative for Tristram Miall Films Pty Ltd.
- 14.13 In the course of ordinary business payment of \$6,188 for Enterprise development grant(s) was made for Enterprise 2009: Prospero Productions Grant to Prospero Productions Pty Ltd. Joan Peters has been a legal representative for Prospero Productions Pty Ltd.
- 14.14 In the course of ordinary business payment of \$1,875 for Enterprise development loan(s) was made for Enterprise 2009: Prospero Productions Loan to Prospero Productions Pty Ltd. Joan Peters has been a legal representative for Prospero Productions Pty Ltd.
- 14.15 In the course of ordinary business funding approval and business payment of \$6,050 for a travel grant was made for Beijing Forum and Sichuan TV Festival to Artemis International Pty Ltd. Joan Peters has been a legal representative for Artemis International Pty Ltd.
- 14.16 In the course of ordinary business payment of \$39,782 for Enterprise development grant(s) was made for Enterprise 2010: Electric Pictures Grant to Electric Pictures Pty Ltd. Joan Peters has been a legal representative for Electric Pictures Pty Ltd.
- 14.17 In the course of ordinary business payment of \$12,055 for Enterprise development loan(s) was made for Enterprise 2010: Electric Pictures Loan to Electric Pictures Pty Ltd. Joan Peters has been a legal representative for Electric Pictures Pty Ltd.
- 14.18 In the course of ordinary business funding approval of \$8,800 for a travel grant was made for Asian Side of the Doc to Sea Dog TV International Pty Ltd. Joan Peters has been a legal representative for Sea Dog TV International Pty Ltd.
- 14.19 In the course of ordinary business payment of \$80,438 for Enterprise development grant(s) was made for Enterprise Grant: Joined Up Films to Joined Up Films Pty Ltd. Joan Peters has been a legal representative for Joined Up Films Pty Ltd.
- 14.20 In the course of ordinary business payment of \$24,375 for Enterprise development loan(s) was made for Enterprise Loan: Joined Up Films to Joined Up Films Pty Ltd. Joan Peters has been a legal representative for Joined Up Films Pty Ltd.
- 14.21 In the course of ordinary business payment of \$9,185 for production investment(s) was made for *Who Do You Think You Are?* series 5 to Whofive Pty Ltd. Joan Peters has been a legal representative for Artemis International Pty Ltd and Serendipity Productions Pty Ltd.
- 14.22 In the course of ordinary business payment of \$210,815 for production investment(s) was made for *Who Do You Think You Are?* series 6 to WhoSix Pty Ltd. Joan Peters has been a legal representative for Artemis International Pty Ltd and Serendipity Productions Pty Ltd.
- 14.23 In the course of ordinary business payment of \$165,000 for Enterprise development grant(s) was made for Enterprise 2011: Madman Productions Grant to Madman Production Company Pty Ltd. Joan Peters has been a legal representative for Madman Production Company Pty Ltd.
- 14.24 In the course of ordinary business payment of \$50,000 for Enterprise development loan(s) was made for Enterprise 2011: Madman Productions Loan to Madman Production Company Pty Ltd. Joan Peters has been a legal representative for Madman Production Company Pty Ltd.
- 14.25 In the course of ordinary business payment of \$104,193 for production investment(s) was made for *The Search for the Ocean's Super Predator* to Ocean's Super Predator Pty Ltd. Joan Peters has been a legal representative for the co-producer of this production, Sea Dog TV International Pty Ltd.
- 14.26 In the course of ordinary business payment of \$737,000 for production investment(s) was made for *Z Special Units* aka *Australia's Secret Heroes* to Joined Up Films Pty Ltd. Joan Peters has been a legal representative for Joined Up Films Pty Ltd.
- 14.27 In the course of ordinary business payment of \$1,173,700 for production investment(s) was made for *The War That Changed Us* to Electric Pictures Pty Ltd. Joan Peters has been a legal representative for Electric Pictures Pty Ltd.

- 14.28 In the course of ordinary business payment of \$110,000 for production grant(s) was made for *Trucking Hell* to Prospero Productions Pty Ltd. Joan Peters has been a legal representative for Prospero Productions Pty Ltd.
- 14.29 In the course of ordinary business payment of \$1,617,000 for production investment(s) was made for *Kill Me Three Times* to KM3T Productions Pty Ltd. Joan Peters has been a consultant to a financier of this project, and is an executive producer on the production.
- 14.30 In the course of ordinary business funding approval and business payment of \$400,000 for pre-production loan(s) was made for *Kill Me Three Times* (loan) to KM3T Productions Pty Ltd. Joan Peters has been a consultant to a financier of this project, and is an executive producer on the production.
- 14.31 In the course of ordinary business funding approval of \$550,000 for production investment(s) was made for *Kill Me Three Times* (variation) to KM3T Productions Pty Ltd. Joan Peters has been a consultant to a financier of this project, and is an executive producer on the production.
- 14.32 In the course of ordinary business payment of \$350,000 for production investment(s) was made for *Kill Me Three Times* (variation) to KM3T Productions Pty Ltd. Joan Peters has been a consultant to a financier of this project, and is an executive producer on the production.
- 14.33 In the course of ordinary business funding approval of \$1,503,106 for production investment(s) was made for *Paper Planes* to Paper Plane Production Pty Ltd. Joan Peters has been a legal representative for a co-investor of this project.
- 14.34 In the course of ordinary business funding approval of \$110,000 for production investment(s) was made for *Paper Planes* (variation) to Paper Plane Production Pty Ltd. Joan Peters has been a legal representative for a co-investor of this project.
- 14.35 In the course of ordinary business payment of \$1,497,606 for production investment(s) was made for *Paper Planes* to Paper Plane Production Pty Ltd. Joan Peters has been a legal representative for a co-investor of this project.
- 14.36 In the course of ordinary business funding approval of \$198,000 for production grant(s) was made for *Kill Me Three Times* Multiplatform Extension to KM3T Pty Ltd. Joan Peters has been a consultant to a financier of this project, and is an executive producer on the production.
- 14.37 In the course of ordinary business payment of \$132,000 for production grant(s) was made for *Kill Me Three Times* Multiplatform Extension to KM3T Pty Ltd. Joan Peters has been a consultant to a financier of this project, and is an executive producer on the production.
- 14.38 In the course of ordinary business funding approval of \$1,950,257 for production investment(s) was made for *Sucker* to Rice & Noodles Pty Ltd. Joan Peters has been a consultant to a financier of this project, and is an executive producer on the production.
- 14.39 In the course of ordinary business payment of \$1,907,346 for production investment(s) was made for *Sucker* to Rice & Noodles Pty Ltd. Joan Peters has been a consultant to a financier of this project, and is an executive producer on the production.
- 14.40 In the course of ordinary business funding approval of \$511,500 for production investment(s) was made for *Wastelander Panda* to Yeah You Know Me Pty Ltd and Madman Production Company Pty Ltd. Joan Peters has been a legal representative for Yeah You Know Me Pty Ltd and Madman Production Company Pty Ltd.
- 14.41 In the course of ordinary business payment of \$501,600 for production investment(s) was made for *Wastelander Panda* to Yeah You Know Me Pty Ltd and Madman Production Company Pty Ltd. Joan Peters has been a legal representative for Yeah You Know Me Pty Ltd and Madman Production Company Pty Ltd.
- 14.42 In the course of ordinary business funding approval of \$192,500 for production grant(s) was made for *Dayne's World* to Endemol Australia Pty Ltd. Claudia Karvan has been an actor/producer/writer/creator for Endemol Australia Pty Ltd.
- 14.43 In the course of ordinary business payment of \$173,250 for production grant(s) was made for *Dayne's World* to Endemol Australia Pty Ltd. Claudia Karvan has been an actor/producer/writer/creator for Endemol Australia Pty Ltd.
- 14.44 In the course of ordinary business payment of \$1,881,000 for production investment(s) was made for *Gallipoli* to Endemol Australia Pty Ltd. Claudia Karvan has been an actor/producer/writer/creator for Endemol Australia Pty Ltd.
- 14.45 In the course of ordinary business payment of \$33,000 for production investment(s) was made for *Power Games: The Packer–Murdoch Story* to Endemol Australia Pty Ltd. Claudia Karvan has been an actor/producer/writer/creator for Endemol Australia Pty Ltd.
- 14.46 In the course of ordinary business funding approval of \$462,000 for production investment(s) was made for *Crash Test Mummies & Daddies* to Endemol Australia Pty Ltd. Claudia Karvan has been an actor/producer/writer/creator for Endemol Australia Pty Ltd.
- 14.47 In the course of ordinary business payment of \$438,900 for production investment(s) was made for *Crash Test Mummies & Daddies* to Endemol Australia Pty Ltd. Claudia Karvan has been an actor/producer/writer/creator for Endemol Australia Pty Ltd.

- 14.48 In the course of ordinary business payment of \$22,000 for production investment(s) was made for *In Your Dreams* to Endemol Australia Pty Ltd. Claudia Karvan has been an actor/producer/writer/creator for Endemol Australia Pty Ltd.
- 14.49 In the course of ordinary business funding approval of \$2,705,423 for production investment(s) was made for *In Your Dreams* series 2 to Endemol Australia Pty Ltd. Claudia Karvan has been an actor/producer/writer/creator for Endemol Australia Pty Ltd.
- 14.50 In the course of ordinary business payment of \$2,434,880 for production investment(s) was made for *In Your Dreams* series 2 to Endemol Australia Pty Ltd. Claudia Karvan has been an actor/producer/writer/creator for Endemol Australia Pty Ltd.
- 14.51 In the course of ordinary business funding approval of \$1,100,000 for production investment(s) was made for *Party Tricks* to Endemol Australia Pty Ltd. Claudia Karvan has been an actor/producer/writer/creator for Endemol Australia Pty Ltd.
- 14.52 In the course of ordinary business payment of \$1,034,000 for production investment(s) was made for *Party Tricks* to Endemol Australia Pty Ltd. Claudia Karvan has been an actor/producer/writer/creator for Endemol Australia Pty Ltd.
- 14.53 In the course of ordinary business payment of \$66,000 for development grant(s) was made for ADG 2011–2014 to Australian Directors Guild. Rachel Perkins is a member of Australian Directors Guild.
- 14.54 In the course of ordinary business funding approval of \$72,556 for development investment(s) was made for *Redfern Now Telemovie* to Blackfella Films Pty Ltd. Rachel Perkins is a Director of Blackfella Films Pty Ltd.
- 14.55 In the course of ordinary business payment of \$58,988 for Enterprise development grant(s) was made for Enterprise 2010: Blackfella Films Grant to Blackfella Films Pty Ltd. Rachel Perkins is a Director of Blackfella Films Pty Ltd.
- 14.56 In the course of ordinary business payment of \$17,875 for Enterprise development loan(s) was made for Enterprise 2010: Blackfella Films Loan to Blackfella Films Pty Ltd. Rachel Perkins is a Director of Blackfella Films Pty Ltd.
- 14.57 In the course of ordinary business payment of \$8,550 for Industry Employment grant(s) was made for Indigenous Employment Program to Blackfella Films Pty Ltd. Rachel Perkins is a Director of Blackfella Films Pty Ltd.
- 14.58 In the course of ordinary business payment of \$242,000 for production investment(s) was made for *Art + Soul 2* to Art & Soul Films 2 Pty Ltd. Rachel Perkins has a close family member who is a presenter on the program.
- 14.59 In the course of ordinary business funding approval of \$1,067,000 for production investment(s) was made for *First Contact* to Coast to Coast Productions Pty Ltd. Rachel Perkins is a Director of Coast to Coast Productions Pty Ltd.
- 14.60 In the course of ordinary business payment of \$99,000 for Enterprise development grant(s) was made for Enterprise: WTFN Holdings Grant to Fred Media Pty Ltd. Richard Keddie is a Director of WTFN Holding Pty Ltd, the parent company of Fred Media Pty Ltd.
- 14.61 In the course of ordinary business payment of \$30,000 for Enterprise development loan(s) was made for Enterprise: WTFN Holdings Loan to Fred Media Pty Ltd. Richard Keddie is a Director of WTFN Holding Pty Ltd, the parent company of Fred Media Pty Ltd.
- 14.62 In the course of ordinary business funding approval of \$2,489,300 for production investment(s) was made for *Oddball* to Oddball Holdings Pty Ltd. Richard Keddie is a Director of WTFN Holding Pty Ltd, the parent company of Oddball Holdings Pty Ltd.
- 14.63 In the course of ordinary business payment of \$2,244,000 for production investment(s) was made for *Oddball* to Oddball Holdings Pty Ltd. Richard Keddie is a Director of WTFN Holding Pty Ltd, the parent company of Oddball Holdings Pty Ltd.
- 14.64 In the course of ordinary business funding approval and payment of \$44,000 for development investment(s) was made for *40 30 30* to Goalpost Pictures Australia. Rosemary Blight is a Director of Goalpost Pictures Australia.
- 14.65 In the course of ordinary business funding approval and payment of \$22,000 for development investment(s) was made for *Holding the Man* to Goalpost Pictures Australia. Rosemary Blight is a Director of Goalpost Pictures Australia.
- 14.66 In the course of ordinary business payment of \$2,850 for Industry Employment grant(s) was made for Indigenous Employment Program to Goalpost Pictures Australia. Rosemary Blight is a Director of Goalpost Pictures Australia.
- 14.67 In the course of ordinary business payment of \$9,064 for production investment(s) was made for *The Darkside* to Scarlett Pictures. Claudia Karvan is an actor in *The Darkside*.
- 14.68 In the course of ordinary business payment of \$11,000 for production investment(s) was made for *Better Man* to FremantleMedia Australia Pty Ltd. Claudia Karvan is an actor in *Better Man*.
- 14.69 In the course of ordinary business payment of \$49,500 for production investment(s) was made for *The Broken Shore* to The Broken Shore Pty Ltd. Claudia Karvan is an actor in *The Broken Shore*.
- 14.70 In the course of ordinary business disbursement of \$2,144 for royalties was made for *Lani's Story* to Blackfella Films Pty Ltd. Rachel Perkins is a Director of Blackfella Films Pty Ltd.
- 14.71 In the course of ordinary business disbursement of \$20,933 for royalties was made for *Redfern Now* to Blackfella Films Pty Ltd. Rachel Perkins is a Director of Blackfella Films Pty Ltd.
- 14.72 In the course of ordinary business disbursement of \$7,796 for royalties was made for *First Australians* to First Nation Films Pty Ltd. Rachel Perkins is a Director of First Nation Films Pty Ltd.

- 14.73 In the course of ordinary business disbursement of \$35,764 for royalties was made for *The Sapphires* to Goalpost Pictures Australia. Rosemary Blight is a Director of Goalpost Pictures Australia.
- 14.74 In the course of ordinary business funding approval and payment of \$16,500 for travel grant(s) was made for Goalpost Pictures Australia to attend the Toronto International Film Festival. Rosemary Blight is a Director of Goalpost Pictures Australia and was one of the travellers.
- 14.75 In the course of ordinary business payment of \$6,875 for assessors fees were made to Goalpost Pictures Australia. Rosemary Blight is a Director of Goalpost Pictures Australia.
- 14.76 In the course of ordinary business disbursement of \$4,321 for royalties was made for *Lockie Leonard* to R.B Films Pty Ltd. Rosemary Blight is a Director of R.B Films Pty Ltd.
- 14.77 In the course of ordinary business funding approval of \$2,114,632 for production investment(s) was made for *Holding the Man* to HTM Film Holdings Pty Ltd. Rosemary Blight has a close family member who is a Director of HTM Film Holdings Pty Ltd.
- 14.78 In the course of ordinary business funding approval of \$330,000 for production investment(s) was made for *Illusion 5 Sweeper Squad* to Hoodlum Active Pty Ltd. Deanne Weir is the Chair of Hoodlum Active Pty Ltd.
- 14.79 In the course of ordinary business funding approval of \$165,000 for production investment(s) was made for *That Sugar Film* aka *Sticky Sweet* to Sickly Sweet Pty Ltd. Joan Peters has been a legal representative for Sickly Sweet Pty Ltd.
- 14.80 In the course of ordinary business funding approval of \$220,000 for production investment(s) was made for *Shaun Micallef Gets Religion* to SMGETS Pty Ltd. Joan Peters has been a legal representative for SMGETS Pty Ltd.
- 14.81 In the course of ordinary business funding approval of \$239,250 for production investment(s) was made for *Who Killed Corryn Rayney?* to WKCR Pty Ltd. Joan Peters has been a legal representative for WKCR Pty Ltd.

2014	2013
\$	\$

NOTE 15: SENIOR EXECUTIVE REMUNERATION

NOTE 15A: SENIOR EXECUTIVE REMUNERATION EXPENSES FOR THE REPORTING PERIOD

Short-term employee benefits:

Salary	1,043,783	1,637,909
Performance bonuses	–	38,431
Car Parking and other allowances	14,419	52,759
Total short-term employee benefits	1,058,202	1,729,099

Post-employment benefits:

Superannuation	140,844	252,582
Total post-employment benefits	140,844	252,582

Other long-term employee benefits:

Long-service leave	31,824	79,161
Annual leave accrued	47,043	–
Total other long-term employee benefits	78,867	79,161

TOTAL SENIOR EXECUTIVE REMUNERATION EXPENSES	1,277,913	2,060,842
---	------------------	-----------

1. Note 15A is prepared on an accrual basis.

2. Note 15A excludes acting arrangements and part-year service where total remuneration expensed as a senior executive was less than \$195,000.

NOTE 15B: AVERAGE ANNUAL REPORTABLE REMUNERATION PAID TO SUBSTANTIVE SENIOR EXECUTIVES DURING THE REPORTING PERIOD

Average annual reportable remuneration paid to substantive senior executives in 2014

Average annual reportable remuneration ¹	Substantive senior executives No.	Reportable salary ² \$	Contributed superannuation ³ \$	Reportable allowances ⁴ \$	Bonus paid ⁵ \$	Total reportable remuneration \$
Total reportable remuneration (including part-time arrangements):						
Less than \$195,000	4	91,014	10,151	–	12,519	113,684
\$195,000 to \$224,999	3	178,587	24,655	–	–	203,242
\$225,000 to \$254,999	3	210,858	23,276	–	–	234,134
\$285,000 to \$314,999	1	272,865	42,021	–	–	314,886
Total number of substantive senior executives	11					

Average annual reportable remuneration paid to substantive senior executives in 2013

Average annual reportable remuneration ¹	Substantive senior executives No.	Reportable salary ² \$	Contributed superannuation ³ \$	Reportable allowances ⁴ \$	Bonus paid ⁵ \$	Total reportable remuneration \$
Total reportable remuneration (including part-time arrangements):						
\$195,000 to \$224,999	2	190,778	22,737	–	–	213,515
\$225,000 to \$254,999	2	199,274	30,034	–	–	229,308
\$255,000 to \$284,999	2	227,507	34,488	–	–	261,995
\$285,000 to \$314,999	1	266,412	40,061	–	–	306,473
\$375,000 to \$404,999	1	305,275	37,916	–	38,431	381,622
Total number of substantive senior executives	8					

- This table reports substantive senior executives who received remuneration during the reporting period. Each row is an averaged figure based on headcount for individuals in the band.
- 'Reportable salary' includes the following:
 - gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column);
 - reportable fringe benefits (at the net amount prior to 'grossing up' for tax purposes);
 - exempt foreign employment income; and
 - salary sacrificed benefits.
- The 'contributed superannuation' amount is the average cost to Screen Australia for the provision of superannuation benefits to substantive senior executives in that reportable remuneration band during the reporting period.
- 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.
- 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving Screen Australia during the financial year.

NOTE 15C: AVERAGE ANNUAL REPORTABLE REMUNERATION PAID TO OTHER HIGHLY PAID STAFF DURING THE REPORTING PERIOD

Average annual reportable remuneration paid to other highly paid staff in 2014

Average annual reportable remuneration ¹	Other highly paid staff No.	Reportable salary ² \$	Contributed superannuation ³ \$	Reportable allowances ⁴ \$	Bonus paid ⁵ \$	Total reportable remuneration \$
Total reportable remuneration (including part-time arrangements):						
\$195,000 to \$224,999	1	178,689	27,313	–	–	206,002
Total number of other highly paid staff	1					

Average annual reportable remuneration paid to other highly paid staff in 2013

Average annual reportable remuneration ¹	Other highly paid staff No.	Reportable salary ² \$	Contributed superannuation ³ \$	Reportable allowances ⁴ \$	Bonus paid ⁵ \$	Total reportable remuneration \$
Total reportable remuneration (including part-time arrangements):						
\$195,000 to \$224,999	1	175,525	26,792	–	–	202,318
Total number of other highly paid staff	1					

1. This table reports staff:

- who were employed by Screen Australia during the reporting period;
- whose reportable remuneration was \$195,000 or more for the reporting period; and
- were not required to be disclosed in Table B or director disclosures.

Each row is an averaged figure based on headcount for individuals in the band.

2. 'Reportable salary' includes the following:

- gross payments (less any bonuses paid, which are separated out and disclosed in the 'bonus paid' column);
- reportable fringe benefits (at the net amount prior to 'grossing up' for tax purposes);
- exempt foreign employment income; and
- salary sacrificed benefits.

3. The 'contributed superannuation' amount is the average cost to Screen Australia for the provision of superannuation benefits to other highly paid staff in that reportable remuneration band during the reporting period.

4. 'Reportable allowances' are the average actual allowances paid as per the 'total allowances' line on individuals' payment summaries.

5. 'Bonus paid' represents average actual bonuses paid during the reporting period in that reportable remuneration band. The 'bonus paid' within a particular band may vary between financial years due to various factors such as individuals commencing with or leaving Screen Australia during the financial year.

2014	2013
\$	\$

NOTE 16: REMUNERATION OF AUDITORS

Financial statement audit services were provided by the Australian National Audit Office (ANAO).

Fair value of the services provided

Financial statement audit services	85,000	85,000
TOTAL	85,000	85,000

No other services were provided by the ANAO.

2014 2013
\$ \$

NOTE 17: FINANCIAL INSTRUMENTS

NOTE 17A: CATEGORIES OF FINANCIAL INSTRUMENTS

Financial Assets

Held-to-maturity:

Investments Term Deposits	61,946,533	56,896,968
Total	61,946,533	56,896,968

Loans and receivables:

Cash and cash equivalents	6,478,874	9,958,981
Trade and other receivables	1,591,898	459,493
Total	8,070,772	10,418,474

CARRYING AMOUNT OF FINANCIAL ASSETS	70,017,305	67,315,442
--	-------------------	-------------------

Financial Liabilities

At amortised cost:

Trade creditors	292,855	660,396
Total	292,855	660,396

CARRYING AMOUNT OF FINANCIAL LIABILITIES	292,855	660,396
---	----------------	----------------

NOTE 17B: NET INCOME AND EXPENSE FROM FINANCIAL ASSETS

Held-to-maturity

Interest revenue	2,914,683	3,202,305
Net gain held-to-maturity	2,914,683	3,202,305

Loans and receivables

Interest revenue	296,750	310,543
Exchange gains/(loss)	669	1,136
Write-downs and impairment	(31,946)	(77,888)
Net gain from loans and receivables	265,473	233,791

NET GAIN FROM FINANCIAL ASSETS	3,180,156	3,436,096
---------------------------------------	------------------	------------------

NOTE 17C: NET INCOME AND EXPENSE FROM FINANCIAL LIABILITIES

Financial liabilities – at amortised cost

Interest expense	35,861	76,950
Net loss from financial liabilities – at amortised cost	35,861	76,950

NET LOSS FROM FINANCIAL LIABILITIES	35,861	76,950
--	---------------	---------------

NOTE 17D: FAIR VALUE OF FINANCIAL INSTRUMENTS

	Carrying amount 2014 \$	Fair value 2014 \$	Carrying amount 2013 \$	Fair value 2013 \$
Financial Assets				
Cash and cash equivalents	6,478,874	6,478,874	9,958,981	9,958,981
Trade and other receivables	1,591,898	1,591,898	459,493	459,493
Investments – term deposits	61,946,533	61,946,533	56,896,968	56,896,968
Total	70,017,305	70,017,305	67,315,442	67,315,442

Financial Liabilities

Trade creditors	292,855	292,855	660,396	660,396
Total	292,855	292,855	660,396	660,396

Net fair values of financial assets and liabilities are determined by Screen Australia as follows:

The net fair values of film loans and equity film investments are determined in accordance with the statement of accounting policies Note 1 at amounts not exceeding recoverable amounts. These amounts have not been discounted to present values.

The carrying amounts of all remaining financial assets and financial liabilities approximate fair value.

NOTE 17E: CREDIT RISK

Screen Australia is exposed to a minimal level of credit risk as film investments and loans are fully impaired and other financial assets were cash and trade receivables.

The maximum exposure to credit risk on equity film investments and loans is \$350,000 (2013: nil) as these assets are fully impaired, unless repayment is reasonably assured. Repayment of equity film investments and loans is dependent on financial performance of each project. Screen Australia minimises concentration of credit risk by undertaking transactions with a number of counterparties and with limits on investment amounts in projects and with any one producer and corporate group in a financial year. Risk is concentrated in the film and television industry in Australia.

The maximum exposure to credit risk for trade receivables and other financial assets is the risk that arises from potential default of a debtor. Screen Australia manages its credit risk by assessing debtors prior to allowing a debtor relationship and through policies and procedures that guide employees in debt management and recovery.

Screen Australia holds no collateral to mitigate against credit risk. This amount was equal to the total amount of trade receivables (2014: \$173,983 and 2013: \$186,524).

Screen Australia holds no collateral to mitigate against credit risk.

The following table illustrates Screen Australia's gross exposure to credit risk, excluding any collateral or credit enhancements.

	2014 \$	2013 \$
FINANCIAL ASSETS		
Cash and cash equivalents	6,478,874	9,958,981
Trade and other receivables	2,588,211	1,063,484
Investments – term deposits	61,946,533	56,896,968
TOTAL	71,013,618	67,919,433

Credit quality of financial instruments not past due or individually determined as impaired

	Not past due nor impaired 2014 \$	Not past due nor impaired 2013 \$	Past due or impaired 2014 \$	Past due or impaired 2013 \$
Cash and cash equivalents	6,478,874	9,958,981	–	–
Trade and other receivables	2,567,918	873,417	20,293	190,067
Investments – term deposits	61,946,533	56,896,968	–	–
Total	70,993,325	67,729,366	20,293	190,067

Ageing of financial assets that were past due but not impaired for 2014

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade and other receivables	3,967	4,432	1,199	10,695	20,293
TOTAL	3,967	4,432	1,199	10,695	20,293

Ageing of financial assets that were past due but not impaired for 2013

	0 to 30 days \$	31 to 60 days \$	61 to 90 days \$	90+ days \$	Total \$
Trade and other receivables	131,511	45,016	2,485	11,055	190,067
TOTAL	131,511	45,016	2,485	11,055	190,067

NOTE 17F: LIQUIDITY RISK

Screen Australia's financial liabilities were payables, loans from government, finance leases and other interest bearing liabilities. The exposure to liquidity risk was based on the notion that Screen Australia will encounter difficulty in meeting its obligations associated with financial liabilities. This was highly unlikely due to government funding and mechanisms available to Screen Australia and internal policies and procedures put in place to ensure there were appropriate resources to meet its financial obligations.

Maturities for non-derivative financial liabilities 2014

	On demand \$	within 1 year \$	1 to 2 years \$	2 to 5 years \$	> 5 years \$	Total \$
Finance leases	–	102,484	–	–	–	102,484
Trade creditors	–	292,855	–	–	–	292,855
Property lease incentive	–	279,049	279,050	837,148	1,181,836	2,577,083
Unearned revenue	–	48,044	–	–	–	48,044
Total	–	722,432	279,050	837,148	1,181,836	3,020,466

Maturities for non-derivative financial liabilities 2013

	On demand \$	within 1 year \$	1 to 2 years \$	2 to 5 years \$	> 5 years \$	Total \$
Finance leases	–	237,634	102,484	–	–	340,118
Trade creditors	–	660,396	–	–	–	660,396
Property lease incentive	–	111,778	8,159	24,477	16,137	160,551
Unearned revenue	–	75,248	–	–	–	75,248
Total	–	1,085,056	110,643	24,477	16,137	1,236,313

Screen Australia had no derivative financial liabilities in either 2014 or 2013.

NOTE 17G: MARKET RISK

Screen Australia's investment activities expose it to financial risk. Due to the inherent risk of film investment and the historic performance generally of Australian films, losses on film investments are expected to occur. Allowance for impairment loss is made for film investments based on the likely amount that will not be recouped. As a result of the nature of the Screen Australia's business, internal policies have been put in place to deal with the management of financial risk, that is, Screen Australia's exposure to market, credit, liquidity and cash flow and fair value interest rate risk.

Screen Australia does not enter into trade financial instruments for speculative purposes.

Screen Australia retains a copyright interest in all development investments and production investments. Development investments are repaid only where the film goes into production.

Production investments are only recouped when the film project generates revenue. An interest is retained in the profits of production investments after the recoupment of Screen Australia's investment. There is no interest in development investments after they have been recouped in full.

Screen Australia's business is to invest and lend amounts for film development and production, which, by its nature, has a high probability of being unprofitable. Accordingly, as there is no security provided against these film equity investments and loans, it is expected that Screen Australia will incur significant losses.

Screen Australia holds only a small amount of cash and no other assets overseas. A small number of payments are made in overseas currencies. The amount does not open Screen Australia to significant currency risk.

Screen Australia holds term deposits and loans receivable with fixed interest rates. Cash holdings have a variable interest rate.

Sensitivity analysis of the risk that Screen Australia is exposed to for 2014

	Risk variable	Change in risk variable %	Effect on Profit and loss \$	Effect on Equity \$
Interest rate risk	Interest rates	0.75	500,731	500,731
Interest rate risk	Interest rates	(0.75)	(500,731)	(500,731)

Sensitivity analysis of the risk that Screen Australia is exposed to for 2013

	Risk variable	Change in risk variable %	Effect on Profit and loss \$	Effect on Equity \$
Interest rate risk	Interest rates	0.75	586,755	586,755
Interest rate risk	Interest rates	(0.75)	(586,755)	(586,755)

Currency risk

Currency risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate due to changes in foreign exchange rates. Screen Australia is exposed to minimal foreign exchange currency risk primarily through maintaining its French bank account.

Screen Australia is exposed to a small amount of foreign currency denominated in Euro.

Interest rate risk

Interest rate risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. Screen Australia is exposed to interest rate risk primarily from cash on hand and future term deposit movements. All term deposits are invested in Australian Banks for a fixed rate.

A 75 basis point change is deemed to be reasonably possible and is used when reporting interest rate risk.

NOTE 18: FINANCIAL ASSETS RECONCILIATION

	Notes	2014 \$	2013 \$
FINANCIAL ASSETS			
Total financial assets as per balance sheet		71,013,618	67,919,433
Less non-financial instrument components:			
Other receivables	6B	996,313	603,991
Total non-financial instrument components		996,313	603,991
TOTAL FINANCIAL ASSETS AS PER FINANCIAL INSTRUMENTS NOTE		70,017,305	67,315,442

NOTE 19: COMPENSATION AND DEBT RELIEF**Compensation and Debt Relief**

No Act of Grace payments' were expensed during the reporting period. (2013: nil)		–	–
--	--	---	---

NOTE 20: ASSETS HELD IN TRUST**MONETARY ASSETS**

Screen Australia provides assistance to producers and investors of various films by handling the receipt and disbursement of returns. The funds received are held in separate bank accounts and the accounting records for the disbursement service are maintained on a cash receipts and payments basis.

In certain cases, Screen Australia charges a set up fee and a service fee for providing this facility. The fees earned in 2013–14 were \$108,296 (2012–13 \$34,090).

Screen Australia is entitled to retain the interest earned on the bank accounts and the net interest earned in 2013–14 was \$47,231 (2012–13 \$13,174).

	2014 \$	2013 \$
Screen Australia – Disbursement Administration Service		
Total amount held at the beginning of the reporting period	1,248,208	1,193,361
Receipts	7,393,025	7,115,218
Payments	(7,588,484)	(7,060,371)
Total amount held at the end of the reporting period	1,052,749	1,248,208
Total	1,052,749	1,248,208

The values above were estimated fair values at the time when acquired.

NOTE 21: REPORTING OF OUTCOMES**NOTE 21A: NET COST OF OUTCOME DELIVERY**

	Outcome ¹		Total	
	2014 \$	2013 \$	2014 \$	2013 \$
Departmental				
Expenses	(116,609,139)	(115,313,771)	(116,609,139)	(115,313,771)
Own-source income	12,570,696	15,200,921	12,570,696	15,200,921
Net cost of outcome delivery	(104,038,443)	(100,112,850)	(104,038,443)	(100,112,850)

NOTE 21B: MAJOR CLASSES OF DEPARTMENTAL EXPENSE, INCOME, ASSETS AND LIABILITIES BY OUTCOME

	Outcome ¹		Total	
	2014 \$	2013 \$	2014 \$	2013 \$
EXPENSES				
Employees	14,822,933	14,017,407	14,822,933	14,017,407
Suppliers	8,344,511	9,522,772	8,344,511	9,522,772
Depreciation and amortisation	1,156,152	1,905,580	1,156,152	1,905,580
Finance costs	35,861	76,950	35,861	76,950
Write-down and impairment of assets	65,210,000	71,152,436	65,210,000	71,152,436
Other	27,039,682	18,638,626	27,039,682	18,638,626
TOTAL	116,609,139	115,313,771	116,609,139	115,313,771
INCOME				
Sale of goods and services	1,608,389	1,714,521	1,563,389	1,714,521
Income from Government	101,075,769	98,099,837	101,075,769	98,099,837
Other	10,962,307	13,486,400	11,007,307	13,486,400
TOTAL	113,646,465	113,300,758	113,646,465	113,300,758
ASSETS				
Cash and cash equivalents	6,478,874	9,958,981	6,478,874	9,958,981
Trade and other receivables	2,588,211	1,063,484	2,588,211	1,063,484
Land and buildings	39,364,423	25,490,494	39,364,423	25,490,494
Property, plant and equipment	951,663	442,358	951,663	442,358
Intangibles	791,286	781,271	791,286	781,271
Investments – term deposits	61,946,533	56,896,968	61,946,533	56,896,968
Other	378,156	476,334	378,156	476,334
TOTAL	112,499,146	95,109,890	112,499,146	95,109,890
LIABILITIES				
Suppliers	292,855	660,396	292,855	660,396
Other payables	3,254,766	614,502	3,254,766	614,502
Leases	102,484	340,118	102,484	340,118
Employee provisions	3,006,609	2,916,853	3,006,609	2,916,853
Other provisions	38,249,827	31,933,028	38,249,827	31,933,028
TOTAL	44,906,541	36,464,897	44,906,541	36,464,897

1. Outcome 1 is described in Note 1.1. Net costs shown included intra-government costs that were eliminated in calculating the actual Budget Outcome.

Abbreviations and acronyms

AACTA	Australian Academy of Cinema and Television Arts	IFP	Independent Filmmaker Project
ABC	Australian Broadcasting Corporation	IMTS	Information Management and Technology Services
ABS	Australian Bureau of Statistics	IP	Intellectual property
ADG	Australian Directors Guild	KPI	Key performance indicator
AFI	Australian Film Institute	LEP	Local Environment Plan
AFTRS	Australian Film Television and Radio School	LPC	Letter of Preliminary Compliance
AGD	Attorney-General's Department	Media RING	Media Reconciliation Industry Network Group
AIDC	Australian International Documentary Conference	MDeC	Multimedia Development Corporation
AIMC	Australian International Movie Convention	MIFF	Melbourne International Film Festival
ANAO	Australian National Audit Office	MOU	Memorandum of Understanding
AWG	Australian Writers' Guild	MRC	Media Resource Centre
AWGIE	Australian Writers' Guild Award	NDP	National Documentary Program
BBC	British Broadcasting Corporation	NFSA	National Film and South Archive of Australia
CAAMA	Central Australian Aboriginal Media Association	P&A	Prints and Advertising
CAC Act	<i>Commonwealth Authorities and Companies Act 1997</i>	PDV	Post, digital and visual effects
DFAT	Department of Foreign Affairs and Trade	PEP	Producer Equity Program
DoFD	Department of Finance and Deregulation	QAPE	Qualifying Australian Production Expenditure
DRALGAS	Department of Regional Australia, Local Government, Arts and Sports	RMS	Recoupment Management System
EDRMS	Electronic Document and Records Management System	ROW	Rest of world
EFM	European Film Market	SAFC	South Australian Film Corporation
FICCI	Federation of Indian Chambers of Commerce and Industry	SBS	Special Broadcasting Service
FMS	Funding Management System	SPA	Screen Producers Australia
FOI Act	Freedom of Information Act 1982	SRO	Screen Resource Organisation
FTI	Film and Television Institute	SWG	Statistics Working Group
GST	Goods and Services Tax	SXSW	South by Southwest Film Festival
HR	Human Resources	TIFF	Toronto International Film Festival
IDFA	International Documentary Festival Amsterdam	WCSFP	World Congress of Science and Factual Producers

Index

#7DaysLater 13, 40–1

8MMM Aboriginal Radio 34

52 Tuesdays, awards and nominations 24

100 Bloody Acres, awards and nominations 28

A

A Cold War, awards and nominations 33

'A-list' programmers, hosting 51

AACTA Awards

for documentaries 33

for feature films 24

for Indigenous productions 34

for online and interactive productions 38

for short films 45

for television drama 22–3

abbreviations 173

Aboriginal and Torres Strait Islander Employment Strategy 36

acronyms 173

Adelaide Film Festival awards 33

Adventures of Figaro Pho, The, awards for 23

advertising, financing 122–3

Are You Buff Enough? 57–8

Asia, engagement with 51, 71, 79 *see also* Enterprise Asia program

Asian Animation Summit 13

Asian Side of the Doc forum 51, 127

assessors 107

ASTRA awards for television drama 22

audience engagement

Asia, partnerships with 79

Enterprise Program 69–70

online trends 79–80

Audit Committee

meeting attendance 10

role and responsibilities 90–1, 96

audit program 55

auditor's report 131

Australia China Documentary Forum 50–1

Australia, economic benefits to 75

Australian artworks, support for 104

Australian Directors' Guild Awards 23, 33

Australian Interactive Games Fund 14, 41

Australian International Movie Convention 52

Australian Writers' Guild AWGIE Awards 23

australiandocs.com website 58

awards and nominations 129–30 *see also* names of specific awards

adult television drama 20, 22–3

children's television drama 20, 23

documentaries 30, 32–3

Enterprise Program 67–8

feature films 24, 27–8

Indigenous productions 34

online and interactive productions 38

short films 42, 45

B

Better Man, awards for 23

Blackfella Films, awards and nominations 67–8

Blight, Rosemary 8

Board

Charter of 97

Code of Conduct 98

meeting attendance 10

members of 7–9

role and responsibilities 95

Boreham, Glen 7

Letter from the Chair 4–5

Broken Shore, The 21–3

'Building StoryWorlds' seminar 33

Burak, Helen 43

business facilitation 49–51

C

Cameron, Fiona, as COO 16

Cannes Film Festival

Australian films screened at 24

Australian office at 50

awards at 12

Guide to launched 63

promotion at 58–9

Caplan, Sally 16

career development, via Talent Escalator 43

Ceyton, Kristina 70

Chair, letter from 7
Charlie's Country
 at Cannes Film Festival 12
 awards and nominations 12, 27
 letter from 4–5
 Chief Executive Officer see Harley, Ruth; Mason, Graeme
 children's television drama
 awards and nominations 130
 in Chair's letter 4
 production financing 113
 sales 23
 co-production program 76, 77
Cold War, A, awards and nominations 33
 collaborations, new alliances in 67
Common Ground: Opportunities for Australian screen partnerships in Asia 71, 79
 Commonwealth Disability Strategy 101
 communications 82–3
 consumer-facing domestic campaign 57–8
 contingency liability statement 100
 culturally diverse projects and events 104

D

Dance Academy
 awards for 23
 viewing figures 23
Darkside, The 34
 data visualisation 82–3
 Defiant Development 38
 Department of Foreign Affairs and Trade, partnership with 61
 Deputy Chair 7
 development funding, Indigenous Department 35
 digital extensions, financing 118
 digital publishing 82
 direct mail promotions 59
 directories 58–9
 Director's Acclaim Fund 43, 110
 Director's Attachment Scheme 43, 45
Directory of International Sales Agents 63
 disbursement of funds 55
 distribution 52–3
Doctor Blake Mysteries, The, sold to BBC One 20

documentaries 30–3
 awards and nominations 129
 Documentary Production Summary 81
 financing 113–16
 in Chair's letter 5
 Indigenous Department 120–1
 online access to 58
 Producer Offset Certificates issued 76
 review of funding for 13, 80
 drama see children's television drama; television drama
Drama Report 81
 Drumm, Kathleen 16

E

ecologically sustainable development reporting 102
 emerging talent, Enterprise Program 68
 enabling legislation see legislative framework
 Enterprise programs 66–72
 Enterprise Program 66–70
 Enterprise Asia program 70–2, 127
 Enterprise Industry Program 14
 Feature Enterprise program 70
 feature financing 126
 in Chair's letter 5
 review of funding 13–14, 80–1, 83
 Entwistle, Ross 8
 environmental protection and biodiversity 101–2
 events, promoting 83, 123–4
 Executive overview 11–14
 expenditure mix 104
 external audit 96

F

facilities management 89–90
 FanDependent company 52
 Feature Enterprise program 70
 feature films 24–8
 awards and nominations 129
 development financing 108–9
 in Chair's letter 4–5
 Indigenous Department 122
 Producer Offset Certificates issued 76
 production financing 111–12

film festivals, support for 61, 123–4 *see also* Cannes Film Festival
finance, outcomes 87–8
financial initiatives 108–28
financial results, Enterprise Program 69
financial statements 132–72
Find a Film online database 81–2
First World War documentaries 33
Forsyth, Iain 33
fraud control 96
freedom of information 99
Fresh Blood Initiative 40–1
Funding Management System 86, 88–9

G

games
 Australian Interactive Games Fund 14
 Games Production program 41
 production financing 119–20
General Documentary Program 31–2, 114–15
Glynn, Erica 16, 36
Go Back to Where You Came From, awards and nominations 32
Gods of Wheat Street, The 34, 86
Gomez, Jeff 41
Google Skip Ahead special initiative 40
governance statement 95
grants 108–28
Guide to Cannes 63
Gulpilil, David, awards and nominations 12, 27

H

Harley, Ruth 4
High-end Television Development Program 21
highlights
 audience engagement 48
 business facilitation 48
 children's television drama 20
 distribution 52
 documentaries 30
 Enterprise Program 66
 feature films 24
 Indigenous Department 34

 online and interactive productions 38
 operations 86
 Producer Offset and Co-production 74
 promotion 56
 recoupment 54
 screen culture 60
 sector development 62
 Strategy, Research and Communications Unit 78
 Talent Escalator 42
 television drama 20
Hot Shots: Short Film Production 42, 44, 110
Human Resources 92–3
Hyde, Sophie 70

I

indemnity premiums 100
Indigenous Department 34–7
 development financing 120–1
 production financing 121–2
industry organisations
 liaison with 83
 online statistics 81
 outreach to 75–6
Information Management and Technology Services,
 outcomes 88–9
Information Technology Unit 88
Initialize Films, partnerships with 63
Innovative Distribution program 52
insurance premiums 100
internal audit 91, 96
internal benchmarking 80
international co-production program 13
international documentary program 32, 115
international events, financing participation in 124–6
international script workshops 110
internships 43–4, 110
investments 108–28
INXS: Never Tear Us Apart 4, 20–1

J

Jeff Gomez Masterclass 41
Jennings, Samantha 70
judicial decisions 99

K

Karvan, Claudia 8
Kauffman, Ross 33
Keddie, Richard 8
Key Guilds 128
key players, connecting producers with 49
Korea–Australia Free Trade Agreement 76

L

Legal Services Department 91–2
legislative framework 95, 105
Liebmann, Matthew 9
Lindfield Production Complex, sale of site 86, 90
loans 108–28
Logie Awards 20, 22, 23, 34
Logo Board Game, The 57–8
Lore, awards and nominations 28
Love Child 11, 21–2

M

Mako Mermaids, viewing figures 23
marketing activities 63, 122–3
marketplace umbrella services 50
Mason, Graeme
 as incoming CEO 4, 16
 Executive overview 11–14
 presents discussion paper 69, 80
matchmaking events 49–50
materials grants, audience engagement 51
Media Reconciliation Industry Network Group 36
media training 63
Memoranda of Understanding, international 76
Ministerial Directions 99–100
MIPCOM and MIPTV forums 50
Miss Fisher's Murder Mysteries 21, 23
mission statement 2
Moody, Gillian 36
multiplatform drama and documentary
 Executive overview 13
 financing 116, 118
 in Chair's letter 5
Multiplatform Drama Program 39

N

Nankivell, Richard 17
National Disability Strategy 101
National Documentary Program 31, 115–16
networking events 49–50
Nowhere Boys 23

O

office accommodation 90
Oliver, Chris 17
Once My Mother, awards and nominations 33
online and interactive productions 38–41
 audience trends 79–80
 awards and nominations 130
online promotions 58
Opening Shot Initiative 12, 33, 116
operations 86–93
organisational structure 15
outcomes
 business facilitation 49–51
 distribution 52–3
 documentaries 31–3
 Enterprise Program 67–72
 feature films 25–8
 Indigenous Department 35–7
 online and interactive productions 39–41
 operations 87–93
 Producer Offset and Co-production 75–7
 promotion 57–9
 recoupment 55
 screen culture 61–2
 sector development 63
 Strategy, Research and Communications Unit 79
 Talent Escalator 43–5
 television drama 21–3

P

Peleda, awards for 23
Perkins, Rachel 5, 9
Peters, Joan 9
pitching events 49–50
policy development and advice 36, 76
Pollard, Jane 33

Portfolio Budget Statement 103–4
Power Games: The Packer–Murdoch Story, awards for 23
 practitioner development, Indigenous Department 35–6,
 122
 press releases 59
 Print & Advertising Plus fund 52
 privacy policy 99
 Producer Equity Payment 32
 Producer Equity Program
 documentary funding 31–2
 financing 117
 Producer Offset and Co-production 5, 74–7
 production financing, Indigenous Department 35
 professional development, Indigenous Department 35–6
 Program Operations function realigned 93
 program review 80
 promo reels 59
 promotion 56–9
 financing 122–3
 Indigenous Department 36
 provisional approvals for co-productions 77
 public affairs and media 83
 public interest disclosures 99
 publications
 digital publishing 82
 promotion via 58–9
 statistical and reference publishing 81

R

Radulovich, Lara 43
Railway Man, The 12, 27
 Raw Nerve Grants 127
 Realisator development initiative 33
 records management 89
 recoupment 54–5
Redfern Now 22–3, 34
 research dissemination 82
 return on investment 55
Ringbalin: River Stories 5
 risk management policy 90, 96
Rocket, The, awards and nominations 24, 28
Ruin, awards and nominations 24, 28

S

sales
 adult television drama 22
 children's television drama 23
 feature films 27
 return on investment and 55
Satellite Boy, awards and nominations 28
 Screen Australia
 mission statement 2
 relocates Sydney office to Ultimo 86, 90
 review of documentary funding 13
 review of Enterprise Program 13–14
 vision statement 2
 website 82
Screen Australia Act 2008: 105–6
 screen culture 60–1
 Screen Resource Organisation Grants 127
 script consultants 26, 107
Secrets & Lies 11, 22
 sector development 62–3
 financing 119–20
 online and interactive productions 40
 senior management, Enterprise Program 68
 Sherriff, Kyas 36
 short animation production 45, 110
 short film programs
 awards and nominations 42, 129–30
 financing 44–5, 110
 Short Film Completion Fund 44–5
 Signature Documentary Program 32, 116
Ski Safari 38
 Skip Ahead special initiative 40
 slate development, Enterprise Program 68–9
 Smallacombe, Penny 36
 social media, promotion on 57
 Songlines on Screen 34
 special initiatives 33, 113
 staff
 overview of 93
 senior management 16
 work health and safety 100
 State and Industry Partnerships Unit 126–7

statistical and reference publishing 81
 Statistics Working Group 81–2
 statutory reports 99–102
Stories that Matter 80
 strategies
 business facilitation 49
 distribution 52
 documentaries 31
 Enterprise Program 67
 feature films 25
 Indigenous Department 35
 online and interactive productions 39
 operations 87
 Producer Offset and Co-production 75
 promotion 57
 recoupment 55
 screen culture 61
 sector development 63
 Strategy, Research and Communications Unit 79
 Talent Escalator 43
 television drama 21
 Strategy and Research Unit 78–83, 128
 Summerton, Rebecca 70
 Sunny Side of the Doc delegation 33
 Supit, Jane 16–17
 Sydney Film Festival, documentary awards 33

T

Talent Escalator 42–5
 targeted development funding initiatives 45, 110
 television drama 20–3
 awards and nominations 130
 development financing 110
 in Chair's letter 4
 Producer Offset Certificates issued 76
 production financing 112
 test screenings 52
The Adventures of Figaro Pho, awards for 23
The Broken Shore 21–3
The Darkside 34
The Doctor Blake Mysteries, sold to BBC One 20
The Gods of Wheat Street 34, 86
The Logo Board Game 57–8

The Railway Man 12, 27
The Rocket, awards and nominations 24, 28
The Turning 5, 24
 Think Big initiatives 33
Tidelands 21
Top of the Lake 11–12, 20, 22–3
Tracks, box-office sales 27
 trailers 59
 travel grants, audience engagement 51
 Triennial Enterprise Agreements 126
Turning, The 5, 24

U

Underground: The Julian Assange Story, awards for 23

V

Venice International Film Festival, Australian films at 12
 vision statement 2
 visitor interactions 103

W

Weiler, Lance 33
 Weir, Deanne 7
Wentworth, wins ASTRA award 22
 Wilczynski, Sylvia 70
Wolf Creek 2 27, 39–40
 work health and safety 100

INDEX OF IMAGES

#7DaysLater 40
52 Tuesdays 72

- A**
Adoration 59
Adventures of Figaro Pho, The 54
Aim High in Creation! 100
All This Mayhem 84–85
ANZAC Girls 20
- B**
Babadook, The 70
Better Man 80
Big Baby 41
Black Panther Woman 37
Blight, Rosemary 8
Boreham, Glen 4, 7
Broken Shore, The 101
- C**
Charlie's Country 2
Code, The 22
- D**
Dance Academy 62
Doctor Blake Mysteries, The 69
- E**
Entwistle, Ross 8
- F**
Felony 78
- G**
Gallant Captain, The 42
Galore 94
Gaycrashers 44
Go Back to Where You Came From 68
Gods of Wheat Street, The 17, 86
- J**
JFK: The Smoking Gun 73
- K**
Kakadu 30
Karvan, Claudia 8
Keddie, Richard 8
Kids on Speed 51
- L**
Liebmann, Matthew 9
Life 64–65
Love Child 12, 46–47
Love Marriage in Kabul 6
- M**
Mason, Graeme 11
Maya the Bee Movie 82
My Mistress 88
Mystery Road 56
- N**
Nowhere Boys 66
- P**
Paper Planes 81
Perkins, Rachel 9
Peters, Joan 9
Power Games: The Packer-Murdoch Story 48
Predestination 29
- R**
Railway Man, The 74
Redesign My Brain 50
Redfern Now series 2: 34
Rocket, The 27
Ruin 89
- S**
Screen Australia Board 7–9
Secrets & Lies 92
Suicide and Me 90
- T**
The Adventures of Figaro Pho 54
The Babadook 70
The Broken Shore 101
The Code 22
The Doctor Blake Mysteries 69
The Gallant Captain 42
The Gods of Wheat Street 17, 86
The Railway Man 74
- The Rocket* 27
The Turning 24
These Final Hours 60
Time Tremors 38
Tracks 18–19
Turning, The 24
- U**
Underground: The Julian Assange Story 58
- W**
Weir, Deanne 7
Wentworth 91
Wolf Creek 2: 52

All Annual Report enquiries should be addressed to:

Publishing Unit
Screen Australia
Level 7, 45 Jones Street
Ultimo NSW 2007
Toll free: 1800 213 099
Phone: 02 8113 5800
Email: publications@screenaustralia.gov.au

Auditors: Australian National Audit Office

Annual Report Production

Proofread by Effie Rassos

Index by Jon Jermeý

Cover and internal design templates by Lisa Hoerlein

Design implementation and layout by ARMEDIA

Printed in Australia by CanPrint Communications Pty Ltd



Australian Government



www.screenaustralia.gov.au