

Screen Australia

# Annual Report 2016/17



Australian Government



Published by Screen Australia

October 2017

ISSN 1837-2740

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This Annual Report is available to download as a PDF from [www.screenaustralia.gov.au](http://www.screenaustralia.gov.au)

Front cover image from *Lion*.

Back cover image from *The Wrong Girl*.

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

# Annual Report 2016/17



*Deep Water*



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# Letter from the Chair



**NICHOLAS MOORE**  
CHAIR

Dear Minister,

I am pleased to present Screen Australia's Annual Report for 2016/17, which the Board approved at its meeting on 29 August 2017.

For 2016/17, Screen Australia is proud to report:

- outstanding success for Australian features, including a record 13 Academy Award® nominations for Australian films;
- diverse television dramas and documentaries that have been embraced by critics and audiences in Australia and around the world; and
- increasing audiences for our online and multiplatform-funded talent, with more than 2.5 billion YouTube views generated by our leading video content creators.

The 2017 Academy Awards® marked the first time that two Australian films were nominated for Best Picture, with *Lion* and *Hacksaw Ridge* securing 12 nominations across all categories, while *Tanna* was the first ever Australian film nominated for Best Foreign Language Film. *Hacksaw Ridge* won the Best Film Editing and Best Sound Mixing Academy Awards and grossed more than \$237 million around the world, while *Lion* became one of Australia's all-time top five box office successes, grossing \$29.55 million in Australia and over \$180 million overall.<sup>1</sup>

Thirty Screen Australia-supported drama titles screened on broadcast television in 2016/17, with Seven's *The Secret Daughter* and *Hoges* averaging 1.6 million viewers and *Doctor Doctor* (Nine), *Brock* (Ten), *House of Bond* (Nine) and *Rosehaven* (ABC) all averaging over one million

viewers.<sup>2</sup> The AACTA Award-winning *The Kettering Incident* was a critical and audience success for Foxtel, NITV released *Little J & Big Cuz*, a pioneering family animated series supported by Screen Australia's Indigenous Department, and SBS's innovative *Deep Water* project used a drama series, a documentary and online elements to explore a wave of unsolved murders.

2016/17 was a strong year for Australian documentaries. *Embrace* began as a social media phenomenon, grossed more than \$1 million at the Australian box office and sparked a conversation about body image that continued through hundreds of on-demand screenings both here and overseas. *Casting JonBenet* won critical acclaim at Sundance and is one of several Australian titles enjoying success on new digital platforms in 2016/17. *And War on Waste* averaged 1.4 million viewers on the ABC, with further success on iview and through social media.<sup>3</sup>

***We are proud of the contribution Screen Australia makes in bringing culturally significant, quality stories to Australian screens and audiences.***



Screen Australia-supported online stories have forged new paths to audiences, with several series selling to new international streaming services. Comedy content in particular continues to perform well, with *Aunty Donna's* series *1999* achieving around 5.5 million YouTube views, while *Black As* has reached millions through Facebook.

Screen Australia's off-screen initiatives have made an impact in 2016/17: the \$5 million Gender Matters program is detailed in this report, while the *Screen Currency* research project measured the social, cultural and financial contributions of the Australian screen industry.

I would like to acknowledge the work of the Board and thank outgoing members Matthew Liebmann and Rosemary Blight for their service. I also welcome new Board members in 2016/17: Michael Hawkins, Claudia Karvan, Richard King, Jenny Taing, Joanna Werner and new Deputy Chair Megan Brownlow.

We are proud of the contribution Screen Australia makes in bringing culturally significant, quality stories to Australian screens and audiences.

**Nicholas Moore**

<sup>1</sup>comScore. All box office figures are in Australian dollars.

<sup>2</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, 28 day consolidated, average audience. Metro viewers for the respective titles are as follows: 1 million, 1 million, 961,000, 876,000, 793,000 and 734,000.

<sup>3</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewing = 972,000.

# About Screen Australia

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

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

Screen Australia develops and supports screen projects, practitioners and businesses working across all platforms and genres.

Screen Australia also administers the Producer Offset which provides eligible projects with a tax incentive.

Without government support, Australian screen production becomes unviable, leaving audiences with less choice and less access to compelling and relevant content.

*The Secret Daughter*



# Screen Australia Board



## **NICHOLAS MOORE** **CHAIR**

Mr Moore was appointed Chief Executive Officer of Macquarie Group in May 2008. Macquarie is a diversified financial group providing clients with asset management, banking, leasing, advisory and risk and capital solutions across debt, equity and commodities. Headquartered and listed in Australia, it operates in 27 countries and has more than \$A480 billion in assets under management. Mr Moore joined Macquarie in 1986. Mr Moore has a Bachelor of Commerce and a Bachelor of Laws from UNSW and is a Fellow of the Institute of Chartered Accountants. He is also Chairman of the Sydney Opera House Trust and the University of NSW Business School Advisory Council, and a Director of the Centre for Independent Studies.

**Mr Moore's term expires**  
**24 March 2018.**



## **MEGAN BROWNLOW** **DEPUTY CHAIR**

Ms Brownlow is a media and entertainment industry specialist at PwC where she performs strategy, due diligence, forecasting, and market analysis work for clients. She has over 20 years' experience in media and marketing ranging from producing television and radio programs to designing cross-media strategies – both content and advertising – for online and traditional media properties. Ms Brownlow is the editor of PwC's annual market-leading publication: *The Australian Entertainment and Media Outlook* which provides forecasts and commentary on 12 media segments covering advertising and consumer spending. Ms Brownlow is a board member of the Media Federation of Australia, an Advisory Committee member for the Bureau of Communications and Arts Research and the Research Strategy Panel for the Australia Council. She holds an Executive MBA from the AGSM; a Bachelor of Arts (Hons) from ANU and is a graduate of the INSEAD leadership program.

**Ms Brownlow's term expires**  
**13 March 2020.**

# Screen Australia Board



## ROSEMARY BLIGHT

Ms Blight is one of Australia's leading producers, with a career spanning over 20 years and across multiple award-winning projects including the film adaptation of *Holding the Man*, 2012 smash-hit *The Sapphires*, Matthew Saville's *Felony*, the 2010 Cannes closing night film *The Tree*, Sundance hit *Clubland*, and acclaimed TV series including *Cleverman*, *Love is a Four Letter Word*, *Small Claims 1, 2 & 3* and the much-loved children's series *Lockie Leonard*. Ms Blight is a past board member of both Screen NSW and Screen Tasmania, and co-founder of the Peter Rasmussen Innovation Award, given out yearly in conjunction with the Sydney Film Festival.

**Ms Blight's term expired  
30 September 2016.**



## AL CLARK

Mr Clark has over 30 years' experience as a film producer, first in the UK – where his credits include *Nineteen Eighty-Four*, *Absolute Beginners* and *Gothic* – and then in Australia. His Australian films – which have been selected for most major festivals and distributed worldwide – include *The Adventures of Priscilla*, *Queen of the Desert*, *Chopper*, *Siam Sunset*, *The Hard Word*, *Razzle Dazzle*, *Blessed*, *Red Hill*, and the forthcoming *Flammable Children*. *Priscilla* was nominated for a Golden Globe® as Best Film, won an Oscar® for Costume Design, and two BAFTAs, and remains one of the most successful Australian films of all time. The stage musical derived from it has now played in 16 countries – and on one cruise ship. A former board member of the Australian Film Commission, Mr Clark was the recipient of the 2013 AACTA Raymond Longford Award for lifetime achievement. He is also the author of two books, *Raymond Chandler in Hollywood* and *Making Priscilla*.

**Mr Clark's term expires  
11 December 2017.**



## MICHAEL HAWKINS

Mr Hawkins is a management consultant practicing in the fields of negotiation and facilitation. He is the Chairman of the Asia Pacific Screen Awards and is also Executive Director of the National Association of Cinema Operators – Australasia and the Australian International Movie Convention, a Director of Creative Content Australia Ltd and a member of Advisory Boards including HLB Mann Judd Chessboard and two prominent Australian's Family Offices. He is a Member (part time) of the Administrative Appeals Tribunal. He serves on the Foundation of the Queensland State Library. He was formerly CEO of Australian Multiplex Cinemas Ltd and Deputy Chair of Screen Queensland. He is a lawyer by training and a Fellow of the Australian Institute of Company Directors.

**Mr Hawkins' term expires  
23 August 2019.**



## 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*. She has starred in many Australian television series and mini-series including the *Jack Irish* series, *Puberty Blues*, *The Secret Life of Us*, *The Time of Our Lives*, *My Brother Jack*, *Small Claims*, the award-winning drama series *Love My Way*, for which she was creator and producer, and *Spirited* on which she was a producer. As well as co-producing in *Spirited*, *Love My Way* and *House of Hancock*, Ms Karvan also made her directorial debut on *The Secret Life of Us*. She has won several AACTA, Astra, Logie and AFI Awards. Ms Karvan is currently starring in a new eight-part drama series *Newton's Law* and co-producing the TV drama *Doctor Doctor*.

**Ms Karvan's term expires  
23 August 2019.**



### **RICHARD KING**

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

**Mr King's term expires on 23 August 2019.**



### **MATTHEW LIEBMANN**

Mr Liebmann is the Senior Vice President – the Americas for Movio, the global leader in marketing data analytics and campaign management software working with leading cinema exhibitors, film distributors and studios. With over 20 years' experience in entertainment and media, he provides strategic and operational advice to leading cinema exhibitors, studios and other industry participants in the US, Canada and Latin America, as well as overseeing Movio's day-to-day regional operations. Prior to joining Movio, Mr Liebmann spent a large part of his career as a cinema exhibitor, most recently as the Chief Operating Officer of Hoyts Cinemas. Mr Liebmann also spent six years as a consultant within the Entertainment and Media practice of PwC Australia where he became the founding author and editor of The Australian Entertainment and Media Outlook and was a principal media spokesperson for PwC on sector matters.

**Mr Liebmann's term expired 28 July 2016.**



### **JENNY TAING**

Ms Taing is a Senior Legal Associate at Vanguard Investments Australia, a board director of the Australian Health Practitioner Regulation Agency and the Western Bulldogs Football Club Community Foundation. She is also Vice-President of the University of Melbourne Alumni Council and advisory board member of the Centre for Advancing Journalism. Ms Taing is a former board director of The Royal Victorian Eye & Ear Hospital, Royal District Nursing Service, Channel 31 and a former Commissioner of the Victorian Multicultural Commission. In 2016, Ms Taing attended Harvard Business School as the Hugh DT Williamson Scholar. She is the winner of Government Lawyer of the Year 2017 and the winner of the University of Melbourne Faculty of Arts Rising Star Alumni Award 2014. She appeared in CPA Australia's *INTHEBLACK* Magazine Top 40 Young Business Leaders List for 2013.

**Ms Taing's term expires 13 March 2020.**



### **JOANNA WERNER**

Ms Werner is a three-time Emmy®-nominated, AFI, AACTA and multi-Logie award-winning producer. Ms Werner is the Executive Producer, Producer and Co-Creator of acclaimed teen drama series *Dance Academy* which has gone on to be a global success screening in over 160 countries. The series has won many awards in Australia and around the world including two nominations at the International Emmy® Awards. In 2015 Ms Werner was the Executive Producer, Producer and Co-Creator on the teen series *Ready For This*, a co-venture between Werner Film Productions and Blackfella Films. The series has recently been nominated for an International Emmy®. In 2015, Ms Werner produced *Secret City*, a political thriller for Foxtel and Matchbox in Association with Werner Film Productions, and *Dance Academy* in 2016 – the feature film following on from the television series which was released in cinemas 6 April 2017.

**Ms Werner's term expires 13 March 2020.**

Tanna



# Executive overview

## 2016/17



**GRAEME MASON**  
CEO

Before drafting this foreword I looked back at last year's edition, which explored extraordinary successes across a range of formats, and how disruptive changes were creating challenges and opportunities. Those themes ring true 12 months on: digital disruption continues to evolve while Australians continue to enjoy fantastic Australian stories. And I'd like to emphasise how the industry has new opportunities to understand its impact, shape the rules and regulations that underwrite its future, and reach new audiences at home and abroad.

At the 2016 Screen Forever conference the Minister for Communications and the Arts launched *Screen Currency*. This ground-breaking report clearly showed the social, cultural and economic value of our industry, and what it does for Australia. It detailed \$3 billion in value add to the economy and over 25,000 full-time jobs, counted 230,000 tourists brought to Australia by screen stories each year and their \$725 million in expenditure, and measured the \$252 million – at a minimum – that Australian companies earn from exporting Australian dramas and documentaries.

But the real value of *Screen Currency* is its illumination of the social and cultural value of screen stories. It revealed that Australians find screen stories to be diverse and distinctive. That Australians prefer local content. That they value Australian stories so much, they are happy to give serious money to fund content they aren't watching, just so others can. And *Screen*

*Currency* explored how our screen stories change our nation: from *Redfern Now* and *First Australians* reshaping our perception of Indigenous Australia and Gallipoli's impact on Anzac culture, to the vital role played by content made for children.

Our stories forge our society and our culture, shaping who we are and who we will become. And in an ever-more competitive global marketplace, it's vital that our stories and talent continue to compete with the best. I know that many in our industry relish this challenge. *Lion*, *Wentworth*, *Cleverman*, *Ronny Chieng*: *International Student* and *Skit Box* each take a distinctively Australian voice to the world, be that voice dramatic, neurotic, laconic or larrikin – or First Australian or new. But we cannot take the worth of our stories for granted. Competition for viewers is extreme and growing. And with new Australians the first migratory generation to have the world's content 'on demand', it is incumbent on all of us to earn an audience and make stories that deserve and demand to be seen.

It is therefore timely that parallel processes are underway to review the structures that support screen stories and businesses. The Department of Communications and the Arts, the Australian Communications and Media Authority and Screen Australia are jointly conducting a review into Australian and Children's Screen Content, and the most effective mechanisms to support it. Screen Australia will also contribute to the House Standing Committee on Communications and the

Arts inquiry into the growth and sustainability of the Australian film and television industry. I am pleased to see the screen industry and broader 'screen community' contributing their expertise to these processes, along with their understanding of the world market.

It is also timely that the latest Australian Bureau of Statistics' Film, Television and Digital Games Survey provides a new 'health check' of the industry. It shows growth across several areas, including the online space, which has grown from 1% to 14% of all production. While traditional theatrical and television releases remain vital spaces for our screen stories, the internet is not the future – it is a big part of the new normal.

We believe that when we look back at 2016/17, it will also mark a further shift – one towards a more equitable industry. Gender Matters remains at the front of our mind. We have allocated \$5 million to 45 story ideas, 13 industry projects, distribution support, and attachments – all providing tangible outcomes for female stories and careers. And our assessment criteria changes and funding target are working to drive change throughout our programs.

Of course, inclusion goes far beyond matters of gender. The *Seeing Ourselves* report showed how television drama from 2011 to 2015 did not reflect Australia's diversity, and canvassed options for progress. We are proud to contribute to the new Screen Diversity and Inclusion Network, which brings screen agencies, broadcasters, the Australian Film Television and Radio School (AFTRS) and

other stakeholders together to collaborate on the best solutions to this ongoing issue.

Inclusion makes sense not just morally, but also culturally, creatively and commercially. We continue to use research and funding to work for the best outcomes for the sector.

In this Report's opening letter, our Chair has mentioned a range of successes across dramas and documentaries in every form and format. I applaud that success and want to add that we constantly see how the accomplishments of some, such as the broadcast sales of *Top of the Lake* or *Doctor Doctor*, or the Netflix global acquisitions of *Casting JonBenet* and *Cargo*, or the deals made by comedy VOD platforms, lead to more opportunities for all. I encourage the industry to celebrate and learn from the success of others.

What audiences want is always evolving and will continue to drive change through all facets of the industry. Change is hard. For some, it has been debilitating, while others have found great success. I am cautious of the challenges we face, and deeply optimistic towards the chances we have. And I have no doubt that Australian stories remain the soul of the nation and our best export to the world.

**Graeme Mason**

“**While traditional theatrical and television releases remain vital spaces for our screen stories, the internet is not the future - it is a big part of the new normal.**”



Goldstone

# Senior Management



## **GRAEME MASON** CEO

Graeme commenced as CEO on 11 November 2013. Graeme has previously worked in both factual and entertainment TV 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 from 2009 to 2013.



## **FIONA CAMERON** CHIEF OPERATING OFFICER

Fiona joined Screen Australia at its inception, 1 July 2008. 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 worked across state and federal government in portfolios as varied as education, regional development and communications. Fiona has been a Director of AFTRS and Commercial Radio Australia.



## **SALLY CAPLAN** HEAD OF PRODUCTION

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 before Screen Australia, Sally was Managing Director of Entertainment One (eOne), where 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 Momentum Pictures and Universal Pictures International.



## **RICHARD HARRIS** HEAD OF BUSINESS & AUDIENCE

Richard was previously CEO of the South Australian Film Corporation (SAFC). As SAFC CEO Richard introduced a suite of initiatives and programs that underpinned a resurgence in local production levels and built the creative and production company base in South Australia. In particular, he created FilmLab, the development program which nurtured a new generation of South Australian talent. He also oversaw the construction of Adelaide Studios. Prior to the SAFC Richard was the Executive Director of the Australian Directors' Guild (ADG). His previous experience included policy positions at the Screen Producers Australia (SPA) and AFTRS. He has taught media policy at the University of Sydney and is the author of *Film in the Age of Digital Distribution*. In 2007, *Variety* labelled him one of 20 global film executives to watch and in 2010 he was listed as one of *Encore's* 'Power 50'.





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

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



**TIM PHILLIPS**  
**HEAD OF PRODUCER OFFSET & CO-PRODUCTION UNIT**

Tim was Legal and Business Affairs Manager at the Australian Children's Television Foundation (ACTF) where he had responsibility for advising on all aspects of the ACTF's production, funding, distribution and licensing activities. Tim has also worked as an intellectual property lawyer at Minter Ellison, advising media and online businesses, and as a strategist for media buying company emitch Ltd. As a senior investment manager with Screen Australia, Tim has managed large, small and complex television and film productions from development through to distribution and release. His role in developing and administering the multiplatform and online programs at Screen Australia has provided him with an intricate understanding of audience trends and new distribution platforms.



**PENNY SMALLACOMBE**  
**HEAD OF INDIGENOUS**

Penny is a member of the Maramanindji people from the Northern Territory. She has completed a cadetship with the Australian Broadcasting Corporation and has a Master of Arts (Documentary Producing) degree from AFTRS. She worked as Producer/Director with the Indigenous Programs Unit in the ABC, and produced the ABC's highly successful *Yarning Up* series 1 and 2. Penny was also a part of the Screen Australia Indigenous Department's Producers Initiative in 2011. She produced a series of shorts called *The Forgotten Ones* in 2010, directed by prisoners from the Northern Territory, and most recently has been working as a Senior Programmer for NITV, National Indigenous Television, a division of SBS.

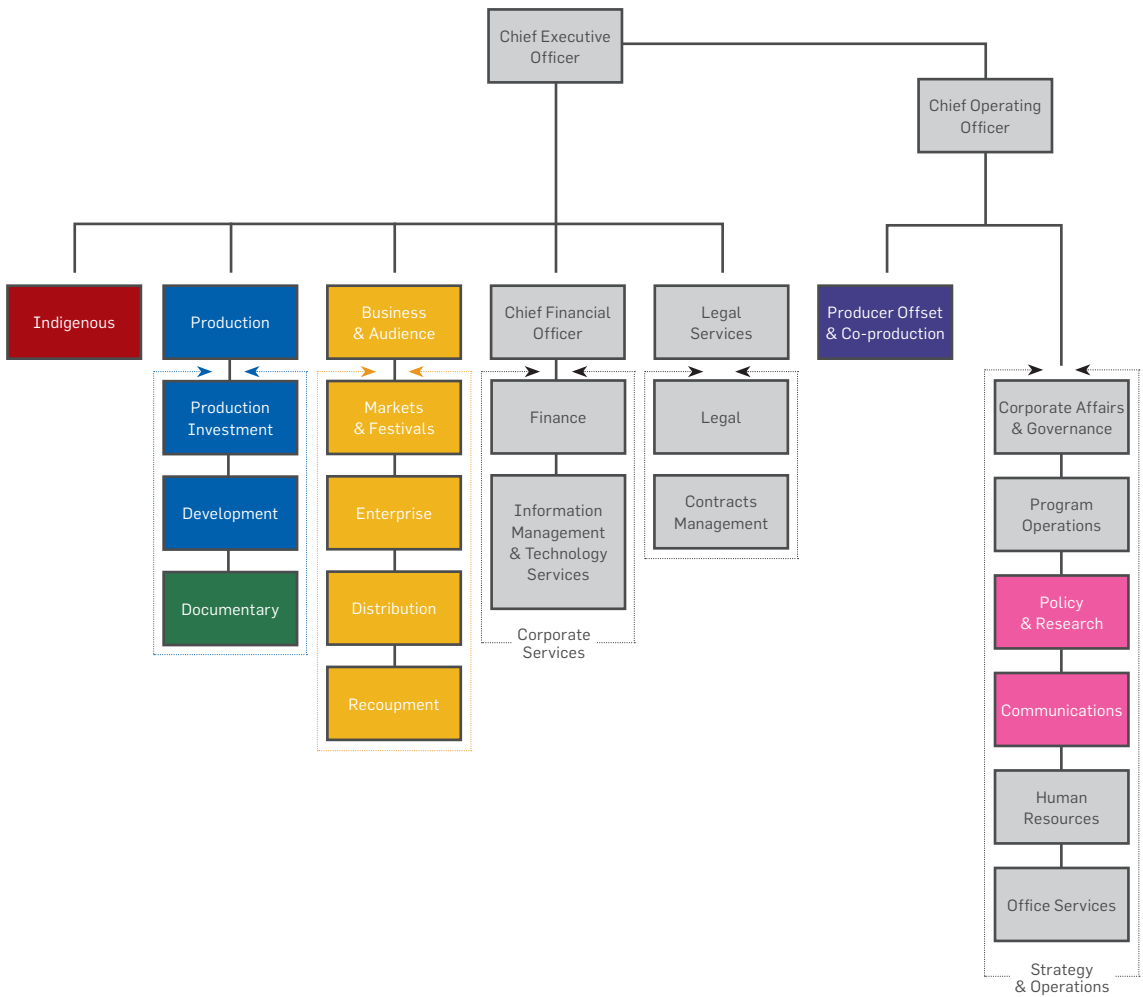


**JANE SUPIT**  
**HEAD OF LEGAL SERVICES**

Jane has been Head of Legal Services at Screen Australia since August 2013. Jane oversees the legal department of Screen Australia to effectively manage legal risk in the delivery of its funding programs and the administration of the Producer Offset, she also manages disputes and provides advice on compliance and governance matters. Before joining Screen Australia, Jane was a senior lawyer with AGS and the team leader of the Sydney commercial team, having joined AGS in 2006. She has advised a wide range of government agencies on technology, ICT projects, intellectual property, legal risk, probity, and compliance matters. Jane has worked on many significant projects for the Australian Government and was awarded an Australia Day award for her work on the bank guarantee scheme during the global financial crisis. Jane studied law at the ANU and holds an arts degree from the University of Sydney.

# Organisational structure

As at 30 June 2017

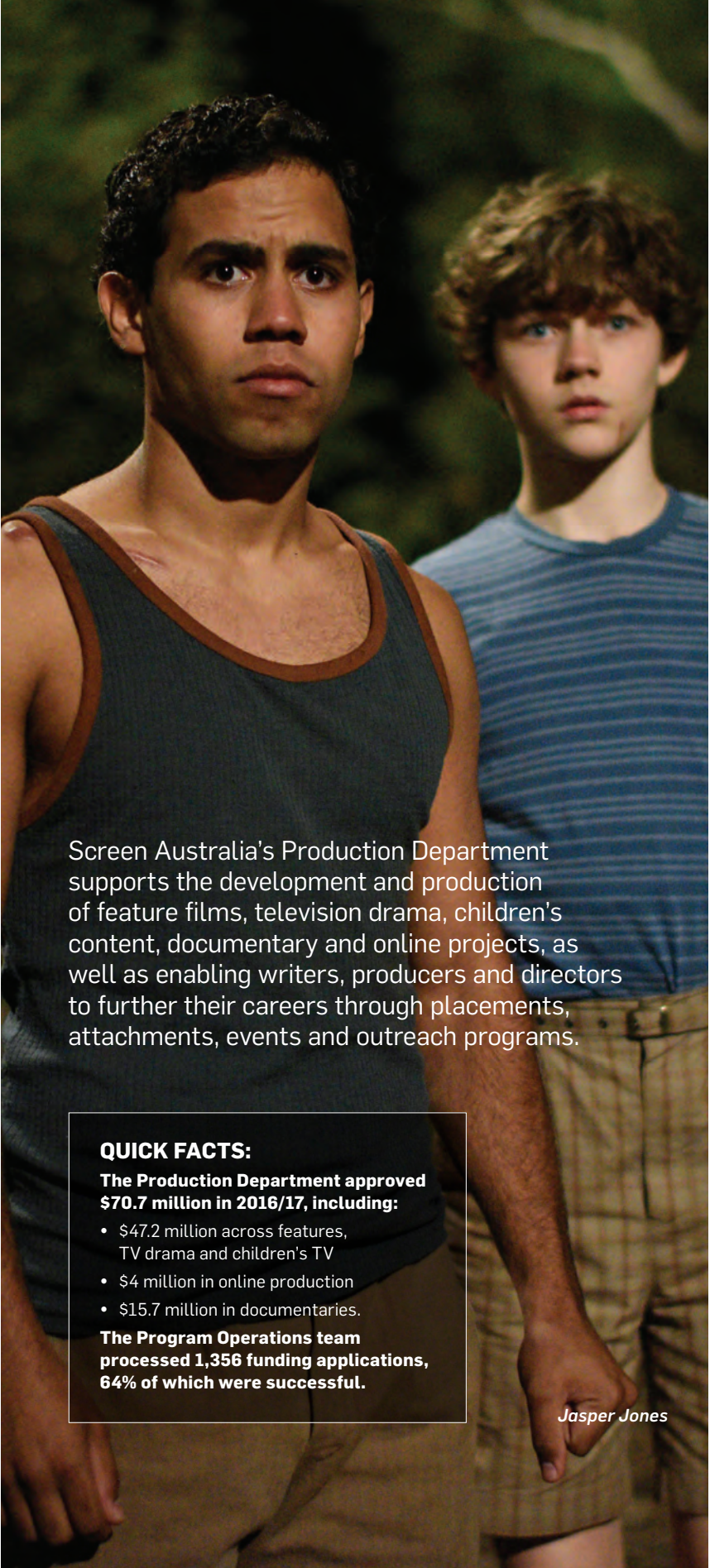


# Highlights of 2016/17

- At the local box office, *Lion* became the first Australian film since *Crocodile Dundee* to be #1 for three consecutive weeks and one of the top five Australian films of all time.
- At least 11 series were greenlit or were in production for a second season (*Doctor Doctor*, *The Secret Daughter*, *The Wrong Girl*, *Top of the Lake*, *The Family Law*, *Rosehaven*, *Cleverman*, *Wolf Creek*, *Here Come the Habibs*, *Glitch* and *Wanted*) after attracting strong ratings and initial support from Screen Australia.
- Ludo Studio won its second International Emmy® – this time for interactive digital children's series *Doodles*.
- Australian films were nominated for a record-breaking 13 Academy Awards®, including two for Best Film.
- *Tanna* became the first Australian film to be nominated in the Foreign Language category at the Academy Awards®.
- Netflix acquired the worldwide rights to Screen Australia-supported documentary *Casting JonBenet* and zombie movie *Cargo* starring Martin Freeman. They also announced their first Australian original series *Tidelands*, which received Screen Australia development support, would go into production in 2018.
- Online series including *Wham Bam Thank You Ma'am*, *Fancy Boy*, *High Life* and *Soul Mates* were picked up by international streaming services.
- *The Screen Currency* report found the Australian screen sector is worth \$3 billion a year, generating more than 25,000 jobs and \$725 million in tourism.
- Documentary *We Don't Need a Map* from First Nations director Warwick Thornton opened the Sydney Film Festival and screened in the Official Competition.
- *Little J & Big Cuz* became the first animated children's show to be set in modern-day Australia with Indigenous main characters and language.
- Body image documentary *Embrace*, released in August 2016, was partly financed by a crowdfunding campaign that raised \$331,000 in 54 days.
- Producer Offset final certificates were issued to 136 projects, worth a total of \$199.84 million.
- Provisional co-production approval was granted to 11 projects from six countries.
- *Hacksaw Ridge* earned A\$242.15 million at the global box office.
- Research report *Seeing Ourselves* showed Indigenous representation in TV drama has risen from zero in 1992 to 5% of main characters between 2011 and 2015. With Indigenous Australians making up 3% of the population, this positive change is the result of work by Indigenous Departments at Screen Australia and the ABC as well as other organisations and production companies.



# Production



Screen Australia's Production Department supports the development and production of feature films, television drama, children's content, documentary and online projects, as well as enabling writers, producers and directors to further their careers through placements, attachments, events and outreach programs.

## **QUICK FACTS:**

**The Production Department approved \$70.7 million in 2016/17, including:**

- \$47.2 million across features, TV drama and children's TV
- \$4 million in online production
- \$15.7 million in documentaries.

**The Program Operations team processed 1,356 funding applications, 64% of which were successful.**

*Jasper Jones*

# Development – talent & project

## HOT SHOTS PLUS

Screen Australia selected 11 emerging filmmaking teams who share in the \$989,000 committed to the revamped Hot Shots Plus funding, which covers both production funding to make a short-form narrative proof-of-concept, and development funding to progress that concept to a longer form project. The projects were from a range of diverse voices and for a variety of platforms, including VR, feature film, TV series and web series.

## TALENT+ PROGRAM

This program enabled practitioners to further their careers through opportunities such as placements, attachments, mentorships, business plan consultation, training workshops and more. For writer/director Lucy Gaffy, it allowed her to accept an Observing Director placement at the Juilliard School of Drama in New York, while writer/director/producer Claire McCarthy (*The Waiting City*) was able to shadow directors on Ryan Murphy productions such as *American Horror Story*.

Claire McCarthy said the Talent+ program has “enabled me a keyhole into an extraordinary group of creatives at Ryan Murphy... This experience has shown me that feature filmmaking is not so far from the world of TV, yet differs in several fundamental ways. As a result I feel I have the confidence to apply the skills I already have accumulated working in feature films with the new skill set and insights I gleaned from this process.”

See appendix 3 for details of the Production Department’s development funding in 2016/17.

### ■ Did You Know?

Sixteen creatives from across Australia took part in a three-day Developing the Developer workshop in March/April 2017, designed to give professionals from diverse backgrounds greater access to the screen sector; see page 71 for more.



Lucy Gaffy

*“I was able to deeply immerse myself in the actor’s process – how they create nuanced characters, find the possibilities of scene and physicalise the written word. I was also able to make connections with the next great crop of performers to emerge from one of the world’s greatest drama schools, relationships I hope to take into my future practice.”*

– Director Lucy Gaffy on the Talent+ Program.

# The story of *Lion*

The adaptation of this heart-warming – and true – Australian story was supported by Screen Australia with production funding and P&A (Print & Advertising) Plus support. Nominated for six Academy Awards®, including Best Film, it has earned A\$29.55 million at the Australian box office and a total of A\$186.58 million worldwide.

In 2013, producer Emile Sherman was at Sundance Film Festival with *Top of the Lake* when he came across the memoir of Saroo Brierley, who was separated from his family in India as a child and adopted by a Tasmanian couple. Some 25 years later, using Google Maps, Brierley began to try to find the loved ones he lost.

For Sherman and producer Iain Canning – who together founded See-Saw Films in 2008 – this story had the same spark as *The King's Speech*, *Oranges and Sunshine* and *Tracks*.

"If we can find an Australian story we feel has the scope to be an exciting story internationally, that really is the Holy Grail for us," Sherman said.

"The minute we heard about *Lion*, we knew this was one of them. So we went pretty voraciously to try to get the rights to it and assemble a great team."

That team included feature-debut director Garth Davis (who co-directed *Top of the Lake* with Jane Campion), producer Angie Fielder from Aquarius Films, and writer Luke Davies. In March 2014, before Nicole Kidman, David Wenham and Dev Patel had been cast, *Lion* was granted feature production funding from Screen Australia.

"Even the early draft script was a fantastic rendering of the extraordinary true story on which *Lion* is based," Screen Australia's Head of Production Sally Caplan said. "We could see the potential for a top-quality film with real scale and commercial prospects, which could bring together diverse talent from all over the world to create this universal story."

In November 2016, *Lion* also received P&A Plus support, and was released in Australia on 19 January 2017 through Transmission Films. Since then, *Lion* has become the fifth-highest grossing local film of all time at the Australian box office and the first Australian film since 1986's *Crocodile Dundee* to be #1 for three consecutive weeks.

See appendix 3 for a full list of feature projects approved for development and production funding in 2016/17.

***"It's the industry that made me. I was given my start here. I was built here and it's just an honour to be able to come back and contribute."***

– Nicole Kidman, actor in *Lion* and *Top of the Lake: China Girl*.





**QUICK FACTS:**

- \$26.4 million was provided in production funding to 25 feature films with budgets totalling \$204.8 million.
- \$1.6 million was provided in development funding to 52 films through the Story Development and Matched Marketplace programs.

*Lion*

# Television drama – broadcast and SVOD

## TV TRAVELLING INTERNATIONALLY

Australian TV shows that have sold well overseas include *Nowhere Boys* (252 territories), *Miss Fisher's Murder Mysteries* (247 territories), *Top of the Lake* (225 territories) and *McLeod's Daughters* (182 territories).

This demand for Australian television internationally continued in 2016/17 as:

- FremantleMedia Australia series for Foxtel *Picnic at Hanging Rock* sold to Amazon Prime Video US before it was completed.
- Easy Tiger Production's *Doctor Doctor* for Nine Network sold to Germany, USA and Canada as *The Heart Guy*.
- ABC TV's *Glitch* series 1, produced by Matchbox Pictures, sold to Netflix, who will co-produce the second season.
- Netflix also acquired international rights to all three series of Matchbox Pictures' ABC Me series *Nowhere Boys*.
- Netflix announced its first Australian original series *Tidelands*, produced by Hoodlum Entertainment.
- Goalpost Pictures Australia and Pukeko Pictures co-produced a second season of *Cleverman* for ABC TV in co-production with SundanceTV and Red Arrow International. Both series 1 and 2 aired on BBC Three.
- SundanceTV acquired the USA rights for series 1 of *Rosehaven* and announced they would co-produce season 2 with ABC TV and Screen Tasmania.

- See-Saw Films production *Top of the Lake: China Girl* was co-produced by BBC First and Foxtel with BBC Two, BBC UKTV in New Zealand, SundanceTV and Hulu in the US, ARTE in France and BBC Worldwide.

(These series received Screen Australia support either in development, or production on the first and/or second series.)

## AUDIENCES DEMAND MORE

At least 11 series that Screen Australia supported in season 1 were greenlit or in production for a second season in 2016/17 off the back of their success.

They included:

- *Cleverman* (ABC)
- *Doctor Doctor* (Nine)
- *Glitch* (ABC)
- *Here Come the Habibs* (Nine)
- *Rosehaven* (ABC)
- *The Family Law* (SBS)
- *The Secret Daughter* (Seven)
- *The Wrong Girl* (Ten)
- *Top of the Lake* (Foxtel/BBC Two)
- *Wanted* (Seven)
- *Wolf Creek* (Stan)

### ■ Did You Know?

*The Secret Daughter* series 1 director Leah Purcell received development funding for her first feature *The Drover's Wife*, adapted from her successful stage play and inspired by the work of poet Henry Lawson.

## AUSTRALIAN TV DRAMA IN "VERY GOOD SHAPE"

"We're in a very good shape at the moment, certainly with TV drama," says Easy Tiger Productions' Ian Collie, producer of *Rake*, *Doctor Doctor*, *Sunshine* and *Jack Irish*.

"Global demand [means] we've got the Netflix's, the Amazon's knocking on our door and increasingly looking for co-productions, plus it's working in terms of ratings – people want to watch it, whether it's on network TV, or the SVODs here like Netflix, Stan and Foxtel Now.

"The trend is co-financiers... increasingly if it's a subject matter which can be international in scope, then there's a big appetite overseas to come in as a co-production partner."

See appendix 3 for a full list of TV drama projects approved for funding in 2016/17.

### ■ Did You Know?

The top performing Screen Australia-supported projects in 2016/17 were *The Secret Daughter*, which averaged 1.6 million viewers,<sup>4</sup> and *Hoges: The Paul Hogan Story*, with 1.55 million viewers (metro + regional) within 28 days of broadcast.<sup>5</sup>

<sup>4</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewers = 1.04 million

<sup>5</sup>OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. Metro viewers = 1.02 million.





**QUICK FACTS:**

- \$15.1 million in production investment for 16 drama programs, with a total production value of \$125.4 million.
- \$5.7 million for six children's programs with a total production value of \$28.8 million.

*Doctor Doctor*

*Dance Academy movie*



“*The journey from television to film for Dance Academy is just the most amazing reward for the success of the show.*”

– Producer Joanna Werner of Werner Film Productions

# Focus on kids

It was another big year for Australian family and children's content in 2016/17.

In feature films, 2016/17 saw the release of a number of Screen Australia-supported projects including adaptation *Jasper Jones* from director Rachel Perkins, which released in March 2017; the highly anticipated *Dance Academy* movie from Werner Film Productions in April 2017; and the return of a beloved furry character in *RED DOG: True Blue* on Boxing Day 2016. In the works is a contemporary re-telling of iconic family film *Storm Boy*, which received production funding during the financial year.

Screen Australia-supported children's TV that aired in 2016/17 included a rebooted third season of Matchbox Pictures' hit series *Nowhere Boys* called *Two Moons Rising*, which aired from November 2016 and featured a new cast (it received production funding in November 2015).

Screen Australia-supported children's television projects that went into production included *Justine Clarke's Ta Dal*, *The Legend of Monkey* (which will air

on ABC, TVNZ and on Netflix around the world in 2018) and sports series *Mustangs FC*.

Other projects supported include *The Bureau of Magical Things* from Jonathan M. Shiff Productions (*H2O: Just Add Water*, *Mako Mermaids*), adaptation *Grace Beside Me* for NITV, and animated preschool series *Bluey* from Joe Brumm and the Emmy® award-winning Ludo Studio who also teamed up with Media World Pictures for the upcoming *The Strange Chores*.

## ■ Did You Know?

Corrie Chen, who made her TV directing debut on *Mustangs FC*, is also developing her first feature film *Empty Empire* (formerly *Strangers*) with Gender Matters Brilliant Stories funding.



# Online

Since its inception in 2012, the Multiplatform Drama program has supported 101 projects to help ensure Australia is not just part of, but considered pioneers of, these new and innovative forms of storytelling.

## TALENT

The power of the online space as a talent developer is evident from the sheer number of creative voices who have emerged from YouTube – many of them leveraging their fanbases and experience to transition into traditional formats.

“*If we actually want to invest time and give some of our knowledge back, but equally learn from them, then I think the industry will grow.*”

– Paul Walton, producer of the *Supervog* TV pilot.

### **The RackaRacka**

Adelaide twins Danny and Michael Philippou are YouTube megastars *The RackaRacka*, who began uploading their ambitious brand of action videos in late 2013 and by mid-2017 had more than half a billion views. Screen Australia began supporting them in January 2015 for the series *Versus*, produced by Julie Byrne of Triptych

Pictures, and with this financial and creative support their YouTube subscribers grew from 700,000 to 3.8 million.<sup>7</sup> *Variety* dubbed the duo as one of the “Famechanger” honourees of 2016 and they are recipients of the third round of the Screen Australia/Google initiative Skip Ahead.

■ **Did You Know?**  
Multiple Australian web series funded by Screen Australia have been snapped up by overseas streaming services, including: *The Katering Show* (Fullscreen, US), *High Life* (Canal Play, France), *Wham Bam Thank You Ma'am* and *Soul Mates* (Seeso, US).

### **Doodles**

Created by Ludo Studio, the first season of *Doodles* was supported by Screen Australia's multiplatform fund as a proof-of-concept and asked children to send in drawings, which were then animated into short videos. ABC Me commissioned *Doodles* for a second and third season, both with Screen Australia support. The concept was honed into 30-second, easy-to-consume episodes and in April 2017 *Doodles* was awarded an International Emmy® for best Kids Digital.

### **Starting From Now**

*Starting From Now's* writer/director/producer Julie Kalceff was

frustrated by the lack of diversity on screens when she wrote, directed, produced and self-funded the first two seasons of lesbian web series *Starting From Now* in 2013. Season 3 came soon after. The goal was to prove there was an audience and producer/actor Rosie Lourde says they broke 10 million views in the first year. Screen Australia supported series 4 and 5 of *Starting From Now* in October 2015. These seasons led to a licensing deal with SBS2 (now SBS Viceland) and aired in March 2016 following the world premiere of Season 4 as part of Queer Screen's Mardi Gras Film Festival, where it won the audience award for Best Narrative Feature.

■ **Did You Know?**  
Ludo Studios received Enterprise funding in 2015 to help grow their business – eight businesses were supported in 2016/17 (see page 92 for more).

## INITIATIVES

Screen Australia has created or co-created five initiatives to unearth and propel the careers of online content creators. Here is a selection of highlights.

### **Fresh Blood**

Fresh Blood is a highly successful joint initiative from Screen Australia and ABC designed to find and kick-start the careers of

emerging comedy writers, directors and performers. It started in 2013 with a call-out that resulted in 72 new comedy sketches created by 24 teams. Five of those teams were selected to make TV pilots for ABC. From there, two teams – *Fancy Boy* and Skit Box's *Wham Bam Thank You Ma'am* – won a commission to make a full series that aired on ABC2 and ABC iview from December 2016.

In 2017, the second wave of Fresh Blood was announced, which awarded 20 up-and-coming comedy teams \$15,000 to produce 3 x 3–5min sketches that will be released on ABC iview. Four teams will be chosen to progress to the second phase of Fresh Blood in 2018 and receive \$75,000 to produce a full pilot episode.

**Skip Ahead**

Skip Ahead is a Screen Australia/Google joint initiative designed to help online storytellers build their skill set and a sustainable career.

**1999**

With their absurd, unique comedy, *Aunty Donna* were selected for round two of Skip Ahead. Skip Ahead enabled them to make the leap into their sketch series

*1999* – 10 episodes set in an office in the lead-up to Y2K – which saw their subscriber base nearly double. Since then, with support again from Screen Australia, SVOD service Stan have commissioned *Aunty Donna* to develop a pilot episode for *Chaperones*.

See appendix 3 for a full list of projects funded through Screen Australia's Multiplatform Drama programs in 2016/17.

**Did You Know?**

*Aunty Donna* were selected for round one and two of Screen Australia/ABC initiative Fresh Blood, which saw them join forces with producer Nel Minchin from In Films.

<sup>7</sup>As at end of 2016/17.

Doodles

**QUICK FACTS:**

- \$4 million was approved for 25 projects through the Multiplatform Drama Production fund and special initiatives in 2016/17.
- Nine online projects received \$160,750 in development support through the Story Development program.



# Gender Matters



Announced in December 2015, the Gender Matters KPI is for 50% of successful production funding applications to be female-led projects by the end of 2018/19.

Screen Australia is tracking at 47% of successful production funding applications having female-led creative teams across a two-year average (2015/16–2016/17 inclusive).

Although television and online production are doing the heavy lifting, there are signs that the low rates of female participation in feature film are changing for the better.

However, when you consider industry-wide statistics, the number of women currently working in feature film remains low across the five-year period 2012/13–2016/17, with just 34% of producers, 15% of directors and 22% of writers being female. Creatives only needed to work on one project in the period to be counted.

The \$5 million funding investment in Gender Matters, announced in 2015, continues to pay dividends.

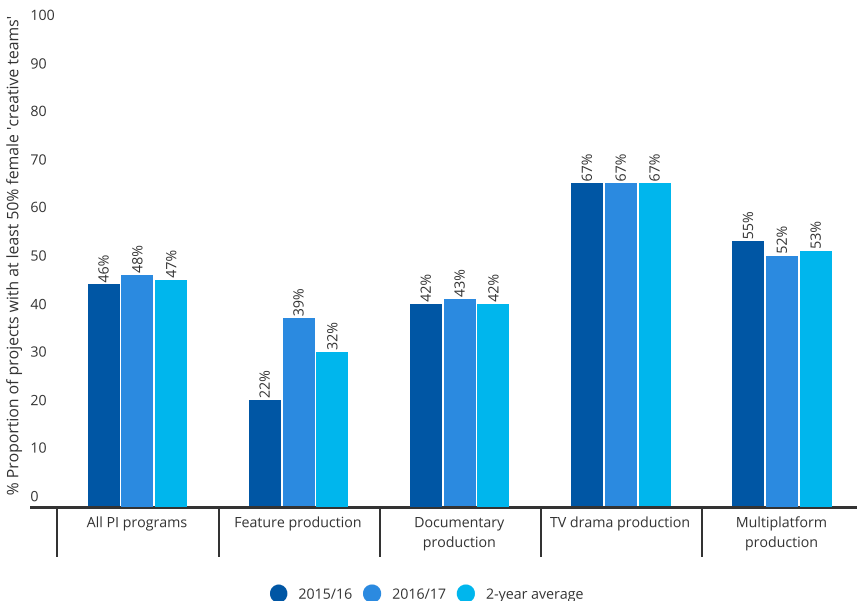
- Web series *Sheilas* was the first of the 45 Brilliant Stories alumni to progress to production. It secured Screen Australia funding to make an 8 x 4-minute comedy for 2018 release.
- Several of the 11 Brilliant Careers development opportunities have been completed, such as LevelK Australia's paid internship for Debra Liang, which has since resulted in a permanent job.
- For directors, the ADG Brilliant Careers commercial sector mentor program is in progress. Eight directors were placed at production companies and two have since been signed with them. The ADG's Shadow Directing program is also active, with Darlene Johnson on *Home & Away*, Lucy Gaffy on *Doctor Doctor*, and more to come.
- Endemol Shine Australia's Smart for a Girl: ROAR Brilliant Careers program received 935 applications for 15 places. Under the guidance of renowned producer Imogen Banks (*Offspring*) and screenwriter Alice Bell (*Puberty Blues*, *The Beautiful Lie*), participants get a paid writers' room experience.
- By the end of 2016/17, seven women had completed Gender Matters Attachments on TV and film projects including *Picnic at Hanging Rock* and *Winchester*, with another six active and eight pending.

*Shame*  
(GIRLS Initiative)

**NEW INITIATIVES**

Outside of Gender Matters, a number of new initiatives have emerged to further tackle the issue of gender inequality in the screen sector. The Screen Australia/ABC joint initiative GIRLS will fund TV episodes that capture what life is like for eight to twelve-year-old girls, while Doco180 from Screen Australia and News Corp site With Her in Mind Network ([whimn.com.au](http://whimn.com.au)) is funding six projects that will make the viewer 'do a 180' on a topic relevant to Australian women.

**SUCCESSFUL SCREEN AUSTRALIA PRODUCTION APPLICATIONS**



Notes:  
Roles are at the time of application and do not represent any subsequent revisions or additions. Percentages are rounded to the nearest whole number. Figures include Screen Australia initiatives administered by third-parties including ABS Art Bites (15/16, 16/17), ABC Long Story Short (15/16), ABC Fresh Blood 2 (16/17), ABC Girls (16/17), NITV A Moment in History / You Are Here (15/16). Producer Equity Program (PEP) documentary projects were excluded as they do not undergo creative assessment. Application data set is more expansive than the 2015 report Gender Matters: Women in the Australian Screen Industry, so it is not directly comparable.

# Diversity and inclusion

Screen Australia's 2016 *Seeing Ourselves* study revealed Australian television does not reflect the true diversity of the nation – whether that be cultural background, sexual orientation and gender identity or disability. The only exception to this trend was Indigenous representation, which has benefitted from 30 years of investment, particularly from Screen Australia's Indigenous Department and the ABC.

Raising awareness is already paying dividends. Recent Screen Australia titles have diversity of story and cast at their core, including *The Family Law*, *Cleverman*, *Here Come the Habibs*, *Deep Water*, *Pulse*, *The Other Guy* and *Sunshine*. Incidental diversity – arguably the most authentic – seen in *The Secret Daughter*, *Offspring* and *The Wrong Girl*, is becoming more common.

Although there is a limit to Screen Australia's influence (for example, involvement in casting decisions is rare), the agency can assist storytellers from diverse backgrounds to not only get work for themselves, but hopefully end up creating work for others. This has materialised in a range of inclusive programs and opportunities for emerging talent:

- **Developing the Developer:** A three-day intensive workshop held in March/April 2017 for 16 creatives from all over Australia. Participants gained a greater understanding of story and how to take this into the development of their own and other people's projects. Participants are being placed in paid development

attachments to enhance their experience and skills. Some participants have subsequently been engaged as external assessors at Screen Australia, widening our pool of story consultants.

- **Talent Camp:** A national workshop program to provide skills development for emerging storytellers from diverse backgrounds. Talent Camp will be delivered in partnership with AFTRS and the state screen agencies, and will include home-city training for 12 to 15 creatives in October and November 2017.
- **Inclusive Attachments:** Following the success of the Gender Matters Attachments scheme, from 1 July 2017 it will be compulsory to include a meaningful, paid attachment opportunity for an emerging practitioner on most Screen Australia-funded titles. The nature of the attachment is flexible in order to reflect the theme or content of the project, for example LGBTQI.
- **Partnered Programs:** As Screen Australia is not equipped to directly train entry-level talent, the agency partnered with Information & Cultural Exchange (ICE), MEAA's Equity Foundation and CuriousWorks to develop bespoke career development opportunities for people from diverse backgrounds. These programs will become active in late 2017.

For more information on the *Seeing Ourselves* study see Research on page 47.





# Indigenous



## QUICK FACTS:

- \$3.1 million in funding was approved through the Indigenous Department for drama projects, including feature, TV and multiplatform, across development and production.
- \$414,687 for practitioner development including internships, attachments and travel support.
- 18 emerging practitioners were supported through special initiatives including Pitch Short Blacks, Straight out of the Straits and Shock Treatment.

The Indigenous Department identifies and nurtures talented Indigenous Australians to ensure their bold, distinctive voices are heard through the engaging stories they craft.

# Initiatives

The Indigenous Department identifies where there is an absence of Indigenous voices and creates workshops and initiatives to further the careers of First Nations practitioners in these areas.

## STRAIGHT OUT OF THE STRAITS

This initiative from Screen Australia's Indigenous Department, Screen Queensland and the ABC's Indigenous Unit provided funding to emerging practitioners from the Torres Strait Islands to develop and produce two web series. A week-long development workshop was held on Thursday Island and facilitated by David Batty of 'Black As' fame. *Dinghy Gurls* is a four-part factual web series directed by Sylvia Tabua and Shanice Tabua, while *Yatha Pathayk: Coming of Age* is about the cultural journey of 15-year-old Dmitri Ahwang from Mabuia Island in the Torres Straits and will be directed by Jimi Bani.

*The Torres Strait Islands along with the Torres Strait Islander people are culturally rich with their own important stories, which we haven't seen enough of on our screens to date.*

– Penny Smallacombe,  
Head of Indigenous at Screen Australia.

## SHOCK TREATMENT

From 8-11 May 2017, early career Indigenous writer/directors with a passion for the horror genre took part in an intensive four-day practice-led workshop facilitated by Colin and Cameron Cairnes (*100 Bloody Acres*, *Scare Campaign*) to advance their creative skills, gain a greater understanding of writing and directing specifically for the horror genre, and develop their horror concept. This was a joint initiative between the Indigenous Departments at Screen Australia and the ABC, with in-kind support from the AFTRS Indigenous Unit.

## [BLACK SPACE]

As original multiplatform content explodes across our small screens, [Black Space] was designed to bring Indigenous stories, authored and crafted by Indigenous people, to online audiences. The Indigenous Department funded two [Black Space] multiplatform projects, *The Chance Affair*, from writer Steven Oliver making his directorial debut and producer Majhid Heath (both from *Black Comedy*), and *Zero-Point*, from emerging Darwin-based Indigenous animator Jonathan Saunders. Jonathan was also supported by the Indigenous Department with an attachment on *Alien: Covenant*.

### ■ Did You Know?

Majhid Heath recently produced the Screen Australia/ABC TV-supported short *Brown Lips* with writer/director Nakkiah Lui (*Black Comedy*). Lui also wrote and starred in the forthcoming comedy web series *Kiki & Kitty*, which was supported through the Multiplatform Drama fund.

## PARTNERSHIP WITH SFF

The ongoing commitment by Sydney Film Festival (SFF) to support First Nations storytelling in partnership with Screen Australia's Indigenous Department was particularly evident in the 2017 program. Warwick Thornton's documentary *We Don't Need a Map* was the Opening Night film as well as an Official Competition contender. *In My Own Words* and *Connection to Country* were also screened at the festival and were funded through a joint NITV and Indigenous Department initiative called Moments in History. All up, SFF screened more than eight titles from First Nations storytellers from Australia and around the world.

# The story of *Sweet Country*



*Sweet Country*

*This feature from Samson & Delilah director Warwick Thornton and writers Steven McGregor and David Tranter was selected to screen In Competition at the 2017 Venice Film Festival, as well as being the Closing Night film of the Platform programme at the 2017 Toronto International Film Festival. It was funded through development and production by Screen Australia's Indigenous Department.*

In June 2013, the team behind frontier/western *Sweet Country* received development funding to write a fourth draft of the feature – about an Aboriginal stockman tried for murder in the 1920s.

In April 2015, they were approved for another round of development funding, to write the fifth draft, and also received early development funding from Screen Territory.

In September 2016, now with Caméra d'Or winner Warwick Thornton attached to direct, *Sweet Country* was approved for production funding, with additional

funding from Screen NSW, Screen Territory, the South Australian Film Corporation and Adelaide Film Festival.

A true collaboration, *Sweet Country* utilised locations, government assistance and filmmakers from across Australia. It filmed in South Australia and the Northern Territory with a creative team hailing from the Northern Territory (Warwick Thornton, Steven McGregor, and David Tranter, who also produced) and NSW (producers Greer Simpkin and David Jowsey), and it was post-produced in NSW.

## ■ Did You Know?

Two of the 11 internships funded by the Indigenous Department in 2016/17 were on *Sweet Country*. See appendix 3 for full list.

# The story of *Little J & Big Cuz*

This groundbreaking 13 x 12-minute series for NITV marked the first time Australians could watch an animated children's series with Indigenous characters and languages set in modern-day Australia. It was supported through development and into production by Screen Australia's Indigenous Department.

In early 2014, producer Ned Lander (*Radiance, Last Cab to Darwin*) reached out to Tony Thorne about an Indigenous children's TV series he was working on for SBS/NITV, *Little J & Big Cuz*. The project had already received development funding from Screen Australia in December 2013.

Most attractive to Thorne was that this series would be created by Indigenous writers, including Erica Glynn, Danielle MacLean, Dot West, Beck Cole (who was also voice director) and Adrian Russell Wills. And it was created to help young Indigenous children with the transition from home to school.

The series followed the adventures of five-year-old Little J (voiced by Miranda Tapsell) and nine-year-old Big Cuz (Deborah Mailman) – a couple of Indigenous Australian kids who live with their Nanna and four-legged friend Old Dog, just a short stroll from their school and friends.

"You just hadn't seen a children's animated show where all the primary characters were going to be Aboriginal and it was going to be set in a contemporary world," says Tony Thorne, designer and director for *Little J & Big Cuz*.

The project received production funding from Screen Australia's Indigenous Department in March 2015. At its peak, close to 40 people and two animation studios – 12 Field in Melbourne and Blue Rocket in Hobart – worked on the series, which was completed in January 2017 and aired on NITV and SBS On Demand in April 2017.

See appendix 3 for a full list of projects approved for funding through the Indigenous Department in 2016/17.

## ■ Did You Know?

The Canada Media Fund (CMF) is developing an Indigenous Screen Office modelled on Screen Australia's own Indigenous Department, such is its success.

*Little J & Big Cuz*



# Documentary



## **QUICK FACTS:**

**In 2016/17, Screen Australia allocated \$15.7 million to the documentary sector:**

- \$11.9 million in production funding for 47 projects, with total budgets of \$58.3 million
- \$666,000 in development funding for 42 projects
- \$2.9 million as Producer Equity payments to 49 projects
- \$186,000 in sector development; Art Bites, Doco180 and Realisator.

*Embrace*

## NETFLIX SNAPS UP AUSTRALIAN DOCUMENTARIES

Netflix snapped up exclusive worldwide rights to Kitty Green's *Casting JonBenet*, announcing the acquisition ahead of the film's world premiere at Sundance Film Festival. The documentary, which explores the famous child-murder case through interviews and re-enactments by USA actors, was supported by Screen Australia through the Documentary Development and Producer programs.

Netflix also picked up the Australian documentary *Barbecue* (it would make the announcement in July 2017). The mouth-watering yet thought-provoking film, from director Matthew Salleh and producers Rose Tucker and Daniel Joyce, looks at what the simple act of cooking meat over a fire really says about humans.

It's not the first time the streaming service has found compelling universal documentaries through Australian storytellers, previously acquiring *Tyke Elephant Outlaw*, *Mother with a Gun* and *Aim High in Creation*.

## ONLINE DOCUMENTARIES

Screen Australia's Documentary Unit are also on the front foot when it comes to supporting distinct voices, emerging creatives and unique, online forms of storytelling that appeal to different audiences.

This can be seen through initiatives such as:

**Art Bites** – a Screen Australia/ABC iView Arts joint initiative that went into its second year in 2016/17. It supported early-career filmmakers to create 6 x 5-minute arts web series designed for audiences aged between 18 and 35 years.

**Doco180** – an initiative between Screen Australia and News Corp's new platform *whimn* (With Her in Mind Network) funded six projects that would make the viewer 'do a 180' in 180 seconds on a topic relevant to Australian women.

**Love Bites** – this new initiative from Screen Australia and the ABC called on LGBTIQI filmmakers to create a series of 10 x 5-minute documentary short films for ABC iView Arts to provide insight into the lives and interests of the LGBTIQI community.

## TOP-EARNING FEATURE DOCS HAVE OUTREACH CAMPAIGNS

Three of the top five-earning, non-IMAX Australian documentaries of all time have an element of outreach. All three are also recent Screen Australia-supported films, which were released in cinemas during or after 2015:

*That Sugar Film* (2015) – The most successful non-IMAX Australian documentary grossed \$1.71 million and honed in on the dangerous hidden sugars in our food through an experiment by human guinea pig/filmmaker Damon Gameau.

*Sherpa* (2016) – The third-highest Australian documentary earner pulled in \$1.28 million and director Jennifer Peedom raised awareness of the plight of the Sherpas on Everest in the midst of a 2014 tragedy.

*Embrace* (2016) – Body image activist Taryn Brumfitt tackled the global issue of body loathing in this fifth-highest earning local documentary, whose budget was supplemented by a hugely successful crowdfunding campaign (raising \$331,000 in 54 days).

See appendix 3 for a full list of documentary projects approved for funding in 2016/17.



*Casting JonBenet* billboard on Sunset Boulevard

### ■ Did You Know?

Screen Australia will often be involved with a project from the beginning and follow it throughout its creative journey. *Casting JonBenet* was supported by Screen Australia from development through to production, as well as with international marketing support for Sundance Film Festival.

## AUSSIES CONNECT WITH TOPICAL TV DOCS

Two Screen Australia-supported television documentaries tackled issues relevant to Australians today and had huge success connecting with audiences across the nation.

The three-part series *War on Waste*, hosted by *The Chaser's* Craig Reucassel, got Australians thinking about how much waste they produce – whether from drinking their morning coffee in non-recyclable cups, buying (and throwing out) too much food, or being part of the 'fast fashion' phenomenon. Meanwhile the three-part SBS series *Filthy Rich & Homeless* had five wealthy Australians swap their privileged lives to discover what life is like for the nation's 105,000 homeless people.

Both series put their respective issues in the media spotlight and in the national conversation – on social media (episode one of *War on Waste* generated 15,400 interactions on social media during its broadcast week\*) and at home. In the months after *War on Waste* aired, supermarket giants Coles and Woolworths announced plans to phase out single-use plastic bags. For *Filthy Rich & Homeless*, SBS partnered with meal delivery service foodora for the Meal For A Meal initiative, where people were asked to add a donation to their next order. All proceeds went to OzHarvest: Australia's leading food rescue operation, who provide meals to disadvantaged Australians.

A fourth, follow-up episode of *War on Waste* is in the works, which will focus on the consumer, corporate and government reaction to the challenges set in the first three episodes.

\*Nielsen Social Content Ratings

*War on Waste*

# Business & Audience

The Business & Audience Department works to help filmmakers grow their businesses, whether that's through Enterprise funding, market intelligence, assistance for projects to premiere at A-list festivals, or providing on-the-ground facilities, support, networking opportunities and knowledge at screen markets.



## QUICK FACTS:

**In 2016/17, as well as an extensive range of resources and services, the Business & Audience Department provided:**

- \$1.8 million to support the theatrical release of Australian feature films, including support through Gender Matters: Better Deals to *The Call Back* and *The Nightingale*
- \$0.7 million to enable practitioners to market their projects internationally.

**RED DOG:**  
True Blue



# Recoupment

Screen Australia invests in screen content primarily to achieve cultural and industry development outcomes. In 2016/17, the majority of funding across the agency was given as grants of \$500,000 or less: these are non-recoupable investments. For the remainder of funding, the agency receives financial returns on its investments that are an important source of income to the agency's yearly budget. The Recoupment team's experience in assessing the complex deals that underpin screen content financing, and tracking deals and sales throughout a project's life cycle, also make it a source of market intelligence for both the agency and the industry.

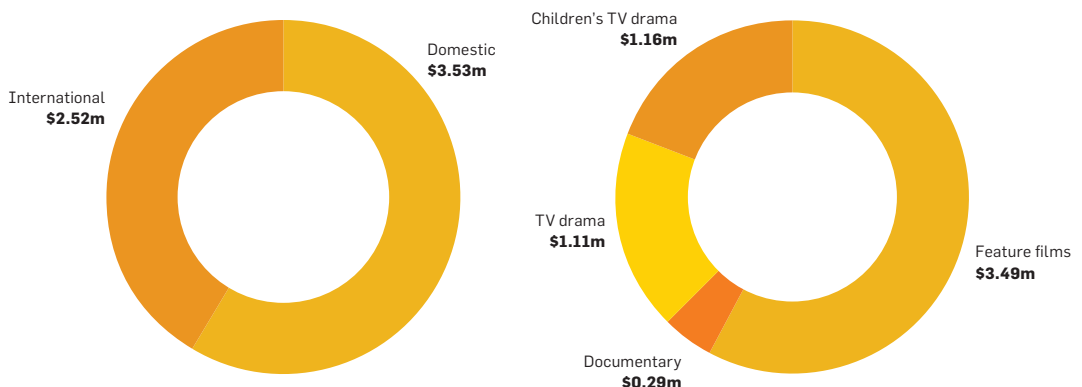
## FEATURES

Feature film sales provided the majority (58%) of returns across the board for Screen Australia in 2016/17. Domestic sales were particularly strong with 75% of the total recouped by feature films coming from sales in Australia and New Zealand. This was nearly 20% higher than sales in 2015/16, proving this market's ongoing importance. Internationally, Australian features that continued to sell well, reaching over 90 countries, included *Lion*, *RED DOG: True Blue*, *2:22* and *Jungle*.

## TV DRAMA

The international market continues to provide most of the returns for Screen Australia-supported television titles, with international sales responsible for 77% of the total recouped by children's titles, and 57% for programs for adults. Among the top earners for children's television were *Nowhere Boys*, *Mako Mermaids* and *H2O: Just Add Water* series 3, and for adults TV drama: *Underground – The Julian Assange Story*, *Top of the Lake* and *Wanted*.

## NET REVENUE TO SCREEN AUSTRALIA FROM ITS INVESTMENTS IN SCREEN CONTENT



Screen Australia's cash net recoupment was \$6.05 million in 2016/17. Note that as of July 2014, all new Screen Australia funding of \$500,000 or under has been provided as a grant, rather than as recoupable investment.

# Australian talent to the world

## IN HIGH DEMAND

What do *The Handmaid's Tale*, *Game of Thrones*, *Big Little Lies* and *Broadchurch* have in common? Talented Australians, having honed their skills and craft at home, helped bring them to life.

Some of the world's biggest television series and popular movies are made in part thanks to Australian directors, producers and crew.

There's director Kate Dennis, who worked on *Love My Way*, *Offspring* and *Rake* and is nominated for an Emmy® for her work on the 2017 series *The Handmaid's Tale*. Meanwhile Jessica Hobbs (*The Slap*, *Rake*) directed two episodes of *Broadchurch*, as did Jonathan Teplitzky (*The Railway Man*). In feature film, David Michôd (*Animal Kingdom*) went on to direct Netflix's *War Machine*, while Justin Kurzel (*Snowtown*) made *Macbeth* and *Assassin's Creed*.

Producer Bruna Papandrea worked on Teplitzky's *Better Than Sex* before heading stateside, where she produced Oscar®-nominated films such as *Gone Girl* and *Wild*, and Emmy®-nominated TV series *Big Little Lies* (adapted from Australian author Liane Moriarty's book). The series also showcased Nicole Kidman as both actor and producer, and Kidman has featured in other 2017 titles including *Lion*, *Top of the Lake: China Girl*, *The Beguiled* and *How to Talk to Girls at Parties*.

Other actors getting noticed include Elizabeth Debicki (*The Night Manager*, *The Kettering Incident*), Yael Stone (*Orange is the New Black*, *Deep Water*), and Essie Davis (*The Babadook*, *Miss Fisher's Murder Mysteries*, *Game of Thrones*), while Danielle Macdonald was named one of the breakout stars of Sundance Film Festival thanks to her starring role in *Patti Cake\$*.

Behind the scenes, cinematographer Ari Wegner has gone from *The Kettering Incident* to *Lady Macbeth*, Emmy®-award winning motion designer Patrick Clair has worked on the opening titles for *American Gods*, Marvel's *Iron Fist*, *The Crown*, *Westworld* and more, while Deborah Riley has continued wowing the world with her production design on season 7 of *Game of Thrones*. This is not to mention all the VFX work of Australian companies including Rising Sun Pictures, Animal Logic and Iloura on projects such as *Game of Thrones* season 7 and *Logan*.

## G'DAY USA

Australian expatriates including actor Ben Mendelsohn (*Animal Kingdom*), costume and production designer Catherine Martin (*Strictly Ballroom*, *The Great Gatsby*) and American Idol executive producer David Hill were honoured at G'Day USA's LA Gala on 28 January 2017.

### ■ Did You Know?

*Lion*, which earned A\$29.55 million in Australia, was one of eight projects supported in 2016/17 through Screen Australia's P&A Plus program, designed to enhance the distribution and marketing of Australian films. Other supported titles included *Hacksaw Ridge* and *Ali's Wedding*.

## SCREEN AUSTRALIA'S TALENT USA

Eleven directors, six screenwriters and 10 online creators travelled to the USA in June 2017. The directors and screenwriters took part in Screen Australia's Talent LA program, while the online creators participated in the world's largest online video conference, VidCon.

### ■ Did You Know?

Director Jennifer Peedom was one of those selected for Talent LA. Her feature documentaries *Mountain* and *Sherpa* were both Screen Australia-supported, as is the development of her first drama feature *Tenzing* through her Enterprise-supported company Stranger Than Fiction Films.



*David Stratton: A Cinematic Life*

## **CONTENT LONDON**

Creatives from 10 different Australian companies were supported to attend Content London 2016, whose sold-out events included three panels featuring Australian speakers such as Screen Australia's Head of Business and Audience Richard Harris, ABC Head of Scripted Production Sally Riley, screenwriter Vicki Madden (*The Kettering Incident*) and director Jessica Hobbs (*Rake*, *Broadchurch*, *The Slap*). In addition, writer/creative producer Mike Jones spoke at the C21 Future Media Summit.

## **TV AT CANNES**

At Cannes Film Festival the documentary *David Stratton: A Cinematic Life* was joined by mini-series *Top of the Lake: China Girl* from Palme d'Or winner Jane Campion – marking the first year that a television series had screened at the festival.

Screen Australia also once again hosted selectors from Venice, Toronto, Sundance, Berlin, Busan and Cannes to meet filmmakers and/or see new films.

## **AUSTRALIANS SHINE AT THE OSCARS®**

Australian films were nominated for a record-breaking 13 Academy Awards®. It was a year of firsts, marking the first time Australia had two Best Picture nominees with *Hacksaw Ridge* and *Lion*, and a nomination in the Foreign Language category, for *Tanna*.

Screen Australia CEO, Graeme Mason, said at the time: "*Hacksaw Ridge*, *Lion* and *Tanna* demonstrate the global nature of the Australian screen industry and the diversity of stories we now tell. This is something every Australian can be proud of."

# Enterprise

## PEOPLE

Enterprise People gives early-career or emerging writers, directors and creative producers targeted industry placements to advance their skills.

When supported by a grant through Enterprise People, companies with development expertise are able to employ these writers, directors or producers on a full-time basis over one or two years. This not only furthers the career of the individual, but contributes to the sustainability of the industry.

There were several notable outcomes from placements completed during 2016/17:

- Comedy writer Charlie Garber has been employed with production company Jungle (*No Activity, The Moodys*) after finishing a two-year placement, which included a writing credit on series 2 of *Here Come the Habibs*.
- Documentary creative producer Daniella Ortega finished a two-year placement with Genepool Productions (*Uranium – Twisting the Dragon's Tail*) and has continued to produce on projects such as *LAWLESS – The Real Bushrangers*.
- Producer Liz Kearney has continued work for Robert Connolly's Arenamedia (*Paper Planes*) following a two-year placement where she worked on titles including *SPEAR, The Warriors* and David Wenham's directorial debut *Ellipsis*.

## INDUSTRY

Enterprise Industry enables companies to implement ambitious,

innovative ideas that further the development of their company and benefit the industry as a whole, while also capitalising on the talents of Australian writers, directors and producers.

In 2016/17, children's content producer Like A Photon Creative was one of eight successful Enterprise Industry applicants. This funding enabled the Queensland production company to implement the ShortStack initiative – a writers' room program designed to increase production capacity and international partnerships as well as create sustainable growth.

A notable outcome from Enterprise Industry funding completed during 2016/17 came from Every Cloud Productions (*Miss Fisher's Murder Mysteries, Newton's Law*). The company implemented The Parlay Program through their Enterprise funding, which enabled them to create a series of four distinct drama development projects. One of these included the Deadlock Script Lab Workshop led by Bryan Elsley (co-creator and co-writer of UK youth drama series *Skins*) and hosted by Northern Rivers Screenworks. It helped develop the regional NSW-set web series *Deadlock*.

### ■ Did You Know?

*Deadlock* was one of 23 projects supported by the Multiplatform Drama fund in 2016/17, and will feature YouTube stars *The RackaRacka*.





**QUICK FACTS:**

**\$3.2 million in Enterprise funding was provided to support industry growth and professional development, including:**

- Eight companies awarded \$2.5 million through Enterprise Industry
- \$700,000 allocated to five companies through Enterprise People.

*Newton's Law*

*Deadlock*



# Research & Communications

*The Superwog Show*



The Research & Communications Units fall within the Strategy & Operations Department.

## COMMUNICATIONS

The public face of Screen Australia is managed by the Communications Unit, across five main areas:

- **Media relations** including announcing funding opportunities and recipients, research studies and profiling domestic and international festival success. The unit also provides individual title support, particularly for Screen Australia projects that cannot afford traditional publicity such as online series from emerging creatives.
- Written and video **editorial** content published through in-house publication Screen News, which is focused on delivering free news content to industry that traditional media are unlikely to cover, including Intel case studies.
- Community engagement through **social media**, including sharing industry news and consumer-facing information, such as 'what to watch'.
- Industry engagement through **events**, such as the eight-city Screen Australia Roadshow in December 2016, in-conversation experiences with Bruna Papandrea, Geena Davis and Andrew Ellard, as well as special screenings and briefings.
- **Web** resources including The Screen Guide, which is a database of over 40,000 Australian titles and where to stream or buy them. The unit maintains an additional 4,000+ pages of resources for the industry including market and festival profiles, research data and extensive information on funding opportunities.

### Key 2016/17 achievements

- 2,320,300 page views of Screen Australia web content.
- Over 20% increase in social media following, finishing the financial year with a combined audience of more than 80,000.
- Successful migration of TheScreenBlog.com into screenaustralia.gov.au, rebranding the publication as Screen News. Significant upgrades to user experience.
- Substantial increase in volume of video content, including set visits which showcase Australian creativity, quick-turnaround packages of Australian success at overseas festivals and explainer videos to demystify research data.

## RESEARCH

The Research Unit supports the industry with the latest data, analysis and insights into the evolving screen production environment. This data is also used for events such as the ACMA Content Conversation in May 2017 and in a number of significant reports, including:

- August 2016 – *Seeing Ourselves: Reflections on diversity in Australian TV drama* analysed the representation of cultural background, disability, sexual orientation and gender identity in the 199 Australian television dramas broadcast between 2011 and 2015. It also consulted those working at every step of the creative process and was the most comprehensive research project to date of its kind, providing the hard data to help industry begin to tackle this imbalance.
- November 2016 – The annual Drama Report detailed the production of feature films and TV drama programs by financial year.
- November 2016 – The *Screen Currency* report comprehensively measured the economic and cultural value of the Australian screen sector: which in 2014/15 contributed \$3 billion in value add to the economy and generated over 25,000 jobs and \$725 million in tourism expenditure. The report, conducted by Deloitte Access Economics and Olsberg SPI, also measured the social and cultural value that Australians gain from screen stories.
- March 2017 – An interim update on the progress of Gender Matters, eight months after the Brilliant Stories and Brilliant Careers funding was announced. It found an increase in applications from female-led creative teams from 56% to 64% across all programs.
- June 2017 – The Australian Bureau of Statistics (ABS) released the results of its seventh Film, Television and Digital Games Survey covering the financial year 2015/16, including subscription video on demand (SVOD) services for the first time. This data was commissioned by the Research Unit.



## Seeing Ourselves

On 24 August 2016, Screen Australia released *Seeing Ourselves: Reflections on diversity in TV drama*, the most significant study of diversity on Australian screens since television began in 1956.

The study analysed the identifiable cultural background, disability status, sexual orientation and gender identity of 1,961 main and recurring characters from all 199 dramas (fiction excluding animation) that aired between 2011 and 2015 inclusive.

Among the results, it found 18% of main characters were from non-Anglo Celtic backgrounds, compared to 32% of the population. A notable exception to this trend was Indigenous representation. A 2002 study found in 1992 there were no Indigenous Australians in sustaining roles on Australian TV, and by 1999 there were two. This new data revealed 5% of main characters were Indigenous, despite Indigenous Australians making up 3% of the population. The 5% figure matched exactly to the proportion of Indigenous actors in the period, suggesting authentic casting of Indigenous actors in Indigenous roles.

As the report acknowledges, the growth in

Indigenous characters, actors and storytelling, was not an organic development. Instead it was the result of decades of work by Screen Australia's Indigenous Department (and its various previous incarnations) and the ABC's Indigenous Department, as well as other organisations and production companies, state screen agencies, broadcasters such as NITV and training institutions like AFTRS.

ABC Head of Scripted Production Sally Riley, who was previously ABC TV's Head of Indigenous and before that oversaw Screen Australia's Indigenous Department, said the results were "music to my ears."

The study found other identified groups were not well represented. Only 4% of main characters had an identified disability compared to an estimated 18% of Australians, whilst 5% of main characters were identified as LGBTIQI, yet this group is estimated to be up to 11% of the population. "Diversity on screens has been a hot topic in recent years locally and abroad, so in undertaking this milestone study, Screen Australia sought to empower the industry with a baseline of data that could become a springboard for change," said Graeme Mason, CEO of Screen Australia.



**Ronny Chieng:**  
International Student

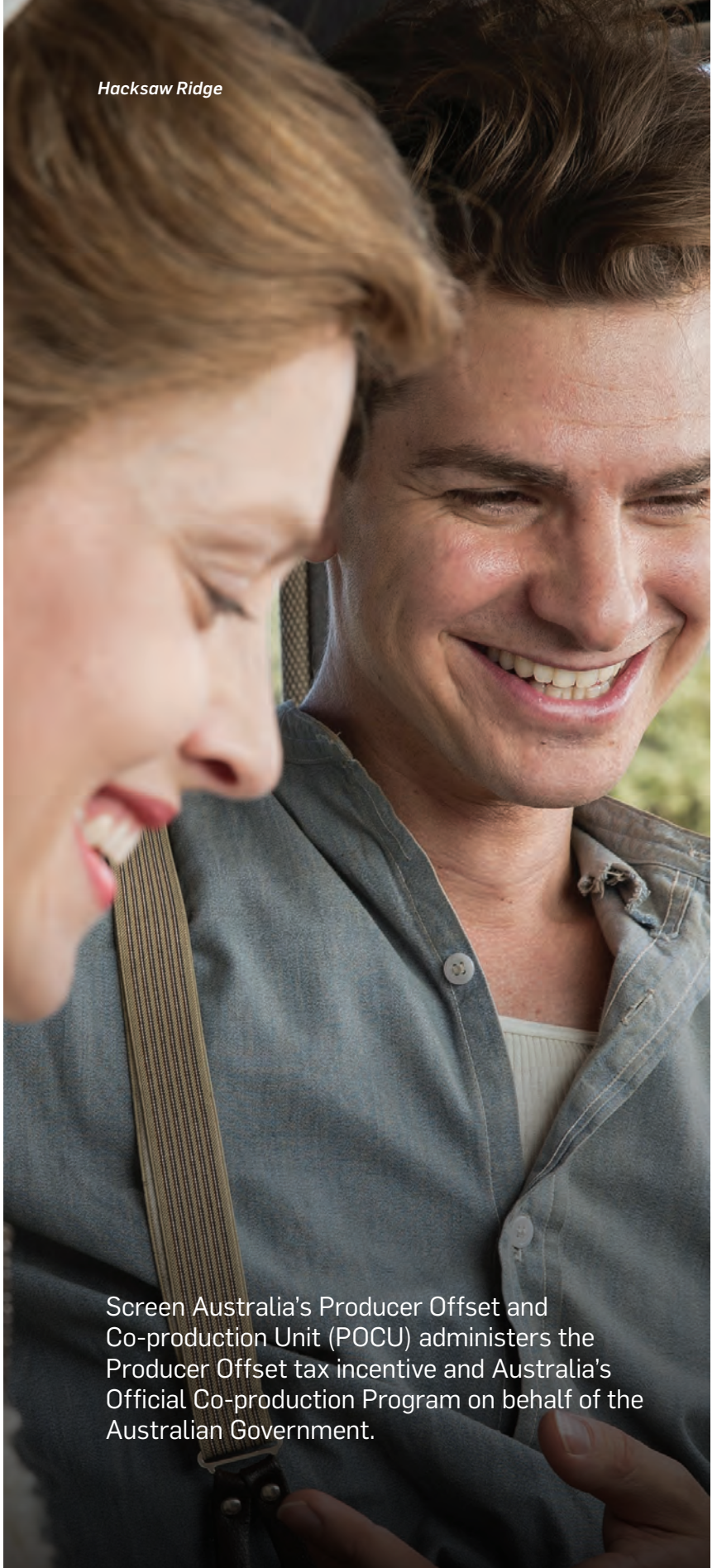


FPS 25  
12:34:08:22  
ROLL A493 B036  
ROSEHAVEN  
EXT  
EPISODE 7 SCENE 9 SHOT 211 TAKE 1 Series  
MURRAY LUI DIRECTOR: SHAUN WILSON DATE: 23/5/16

# Producer Offset and Co-production

*Hacksaw Ridge*

Screen Australia's Producer Offset and Co-production Unit (POCU) administers the Producer Offset tax incentive and Australia's Official Co-production Program on behalf of the Australian Government.



## THE PRODUCER OFFSET

Screen Australia issued Producer Offset final certificates to 136 feature films, television drama programs, documentaries and other content in 2016/17, worth a total of \$199.84 million.

Altogether, production budgets for the 136 projects totalled \$741.17 million. See appendix 5 for more stats.

The Producer Offset is available only to Australian films and programs, creating cultural benefits for the Australian community as well as economic benefits. To be eligible, a project must have significant Australian content or be an official Co-production.

The Offset is paid through the production company's tax return after a project is completed and Screen Australia has issued the producer with a final certificate. The value of the rebate is calculated as a percentage of the project's Qualifying Australian Production Expenditure (QAPE). The rebate is:

- 40% of QAPE for feature films; and
- 20% of QAPE for other formats (for example, documentaries, TV series, telemovies or short-form animations).

Broadly speaking, QAPE is expenditure incurred on goods and services provided in Australia for making the film.

Producer Emile Sherman of See-Saw Films says: "The Producer Offset is really the anchor for this industry, in my view, and we build our movies around that."

### ■ Did You Know?

Because the Producer Offset is delivered through the tax system and all taxpayers' tax affairs are secret, Screen Australia cannot name the projects that benefitted from it. But some producers publicly acknowledged the Offset's contribution during the year, including Bill Mechanic, whose film *Hacksaw Ridge* was released in October 2016.



“The film would not have been made without being financed with the Producer Offset.”

– Bill Mechanic, producer of *Hacksaw Ridge*

**OFFICIAL CO-PRODUCTIONS**

Official Co-productions do not need to meet the test for 'Significant Australian Content' to access the Producer Offset.

Australia currently has treaties in force with Canada, China, Germany, Korea, Ireland, Israel, Italy, Singapore, South Africa, and the United Kingdom, and Memoranda of Understanding with France and New Zealand.

These arrangements set out the parameters for how two or more co-producers can make an eligible Co-production, including the minimum financial and creative contributions. The agreements are available from the Screen Australia website.

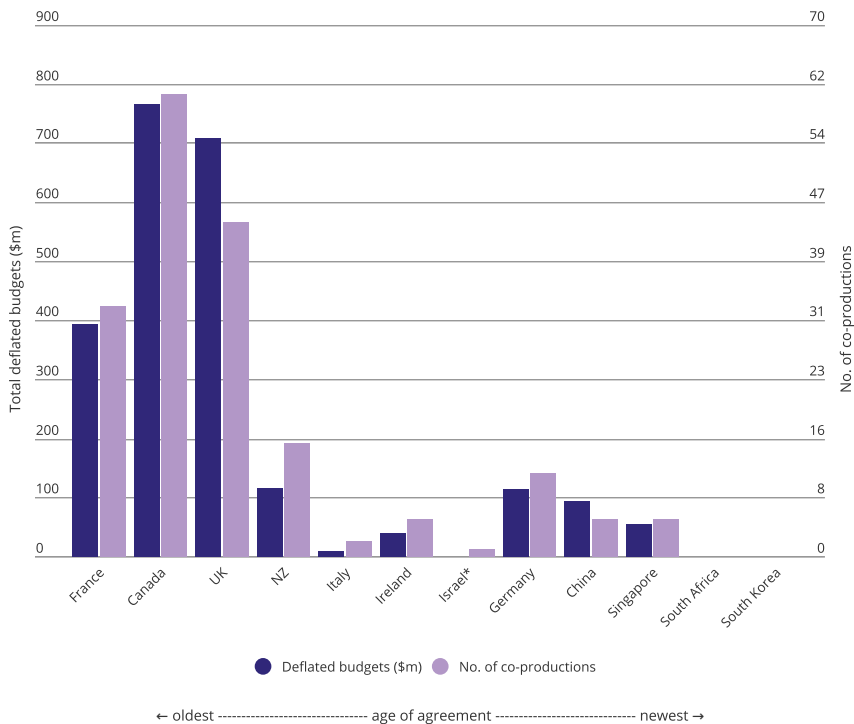
In 2016/17, provisional Co-production approval was granted to 11 projects, including three with New Zealand, two with Canada, two with China, two with the United Kingdom, one with France and one with Ireland. Final approval was granted to five projects, including three with Canada, one with Ireland and one with Italy.

See appendix 5 for 2016/17 statistics on provisional and final approvals for these programs.

**Did You Know?**

Since its inception in 1986, 175 official Co-productions have been completed or commenced production. Comprehensive statistics about the operation of the program are available on the Screen Australia website – [screenaustralia.gov.au/coproductions](http://screenaustralia.gov.au/coproductions).

**CO-PRODUCTIONS BY COUNTRY, AS OF 30 APRIL 2017**



\* Israel: Total deflated budget (\$m) - nfp

# Operations

*Jungle*

## **QUICK FACTS:**

- Screen Australia successfully lowered its internal operating costs to \$16.08 million, a reduction of 2.9% on 2015/16 (\$16.56 million), in order to maximise money on screen.
- The average staffing level (ASL) for 2016/17 was 97.63. 4.76% of employees identify as Aboriginal and/or Torres Strait Islander.

# Financial overview

Screen Australia's operating results for the year ended 30 June 2017 was a surplus of \$0.04 million. Screen Australia's income from all sources totalled \$95.27 million.

During the year, Screen Australia received revenue from the Australian Government totalling \$84.44 million.

Revenue generated from other sources totalled \$10.84 million and included \$0.23 million from the sale of goods and services, \$2.33 million from interest earned on cash deposits, \$6.08 million from the recoupment of investments, and \$0.23 million in other income. In addition, Screen Australia recognised \$0.84 million repayment of loans and \$1.13 million for the reversal of prior year written down screen projects.

Screen Australia's operating expenditure totalled \$95.23 million.

Screen Australia's operating expenses included employee benefits of \$11.71 million, supplier expenses of \$6.74 million, grants of \$35.50 million, loans and investments of \$40.53 million to fund screen projects, and depreciation and amortisation costs of \$0.75 million.

Screen Australia has been successful in reducing its internal operating costs to \$16.08 million, a reduction of 2.9% on the previous year (\$16.56 million), in order to maximise money on screen.

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

The Australian National Audit Office (ANAO) inspected Screen Australia's 2016/17 financial records and provided an unqualified audit opinion on the financial statements and notes on 29 August 2017.



*Ella*

# Governance Statement

## INTRODUCTION

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

This legal framework is supplemented by a number of other internal protocols and measures that are consistent with the Department of Finance publication *Governance Arrangements for Australian Government Bodies* (2005) and the ANAO publications on Public Sector Governance.

During 2016/17, 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.

## BOARD

Screen Australia's Board underwent a number of changes in 2016/17. We bid farewell to Matthew Liebmann and Rosemary Blight, whose terms ended on 28 July 2016 and 30 September 2016 respectively. And on 24 August 2016 we welcomed returning member Claudia Karvan, and new members Richard King and Michael Hawkins. Deputy Chair Megan Brownlow, Jenny Taing and Joanna Werner all joined on 14 March 2017. See pages 7-9 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 56.

### 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 57 and 58. In accordance with Section 46 of the PGPA Act, the Board is responsible for preparing the Annual Report and for giving it to the Minister for the Arts. Senator the Hon Mitch Fifield is the Minister for the Arts.

### Conflicts of interest

Board members' obligations are provided for in a number of legal instruments, including the *Screen Australia Act 2008* and the PGPA Act. Board members are also subject to Screen Australia's 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 is 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 Strategy & Operations Liaison is responsible for maintaining a register of Board members' interests, which is updated regularly.

### Audit Committee

The Audit Committee was established in accordance with Section 45 of the PGPA Act, to assist the Board in the discharge of its responsibilities. During 2016/17, the Audit Committee consisted of Rosemary Blight (Chair to 30 September 2016), Richard King (Chair as of 1 October 2016), Al Clark, Claudia Karvan, and Matthew Liebmann (to 28 July 2016).

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





### Berlin Syndrome

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 56 for details).

#### **External audit**

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

#### **Internal audit**

Screen Australia maintains an internal audit function, which

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

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

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

#### **Risk Management**

Screen Australia's Risk Management Policy and plan provide a formal framework for effectively managing the agency's business risks. The plan categorises Screen Australia's business risks

using methodologies derived from Australian/New Zealand Standard AS/NZS 31000:2009 Risk Management.

#### **Fraud control**

The Board has a current Fraud Risk Assessment and Fraud Control Plan in place, in accordance with Section 10 of the Public Governance Performance and Accountability Rule 2014 and the *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 MEETING ATTENDANCE 2016/17

	Nicholas Moore	Megan Brownlow	Rosemary Blight*	Al Clark	Claudia Karvan	Richard King	Matthew Liebmann**	Michael Hawkins	Jenny Taing	Joanna Werner
5 Sept 2016	Y		Y	Y	N	Y		Y		
11 Nov 2016	Y			N	N	Y		Y		
2 Mar 2017	Y			Y	Y	Y		Y		
28 April 2017	Y	Y		Y	Y	Y		Y	Y	Y
16 Jun 2017	Y	Y		Y	Y	Y		Y	Y	Y

## AUDIT COMMITTEE ATTENDANCE 2016/17

	Rosemary Blight*	Richard King	Al Clark	Claudia Karvan	Matthew Liebmann**
5 Sept 2016	Y (Chair)	Y	Y		
2 Mar 2017		Y (Chair)	N	Y	
28 April 2017		Y (Chair)	Y	Y	
16 Jun 2017		Y (Chair)	Y	Y	

 Not a member at time of meeting

\*Term expired 30 Sept 2016

\*\*Term expired 28 July 2016

# 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 *Public Governance Performance and Accountability Act 2013*.

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

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

- expenditure of funds outside the current financial authorisations
- approval of material changes to guidelines for all funding programs
- approval of policy positions advocated by Screen Australia
- Compliance Report
- Annual Report
- Corporate Plan (including strategic plan and overall strategic directions)

- the annual budget and material departures from the approved budget for each Department.
- financial reports (at Departmental level)
- monitoring of Official International Co-production Program
- monitoring of the Producer Offset program
- certification of projects applying for the Producer Offset in accordance with established Screen Australia policy
- membership of the Audit Committee and other Board committees
- risk management and monitoring of operational and financial risks.

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

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



# Board Code of Conduct

The Code sets out the standards of personal and professional conduct required of board members. The standards concern personal integrity, honesty, self-discipline, diligence and professional competence. Board members have an obligation to accept and abide by this Code in spirit as well as by the letter of the law. Board members must at all times:

- a) Understand and uphold the values and objectives of Screen Australia.
- b) Be familiar with the *Screen Australia Act 2008* (as amended), Screen Australia's policies and procedures including its Code of Conduct and Values, and the duties of accountable authorities and officials as defined in the relevant legislation including the *Public Governance Performance and Accountability Act 2013* and its associated Rules.
- 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 (actual or perceived) 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 only as required.

# Annual Performance Statement 2016/17

This Annual Performance Statement is for s39 (1)(a) of the PGPA Act for the 2016/17 financial year and accurately presents Screen Australia's performance in accordance with s39(2) of the PGPA Act.

## SCREEN AUSTRALIA'S PURPOSE

As set out in its Corporate Plan 2016–2020, Screen Australia encourages quality, innovation and cultural value through programs that increase the ambitions, risk tolerance and diversity of Australian storytelling.

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

Key performance indicators (KPIs) are set out below from the relevant Portfolio Budget Statement (PBS) and Screen Australia's Corporate Plan (CP) 2016–2020.

## PERFORMANCE INDICATORS: PBS

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

### 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.

### Delivery

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



Fancy Boy

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## KPIs: ENGAGE, EDUCATE AND INSPIRE

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**Target [also CP2]:**

Total audience numbers for Australian productions, including:

2.7 million admissions for productions shown at movie theatres (based on three-year average); and

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

**Target met:**

2.9 million admissions (based on three-year average per calendar year) of: 2014: 1,453,778, 2015: 5,707,551 and 2016: 1,601,242

141.1 million cumulative audience for Screen Australia-funded productions shown on television: (19 x adult, 6 x children's, 54 x doco): 28 Day Cumulative combined metro & regional audience: 128,793,000.\* (plus 8 x multiplatform): 28 Day Cumulative combined metro & regional audience 12,308,000.\*\*

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**Target:**

At least 1.8 million visits to Screen Australia's website

**Target met:**

Number of visits to the organisation's website: 1.9 million.

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**Target:**

At least 25 culturally diverse projects/events funded

**Target met:**

30 Indigenous projects/events supported during 2016/17.

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**Target:**

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

**Target met:**

Screen Australia provided \$3.6 million to Indigenous projects, practitioners and events during 2016/17.

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## KPIs: LEAD AND COLLABORATE

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**Target [also CP1]:**

At least 235 new Australian artwork projects supported.

**Target met:**

312 new Australian artworks supported, across features, documentaries, short film, TV (adults' and children's) and multiplatform projects, development and production.

---

**Target:**

\$59.8 million committed funding to new Australian artwork projects.

**Target met:**

\$70.8 million committed to new Australian artworks, across features, documentaries, short film, TV (adults' and children's) and multiplatform projects.

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**Target:**

\$0.4 million committed to research and development projects.

**Target met:**

\$0.412 million committed.

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\*OzTAM and RegionalTAM, 5 City Metro, Combined Aggregate Markets, NationalSTV, total people, 28 day consolidated, cumulative sum of television screenings of Screen Australia funded titles from 1 July 2016 – 30 June 2017 (excludes theatrically released films). 86,782,000 viewers were achieved in metro markets.

\*\*OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets, total people, 28 day consolidated, cumulative sum of television screenings of Screen Australia funded titles from 1 July 2016 – 30 June 2017. 8,727,000 viewers were achieved in metro markets.

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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.

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**SCREEN AUSTRALIA-SPECIFIC KPIS**


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**Target [also CP3]:**

Each \$1.00 of Screen Australia investment to generate at least:

- \$3.80 of feature production
- \$2.90 of documentary production
- \$5.00 of TV drama production
- \$3.60 of children's TV drama production.

**All targets met:**

Features: \$7.96. Screen Australia committed \$26.4 million (excluding development funding previously provided to those projects) to features during FY 2016/17, generating \$204.8 million in production budgets.

Documentaries: \$4.91. Screen Australia committed \$15.7 million (excluding development funding previously provided to those projects) to documentaries during FY 2016/17, generating \$70.2 million in production budgets.

TV drama: \$8.32. Screen Australia committed \$15.1 million (excluding development funding previously provided to those projects) to adult TV during FY 2016/17, generating \$125.4 million in production budgets.

Children's TV drama: \$5.02. Screen Australia committed \$5.7 million (excluding development funding previously provided to those projects) to children's TV during FY 2016/17, generating \$28.8 million in production budgets.

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**PERFORMANCE INDICATORS: CORPORATE PLAN**


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**CP1. AUSTRALIAN STORIES THAT MATTER**


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**KPI:** 235 projects supported.

**Achieved:** 312 projects supported; examples below:

**Quality** – projects of scale and ambition include; *Winchester* (feature), *Picnic at Hanging Rock* (TV), *The Bureau of Magical Things* (children's TV), *Unchartered with Sam Neill* (documentary).

**Culture** – distinctive Australian stories; *Sweet Country* (Indigenous), *Hawke* (documentary), *The Easybeats* (TV), *Storm Boy* (feature), *Top End Wedding* (feature), *Little J & Big Cuz* (Indigenous TV), *Sheilas* (multiplatform).

**Innovation** – risk-taking content for all platforms; *Awake – First Contact* (VR), *Storm Rider* (VR documentary), *Kiki and Kitty* (multiplatform).

**Talent escalation** – projects that support the next generation of excellence in storytelling; *In the Blood* (first-time feature for director Victoria Cocks), *Mr Inbetween* (Nash Edgerton first time directing series), the Fresh Blood initiative, Doco180, Girls, and the Indigenous Department initiatives Pitch Short Blacks, Straight out of the Straits and [Black Space].

---

**KPI:** At least one major Indigenous Feature Film or Television Drama series to proceed to production.

**Achieved:** Period western thriller feature, *Sweet Country*, was shot in South Australia and the Northern Territory in late 2016 by acclaimed writer/director Warwick Thornton. *Sweet Country* is a true collaboration utilising locations, government assistance and filmmakers from across Australia.

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**KPI:** One major Indigenous factual project or series to achieve free-to-air broadcast and/or a commitment from an online platform.

**Achieved:** Five factual projects were broadcast; *Carry the Flag* (NITV) honouring the 25th anniversary of the Torres Strait Islander flag, and four documentaries making up the Moment in History slate on SBS examining the place of Aboriginal and Torres Strait Islander Peoples in Australia today – *In My Own Words*, *Occupation: Native*, *Connection to Country*, and *We Don't Need a Map*, which also held the coveted Opening Night Gala slot at the Sydney Film Festival.

---

**KPI:** Screen Australia titles that receive production funding to have a creative team (writer, producer, director and protagonist) that are at least 50% female by 2018/19.

**Achieved:** On target, with 47% of successful production applications having female-led creative teams across a two-year average (2015/16–2016/17 inclusive).

---

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

**Achieved:** Diverse projects include; *Ronny Chieng: International Student*, *The Other Guy*, *Ali's Wedding*, *The Secret Daughter* season 2, *Lion*, *Top End Wedding*, *Pulse*, *Beautiful Minds: The Agents of Change*, *The Life and Death of David Gulpilil* and *The Horizon*.

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

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**KPI:** Total audience numbers.

**Achieved:** See PBS above.

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**KPI:** At least four online programs launched during the period each reach at least one million viewers across all relevant platforms.

**Achieved:** *The Katering Show* series two (1.3 million views on YouTube channel + 1 million on ABC iview), Draw with Jazza's *The Tale Teller* (1.15 million on YouTube across the seven episodes), *Starting From...Now!* season 5 (1.7 million views on YouTube, + SBS2 and SBS online broadcast), *Wham Bam Thank You Ma'am* (rated well for ABC iview and ABC2 + 2.5 million views for their clip *I Got That Flow* on social media).

---

**KPI:** International recognition of Australian projects and people.

**Achieved:** 66 key awards and nominations awarded across features, documentary, series (TV and online) and shorts. See appendix 4 for full list.

International events for Australian documentary filmmakers include; producer and director of *Blue* invited to a special screening of the film at the UN Oceans Conference, *David Stratton – A Life in Cinema* selected to screen at 70th Cannes Film Festival, and *Deepwater – The True Story* producer and director at a screening and panel discussion of film at The Carr Centre for Human Rights Policy at Harvard.

---

**KPI:** At least 15 events supported in capital cities and regional centres.

**Achieved:** 21 events supported including; Adelaide Film Festival, Antenna Documentary Film Festival, Australian International Documentary Conference, Brisbane Asia Pacific Film Festival, the AACTA Awards, Canberra International Film Festival, Cinefest Oz Film Festival, Experimenta, Flickerfest Film Festival, Flickerfest Tour, Little Big Shots Film Festival for Children, Melbourne Cinematheque, Melbourne International Animation Festival, Melbourne International Film Festival, Monster Film Festival, Revelation Perth Film Festival, St Kilda Short Film Festival, Sydney Film Festival, Sydney Touring Festival, Tropfest, and Women In Film and Television.

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**KPI:** Develop one to two initiatives per year to support creative distribution, promotion and marketing strategies.

**Achieved:** P&A loans for substantial projects, Innovative Marketing Initiative Grants, and Madman Entertainment's VoD service Docplay.

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### CP3. VIABLE SCREEN BUSINESSES

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**KPI:** Support 10 long-term work placements.

**Achieved:** 16 placements supported made up of; five placements funded through Enterprise People in 2016/17, two domestic production attachments, five international attachments, and four long-term work placements through Gender Matters: Brilliant Careers.

---

**KPI:** Support 10 companies over three years to support industry priorities.

**Achieved:** 20 companies received funding through Enterprise Industry in 2016/17, including newly funded companies announced in November; Stranger Than Fiction Films, Revlover, and Like A Photon Creative.

---

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

**Achieved:** See PBS above.

---

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

**Achieved:** Events supported include: Geena Davis In Conversation, AWGIES, SPA's Screen Forever Conference, CEO state and territory roadshows, and In Conversation with Andrew Ellard and Ludo Studio's Daley Pearson.

---

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

**Achieved:** Australian delegations at Content London, Producers Lab at Toronto International Film Festival, and Talent USA.

---

**KPI:** Producer Offset and co-production program actively marketed in at least two foreign events and markets.

**Achieved:** Both programs marketed at; Beijing International Film Festival, Toronto International Film Festival, Content London, European Film Market at the Berlin International Film Festival, Cannes Film Market and Cannes Film Festival, and Ausfilm "Partnering with Australia" event in Los Angeles.

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### CP4. HIGHLY-SKILLED, CREATIVE AND INNOVATIVE PRACTITIONERS WHO EMBRACE RISK

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**KPI:** At least nine work placements, including internships with industry organisations.

**Achieved:** Through Gender Matters – Attachments for Women, 12 practitioners commenced within the period on a diverse range of projects. Of the 12 attachments, three have continuing employment directly from their attachment.

---

**KPI:** 20% of projects developed with assistance from Screen Australia go on to be produced.

**Achieved:** 48% of feature projects went on to be produced.

---

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

**Achieved:** 29 professional development opportunities including; 11 internships, two participants in mentoring programs, and 17 practitioners participating in a skills development workshop.

---

**KPI:** Develop and run 1-2 initiatives per year that focus on professional development opportunities for emerging Indigenous Practitioners.

**Achieved:** Pitch Short Blacks, Straight out of the Straits and Shock Treatment.

---

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

**Achieved:** Film adaptation of Leah Purcell's acclaimed play, *The Drover's Wife*; six-part vodcast documentary series *The Queen and Zak Grieve* for distribution via *The Australian* online; sci-fi feature *Mother* whose main character is a robot; digital Emmy®-winning series *Doodles* which animates kids artwork submitted via social media, and award-winning *High Life* aimed at new SVOD services.

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## CP5. AN EFFICIENT, EFFECTIVE AND RESPONSIVE ORGANISATION

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

**Achieved:** 88.9% of total expenditure in FY 2016/17 went to programs and projects.

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

**Achieved:** *Seeing Ourselves: Reflections on diversity in TV drama*, *Screen Currency*, *Drama Report 2015/16*, *Screen Forever Keynote (The Good, the Bad and the Possible)*, *Gender Matters Interim Update*, *ACMA Content Conversation*, *Testimony at the Senate Select Committee on Strengthening Multiculturalism*, *ABS results*, *SPA Business Essentials workshop*, and *94 Films: A Commercial Analysis*.

---

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

**Achieved:** Around 311 citations of Screen Australia research, both direct and indirect, across TV, radio, print and online.

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**KPI:** Commission ABS survey every four years.

**Achieved:** The ABS released the survey into the field in August 2016.

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

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

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**KPI:** Industry consultation is incorporated into processes where appropriate; involving staged opportunities for industry comment and timely responses to feedback.

**Achieved:** CEO Roadshows, *Seeing Ourselves* survey and consultations, *Producer Offset* survey and *Enterprise guideline amendments* in consultation with guilds, state agencies and practitioners.

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

**Achieved:** 91% of decisions made within 12 weeks of receipt of a complete application.

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**KPI:** 70% of Final Producer Offset certificates issued within 12 weeks of receiving complete applications.

**Achieved:** 89% of Final Producer Offset certificates were issued within 12 weeks of receipt of a complete application.

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## ANALYSIS

These performance results have been achieved in the context of significant shifts in the environment in which Screen Australia operates.

Australians increasingly have unprecedented access to content from all over the world in a range of forms, from short-form online videos, to subscription-based binge television viewing, to feature films on big or small screens.

In this crowded marketplace, the importance and unique value of culturally relevant local content remain undiminished. Well-told Australian stories are vital to our local cultural identity and our place in the world.

The convergence of media platforms and rapid growth of new competitors to traditional models of distribution have created a challenging marketplace for the financing and monetisation of content. While audiences now demand ubiquity of access, many of the newer platforms play a very small role in commissioning Australian content.

In this context, Government funding becomes ever more vital, particularly to support more vulnerable, higher-risk content, including some of our most culturally important film and television. In a constrained budget environment, it is vital to be highly strategic in the allocation of government funds.

The achievement of our PBS and Corporate Plan objectives this year reflects our focus on principles of quality, innovation and culture, as well as industry resourcing and development through research and targeted initiatives for increased operation efficiency. For further details see 'Executive overview 2016/17', pages 11-12, and 'Highlights of 2016/17' on page 17.



ARTHUR

In Remembrance  
OF  
ARTHUR LEOPOLD FRANCIS  
DIED NOVEMBER 29<sup>TH</sup> 1901  
AGED 3 MONTHS.

HANNAH  
DA  
BORN 29<sup>TH</sup>  
DIED 18<sup>TH</sup>  
AT  
HANNAH HO  
DIED

# Statutory Reports

## **JUDICIAL DECISIONS AND REVIEWS BY OUTSIDE BODIES**

There were no judicial decisions or reviews by outside bodies applicable to Screen Australia in 2016/17.

## **FREEDOM OF INFORMATION**

Eight valid requests for information under the *FOI Act* were received during 2016/17 and information that was not exempt was provided. Screen Australia provided quarterly and annual statistics to the Office of the Australian Information Commissioner on the number and nature of the applications received.

## **PRIVACY**

No complaints, requests for information or requests for amendment under the Privacy Act were received during 2016/17.

## **PUBLIC INTEREST DISCLOSURES**

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.

## **COMMONWEALTH OMBUDSMAN**

Screen Australia responded to three s8 notices from the Commonwealth Ombudsman and one consultation request in relation to an FOI request made to the Commonwealth Ombudsman.

## **EFFECTS OF MINISTERIAL DIRECTIONS**

During 2016/17, 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 2017.
- b) There is no amount subject to guarantee as at 30 June 2017.

## **INDEMNITY AND INSURANCE PREMIUMS**

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

## **WORK HEALTH AND SAFETY**

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

In 2016/17, Screen Australia arranged an on-site influenza vaccination service open to all staff, and 42 staff members availed themselves of this service. Reimbursement for the cost of influenza vaccinations was also offered to all staff.

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

# Environmental Protection and Biodiversity Statement

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

## ECOLOGICALLY SUSTAINABLE DEVELOPMENT (ESD) REPORTING

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

## ENVIRONMENTAL PERFORMANCE REPORTING

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



The Katering Show S2

# 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 programs of interest or relevance to children; and
    - (iii) programs with a high level of artistic and cultural merit; and

- c) promote the open market as the primary means of support for projects with commercial potential; and
- d) promote the development of commercially focussed screen production businesses; and
- e) promote the efficient, effective and ethical use of public resources.

### Screen Australia may charge fees

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

### Screen Australia may cooperate with others

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

### Severability

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

## Appendix 2

# Assessors and Script Consultants

Fadia Abboud, Ranald Allan, Karin Altmann, Emily Anderton, Charlie Aspinwall, Michael Brindley, Mimi Butler, Elena Carapetis, Charlie Carman, Donna Chang, Santilla Chingaipe, Sally Chesher, Michael Cody, Warren Coleman, John Collee, Bec Cubitt, Matthew Dabner, Nicole Dade, Samantha Dinning, Khoa Do, Mirrah Foulkes, Justine Flynn, Tanith Glynn-Maloney, Lisa Gray, Ross Grayson Bell, Gary Hayes, Sheila Hanahan Taylor, Emma Jensen, Mike Jones, Steve Kaplan, Ana Kokkinos, Samantha Lang, Kelly Lefever, Melissa Lucashenko, Angeli Macfarlane, Jessie Mangum, Sue Maslin, Seph McKenna, Sophie Miller, Gillian Moody, Anthony Mullins, Sharon Menzies, Sue Murray,

Bali Padda, Allen Palmer, Nick Parsons, Nicole Petley, Ray Quint, Tim Richards, Giula Sandler, Joan Sauers, Charlotte Seymour, S. Shakhidharan, Christopher Sharp, Megan Simpson Huberman, Enzo Tedeschi, Jackie Turnure, Steve Vidler, Lynne Vincent McCarthy, Paul Welsh.

*Ali's Wedding*





## Appendix 3

# Investments, loans, grants and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2016/17, rather than actual expenditure during the year.

<b>PRODUCTION</b>		
<b>Talent and Sector Development</b>		
<b>Targeted Initiatives</b>		
<b>Projects</b>	<b>Applicant</b>	<b>Amount</b>
Seeing Ourselves: Developing the Developer Workshop	Gary Abrahams, Violeta Ayala, Candice Bowers, Elena Carapetis, Jenevieve Chang, Santilla Chingaipe, Martine Delaney, Ade Djajamihardja, Mithila Gupta, Patricia Morton-Thomas, Bali Padda, Fatima Mawas, Mala Sujan, Ana Tiwary, Fiona Tuomy, Anthea Williams	23,800
<b>Total Targeted Initiatives</b>		<b>23,800</b>
<b>Industry Partnerships</b>		
<b>Projects</b>	<b>Applicant/Production Company</b>	<b>Amount</b>
Breakthrough!	CuriousWorks Inc	30,000
Hive	Adelaide Film Festival	310,000
I.C.E. Screen Cultures Program 2017-2018	Information & Cultural Exchange Inc	35,000
Screen Diversity Showcase	Equity Foundation - Media, Entertainment and Arts Alliance	30,000
Screenworks On Demand	Northern Rivers Screenworks Inc	10,500
Talent Camp	Australian Film Television & Radio School (AFTRS)	115,000
<b>Total Industry Partnerships</b>		<b>530,500</b>
<b>Domestic Attachments</b>		
<b>Title</b>		<b>Amount</b>
Martine Delaney - attachment to Roar Film		10,000
Mithila Gupta - attachment to Blackfella Films Pty Ltd		3,000
<b>Total Domestic Attachments</b>		<b>13,000</b>
<b>International Placements</b>		
<b>Title</b>		<b>Amount</b>
Audrey Lam - placement at Locarno Filmmakers Academy		3,800
Bridget Callow-Wright - placement with Stay Gold Features		20,000
Claire McCarthy - placement with Ryan Murphy Productions		30,000
Lucy Gaffy - placement with Juilliard School of Drama		30,000
Monique de Groot- placement with Elysium Bandini Studios		39,400
<b>Total International Placements</b>		<b>123,200</b>
<b>Business Plan Consultations</b>		
<b>Title</b>		<b>Amount</b>
Barefoot Communications Pty Ltd - business plan consultation		5,000

Revolver Films Pty Ltd - business plan consultation	5,000
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**Total Business Plan Consultations 10,000**

**Total Talent and Sector Development 700,500**

**Hot Shots Plus**

**Hot Shots Plus - Proof of concept production**

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Bondi IHR Foto	Blue-Tongue Films (J Edgerton & N.T Edgerton Partnership)	p: Nash Edgerton, d: Sean Kruck, w: Anya Beyersdorf	70,000
Boy (Space) Friends Pilot Episode: Too Many Ethnic	TBC	p: Maren Smith, d/w: Vonne Patiag	38,000
Drum Wave	Emma Gaye Haarburger	p: Emma Haarburger, d/w: Natalie Erika James, w: Christian White, ep: Sam Jennings	65,000
Girl & Body	TBC	p: Ella Millard, p/d/w: Charlotte Mars, ep: Martha Coleman	60,000
Haunted	George Rubanov t/a Baba Yaga Films	p: Katerina Mitropoulos, George Rubanov, d/w: Eddie Diamandi	60,000
The Hitchhiker	Jungle FTV Pty Ltd	p: Johanna Somerville, Chloe Rickard, d/w: Adele Vuko	70,000
Passenger	Film Camp Pty Ltd	p: Philippa Campey, d/w: Van Sowerwine, Isobel Knowles	100,000
The Projectionist	Epic Films Pty Ltd	p: Kirsty Stark, d: Marcus McKenzie	68,000
Risen	Opening Act Films Pty Ltd	p: Peter Ireland, d/w: Tony Radevski, ep: Helen Panckhurst	60,000
Sleepwalking	RKPix Pty Ltd	p: Eva Di Blasio, d/w: Melissa Anastasi, ep: Robyn Kershaw	20,000
The Unknown Patient	M4 Entertainment Pty Ltd	p: Bethany Jones, d/w: Michael Beets	100,000

**Total Hot Shots Plus - Proof of concept production 711,000**

**Hot Shots Plus - Long form development**

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Bluebirds	RKPix Pty Ltd	p: Eva Di Blasio, d/w: Melissa Anastasi, ep: Robyn Kershaw	16,000
Boy (Space) Friends	TBC	p: Maren Smith, d/w: Vonne Patiag	18,000
Drum Wave	Emma Gaye Haarburger	p: Emma Haarburger, d/w: Natalie Erika James, w: Christian White, ep: Sam Jennings	26,000
The Hitchhiker	Jungle FTV Pty Ltd	p: Johanna Somerville, Chloe Rickard, d/w: Adele Vuko	40,000
Huckstepp	Blue-Tongue Films (J Edgerton & N.T Edgerton Partnership)	p: Nash Edgerton, d: Sean Kruck, w: Anya Beyersdorf	22,000
The Projectionist	Epic Films Pty Ltd	p: Kirsty Stark, d: Marcus McKenzie	26,000
Risen	Opening Act Films Pty Ltd	p: Peter Ireland, d/w: Tony Radevski, ep: Helen Panckhurst	35,000
Somnio	TBC	p: Ella Millard, p/d/w: Charlotte Mars, ep: Martha Coleman	20,000
Svetlana	George Rubanov t/a Baba Yaga Films	p: Katerina Mitropoulos, George Rubanov, d/w: Eddie Diamandi	30,000
The Unknown Patient	M4 Entertainment Pty Ltd	p: Bethany Jones, d/w: Michael Beets	20,000

Unsettled	Film Camp Pty Ltd	p: Philippa Campey, d/w: Van Sowerwine, Isobel Knowles	25,000
<b>Total Hot Shots Plus - Long form development</b>			<b>278,000</b>
<b>Total Hot Shots Plus</b>			<b>989,000</b>
<b>Story Development</b>			
<b>Feature Films</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Acute Misfortune (aka Untitled Adaptation of Acute Misfortune)	Arenamedia Pty Limited	p: Liz Kearney, Robert Connolly, p/d/w: Thomas M. Wright, w: Erik Jensen	35,000
Andorra	Jump Street Films Pty Ltd	p: Lizzette Atkins, Jamie Bialkower, d: Fred Schepisi, w: Peter Cameron, ep: James Ivory	25,000
Angel of Mine	SixtyFourSixty Pty Ltd	p: Su Armstrong, Brian Etting, Josh Etting, d: Kim Farrant, w: Luke Davies	26,500
Animals	Closer Productions Pty Ltd	p: Rebecca Summerton, Sarah Brocklehurst, d: Sophie Hyde, w: Emma Jane Unsworth	32,000
Blackwood	Goliath Productions Australia Pty Ltd	p: Raquelle David, Tait Brady, d/w: Gemma Lee, w: Charlie Clausen	26,000
The Blue Tin	Country Road Films Pty Ltd	p: David Jowsey, d: Adrian Wills, w: Stephen Sewell	16,000
Buen Camino	B:J Films Pty Ltd	p/d/w: Bill Bennett, ep: Alan Finney, Kirk D'Amico	32,500
Buoyancy	Causeway Films HQ Pty Ltd	p: Sam Jennings, Kristina Ceyton, d/w: Rodd Rathjen	35,000
The Burial	Renegade Films (Australia) Pty Ltd	p: Lucy Maclaren, d: Jasmin Tarasin, w: Polly Watkins	37,500
Celestial Blue	8th in Line Productions Pty Ltd	p: Liz Kearney, d/w: Zak Hilditch	35,500
Chantou	Happening Films Pty Ltd	p: Jannine Barnes, d/w: Grant Scicluna	20,000
A Child's Book of True Crime	Julia Berg	p: Melanie Coombs, Julia Berg, w: Emily Ballou, ep: Celine Rattray	20,000
Crazy Fun Park	Nicholas Murray Verso t/a Asphodel Films	d/w: Nicholas Verso	17,000
Dingo	Cornerstone Pictures Pty Ltd	p: Liliana Munoz, Neal Kingston, d: Catriona McKenzie, w: Mike Jones	27,140
The Drover's Wife	Oombarra Productions Pty Ltd	p: David Jowsey, Bain Stewart, Greer Simpkin, d/w: Leah Purcell	39,000
Escape From Year Zero	Armand De Saint-Salvy	w: Armand De Saint-Salvy	26,000
Fear is the Rider	Triptych Pictures Pty Ltd	p: Kristian Moliere, Helen Bowden, d: Kriv Stenders, w: Belinda Chayko	34,000
Fearless Heart	Fearless Heart Rights Co, Matteo Grasso	p: Matteo Grasso, Rob Gibson, w: Matteo Grasso, Matthew Hall, ep: Brenton Thwaites	28,000
For Her Blues	Cyan Films Pty Ltd	p: Julie Ryan, Michael Wrenn, w: David Field	30,000
From the Cutting Room of Barney Kettle	Whoa Flamingo Pty Ltd	p: Kate Keegan, Bridget Callow-Wright, Philippa Campbell, d: Darren Ashton, w: Kathleen De Goldi	12,600
Fruit Pickers	Canvas Collective Pty Ltd	d/w: Sam McKeith, Tom McKeith	15,000
Gold	Anthony Hayes	p: John Schwarz, p/d/w: Anthony Hayes	22,000
Hearts and Bones	Night Kitchen Productions Pty Ltd	p: Matt Reeder, d/w: Ben Lawrence	30,000
Honey Trap	Emerald Productions Pty Ltd	p: Sheila Jayadev, d/w: Sophie Miller	21,894

How to Pleasure a Woman	Feisty Dame Productions Pty Ltd	p: Tania Chambers, d/w: Renee Webster	32,000
In Vitro	William Howarth	p/d/w: Will Jaymes, Tom McKeith, p/w: Talia Zucker	14,000
Jirga	Felix Media Pty Ltd	p: John Maynard, w: Benjamin Gilmour	48,950
Little Monsters	Eddie Wong Films Pty Ltd	p: Jodi Matterson, w: Abe Forsythe	38,000
The Lost Swimmer	Film Art Media Pty Ltd	p: Sue Maslin, w: Ann Turner	37,000
The Lucky Country	See-Saw Productions Pty Ltd	p: Rachel Gardner, Emile Sherman, d: John Hillcoat, w: Shaun Grant	50,000
The Mediation	Nicholas Lathouris	w: Nicholas Lathouris	11,000
The North Wind	See-Saw Productions Pty Ltd	p: Rachel Gardner, Emile Sherman, Iain Canning, d: John Curran, w: Alice Addison	5,000
Panyee FC	Revolver Films Pty Ltd	p: Martha Coleman, d: Matt Devine, w: Natasha Pincus	28,000
Postie Cam	Kmunications Pty Ltd	p: Steve Kearney, w: Peter Ivan	17,750
The Prospector	Blackfella Films Pty Ltd	p: Darren Dale, Miranda Dear	30,000
Relic	Carver Films Pty Ltd	p: Sarah Shaw, Anna McLeish, d/w: Natalie James, w: Christian White	37,000
The Renovator's Dream	Kojo Productions Pty Ltd	p: Kate Croser, Sandy Cameron, d/w: Richard Vilensky	38,000
The Sentence	George El Basha	p/d: David Field, George Basha, w: George Basha	35,000
Sheila	Revolver Films Pty Ltd	p: Martha Coleman, Rosemary Blight, w: Samantha Strauss	35,000
Slam	Invisible Republic Pty Ltd	p: Michael Wrenn, d/w: Partha Sen Gupta	35,000
Stingray	Anthony Hayes	p: Anthony Hayes, John Schwarz, d/w: Anthony Hayes	27,000
Such Great Heights	Arenamedia Pty Ltd	p: Robert Connolly, Liz Kearney, d/w: Brendan Fletcher	37,500
Thunder	Kmunications Pty Ltd	p: Steve Kearney, w: Franz Docherty, Belinda Bradley	35,750
The Unknown Soldier	See-Saw Productions Pty Ltd	p: Rachel Gardner, Emile Sherman, Iain Canning, w: Jan Sardi	50,000
UNTITLED Julia Leigh Project	Lindesay Island Pty Ltd	w: Julia Leigh	36,300
The Vanity Unit	Bison Films Pty Ltd	p/w: Franz Docherty, Belinda Bradley, p/d: Clayton Jacobson	31,500
The Variations	Film Art Media Pty Ltd	p: Sue Maslin, d/w: Jocelyn Moorhouse	50,000
When the Birds Aren't Free to be Buried	Emerald Productions Pty Ltd	p: Sheila Jayadev, Lyn Norfor, w: Osamah Sami	33,500
White Rabbit	Revolver Films Pty Ltd	p: Martha Coleman, d: Rowan Woods, w: Sarah Walker, ep: Claudia Karvan, Greg Sitch, Nina Stevenson	40,000
Wish	Corner Table Productions Australia Pty Ltd	p/w: Marion Pilowsky, w: Lee Sellars	30,000
Yarrabah	Yarrabah Films Pty Ltd	p: Tim Sanders, Ian Ludwick, w: Nicholas Parsons	27,300
Zero Night	Essential Media and Entertainment Pty Ltd	p: Ian Collie, Simonne Overend, w: Yolanda Ramke	20,000
Zero Night	Essential Media and Entertainment Pty Ltd	p: Ian Collie, Simonne Overend, w: Yolanda Ramke	24,500
<b>Total Story Development - Feature Films</b>			<b>1,578,684</b>

High-End Television			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Atargatis	FremantleMedia Australia Pty Ltd	p/ep: Jo Porter, w: Beatrix Christian, Andrew Upton, ep: Anthony Ellis	40,000
The Gloaming	M4 Entertainment Pty Ltd	p: John Molloy, p/w: Vicki Madden	40,000
<b>Total Story Development - High-End Television</b>			<b>80,000</b>
Online/Interactive			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Awake - First Contact	Start VR Pty Ltd	p: James Marshall, d: Martin Taylor, w: Mike Jones, ep: Nathan Anderson	20,000
Black Chamber	Goliath Productions Australia Pty Ltd, Raquelle David t/a Damsel Pictures	p: Raquelle David, Enzo Tedeschi, w: Shayne Armstrong, Shane Krause, ep: Mike Jones	25,000
The Fair Way	One Stone Pictures Pty Ltd	p:/w Georgie Lewin, d/w/ep: Nathan Earl, w: Veronica Milsom, Nick McDougall	20,000
Heady Days	Media World Pty Ltd	p: Colin South, d/w: Shaun Patten	20,000
Homecoming Queens	Generator Pictures Pty Ltd	p: Katia Nizic, d: Corrie Chen, w: Michelle Law, Chloe Reeson	20,000
How Did I Get Here?	Alexander David Gabbott t/a Cosmic Rebel	p: Kara Schlegl, d: Alex Gabbott, w: Cameron James, ep: Michelle Hardy	10,000
Modern Love	Cabbage Films Pty Ltd	p: Nicole Minchin, w: Stevo Petkovic, Melinda Cklamovska	10,750
News Junkies	Weave Films Pty Ltd	p: Kristy O'Brien, Emma Masters, d: Emma Masters, w: Lucy McNally	20,000
Small Town Hackers	Mad Kids Pty Ltd	p: Lauren Elliott, d: Henry Inglis, Matthew Lovkis	15,000
<b>Total Story Development - Online/Interactive</b>			<b>160,750</b>
<b>TOTAL STORY DEVELOPMENT</b>			<b>1,819,434</b>
Matched Marketplace Development			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
The Line	The Line (Aust.) Pty Ltd	p: Greg Duffy, Graham Leader, Tim Duffy, d: Jeremy Sims, w: Tim Rose Price	25,000
Panyee FC	Revolver Films Pty Ltd	p: Martha Coleman, d: Matt Devine, w: Natasha Pincus	20,000
Rams	WBG Pty Ltd	p: Janelle Landers, Aidan O'Bryan, w: Jules Duncan	50,000
The Wedding Officer	Revolver Films Pty Ltd	p: Martha Coleman, d: Jocelyn Moorhouse, w: Andrew Knight	50,000
<b>Total Matched Marketplace Development</b>			<b>145,000</b>
Special Initiatives - Drama			
Girls Initiative			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Field Guide to Being a 12-Year-Old Girl	Closer Productions Pty Ltd	p: Katrina Lucas, d/w: Tilda Cobham-Hervey, ep: Sophie Hyde	40,000
First Day	Epic Films Pty Ltd	p: Kirsty Stark, d/w: Julie Kalceff	40,000
Shame	Karla Hart Enterprises Pty Ltd	p: Paloma Bartsch, d/w: Karla Hart	40,000
Summer's Day	Summer's Day Film Pty Ltd	p: Di Robertson, d/w: Hattie Dalton	40,000

The Funny Ones	Unko Pty Ltd	p: Belinda Dean, d/w: Genevieve Bailey	40,000
<b>Total Girls Initiative</b>			<b>200,000</b>

<b>Feature Production</b>			
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<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
1%	One Percent Productions Pty Ltd	p: Michael Pontin, Jamie Hilton, d: Stephen McCallum, w: Matt Nable	175,000
Andorra	Jump Street Films Pty Ltd	p: Jamie Bialkower, Lizzette Atkins, d: Fred Schepisi, w: Peter Cameron, Jamie Bialkower, ep: James Ivory, Natalie Miller	1,775,000
The BBQ	BBQ Three Pty Ltd, Revolution Partners Pty Ltd	p: Lynne Wilson, Tait Brady, Deb Fryers, p/d/w: Stephen Amis	359,000
The Call Back	Corner Table Productions Australia Pty Ltd	p: Marion Pilowsky, Sue Murray, David Willing, d: Marion Pilowsky, w: Lee Anthony Sellars, Marion Pilowsky	500,000
Chasing Comets	Off the Ground Productions Pty Ltd	p/w: Jason Stevens, d: Jason Perini	150,000
Dance Academy: The Movie (aka Dance Academy: The Comeback) (variation)	Werner Film Holdings Pty Ltd	p: Joanna Werner, d: Jeffrey Walker, w: Samantha Strauss, ep: Louise Smith, Bernadette O'Mahoney	14,000
Dirt Music	Aquarius Films Pty Ltd	p: Angie Fielder, Finola Dwyer, d: Gregor Jordan, w: Jack Thorne	2,000,000
Falling for Figaro	5 Name Films Pty Ltd	p: Donall McCusker, Charles Hannah, Philip Wade, d: Ben Lewin, w: Allen Palmer, ep: Tim White, Judi Levine	431,750
High Ground	High Ground Pictures Pty Ltd	p: David Jowsey, Maggie Miles, Witiyana Marika, Greer Simpkin, d: Stephen Johnson, w: Chris Anastassiades	1,615,000
In the Blood	In The Blood Holdings Pty Ltd, Retro Active Films Pty Ltd	p: Trevor Blainey, d: Victoria Cocks, w: Nigel Karikari	1,501,435
Jirga	Felix Media Pty Ltd	p: John Maynard, d/w: Benjamin Gilmour, ep: Bridget Ikin	392,118
Judy and Punch	Seaside Productions Pty Ltd	p: Nash Edgerton, Michele Bennett, Danny Gabai, d/w: Mirrah Foulkes, ep: Eddy Moretti, Vincent Landay	1,800,000
Ladies In Black	Ladies in Black Film Pty Ltd, Samson Productions Pty Ltd	p: Sue Milliken, Allannah Zitserman, d/w: Bruce Beresford, w: Sue Milliken, ep: Bruno Charlesworth	1,500,000
Little Monsters	Eddie Wong Films Pty Ltd	p: Jodi Matterson, Steve Hutensky, Keith Calder, Jessica Calder, d/w: Abe Forsythe, ep: Bruna Papandrea	1,962,000
The Merger	The Merger Productions Pty Ltd, The Merger Holdings Pty Ltd	p: Anne Robinson, d: Mark Grentell, w: Damian Callinan	500,000
Mother	Mother Film Holdings Pty Ltd	p: Kelvin Munro, Timothy White, d: Grant Sputore, w: Michael Lloyd Green	1,211,500
Mr Cranky	Pictures In Paradise Pty Limited	p: Chris Brown, d: Jonathan Teplitzky, w: Chris Nyst	482,500
The Nightingale (variation)	Causeway Films HQ Pty Ltd	p: Kristina Ceyton, d/w: Jennifer Kent	90,000
Sibling Rivalry	Jason Byrne Productions Pty Ltd, Sibling Productions Pty Ltd	p: Clayton Jacobson, Jason Byrne, d: Clayton Jacobson, w: Jaime Browne, ep: Tait Brady, Julia Adams	450,000
Slam	George Nille & Co Pty Ltd, Invisible Republic Pty Ltd	p: Tenille Kennedy, Michael Wrenn, d/w: Partho Sen Gupta	686,000
Storm Boy	Stormy Productions Pty Ltd, Ambience Entertainment Pty Limited	p: Michael Boughen, Matthew Street, d: Shawn Seet, w: Justin Monjo, ep: Robert Slaviero	2,000,000

Top End Wedding	Goalpost Pictures Australia Pty Ltd	p: Kylie du Fresne, Rosemary Blight, d: Wayne Blair, w: Miranda Tapsett, Joshua Tyler, ep: Ben Grant, Glen Condie	1,770,721
The True History of The Kelly Gang	Porchlight Films Pty Ltd	p: Liz Watts, Hal Vogel, David Aukin, d: Justin Kurzel, w: Shaun Grant, ep: Peter Carey, Vincent Sheehan	1,950,000
Winchester	Winchester Film Productions Pty Ltd	p: Tim McGahan, Brett Tomberlin, d/w: Peter Spierig, Michael Spierig, ep: Daniel Diamond, Benedict Carver	1,300,000
Wonderful Unknown	Brave New Me Productions Pty Ltd	p: Chris Veerhuis, James Hoppe, John Finemore, Mason Novick, d: Alethea Jones, w: Verity Colquhoun, ep: Elizabeth Grave, Jenny Lalor	1,800,000

**Total Feature Production****26,416,024****General TV Drama Production**

<b>Title</b>	<b>Duration</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Cleverman season 2	6 x 52	GPTV Holdings Pty Ltd	p: Rosemary Blight, Ryan Griffen, Sharon Lark, Jane Allen, d: Wayne Blair, Leah Purcell, w: Stuart Page, Jane Allen, Justine Gillmer, Ryan Griffen, ep: Ben Grant, Kylie du Fresne, Angela Littlejohn	150,000
Dead Lucky	4 x 51	Subtext Pictures Pty Ltd	p: Drew Proffitt, Ellie Beaumont, Diane Haddon, d: David Caesar, w/ep: Ellie Beaumont, Drew Proffitt, ep: Nina Stevenson, Greg Sitch	1,000,000
Fighting Season	6 x 52	Goalpost Pictures Australia Pty Ltd	p: Kylie du Fresne, w: Blake Ayshford, Kylie Needham, Tommy Murphy, Belinda Chayko, ep: Ben Grant, Rosemary Blight	500,000
Friday on My Mind	2 x 100	Playmaker Media Pty Ltd	p: Dianne Haddon, w: Christopher Lee, ep: David Maher, David Taylor	1,300,000
Picnic at Hanging Rock	6 x 60	FremantleMedia Australia Pty Ltd	p: Antonia Barnard, w: Alice Addison, Beatrix Christian, ep: Jo Porter, Anthony Ellis	1,500,000
Pulse	8 x 57	Pulse Productions S01 Pty Ltd, Clandestine Beyond Pty Ltd, Beyond Entertainment Pty Ltd	p: Kristine Wyld, Antony Ginnane, d: Peter Andrikidis, w: Mandy McCarthy, Michael Miller, ep: David Ogilvy, Ron Saunders	1,220,000
Riot	90	Werner Film Projects Pty Ltd, Werner Film Productions Pty Ltd	p: Joanna Werner, Louise Smith, w: Carolyn Anderson, Greg Waters	1,000,000
Romper Stomper Next Gen	6 x 60	Roadshow Productions Pty Ltd t/a Roadshow Rough Diamond	p: John Edwards, Daniel Edwards, d: Geoffrey Wright, Daina Reid, James Napier Robertson, w: Malcolm Knox, Geoffrey Wright, James Napier Robertson	1,000,000
Safe Harbour	4 x 51	Matchbox Productions Pty Ltd	p: Stephen Corvini, w: Belinda Chayko, Phil Enchelmaier, Matt Cameron	929,857
The Secret Daughter series 2	6 x 60	SDS2 Pty Ltd, Screenshot Pty Ltd	p: Kerrie Mainwaring, w: Stuart Page, ep: Bob Campbell, Rory Callaghan	500,000
Sisters	7 x 72	Shine Productions 3 Pty Ltd, Endemol Shine Australia Pty Ltd	p: Nicole O'Donohue, Imogen Banks, d: Emma Freeman, w: Jonathan Gavin	1,000,000
Sunshine	4 x 52	Sunshine Series Pty Ltd, Essential Media and Entertainment Pty Ltd	p: Ian Collie, Sarah Shaw, Anna McLeish, d: Daina Reid, w: Matt Cameron, Elise McCredie	1,023,000
Underbelly Files - Chopper	2 x 180	Screenshot Pty Ltd	p: Kerrie Mainwaring, d: Peter Andrikidis, w: Justin Monjo, ep: Rory Callaghan	500,000

Wake in Fright	2 x 95	ESA Productions 4 Pty Ltd, Lingo Pictures Pty Ltd	p: Helen Bowden, Kristian Moliere, d: Kriv Stenders, w: Stephen Irwin, ep: Jason Stephens	1,467,629
Warnie	2 x 90	Warnie TV Pty Ltd, Screentime Pty Ltd	p: Kerrie Mainwaring, w: Matt Ford, ep: Rory Callaghan	1,474,000
The Wrong Girl series 2	10 x 44	Playmaker TWG2 SPV Pty Ltd, Playmaker Media Pty Ltd	p: Tom HOFFIE, d: Jennifer Leacey, Mat King, w: Samantha Strauss, ep: David Maher, David Taylor	500,000
<b>Total General TV Drama Production</b>				<b>15,064,486</b>

<b>Children's TV Drama Production</b>				
<b>Title</b>	<b>Duration</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Bluey	52 x 7	Ludo Studio Pty Ltd	p: Charlie Aspinwall, d/w: Joe Brumm, ep: Daley Pearson	500,000
The Bureau of Magical Things	20 x 24	Jonathan M Shiff Productions Pty Ltd	p: Jonathan Shiff, Stuart Wood, d: Evan Clarry, w: Mark Shirrefs, ep: Julia Adams, Jonathan Shiff	1,780,000
Grace Beside Me	13 x 26	Maggie Pictures Pty Ltd	p: Lois Randall, Dena Curtis, d: Beck Cole, Adrian Wills, w: Danielle MacLean, Jon Bell, Sue McPherson, Briar Grace-Smith, Adrian Wills, Tristan Savage	1,424,656
Justine Clarke's Ta Da!	15 x 7	Fredbird CDK Pty Ltd t/a Fredbird Entertainment	p: Colin Thrupp, d: Justine Flynn, w: Bruce Griffiths, Charlotte Rose Hamlyn, ep: Craig Graham, Sarah Dabro, Justine Clarke	353,942
The Mighty Mustangs (aka Mustangs FC) (variation)	13 x 30	Matchbox Productions Pty Ltd	p: Amanda Higgs, Rachel Davis, w: Michael Miller, Kirsten Fisher, Rae Earl	20,000
The Strange Chores	26 x 11	Ludo Studio Pty Ltd, Media World Pictures Pty Ltd, Strange Chores Pty Ltd	p: Colin South, Charlie Aspinwall, d: Adam Duncan, w: Daley Pearson (Showrunner)	1,607,703
<b>Total Children's TV Drama Production</b>				<b>5,686,301</b>

<b>Multiplatform Drama Production</b>				
<b>Title</b>	<b>Duration</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Awake - First Contact	15	Start VR Pty Ltd	p: James Marshall, w: Mike Jones, Christian Cantamessa, ep: Nathan Anderson	165,000
Crafty Kingdom (variation)	3 x 10	Crafty Productions Pty Ltd Like A Photon Creative Pty Ltd,	p: Simonne Kelly, Trent Kelly, w: Charli Kelly, Ashlee Kelly, ep: Kristen Souvlis	25,000
Deadlock	5 x 12	Deadlock Series 1 Pty Ltd, Every Cloud Productions Pty Ltd	p: Belinda Mravicic, d/w: Billie Pleffer, ep: Deb Cox, Fiona Egger, Lois Randall	370,000
Event Zero	10 x 10	Regency Films Pty Ltd, Deadrock Films Pty Ltd	p: Cathy Rechichi, p/d: Enzo Tedeschi, w: Matthew C. Vaughan, Greta Harrison	211,925
Get Grubby TV	20 x 11	Mememe Productions Pty Ltd	p: Hewey Eustace, w: Cate McQuillen	100,000
Gocsy's Classics	5 x 5	John Campbell	p: Lisa Fineberg, d/w: John Campbell, w: Jay Morrissey, Aaron Gocs	43,650
High Life (variation)	6 x 8	Luke Richard Eve trading as More Sauce	p: Adam Dolman, p/d: Luke Eve, w: Glen Dolman, ep: Gina Carter	10,000
The Hold Up	10	Jungle FTV Pty Ltd	p: Sarah Nichols, d: Scott Pickettm, w: Charlie Garber, ep: Chloe Rickard	20,000



Homecoming Queens	7 x 9	Generator Pictures Pty Ltd	p: Katia Nizic, d: Corrie Chen, w: Michelle Law, Chloe Reeson	270,000
The Horizon series 7 and 8	16 x 10	Cobbsstar Productions Pty Ltd	p: Jacob Inglis, d: Boaz Stark, ep: Brian Cobb	15,000
Jade of Death	6 x 10	Last Frame Productions Pty Ltd	p: Taylor Litton-Strain, d/w: Erin Good	84,021
Kiki and Kitty	6 x 10	Porchlight Films Pty Ltd	p: Liz Watts, Sylvia Warmer, d: Catriona McKenzie, w: Nakkiah Lui	250,000
The Letdown	6 x 27	The Letdown Series 1 Production Pty Ltd, The Letdown Pty Ltd	p: Martin Robertson, d: Trent O'Donnell, w: Sarah Scheller, Alison Bell, ep: Julian Morrow	397,558
Method	6 x 10	Fire Sky Films Pty Ltd	p: Kristin Sargent, p/d: Tawny Bryant, p/d/w: Jerome Velinsky	20,000
Mr Inbetween	6 x 30	Jungle FTV Pty Ltd, J Edgerton & N.T Edgerton t/a Blue Tongue Films	p: Michele Bennett, d: Nash Edgerton, w: Scott Ryan, ep: Chloe Rickard, Jason Burrows	460,000
The Other Guy	6 x 30	The Other Guy Productions Pty Ltd, TOG Series One SPV Pty Ltd	p: Angie Fielder, Cecilia Ritchie, Polly Staniford, d: Kacie Anning, w: Matt Okine, Becky Lucas, Greg Waters, ep: Jude Troy, Troy Lum	480,000
Ronny Chieng: International Student	6 x 28	Sticky Pictures Pty Ltd	p: Donna Andrews d: Jonathan Brough, w: Ronny Chieng, Declan Fay, ep: Donna Andrews	330,000
Sexy Herpes	6 x 10	Beyondedge Pty Ltd	p: Daniel Mulvihill, d: Madeleine Dyer, ep: Duy Huynh, Andrew Kelly	40,000
Sheilas	8 x 4	Giant Dwarf Pty Ltd	p: Nikita Agzarian, d/w: Hannah Reilly, Eliza Reilly	240,000
Small Town Hackers	3 x 15	Mad Kids Pty Ltd	p: Lauren Elliott, d/w: Henry Inglis, w: Matt Lovkis	90,000
These New South Whales series 2 (variation)	8 x 10	Born In The Sauce Pty Ltd	p: Todd Andrews, d: Ben Timony, w: Jamie Timony, ep: Laura Waters, Jeffrey Walker	35,000
This is Desmondo Ray!	6 x 5	Sense & Centsability Pty Ltd	p: Leanne Tonkes, d/w: Steve Baker, ep: Andrew Wareham	15,000
Wham Bam Thank You Ma'am (variation)	6 x 26	Wham Bam Pty Ltd, Skit Box Pty Ltd	p: Michelle Hardy, d: Adele Vuko, Sarah Bishop, w: Greta Lee Jackson, ep: Donna Andrews	7,500
<b>Total Multiplatform Drama Production</b>				<b>3,679,654</b>
<b>Special Initiatives - Multiplatform</b>				
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>		<b>Amount</b>
<b>Fresh Blood</b>				
Fresh Blood	Australian Broadcasting Corporation			300,000
<b>Long Story Short</b>				
Wrong Kind of Black AKA Maybe Today	Princess Pictures Holdings Pty Ltd, Youth Development Australia Limited	p/d: Kelly West, Jon Stanley, w: Kelly West, Boori Pryor, ep: Emma Fitzsimons		35,000
<b>Total Special Initiatives - Multiplatform</b>				<b>335,000</b>
<b>TOTAL DRAMA</b>				<b>\$55,035,399</b>

## DOCUMENTARY

### Documentary Development Program

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
2040	Madman Production Company International Pty Ltd	p: Nick Batzias, Anna Kaplan, d/w: Damon Gameau	15,000
Annie Rides Again	Annie Rides Again Pty Ltd	p: Adam Farrington-Williams, d/w: Rohan Spong	11,000
Bionic Eye	Smith & Nasht Pty Ltd	p: Ruth Cross, d/w: Geoffrey Smith, ep: Simon Nasht	20,000
Bone to Pick	Stranger Than Fiction Films Pty Ltd	p: Jo-anne McGowan, d: Jo-Anne Brechin, ep: Jennifer Peedom	20,000
The Bowraville Murders	Mint Pictures Pty Ltd	p/d/w: Dan Goldberg, Stefan Moore, ep: Adam Kay, Susan Lambert	25,000
The Business of Strangers	Serendipity Productions Pty Ltd	p: Margaret Bryant, d/w: Kirk Marcolina	25,000
Captain Flynn and His Super Brothers	Media Stockade Two Pty Ltd	p/d: Kalita Corrigan, p: Rebecca Barry, Madeleine Hetherton	15,000
Coastwatchers	Harvey Taft Productions	p: David Taft, Michael Harvey, d: Steve Westh, w: Michael Harvey	10,000
The Coming Back Out Ball	CBOB Films Pty Ltd	p: Adam Farrington-Williams, p/d/w: Sue Thomson, p/w: Roger Monk	10,000
Davie Wants to Live	Flickchicks Pty Ltd	p: Margie Brown, Scott Walton, d/w: Mandy Lake, d: David Murrell	20,000
The Double Life of Dave Graney	Go Patterson Films Pty Ltd	p: Mark Patterson, Rebecca Summerton, d/w: Nick Cowan, Matt Bate	15,000
DQSY	Macgowan Films Pty Ltd	p: Marian Macgowan, d: Andrew Lancaster, w: Katherine Thomson, ep: Justin Davies	10,000
Everyone's a Critic	Matchbox Productions Pty Ltd	w/ep: Alison Black, ep: Kylie Washington	10,000
The Fight	UNF Pty Ltd	p/d: Daniel Fallshaw, p/d/w: Violeta Ayala	15,000
Footscray (working title)	Unicorn Films Pty Ltd	p: Lizzette Atkins, Rhian Skirving, d/w: Andrew Sully, Santilla Chingaipe	20,000
Get Current	Darius Michael Devas	p/d/w: Darius Devas, p: Adam Farrington-Williams	5,000
The Ghost of Neruda	Rebel Waltz Films Pty Ltd	p: Dena Curtis, p/d/w: Tatiana Velasco, ep: Veronica Fury	15,000
Heart of the Queen	Pursekey Productions Pty Ltd	p: Michaela Perske, d/w: Matthew Walker	20,000
The Horrors	Mashup Pictures Pty Ltd	p/d: Rob Innes, p/ep: Mish Armstrong, p: Aleck Morton, w: Scott Brennan	10,000
Inside the Pod	Emerald Films Pty Ltd	p: Sally Browning, Colette Beaudry, d: Adam Geiger	15,000
Inside the Swarm	Radio Pictures Pty Ltd	p: Ben McNeill, d/w: Mark Lewis, w: Peta Ayers	15,000
John Croall: Life and Death in a Company Town	Re Angle Pictures Pty Ltd	p: Rebecca Elliott, p/d/w: Heather Croall, w: Karin Altmann, ep: Margie Bryant	15,000
Journey Beyond Fear	Robyn Christine Hughan	p/d/w: Robyn Hughan, ep: John Hughes	15,000
Lady of the Swamp	Lawrence Norman Johnston	d: Lawrence Johnston, ep: Veronica Fury	15,000
Lili	Soul Vision Films Pty Ltd	p/d/w: Peter Hegedus, p: Andras Muhi	15,000
Magical Land of Oz	Eye Spy Productions Pty Ltd t/a Northern Pictures	d: Tosca Looby, ep: Karina Holden, Sue Clothier	15,000
Mark Twain is on my Train	Lingo Pictures Pty Ltd	p: Jason Stephens, ep: Helen Bowden	10,000
Midget - The Forgotten Hero of Australian Surfing	Light Sound Art Film Pty Ltd	p: Pat Fiske, d/w: Jolyon Hoff	15,000
Murder is Slowly Killing Me: The Fairly True Story of the Real Rake	Contact Films Pty Ltd	p: Bentley Dean, d: Keri Light	15,000

My Name is Ma	Putuparri Pty Ltd	p: John Moore, d/w: Nicole Ma	15,000
The Naked Comedian	Little Star Productions Pty Ltd	p/d/w: Nicholas Dunlop	15,000
Out of the Shadows	Annamax Media Pty Ltd	p: Penny Robins, d/w: Belinda Mason, ep: Kim Dalton	20,000
Paper City	Feather Films Pty Ltd	p: Melanie Brunt, d/w: Adrian Francis, ep: Sophie Hyde	15,000
Takhi VR	VR Wallworth Pty Ltd	p: Nicole Newnham, p/d/w: Lynette Wallworth	25,000
Television Event	Jeff Daniels t/a Common Room Productions Pty Ltd	p: Jeni McMahon, d/w: Jeff Daniels	15,000
This is Reality	Pursekey Productions Pty Ltd	p: Michaela Perske, d: Chris Phillips	20,000
Trafficking Jam	Infinity Pictures Pty Ltd	p/d/w: Catherine Scott	15,000
Uku 360	Natureel Pty Ltd	p: Anton Andreatchio, d: Cassie De Colling, ep: Craig Griffin	20,000
When Duty Kills	Evershine Pty Ltd	p: Helen Barrow, Jenny Ainge, d: Susan Lambert	15,000
White Light	Gittoes Films Pty Ltd	p/d: George Gittoes, p: Hellen Rose	20,000
Wild Horses	Kaufmann Productions Pty Ltd	p: Carsten Orlt, p/d/ep: Gisela Kaufmann	15,000
Wild Things	360 Degree Films Pty Ltd	p: Sally Ingleton, d/w: Tosca Looby	20,000
<b>Total Documentary Development Program</b>			<b>666,000</b>

#### Documentary Producer Program

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
2040	Madman Production Company International Pty Ltd	p: Nick Batzias, Anna Kaplan, d/w: Damon Gameau	235,000
Backburning	Beyond Entertainment Pty Ltd	p: Martin Fabinyi, Carolina Sorenson, d: Paul Clarke, ep: Ron Saunders	250,000
The Backtrack Boys	Infinity Pictures Pty Ltd	d/w: Catherine Scott, ep: Mitzi Goldman	150,000
Beautiful Minds: The Agents of Change	Glacial Productions Pty Ltd, Bunya Productions Pty Ltd	p: Greer Simpkin, d: Ili Baré, ep: David Jowsey	300,000
Displaced	Rymer Childs Pty Ltd	p: Lois Harris, p/d/w: Judy Rymer	150,000
Dying to Live	Gifting Life Productions Pty Ltd	p/d: Richard Todd, p: Ben McNeill, w: Sarah Rossetti, ep: Janine Hosking	210,000
Finke	Brindle Films Pty Ltd	p: Rachel Clements, Trisha Morton-Thomas, Isaac Elliott, Meredith Garlick, d: Dylan River McDonald	182,000
Flight of the Rhino	WildBear Entertainment Pty Ltd	p: Bettina Dalton, d: Marc Radomsky, ep: Michael Tear, Alan Erson	200,000
From Under the Rubble	Sensible Films Pty Ltd	p: John Moore, p/d/w: Anne Tsoulis	40,000
Horror Movie: A Low Budget Nightmare (variation)	Gary Doust t/a Fridgejam Productions Pty Ltd	p/d/w: Gary Doust, ep: Megan McMurchy	20,000
'I Used to be Normal' - A Boyband Fangirl Story	Thaumatrope Pty Ltd t/a Over Here Productions	p: Rita Walsh, p/d/w: Jessica Leski, ep: Deanne Weir, Jack Gringlas, Kristina Ceyton, Samantha Jennings	178,500
Leunig: A Tale in 16 Parts	Film Camp Pty Ltd	p: Philippa Campey, d/w: Kasimir Burgess, ep: Mitzi Goldman	193,000
The Life and Death of David Gulpilil	Vertigo Productions Pty Ltd	p: Rolf de Heer, Peter Djigirr, David Gulpilil, p/d: Molly Reynolds	100,000
Mystify	Ghost Pictures Pty Ltd	p: Maya Gnyp, John Battsek, d/w: Richard Lowenstein	485,000
The Queen & Zak Grieve	In Films Pty Ltd	p: Nial Fulton, d/ep: Ivan O'Mahoney, w: Dan Box, ep: John Lyons	200,000

Sanctuary	Bunya Treehouse Productions Pty Ltd	p: Greer Simpkin, d/w: Kaye Harrison, ep: David Jowsey	100,000
A Sense of Self	Contact Films Pty Ltd	p/d/w: Bentley Dean, Martin Butler, p: Carolyn Johnson, d: Liz Jackson	140,000
Sixteen Legs	Bookend Enterprises Pty Ltd	p/d/w: Niall Doran, ep: Madeleine Hetherton	200,000
Storm Rider	Badfaith Pty Ltd	p/w/ep: Leo Faber, d/w: Shaun Gladwell, ep: Josh Mullens	64,000
Vitamina	Worldwide Production Services Pty Ltd, Genepool Productions Pty Ltd	p/d/w/ep: Sonya Pemberton, ep: Michael Cordell	475,000
We Live Here	Wildbear Entertainment Pty Ltd	p: Carolina Sorensen, d/w: Clare Lewis, ep: Alan Erson	95,000
White Light	Gittoes Films Pty Ltd	p/d: George Gittoes, p: Hellen Rose	200,000
You See Monsters	Chemical Media Pty Ltd	p/d: Tony Jackson, w: David Collins	165,758
Zach's Ceremony (variation)	Wangala Films Pty Ltd	p/w: Sarah Linton, d: Aaron Petersen, ep: Mitzi Goldman	10,000
<b>Total Documentary Producer Program</b>			<b>4,343,258</b>

<b>Documentary Commissioned Program</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Apex Gang: Behind the Headlines	Joined Up Films Pty Ltd	p: Darren Hutchinson, d: Nick McInerney, ep: Daniel Brown, Jacqueline Willinge, Anthony Willinge	180,000
The Archibald	Mint Pictures Pty Ltd	p: Seema Khanna, p/d/w: Dan Goldberg, ep: Adam Kay	300,000
Australia Uncovered	Joined Up Films Pty Ltd	p/d: Daniel Brown, ep: Jacqueline Willinge	200,000
Can We Save the Reef?	Super Corals Pty Ltd	p/ep: Colette Beaudry, d/w/ep: Adam Geiger, w: Emma Johnston	150,000
The Cocos Question	Chemical Media Pty Ltd	p/w: Tony Jackson, d/w: Ben Pederick, w: David Collins	180,000
Deep Water: The Real Story (variation)	Blackfella Films Pty Ltd	p: Darren Dale, d/w: Amanda Blue, w: Jacob Hickey, ep: John Godfrey	5,000
Dino Bird	Wildbear Beast Pty Ltd, WildBear Entertainment Pty Ltd	p: Kate Pappas, d/w: Edward Saltau, Daniel Hunter, ep: Alan Erson, Bettina Dalton	120,000
Don't Stop the Music	Artemis Media Pty Ltd	p/ep: Celia Tait, d: Stephen Westh, w: Katrina Tudor, ep: Joan Peters	485,000
Employable Me	Eye Spy Productions Pty Ltd t/a Northern Pictures	p: Jenni Wilks, d: Cian O'Clery, ep: Karina Holden	290,000
Family Rules series 2	Metamorflix Pty Ltd	p: Kimberley Benjamin, d: Claire Leeman, d/w/ep: Karla Hart, w: Gillian Moody, ep: Renee Kennedy	220,000
The Go-Betweens: Right Here	Essential Media and Entertainment Pty Ltd	p: Joanne Weatherstone, d/w: Kriv Stenders, ep: Chris Hilton	300,000
Hawke: The Larrikin in the Lodge	Kalmedia Pty Ltd, Southern Pictures Pty Ltd	p: Susan Spencer, Geraldine McKenna, d: Bruce Permezel, w: George Megalogenis, ep: Laurie Critchley	420,000
Housemates series 2	Mashup Pictures Pty Ltd	p/ep: Mish Armstrong, p/d: Rob Innes, p: Aleck Morton, p/w: Scott Brennan	37,700
Keeping Australia Safe	ITV Studios Australia Pty Ltd	p: Elle Gibbons, ep: Ben Ulm, Robert Wallace	500,000
Making Muriel	In Films Pty Ltd	p/d/w: Nel Minchin, ep: Ivan O'Mahoney, Nial Fulton	170,000

Mindset	Blackfella Films Pty Ltd	p: Darren Dale, d: David Grusovin, Naomi Elkin-Jones, w: Jacob Hickey	400,000
Miracle Hospital series 2	The Feds Australia Pty Ltd	p: Belinda Gibbon, d/w/ep: Julia Peters	283,000
Mirrabooka	Periscope Pictures Pty Ltd	p: Alice Wolfe, d: Sam Field, d/w: Stuart O'Rourke, ep: Anthony Willinge, Jacqueline Willinge, Daniel Brown	180,000
Miss Lebanon (working title)	IKandy Films Pty Ltd	p/d/w/ep: Janine Hosking, p: Robin Eastwood	160,000
The Mosque	Kalmedia Pty Ltd, Southern Pictures Pty Ltd	p: Sky Kinnimont, Ross Wilson, Adam Baheej Adada, Nicole McCuaig, d: Mark (Max) Walker, w: Heather Nash, ep: Laurie Critchley	500,000
My Year 7 Life	Princess Pictures Holdings Pty Ltd	p: Karla Burt, p/ep: Laura Waters, ep: Emma Fitzsimons	402,000
Rara Rabbis	Unicorn Films Pty Ltd	p: Lizzette Atkins, Rhian Skirving, d/w: Danny Ben-Moshe	180,000
Todd Sampson's Body Hack series 2	Essential Media and Entertainment Pty Ltd	p/w: Chris Thorburn, d: Jeff Siberry, ep: Todd Sampson, Chris Hilton, David Alrich	300,000
Uncharted with Sam Neill	Essential Media and Entertainment Pty Ltd	p: Owen Hughes, Aline Jacques, Sally Aitken, d: Kriv Stenders, Sally Aitken, w: Owen Hughes, ep: Chris Hilton, David Alrich, Sam Neill	700,000
War On Waste	Keo Films Australia Pty Ltd	p: Sandra Welkerling, d: Tim Green, ep: Jodi Boylan, David Galloway	734,251
Wik vs Queensland	Wik Vs QLD Pty Ltd, Bacon Factory Films Pty Ltd	p: Helen Morrison, d/w: Dean Gibson, ep: Trish Lake	155,000
<b>Total Documentary Commissioned Program</b>			<b>7,551,951</b>

### Special Initiatives - Documentary

#### Doco180

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Black Beauty (working title)	Arenamedia Pty Ltd	p: Chloe Brugale, d/w: Santilla Chingaipe, ep: Liz Kearney	6,000
Coming Up For Air	Dominique Pratt	p: Christian Horgan, p/d: Dominique Pratt	6,000
IVF vs The One	Jasmine Richwol t/a The Communal Kitchen	p/ep: Jasmine Richwol, d: Esther Justin	6,000
Mission Impossible	Elemental Media Pty Ltd	p: Julian Harvey, d: Shannon Harvey	6,000
My Body Says	Loani Arman	p: Loani Arman, d: Kelly Hucker	6,000
The Pay Gappuccino	Britt Istann Arthur t/a Schmick Films	p: Britt Arthur, d: Sari Braithwaite	6,000
<b>Total Doco180</b>			<b>36,000</b>

#### Art Bites

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Carla & Lisa's Countdown of Australian Art	Custom Made Productions Pty Ltd	p: Barry Gamba, d: Ludwig El Haddad, ep: Jacquie Riddell	30,000
Lessons from a Middle Class Artist	Rebecca Jayne Elliott	p: Rebecca Elliott, d: Anthony Frith, ep: Rebecca Summerton	30,000
Mirror Mirror	Kate Elizabeth Paul t/a KP Production	p: Kate Paul, d: Brodie Poole	30,000
Unboxed	Epic Films Pty Ltd	p: Kirsty Stark, Rebecca Elliott, d: Sam Matthews, Stephen de Villiers	30,000
<b>Total Art Bites</b>			<b>120,000</b>

<b>Event Partnerships - Documentary</b>		
<b>Project</b>	<b>Applicant</b>	<b>Amount</b>
NTFO Realisator Development Program	Northern Territory Film Office	30,000
<b>Total Event Partnerships - Documentary</b>		<b>30,000</b>
<b>TOTAL SPECIAL INITIATIVES - DOCUMENTARY</b>		<b>186,000</b>

<b>Producer Equity Program</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
47 Below	5th Element Expeditions Pty Ltd	p/d/w/ep: Jason Markland, ep: Geoff Wilson	79,546
The Backtrack Boys	Infinity Pictures Pty Ltd	d/w: Catherine Scott, ep: Mitzi Goldman	100,000
The Bentley Effect	Half Smile Productions Pty Ltd	p/d/w: Brendan Shoebridge, ep: Anne Delaney	52,400
Blasko	Barefoot Communications Pty Ltd	d: Brendan Fletcher	32,500
Carla & Lisa's Countdown of Australian Art	Custom Made Productions Pty Ltd	p: Barry Gamba, d: Ludwig El Haddad, ep: Jacquie Riddell	25,000
Carry the Flag	Tamarind Tree Pictures Pty Ltd	p: Anna Grieve, p/w: Bernard Namok Jr, p/d/w: Danielle MacLean	50,000
Casa Antúnez (Antúnez House)	Nora Niasar	p/d/w: Nora Niasari, ep: Lizzette Atkins	26,865
Dogs of Democracy	JOTZ Productions Pty Ltd	p/ep: Tom Zubrycki, d/w: Mary Journazi	43,000
From Under the Rubble	Sensible Films Pty Ltd	p: John Moore, p/d/w: Anne Tsoulis	60,488
Hannah Gadsby Nudes	Barefoot Communications Pty Ltd	p: Belinda Mravicic, p/d/w: Brendan Fletcher, w: Hannah Gadsby	48,750
Hippocratic	Moonshine Agency Pty Ltd t/a Moonshine Movies	p/ep: Sue Collins, p/d/w: Mike Hill, ep: David Hill	80,000
Housemates series 2	Mashup Pictures Pty Ltd	p/ep: Mish Armstrong, p/d: Rob Innes, p: Aleck Morton, p/w: Scott Brennan	53,400
'I Used to be Normal' - A Boyband Fangirl Story	Thaumatrope Pty Ltd t/a Over Here Productions	p: Rita Walsh, p/d/w: Jessica Leski, ep: Deanne Weir, Jack Gringlas, Kristina Ceyton, Samantha Jennings	100,000
In the Shadow of the Hill	Daniel Henry Jackson t/a Future Paradigm	p/d/w/ep: Dan Jackson	81,902
John Eales Reveals... the Haka	Mint Pictures Pty Ltd	p: Dan Goldberg, d: Steven Pasvolsky, ep: Adam Kay	50,000
Kanalaritja - An Unbroken String	Roar Film Pty Ltd	p/d/w: Stephen Thomas, w: Zoe Rimmer, Liz Tew, ep: Kath Symmons	45,445
Kick series 3	Gold Leaf Creative Pty Ltd	p/d: Dean Georgio, ep: Margot Phillipson	66,250
Kings of Baxter	Grumpy Sailor Creative Pty Ltd	p: Claire Evans, d: Jack Yabsley, ep: Susan MacKinnon	45,460
The Kununurra Kid	Princess Pictures Holding Pty Ltd	p: Karla Burt, Sophie Mathewson, ep: Laura Waters	37,500
Lair of the Killer Crocs	Mega Crocs Pty Ltd	p: Emma Masters, d: Nate Scripture, ep: Alison Black	97,487
League of Her Own	Cabbage Films Pty Ltd	p/d/w/ep: Angela Pippas, Nicole Minchin	52,673
Lessons from a Middle Class Artist	Rebecca Jayne Elliott	p: Rebecca Elliott, d: Anthony Frith, ep: Rebecca Summerton	25,000
Life Asked Death	Moonshine Agency Pty Ltd t/a Moonshine Movies	p/ep: Sue Collins, p/d/w/ep: Mike Hill, ep: David Hill	40,000
Life is a Very Strange Thing	Vingan Pty Ltd	d: Les McLaren, Annie Stiven	48,958
Making a Mark	Making A Mark Pty Ltd	p: Anna Vincent, d/w: Richard Jasek, ep: Timothy White	80,000

Making Muriel	In Films Pty Ltd	p/d/w: Nel Minchin, ep: Ivan O'Mahoney, Nial Fulton	100,000
Mirror Mirror	Kate Elizabeth Paul t/a KP Production	p: Kate Paul, d: Brodie Poole	25,000
Miss Lebanon (working title)	IKandy Films Pty Ltd	p/d/w/ep: Janine Hosking, p: Robin Eastwood	99,961
Mutant Menu	Serendipity Productions Pty Ltd t/a Serendipity Productions	p/d/w: Vanessa Hill, w: James Hutson, ep: Margie Bryant	53,734
Nansen's Challenge	5th Element Expeditions Pty Ltd	p: Jason Markland, ep: Geoff Wilson	92,169
Oyster	Bower Bird Films Pty Ltd	p: Pat Fiske, d: Kim Beamish	100,000
Paris or the Bush: The Story of the Cods	Raggedy Eight Pty Ltd	p/d/w: Wayne Groom, w/ep: Carolyn Bilsborow	34,000
Pilgrimage to the Kalachakra	Mark Gould Productions t/a Bondi Rocks Media	p: Frank Haines, d: Mark Gould	25,000
The Porn Factor	Rendered Visible Pty Ltd	p/d/w: Maree Crabbe, David Corlett	55,751
Prisoners and Pups	Shalom Jordana Almond t/a Cocoon Films	d: Shalom Almond, ep: Lauren Drewery	32,600
The Queen & Zak Grieve	In Films Pty Ltd	p: Nial Fulton, d/ep: Ivan O'Mahoney, w: Dan Box	90,000
Rara Rabbis	Unicorn Films Pty Ltd	p: Lizzette Atkins, Rhian Skirving, d/w: Danny Ben-Moshe	100,000
Return to Bosnia	Nirv Pty Ltd	p: David Corlett, d: Wes Greene	54,184
Sanctuary	Bunya Treehouse Productions Pty Ltd	p: Greer Simpkin, d/w: Kaye Harrison, ep: David Jowsey	55,120
A Sense of Self	Contact Films Pty Ltd	p/d/w: Bentley Dean, p/d/w: Martin Butler, p: Carolyn Johnson, d: Liz Jackson	75,298
The Song Keepers aka Sacred Song	Sacred Song Productions SPV Pty Ltd, Brindle Films Pty Ltd	p/d/w: Naina Sen, p: Rachel Clements, Trisha Morton-Thomas	70,600
Storm Rider	Badfaith Pty Ltd	p/w/ep: Leo Faber, d/w: Shaun Gladwell, ep: Josh Mullens	32,000
Surgeon and the Soldier aka A Leg to Stand On	Serendipity Productions Pty Ltd	p/ep: Margie Bryant, d/w: David Roach	80,250
Tarzan Revisited	Lowlands Media Pty Ltd	p/d: Robert de Young	60,252
Teach a Man to Fish	JOTZ Productions Pty Ltd	p: Tom Zubrycki, d/w: Grant Saunders	60,000
Unboxed	Epic Films Pty Ltd	p: Kirsty Stark, Rebecca Elliott, d: Sam Matthews, Stephen de Villiers	25,000
We Live Here	Wildbear Entertainment Pty Ltd	p: Carolina Sorensen, d/w: Clare Lewis, ep: Alan Erson	78,234
Woven Threads	Benchmark Films t/a Benchmark Entertainment	p: Paul Sullivan, d: Michi Marosszeky	28,750
You See Monsters	Chemical Media Pty Ltd	p/d: Tony Jackson, w: David Collins	84,021
<b>Total Producer Equity Program</b>			<b>2,934,548</b>
<b>TOTAL DOCUMENTARY</b>			<b>\$15,681,757</b>

<b>INDIGENOUS</b>				
<b>Indigenous Documentary Development</b>				
<b>Title</b>		<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Striking		WildBear Entertainment Pty Ltd	p: Veronica Fury, d/w: Douglas Watkin	20,000
<b>Total Indigenous Documentary Development</b>				<b>20,000</b>
<b>Indigenous Feature Development</b>				
<b>Title</b>		<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Lore		Arenamedia Pty Ltd	p: John Harvey, Liz Kearney, d/w: Stephen Page, w: Justin Monjo, ep: Robert Connolly	25,000
<b>Total Indigenous Feature Development</b>				<b>25,000</b>
<b>Indigenous Feature Production</b>				
<b>Title</b>		<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Sweet Country		Sweet Country Films Pty Ltd	p: Greer Simpkin, David Jowsey, d: Warwick Thornton, w: Steven McGregor	1,450,000
<b>Total Indigenous Feature Production</b>				<b>1,450,000</b>
<b>Indigenous TV Drama Development</b>				
<b>Title</b>		<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
83	8 x 44	FremantleMedia Australia Pty Ltd	d/w: Adrian Russell-Willis, ep: Jo Porter, Anthony Ellis	33,935
<b>Total Indigenous TV Drama Development</b>				<b>33,935</b>
<b>Indigenous TV Drama Production</b>				
<b>Title</b>	<b>Duration</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Mystery Road TV series	6 x 57	Golden Road Productions Pty Ltd, Bunya Productions Pty Ltd	p: Greer Simpkin, David Jowsey, d: Rachel Perkins, w: Kodie Bedford, Steven McGregor, Michael O'Brien, Jon Bell, ep: Darren Dale	700,000
The Warriors (variation)	8 x 30	Arenamedia Pty Ltd	p: Robert Connolly, John Harvey, Liz Kearney, w: Tony Briggs, Justin Monjo	20,000
<b>Total Indigenous TV Drama Production</b>				<b>720,000</b>
<b>Indigenous Drama Initiative - Pitch Short Blacks</b>				
<b>Title</b>		<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
Blight		Factor 30 Films Pty Ltd	p: Melissa Kelly, Ryan Hodgson, d: Perun Bonser	94,000
Brown Lips		Noble Savage Pictures Pty Ltd	p: Majhid Heath, d/w: Nakkiah Lui	94,000
Last Drinks at Frida's		Maggie Pictures Pty Ltd	p: Kodie Bedford, Lois Randall, d: Bjorn Stewart	94,000
Ward One		Since1788 Productions Pty Ltd	p: Tanith Glynn-Maloney, d/w: Dylan River	94,000



Water	Mravivic Films Pty Ltd	p: Belinda Mravivic, d/w: John Harvey	94,000
<b>Total Indigenous Drama Initiative - Pitch Short Blacks</b>			<b>470,000</b>
<b>Indigenous Multiplatform Production</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
The Chance Affair	Noble Savage Pictures Pty Ltd	p: Majhid Heath, d/w: Steven Oliver	200,000
Zero-Point	Undergrowth Pty Ltd	p: Timothy Parish, Meredith Garlick, d/w: John Saunders, w: Philip Denson	200,000
<b>Total Indigenous Multiplatform Production</b>			<b>400,000</b>
<b>Indigenous Sector Development</b>			
<b>Event Partnerships - Indigenous</b>			
<b>Project</b>	<b>Event</b>		<b>Amount</b>
First Nations Showcase	Sydney Film Festival		40,000
<b>Total Event Partnerships - Indigenous</b>			<b>40,000</b>
<b>Marketing Support - Indigenous</b>			
<b>Project</b>	<b>Applicant</b>		<b>Amount</b>
The Warriors	Arenamedia Pty Limited		60,000
We Don't Need A Map	Barefoot Communications Pty Ltd		10,000
<b>Total Marketing Support - Indigenous</b>			<b>70,000</b>
<b>Indigenous Practitioner Support</b>			
<b>Indigenous Internships</b>			
<b>Participant</b>	<b>Applicant</b>		<b>Amount</b>
Aaron Fa'Aoso	Hoodlum Active Pty Ltd - Internship Producer Program		70,000
Bjorn Stewart	Last Drinks at Fridas - Mentoring		5,000
Daniel Collins	Cleverman 2 - Attachment		10,000
Dylan Coleman	Grace Beside Me - Directors Attachment		8,830
Ebony Jessup	Cleverman 2 - Attachment		10,000
Gillian Moody	Bunya Productions Pty Ltd - Internship Producer Program		70,000
Joel Brown	Cleverman 2 - Attachment		10,000
Kiara Milera	Sweet Country - Attachment		10,000
Mitchell Stanley	Jungle FTV Pty Ltd - Internship Producer Program		70,000
Perun Bonser	Blight - Mentoring		5,000
Petris Torres	Cleverman 2 - Attachment		10,000
Samuel Paynter	Little J & Big Cuz - Attachment		1,000
Tanith Glynn-Maloney	Sweet Country - Attachment		10,000
<b>Total Indigenous Internships</b>			<b>289,830</b>
<b>Development Workshops - Special Initiatives</b>			
<b>Project</b>	<b>Partner</b>		<b>Amount</b>
Pitch Short Blacks Directors Workshop	ABC Indigenous		44,700
Shock Treatment - Short Drama Writing Workshop	ABC iview		60,500
Straight out of the Straits Factual Workshop	Screen Queensland Pty Ltd & ABC iview		7,000
<b>Total Development Workshops - Special Initiatives</b>			<b>112,200</b>

<b>Indigenous Travel Support</b>		
<b>Festivals &amp; Awards</b>		
<b>Applicant</b>	<b>Event</b>	<b>Amount</b>
Bjorn Stewart	Maoriland Film Festival 2017	1,097
Clint Dixon	18th National Remote Indigenous Media Festival	2,000
Curtis Taylor	Maoriland Film Festival 2017	1,560
Daniel Featherstone	18th National Remote Indigenous Media Festival	2,000
Micha Bartlett	18th National Remote Indigenous Media Festival	2,000
Nelson Conboy	18th National Remote Indigenous Media Festival	2,000
Renee Wilson	18th National Remote Indigenous Media Festival	2,000
<b>Total Indigenous Travel Support</b>		<b>12,657</b>
<b>TOTAL INDIGENOUS DEPARTMENT</b>		<b>\$3,643,622</b>

<b>BUSINESS &amp; AUDIENCE</b>			
<b>Australian Festivals, Special Events &amp; Conferences</b>			
<b>Event</b>	<b>Applicant</b>		<b>Amount</b>
2017 Screen Makers Conference	Media Resource Centre		20,000
37 <sup>th</sup> South's Books at MIFF (BaM)	Filmfest Limited		9,000
AIDC FACTory Pitch Day 2017	Australian International Documentary Conference (AIDC) Ltd		25,000
For Film's Sake	For Film's Sake Limited		15,000
Little Big Shots: Australia's International Film Festival for Kids	Petite Grand Kaboom Ltd		10,000
Melbourne Cinematheque 2017	Melbourne Cinémathèque Inc		22,000
MIFF 2017 Talent of Tomorrow Function	Filmfest Limited		3,250
Peninsula Short Film Fest	Peninsula Short Film Fest Pty Ltd		10,000
Screen NSW 360 VISION - VR Development Lab	Department of Justice t/a Screen NSW		40,000
Sydney Film Festival 2017 Diversity and Gender Program	Sydney Film Festival		12,000
Sydney Film Festival and Travelling Film Festival	Sydney Film Festival		145,000
<b>Total Australian Festivals, Special Events &amp; Conferences</b>			<b>311,250</b>
<b>P&amp;A Plus</b>			
<b>Title</b>	<b>Applicant</b>		<b>Amount</b>
Ali's Wedding	Matchbox Productions Pty Ltd		35,000
Boys in the Trees	Mushroom Pictures Pty Ltd		25,000
EMO the Musical	Bonsai Films Pty Ltd		35,000
A Few Less Men	StudioCanal Pty Limited		30,000
Hacksaw Ridge	Icon Film Distribution Pty Ltd		350,000
Lion	Transmission Films Pty Ltd		800,000
Ruin	Flood Projects Pty Ltd		10,000
Spin Out	Sony Pictures Releasing Pty Ltd		45,000
<b>Total P&amp;A Plus</b>			<b>1,330,000</b>
<b>Gender Matters - Better Deals</b>			
<b>Title</b>	<b>Applicant</b>		<b>Amount</b>
The Call Back	Corner Table Productions Australia Pty Ltd		300,000
The Nightingale	Causeway Films HQ Pty Ltd		200,000
<b>Total Gender Matters - Better Deals</b>			<b>500,000</b>
<b>International Marketing - Festivals &amp; Awards</b>			
<b>Event</b>	<b>Project Type</b>	<b>Applicant</b>	<b>Amount</b>
57th Krakow Film Festival	The Family (Documentary)	Rosemary Gordon Jones t/a Rosie Jones	3,000
Academy Awards® - attendance	Hacksaw Ridge (Feature)	Soundfirm Pty Ltd	2,000
Academy Awards® - attendance	Hacksaw Ridge (Feature)	Peter Grace	2,000
Academy Awards® - attendance	Hacksaw Ridge (Feature)	Robert Mackenzie Sound Pty Ltd	2,000
Academy Awards® Campaign Stage 1	Tanna (Feature)	Contact Films Pty Ltd	7,700
Academy Awards® Campaign Stage 2	Tanna (Feature)	Contact Films Pty Ltd	20,000
Academy Awards® Campaign Stage 3	Tanna (Feature)	Contact Films Pty Ltd	86,000

Berlin International Film Festival	After the Smoke (Short)	Nick Waterman	5,500
Berlin International Film Festival	Berlin Syndrome (Feature)	Aquarius Films Pty Ltd	5,000
Berlin International Film Festival	EMO the Musical (Feature)	Matthewswood Pty Ltd	15,140
Berlin International Film Festival	Monsieur Mayonnaise (Documentary)	Yarra Bank Films Pty Ltd	15,299
Berlin International Film Festival	Smashed (Short)	Housebound Productions Pty Ltd	5,500
Berlin International Film Festival	Wolfe (Documentary)	Claire Eloise Randall	5,000
Berlin International Film Festival	Wutharr, Saltwater Dreams (Short)	Karrabing Indigenous Corporation	5,000
Cannes International Film Festival	David Stratton: A Cinematic Life (Feature)	Stranger Than Fiction Films Pty Ltd	20,000
Cannes International Film Festival	Top of the Lake: China Girl (drama)	See-Saw Films (TV) Pty Ltd	20,000
Cannes Lions 2017	SAWA Women in Cinema (Interactive)	The Armstrong Family Trust t/a The Big Picture Company Pty Ltd	6,000
DOC NYC 2016	Winter at Westbeth (Documentary)	Unicorn Films Pty Ltd	2,000
Hot Docs	Digilante (Documentary)	Michael Nayna	4,500
Hot Docs	PACmen (Documentary)	Scribble Films	8,924
Hot Docs	Spookers (Documentary)	Madman Production Company International Pty Ltd	6,944
International Emmy® Awards	Doodles (Short)	Ludo Studio Pty Ltd	5,000
Rotterdam International Film Festival	Welcome Home Allen (Short)	Radioactive Gigantism Films Pty Ltd	4,740
Sitges International Fantastic Film Festival 2016	Lost Soul (Short)	La Verite Australia Pty Ltd t/a La Verite Films	4,200
Sundance Film Festival	Orbital Vanitas (Short)	Badfaith Pty Ltd	5,500
Sundance Film Festival	Berlin Syndrome (Feature)	Aquarius Films Pty Ltd	16,560
Sundance Film Festival	Casting JonBenet (Documentary)	Kitty Selina Green	11,111
Sundance Film Festival	Killing Ground (Feature)	Hypergiant Films Pty Ltd	16,500
Sundance Film Festival	Slapper (Short)	Lucinda Evelyn Schroder	9,050
Sundance Film Festival	RED DOG: True Blue (Feature)	Good Dog Enterprises Pty Ltd	20,000
SXSW Film Festival	Adult (Short)	Mad Ones Films	5,000
SXSW Film Festival	Barbecue (Documentary)	Another Shrimp Pty Ltd	15,850
SXSW Film Festival	Bill Frisell, A Portrait (Documentary)	Emma Franz - Emma Franz Films	14,986
Toronto International Film Festival	Goldstone (Feature)	Bunya Productions Pty Ltd	12,910
Toronto International Film Festival	Joe Cinque's Consolation (Feature)	Consolation Films Pty Ltd	14,500
Toronto International Film Festival	Lion (Feature)	See-Saw Films Pty Ltd	13,000
Toronto International Film Festival	Trespass (Short)	Whitefalk Films Pty Ltd	5,200
UN Conference on Convention on the Rights of People With Disabilities	Defiant Lives (Documentary)	Defiant Lives Productions Pty Ltd	5,000
Venice International Film Festival	Boys in the Trees (Feature)	Mushroom Pictures Pty Ltd	20,000
Venice International Film Festival	Hounds of Love (Feature)	Factor 30 Films Pty Ltd	12,675
<b>Total International Marketing - Festivals &amp; Awards</b>			<b>459,289</b>

International Marketing - Markets		
Event	Production Company	Amount
Berlinale Talents	Tony Radevski	3,000
Cannes Film Market	Alexandra Blue	1,700
Cannes Film Market	Causeway Films HQ Pty Ltd	6,000
Cannes Film Market	Cyan Films Pty Ltd	6,000
Cannes Film Market	Film Art Media Pty Ltd	6,000
Cannes Film Market	J'aimee Skippon-Volke t/a Collective Reality	6,000
Cannes Film Market	New Holland Pictures Two Pty Ltd	2,000
Cannes Film Market	See Pictures Pty Ltd	2,000
Cannes Film Market	Southern Light Alliance Pty Ltd	6,000
Cannes Film Market	Stewart & Wall Entertainment Pty Ltd t/a Common Thread Entertainment	6,000
Cannes Film Market	Studio B Animation Pty Ltd	5,918
Cannes Film Market	The Film Company Pty Ltd	6,000
Cannes Film Market	Unicorn Films Pty Ltd	6,000
Content London	Jungle FTV Pty Ltd	5,000
Content London	Lingo Pictures Pty Ltd	5,000
Content London	Cordell Jigsaw Productions Pty Ltd	5,000
Content London	Essential Media and Entertainment Pty Ltd	5,000
Content London	Hoodlum Active Pty Ltd	5,000
Content London	Matchbox Productions Pty Ltd	5,000
Content London	See-Saw Films (TV) Pty Ltd	5,000
Content London	Sweet Potato Films Pty Ltd	5,000
Content London	True Stories Productions Pty Ltd	5,000
Content London	Wolfhound Pictures Pty Ltd	5,000
EFM	Elizabeth Maree Kelly	2,000
EFM	Film Depot Pty Ltd	3,000
EFM	LM Films Pty Ltd	5,000
EFM	Madman Production Company	5,000
MIPTV	Cobbstar Productions Pty Ltd	5,000
Producers Lab Toronto 2016	Feisty Dame Productions Pty Ltd	5,000
Producers Lab Toronto 2016	Whitefalk Films Pty Ltd	5,000
Stuttgart Animation Production Day	C Manrique Clavijo & A Mendez Salgado t/a Karu Karu	2,000
Talent LA	Cliff House Productions	5,000
Talent LA	Closer Productions Pty Ltd	5,000
Talent LA	Corrie Chen	5,000
Talent LA	Lucinda Schroder	5,000
Talent LA	Nicholas Verso	5,000
Talent LA	RaMar Productions Pty Ltd	5,000
Talent LA	Rebecca Ann Cole	5,000
Talent LA	Sarah Bishop	5,000
Talent LA	Superpower Films Pty Ltd	5,000
Talent LA	Victoria Cocks	5,000
Talent LA	Viento Media	5,000

TIFF Talent Lab 2016	Bryn Rhys Chainey	800
Venice Biennale College	Kate E Laurie	5,978
World Congress of Science and Factual Producers	Amelia Judith Paxman t/a Upshot Films	4,500
World Congress of Science and Factual Producers	Daniel Joyce	4,500
World Congress of Science and Factual Producers	Frank Haines Films Pty Ltd	2,000
World Congress of Science and Factual Producers	Heiress Films Pty Ltd	2,000
World Congress of Science and Factual Producers	Jennifer Croes	2,000
World Congress of Science and Factual Producers	Serendipity Productions Pty Ltd	5,000
<b>Total International Marketing - Markets</b>		<b>226,396</b>

<b>Marketing - Special Initiatives</b>		
<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
The Dressmaker - US Release	Broadgreen Pictures	10,000
Launch Event - OzFlix	Ozflix Pty Ltd	35,000
<b>Total Marketing - Special Initiatives</b>		<b>45,000</b>

<b>Enterprise Industry</b>		
<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
The Audience, The Brand, The World	Revolver Films Pty Ltd	350,000
Changing the Conversation	Lingo Pictures Pty Ltd	350,000
DocPlay	Madman Entertainment Pty Ltd	300,000
Felix Art + Film Initiative	Felix Media Pty Ltd	339,000
Lumi	HubMakers Pty Ltd	300,000
Shortstack	Like A Photon Creative Pty Ltd	250,000
Stranger Than Fiction Films	Stranger Than Fiction Films Pty Ltd	250,000
The Writer's Room Project	The Australian Writers' Guild Ltd	380,000
<b>Total Enterprise Industry</b>		<b>2,519,000</b>

<b>Enterprise People</b>		
<b>Title</b>	<b>Applicant</b>	<b>Amount</b>
Jessica Mitchell placement	WBG Pty Ltd t/aWBMC	140,000
Lisa Hoppe placement	A Stark Production Pty Ltd	140,000
Melissa Johnston	Ruby Entertainment Pty Ltd	140,000
Penelope Harrold placement	Sweetpotato Films Pty Ltd	140,000
Tristram Baumber	Aquarius Films Pty Ltd	140,000
<b>Total Enterprise People</b>		<b>700,000</b>
<b>TOTAL BUSINESS &amp; AUDIENCE DEPARTMENT</b>		<b>\$6,090,935</b>



*Seven Types of Ambiguity*

## Appendix 4

# Awards

This is a select list of Screen Australia-supported documentaries, features, shorts and television drama that 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. Awards won by projects receiving Screen Australia marketing support only are included where funding was provided related to the film festival or event where these awards were won.

Documentaries - Features		
<i>Baxter and Me</i>	AWGIE Awards	Documentary, Public Broadcast or Exhibition
<i>Highly Strung</i>	Australian Academy of Cinema and Television Arts	Best Sound in a Documentary
<i>Monsieur Mayonnaise</i>	Australian Academy of Cinema and Television Arts	Best Original Music Score in a Documentary
<i>Pauline Hanson: Please Explain!</i>	Australian Academy of Cinema and Television Arts	Best Direction in a Documentary
<i>The Pink House</i>	Sydney Film Festival	Documentary Australia Foundation Award for Australian Documentary
<i>Roller Dreams</i>	Sydney Film Festival	Foxtel Movie Audience Award for Best Documentary
<i>Zach's Ceremony</i>	Melbourne International Film Festival	Best Documentary, Audience Award
Documentaries - Shorts		
<i>Conviction</i>	TV Week Logie Awards	Most Outstanding Factual or Documentary Program
<i>A Sense of Self</i>	Australian Directors Guild	Best Direction in a Documentary Short Subject - Bentley Dean, Martin Butler and Liz Jackson
Documentaries - Series		
<i>Life on the Reef</i>	News and Documentary Emmy® Awards	Nominated for Outstanding Cinematography, Documentary and Longform
<i>Streets of Your Town</i>	Australian Directors Guild	Best Direction in a Documentary Series - Sally Aitken
Features		
<i>Ali's Wedding</i>	AWGIE Awards Sydney Film Festival	Feature Film, Original Foxtel Movies Audience Award for Best Narrative Feature
<i>The Daughter</i>	Australian Academy of Cinema and Television Arts	Best Lead Actress Best Supporting Actress Best Adapted Screenplay
<i>Jasper Jones</i>	AWGIE Awards	Feature Film, Adaptation
<i>Lion</i>	Australian Directors Guild Academy of Motion Picture Arts and Sciences	Best Direction in a Feature Film - Garth Davis Nominated for Best Picture Nominated for Actor in a Supporting Role - Dev Patel Nominated for Actress in a Supporting Role - Nicole Kidman Nominated for Adapted Screenplay - Luke Davies Nominated for Original Score - Dustin O'Halloran and Hauschka Nominated for Cinematography - Greig Fraser
<i>Tanna</i>	Australian Academy of Cinema and Television Arts Academy of Motion Picture Arts and Sciences	Best Original Music Score Nominated for Foreign Language Film Nominated for Best Foreign Language Film



Shorts		
<i>Dream Baby</i>	Australian Academy of Cinema and Television Arts Flickerfest	Best Short Fiction Film Best Direction in an Australian Short Film
<i>Fish with Legs</i>	Flickerfest St Kilda Film Festival	Best Australian Short Animation Best Original Score
<i>The Letdown</i>	Australian Academy of Cinema and Television Arts	Best Screenplay in Television
<i>Lost Property Office</i>	Sydney Film Festival	Rouben Mamoulian Award Yoram Gross Animation Award
<i>Oscar Wilde's the Nightingale and the Rose</i>	Australian Academy of Cinema and Television Arts	Best Short Animation
<i>Trespass</i>	Melbourne International Film Festival	Film Victoria Erwin Rado Award for Best Australian Short Film
<i>Welcome Home Allen</i>	St Kilda Film Festival	Best Short Film
Telemovies		
<i>Mary: The Making of a Princess</i>	AWGIE Awards Australian Academy of Cinema and Television Arts	Telemovie, Original Best Production Design in Television
<i>Molly</i>	Australian Academy of Cinema and Television Arts TV Week Logie Awards  Australian Directors Guild	Best Lead Actor in a Television Drama Best Costume Design in Television (Part 1) Gold Logie, Most Popular Personality on TV - Samuel Johnson Best Actor - Samuel Johnson Best Drama Program Best Direction in a TV or SVOD Mini Series - Kevin Carlin
Mini-series		
<i>Barracuda</i>	AWGIE Awards TV Week Logie Awards	Television Mini Series, Adaptation Graham Kennedy Award For Most Outstanding Newcomer - Elias Anton
<i>Cleverman series 1</i>	Australian Academy of Cinema and Television Arts TV Week Logie Awards	Best Hair and Makeup Best New Talent - Rob Collins
<i>The Code series 2</i>	AWGIE Awards	Television Mini Series, Original Major Award
<i>The Kettering Incident</i>	Australian Academy of Cinema and Television Arts TV Week Logie Awards	Best Telefeature or Mini Series Best Lead Actress in a Television Drama Best Original Music Score in Television (Episode 1) Most Outstanding Miniseries or Telemovie Most Outstanding Actor - Henry Nixon
<i>Little Lunch series 2</i>	TV Week Logie Awards Australian Directors Guild	Most Outstanding Children's Program ( <i>The Nightmare Before Graduation</i> ) Esben Storm Award for Best Direction in a Children's TV or SVOD Drama ( <i>The Nightmare Before Graduation</i> ) - Robyn Butler
<i>Secret City</i>	Australian Academy of Cinema and Television Arts TV Week Logie Awards  Australian Directors Guild	Best Guest or Supporting Actor in a Television Drama (Episode 1: <i>A Donation to the Struggle</i> ) - Damon Herriman Most Outstanding Actress - Anna Torv Most Outstanding Supporting Actor - Damon Herriman Best Direction in a TV or SVOD Drama Series ( <i>The Watchers</i> ) - Emma Freeman
<i>Wolf Creek series 1</i>	Australian Academy of Cinema and Television Arts	Best Cinematography in Television (Episode 3: <i>Salt Lake</i> )
<i>The Wrong Girl series 1</i>	TV Week Logie Awards	Best Actress - Jessica Marais
Series – TV/Online		
<i>Doodles series 3</i>	International Emmy® Kids Awards	Kids: Digital
<i>Ready for This series 1</i>	AWGIE Awards International Emmy® Kids Awards	Children's Television, C Classification ( <i>The Birthday Party</i> ) Nominated for Kids: Series

## Appendix 5

# Producer Offset and Co-production statistics

Producer Offset Certification			
Certificates issued in 2016/17			
	Provisional	Final	
	Number	Number	Offset value (\$m)
Features	58	54	143.01
Non-feature documentaries	60	49	13.35
TV and other	50	33	43.48
<b>Total</b>	<b>168</b>	<b>136</b>	<b>199.84</b>
Certificates issued in 2015/16			
	Provisional	Final	
	Number	Number	Offset value (\$m)
Features	57	43	172.75
Non-feature documentaries	38	68	20.21
TV and other	31	36	49.66
<b>Total</b>	<b>126</b>	<b>147</b>	<b>242.62</b>

Co-production Approvals		
Eleven provisional approvals were granted by Screen Australia during 2016/17		
Title	Format	Co-production partner
<i>The Kingdom – How Fungi Made our World</i>	Documentary	Canada
<i>At Last</i>	Feature	China
<i>Dogfight</i>	Feature	China
<i>Wayne</i>	Feature	New Zealand
<i>Dirt Music</i>	Feature	United Kingdom
<i>Mary Magdalene</i>	Feature	United Kingdom
<i>Oh Yuck!</i>	TV	Canada
<i>Nate is Late</i>	TV	France
<i>Drop Dead Weird</i>	TV	Ireland
<i>Cleverman season 2</i>	TV	New Zealand
<i>Monkey</i>	TV	New Zealand
Five final approvals were issued, as follows:		
Title	Format	Co-production partner
<i>Death or Liberty</i>	Documentary	Ireland
<i>The Space Between</i>	Feature	Italy
<i>The Day My Butt Went Psycho series 1</i>	TV	Canada
<i>The Deep</i>	TV	Canada
<i>Winston Steinburger &amp; Sir Dudley Ding Dong</i>	TV	Canada



**INDEPENDENT AUDITOR’S REPORT**

**To the Minister for the Arts**

**Opinion**

In my opinion, the financial statements of Screen Australia for the year ended 30 June 2017:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of Screen Australia as at 30 June 2017 and its financial performance and cash flows for the year then ended.

The financial statements of Screen Australia, which I have audited, comprise the following statements as at 30 June 2017 and for the year then ended:

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

**Basis for Opinion**

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

**Director’s Responsibility for the Financial Statements**

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

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

**Auditor’s Responsibilities for the Audit of the Financial Statements**

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

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aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

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

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

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

Australian National Audit Office



Kristian Gage  
Executive Director

Delegate of the Auditor-General

Canberra

29 August 2017

Screen Australia

## Financial Statements

for the year ended 30 June 2017

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

In our opinion, the attached financial statements for the year ended 30 June 2017 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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



**Nicholas Moore**

Chair

29 August 2017



**Graeme Mason**

Chief Executive Officer

29 August 2017



**Richard Nankivell**

Chief Financial Officer

29 August 2017

Screen Australia

# Statement of Comprehensive Income

for the year ended 30 June 2017

	Notes	2017 \$'000	2016 \$'000	Original Budget \$'000
<b>NET COST OF SERVICES</b>				
<b>EXPENSES</b>				
Employee benefit	1.1A	11,712	12,858	12,736
Suppliers	1.1B	6,740	8,117	7,713
Grants	1.1C	35,504	46,839	34,300
Depreciation and amortisation	2.2A	750	800	900
Finance costs	1.1D	4	4	-
Write-down and impairment of assets	1.1E	40,527	44,884	36,960
<b>Total Expenses</b>		<b>95,237</b>	<b>113,502</b>	<b>92,609</b>
<b>OWN-SOURCE INCOME</b>				
<b>Own-source revenue</b>				
Sale of goods and rendering of services	1.2A	228	263	150
Interest	1.2B	2,327	2,805	2,398
Rental income	1.2C	-	227	-
Other revenue	1.2D	6,316	7,245	5,045
<b>Total own-source revenue</b>		<b>8,871</b>	<b>10,540</b>	<b>7,593</b>
<b>Gains</b>				
Sales of assets	1.2E	-	17,238	-
Reversal of write-downs and impairment	1.2F	1,966	1,591	579
<b>Total gains</b>		<b>1,966</b>	<b>18,829</b>	<b>579</b>
<b>Total own-source income</b>		<b>10,837</b>	<b>29,369</b>	<b>8,172</b>
<b>Net cost of services</b>		<b>(84,400)</b>	<b>(84,133)</b>	<b>(84,437)</b>
Revenue from Government	1.2G	84,437	84,401	84,437
<b>Surplus</b>		<b>37</b>	<b>268</b>	<b>-</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Total other comprehensive income</b>		<b>-</b>	<b>-</b>	<b>-</b>

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

**BUDGET VARIANCES COMMENTARY  
- STATEMENT OF COMPREHENSIVE INCOME****EXPENDITURE****Employee benefits**

Screen Australia continuously reviews its operations to minimise employee costs. This resulted in a lower staff establishment than originally budgeted.

In 2016/17, an adjustment was made to the employee benefit liability to correct an overstatement to the liability that had accumulated since Screen Australia's inception.

**Suppliers**

Screen Australia continuously reviews its operations to minimise operating costs. Some operational projects and activities were re-scheduled to assist funding a number of high-quality projects and time-critical projects in the June 2017 Drama Production round.

**Depreciation and amortisation**

Depreciation expense was lower than budgeted due to rescheduling the timing of the roll out of projects to meet changing priorities.

**Grants / Write-down and impairment of assets**

Screen Australia received additional revenue throughout the year and made savings in operational expenditure. This allowed Screen Australia to fund additional screen projects (grants and investments).

**INCOME****Sale of goods and rendering of services**

Screen Australia received additional revenue from its disbursement service than initially budgeted.

**Other revenue**

Screen Australia received additional recoupment revenue than originally budgeted.

**Reversal of write-downs and impairment**

Screen Australia was repaid more equity investments and loans than expected.

*Hounds of Love*

Screen Australia

# Statement of Financial Position

as at 30 June 2017

	Notes	2017 \$'000	2016 \$'000	Original Budget \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	2.1A	21,164	20,119	5,594
Trade and other receivables	2.1B	1,130	1,424	2,732
Other investments	2.1C	55,499	56,133	48,226
<b>Total financial assets</b>		<b>77,793</b>	<b>77,676</b>	<b>56,552</b>
<b>Non-financial assets</b>				
Leasehold improvements	2.2A	2,008	2,283	1,954
Plant and equipment	2.2A	1,079	639	1,058
Computer software	2.2A	716	688	615
Other non-financial assets	2.2C	479	857	450
<b>Total non-financial assets</b>		<b>4,282</b>	<b>4,467</b>	<b>4,077</b>
<b>Total assets</b>		<b>82,075</b>	<b>82,143</b>	<b>60,629</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	268	252	348
Other payables	2.3B	2,607	2,423	2,088
<b>Total payables</b>		<b>2,875</b>	<b>2,675</b>	<b>2,436</b>
Employee provisions	3.1A	2,174	2,390	2,592
Other provisions	2.4A	59,310	59,399	31,896
<b>Total provisions</b>		<b>61,484</b>	<b>61,789</b>	<b>34,488</b>
<b>Total liabilities</b>		<b>64,359</b>	<b>64,464</b>	<b>36,924</b>
<b>Net assets</b>		<b>17,716</b>	<b>17,679</b>	<b>23,705</b>
<b>EQUITY</b>				
Contributed equity		9,505	9,505	44,505
Reserves		45	45	45
Retained surplus/(Accumulated deficit)		8,166	8,129	(20,845)
<b>Total equity</b>		<b>17,716</b>	<b>17,679</b>	<b>23,705</b>

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



**BUDGET VARIANCES COMMENTARY  
- STATEMENT OF FINANCIAL POSITION****ASSETS****Cash & cash equivalents/Other investments**

Screen Australia ensures that it has funds available to meet project drawdowns as they fall due. The frequency of investment rollovers are dependent upon the rate at which screen projects meet their payment milestones.

**Trade and other receivables**

Screen Australia has reduced the level of trade and other receivables in recent years and this trend is expected to continue and is reflected in future budgets. The level of trade and other receivables is in part dependent upon the timing of recoupment milestones for screen projects.

**LIABILITIES****Suppliers**

Due to the timing of projects, suppliers providing invoices and operational expenditure savings, there was a reduction to accrued expenditure.

**Other payables**

Screen Australia is holding a higher than expected level of prepaid revenue for co-funded projects. This will be recognised as revenue in future years when the projects are approved.

**Employee provisions**

Screen Australia actively manages staff leave entitlements to minimise employee provisions. In addition, an adjustment was made in 2016/17 to the employee benefit liability to correct an overstatement to the liability that had accumulated since Screen Australia's inception.

**Other provisions**

Screen Australia makes direct funding payments when the applicant meets the agreed contractual milestones. The level of the provision is dependent upon the rate at which projects meet these milestones.

**EQUITY**

In 2015/16, Screen Australia sold its Lindfield property and transferred \$35 million of the proceeds to Government. The Government required this transfer to be applied against retained earnings for budget purposes. In the financial statements it was allocated against Contributed Equity.

In 2015/16, Screen Australia changed its accounting policy for the recognition of direct funding expenditure. As a result of this change, Screen Australia's made an adjustment to its retained earnings. This resulted in a variance as the budget did not take into account this adjustment.

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# Statement of Changes in Equity

for the year ended 30 June 2017

	2017 \$'000	2016 \$'000	Original Budget \$'000
<b>CONTRIBUTED EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	9,505	44,505	44,505
<b>Adjusted opening balance</b>	<b>9,505</b>	<b>44,505</b>	<b>44,505</b>
<b>Transactions with owners</b>			
<b>Distributions to owners</b>			
Returns on capital	-	(35,000)	-
<b>Total transactions with owners</b>	<b>-</b>	<b>(35,000)</b>	<b>-</b>
<b>Closing balance as at 30 June</b>	<b>9,505</b>	<b>9,505</b>	<b>44,505</b>
<b>RETAINED EARNINGS</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	8,129	(7,589)	(20,845)
<b>Adjusted opening balance</b>	<b>8,129</b>	<b>(7,589)</b>	<b>(20,845)</b>
<b>Comprehensive income</b>			
Surplus for the period	37	268	-
<b>Total comprehensive income</b>	<b>37</b>	<b>268</b>	<b>-</b>
Transfers from asset reserve	-	15,450	-
<b>Closing balance as at 30 June</b>	<b>8,166</b>	<b>8,129</b>	<b>(20,845)</b>
<b>ASSET REVALUATION RESERVE</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	45	15,495	45
<b>Adjusted opening balance</b>	<b>45</b>	<b>15,495</b>	<b>45</b>
Transfers to retained earnings	-	(15,450)	-
<b>Closing balance as at 30 June</b>	<b>45</b>	<b>45</b>	<b>45</b>
<b>TOTAL EQUITY</b>			
<b>Opening balance</b>			
Balance carried forward from previous period	17,679	52,411	23,705
<b>Adjusted opening balance</b>	<b>17,679</b>	<b>52,411</b>	<b>23,705</b>
<b>Comprehensive income</b>			
Surplus for the period	37	268	-
<b>Total comprehensive income</b>	<b>37</b>	<b>268</b>	<b>-</b>
<b>Transactions with owners</b>			
<b>Distributions to owners</b>			
Returns on capital	-	(35,000)	-
<b>Total transactions with owners</b>	<b>-</b>	<b>(35,000)</b>	<b>-</b>
<b>Closing balance as at 30 June</b>	<b>17,716</b>	<b>17,679</b>	<b>23,705</b>

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

**BUDGET VARIANCES COMMENTARY  
- STATEMENT OF CHANGES IN EQUITY**

In 2015/16, Screen Australia sold its Lindfield property and transferred \$35 million of the proceeds to Government. The Government required this transfer to be applied against retained earnings for budget purposes. In the financial statements it was allocated against Contributed Equity.

In 2015/16, Screen Australia changed its accounting policy for the recognition of direct funding expenditure. This resulted in a lower opening and closing balance for retained earnings than originally budgeted.



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# Cash Flow Statement

for the year ended 30 June 2017

	Notes	2017 \$'000	2016 \$'000	Budget \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Appropriations		13,983	15,725	13,983
Receipts from Government		70,454	68,676	70,454
Sale of goods and rendering of services		250	292	14
Interest		2,327	2,805	2,398
Royalties on film investments		6,425	6,761	5,500
Net GST received		7,668	8,000	8,000
Other		1,381	1,826	307
<b>Total cash received</b>		<b>102,488</b>	104,085	100,656
<b>Cash used</b>				
Employees		11,884	13,298	12,698
Suppliers		7,093	8,963	8,362
Grants		41,583	39,004	38,652
Other		3,775	3,466	3,746
<b>Total cash used</b>		<b>64,335</b>	64,731	63,458
<b>Net cash from operating activities</b>		<b>38,153</b>	39,354	37,198
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Proceeds from sales of property, plant and equipment		1	41,691	-
Repayment of loans		650	992	-
Proceeds from sales of financial instruments		206,235	221,418	250,000
<b>Total cash received</b>		<b>206,886</b>	264,101	250,000
<b>Cash used</b>				
Purchase of property, plant and equipment		944	286	800
Purchase of financial instruments		205,601	218,447	250,000
Investments - film industry assistance		36,199	33,451	35,498
Loans - film industry assistance		1,250	1,746	900
<b>Total cash used</b>		<b>243,994</b>	253,930	287,198
<b>Net cash (used by) investing activities</b>		<b>(37,108)</b>	10,171	(37,198)
<b>FINANCING ACTIVITIES</b>				
<b>Cash used</b>				
Transfers to OPA		-	35,000	-
<b>Total cash used</b>		<b>-</b>	35,000	-
<b>Net cash (used by) financing activities</b>		<b>-</b>	(35,000)	-
<b>Net increase in cash held</b>		<b>1,045</b>	14,525	-
Cash and cash equivalents at the beginning of the reporting period		20,119	5,594	5,594
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>21,164</b>	20,119	5,594

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

**BUDGET VARIANCES COMMENTARY - CASH FLOW STATEMENT****Grants/Operational cash used - Other/Investments – film industry assistance**

The split between grant and investment funding is dependent on the total amount being funded. Grants are recognised for amounts of \$500K or less and investments are recognised for amounts above this figure.

The split between investments/grants provided during any given year is dependent on the project applications received during the year.

The actual payments for these projects are contingent on when the applicant meets agreed contractual milestones.

**Royalties on film investments**

Screen Australia received additional recoupment revenue than originally budgeted.

**Other income**

Screen Australia received additional revenue than originally budgeted for development rollovers.

**Employee benefits**

Screen Australia continuously reviews its operations to minimise employee costs. This resulted in a lower staff establishment than originally budgeted.

**Suppliers**

Screen Australia continuously reviews its operations to minimise operating costs. Some operational projects and activities were re-scheduled to assist funding a number of high quality projects and time critical projects in the June 2017 Drama Production round.

**Repayment of loans/Loans - film industry assistance**

In 2016/17, Screen Australia received repayment of loans provided during the year. Part of these loan proceeds were used to fund additional loans.

**Proceeds from sales of financial instruments/Purchase of financial instruments**

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

Screen Australia

# Notes to and Forming Part of the Financial Statements

for the year ended 30 June 2017

## OVERVIEW

### NOTE 1: DEPARTMENTAL FINANCIAL PERFORMANCE

- 1.1: Expenses
- 1.2: Own-Source Revenue and Gains

### NOTE 2: DEPARTMENTAL FINANCIAL POSITION

- 2.1: Financial Assets
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### NOTE 3 : PEOPLE AND RELATIONSHIPS

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- 3.2: Key Management Personnel Remuneration
- 3.3: Related Party Disclosures

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- 4.2: Fair Value Measurement

### NOTE 5: OTHER INFORMATION

- 5.1: Assets Held in Trust

## OVERVIEW

### The Basis of Preparation

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

The financial statements have been prepared in accordance with:

- a) *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR) for reporting periods ending on or after 1 July 2015, and
- b) Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Unless stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars.

### New Accounting Standards

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

### Taxation

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

### Events After the Reporting Period

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

**NOTE 1: DEPARTMENTAL FINANCIAL PERFORMANCE**

This section analyses the financial performance of Screen Australia for the year ended 30 June 2017.

**1.1 Expenses**

	2017 \$'000	2016 \$'000
<b>1.1A: Employee Benefits</b>		
Wages and salaries	9,339	9,553
Superannuation		
Defined contribution plans	1,339	1,309
Defined benefit plans	237	260
Leave and other entitlements	797	1,319
Separation and redundancies	-	417
<b>Total employee benefits</b>	<b>11,712</b>	<b>12,858</b>

**Accounting Policy**

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

**1.1B: Suppliers**
**Goods and services supplied or rendered**

Consultants	591	825
Assessor fees	257	322
Contractors	599	374
Travel	782	1,150
Screenings and hospitality	701	826
Office and communications	1,276	1,236
Other property and utilities	361	474
Other	1,040	1,771
<b>Total goods and services supplied or rendered</b>	<b>5,607</b>	<b>6,978</b>

Goods supplied	383	417
Services rendered	5,224	6,561
<b>Total goods and services supplied or rendered</b>	<b>5,607</b>	<b>6,978</b>

**Other suppliers**

Operating lease rentals in connection with		
Minimum lease payments	1,022	1,015
Workers compensation expenses	111	124
<b>Total other suppliers</b>	<b>1,133</b>	<b>1,139</b>
<b>Total suppliers</b>	<b>6,740</b>	<b>8,117</b>

**Leasing commitments**

Screen Australia in its capacity as lessee has operating leases for its Ultimo and South Melbourne Offices. They are effectively non-cancellable.

**Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:**

Within 1 year	1,447	1,396
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	2017 \$'000	2016 \$'000
Between 1 and 5 years	5,997	5,947
More than 5 years	2,097	3,576
<b>Total operating lease commitments</b>	<b>9,523</b>	10,919

#### Accounting Policy

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets.

#### 1.1C: Grants

Australian Government entities (related parties)	13	1,700
State and Territory Governments	22	266
Non Government organisations	35,469	44,873
<b>Total grants</b>	<b>35,504</b>	46,839

#### Accounting Policy

Screen Australia provides grants to screen content developers and producers for the purposes of fostering and developing an Australian film, television and online media production industry in Australia.

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

#### 1.1D: Finance Costs

Other interest payments	4	4
<b>Total finance costs</b>	<b>4</b>	4

#### 1.1E: Write-Down and Impairment of Assets

Impairment of investments and loans	40,341	44,721
Impairment on trade receivables	186	163
<b>Total write-down and impairment of assets</b>	<b>40,527</b>	44,884

#### Accounting Policy

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

#### Accounting Judgements and Estimates

Screen Australia recognises a provision for the full amount of its investments and loans upon issuing a letter of approval to the applicant.

As the contractual milestones have not been met in full, there is a risk the recipients will not meet the requirements for payment, resulting in Screen Australia overstating its impairment expenditure.

## 1.2 Own-Source Revenue and Gains

### OWN-SOURCE REVENUE

#### 1.2A: Sale of Goods and Rendering of Services

Rendering of services	228	263
<b>Total sale of goods and rendering of services</b>	<b>228</b>	263



2017  
\$'000

2016  
\$'000

**Accounting Policy**

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; and
- c) the revenue and transaction costs incurred can be reliably measured.

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 end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

**1.2B Interest**

Deposits	2,327	2,805
<b>Total interest</b>	<b>2,327</b>	<b>2,805</b>

**Accounting Policy**

Interest revenue is recognised using the effective interest method.

**1.2C: Rental Income**

Operating lease		
Lindfield property	-	227
<b>Total rental income</b>	<b>-</b>	<b>227</b>

**Subleasing rental income commitments**

Screen Australia had subleases for office accommodation at its Lindfield property. No income will be received in future years as this property was sold in October 2015.

**1.2D: Other Revenue**

Royalties - Equity film production investments	6,085	6,512
Other	231	733
<b>Total other revenue</b>	<b>6,316</b>	<b>7,245</b>

**Accounting Policy**

*Royalties and Other Revenue*

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

**GAINS**
**1.2E: Sale of Assets**

Sale of assets		
Held for sale assets - Lindfield land and building	-	17,241
Other PPE assets	-	(3)
<b>Total sale of assets</b>	<b>-</b>	<b>17,238</b>

**Accounting Policy**

*Sale of Assets*

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

**1.2F: Reversal of Write-Downs and Impairment**

Reversal of impairment losses	1,966	1,591
<b>Total reversals of previous asset write-downs and impairments</b>	<b>1,966</b>	<b>1,591</b>

	2017 \$'000	2016 \$'000
<b>1.2G: Revenue from Government</b>		
Department of Communications and the Arts - Grant Funding	70,454	68,676
Department of Communications and the Arts - Supply and Appropriation Acts	13,983	15,725
<b>Total revenue from Government</b>	<b>84,437</b>	<b>84,401</b>

#### Accounting Policy

##### Revenue from Government

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

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

## NOTE 2: DEPARTMENTAL FINANCIAL POSITION

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

### 2.1 Financial Assets

#### 2.1A: Cash and Cash Equivalents

Cash on hand or on deposit	21,164	20,119
<b>Total cash and cash equivalents</b>	<b>21,164</b>	<b>20,119</b>

#### 2.1B: Trade and Other Receivables

##### Goods and services receivables

Goods and services	543	356
<b>Total goods and services receivables</b>	<b>543</b>	<b>356</b>

##### Other receivables

Statutory receivables	602	762
Other	358	493
<b>Total other receivables</b>	<b>960</b>	<b>1,255</b>
<b>Total trade and other receivables (gross)</b>	<b>1,503</b>	<b>1,611</b>
<b>Less impairment allowance</b>	<b>(373)</b>	<b>(187)</b>
<b>Total trade and other receivables (net)</b>	<b>1,130</b>	<b>1,424</b>

Credit terms for goods and services were within 30 days (2016: 30 days).

#### Accounting Policy

Trade and other receivables that have fixed or determinable payments and that are not quoted in an active market are classified as 'receivables'. Receivables are measured at amortised cost using the effective interest method less impairment.

**Reconciliation of the Impairment Allowance**
**Movements in relation to 2017**

	Goods and Services \$'000	Total \$'000
<b>As at 1 July 2016</b>	<b>187</b>	<b>187</b>
Increase recognised in net cost of services	186	186
<b>Total as at 30 June 2017</b>	<b>373</b>	<b>373</b>

**Movements in relation to 2016**

As at 1 July 2015	25	25
Increase recognised in net cost of services	162	162
<b>Total as at 30 June 2016</b>	<b>187</b>	<b>187</b>

**Accounting Policy**

Financial assets are assessed for impairment at the end of each reporting period.

	<b>2017</b>	2016
	<b>\$'000</b>	\$'000

**2.1C: Other Investments**

Term Deposits	55,499	56,133
<b>Total other investments</b>	<b>55,499</b>	<b>56,133</b>

**Accounting Policy**

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

**2.2 Non-Financial Assets**
**2.2A: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles**

	Leasehold Improvements \$'000	Plant and Equipment \$'000	Computer Software \$'000	Total \$'000
<b>As at 1 July 2016</b>				
Gross book value	3,296	2,008	1,599	6,903
Accumulated depreciation, amortisation and impairment	(1,013)	(1,369)	(911)	(3,293)
<b>Total as at 1 July 2016</b>	<b>2,283</b>	<b>639</b>	<b>688</b>	<b>3,610</b>
Additions				
Purchase	59	691	194	944
Depreciation and amortisation	(334)	(250)	(166)	(750)
Disposals				
Other	-	(1)		(1)
<b>Total as at 30 June 2017</b>	<b>2,008</b>	<b>1,079</b>	<b>716</b>	<b>3,803</b>

	Leasehold Improvements <sup>1</sup> \$'000	Plant and Equipment \$'000	Computer Software <sup>2</sup> \$'000	Total \$'000
<b>Total as at 30 June 2017 represented by</b>				
Gross book value	3,355	2,382	1,793	7,530
Accumulated depreciation, amortisation and impairment	(1,347)	(1,303)	(1,077)	(3,727)
<b>Total as at 30 June 2017</b>	<b>2,008</b>	<b>1,079</b>	<b>716</b>	<b>3,803</b>

<sup>1</sup>The leasehold improvements assets are for Screen Australia's Ultimo (\$1,846,327) and South Melbourne (\$161,221) offices.

<sup>2</sup>The carrying amount of computer software includes purchased software only.

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

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

#### Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 4.2. On 30 June 2017, an independent valuer conducted a revaluation of Screen Australia's Ultimo leasehold improvement assets.

#### Contractual commitments for the acquisition of property, plant, equipment and intangible assets

As at 30 June 2017 Screen Australia had a \$253,740 (including GST) contractual commitment for IT equipment.

#### Accounting Policy

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

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

##### Asset Recognition Threshold

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

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

##### Revaluations

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

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to 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 are recognised directly in the surplus/deficit except to the extent that they reversed a previous revaluation increment for that class.

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

##### Depreciation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to Screen Australia using, in all cases, the straight-line method of depreciation.

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

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

	<b>2017</b>	2016
Leasehold improvements	<b>Lease term</b>	Lease term
Plant and equipment	<b>4 to indefinite years</b>	4 to indefinite years

##### Impairment

All assets were assessed for impairment at 30 June 2017. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

Derecognition

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

Computer Software

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the entity's software are 3 to 5 years (2016: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2017.

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## 2.2B: Loans and Equity Investments

### Reconciliation of the opening and closing balances of loans and equity investments

	Film equity \$'000	Loans \$'000	Total \$'000
<b>As at 1 July 2016</b>			
Gross book value	498,488	10,236	508,724
Accumulated impairment	(498,488)	(10,236)	(508,724)
<b>Total as at 1 July 2016</b>	-	-	-
Screen projects funded during the year	37,426	1,250	38,676
Impairment	(37,426)	(600)	(38,026)
Repayments of investments and loans funded in 2017	-	(650)	(650)
<b>Total as at 30 June 2017</b>	-	-	-
<b>Total as at 30 June 2017 represented by</b>			
Gross book value	535,914	10,836	546,750
Accumulated impairment	(535,914)	(10,836)	(546,750)
<b>Total as at 30 June 2017</b>	-	-	-

### Accounting Policy

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

### Accounting Judgements and Estimates

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

	2017 \$'000	2016 \$'000
<b>2.2C: Other Non-Financial Assets</b>		
Prepayments	479	857
<b>Total other non-financial assets</b>	<b>479</b>	<b>857</b>

No indicators of impairment were found for other non-financial assets as at 30 June 2017.

## 2.3 Payables

### 2.3A: Suppliers

Trade creditors and accruals	268	252
<b>Trade suppliers</b>	<b>268</b>	<b>252</b>

Settlement was usually made within 30 days

### 2.3B: Other Payables

Salaries and wages	82	39
Superannuation	12	6
Lease incentive	1,740	2,019
Other	773	359
<b>Total other payables</b>	<b>2,607</b>	<b>2,423</b>

## 2.4 Other Provisions

### 2.4A Other Provisions

	Unpaid funding obligation \$'000	Provision for restoration \$'000	Total \$'000
<b>As at 1 July 2016</b>	<b>59,257</b>	<b>142</b>	<b>59,399</b>
Additional provisions made	53,494	-	53,494
Amounts used	(48,512)	-	(48,512)
Amounts reversed	(5,075)	-	(5,075)
Unwinding of discount or change in discount rate	-	4	4
<b>Total as at 30 June 2017</b>	<b>59,164</b>	<b>146</b>	<b>59,310</b>

### Accounting Policy

#### Unpaid funding obligation

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

#### Provision for restoration

Screen Australia currently has 2 (2016: 2) agreements for the leasing of premises which have provisions requiring Screen Australia to restore the premises to their original condition at the conclusion of the lease. Screen Australia has made a provision to reflect the present value of this obligation.

### Accounting Judgements and Estimates

Screen Australia recognises a provision for the full amount listed in its approved funding decision upon issuing a letter of approval to the applicant. As the milestones have not been met in full, there is a risk the recipients will not meet the requirements for payment, resulting in Screen Australia overstating its liabilities. However, as the majority of approved funding decisions have historically been paid in full, it is highly probable all unpaid contracts as at 30 June 2017 will be paid in full.

## NOTE 3: PEOPLE AND RELATIONSHIPS

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

### 3.1 Employee Provisions

	2017 \$'000	2016 \$'000
<b>3.1A Employee Provisions</b>		
Leave	2,174	2,390
<b>Total employee provisions</b>	<b>2,174</b>	<b>2,390</b>

#### Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within 12 months of the end of reporting period are measured at their nominal amounts.

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

#### Leave

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

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the entity's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by using the Department of Finance short hand method as at 30 June 2017, as outlined in the Commonwealth Entity Financial Statements Guide. 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

The entity's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

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

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

### 3.2 Key Management Personnel Remuneration

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

	2017 \$'000
Short-term employee benefits	2,026
Post-employment benefits	276
Other long-term employee benefits	51
<b>Total key management personnel remuneration expenses<sup>1</sup></b>	<b>2,353</b>

The total number of key management personnel that are included in the above table are 18.

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

### 3.3 Related Party Disclosures

#### Related party relationships:

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

#### Transactions with related parties:

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

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

In the ordinary course of business, Screen Australia made the following transaction with Sydney Opera House Trust. Nicholas Moore is a director and chair of this company.

- Payment of \$45,000 towards the 2017 All About Women Festival

In the ordinary course of business, Screen Australia made the following transactions with Flammable Children Production Pty Ltd. Al Clark is a director of this company.

- Payment of \$1,887,871 for production investment in the film *Flammable Children*

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

- Approval of \$1,000,000 production investment for the television series *Bent (aka Riot)*
- Payment of \$27,000 development funding for the project *The Summer We Ruled the World*

In the ordinary course of business, Screen Australia made the following transactions with GPTV Holdings Pty Ltd. Rosemary Blight is a director of this company.

- Payment of \$800,000 production investment for the television series *Cleverman* season 2

In the ordinary course of business, Screen Australia made the following transaction with Brisbane Marketing Pty Ltd for the Brisbane Asia Pacific Film Festival. Michael Hawkins is the Chairman of the Brisbane Asia Pacific Film Festival.

- Payment of \$60,000 towards the Brisbane Asia Pacific Film Festival

In the ordinary course of business, Screen Australia made the following transactions with Dance Academy The Come Back Pty Ltd. Joanna Werner is a director of this company.

- Approval and payment of \$14,000 production investment for the film *Dance Academy The Comeback*

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

- Payment of \$10,000 towards the Australian International Movie Convention

In the ordinary course of business, Screen Australia made the following transactions with Essential Media & Entertainment for the following screen project in which Claudia Karvan acted as Producer and creator:

- Payment of \$80,000 production investment for the television series *Doctor Doctor* series 1

In the ordinary course of business, Screen Australia made the following transaction with Elise McCredie for the following screen project in which Claudia Karvan acted as Producer.

- Payment of \$33,425 development funding for the project *Overflow*

In the ordinary course of business, Screen Australia made the following transactions with Revlover Films Pty Ltd for the following screen project in which Claudia Karvan acted as Executive Producer.

- Approval and payment of \$40,000 development funding for the project *White Rabbit*

In the ordinary course of business, Screen Australia made the following transactions with Essential Media & Entertainment for the following screen projects in which Claudia Karvan acted as Producer.

- Payment of \$3,500 development funding for the project *Coatamundra Girls*.

#### NOTE 4: MANAGING UNCERTAINTIES

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

##### 4.1 Financial Instruments

	2017 \$'000	2016 \$'000
<b>4.1A Categories of Financial Instruments</b>		
<b>Financial Assets</b>		
Held to maturity investments	55,499	56,133
Cash and cash equivalents	21,164	20,119
Trade and other receivables	528	662
<b>Total financial assets</b>	<b>77,191</b>	<b>76,914</b>
<b>Financial Liabilities</b>		
Trade creditors	268	252
<b>Total financial liabilities</b>	<b>268</b>	<b>252</b>

#### Accounting Policy

##### *Financial assets*

Screen Australia classifies its financial assets in the following categories:

- cash and cash equivalents;
- held-to-maturity investments;
- trade and other receivables.



#### 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.

Available for sale financial assets - if there is objective evidence that an impairment loss on an available-for-sale financial asset has been incurred, the amount of the difference between its cost, less principal repayments and amortisation, and its current fair value, less any impairment loss previously recognised in expenses, is transferred from equity to the Statement of Comprehensive Income.

Financial assets 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.

#### Financial Liabilities

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

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

	2017 \$'000	2016 \$'000
<b>4.1B: Net Gains or Losses on Financial Assets</b>		
<b>Held-to-maturity investments</b>		
Interest revenue	2,228	2,681
<b>Cash and cash equivalents</b>		
Interest revenue	99	124
<b>Receivables</b>		
Impairment	(186)	(162)
<b>Net gains on financial assets</b>	<b>2,141</b>	<b>2,643</b>

## 4.2 Fair Value Measurement

### 4.2A: Fair Value Measurement

	<b>Fair value measurements at the end of the reporting period</b>	
<b>Non-financial assets</b>		
Leasehold improvements	2,008	2,283
Plant and equipment	1,079	639
<b>Total non-financial assets</b>	<b>3,087</b>	<b>2,922</b>

#### **Accounting Policy**

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

Screen Australia does not consider any of the assets held as at 30 June 2017 to be in a volatile market or have a material movement in the fair value.

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

## NOTE 5: OTHER INFORMATION

### 5.1 Assets Held in Trust

#### 5.1A Assets Held in Trust

Screen Australia operates a disbursement administration service (DAS) for Australian films which collects revenue for sales of projects from sales agents and distributors on behalf of the producers. The revenue is disbursed to investors and other payees per the terms of the recoupment schedule in the title's Production Investment Agreement. It should be noted that the agency has ceased to offer this service to the industry and now disburses only for legacy titles. The service will have fully terminated when the last title reverts to the producer after seven years from release.

	2017 \$'000	2016 \$'000
<b>As at 1 July 2016</b>	<b>2,028</b>	1,749
Receipts	<b>9,336</b>	13,370
Payments	<b>(10,105)</b>	(13,091)
<b>Total as at 30 June 2017</b>	<b>1,259</b>	2,028
<b>Total monetary assets held in trust</b>	<b>1,259</b>	2,028

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

# Abbreviations and acronyms

AACTA	Australian Academy of Cinema and Television Arts
ABC	Australian Broadcasting Corporation
ABS	Australian Bureau of Statistics
ADG	Australian Directors Guild
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
AGD	Attorney-General's Department
AIDC	Australian International Documentary Conference
AIMC	Australian International Movie Convention
ANAO	Australian National Audit Office
AWG	Australian Writers' Guild
AWGIE	Australian Writers' Guild Award
BBC	British Broadcasting Corporation
DoF	Department of Finance
EFM	European Film Market
FOI Act	<i>Freedom of Information Act 1982</i>
IP	intellectual property
KPI	key performance indicator
MIFF	Melbourne International Film Festival
MOU	Memorandum of Understanding
P&A	Prints and Advertising
PBS	Portfolio Budget Statement
PDV	post, digital and visual effects
PEP	Producer Equity Program
PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
POCU	Producer Offset and Co-production Unit
QAPE	Qualifying Australian Production Expenditure
ROW	rest of world
SAFC	South Australian Film Corporation
SBS	Special Broadcasting Service
SFF	Sydney Film Festival
SPA	Screen Producers Australia
SVOD	Subscription video-on-demand
SXSW	South by Southwest Film Festival
TIFF	Toronto International Film Festival
VOD	video-on-demand
WCSFP	World Congress of Science and Factual Producers
whimn	With Her in Mind network

# Table of annual reporting requirements

REQUIREMENT	PAGE
(a) details of the legislation establishing the body	69
(b) objects, functions and purpose: <ul style="list-style-type: none"> <li>(i) a summary of the objects and functions of the entity as set out in the legislation</li> <li>(ii) the purposes of the entity as included in the entity's corporate plan for the period</li> </ul>	6
(c) the names of the persons holding the position of responsible Minister or responsible Ministers during the period, and the titles of those responsible Ministers	54
(d) any directions given to the entity by a Minister under an Act or instrument during the period	66
(e) any government policy orders that applied in relation to the entity during the period under section 22 of the Act	N/A
(f) if, during the period, the entity has not complied with a direction or order referred to in paragraph (d) or (e)—particulars of the non-compliance;	N/A
(g) the annual performance statements for the entity for the period in accordance with paragraph 39(1)(b) of the Act and section 16F of this rule	59
(h) a statement of any significant issue reported to the responsible Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with the finance law in relation to the entity	N/A
(i) if a statement is included under paragraph (h) of this section—an outline of the action that has been taken to remedy the non-compliance	N/A
(j) information on the accountable authority, or each member of the accountable authority, of the entity during the period, including: <ul style="list-style-type: none"> <li>(i) the name of the accountable authority or member; and</li> <li>(ii) the qualifications of the accountable authority or member; and</li> <li>(iii) the experience of the accountable authority or member; and</li> <li>(iv) for a member—the number of meetings of the accountable authority attended by the member during the period; and</li> <li>(v) for a member—whether the member is an executive member or non-executive member</li> </ul>	7-9
(k) an outline of the organisational structure of the entity (including any subsidiaries of the entity)	16
(l) an outline of the location (whether or not in Australia) of major activities or facilities of the entity	Inside cover
(m) information in relation to the main corporate governance practices used by the entity during the period	54
(n) the decision-making process undertaken by the accountable authority for making a decision if: <ul style="list-style-type: none"> <li>(i) the decision is to approve the entity paying for a good or service from another Commonwealth entity or a company, or providing a grant to another Commonwealth entity or a company; and</li> <li>(ii) the entity, and the other Commonwealth entity or the company, are related entities; and</li> <li>(iii) the value of the transaction, or if there is more than one transaction, the aggregate value of those transactions, is more than \$10000 (inclusive of GST)</li> </ul>	N/A
(o) if the annual report includes information under paragraph (n): <ul style="list-style-type: none"> <li>(i) if there is only one transaction—the value of the transaction; and</li> <li>(ii) if there is more than one transaction—the number of transactions and the aggregate of value of the transactions;</li> </ul>	N/A
(p) any significant activities and changes that affected the operations or structure of the entity during the period;	N/A
(q) particulars of judicial decisions or decisions of administrative tribunals made during the period that have had, or may have, a significant effect on the operations of the entity	66
(r) particulars of any report on the entity given during the period by:	N/A

(i) the Auditor-General, other than a report under section 43 of the Act (which deals with the Auditor-General's audit of the annual financial statements for Commonwealth entities); or

(ii) a Committee of either House, or of both Houses, of the Parliament; or

(iii) the Commonwealth Ombudsman; or

iv) the Office of the Australian Information Commissioner

(s) if the accountable authority has been unable to obtain information from a subsidiary of the entity that is required to be included in the annual report—an explanation of the information that was not obtained and the effect of not having the information on the annual report	N/A
(t) details of any indemnity that applied during the period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	66



Nowhere Boys S3

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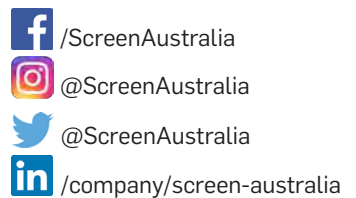


All Annual Report enquiries should be addressed to:  
Communications Unit  
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Level 7, 45 Jones Street  
Ultimo NSW 2007  
Toll free: 1800 213 099  
Phone: 02 8113 5800  
Email: [publications@screenaustralia.gov.au](mailto:publications@screenaustralia.gov.au)

Auditors: Australian National Audit Office

Annual Report Production by the Communications Unit  
Indexed by Michael Wyatt

Printed in Australia by CanPrint Communications Pty Ltd





Australian Government

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