



Australian Government



Screen
Australia



Annual Report 2023/24

Acknowledgment of Country

Screen Australia acknowledges we work on the lands of the Gadigal People of the Eora Nation in our Ultimo Office and the lands of the Wurundjeri People of the Kulin Nation in our South Melbourne office. We pay our respect to the Traditional Custodians and Elders past and present of these lands, and recognise their continuous connection to culture, community and Country. We extend that respect to Aboriginal and Torres Strait Islander peoples throughout all lands, waters and territories.

We acknowledge the strength and power in First Nations storytelling and are proud of the work of Screen Australia's First Nations Department, who for over three decades have provided leadership and support to Aboriginal and Torres Strait Islander storytellers around the country.

Cover: *Talk to Me*
Inside cover: *The New Boy*



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Letter from the Chair



“Screen Australia exists to inspire, inform and connect audiences with compelling Australian stories across all screens.”

Dear Minister

I am pleased to present Screen Australia’s Annual Report for 2023/24, as approved by the Board at its meeting on 30 August 2024.

In 2023/24, the Australian screen production industry faced ongoing challenges and encountered new obstacles. Digital disruption and global economic conditions continued to influence audience behaviour, commissioning trends, production deals and costs. Following years of industry expansion, we witnessed shifts in commercial strategies and the consolidation of content businesses. The 2023 strikes in the United States had ripple effects globally, and spotlighted concerns around the impact and use of artificial intelligence, the rights of screen workers, and the protection of intellectual property. Sector-wide skills shortages also continued to place pressure on domestic production. Despite these complex challenges, the local industry remained resilient and adaptable. Screen Australia was proud to play an essential role in supporting our local industry to innovate, collaborate and navigate change.

Leadership changes at Screen Australia propelled the agency into a transitional period this year. I am honoured to be Chair of Screen Australia and look forward to working with CEO Deirdre Brennan and COO Grainne Brunson, who were appointed to their new roles in early 2024. This material change presents a unique opportunity to reflect on all that Screen Australia does; to ensure our support meets industry needs, responds to audience trends, adequately addresses the ever-changing production landscape, and



aligns with the Australian Government’s strategic priorities. In this context, we initiated an internal review of Screen Australia’s operational efficiencies and processes, with the primary objective to maximise the agency’s overall program funding. I wish to thank the highly dedicated and professional Screen Australia staff during this time – our sector benefits enormously from their passion for Australian screen storytelling, and their commitment to supporting a thriving local screen production industry.

Screen Australia exists to inspire, inform and connect audiences with compelling Australian stories across all screens. We were proud that 10 Screen Australia-supported feature dramas were released in 2023/24, such as *Talk to Me*, *Force of Nature: The Dry 2*, *Shayda*, and *The Moogai* which was supported by the First Nations Department. Complex factors such as cost of living pressures and shifts in audience preferences continued to impact local box office performances this year. Australians cherish the unique experience of heading to the movies, and Screen Australia continues to focus on how we can best support Australian feature films to connect with audiences and perform strongly at the box office.

In 2023/24, Screen Australia supported a diverse slate of Australian television programs that engaged large audiences through their release on free-to-air, on demand and subscription services. Certain dramas celebrated the renewal of a further series, such as *Mother and Son*, *Strife*, *Bay of Fires* and *RFDS*. Other dramas released this year reflected our commitment to funding programs that convey and reflect Australian diversity and culture, including *While the Men Are Away*, *Austin* and *The Disposables*. Our First Nations Department also supported the third and final season of the award-winning drama series *Total Control*.



Beep and Mort

Screen Australia-supported factual series and features released this year challenged perceptions, interpreted aspects of Australia, and portrayed the life and activities of Australians. Documentaries that revealed the stories of iconic Australian figures in entertainment were particularly popular. We were also thrilled to see feature documentaries perform incredibly well: *Harley & Katya* won an International Emmy®; *Hot Potato: The Story of the Wiggles* premiered at SXSW Sydney; and *This Is Going to Be Big* screened at the Hot Docs Festival in Canada.

Children's programs have unique cultural and educational importance. We supported a range of programs released for younger audiences and families this year, including both live action and animated series, such as *Beep and Mort* series 2, *Windcatcher*, *Planet Lulin*, *Spooky Files* and *Rock Island Mysteries* series 2. We were also excited to see *Bluey* continue its exceptional success around the world in 2023/24.¹ Screen Australia is carefully monitoring the reported decline in free-to-air commissioning of children's content in Australia,² and is committed to ensuring that younger audiences and families can access quality local screen stories across all platforms.

Screen content for online platforms can achieve incredible reach and engagement, and these stories are particularly popular with younger audiences. In 2023/24, our Online team supported innovative content for release across a variety of platforms. YouTube series *Life of Kea*, supported by the Skip Ahead initiative, amassed over a million views since its release in October 2023.³ Other online stories were celebrated at festivals and awards, including: TikTok series *Krystal Clairvoyant*, which won the C21 Newform Drama Award and was nominated for the Rose d'Or Award Multiplatform Series; and *Videoland*, which took home the prize for Best Comedy Series at Series Mania 2024.

Screen Australia was proud to continue supporting the burgeoning local digital games industry in 2023/24. We are excited that demand for Screen Australia's games programs is increasing steadily. Games and studios funded under our Games: Expansion Pack had enormous success this year, with titles such as *The Master's Pupil* and *Copycat* receiving award nominations, wins and showcases at events around the world. Screen Australia was also delighted to introduce new games programs this year, supported by the additional \$12 million over four years announced in the Australian Government's National Cultural Policy, *Revive*.

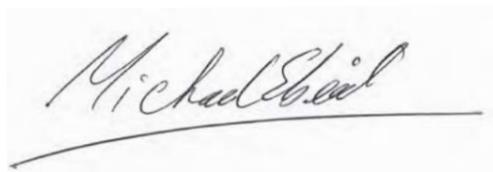
Screen Australia-supported titles continued to sell well and connect with audiences overseas in 2023/24. In late 2023, there were large increases in international sales when compared to the previous two years. Over this current reporting period, \$56 million was generated in post-financing sales across Screen Australia-supported scripted drama projects.

In addition to our direct grant and investment funding for screen stories, talent and businesses, Screen Australia also administers the Producer Offset and the International Co-Production program on behalf of the government. High demand for the Producer Offset continued in 2023/24 with a total of 424 applications received, reflective of the phenomenal rate of growth of Australian screen production.

I would like to thank the former Chair, Nicholas Moore AO, for his tremendous service on Screen Australia's Board for almost a decade and acknowledge the important contributions of my fellow Board members in 2023/24. I especially thank outgoing Board member Helen Leake AM, and welcome Pallavi Sharda who was appointed to the Board this year.



Screen Australia is incredibly proud of its important role in promoting screen culture and supporting a vibrant Australian screen production industry, particularly during such a dynamic period. This time of change is also marked by significant policy reform, and Screen Australia will work with government and industry to ensure smooth implementation of legislative changes. I'm sure I can speak for all the team at Screen Australia when I say we are excited to continue our work in ensuring that high quality, compelling and diverse Australian screen stories connect with and inspire audiences at home and abroad.



Michael Ebeid AM

1. For example, see: Nielsen Streaming Content Ratings (December 2023), [Tops of 2023: TV](#). Cited in *Variety* (29 January 2024).
2. Australian Communications and Media Authority (16 May 2024), [Commercial TV program expenditure](#).
3. YouTube views are reported by YouTube, and are not comparable with viewing metrics from other platforms. Compiled by Screen Australia at the end of the 2023/24 financial year.
4. Screen Australia, Marketplace data.
5. OzTAM and RegionalTAM | combined metro and regional average audience, first run, total people, consolidated 28 day data. OzTAM five city metro only: RFDS s2, 491,000. OzTAM BVOD VPM (Video Player Measurement), average audience, total people, consolidated 28 day data.



RFDS series 2

(Seven, 7plus) average of 728,000 viewers on broadcast TV and 160,000–171,000 online across the series⁵

About us

Screen Australia supports the development, production, promotion and distribution of Australian screen content in all its forms, across all platforms. We also administer the Producer Offset on behalf of the government, which underpins all local screen production.

Our purpose

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

Our vision

Stories that reflect and connect us.



Our stories reflect who we are; they share our experiences, hopes, dreams and ambitions; and build a unique sense of community by connecting Australians of all ages and backgrounds.

Our stories travel the world, and reflect Australian values, culture, people and innovation.

Our stories educate, inspire, create change, and will resonate for generations.



Michael Ebeid AM
CHAIR

Michael Ebeid AM brings to the Chair role extensive experience from his more than three-decade career in the media, technology and telecommunications sectors. He previously held the roles of Chief Executive Officer and Managing Director of SBS and Group Executive of Telstra.

Michael was made a Member of the Order of Australia in 2017 for his significant service to the broadcast media, innovation and multicultural affairs and was also named CEO of the Year by the CEO Magazine. Michael was awarded an honorary doctorate in 2018 by the University of Western Sydney for his services to media. Michael is currently also a non-executive director of the Sydney Opera House and BAI Communications and is an advisor to the KPMG National Board

Mr Ebeid's first term expires 30 March 2027.



Megan Brownlow
DEPUTY CHAIR

Megan Brownlow has over 25 years' experience in media, marketing and managing digital disruption. Until April 2019 Ms Brownlow was a partner with PwC and the National Leader of the Technology, Media and Telecommunications (TMT) Industry Practice where she performed strategy, due diligence, forecasting, and market analysis work for clients.

As well as being Deputy Chair and Chair of the Audit & Risk Committee for Screen Australia, Megan is Deputy Chair of the Media Federation of Australia and Chair of the Industry Advisory Board for the School of Communications, UTS. Megan also has a small consulting practice, Houston Consulting, and specialises in designing and facilitating strategy workshops for boards and executive teams.

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

Ms Brownlow's fourth term expires 20 April 2026.



Pallavi Sharda

Pallavi Sharda is an accomplished Australian actor, producer, and advocate with a diverse international career. She made history as the first Indian-Australian female lead in Bollywood with films like *Begum Jaan* and *Hawaizaada*. Her credits include the UK series *Beecham House* and Netflix's *The One*, Australia's *Lion*, *Les Norton* and *The Twelve*, and the US films *Tom & Jerry* and Netflix's *Wedding Season*, where she became one of the first South Asian actresses to lead a mainstream Hollywood rom-com.

An advocate for intercultural communication, Pallavi consults regularly on Asia literacy and equitable treatment for people of colour in the arts. She holds degrees in Law and Media & Communications from the University of Melbourne and a Diploma in Modern Languages (French). Trained in Bharatha Natyam, she has performed globally and founded Bodhini Studios to amplify marginalised narratives. Pallavi has been recognised as one of the most influential Asian-Australians at the Asia Leadership Summit and is a recipient of the Advance Global Award for Excellence in the Arts.

Ms Sharda's first term expires 13 July 2026.



Nicholas Pickard

Nicholas Pickard is one of Australia's leading creative and cultural industry policy experts and advocates. He is currently Executive Director, Public Affairs and Government Relations at APRA AMCOS, Australasia's music rights organisation representing songwriters, screen composers and music publishers. Prior to this he was the Director Corporate Affairs for Copyright Agency which represents the intellectual property rights of authors, journalists, visual artists and publishers.

A former arts journalist, critic and cultural policy adviser, Nicholas is a member of the NSW Government's Creative Communities Council and Workforce Advisory Group Member for the Department of Employment and Workplace Relations' Service and Creative Skills Australia. He is the outgoing chair of the Australian Society of Authors and Create NSW Literature Advisory Board and is a Fellow of The Royal Society for Arts, Manufactures and Commerce.

Nicholas has a Bachelor of Arts in modern history and cultural studies from Macquarie University where he received two international scholarships to study post-war theatre in Manchester and Oxford, UK and theatre directing at the Academy of Theatre, Film, Radio and Television (AGRFT) Ljubljana, Slovenia.

Mr Pickard's first term expires 20 November 2025.



Sacha Horler

Sacha Horler is one of Australia's most acclaimed actors working in theatre, film and television. She can be seen onscreen in ABC TV's *Ladies in Black*, directed by Gracie Otto, and is in the first season of the worldwide hit *Colin from Accounts* on Binge. She also stars in the two-time ACCTA award winning comedy *The Letdown* and played opposite Kate Winslet in *The Dressmaker*. Other credits include the title role in *Sando*, and roles in *Peter Rabbit*, *The Kettering Incident*, *Secret City*, *Rake*, *Grassroots* and *The Moodys*. Sacha had the unprecedented joy of winning two AFI awards in one night for the lead role in *Praise* and supporting role in *Soft Fruit*. She won her third AFI for her supporting role in *Travelling Light*.

Sacha's most recent lead role was in *The Wayside Bride* at Belvoir St Theatre, an Alana Valentine premiere. She starred in Kodie Bedford's *Cursed* and Alana Valentine's *The Sugar House*, both at Belvoir St Theatre, and has appeared in other plays at Melbourne Theatre Company, Ensemble Theatre and Sydney Theatre Company.

As well as a Screen Australia Board member, Sacha is on the Gender Matters Taskforce, is a passionate MEAA member and is a campaigner for her industry.

Ms Horler's first term expires 20 November 2025.



Deborah Mailman AM

The multi award-winning Deborah Mailman AM is one of Australia’s most highly respected actors on stage and screen. Her feature credits include *The New Boy*, *Radiance*, *Rabbit Proof Fence* and the internationally acclaimed *The Sapphires*.

On television Deborah has created some of Australia’s most enduring characters including her award-winning portrayals in *Total Control* seasons 1, 2 and 3, *Mystery Road*, *Redfern Now*, *Mabo* and *The Secret Life Of Us*, as well as voicing Big Cuz in the award winning animation *Little J and Big Cuz* and *Aunty Bev* in *Kangaroo Beach*. In 2017 Deborah was appointed a Member of the Order of Australia for services to the arts and as a role model for Indigenous performers.

Ms Mailman’s second term expires 5 April 2025.

Marta Dusseldorp

Award-winning actor Marta Dusseldorp has worked extensively in theatre, film and television for many years and is one of Australia’s most recognised actors. Marta is also a producer in her own right, having started her own company, Archipelago Productions in lutruwita/Tasmania.

Marta’s accolades include winning the AACTA Award for Best Lead Actress in a TV Drama for ABC’s *Janet King*, where she played the title role and was Associate Producer. Her work on *Janet King* was also nominated a second time at the AACTAS, and twice at the Logies. She was recently nominated for the 2023 TV Week Silver Logie for Most Outstanding Actress for her work in *The Twelve*.

Most recently, Marta played the lead role of Stella in the crime comedy series *Bay of Fires* for ABC, which she co-created and produced with Archipelago Productions. Marta also starred in the popular series *A Place to Call Home*, and *Jack Irish* opposite Guy Pearce. Her film credits include Paul Cox’s award-winning *Innocence*, *Praise*, *Paradise Road* and *Ellie & Abbie*, and she will star in the upcoming film *With or Without You*.

Ms Dusseldorp’s first term expires 20 November 2025.

Board members whose term was completed in 2023/24



Nicholas Moore AO

Nicholas Moore is a former Chief Executive Officer of Macquarie Group Limited. He retired in 2018 after 32 years at Macquarie, including 10 years as CEO. Nicholas has a Bachelor of Commerce and a Bachelor of Laws from the University of NSW (UNSW).

He was admitted as a solicitor and is a Fellow of the Institute of Chartered Accountants. In 2017, Nicholas was awarded an Honorary Doctorate in Business from UNSW. Nicholas served as Chair of the Screen Australia board for nine years until 30 March 2024.



Helen Leake AM

Helen Leake AM is one of Australia’s most respected creative producers. Her feature credits include *Carnifex* with Alexandra Park, Sisi Stringer and Harry Greenwood, *Swerve* with Jason Clarke, *Wolf Creek 2*, *Heaven’s Burning* with Russell Crowe and *Black and White* starring Robert Carlyle, David Ngoombujarra and Charles Dance. Her films have sold world-wide and have been selected for over 30 international film festivals, including Venice, Toronto (twice), London (twice), Sitges (twice) and Pusan. Helen served on the Screen Australia Board for three years until 2024.

Note from the CEO



It is an honour to be leading Screen Australia during a pivotal period for the Australian screen industry. In my first six months as Chief Executive Officer, my priority has been to consult – and listen to – my Screen Australia and government colleagues, state agencies, industry partners and the stakeholders we strive to serve; screen storytellers and businesses. While economic and social pressures post-pandemic continue to impact all facets of the sector, I am motivated by the strength and resilience of our local practitioners. It is evident to me that the screen production industry continues to be one of Australia’s great success stories, with enormous potential for future growth.

My ambition for Screen Australia is to be a trusted government and industry partner, respected for our strength of purpose and expertise. It is more important than ever that we anticipate market shifts and opportunities; inspire innovation; pursue new ways to develop, produce and distribute; and demand attention globally through creatively distinct and diverse Australian screen stories. Stories that reflect and connect us.

As a federal cultural agency, we are fortunate to have the guidance of the Australian Government’s National Cultural Policy, *Revive*. In 2023/24 we were proud to deliver against each of the five interconnected pillars, and we are working to ensure we align Screen Australia’s strategic priorities with the goals and ambitions of *Revive*.

Screen Australia is committed to supporting authentic First Nations screen content. For over 30 years the First Nations Department

“My ambition for Screen Australia is to be a trusted government and industry partner, respected for our strength of purpose and expertise.”



Stuff the British Stole

has been a world-leading enabler for First Nations screen storytellers, businesses and representation. In 2023/24, the First Nations Department continued to identify and champion emerging talent, delivering successful initiatives including the third First Nations Creators Program with Instagram Australia. The team have been particularly focused on planning a landmark First Nations Screen Summit. The summit will bring together First Nations leaders and practitioners from across Australia and the world, a unique opportunity for Indigenous creatives to build their networks, liaise with funding bodies and industry partners, and shape future strategies.

As engagement with screen content continues to evolve, it is imperative that the audience remains at the centre of how Screen Australia works, so we are amplifying our investment in targeted research to gain insights into relevant segments and behaviour. This year, we continued to assist screen productions to connect and secure strong pathways to audiences. In 2023/24, Screen Australia funded the development and production of a diverse range of feature films and television series across drama and documentary genres, as well as innovative and experimental content for online platforms including YouTube, Facebook and TikTok.

We have also expanded our funding analysis, including looking at the ratio of successful applications to the increasing volume of applications received. Demand for Screen Australia support remained high this year, with the agency approving just under a third of all applications received in 2023/24. We continually seek ways to provide appropriate support within this limited capacity, prioritising audience impact, industry value and cultural relevance.

The current industry-wide skills shortages and capacity gaps are priority areas for the agency. In 2023/24 the Industry Development team continued its important work in this area, and identified new opportunities to collaborate with federal and state entities to address the issue. Partnerships this year included the Access Coordinator Training Program with the New Zealand Film Commission, state agencies and AFTRS, and the Screen Careers initiative with VicScreen which leveraged collaborations with ScreenSkills UK, the BFI and BAFTA. The Industry Development team also opened further rounds of the Below-the-Line (BTL) Next Step program and Skills Development Fund, launched a new Strategic Opportunities Fund, and attended Workforce Capacity Working Group meetings alongside the Office for the Arts, state agencies, AFTRS, NIDA and Ausfilm.

Screen Australia is proud to support the Australian digital games industry with targeted programs for independent developers, small and medium studios that complement the Australian Government’s Digital Games Tax Offset and other incentives available through state and territory agencies. In 2023/24, our games funding programs included the Games Production Fund, Emerging Gamemakers Fund, Future Leaders Delegation, and the Games Festivals and Events Fund, which were supported by the additional funding of \$12 million over four years allocated to Screen Australia, announced in Revive. Demand remains high in this fast-growing area of the Australian screen ecosystem, and we look forward to continuing to work with government, state agencies and organisations such as IGEA to further support the foundations of a thriving Australian games development sector.

“It is more important than ever that we anticipate market shifts and opportunities; inspire innovation; pursue new ways to develop, produce and distribute; and demand attention globally through creatively distinct and diverse Australian screen stories. Stories that reflect and connect us.”

In 2023/24 Screen Australia delivered a range of advisory and research services to industry, including market intelligence and advice on sales and distribution deals through our Marketplace team, research on the production of Australian content through the Drama Report, and published data relating to the gender diversity of key creatives in Australian productions. Screen Australia continued to provide online sector news, podcasts and interviews highlighting key issues, and showcased Australian titles and talent. We are also collaborating with Creative Australia on the triennial State of Australian Culture report, announced in Revive, and exploring partnerships to enhance our data collection and research output to strengthen understanding of the current challenges and opportunities for the industry.

This year we continued to harness and strengthen the screen sector’s contribution to innovation and the economy, by supporting ambitious screen stories of scale and risk-taking content for all platforms. The sector is working at the frontline of technological change. However, every challenge presents an opportunity, and it is vital that our industry continues to evolve – whether it be creating new business models, or exploring new forms of engagement. We are proud to assist the production industry in adapting within this environment, and committed to refining our programs and priorities to better reflect the needs of both the local screen sector and the population.

I am delighted to be leading Screen Australia in this important work, and look forward to collaborating with government and the screen industry to build a content ecosystem that proves its value for all Australians.



Deirdre Brennan



Gubbins



Life of Kea

Over 1.3 million views on YouTube since October 2023 release

We invest in culturally relevant Australian stories by supporting creativity, authenticity and innovation in content production – across all platforms.



Deirdre Brennan

CHIEF EXECUTIVE OFFICER

A respected global media leader, Deirdre has extensive experience in the domestic and international screen sector, future-proofing content strategies, maximising partnerships and transforming teams and culture. Prior to joining Screen Australia in 2024, Deirdre was the Chief Operating Officer of WildBrain, a global independent media entertainment company spanning content production, distribution and brand licensing. Previously, Deirdre worked at BBC Worldwide Australia as General Manager and Director of Content. Her former roles include Head of Children's Television at the ABC TV and General Manager of Universal Kids at NBC Universal (US).



Grainne Brunson

CHIEF OPERATING OFFICER

Grainne is a strategic leader in the creative industries with more than 25 years' experience in the not-for-profit arts sector, tertiary education and the public sector. As Chief Operating Officer at Screen Australia, Grainne leads on content investment and development, distribution support, and initiatives across Australian screen content, including feature film, television, online, documentary and games; industry development programs for above and below the line practitioners; support for festivals and international programs.



Angela Bates

HEAD OF FIRST NATIONS

Angela hails from Country NSW and is a proud Aboriginal and Maori woman. She has a background in journalism working across broadcast news and current affairs at the ABC, SBS, Central Australian Aboriginal Media Association (CAAMA), and the World Indigenous Television Broadcasters Network (WITBN), which enabled her to work and live in Canada for a year. As its inaugural Executive Producer, she was instrumental in establishing the first nightly National Indigenous News service in 2008, overseeing its rapid growth and free-to-air launch in 2012.

Angela holds a Master of Arts Screen: Business and Leadership from AFTRS, and was previously Development and Investment Manager for Screen Australia's First Nations Department.



Irene McMonnies

GENERAL COUNSEL

Irene has 20 years experience in various senior legal roles across television, radio and digital media. Prior to joining Screen Australia in May 2022, she was Director of Legal and Business Affairs at Australian Radio Network. Irene has extensive expertise in intellectual property, dispute resolution and broadcasting regulation and compliance, commencing her career at Gilbert + Tobin Lawyers in 2004. Her former roles include General Counsel at Your Money (Australian News Channel & Nine Entertainment), Corporate Counsel at Nine Entertainment and Legal Counsel at Prime Media Group.



Richard Nankivell

CHIEF FINANCIAL OFFICER

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

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



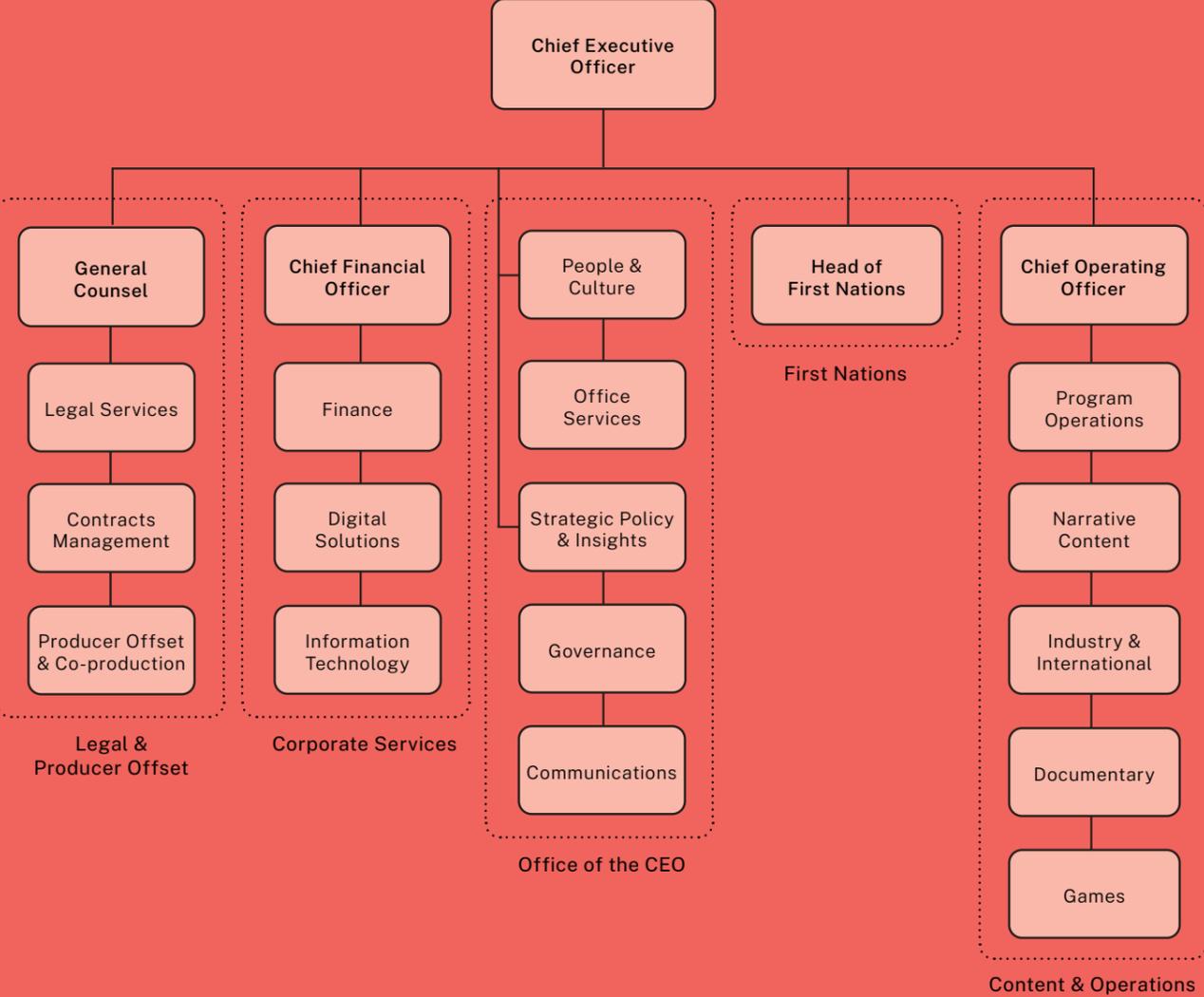
Norma Aguilar

HEAD OF PEOPLE AND CULTURE

Norma is a seasoned HR professional bringing over 15 years of diverse HR experience across a variety of industries such as clinical research, professional services, and financial services locally and abroad. Her expertise lies in HR initiative development, talent acquisition, workforce planning and employee relations. Norma's diverse industry background equips her with a well-rounded perspective and the ability to adapt her HR strategies to meet the specific needs of different organisations and industries. Before joining Screen Australia, Norma was at the Garvan Institute of Medical Research.

Organisational structure

As at 30 June 2024





National Cultural Policy - *Revive*

The Australian Government released the National Cultural Policy, *Revive*, in January 2023 to transform and safeguard a diverse, vibrant and sustainable arts and cultural sector.

In 2023/24, Screen Australia continued to align with the five pillars of *Revive* through our funding programs and strategic industry initiatives.



First Nations First

We are committed to supporting authentic First Nations screen stories made for First Nations communities, for all Australians and global audiences.

Screen Australia's First Nations Department is led and staffed by First Nations Australians, supporting the development and production of original intellectual property. In 2023/24, the First Nations Department released titles that included *Total Control* series 3, *Windcatcher*, and feature film *The Moogai*. The Department also invested \$1 million into the Enterprise program to support four First Nations businesses: Djali House, Lone Star Company, No Coincidence Media and Pandamonium Films. Additionally, the Department provided travel support to practitioners to attend crucial events and promote their creative work, such as *The New Boy*, *Windcatcher* and *Kindred*. First Nations creators also received funding for more than 40 projects through the broader range of Screen Australia funding programs.

In 2024/25, the Department is planning a landmark First Nations Screen Summit, to build understanding and consensus around a National Framework for First Nations professional development. The Department is also focused on reviewing the *Pathways & Protocols* guide, which is an industry standard for working with First Nations culture and concepts.

The Moogai

Screen Australia supported the development and production of *The Moogai* from short film (2020) to the feature film adaptation. *The Moogai* (2024) was selected to screen at the Sundance Film Festival, SXSW and Sydney Film Festival, where it won the Audience Award.

A Place for Every Story

Screen Australia is committed to reflecting the breadth of Australian stories in its programs and industry engagement, integrating principles of diversity, equity and inclusion into all Screen Australia processes and activities.



The agency focuses on inclusive storytelling to ensure stories are authentically told and creative teams appropriately representative. We develop and deliver opportunities for diverse practitioners traditionally under-represented in the screen industry, which in 2023/24, included targeted programs and initiatives: the Untapped development lab for historically excluded Australian writers and directors to build career pathways in the US market; the Access Coordinator Training Program to encourage best practice on set when hiring d/Deaf, disabled or neurodivergent talent; Digital Originals to support emerging, diverse practitioners to create a series for SBS/NITV; and the She Directs workshop for mid-career First Nations women directors, which was supported via the First Nations Sector Development Industry Support fund. Screen Australia also has a long-standing commitment through its Gender Matters program to address the under-utilisation of female identifying and gender diverse talent in key creative roles. In 2023/24, Screen Australia met its three-year Gender Matters KPI, and supported the Taskforce to deliver the ElevateUs mentorship program in collaboration with WIFT Australia.

58%

of key creative roles supported were occupied by women, non-binary and gender diverse practitioners



Centrality of the Artist

Screen Australia supports screen businesses to thrive and provides pathways for practitioners to build long-term careers.

Our dedicated Industry Development team designs and implements targeted initiatives that support capacity building and skills development for Australian screen practitioners and their businesses. In 2023/24 these included multiple rounds of the Below-the-Line (BTL) Next Step program and the Skills Development Fund, which supported more than 80 crew and game practitioners. The team also collaborates with government, industry and other screen agencies to deliver national programs, which this year included: the Access Coordinator Training Program with the NZFC, state agencies and AFTRS; and the Screen Careers initiative with VicScreen, which in 2023/24 provided training to 543 screen below-the-line practitioners through workshops, and enrolled 155 people in e-learning classes. Screen Australia's International and Business Development team also delivered tailored initiatives for the sector, which in 2023/24 included the Enterprise program. Enterprise supports local talent with career defining professional growth opportunities, and funds Australian screen businesses to expand and create pathways to sustainability. This year the program distributed over \$5.2 million for 18 local screen content companies via Enterprise Business, and a further 18 screen practitioners via Enterprise People.

\$5.2 million

invested through the Enterprise program



Furiosa: A Mad Max Saga

Strong Cultural Infrastructure

Screen Australia supports a broad spectrum of institutions sustaining Australia’s arts and culture, coordinating opportunities with government departments, state agencies, industry organisations and content platforms.

In 2023/24 we continued to provide information and insight to the Department of Infrastructure, Transport, Regional Development, Communications and the Arts regarding policy and regulatory matters. We consulted with key bodies and stakeholders such as Creative Australia, Ausfilm and industry guilds on emerging policy issues, such as the Australian Bureau of Statistics ANZSCO review, and also commenced working with Creative Australia on the triennial State of Australian Culture report, announced in *Revive*.

Screen Australia provided support for Australian industry events, festivals and conferences in 2023/24, including the Australian International Documentary Conference 2024, Screen Forever and Flickerfest 2024. We also provided significant assistance to Australian practitioners to attend international markets and events, such as SXSW, and Series Mania. Our International and Business Development team also supported important international delegation opportunities, via programs such as Content London, Talent Gateway and the Global Producers Exchange. Screen Australia’s 2023/24 partnerships with organisations and content platforms included Digital Originals with SBS and NITV, Skip Ahead with Google Australia, Fresh Blood with ABC TV, The Creators program with the Australian Writers’ Guild and the First Nations Creators Program with Instagram Australia.

Engaging the Audience

Screen Australia funds ambitious, innovative and quality Australian content that engages audiences and resonates across all platforms, both locally and abroad.

Screen Australia recognises the importance of raising awareness and understanding of audience design. In 2023/24, Screen Australia hosted the Audience Design Initiative, which included a nationwide webinar for scripted feature films and bespoke intensive workshops for selected teams on audience design strategy. Screen Australia’s Marketplace team works with producers, distributors and sales agents to negotiate and evaluate domestic and international sales information. It is vital that the Australian industry remains responsive to emerging platforms and technologies, and Screen Australia was proud to support stories for release on a range of online platforms this year including YouTube and TikTok. In 2023/24, our games funding programs included the Games Production Fund, Emerging Gamemakers Fund, Future Leaders Delegation, and the Games Festivals and Events Fund, supported by the additional funding of \$12 million over four years allocated to Screen Australia, announced in *Revive*.



Plausible Deniability

92.1 million
cumulative television audience

Highlights

Highlights from Screen Australia's 2023/24 financial year showcase significant investment and support for stories that connect and reflect us. These achievements underscore our commitment to advancing the Australian screen industry and fostering creative excellence.

\$85 million

in Program Funding across
57 programs and initiatives

\$12.4 million

invested in 111 documentary
projects and initiatives

\$3.6 million

invested in 69 games

\$177.6 million

The top five Screen Australia-funded
films at the global box office
grossed over \$177.6 million¹

2.9 million

people watched Australian
films at the cinema



Little J & Big Cuz season 4

2023: 30 years of the First Nations Department

Over **\$7.1 million** of funding was delivered through the First Nations Department in 2023/24, including **105 opportunities** across development, production, initiatives, internships and market support.

Over **\$1 million** invested through the Enterprise program to support seven First Nations businesses and producers.

Little J & Big Cuz season 4 (premiered in July 2024) celebrates 50 episodes and a total of 17 language groups across the series.²

She Directs First Nations Directors Lab presented in partnership with award-winning writer and director Beck Cole received over 60 applications from female and gender diverse First Nations directors.³

First Nations Creator Program supported emerging online creators in partnership with Meta to create an inclusive and vibrant digital future. Previous participants have included Naarah, Jahvis Loveday, Kaylene Langford, Royston Noell, Brooke Scobie, Nathan Lyons and Tainga Toa.



Over \$5.5 million

invested in 33 First Nations productions

Total Control series 3

most-watched First Nations series in 2023/24⁴

Screen Australia supported **35 opportunities** for emerging and experienced industry professionals through BTL Next Step and Skills Development Fund with **\$2.1 million**, creating training and opportunities for over **80 crew and game makers**.

Access Coordinator Training Program supported nine Australian screen practitioners from the d/Deaf, disabled and neurodivergent communities to train as access coordinators.

Screen Australia and VicScreen announced \$1.4 million over four years for **Screen Careers**, a national initiative delivering training programs for below-the-line crew. Since its launch, Screen Careers has trained 543 screen practitioners and hosted 155 people in classes online.

Celebrating 10 years of Skip Ahead! Helping Australian YouTube creators develop their storytelling skills and grow their creative ambition and production value. Previous participants include RackaRacka, Aunty Donna, Superwog, Wengie, Chloe Morello, Michael Shanks and Lyanna Kea.



2024 AACTA Awards

All nominees for Best Film and Best Online production were funded by Screen Australia⁶

John Farnham: Finding the Voice

The highest Australian grossing feature length documentary of all-time⁵

79

festivals and conferences partnered across Australia



Touch | Over 4.7 million views globally



The Master's Pupil | 2023 Australian Game Developers Award winner



Night Bloomers | AWGIE Award winner



Darby and Joan (ABC, iview) average of 790,000 viewers on broadcast TV and 215,000-254,000 online across the series⁴



Skip Ahead 2024 recipients



\$56 million

in post-financing sales for
scripted drama projects⁷

\$5.2 million

in support for 36 individuals
and businesses through the
Enterprise program

\$413 million

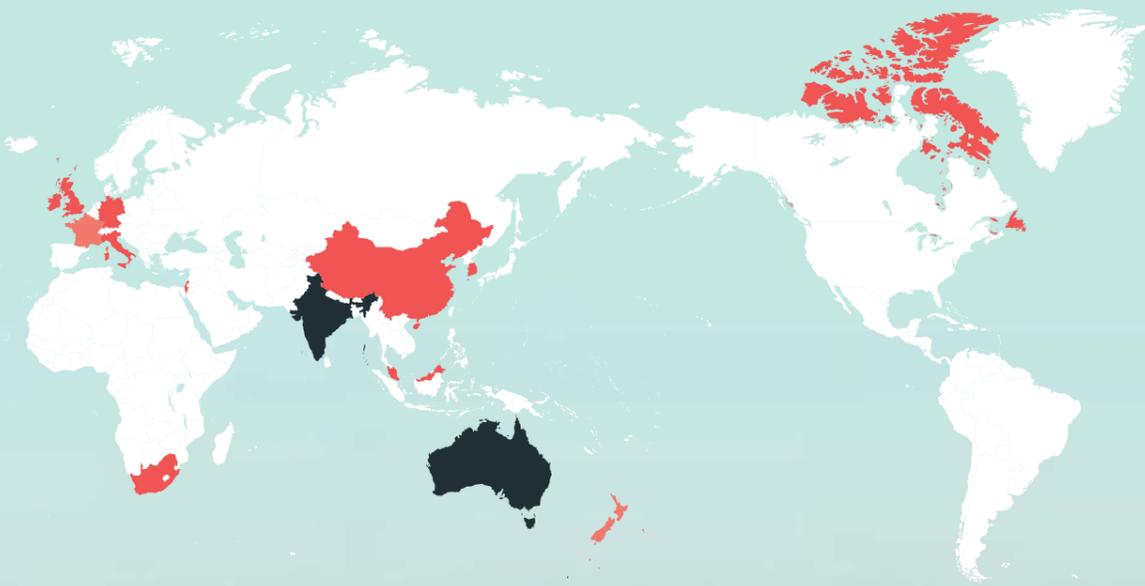
value for 205 producer offset
final certificates issued

House of Gods

Kamel El Basha wins Best Actor
Award at Festival Series Mania

A new Australia-India co-production agreement in place for the new year

Creating new pathways for industry investment and distribution in one of the world's largest and growing markets.



Furiosa and The Australia/Ireland Co-Production *The Surfer* (pictured), starring Nicholas Cage, led the Australian contingent hosting World Premieres at the 77th Festival de Cannes in France.



The New Boy
Camerimage Golden Frog winner



Shayda | winner of Sundance Film Festival Audience Award and CinefestOZ Film Prize



Harley & Katya | International Emmy Awards winner



Talk to Me
Highest grossing Screen Australia-funded title with over \$140 million worldwide⁸



This is Going to be Big | selected for two international programs: Hot Docs Canada and BFI London



Memoir of a Snail
Best Feature at Annecy International Animated Film Festival



Videoland

winner of the Festival Series
Mania Comedy Competition

1. Top five Screen-Australia funded feature titles released between 1 July 2023 and 30 June 2024. Titles include Talk to Me, \$140,322,736; Late Night with the Devil, \$24,948,164; Force of Nature: The Dry 2, \$8,938,008; The Royal Hotel, \$2,174,745; and The New Boy, \$1,248,574. As at 28/08/24 Source: Numero and comScore.

2. NITV, *Little J & Big Cuz are back for an epic fourth season*, SBS website, 11 June 2024.

3. BLACKapple, *Filmmakers who participated in SHE DIRECTS program announced*, Mumbrella (May 2024)

4. OzTAM and RegionalTAM | combined metro and regional average audience, first run, total people,

consolidated 28 day data. OzTAM five city metro only: Darby and Joan, 502,000; Total Control s3, 316,000. OzTAM BVOD VPM (Video Player Measurement), average audience, total people, consolidated 28 day data.

5. Gross Australian Box Office earned in 2023: \$4,496,883. As at 1/01/24 Source: Numero

6. **2024 AACT Awards Winners and Nominee**; compiled by Screen Australia.

7. Screen Australia Marketplace data.

8. Gross Global Box Office between 1 July 2023 and 30 June 2024: \$140,322,736. As at 28/08/24. Source: Numero and comScore.



Operations

An in-depth view of our financial performance, governance, and progress against key performance indicators.



Financial overview

Screen Australia's operating result for the year ended 30 June 2024 was a deficit of \$0.27 million.

Screen Australia's income from all sources totalled \$98.88 million.

During the year, Screen Australia's revenue from the Australian Government totalled \$85.46 million.

Revenue generated from other sources totalled \$13.42 million, comprising:

- \$0.22 million from the sale of goods and services
- \$4.68 million from interest earned on cash deposits
- \$6.43 million from the recoupment of investments
- \$0.12 million from screen project underage reimbursements
- \$0.47 million from sponsorships/partnerships
- \$0.08 million other income
- \$1.42 million reversal of prior year written down screen projects.

Screen Australia's operating expenditure totalled \$99.15 million, comprising:

- employee benefits of \$15.82 million
- supplier expenses of \$8.10 million
- grants of \$43.94 million to fund screen projects
- investments of \$29.31 million to fund screen projects
- depreciation and amortisation costs of \$1.74 million
- finance costs of \$0.24 million.

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

The ANAO inspected Screen Australia's 2023/24 financial records and provided an unmodified audit opinion on the financial statements and notes on 30 August 2024.

Governance statement

Introduction

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

Board

Screen Australia congratulates Pallavi Sharda and Michael Ebeid AM on their appointment to the Board for three years to 2027. The Board thanks outgoing Chair Nicholas Moore AM and member Helen Leake AM for their service to the Board.

Board members are appointed by the Minister with responsibility for the Arts, by written instrument. A member holds office for the period specified in the instrument of appointment. The period must not exceed three years. Members may be reappointed, but the total period of Board membership must not exceed nine years. The Board is responsible for the governance practices of Screen Australia.

Attendance and remuneration

The Board is paid such remuneration and allowances as determined by the Remuneration Tribunal, out of the monies of Screen Australia. Board members' attendance at Board meetings and remuneration details are set out in the executive remuneration disclosures on page 80 and details of the accountable authority on pages 148.

Role of the Board

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

The Board acts in accordance with its charter and code of conduct. As required under 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, the Hon Tony Burke MP.

Conflicts of interest

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

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

Disclosure of such interests and departure from the meeting are recorded in the minutes of the meeting. The Manager, Governance is responsible for maintaining a register of Board members' interests, which is updated annually or as private interests are declared.

Audit Committee

The Audit Committee was established in accordance with Section 45 of the PGPA Act, to assist the Board in the discharge of its responsibilities. During 2023/24, the Audit Committee consisted of Megan Brownlow (Chair), Nicholas Pickard, Helen Leake AM (term concluded 26 June 2024) and Marta Dusseldorp (resigned 23 February 2024).

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

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

A copy of the current Screen Australia Audit Committee charter is on Screen Australia's website and can be accessed via the following link:

<https://www.screenaustralia.gov.au/about-us/corporate-documents>

The Chief Executive, Chief Operating Officer, Chief Financial Officer and General Counsel have a standing invitation to attend each meeting, and representatives of internal and external auditors are invited as observers. The Audit Committee met on four occasions during the year (see page 158 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. KPMG was Screen Australia's internal auditor for the 2023/24 financial year and during the year conducted a Payroll Review, Funding Management review as well as Cyber Security training for all staff.

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 KPMG audits.

Risk management

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

Fraud control

The Board has a current Fraud Risk Assessment and Fraud Control Plan in place, in accordance with Section 10 of the Public Governance Performance and Accountability Rule 2014 and the Fraud Control Framework (2017) issued by the Attorney General.

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

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



The Rooster

Won ADG Award for Best Direction in a Debut Feature Film and AACTA Award for Best Supporting Actor in Film for Hugo Weaving.

Annual performance statement 2023/24

As required under s39(1)(a) of the PGPA Act, this annual performance statement for the 2023/24 financial year 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 2023–2027, 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 from the 2023/24 Portfolio Budget Statement (PBS) and Screen Australia's Corporate Plan (CP) 2023–2027.

Performance criteria: PBS

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

Delivery

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

\$62million
in funding to new Australian projects

KPIs: Engage, educate and inspire

Total audience numbers for Australian productions, including:

Target:	2.7 million admissions for productions shown at movie theatres (based on three-year average).
Achieved:	2.9 million* admissions (based on three-year average of calendar years 2021: 4.7 mil; 2022: 3 mil; 2023: 1.1 mil).
Target:	91 million cumulative audience for Screen Australia-funded productions shown on television.
Achieved:	92.1 million^ cumulative audience comprising: <ul style="list-style-type: none">• 92.1 mil^^ for 16 x adult titles, 9 x children's, 29 x documentary• 28,000^^^ for 2 x titles online/multi-platform.

*Source: Numero as at July 2024.

^Source: OzTAM and RegionalTAM | combined metro and regional cumulative audience, total people, consolidated 28 day data. Cumulative audience has been derived by summing the average audience for each first run program episode of Screen Australia funded titles (excluding theatrically released films), including encores on ABC, across all programs for broadcast TV only, from July 1 2023–June 30 2024. OzTAM five city metro cumulative audience: 54 mil^^ and 17,000^^^ respectively.

Target:	\$0.4 million total funding for research and development projects.
Not Achieved:	In 2023/24 research output was placed on pause during the development of Screen Australia's new three-year research agenda. As a result, the target was not achieved. A total of \$248,844 was spent on data acquisition, market research and commissioned projects. It is anticipated that the KPI target will be exceeded in 2024/25.

Target:	At least 1.8 million visits to Screen Australia's website.
Achieved:	Number of visits: 2.7 million views.

Target:	At least 25 culturally diverse projects/events funded.
Achieved:	109 culturally diverse projects/events supported in 2023/24.

Target:	At least \$4 million provided in funding for culturally diverse projects/events.
Achieved:	Screen Australia provided \$17 million to culturally diverse projects/events in 2023/24.

KPIs: Lead and collaborate

Target: At least 225 new Australian artwork projects supported.
Achieved: 437 new Australian artworks supported across features, documentaries, television (general and children's) online, games and initiative projects.

Target: \$62 million committed funding to new Australian artwork projects.
Achieved: \$70.4 million committed to new Australian artworks, across features, documentaries, television (general and children's) online, games.

KPIs: Screen Australia-specific

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

Target: \$5.50 of TV drama production.
Achieved: TV drama: each \$1.00 generated \$13.60. Screen Australia committed \$18.1 million to TV drama during FY 2023/24, generating \$2.5 million in production budgets (excluding development funding previously provided to those projects).

Target: \$5.90 of feature production.
Achieved: Features: each \$1.00 generated \$10.18. Screen Australia committed \$14.2 million to features during FY 2023/24, generating \$144.2 million in production budgets (excluding development funding previously provided to those projects).

Target: \$3.60 of children's TV drama production.
Achieved: Children's TV drama: each \$1.00 generated \$9.25. Screen Australia committed \$8.0 million to children's TV during FY 2023/24, generating \$73.8 million in production budgets (excluding development funding previously provided to those projects).

Target: \$2.90 of documentary production.
Achieved: Documentaries: each \$1.00 generated \$7.45. Screen Australia committed \$9.5 million to documentaries during FY 2023/24, generating \$7.6 million in production budgets (excluding development funding and Producer Equity Program).



Krystal Klairvoyant

Winner of the C21 Newform Drama Award
and nominated for the Rose D'Or Award

Performance indicators: Corporate Plan

CP2.1 Australian stories that matter

KPI: 225 projects supported.
Achieved: 437 projects supported.

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

Achieved: Examples below.

Quality *JIMPA*: acclaimed director Sophie Hyde (*Good Luck to You, Leo Grande*) directs this highly personal film, starring Academy Award® winner Olivia Colman (*The Favourite*) and Golden Globe® winner John Lithgow (*Killers Of The Flower Moon*). *The Jury Project*: an SBS commissioned project that puts the jury system itself on trial, by rerunning complex or close call murder cases in front of a new jury. *The Kimberley*: narrated by Mark Coles Smith, this landmark natural history series captures never-before-seen animal sequences as we explore a year in the lives of the unique wildlife that calls the Kimberley home and follows the missions of the Aboriginal custodians and passionate experts working to save the incredible biodiversity of the region. *Tales from Outer Suburbia*: an animated television series adapted from Shaun Tan’s bestselling illustrated book of the same name. *Moonbird*: an estranged father and son reconnect on a remote Bass Strait Island muttonbirding trip. An evocative tale of intergenerational male relationships by Palawa storytellers Adam Thompson and Nathan Maynard, for SBS OnDemand.

Culture *DisMISSable*: when a local beauty pageant becomes disability-only, disabled Alana and her non-disabled sister Nicky clash over its success and their mother’s legacy. *DisMISSable* is a dark Australian comedy by queer, disabled creatives. *Kangaroo*: a heartwarming family comedy film inspired by the true story of a kangaroo sanctuary in Alice Springs, starring Ryan Corr, Deborah Mailman and Wayne Blair, and directed by Kate Woods. *Journey Home - David Gulpilil*: a feature documentary directed by Trisha Morton Thomas and Maggie Miles, produced by Brindle Films and Savage Films. To be broadcast on NITV with distribution by Madman Films.

Innovation *Clownbaby*: a dating sim game that defies conventions of the problematic genre by playing with the idea that your ‘win’ condition is ‘earning a person’, and instead emphasising the

importance of looking after your own needs while looking for love. Experimental both mechanically and in terms of themes explored. *Talked About Media*: the host of a quasi-successful men’s interest podcast goes to increasingly dramatic lengths to increase listenership, told via 50 short episodes on vertical platforms.

Talent escalation

Floodland: first time director Jordan Giusti and early career producer Rachel Forbes. *First Light*: celebrated Filipino-Australian artist James J. Robinson’s debut feature, an Australian-Filipino Co-production, is a deeply personal story exploring the intersection of duty, faith, and institutional power. *Optics*: a clever, high-energy satire series, perfectly poised to elevate YouTube personalities Jenna Owen and Vic Zerbst’s careers to mainstream ABC audiences. *Roots*: a point-and-click puzzle game that deals with family history and loss. Created by a diverse team from the ACT with strong storytelling as a core pillar of the game. *Descent*: three female scientists search for the secret to humanity’s survival at the bottom of the ocean. An innovative and absurd comedy from talented emerging comedy trio Big Big Big.

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

Achieved: *Wolfram, a sequel to Sweet Country*: the highly anticipated follow up to the Venice Film Festival Special Jury Prize-winning *Sweet Country*, will be going into production in late 2024 early 2025. *Mystery Road: Origin* series 2 is currently in production.

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

Achieved: In 2023/2024 three First Nations factual projects achieved free-to-air commitments: *2.6*, *Our Medicine* and *Dreaming Big*.

KPI: Across a three-year average (2023/24 to 2025/26), at least 50% of the key creative roles (writers, producers and directors) across all projects receiving Screen Australia development and production funding will be occupied by women, and/or non-binary, and/or gender diverse people.

On target: In 2023/24, 58% of key creative roles (writers, producers and directors) across all projects that received Screen Australia development and production funding were occupied by women, non-binary and gender diverse practitioners.

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

Achieved: Examples include *Austin*: a comedy series about neurodiversity and acceptance, starring Michael Theo from *Love on the Spectrum*, alongside comedy legends Ben Miller and Sally Phillips. *Four Years Later*: a romantic drama series using both Hindi and English languages, created and written by Mithila Gupta and featuring a writing team all with South Asian heritage – Nicole Reddy and S. Shakthidharan and directed by Mohini Herse (*Appetite*) and Fadia Abboud (*House of Gods*). *Paso Faho*: follows struggling shoe shop owner and Nigerian émigré, Azubuiké, as he attempts to reconnect with his 10-year-old son, Obinna by first time feature Writer/Director, Igbo-Australian Kalu Oji and Producers, Mimo Mukii and Ivy Mutuku.

CP2.2 Australian stories that are accessible domestically and internationally across all platforms

KPI: Total audience numbers.

Achieved: See PBS performance indicator, page 66.

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

Achieved: 5 online programs met the target:

- *Touch*: 4.7 million views across TikTok and YouTube
- *Suburban Legends*: 1.3 million views on TikTok
- *Life of Kea*: 1.3 million views on YouTube
- *Flunk Season 5*: 1.1 million views on YouTube
- *Videoland*: acquired by subscription streaming service Netflix.*

* As at 1 July 2024; compiled by Screen Australia.
 YouTube views are reported by YouTube and are not comparable with viewing metrics from other platforms.
 TikTok views are reported by TikTok and are not comparable with viewing metrics from other platforms.
 Facebook views are reported by Facebook and are not comparable with viewing metrics from other platforms.

KPI: Nominations or selection at prominent international events.

Achieved: 61 selections, including 18 key awards and nominations across features, documentary, series (television and online) and shorts. See Appendix 4 for a list of awards and nominations for Screen Australia-supported titles.

KPI: At least 15 events supported in capital cities and regional areas promoting and highlighting Australian content across a range of platforms.

Achieved: 69 events were supported: AACTA Awards, Adelaide Film Festival, Brisbane International Film Festival, CinefestOZ Film Festival, Darwin International Film Festival, Game Connect Asia Pacific (GCAP) 2023, Festival of Remote Australian Indigenous Moving Image, Flickerfest Film Festival, Freeplay Angles Festival, Melbourne International Film Festival, Revelation Film Festival, SheDirects, St Kilda Film Festival, Sydney Film Festival, The Other Film Festival, XR:WA, The Travelling Film Festival (Warrawong, Orange, Huskisson, Murwillumbah, Port Macquarie, Sawtell, Cairns, Bundaberg, Toowoomba, Townsville, Mackay, Alice Springs, Darwin, Katherine); Flickerfest Travelling Film Festival (Byron Bay, Kalgoorlie, Katherine, Merimbula, Hobart, Darwin, Narrabri, Dalby, Wandoan, Chinchilla, Meandarra, Broome, Cygnet, Cairns, Burnett Heads, Canowindra, Griffith, Mullumbimby, Perth, Coffs Harbour, Toowoomba, Gold Coast, Armidale, Huskisson, Kempsey, Nambour, Port Macquarie, Alice Springs, Sawtell, Noosa, Brisbane, Melbourne, Lightning Ridge, Narrogin, Mackay, Adelaide, Canberra), Play Now Melbourne.

KPI: Innovative approaches to audiences encouraged in program guidelines or project support.

Achieved: Launched the Audience Design Initiative, a pilot program to support audience development strategies for five market-ready feature films: *Uplift Kabul*, *Boss Cat*, *Ruby Moonlight*, *Memeis* and *The Golden Galah*. The program included a webinar and a series of 2-day bespoke workshops led by international audience designer Site Culley.

Commenced the development and implementation of a new screen discoverability project, *Where to Watch*. The initiative is designed to drive audience awareness and engagement for local film and television projects. The Screen Guide on the Screen Australia website will directly link local and international audiences with cinema session times and streaming/broadcaster links.

Continued our ongoing focus to connect Australian screen practitioners with the local distribution and exhibition sector. Events including AIMC (Australian International Movie Convention) and the AFFF (Australian Feature Film Forum) encourage discussion about current audience trends, best practice and networking. Also supported audience research testing for two feature film projects, *Audrey* and *Runt*, helping to inform the edit and drive engagement with distribution partners.

CP2.3 Viable screen businesses

KPI:	Dollar value of production generated for each dollar of Screen Australia investment.
Achieved:	See Screen Australia-specific PBS indicator on page 64.
KPI:	Up to 15 professional development opportunities for emerging and experienced industry professionals.
Achieved:	<p>Screen Australia supported 35 opportunities for emerging and experienced industry professionals across two industry development funding initiatives to a total of almost \$2.13 million:</p> <ul style="list-style-type: none"> • 19 opportunities were funded for mid-career practitioners to step up into senior below-the-line (BTL) crew and leadership roles through the BTL Next Step Program. • 16 recipients of the Skills Development Fund provided opportunities for training and skills development for over 60 crew and gamemakers. <p>Screen Australia also provided training and skills development as part of its Access Coordinator Training Program for nine Australian screen practitioners from the d/Deaf, disabled and neurodivergent communities in the role of Access Coordinator.</p> <p>Screen Australia committed \$700,000 over three years to Screen Careers, an initiative to deliver tailored, industry-led training programs and skills development opportunities for below-the-line crew across Australia. Between March and June 2024, Screen Careers provided training to 543 screen practitioners through its workshops and enrolled 155 people in e-learning classes.</p>
KPI:	At least five events held with a range of businesses and projects participating.
Achieved:	10 events were held: Screen Forever Conference, AIDC, CinefestOZ Industry Program, MIFF 37° South, MIFF Accelerator, Australian Feature Film Summit at AIMC, Asia Pacific Screen Forum India Co-pro discussion, Documentary Australian Impact Producer Program, <i>To The Death</i> Screening and Discussion, Australian Children's Content Summit.
KPI:	Support for at least two targeted activities for Australian screen creatives with international projects.
Achieved:	The Global Producers Exchange, Talent Gateway and Untapped initiatives supported established and emerging Australian creatives to connect with key global TV and feature film decision

makers and position their projects for success in an increasingly global market. Other examples of international delegations funding were to Content London and Talent USA New York (Australian International Screen Forum) which supported a variety of Australian scripted IP in obtaining interest, investment, and relationships from international markets.

KPI:	Producer Offset and Co-production Program actively marketed in at least two events and markets.
Achieved:	The Producer Offset and Co-production Program were marketed at MIFF 37° South July 2023, Toronto International Film Festival 2023, SPA Masterclass September 2023, MIPCOM 2023, European Film Market Berlin February 2024, AUSfilm week February 2024, Screen Forever May 2024, and Cannes Film Festival May 2024.

CP2.4 Highly-skilled, creative and innovative practitioners who embrace risk

KPI:	15% of feature projects developed with assistance from Screen Australia go on to be produced.
Achieved:	18% of feature projects developed by Screen Australia went on to be produced.
KPI:	At least 10 opportunities for professional development for First Nations practitioners, including creative workshops, internships, mentoring programs and travel grants.
Achieved:	<p>17 First Nations practitioners were selected for professional development:</p> <ul style="list-style-type: none"> • Darlene Johnson - First Nations Internship - Taylor Hackford Producer/Director Mentorship Program • Josh Sambono - First Nations Internship - Catherine Smyth-McMullen - Genre Writing • Ismail Khan First Nations Internship - <i>Bump Season 4</i> - Shadow Director • Aswan Reid - First Nations Travel Support to TIFF 2024 (<i>The New Boy</i>) • Warwick Thornton - First Nations Travel Support to TIFF 2024 (<i>The New Boy</i>) • Jack Steele (Kemp) - <i>Chef's Table</i> - Shadow Director Internship • Ivan Sen - First Nations Travel Support - to TIFF 2024 (<i>Limbo</i>) • Tony Briggs - First Nations Travel Support - Indigenous Film

- Conference 2023 – Reconciliation And New Futures (*Arran 360*)
- Sierra Schrader - First Nations Internship - Ryder Picture Company - Producers Placement
- Penny Smallacombe - First Nations Travel Support - Content London (*Cowboy*)
- Isaac Lindsay - First Nations Enterprise People 2023-2024 - Generate
- Travis Akbar - First Nations Enterprise People 2023-2024 - Generate
- Joshua Yasserie First Nations Enterprise People 2023-2024 - Generate
- No Coincidence Media - Enterprise Business 2023-2024 - Premium
- Lone Star Company - Enterprise Business 2023-2024 - Premium
- Djali House - Enterprise Business 2023-2024 - Generate
- Pandamonium Films - Enterprise Business 2023-2024 - Generate.

KPI: Develop and run 1–2 initiatives per year that focus on professional development opportunities for emerging First Nations practitioners.

Achieved First Nations Creators Program – Screen Australia’s First Nations Department in partnership with Instagram Australia (Meta): The First Nations Creators Program is aimed at Aboriginal and Torres Strait Islander social media creators, to accelerate up-and-coming local talent and amplify diverse voices across the social media landscape. Ten First Nations Creators were selected to undertake an intensive three-day workshop covering multiple subjects from how to make a competitive pitch to creating content, audience engagement, well-being, visibility and branding.

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

Achieved: *The World Came Flooding In* is an immersive experience and creative documentary that explores the rich inner world that remains after everything has been washed away. Inside an archeology of reconstructed memory, viewers are transported into the lives of people who have experienced flood, to better understand the core of what we call home. Following a planned festival premiere, the team plans a festival release over a 12-month period and then a 3-year rollout via exhibition in galleries, museums and other spaces. There will also be a touring kit made available to assist with the rollout of the project across smaller spaces, including libraries, regional museums and community venues. Finally, the project will be released online.

CP2.5 An efficient, effective and responsive organisation

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

Achieved: 87% of total expenditure in FY 2023/24 went to programs and projects.

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

Achieved: Research outputs included:

- Drama Report 2022/23
- Data on gender equity in the Australian screen industry, including the ongoing Gender Matters KPI
- Screen Australia Data & Insights web updates, including documentary production statistics and additional analysis of the 2022-23 ABS Film, Television and Digital Game Survey results.

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

Achieved: 109 citations of Screen Australia research, both direct and indirect, across TV, radio, print and online.

KPI: Commission ABS survey every four years.

Achieved: The most recent Film, Television and Digital Games Survey results were publicly released on 22 June 2023 (for the 2021/22 financial year). The survey is not due to be commissioned again until 2025/26.

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

Achieved: There were no instances of breaches of policies or procedures during the reporting period.

KPI: Industry consultation is incorporated into processes where appropriate.

Achieved: In 2023/24, Screen Australia’s Industry Development team consulted and collaborated with a diverse range of industry stakeholders, including the Office for the Arts, Creative Australia, all levels of government, educational institutions, production companies, digital games companies, broadcasters, streaming services, guilds and inbound productions. Screen Australia worked closely with these stakeholders to develop national programs to

address skills and job shortages across the industry and enhance the capacity and training needs of the screen production and digital games sectors. Screen Australia also consulted with Service and Creative Skills Australia (SaCSA), Creative Australia and the industry on the Arts Sector Scoping Study and the 2024 Arts Sector Workforce Plan and has a representative on the Arts Strategic Workforce Advisory Group.

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: 100% of decisions made within 12 weeks of receipt of a complete application.

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

Achieved: 85.6% of decisions made within 12 weeks of receipt of a complete application.

KPI: Games: Support at least one project from every state and territory across Australia.

Achieved: In FY 23/24 at least one game-based project was funded from each state and territory across through the Emerging Gamemakers Fund, Games Production Fund and Skills Development Fund.



Statutory reports

Freedom of information

Nine valid requests for information under the *Freedom of Information Act 1982* were received during 2023/24 and information that was not exempt was provided to applicants. Screen Australia provided quarterly and annual statistics to the Office of the Australian Information Commissioner on the number and nature of the applications received.

Privacy

No privacy complaints or requests to access or correct personal information as defined under the *Privacy Act 1988* were received during 2023/24.

Public interest disclosures

One public interest disclosure request was received under the Australian Government's Public Interest Disclosure Scheme during the reporting period. Screen Australia provided information to the Office of the Commonwealth Ombudsman for its Annual Report on the operation of the scheme.

Judicial decisions and review by outside bodies

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

Committee or the Office of the Australian Information Commissioner.

Commonwealth Electoral Act 1918 (311A (1))

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

- Nielsen Television Audience Measurement Pty Ltd: \$51,200
- OzTAM Pty Ltd: \$65,017
- Comscore (Rentrak Australia Pty Ltd): \$29,909
- Optimum Media Direction Pty Ltd: \$330,575.

Contingency liability statement

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

No new guarantees were provided by the Board during the year ended 30 June 2024. There is no amount subject to guarantee as at 30 June 2024.

Indemnity and insurance premiums

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

Workers' compensation is insured through Comcare Australia.

Work health and safety

Screen Australia is committed to promoting measures to ensure

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

In 2023/24, Screen Australia arranged an on-site influenza vaccination service and 37 members of staff availed themselves of this service. Reimbursement for the cost of influenza vaccinations was also offered to all staff.

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

Environmental protection and biodiversity statement

Screen Australia strives to reduce our environmental impact while complying with environment-related legislation, in particular Section 516A of the *Environment Protection and Biodiversity Conservation Act 1999*. Screen Australia is committed to reducing our environmental footprint. Our offices at Ultimo and Melbourne have the following ecologically sustainable features:

- additional building insulation in the roof that promotes passive energy efficiency and reduces air conditioning loads
- office lights and air-conditioning that operate on power-saving sensors, including the scheduling of lights and movement-activated lights
- release station printers with energy saving mode
- mini liner-free desktop bins
- battery and stationery recycling initiatives
- a segregated waste management policy employed to correctly handle paper, cardboard, mixed recyclables, toners and waste to landfill, and we encourage staff to appropriately dispose of, or recycle, materials used in the workplace.

In addition, at the Ultimo office we have:

- an organic materials bin
- large ceiling fans to promote air movement and assist efficiency of air conditioning systems.



Climate action in government operations

APS Net Zero 2030 emissions reporting

APS Net Zero 2030 is the Government's policy for the Australian Public Service (APS) to reduce its greenhouse gas emissions to net zero by 2030, and transparently report on its emissions. As part of the Net Zero in Government Operations Strategy, non-corporate Commonwealth entities, corporate Commonwealth entities and Commonwealth companies are required to report on their operational greenhouse gas emissions.

The Greenhouse Gas Emissions Inventory presents greenhouse gas emissions over the 2023/24 period. Results are presented based on Carbon Dioxide Equivalent (CO₂-e) emissions. Greenhouse gas emissions have been calculated in line with the APS Net Zero Emissions Reporting Framework, consistent with the Whole-of-Australian Government approach as part of the APS Net Zero 2030 policy. Not all data sources were available at the time of the report and amendments to data may be required in future reports. Waste data was estimated based on site average as actual mass data of waste generated is not available.

2023/24 Greenhouse gas emissions inventory – location-based method

Emission source	Scope 1 t CO ₂ -e	Scope 2 t CO ₂ -e	Scope 3 t CO ₂ -e	Total t CO ₂ -e
Electricity (location-based approach)	N/A	307.107	24.566	331.673
Natural gas	0.000	N/A	0.000	0.000
Solid Waste*	N/A	N/A	24.480	24.480
Refrigerants*†	0.000	N/A	N/A	0.000
Fleet and other vehicles	0.000	N/A	0.000	0.000
Domestic commercial flights	N/A	N/A	56.788	56.788
Domestic hire car*	N/A	N/A	0.000	0.000
Domestic travel accommodation*	N/A	N/A	21.281	21.281
Other energy	0.000	N/A	0.000	0.000
Total kg CO₂-e	0.000	307.107	127.114	434.221

Note: the table above presents emissions related to electricity usage using the location-based accounting method. CO₂-e = Carbon Dioxide Equivalent.

* Indicates emission sources collected for the first time in 2023/24. The quality of data is expected to improve over time as emissions reporting matures.

† Indicates optional emission source for 2023/24 emissions reporting.

2023/24 Electricity Greenhouse gas emissions

Emission source	Scope 2 t CO ₂ -e	Scope 3 t CO ₂ -e	Total t CO ₂ -e	Percentage of electricity use
Electricity (location based approach)	307.107	24.566	331.673	100%
Market-based electricity emissions	294.377	36.343	330.720	81.28%
Total renewable electricity	-	-	-	18.72%
Mandatory renewables ¹	-	-	-	18.72%
Voluntary renewables ²	-	-	-	0%

Note: the table above presents emissions related to electricity usage using both the location-based and the market-based accounting methods. CO₂-e = Carbon Dioxide Equivalent.

¹ Mandatory renewables are the portion of electricity consumed from the grid that is generated by renewable sources. This includes the renewable power percentage.

² Voluntary renewables reflect the eligible carbon credit units surrendered by the entity. This may include purchased large-scale generation certificates, power purchasing agreements, GreenPower and the jurisdictional renewable power percentage (ACT only).

Executive remuneration disclosures

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

Remuneration policies, practices and governance arrangements

- Remuneration and allowances for the Screen Australia Board are determined by the Remuneration Tribunal. For the reporting period ending 30 June 2024, the Board was remunerated in accordance with the Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination 2022.
- Increases in remuneration and allowances for the Board are determined by the Remuneration Tribunal in its annual review of remuneration for Holders of Public Office within its jurisdiction.
- Remuneration arrangements for the Chief Executive Officer (CEO) are set by the Screen Australia Board on a Total Remuneration basis and in accordance with the Remuneration Tribunal's determinations and guidelines for Principle Executive Offices. For the reporting period ending 30 June 2024, the main determination in this regard was the Tribunal's Principal Executive Office - Classification Structure and Terms and Conditions - Determination 2022.
- Increases in the remuneration reference rate for the CEO position are determined by the Remuneration Tribunal in its annual review of remuneration for Holders of Public Office within its jurisdiction.
- The Screen Australia Board undertakes an annual review of the CEO's remuneration and performance. Remuneration adjustments and performance payments may be recommended in accordance with the Remuneration Tribunal's Performance Remuneration Guidelines for Principal Executive Officers and Guide to the Principal Executive Office Structure, and are subject to endorsement by the Minister.
- Screen Australia uses a total remuneration package approach in setting salary for Senior Executive Service (SES) employees.
- Remuneration packages for SES employees may be reviewed by the CEO in line with annual performance reviews. Adjustments in remuneration may be deemed appropriate to recognise the achievement of



agreed objectives and the evolution of responsibilities in a position; having regard to the principles of the Australian Government's Public Sector Workplace Bargaining Policy, adjustments provided to staff, the outcomes of reviews of public offices completed by the Remuneration Tribunal and the Agency's operational budget capacity.

Key Management Personnel

During the reporting period ended 30 June 2024, Screen Australia had 15 executives who met the definition of Key Management Personnel (KMP). See Appendix 6 for details of remuneration for Key Management Personnel and Senior Executives.



Appendices

Enabling legislation

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

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

Ways in which support may be provided

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

Considerations governing the performance of functions

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

Screen Australia may charge fees

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

Screen Australia may cooperate with others

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

Severability

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

Erotic Stories

premiered at SXSW Sydney Screen Festival and won the inaugural Screen Well Production of the Year

Assessors and script consultants

Jon Anderson, Amal Awad, Melissa Lee Azizi, Dakota Barker*, Marigold Bartlett, Jodie Bell, Paul Bennett, Hollie Black, Bethany Bruce, Charlie Carmen, Santilla Chingaipe, Andrew Cohen, Beck Cole, Esther Coleman Hawkins, Liz Cooper¹, Matthew Cormack, Dena Curtis, Nicole Dade, Jeff Daniels, Cherie Davidson, Jeanie Davison, Martine Delaney, Lindsay Devlin, Sandie Don, Ester Harding, Sofya Gollan, Menik Gooneratne², Scott Hartley³, Madeleine Hawcroft, Jason Imms, Emma Jensen, Krista Jordan³, Julie Kalceff, Brendan Keogh, Ismail Khan, Ana Kokkinos, Tony Krawitz, Caitlin Lomax, Rosie Lourde, Yingna Lu, Lucy Maclaren, Laurrie Mansfield, Moreblessing Maturere, Sophie Miller, Granaz Moussavi, Shankari Chandran², Bali Padda, Amanda Parks, Vonne Patiag, Anick Poirier, Lou Porter³, Ray Quint, Jioji Ravulo², Damon Reece, Mary Anne Redpath, Oliver Ross, Megan Simpson Huberman, Eleanor Skimin, Carolina Sorensen, Catherine Smyth-McMullen, Mitchell Stanley, Bjorn Stewart, Annamaria Talas¹, Tiare Tomaszewski³, Mitch Torres, Adele Vuko, Douglas Watkin, Anthea Williams, Tim Williams, Jarrad Woods

* Until June 2024 ¹Specialist comment only
²Cultural comment only ³Budget assessor only

Investments, grants, loans, and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2023/24, rather than actual expenditure during the year.

CONTENT DEPARTMENT				
DEVELOPMENT				
Story Development (*indicates Premium)				
Feature Films				
Title	Duration	Production company	Key creatives - producer (p), director (d), writer (w), executive producer (ep)	Amount
[Do Not] Wake	1 x 120	Steven Arriagada	w/p: Stefan Delatovic, w/d/p: Steven Arriagada	20,000
7 1/2*	1 x 95	Daybreak Films	w/d: Rhys Graham, w: Christos Tsiolkas	29,000
Agrippina*	1 x 90	Blackfella Films	p: Darren Dale, w/d: Amanda Blue	29,000
Baby	1 x 90	Good Thing Productions Company	p: Nick Batzias, p: Virginia Whitwell, w/d: Dani Pearce	23,000
Bonegilla - Little Europe*	1 x 109	Ultrafilms Investments & Productions and Realworld Pictures	p: Sabella Sugar, p: Yvonne Collins, d/p: Franco Di Chiera, w: Jason Agius, ep: Kate Whitbread, ep: Stephen Amis	29,000
Boss Cat*	1 x 90	Bus Stop Films	p: Eleanor Winkler, w/d: Genevieve Clay-Smith, ep: Deanne Weir, ep: Nathan Basha, ep: Tracey Corbin-Matchett, ep: Madela Mathia	28,000
Canary Highway*	1 x 95	Lumila Films	p: Alexandra Taussig, w/d/p: Allanah Zitserman, w: Felicity Price, ep: Bruno Charlesworth, ep: Michael Helfand	48,800
Chasing Millions*	1 x 100	Invisible Republic	p: Jane Doolan, p: Michael Wrenn, w/d: Stephen Burke, w: Katherine Thomson	28,000
Cooch*	1 x 90	Hannah Barlow	w/d: Hannah Barlow, w/d: Kane Senes	27,000
Counting Cards With My Father	1 x 96	Rui Films	w/d: Lydia Rui	27,000

Crime Casters	1 x 110	Haven't You Done Well Productions	p: Nicole Minchin, d: Max Miller, w: Scott Limbrick, ep: Alexandros Ouzas, ep: Georgia Mappin, ep: Tessa Mansfield-Hung	19,100
Desert Fish*	1 x 100	Liyan Ventures	p: Lisa Scott, d: Wayne Blair, w/p: Melanie Hogan, w/p: Victor Hunter, ep: Mark Coles Smith	30,000
Dial-Up	1 x 90	Imogen Marjory McCluskey	w/d: Imogen McCluskey	29,000
Dust*	1 x 110	Bunya Productions	p: David Jowsey, p: Greer Simpkin, d: John Sheedy, w: Suzie Miller	40,558
Ελευθερία ('Eleftheria')	1 x 90	Trove Films t/a Mess Productions	w/d/p: Madeleine Parry, ep: Peter Hanlon	29,400
Fangs*	1 x 100	Lucy McKendrick	p: Michael Costigan, p: Rebecca Yeldham, d: Charlie Polinger, w/d: Lucy McKendrick	30,500
For Now*	1 x 100	Causeway Works	p: Kristina Ceyton, p: Sam Jennings, w/d: Samuel Van Grinsven, w: Jory Anast	26,000
Hindi-Vindi	1 x 105	ANA Productions	p: Aniket Deshkar, d: Ali Sayed, w: Jayant Sharma, w: Swarnima Singh, w: Arka Das	32,000
Hungry Ghosts	1 x 92	Never Sleep Pictures	p: Kate Glover, d: Nathan Lewis, w: Tara June Winch	24,500
In Darkness Visible	1 x 120	Alastair Edward Newton Brown	w/d/p: Alastair Newton Brown	24,000
Kindness	1 x 100	Matthew Whittet	w: Matthew Whittet	26,000
Langton	1 x 90	Far From Everything Films	d: Rachele Wiggins, w: Jennifer van Gessel	39,000
Love Is, Love Is	1 x 90	Gemma Bird Matheson	w: Gemma Bird Matheson	19,700
Luna	1 x 100	Wolpertinger t/a Cosmic Scream	p: Henry Koehne, p: Hugo Koehne, w/d: Aaron Lucas, w: Mark Rogers, ep: Jayden Rathsam Hua, ep: Mike Goodridge, ep: Yoav Rosenberg	36,100
M.A.M (Working Title)	1 x 100	Ned Lander Media	p: Ned Lander, d/p: Ruby Challenger, w: Gerard Dewhurst	23,000
Matriarch	1 x 100	Monkey And Pig Productions	w/p: Ivy Mak, w/d: Jayden Rathsam Hua	29,000
Metal Fish Falling Snow	1 x 90	Cath Moore	d/p: Olivia Peniston-Bird, w/p: Cath Moore	19,000
Mother Of Crime*	1 x 100	Film Camp	p: Philippa Campey, p: Sue Maslin, d: Daina Reid, w: Paul Oliver	25,400
Nest	1 x 90	Catherine Smyth-McMullen	w/p: Catherine Smyth-McMullen	25,500

Once More With Feeling*	1 x 90	Enjoy Entertainment	p: David Parfitt, p: Phillip Bowman, d: Mark Lamprell, w: Laurie Stiller	16,000
One Hundred Days	1 x 90	Michelle Law	d: Corrie Chen, w: Michelle Law	33,500
Over The Edge	1 x 90	Deadhouse Films	w/d: Enzo Tedeschi, w: Barbara Bingham	36,000
Piano Mums*	1 x 100	Nimbus Creative	w/p: Aven Yap, w/d/p: Pauline Chan	39,000
Put Your Hands Up!*	1 x 100	Subtext Pictures	p: Michael Wrenn, w/p: Drew Proffitt, ep: Ellie Beaumont	33,000
Reverse*	1 x 120	Wee Beastie Productions	p: Christine Alderson, p: Kate Neylon, w/p: Dave Johnson, w: Lou Sanz	32,500
Saccharine*	1 x 105	Carver Films	p: Anna McLeish, p: Sarah Shaw, w/d/p: Natalie Erika James	25,500
Scorpio	1 x 90	Scorpio Films t/a Majella Productions	p: Gabrielle Pearson, w/d/p: Allanah Avalon, ep: Nick Batzias, ep: Virginia Whitwell	30,500
Something Has Died In The Forest	1 x 100	Eva Justine Torkkola	w/d/p: Eva Justine Torkkola	29,000
Song Of Songs	1 x 100	Jump Street Films	p: Jamie Bialkower, w/d: Anita Lester, ep: Shekhar Kapur	22,000
Sophie Next Door	1 x 95	Redford t/a Contra Stories	p: Danielle Redford, w/d/p: Clare Sladden	29,500
Strawberries Aren't Essential	1 x 120	Sasha Hadden t/a Hadden Motion Pictures	w/d/p: Sasha Hadden, ep: Marc Wooldridge	28,000
Stunners	1 x 90	Digital Jellyfish t/a Lake Martin Films	p: Kate Separovich, w/d: Nicole Delprado	24,500
Swept*	1 x 120	Dreaming Tree Productions	w: Yolanda Ramke	20,000
Tell Me I'M Here*	1 x 100	Causeway Creations	p: Kristina Ceyton, p: Samantha Jennings, w: Veronica Gleeson	23,000
The Black Talons	1 x 90	Maria Lewis	d: Shari Sebbens, w: Maria Lewis	20,000
The Call	1 x 90	Benjamin John Ryan	w/d/p: Benjamin Ryan	22,640
The Coconut Children	1 x 90	Caravan Pictures	p: Paula Jensen, d: Ben Lawrence, w: Kim Pham, w: Vivian Pham	30,500
The Colour Of Waves	1 x 90	Good Thing Productions Company	p: Nick Batzias, p: Virginia Whitwell, w/d: Cloudy Rhodes, ep: Justin Kurzel	30,750
The Great Dinosaur Rescue*	1 x 100	BL Bradley & FS Docherty	w/p: Belinda Bradley, w/p: Franz Docherty	35,000
The Interloper	1 x 120	Luke Ryan	d: Ben Chessell, w: Luke Ryan	29,000

The Junction	1 x 108	Magic Hour	p: Andrew Kelly, p: Duy Huynh, d/p: Gemma Lee, w/p: Charlie Clausen, ep: Glendyn Ivin	29,250
The Last Tiger*	1 x 90	Moving Floor	w/p: Leigh McGrath	26,000
The Mati	1 x 90	Panayioti Peter Ninos	w/d: Peter Ninos	21,000
The Old Gods	1 x 110	Studio Nocturnal	p: Indiana Kwong, p: Joel Hagen, p: Patrick Cullen, w/d: David Burrowes, ep: Janelle Landers	28,000
The Other War*	1 x 100	Jessica de Gouw	p: Jessica de Gouw, p: Nicole La Bianca, d: Emma Freeman, w/p: Sarah Walker, ep: Martha Coleman	30,000
The Spa	1 x 95	Nudge Co Studio	w/d: Jo-Anne Brechin, w: Yasmin Kassim, ep: Marc Wooldridge	26,000
The White Girl	1 x 90	Typecast	p: Damien Pradier, p: Maggie Miles, d: Tony Briggs, w: Dallas Winmar	29,190
The Yarrabah Brass Band*	1 x 90	Yarrabah Films	p: Mitchell Stanley, p: Tim Sanders, d: Bjorn Stewart, w: Kodie Bedford	34,650
This Suburban Life	1 x 100	Gabriel Carrubba	w/p: Luke J. Morgan, w/d/p: Gabriel Carrubba	28,000
Tuned Into Love	1 x 100	Untold Productions	w/p: Katharine McPhee, ep: Alexa Wyatt, ep: Josh Trevorrow	22,000
Two Nations*	1 x 120	Jungle Entertainment	p: Bridget Callow-Wright, w/d: Trent O'Donnell, ep: Jason Burrows	30,000
Untitled Thomas M Wright Film*	1 x 110	Blackheath Film	w/d/p: Thomas M. Wright	34,000
What I Like About Me	1 x 90	Amplify Live	p: Hayley Adams, p: Michelle Melky, w: Jenna Guillaume, w: Thalia Siobhan Domingo, ep: Alex Reid, ep: Tom Maynard	28,000
Wildflowers	1 x 100	Thomas Wilson-White	w/d: Thomas Wilson-White	26,000

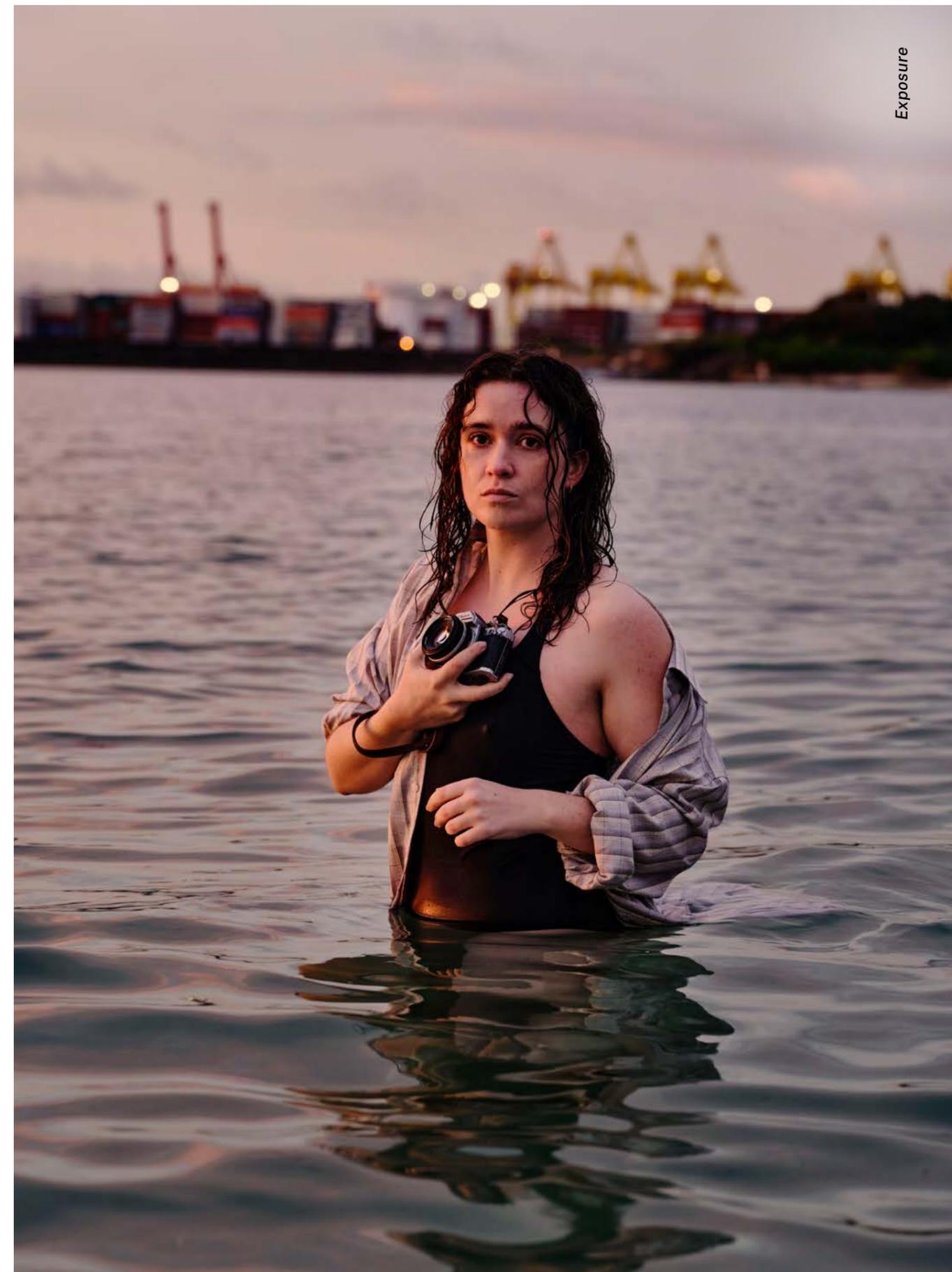
Subtotal Development Features 1,798,538

Television				
Title	Duration	Production company	Key creatives	Amount
Acid Tongue*	6 x 30	Domino Crescent Productions	w/d/p: Kacie Anning	40,650
Are We Good?	8 x 30	Makes You Think	w/p: Ben Manusama, w/p: Liam Maguire, ep: Debs Paterson	23,000
Big Noters	8 x 30	Sara Khan	w: Enoch Mailangi, w: Nayuka Gorrie, w: Sara Nadeem Khan	49,000
Brand-Aids	8 x 30	Tin Pang	w/d/p: Tin Pang, w: Amy Stewart, ep: Linda Ujuk	40,550

Codependent*	8 x 30	Nondescript Productions	p: Alexandra Keddie, w/p: Celeste Barber, w/ep: Belinda King	36,000
Die And Let Live	8 x 30	Chemical Media	p: Lucy Maclaren, ep: David Collins, creator/writer: Beth Knights, creator/producer: Tony Jackson	29,100
Farewell Tour	8 x 30	Clementine Bastow	creator/: Clem Bastow w: Marisa Nanakhorn Brown, w: Jonathan Gavin, w: Cath Moore, w: Tin Pang, w: Christos Tsiolkas	33,704
Fresh!	8 x 30	Fremantlemedia Australia	development producer: Anna Curtis, w: Nikki Tran, w: Simon Trevorrow	23,000
Game Changers	8 x 30	Slag Productions	w/d/p: Hannah-Rae Meegan, w/d/p: Monique Terry, w: Monica Zanetti, w: Nicole Reddy, w: Nina Oyama	30,374
Ghost Hunter*	10 x 30	Mangrove Films	p: David Jowsey, p: Greer Simpkin, w: Belinda Chayko, ep: Ben Lawrence	23,014
Going Troppo (Working Title)	8 x 30	Sanity Productions	w/p: Kate Wyvill	19,833
Half A Man	8 x 30	Christopher Squadrito	w/p: Chris Squadrito	20,000
Hotel Nowhere*	6 x 60	Kojo Studios	p: Kate Butler, w: Anna Lindner, ep: Linda Ujuk	38,000
Life Of Kea	10 x 25	Kea Productions	w/d/p: Lyanna Kea, w/d/p: Taysha McFarland, w/d/p: Tristan Braines	29,314
Looking For Love*	8 x 30	The Unicorn Squad	w: Matt Okine, ep/p: Angie Fielder, ep/p: Jude Troy, ep/p: Polly Staniford, ep/p: Richard Finlayson, ep/creator: Nastasia Campanella, co-creator: Kate Mulvany	30,500
Low Steaks	8 x 30	Co-Curious	p: Kali Reid, w: Nick Atkins, ep: Annabel Davis, ep: Mike Jones	24,900
Lustration 2.0*	4 x 30	New Canvas	p: Carolina Sorensen, p: Nathan Anderson, w/d: Ryan Griffen, w: Hannah Belanszky, ep: Antoine Cayrol, ep: Wadooah Wali, ep: Wolfgang Bylsma	69,000
Majesty*	6 x 60	Perpetual Entertainment Rights	p: Lisa Duff, w/d: Al Reid, w: James Saunders, w: Michele Lee	29,962
Master File*	6 x 52	Stephen Corvini	p: Stephen Corvini, w: Steven McGregor, w: Greg Waters, ep/p: Aaron Fa'aoso, ep: Sally Regan, ep/w: Steve Lewis	36,000
Miss Conduct*	8 x 30	Blackfella Films	p: Darren Dale, p: Penny Smallacombe, w: Louise Fox, w: Nick Coyle, w: Tommy Murphy, ep: Tommy Murphy	47,393

Pick Up*	8 x 30	Kindling Pictures Holdings	p: Emelyne Palmer, w/d: Taylor Ferguson, w: Enoch Malingi, w: Jessica Tuckwell, ep: Imogen Banks	38,500
Polysaturated*	8 x 45	Michelle Offen	d: Fadia Abboud, w: Amy Stewart, w: Matthew Bon, w: Thomas Duncan-Watt, creator/w: Michelle Offen, creator/w: Trudy Hellier, development producer: Darren Ashton	39,030
Quota*	6 x 55	Goodthing Productions	p: Nick Batzias, p: Virginia Whitwell, w: Jock Serong	27,136
Rez's Fortune*	8 x 30	Confidante Pictures	p: Belinda Dean, w: Benjamin Law, w: Kodie Bedford, creator/w: Shash Lall	40,000
Senescence*	8 x 60	Trove Films Trading As Mess Productions	p: Peter Hanlon, w/d/p: Madeleine Parry	26,000
Shade	6 x 30	Orange Entertainment Co	p: Dan Lake, p: Diya Eid, p: Steph Westwood, w/p: Wendy Mocke, w: Enoch Mailangi, w: Huna Amweero, w: Sara Khan, ep: Kurt Royan	43,000
Sharehouse	6 x 30	Word Ninjas	p: Stephen Luby, w: Ruth Estelle, w: Pete Monaghan, w: Smriti Daniels, w: Tammy Coleman-Zweck	25,000
Sharpened Knives	10 x 30	Arenamedia	p: Kate Laurie, w: Mararo Wangai	26,050
Skin In The Game*	8 x 30	Tony Ayres Productions	p: Sarah Clayton, w/mentor: Hannah Carroll Chapman, w: Lola Button, w: Alberto Di Troia, w: Kasumi Giselle Borczyk, w: Paddy Macrae, ep: Andrea Denholm, ep: Tony Ayres	39,400
Something Bad Is Going To Happen*	8 x 60	The Dollhouse Pictures	w/d: Madeleine Gottlieb, w: Ainslie Clouston, w: Jessie Stephens, ep: Jessica Carrera	28,000
Stuck In Paradise	8 x 30	Unless Pictures	p: Meg O'Connell, w: Michele Lee, w: Trudy Hellier	34,832
Teahouse	6 x 60	Victoria Lu	w: Victoria Lu	34,000
The Dressmakers Of Yarrandarra Prison*	6 x 60	CJZ	p: Claire Tonkin, p: Elisa Argenzio, w/d: Adrian Russell Wills, w: Anchuli Felicia King, w: Peter Gawler, w: Shane Isheev	45,869
The Golden Ass	6 x 30	Goalpost Television	p: Kylie du Fresne, p: Rosemary Blight, w: Lâle Teoman	28,000
The Night Whistler*	6 x 60	Perpetual Entertainment Rights	p: Lisa Duff, w: Greg Woodland, w: Pip Karmell, w: Shane Salvador	23,250
The Outer Dark*	8 x 60	Rhapsody Films	p: Alice Willison, w/d: Rhys Graham, w: Penelope Chai, w: Marieke Hardy, w: Thomas Wilson-White	54,550

The Servient*	8 x 45	Aquarius Films	p: Angie Fielder, p: Polly Staniford, w: Shiyang Zheng, ep: Stella Ha Vi Do	49,266
The Unlikely Fugitive*	8 x 60	Rhapsody Films	p: Alice Willison, w: Alice McCredie-Dando, w: Anna Barnes	50,000
Undercover Fairy Godmother*	6 x 30	Lucy Durack	p: Lucy Durack, d/p: Daina Reid, w: Penny Flanagan, w: Alice Bell, w: Kitty Flanagan, w: Ting Lim, ep: Jo Werner	47,796
What I Know About Love*	8 x 30	BBC Studios Productions Australia	w: Liz Doran, w: Thomas Wilson-White, w: Adrian Chiarella, ep: David Hannam, ep: Warren Clarke	47,672
Wild*	8 x 60	Lovely B Pictures	p: Liliana Muñoz, w/p: Kodie Bedford	50,000
Willy*	10 x 24	Ludo Holdings	p: Liam Heyen, w/d: Samuel Leighton-Dore, ep: Charlie Aspinwall, ep: Daley Pearson	50,000
Wishes	26 x 7	Karu-Karu	p: Carlos Manrique Clavijo, d: Ana Maria Mendez Salgado, ep: Colin South	35,500
Written In Bone	6 x 54	Nora & R.D. Productions	p: Bridget May, d: Anne Renton, w: Danielle MacLean, w: Simon Kennedy	33,470
Subtotal Development Television				1,589,615
Development - Special Initiatives				
Description	Production company		Amount	
AWG The Creators - Year 2	Australians Writers Guild		170,000	
SAFC Film Lab: New Voices	South Australian Film Corporation		25,000	
Screen Canberra Screen POD: Pitch Fest	Screen Canberra		20,000	
Subtotal Development Initiatives				215,000
Development - Special Industry Assistance				
Audience Design Workshop & Webinar Costs				39,947
Subtotal Development - Special Industry Assistance				39,947
DEVELOPMENT TOTAL				3,643,100



INTERNATIONAL FUND			
International Pitching Events and Talent Labs			
Event	Applicant	Key creatives	Amount
Berlinale Talents (Ocean Eyes)	Eugenia Lim	p/d/w: Eugenia Lim, p: Molly O'Connor	5,000
C21 Drama Series Pitch 2023 (Gnomes the Campus Class Action)	Screen Invaders	p:John Molloy, d/p: Joel Kohn, d/p: Richard Kelly, w: Tegan Higginbotham	5,000
C21 Drama Series Pitch 2023 (Song Of The Sun God)	Photoplay Films	w: Olivia Hetreed, ep: Shankari Chandran, ep: Karen Radzyner, ep: Olivia Hetreed, ep: Claire Mundell	10,000
FIFO Oceana Impact Pitch 2023 (Saving Tuval)	Tellus Films	p/d/w: Amelia Tovey, p/d/w: Kate Blackmore, d/w: Kalolaine Fainu	5,000
Hollywood Climate Summit (The Ark)	Ella Carey	w: Caitlin Spiller, w: Ella Carey	4,800
IDFA Forum, Amsterdam (Turbulence)	Pernickety Split	p/d/w: Emma Roberts, p/d/w: Ben Joseph Andrews	3,845
International Finance Forum (IFF) 2023 (Mimesis)	Triptych Pictures	p: Kirstian Moliere, w/d: Hannah Hilliard	5,000
IFFR Pro Immersive CineMart	Isobel Knowles	p/d/w: Isobel Knowles, p: Philippa Campey, d/p: Van Sowerwine, ep: Ben Joseph Andrews	5,000
Anecy - Mifa Pitch (Wishes)	Karu-Karu	p: Carlos Manrique Clavijo, d/w: Ana Maria Mendez Salgado	10,000
Frontieres (Jude)	Courage Films	p: Laura Sivilis d:Robyn Grace w: Jolene (Jett) Tattersall, w: Summer Nicks	8,000
Sheffield Documentary Festival (Replica)	Axel Rise Films	p: Yuxiang (Andy) Huang d: Chouwa Liang	5,000
Refugee Voices Marche du Film Docs (In Focus)	Leeanne Torpey	p: Leeanne Torpey, d: Barat Ali Batoor, d: Joseph Nizeti	8,000
Series Mania Writers Campus (Scalpel)	Open Door Films	w: Sonia Whiteman, w: Renny Wijeyamohan	10,000
Sunnyside of the Doc Global Pitch (Bukal Bukal)	Julie Nihill	p: Julie Nihill, d: Rhoda Roberts	5,000

Sunnyside of the Doc Global Pitch (Eagle Man)	Wild Pacific Media	p/d: Nick Robinson, p: Peta Ayers	8,000
Sunnyside of the Doc Global Pitch (Frontline Rangers)	Margaret Brown Productions	p: Margee Brown, p/d: David Cook	5,000
Sunnyside of the Doc Global Pitch (Paradise Camp: Homecoming)	Keiran McGee t/a Pilum	p/d: Keiran McGee, d: Yuki Kihara	5,000
Sunnyside of the Doc Global Pitch (Yurlu Country)	Illuminate Films	p: Lisa Main, p/d: Yaara Bou Melhem	8,000
Sunnyside of the Doc Global Pitch (Yesterday's Weirdness)	Shipton House	p: Gabriel Shipton, d: Ben Lawrence	8,000
TIFF Filmmaker Lab, Toronto (Replica)	Rudolf Fitzgerald-Leonard	d/w: Rudolf Fitzgerald-Leonard	5,000
TIFF Filmmaker Lab, Toronto (Counting Cards with My Father)	Lydia Rui	w: Lydia Rui	5,000
Venice Gap Financing Market 2023 (The Bone Sparrow)	Carver Films	p: Anna Mcleish, p: Sarah Shaw, d: Kim Mordaunt	4,780
Venice La Biennale College (Toad Mouth)	Hytra Films	p: Rebecca Lamond, w/d: Charlotte Mungomery	8,000

Subtotal International Pitching Events and Talent Labs **146,425**

International Delegations

Event	Applicant	Key creatives for projects (if applicable)	Amount
Content London 2023	CJZ	Claire Tonkin, Katie Shortland	6,000
Content London 2023	Film Art Media	Charlotte Seymour, Sue Maslin	6,000
Content London 2023	Hoodlum Entertainment	Tracey Robertson	6,000
Content London 2023	Jungle Entertainment	Jason Burrows	6,000
Content London 2023	Keith Thompson	Keith Thompson	6,000
Content London 2023	Mangrove Films	Sophia Zachariou	6,000
Content London 2023	Mimosa Tales	David Chidlow	6,000
Content London 2023	Northern Pictures	Catherine Nebauer	6,000
Content London 2023	Unless Pictures	Rosie Lourde	6,000
Content London 2023	WBG trading as WBMC	Janelle Landers	6,000
Global Producers Exchange 2024	Haven't You Done Well Productions	Georgia Mappin, Max Miller	60,000

Global Producers Exchange 2024	Highview Productions	Lisa Scott	60,000
Global Producers Exchange 2024	Inkey Media	Dena Curtis	60,000
Global Producers Exchange 2024	Lazy Susan Films	Hannah Ngo	60,000
Global Producers Exchange 2024	Orange Entertainment	Dan Lake, Stephanie Westwood	60,000
Global Producers Exchange 2024	Stranger Than Fiction Films	Jen Peedom, Sarah Noonan	60,000
Talent Gateway 2024	Aaron Fa'Aoso	N/A	20,000
Talent Gateway 2024	Andrew Undi Lee	N/A	20,000
Talent Gateway 2024	Lou Sanz	N/A	20,000
Talent Gateway 2024	Matt Vesely	N/A	20,000
Talent Gateway 2024	Nicholas Watson	N/A	20,000
Talent Gateway 2024	Stef Smith	N/A	20,000
Talent USA, NYC 2024	Enoch Mailangi	N/A	8,000
Talent USA, NYC 2024	Hannah Barlow & Kane Senes	N/A	14,000
Talent USA, NYC 2024	Hannah Carroll Chapman	N/A	8,000
Talent USA, NYC 2024	Imogen McCluskey	N/A	8,000
Talent USA, NYC 2024	Michelle Brasier & Sam Lingham	N/A	14,000
Talent USA, NYC 2024	Noora Niasari & Kieran Watson	N/A	8,000
Talent USA, NYC 2024	Patrick Macrae	N/A	8,000
Talent USA, NYC 2024	Tristram Baumber	N/A	8,000
Untapped 2024 (Courting Ghosts)	Miranda Aguilar	w: Miranda Aguilar, p: Jessica Magro	20,000
Untapped 2024 (Here, Now)	David Valencia	d/w: David Valencia	20,000
Untapped 2024 (Koan)	Neilesh Verma	w: Neilesh Verma, d: Grace Tan	20,000
Untapped 2024 (Other Half)	Samuel Leighton-Dore	p: Bradley Tennant, w/d: Samuel Leighton-Dore	20,000
Untapped 2024 (The Impatients)	Tim Williams	w: Tim Williams, p: Michael McMahon	20,000
Subtotal International Delegations			716,000

International Finance Fund			
Title	Applicant	Key creatives	Amount
Blood on the Ironwood	Maximo Productions	p/w:Kodie Bedford, p: Liliana Munoz, p: Nicholas Weinstock	20,000
Dictionary of Lost Words	Highview Productions	p: Lisa Scott, p: Rebecca Summerton, w/ep: Belinda Chayko	12,300
Honey Trap	Emerald Productions	p: Sheila Jayadev, d/w: Sophie Miller	8,273
Martini Mama	Sanctuary Pictures	p: Kate Whitbread, p: Julie Ryan, p: Ari Harrison, p/w: Christopher Gist, d/w: John Sheedy	6,430
Michaela's Many Words	Northern Pictures	p: Darren Ashton, w: Moreblessings Maturure, w: Amy Stewart, w: Brendan Luno, ep: Catherine Neubauer	13,500
Trash Fish	We Are Arcadia	p: Lisa Shaunessy, p: Himesh Kar, w: Ra Chapman, w: Catherine McMullen, w: Alli Parker d: Seth Larney	8,000
Subtotal International Finance Fund			68,503
International Markets - Special Industry Assistance			
Event			Amount
Australian International Screen Forum 2024			67,754
Cannes Film Festival 2024			236,190
Content London 2023			33,758
Future Vision 2024			315,000
G'Day USA 2024			115,114
Global Producers Exchange 2024			223,868
MIPCOM 2023			139,139
Talent Gateway 2024			193,616
Toronto Film Festival 2023			43,700
Untapped 2024			337,316
Subtotal International Markets - Special Industry Assistance			1,705,455
TOTAL INTERNATIONAL FUND			2,636,383

ENTERPRISE

Enterprise People 2023-2024 - Generate

Applicant	Host company	Amount
Courtney Mulvay	Wheels Rolling Productions	83,000
Georgia Noe	Cultivator Films Australia	83,000
Laki Baker	Artemis Media	83,000
Nadia Townsend	Aqurarius Films	86,000
Ruby Davis	Arenamedia	83,000
Sam Icklow	Archipelago Productions	83,000
Sarah Carroll	Purple Carrot Entertainment	83,000
Shelly Lauman	Easy Tiger Productions	83,000
Subtotal Enterprise People 2023-2024 - Generate		667,000

Enterprise People 2023-2024 - Premium

Applicant	Host company	Amount
Allison Brownmoore	SAM Content	86,000
Anna Vincent	Zephyr Films	86,000
Chris Eley	ZED	86,000
Debbie Zhou	Fable Pictures	83,000
Kacie Anning	Paper Planes	83,000
Lina Foti	Ouray Pictures Inc	83,000
Michael Drake	Sinking Ship Entertainment	83,000
Subtotal Enterprise People 2023-2024 - Premium		590,000

Enterprise Business 2023-2024 - Generate

Production company	Amount
indiVisual films	208,000
Kapwa	208,000
Mad Ones Films	208,000
New Mac Video Agency	208,000
Shop 15 Productions (Slag Productions)	208,000
Ten 4 Media	208,000
Thousand Mile Productions	208,000



Walking Fish Productions	208,000
Subtotal Enterprise Business 2023-2024 - Generate	
1,664,000	

Enterprise Business 2023-2024 - Premium

Production company	Amount
Artemis Media	208,000
Factor 30 Films	208,000
Lantern Pictures	208,000
Magpie Pictures	208,000
Never Sleep Pictures	208,000
Wild Pacific Media	208,000
Subtotal Enterprise Business 2023-2024 - Premium	
1,248,000	

Enterprise Program Funding Costs - Special Industry Assistance

Modules	Company/Provider	Amount
Enterprise Culture Yarns - Cultural Facilitator	Lauren Brannigan-Onato	5,000
Enterprise 2023-2024 Partner	113 Partners Australia	148,250
Enterprise Educational Modules:	Australians In Film	26,750
Enterprise Educational Modules:	Screen Producers Australia	14,750
Enterprise Educational Modules:	Australian Writers Guild	11,500
Enterprise Educational Modules:	Australian Directors Guild	15,000
Enterprise Educational Modules:	113 Partners Australia	90,000
Subtotal Enterprise Program Funding Costs		311,250

TOTAL ENTERPRISE	4,480,250
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PRODUCTION				
Feature Production				
Title	Duration	Production company	Key creatives	Amount
Audrey (Variation)		Invisible Republic		60,350
First Light	1 x 103	Majella Productions	p: Gabrielle Pearson, p: Jane Pe Aguirre, w/d: James J. Robinson, ep: Nick Batzias, ep: Virginia Whitwell	453,500
Jimpa	1 x 120	Jimpa Film	p: Bryan Mason, p: Liam Heyen, p: Marleen Slot, w/d/p: Sophie Hyde, w: Matthew Cormack, ep: Aud Mason-Hyde, ep: Sue Maslin	1,655,000
Kangaroo	1 x 110	Cute Joey Productions	p: David Jowsey, p: Greer Simpkin, p: Rachel Clements, p: Trisha Morton-Thomas, d: Kate Woods, w: Harry Cripps, w: Melina Marchetta, ep: Anna Marsh, ep: Elizabeth Trotman, ep: Louise Smith, ep: Marcus Gillezeau, ep: Marian Macgowan, ep: Ron Halpern	339,000
Love Adjacent	1 x 110	KWFilms	p: Kate Whitbread, p: Spencer McLaren, d: Louise Alston, w: Christopher Gist, w: Sarah Mayberry	500,000
One More Shot	1 x 100	Truce Films	p: Elise Trenorden, p: Jim Wright, p: Nick Batzias, p: Virginia Whitwell, d: Nicholas Clifford, w: Alice Foulcher, w: Gregory Erdstein	978,000
Overture	1 x 95	Ambience Entertainment	p: Kelvin Munro, p: Matthew Street, p: Michael Boughen, w/d: Bruce Beresford	500,000
Posthumous	1 x 100	Imposter Syndrome	p: Veronica Fury, w/p: Jade van der Lei, w/d/p: Josh Tanner, ep: Joel Anderson, ep: Michael Tear	500,000
Red Rock Run	1 x 110	Tama Films	p: Miriam Stein, d: Cathy Randall, w: Meg Shields	1,470,000
Runt (Variation)		See Pictures		90,000
Saccharine	1 x 105	Carver Films	p: Anna McLeish, p: Sarah Shaw, w/d/p: Natalie Erika James	942,000
Spit	1 x 103	Tracking Films	p: David Wenham, p: Felicity Mcvay, p: Greg Duffy, p: Trish Lake, d: Jonathan Teplitzky, w: Chris Nyst	500,000
The Bone Sparrow	1 x 90	Carver Films	p: Anna McLeish, p: Sarah Shaw, d: Kim Mordaunt, w: Alex McDiarmid	500,000
The Correspondent	1 x 100	Pop Family Entertainment	p: Carmel Travers, d: Kriv Stenders, w: Peter Duncan	1,500,000

We Bury The Dead	1 x 100	Penguin Empire Films	p: Grant Sputore, p: Kelvin Munro, p: Ross Dinerstein, w/d: Zak Hilditch	1,465,733
With Or Without You	1 x 97	Carolyn Johnson Films	p: Caro Johnson, p: Su Armstrong, w/d: Kelly Schilling	487,000
Zac Power	1 x80	Flying Bark Productions	p: Barbara Stephen, p: Celine Goetz, p: Leah James, d: Alexs Stadermann, d: David Webster, w: Erica Harrison, w: Lawrence Leung, ep: Patrick Egerton	1,395,400
Subtotal Feature Production				13,335,983
General TV Drama production				
Title	Duration	Production company	Key creatives	Amount
Austin	8 x 25	Northern Pictures	p: Joe Weatherstone, d/p: Darren Ashton, d: Madeleine Dyer, w: Joe Tucker, w: Lloyd Woolf, w: Romina Accurso, ep: Catherine Nebauer	459,000
Bay Of Fires Season 2	8 x 50	Bay Of Fires Production	p: Fiona McConaghy, d: Jocelyn Moorhouse, d: Jonathan Brough, w: Hannah Samuel, w: Josephine Dee Barrett, w: Romina Accurso, ep: Brett Popplewell, ep: Greg Sitch, w/ep/co-creator: Andrew Knight, p/co-creator: Marta Dusseldorp, w/co-creator: Max Dann	995,000
Critical Incident	6 x 48	Matchbox Productions	p: Bree-Anne Sykes, p: Sheila Jayadev, w: Hannah Fitzpatrick, w: Sarah Bassiouni, ep: Debbie Lee	1,642,798
Eleven (Working Title)	6 x 60	Love Divided SPV	w/d/p: Robyn Butler, w/d/p: Wayne Hope, ep: Greg Sitch	1,650,000
Four Years Later	8 x 30	Four Years Later Productions	p: Stephen Corvini, d: Fadia Abboud, d: Mohini Herse, w: Nicole Reddy, w: S. Shakthidharan, ep: Ian Collie, ep: Rob Gibson, w/ep: Mithila Gupta	1,292,812
Invisible Boys (Variation)		Feisty Asphodel		66,196
Last King Of The Cross Season 2	8 x 48	Second King Productions	p: Alexandra Doering, d: Fadia Abboud, d: Grant Brown, d: Ian Watson, w/p: Sam Meikle, w: Fin Edquist, w: James Pope, w: Jane Allen, w: Sarah Smith, w: Tim Pye, ep: Mark Fennessy	500,000
Mother And Son Season 2	6 x 30	Wooden Horse	p/ep: Jude Troy, ep: Richard Finlayson	750,000
Optics	6 x 180	Easy Tiger Productions	p: Ian Collie, p: Rob Gibson, d: Max Miller, w/p: Charles Firth, w/p: Jenna Owen, w/p: Vic Zerbst	950,000

Playing Gracie Darling	6 x 50	Curio Pictures	p: Amanda Crittenden, d: Jonathon Brough, w: Anya Beyersdorf, w: Miranda Nation, ep: Jo Porter, ep: Rachel Gardner	750,000
Plum	6 x 60	Roadshow Productions	p: Dan Edwards, p: John Edwards, p: Jonathan Duncan, d: Margie Beatie, d: Wayne Blair, w: Brendan Cowell, w: Fiona Seres	1,800,000
Precipice	4 x 45	Madigan Station	p: Aidan O'Bryan, p: Janelle Landers, d: Ben C. Lucas, w: Gerald Lillywhite, w: Kim Ho, w: Magda Wozniak, w: Maria Lewis, ep: Nicky Weinstock	1,600,000
RFDS Season 3	8 x 45	Endemol Shine Australia	p: Lisa Scott, w/p: Ian Meadows, w/d: Adrian Russell Wills, w: Julia Moriarty, w: Kodie Bedford, w: Magda Wozniak, ep: Sara Richardson	500,000
Strife Season 2	8 x 240	Fifth Season Productions AU	d: Neil Sharma, w/p: Sarah Scheller, w: Amy Stewart, w: Andy Healy, w: Clare Stephens, w: Jessie Stephens, w: Lexi Freiman, w: Mary Coustas, ep: Asher Keddie, ep: Bruna Papandrea, ep: Mia Freedman, ep: Steve Hutensky	500,000
Sunny Nights	8 x 45	Jungle Entertainment	p: Bridget Callow-Wright, d: Trent O'Donnell, w: Clare Sladden, w: Lally Katz, w: Marieke Hardy, w: Nick Keetch, w: Niki Aken, w: Ty Freer, ep: Doug Mankoff, ep: Jason Burrows, ep: Shay Spencer	1,000,000
The Family Next Door	6 x 50	Family Next Door S1	p: Melinda Wearne, d: Emma Freeman, w: Julia Moriarty, w: Pip Karmel, w: Sarah Scheller, ep: David Ogilvy	1,500,000
Top End Bub	8 x 30	TEB Production	p: Rosemary Blight, d: Shari Sebbens, w/p: Joshua Tyler, w/p: Miranda Tapsell, d: Christiaan Van Vuuren	1,752,300
Watching You	6 x 60	Lingo Pictures	p: Bree Anne Sykes, p: Jason Stephens, w: Alexei Mizin, w: Ruth Underwood, w: Ryan Van Dijk, ep: Helen Bowden	460,500
Subtotal General TV Drama Production				18,168,606

Childrens TV Drama Production				
Title		Production company	Key creatives	Amount
Andrew The Big Unicorn	40 x 7	Big Big Productions	p: Bryony McLachlan, w: Charlotte Rose Hamlyn, w: Dan Nixon, ep: Avrill Stark	383,459
Do Not Watch This Show	12 x 15	DNWTS	p: Greg Sitch, d: Leo Baker, w/p: Andy Lee	1,396,500
Flower And Flour	39 x 7	Flower And Flour Season One	p: Carla de Jong, p: Celine Goetz, d: Cindy Scharka, w: Amy Stewart, w: Dan Mansour, w: Lawrence Leung, w: Wendy Hanna, ep: Blair Powers, ep: Patrick Egerton	1,000,000
Kangaroo Beach Season 3	26 x 11	Kangaroo Beach Season 3	p: Celine Goetz, d: Simon Williams, d: Steve Moltzen, d: Tanya Bystrova, w: Charlotte Rose Hamlyn, w: Lawrence Leung, w: Lorin Clarke, w: Sylvie van Dijk, w: Tim Bain, w: Wendy Hanna, ep: Patrick Egerton,	750,000
Knee High Spies	10 x 22	Werner Film Projects	p: Nicole Minchin, p: Rachel Davis, d: Jack Jameson, w/p: Tim Bain, ep: Joanna Werner, ep: Stuart Menzies	500,000
Spooky Files Season 2	10 x 24	Spooky Files 2 Production	p: Paul Watters, d: Leticia Caceres, d: Sarah Hickey, w/d: Guy Edmonds, w/d: Matt Zeremes, w: Alexander Andreotti, w: Clem Bastow, w: Emma Gordon, w: Marisa Brown, w: Tim Williams, ep: Andrea Denholm, ep: Tony Ayres	999,950
Tales From Outer Suburbia	10 x 22	Outer Suburbia Productions	p: Alexia Gates-Foale, p: Sophie Byrne, d: Noel Cleary, w: Lally Katz, w: Sam Carroll, ep: Barbara Stephen, ep: Julia Adams, ep: Shaun Tan	1,951,500
Turquoise Bay (Working Title)	1 x 90	WSJ Holdings	p: Timothy White, d/p: Miranda Edmonds, d: Khrob Edmonds, w: Kathryn Lefroy	990,000
Subtotal Children's TV Drama Production				7,971,409
P&A Plus				
Title		Applicant		Amount
Shayda		Madman Entertainment		25,000
Australian International Movie Convention (AIMC)		Australian International Movie Convention (AIMC)		15,000
Our Cinema funding				333,063
Subtotal P&A Plus				373,063

Production - Special Initiatives		
VicScreen Originate - Pasa Faho	Ten Days Holdings	480,000
West Coast Visions x Screenwest - Proclivitas	Digital Jellyfish t/a Lake Martin films	500,000
Subtotal Production - Special Initiatives		980,000
TOTAL PRODUCTION		40,829,061



ONLINE				
Online Drama Production				
Title	Duration	Production company	Key creatives	Amount
Buried	5 x 7	Frantales Films	p: Fran Derham, w/d: Charlotte George, w: Miriam Glaser	230,000
Cooking for Seamus	25 x 3-10	People Productions	p: Carolina Sorensen, p: Clare Lewis, d: Matthew Walker	153,538
Deadbeat Ends Meet	4 x 6	Latenite Films	p: Nicholas Colla, p: Scarlett Koehne, d: Dominic Aldis, w: Holly Tosi, w: Mike Greaney, Showrunner: Evie Hilliar	200,000
Descent	5 x 8	Haven't You Done Well Productions	p: Monique Mulcahy, d: Liam Fitzgibbon, w: Ella Lawry, w: Madi Savage, w: Millie Holten, ep: Georgia Mappin, ep: Max Miller	182,000
Displaced	6 x 10	Lemon Meringue Pictures	p: Rachael Morrow, w/p: Jem Splitter, w/d: Molly Daniels	204,000
Facing the Numbers (Variation)		Garuwa Creative		60,000
Go Figure	6 x 4	Jibber Jabber	w/p: Rami Fischler, w/d: Luke David Agius, w: Gabriel Willie, ep: Faith Baisden	93,760
Heroes	1 x 27 VR	Soul Vision Films	p: Bobbi-Lea Dionysuis, w/d/p: Peter Hegedus	37,000
Hoops	15 x 12	Snack Drawer	p: Eliza Bone, w/d: Hannah McElhinney, w: Rudy Jean Rigg, ep: James Searle	130,714
Last Party Of Summer	24 x 1.5	Recliner	p: Lawrence Phelan, w/d: Mark Day	37,288
Long Head	6 x 2	Not A Real Media Company	p: Dan Ilic, d: Annabelle Ots, w/d: Millie Holten	128,867
Paths to Paris	16 x 1	Simply Stories Docs	w/d/p: Jaden Bowen, w/d/p: Jake Holroyd, w/d: Merryn Trescott, w/d: Stephanie Dower, ep: Sam Price	175,000
Talked About Media	50 x 1	Big Yellow Taxi Productions	w/p: Edward Gates, w/d/p: Sarah Ben-m'rad, ep: Nicole Dixon	117,841
The Hairy Marys (Variation)		Yi Yi Productions		38,140

The World Came Flooding In	1 x 20 VR	Film Camp	p: Philippa Campey, w/d/p: Isobel Knowles, w/d/p: Van Sowerwine, ep: Ben Joseph Andrews	150,000
Touch (Variation)		Slag Productions		28,819
Young Bloods aka Inside the Swans Academy	30 x 1.5	Hustle Media	p: Sarah Neill, d/p: Hugh Humphreys, ep: Rosie Lourde	170,000
Subtotal Online Drama Production				2,136,967

Online - Development

Title	Duration	Production company	Key creatives	Amount
Amy the Pirate	10 x 5	Not a Phase	p: Stephanie Cole, w/d: Mimi Helm, w: Brooke Collard, w: Lata Periakarpan	26,000
Curse Of The Virgin	7 x 7	Danielle Stamoulos	p: Ebube Uba, d: Grace Tan, w/p: Danielle Stamoulos, w/p: Nicole Delprado, w: Amal Awad, w: Vimbai Nenzou, ep: Barry Gamba, ep: Bec Bignell	17,982
Dark Matter Don't Matter	20 x 1	Odd Tale Productions t/a Odd Pirate	p: Philip Tarl Denson, w/d/p: Tamara Whyte, w/d: Isaac Lindsay, w: Warren Milera	12,000
Farts & Fairies	6 x 4	Farts & Fairies	d/p: Dan Matthews, w: Beth Knights, w: John McGeachin, w: Laura Walls, w: Nicholas Lin, w: Svetlana Sterlin, w: Luke Tierney	24,993
Going Home	30 x 1	Belinda Jombwe	p: Erica Long, p/w: Belinda Jombwe, w: Claire Cao, w: Leigh Lule, w: Huna Amweero, ep: Joanna Beveridge	24,991
Hysteria	22 x 2	Red Moon Media	d/p: Margie Bryant, w/d/ep: Maddie Massy-Westropp	22,500
Level Up	6 x 5	Amplify Live	p: Hayley Adams, p: Michelle Melky, p: Pennie Brown, d: Luke Eve, ep: Laura Waters	24,970
Murder On The Dance Floor	30 x 1.5	Story Mill Studios	d/p: Sophie Saville, w/d: Rowan Devereux	20,000
Powder Room	6 x 8	Tuia Suter	p: Madeline Blake, w: Madison Stephens, w: Tuia Suter	24,985
Sextistics Series 2	26 x 15	James Edu-Tainment	d/p: Naomi Koh Belic, w/d/p: Esme Louise James, w/d: Dr Susan James	25,000
Talked About Media	1 x 50	Big Yellow Taxi Productions	w/p: Edward Gates, w/d/p: Sarah Ben-m'rad, ep: Kay Lawrence	16,800

Tint	6 x 10	Praxis Pictures	p: Eric Zac Perry, p: Faraz Anarwala, w/d: Jack Voegt, w: Miski Omar	19,625
Tornadohead	6 x 5	Turbo Chook	p: Felicity Wilkinson w/d/: Jess Murray	20,305
Trophy Boys	1 x 20	Soft Tread Enterprises	p: Jo Dyer, w/d: Emmanuelle Mattana, w: Fran Sweeney-Nash, w: Gaby Seow, w: Leigh Lule	24,765
Subtotal Online Development				304,916

Online Special Initiatives

Event	Duration	Applicant	Key creatives	Amount
Digital Originals 2022 Moni	6 x 10/ 1 x 60	Taofia Petelo Tauiliili Pelesasa	p: Nicole Coventry, d: Alana Hicks, w: Taofia Pelesasa, ep: Elijah Malifa	374,581
Digital Originals 2022 Moonbird	6 x 10/ 1 x 60	Fifty Five Films	p: Catherine Pettman, w/p: Adam Thompson, w/d: Nathan Maynard	380,145
Digital Originals 2022 Warm Props (Working Title)	6 x 10/ 1 x 60	Warm Props	p: Jodie Bell, w/d: Jub Clerc, w/d: Kimberley Benjamin	369,985
Fresh Blood Next Steps 2024 Going Under	1 x 30	West Street Sports	p: Craig Ivanoff, w: Danielle Walker, w: Lauren Bonner	200,000
Fresh Blood Next Steps 2024 Urvi Went to an All Girls School	1 x 30	Buxstock Entertainment	p: Lauren Nichols, w/p: Urvi Majumdar, w/d: Nina Oyama, w: Rohan Ganju, w: Sashi Perera, w: Suren Jayemanne, ep: Chris Mcdonald, ep: Michelle Buxton	200,000
Fresh Blood Next Steps 2024 Westerners	1 x 30	Haven't You Done Well Productions	p: Max Miller, w/d/p: Munasib T Hamid, w: Kevin Duo Han, w: Mark Mariano	200,000
Digital Originals 2023 - Boundary's End	6 x 10/ 1 x 60	Native Born Productions	w/d/p: Miriam Dynevor, w/d: Kisha Broome	10,000
Digital Originals 2023 - DisMISSable	6 x 10/ 1 x 60	Lazy Susan Films	p: Hannah Ngo, d: Alistair Baldwin, w: Artemis Munoz, w: Rhian Wilson Ruge	10,000
Digital Originals 2023 - Fish Boi	6 x 10/ 1 x 60	Kapwa	p: Dulce Aguilar, w/d/p: Robertino Zambrano	10,000
Digital Originals 2023 - Lingered	6 x 10/ 1 x 60	Mad Ones Films	p: Cyna Strachan, w: AP Pobjoy, ep: Liam Heyen	10,000
Digital Originals 2023 - Little Korea	6 x 10/ 1 x 60	Lark Films	w/d/p: Lark Lee, w/d: Katrina Irawati Graham	10,000

Skip Ahead IX - PWR House - Making of Champion	3 x 20	PWR OPS	p: Bryce Holloway, p: Clint Gough, d: Oliver Marshall, w/d: Victoria Bush, ep: Lachlan Power	145,000
Skip Ahead IX - The Rainbow Bop Show	6 x 5	Rainbow Bop Album 1	p: Sara Taghaode, w/d/p: Amy Parry	145,000
Skip Ahead IX - The Worst That Could Happen	6 x 5	Lachlan Boyd Macfarlane	p: Rita Artmann, w/d: Austin McFarlane, w/d: Lachlan McFarlane	145,000
Skip Ahead IX - SUPERmarket	6 x 4.9	Jeanne Tian	p: Paige Wharehinga, w: Patrick Golamco	145,000

Subtotal Online Special Initiatives 2,354,711

Online Special Initiatives - Workshops

Event	Partner company	Amount
Fresh Blood 2023 - workshop costs	ABC	64,732
Digital Originals 2023- workshop costs	SBS	109,642
Skip Ahead IX - workshop costs	Google	609

Subtotal Online Special Initiatives Workshops 174,983

TOTAL ONLINE 4,971,577

GAMES

Emerging Gamemakers Fund

Title	Production company	Key creatives*	Amount
Alexithymia	Natalie Elisabeth Jeffreys	solo: Natalie Jeffreys	30,000
Anura	Alexander Dorian Palegeorge	solo: Alexander Palegeorge	30,000
Apothecary Of City X	Lemon Jolly	sd: Alex Prenzler, a: Ben Scherhag, ceo/md/f: Anna Zou	30,000
Aussie Rules	David Grant Ashby	prod: David Ashby, nd: Broden Kelly, sd: Dario Russo, p: Tyler Roach	30,000
Bes Mora: Unsettling Wellness	Fuzzy Ghost Studio	nd: Georgia Harrison, nd/sd: Patch Harrison, p: Pete Foley, p: Scott Ford	30,000
Bones: Wandering Soul	Amber Southall	cd: Amber Southall	29,705
Bumper Bout	Rocco Loria	solo: Rocco Loria	30,000
Catto's Post Office	Ha Young Lee	cd: Ha Young Lee, a: Jack Dunphy, p: Sam Vidler	28,726
Clownbaby!	T-Dog eXtreme	N/A	30,000

Crimson Cutlass	Arthur Fredrick Ah Chee	cd: Arthur Ah Chee, p: Peter Cowen, a: Evan de Wolf	29,998
Deficit - The ADHD RPG	Gabriella Lowgren	prod: Caitlin Lomax, a: Lauren Temos, cd: Gabriella Lowgren, nd: Bones Hillier, sd: Amy McNickle, d: Ceri Hutton, nd: Jordan Le Quesne, p: Jordan Cook-Irwin	30,000
Feralscape	Joseph Dowsett	solo: Joseph Dowsett	28,653
Frame By Frame	Paper Giant Games	prod: David Smith, p: Jackson Michael, a: Bill Northcott, d: Leo Cheung	30,000
Gale From The Mantle	Cody Rockwell Lehman	solo: Cody Lehman	30,000
Garden Of Egan (Working Title)	Palliat	p: Liam Pedersen, d: Rebecca Pattison	30,000
HUMANOIB	Oddlark	gd: Joshua Bradbury, prod: Kelsey Gamble, ad: Felix Colgrave, sd: Elijah Bradbury	30,000
Jammed	Alec Stewart	p: Alec Stewart, p: Julian Lia	15,000
Key Fairy	TS Barnes & JV Bleach	a: Mars Bleach, p: Tex Barnes	30,000
King Tidal	William Salisbury Hinz	ad: Tyler Hilder, nd: William Hinz, p: Jae Stuart	30,000
Kamata	Neesh Group	prod: Neema Iyer	30,000
L8R SK8R	Alexander Robinson Driml	solo: Alexander Driml	30,000
LunaGenesis	Michaela Jayne Vranic-Peters	p/prod: Natasha Vranic-Peters, cd: Michaela Vranic-Peters, a: Nathan Semertzidis	30,000
Management In Space	Silver Stitch Productions	sd: Duncan Latto, p: Matthew Erik Lucis	30,000
Mist Forge	Lunarcorp	ceo/md/f: Rohan Richards, p: Irene Richards	30,000
Momentum Knight	Jett Overton	ceo/md/f: Jett Overton, cd: Isis Lindquist	30,000
Monster Snap	Moo Duck Games	a: Clinton Ellard, p: Laurence Valentini	27,500
Necromancer For A Week	Joshua Matthew Salske	ceo/md/f: Joshua Salske	30,000
Night Shift	Georgina Charlotte Owassapian	solo: Georgina Owassapian	29,755
Pixel Wizards (Working Title)	Caspar Georgius Johannes Krieger	ceo/md/f: Caspar Krieger	22,615
PLANET B	Amy Conor McNickle	cd/ln/com: Amy McNickle, lp/d: James Smith, a: Steffie Yee, qa: Callum Harrington	30,000

Project Backbone	Alexander Thomas Murphy	cd: Alex Murphy, a: Hannah Levi	23,090
Project Dairy Cat	Wali Studios	ad: Sasha Mutch, sd: Jess Cerro, sd: Kathryn Gledhill-Tucker, td: Joel Davison, a: Olivia Ong	30,000
River Scene Zine	Maximilian John Myers	p: Max Myers, p: Tim Snowdon	30,000
Rocketcard Defence	SD Games	ceo/md/f: Trevor Clift, a: Jack Erskine	30,000
Roots	Chloe Jayne Brett	ad: Alyce Warmington, cd: Chloe Brett, p: Adam Patrick, d: Harrison Lynch	29,837
Sinew	Andrew Gavin Taylor	cd: Andrew Taylor, p: Tiernan Stevens	30,000
SPÜTWEISER	Dana Marie McKay	solo: Dana McKay	30,000
Tea, Please!	Siobhan Willoughby	solo: Siobhan Willoughby	30,000
The Troll And The Witch's House	Ditte Wad Andersen	solo: Ditte Wad Andersen	30,000
The Unforeseen Resurrection - Otome Isekai RPG	Naneth Sayao t/a Inuneko Nanita	solo: Naneth Sayao	26,048
Tomorrow's Past	Typecast	cd: David Pledger, cd: Tony Briggs	30,000
Yakshini Lokam	Orlando Mee	sd: Will Spartalis, p: Orlando Mee	30,000
Subtotal Emerging Gamemakers Fund			1,220,927

* Key creatives for games - Solo Developer (solo) Artist (a) Designer (d) Programmer (p) Narrative Designer (nd) Sound Designer (sd) Producer (prod) Community Manager (cm) Marketer (m) Quality Assurance Tester (qa) CEO/MD/Founder (ceo/md/f) Creative Director (cd) Art Director (ad) Technical Director (td) Business Developer (bd) Consultant (con).

Games Production

Title	Production company	Key creatives*	Amount
Anvilheart	Towerpoint	sd: John Oestmann, cd: Sean Dee, p: Elle Valentine, p: Emma Waters, a: James Hobbs, a: Bonnie Lawson, a: Harry Mickan	100,000
Ascending Inferno	Oppolyon Studios	a: Chris Ottey, a: Fauzi Raisyuli, a: Lachlan Smith, a: Martin Daniel Widdowson, a: Ricky-Lee Huddson-Stephens, ceo/md/f: Isaac Iozzi, ceo/md/f: Rebecca Haller-Trost, cm: Div Randev, sd: Dan Poole, d: Bas Anderson, p: Ben Anderson	100,000
COOPERATIVE SPACE SURVIVAL GAME (Working Title)	Escape Pod Games	cd: Lynda Mills, d: Stephen Mander-Jones	99,918
Bilkins' Folly (Variation)	Webbysoft		15,000

Cozy Commons	Pixelcake	a: Rebecca Hadland, p: Tom Longo	99,627
darkwebSTREAMER (Variation)	We Have Always Lived In The Forest		30,000
Delphinium (Variation)	Cinnadev		30,000
Doggy Don't Care	Rotub Games	ceo/md/f: Rohan Nowell, sd: Dominique Parker, a: Carlo Delos Santos	94,635
Finch And Archie	Octarine Arts	prod: Dickson Dic Shen Hee, nd: Liz Glass, sd: Harry May, d: Rhys Veale-Chan, p: Aubrey Vigus, d: Tom Lorenti	100,000
Frogreign	Arkanpixel	nd: Natasha Cox, sd: Alejandro Perez Heinze, cd: Bryce Watson, d: Dallas Smart, sd: Andres Buitrago, p: Nico Plotz	100,000
Insignia	Uppon Hill	sd: Morgan Ridley-Smith, cd: Adam Younis, a: Luca D'Annunzio, a: Morgan Prior, a: Yamnaa Haq	100,000
Jupiter Junkworks	Pixel Drake	ad: Georgia Pedersen, td: Will Deragon, a: Paul Mahoney, sd: Jam Nawaz, a: Kiat-Boon Pierce, sd: Zander Hulme, a: Audrey Willowbrook	100,000
Kādomon: Hyper Auto Battlers	Dino Rocket	prod: Rhiannon James, ceo/md/f: Patrick Sigley	100,000
Lighthaze World	Radiobush	a: Liam Gibbs, ceo/md/f: Anthony Hilkmann, sd: Lynden Woodiwiss	70,000
Matchstick	Technomyth	ceo/md/f: Jacob Schrader	90,000
Momento	Fat Alien Cat & Nomo Studio	a: Jasmine Phillips, nd: Jessica Lyon, p: Julian Beiboer	100,000
My Arms Are Longer Now	Toot Games	a: Dale Anderson, p: Matthew Jackson, p: Millie Holten, p: Cherie Davidson, nd: Annabelle Ots, nd: Jim Bishop, nd: Pedro Cooray, con: Dana McKay, con: Lauren Temos	100,000
Mystiques Haunted Antiques	Lemonade Games	prod: Nicole Archer, cd/nd: Ally McLean, ad: Inge Berman, a: Benjamin Retter, a: Robbie Archer, sd: Sarah Wolfe, d: Shaun Bright, td: Adam Matthews	99,950
Paper Plague	Studio Squish	sd: Bradley Gentle, d: Qiangpan Chen, a: Xue Hua Si Tu, p: Sheng Xu, qa: Daniel Khoury	99,421
Rat Trap	Squash & Stretch	p: Beau Whitehead, sd: Clint Owen Ellis	100,000
Salvage	Strings Attached Studios	nd: Ethan Morosi, cd: Alex Manning, sd: Zak Finemore, a: Sally Nguyen, sd: Cathrine Rayner, sd: David Mackey, sd: Geoffrey Manning, sd: James Samarchi	95,945

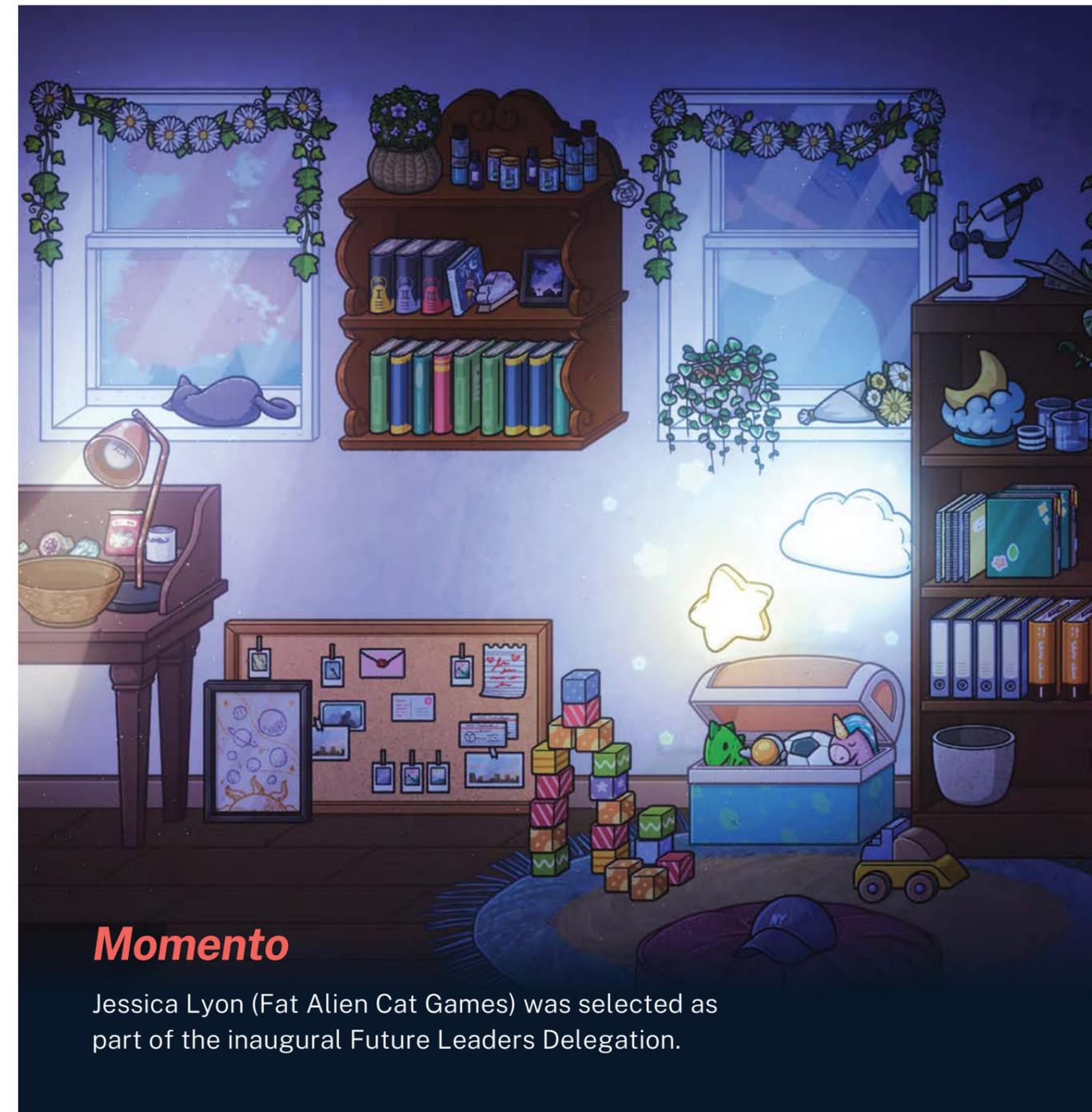
Spellbound Shire	Maxart	prod: Louis Van Dyke, d: Dylan Ford, ad: Azam Idris, p: Daniel Tan, a: Benjamin Warburton, ceo/md/f: Dale Thompson, a: Crystal Chemello, p: Thomas MacNamara	74,630
Split Signal	Worm Club	ad: Peter Bentley, cd: Thomas Bowker, sd: Byron J Scullin, sd: Mark Mitchell	97,940
Squidge	Chinfinger	d: Jeff van Dyck, d: Shaun Trainer	100,000
Which Way Up: Galaxy Games	Turtle Flip Studio	sd: Kobe Anthony, ceo/md/f/a: Adam Canto Galiana, cd/p: Nicholas Cellini, a: Sydney Liao	100,000
Winnie's Hole	Twice Different	cd: Simon Boxer, p: Mesut Latifoglu	100,000
Zodiac Mountain	Mystic Road	d/a: James Knight, a: Sylvia Lian, a: May Huang, ceo/md/f: Kevin Jiang, p: Laurence Anthony Valentini, sd: Ian Chen, a: Daisy Chan	100,000
Subtotal Games Production			2,397,066

* **Key creatives** - Solo Developer (solo) Artist (a) Designer (d) Programmer (p) Narrative Designer (nd) Sound Designer (sd) Producer (prod) Community Manager (cm) Marketer (m) Quality Assurance Tester (qa) CEO/MD/Founder (ceo/md/f) Creative Director (cd) Art Director (ad) Technical Director (td) Business Developer (bd) Consultant (con).

Games - Special Initiatives

Title	Production company	Amount
Game Connect Asia Pacific (GCAP) 2023	IGEA Conference Holdings	30,000
Game Developers Conference (GDC) Future Leaders Delegation	Emma Losin	9,000
Game Developers Conference (GDC) Future Leaders Delegation	Jessica Lyon	9,000
Game Developers Conference (GDC) Future Leaders Delegation	Jarrod Farquhar-Nicol	9,000
Game Developers Conference (GDC) Future Leaders Delegation	Jae Stuart	9,000
Game Developers Conference (GDC) Future Leaders Delegation	JoJo Zhou	9,000
GDC Future Leaders Delegation (GDC) - workshop costs	N/A	27,803
IGEA for Gamescom 2023 Stand Support	Interactive Games & Entertainment Association	25,000
Level Her Up	Camille Wing Sze Woodthorpe	13,099
SAGE: SA Game Exhibition	South Australian Film Corporation	10,000

Games - Festivals and Events		
Freeplay Angles Festival	Freeplay Inc	30,000
Game Connect Asia Pacific (GCAP) 2024	IGEA Conference Holdings	50,000
Play Now Melbourne	VicScreen	80,000
Subtotal Games Special Initiatives and Festivals and Events		310,902
GAMES TOTAL		3,928,895



Momento

Jessica Lyon (Fat Alien Cat Games) was selected as part of the inaugural Future Leaders Delegation.

DOCUMENTARY

Documentary Development Program

Title	Duration	Production company	Key creatives	Amount
"RISS"	1 x 90	Stranger Than Fiction Films	p: Blayne Hoffman, w/d: Ash Gibb, ep: Jennifer Peedom	30,000
2.6 Seconds	4 x 51	Blackfella Films	p: Darren Dale, ep: Andrew Boe	30,000
Anchorwoman	1 x 90	Common Room Productions	p/w: Jeff Daniels, d/w: Anne Alvergue	25,000
Atomic Paradise	4 x 55	SAM Content	w/d: John Harvey, w: Winnie Dunn, ep: Aline Jacques, ep: Lisa Leilani Williams-Lahari, ep: Sally Aitken	22,690
Balancing Acts	1 x 75	Big Stories Co	p: Anna Grieve, d/p: Qian Jess Zhang, w/d: Mitzi Goldman, w: Robin Laurie, ep: Shaun Miller, ep: Ziyin Gantner	28,000
Chasing Giants	1 x 90	Cosmic Breakfast	w/p: Rob Innes, w/d/p: Joseph Nizeti	15,000
Dangerous Games	1 x 90	DGD SPV	p: Felicity Verdouw, d/p: Emily Verdouw, w/p: Ricardo Skaff, ep: Nel Minchin	20,000
Digby & Camille	1 x 80	Yarra Bank Films	d/p: Trevor Graham, co-d: Digby E Webster, w: Rose Hesp	22,000
Eat The Invaders	6 x 30	Closer Screens	p: Rebecca Summerton, w/d: Matthew Bate	15,426
Find Your Voice (Working Title)	1 x 90	Walking Fish Productions	p: David Elliot-Jones, p: Kate Hancock, d: Lachlan McLeod	24,500
Get On	1 x 80	GoodThing Productions	p: James Litchfield, p: Nick Batzias, p: Rhian Skirving, d: William Bleakley	25,000
Hard as Puck	1 x 90	Cockatoo Co-Lab	p: Bec Bignell, p: Chanel Bowen, d: Isaac Elliott, w/p: Daniel Perrett	30,000
I Got Next	1 x 90	VAM Media	p: Brendan Hutchens, d: Lucy Messenger, ep: Cody Greenwood	10,000
If You Still Love This Planet	1 x 90	WildBear Entertainment	w/d/p: Bettina Dalton, ep: Alan Erson	24,680
Journey To The Osmocosmos	1 x 52	Smith & Nasht	w/d/p: Annamaria Talas	20,000
Kelly	1 x 90	FINCH NO WORRIES	p: Adam Fell, p: Camilla Mazzaferro, p: Luke Mazzaferro, p: Paula DuPré Pesmen, p: Rob Galluzzo, d: Al Hicks	25,000

Lyrebird	3 x 52	Nicholas Hayward	d/p: Nick Hayward, d: Nel Minchin, ep: Brendan Minchin, ep: David Alrich	27,460
Mola Mola	1 x 75	Mola Pictures	d/p: Pete West, d: Matt Dyas	21,950
No More Guilt	1 x 90	Pentimento Films	p: Elisabeth Koernicke, w/d: Alfie Faber, ep: Ben Lawrence	19,800
Pawlowska Pawlowski	1 x 90	BarkingCat Productions	p: John Fink, d/p: Camille Hardman, ep: Robyn Kershaw	26,500
Second To None	4 x 45	Sweet Shop Green	p: Alice Burgin, p: Fabrice Esteve, w/d: Sonia Dauger, co-d: Renee Mao, ep: Gal Greenspan	30,000
Serving It Up!	3 x 52	Southern Pictures	p: Georgia Woodward, p: Kaite Milicich, ep: Laurie Critchley	20,000
Shipwreck Hunters Australia, Season 2	6 x 40	Shipwreck Productions	d/p: Brendan Hutchens, ep: Steve Bibb	30,000
Shut Your Big Fat Mouth John Safran	1 x 85	Chemical Media	p: Tony Jackson, w/p: John Safran	28,450
Sia: My Elastic Heart (Working Title)	1 x 85	Nebula Starway	d/p: Nicholas Wrathall	27,000
Snapper: The Crazy Life And Times Of Rennie Ellis	1 x 90	Renegade Films	p: Joe Connor, p: Lucy Maclaren, w/d: Paul Goldman	10,000
Surviving BZP	1 x 90	Biscuit Tin Productions	p: Al Hicks, p: Camilla Mazzaferro, p: Luke Mazzaferro, p: Philip Busfield, d: Luke Cornish	30,000
Testimony	1 x 85	Quickening Film	p: Larissa Behrendt, p: Lisa Sherrard, p: Sophie Hyde, co-p: Uncle Paul Kabai, co-p: Uncle Pabai Pabai, d: Maya Newell, ep: Aunty McRose Elu	30,000
The Future Is Black	1 x 60	Dotibox Productions	w/p: Benn Sutton, w/p: Tony Norton	13,000
The Golden Spurtle	1 x 90	Hytra Films	p: John Archer, p: Rebecca Lamond, d: Constantine Costi	29,200
Turbulence	4 x 7	Pernickety Split	p: Emma Roberts, w/d: Ben Joseph Andrews	19,000
Ultra	1 x 75	Think Films	p: Carolyn Johnson, p: Lara Damiani, w/d: Ben Forsyth, w/d: Matthew Bate	29,425
Untitled	1 x 90	Ashleigh McArthur	d/p: Ashleigh McArthur	20,000
Voice	1 x 100	The Voice Documentary Production	p: Shannon Wilson-McClinton, d/p: Krunal Suresh Padhiar, ep: Ben Lawrence	29,835

The Belly Of The Beast (Working Title)	1 x 90	Daniel Henry Jackson	d/p: Dan Jackson, ep: Simon Nasht	30,000
We Are Jeni	1 x 90	Smith & Nasht	p: Simon Nasht, d: Akhim Dev, d: Mariel Thomas	29,000
We Are Not Powerless (Working Title)	1 x 90	Light Sound Art Film	p: Hamish Gibbs Ludbrook, w/d/p: Jolyon Hoff, w/d/p: Muzafar Ali, ep: Gabrielle Joosten	24,800
Winter Herd	1 x 90	Repeater Productions (Aus)	p: Ben Golotta, p: Chris Kamen, p: Morgan Wright, d: Kasimir Burgess, w: Ed Cavanough	29,400
Subtotal Documentary Development Program				922,116

Documentary Commissioned Program

Title	Duration	Production company	Key creatives	Amount
Eat The Invaders	6 x 30	Eat The Invaders	p: Rebecca Summerton, w/d: Matthew Bate	384,574
Headliners	5 x 48	Endemol Shine Australia	p: Kate Paul, ep: Penny McWhirter	500,000
Maggie Beer's Big Mission	3 x 57	Aged Care Overhaul	p: Phillipa Hutchison, d/p: Laki Baker, ep: Celia Tait	476,585
The Jury Project	4 x 54	Northern Pictures	d: Tosca Looby, ep: Karina Holden	500,000
Osher Günsberg: A World of Pain	1 x 52	OG Pain	w: David Galloway, ep: Leonie Lowe	200,000
Role Of A Lifetime	5 x 48	The Role Of A Lifetime	p: Bev Shroot, d/p: Sophie Weisner, ep: Debbie Cuell	500,000
Shipwreck Hunters Australia, Season 2	6 x 45	Shipwreck Hunters One	d/p: Brendan Hutchens, ep: Steve Bibb	320,000
Skin In The Game	1 x 60	South By South Productions	w: Marlee Silva, ep: Georgia Woodward, ep: Laurie Critchley, Co-d: Daniel King	225,000
The Secret DNA Of Us	4 x 52	Eureka Productions	ep: Josie Mason Campbell	500,000
Unofficial History	3 x 52	Unofficial History	p: Jo-anne McGowan, p: Rebecca Bennett, d: Pauline Clague, w/d: Chris Eley, w/d: Ili Baré, ep: Jennifer Peedom	565,000
Subtotal Documentary Commissioned Program				4,171,159

Documentary Producer Equity Program

Title	Duration	Production company	Key creatives	Amount
A Portrait Of Love	1 x 90	Vertigo Productions	p: Rolf de Heer, d/p: Molly Reynolds	56,428
Beyond The Fire: Resilience	1 x 43	Cheekymac Productions	d/p: Danielle Johnson	82,450
Charmian Clift - Life Burns High	1 x 80	Broken Hill Films	p: Sue Milliken, d/p: Rachel Lane	67,478
Corners Of The Earth: Kamchatka	1 x 70	ACOTE	p: Luke Kneller, d: Guy Williment, d: Spencer Frost	90,437
Countryman	1 x 78	Turningpoint AP	p: Joseph Williams, d/p: Peter Pecotic	60,495
Dale Frank Artist!	1 x 90	Dale Frank Movie	p: Sarah Beard, d/p: Jenny Hicks	99,685
David Brill - Witness To History	1 x 60	Digital Kitchen	w/p: Bob Kearsley, ep: Robert Heazlewood	50,843
Dig Deeper	1 x 52	F-Reel	p: Fiona Cochrane, p: Maree Clarke, w/d: Mark Street	37,500
Growing Happiness	1 x 88	Glass Engine	p: Lucy Becker, ep/p: Neil McGregor	87,602
Holmewood	1 x 80	Holmewood Films	w/d/p: Haydn Keenan	99,962
Ice Maiden	1 x 101	Jackson Speed	d/p: Nathaniel Jackson	90,870
Isla's Way	1 x 84	Corner Table Productions Australia	p: Georgia Humphreys, d/p: Marion Pilowsky, ep: David Willing, ep: Lucy Pullin	25,042
Masha & Valentyna	1 x 47	Simon Target	p: Beata Zatorska, d: Simon Target	38,045
Noyce - The Not So Quiet Australian	1 x 105	Pinnacle Film & Media	p: L. Warren Thompson, p: Nelson Khoury, p: Nelson Yap, d/p Ted (Edward) McDonnell	82,391
Our Voice, Our Heart	1 x 62	Trade Creative Media	p: Jaxon De Santis, d/p: Justin Grant, d/p: Laurens Goud	48,621
PTSD Love Stories	1 x 111	Seeding Time Pictures	d/p: Arun Ketsirat, w/p: Kym Melzer	62,210
PUB: The Movie	1 x 78	TTB Trading	p: Benji Steane, p: Jonathan Sequeira, w/d/p: Andrew Leavold, ep: Brett Garten	48,100
Saving Bondi Pavilion	1 x 27	Mark Gould Productions	d/p: Mark Gould	39,549
Stelarc -Suspending Disbelief	1 x 75	Tashmadada Inc	w/d/p: John Doggett Williams, w/d/p: Richard Moore	80,000

The Big Break	1 x 60	Broken Yellow	p: Elena Arena, p: Navid Bahadori, d: Tom Chapman	52,900
The Blind Sea	1 x 90	The Blind Sea	p: Heath Davis, p: Nicola Nossal, d: Daniel Fenech, ep: Erin Fenech, ep: Matt Formston	74,408
The Ending Goes Forever: The Screamfeeder Story	1 x 80	Ghetto Chorus	p: Joe Woolley, w/d: Jacob Schiotz	28,720
The Final Four	1 x 30	Australian Football League	w/d/p: Nicole Minchin, ep: Beth Wallis	61,259
The Koalas	1 x 90	Film Projects	d/p: Georgia Wallace-Crabbe, d/p: Gregory Miller	49,049
The New Joneses Season 3	7 x 12	Trumpet PR	p: Tamara Dimattina	80,738
The Piano Tuner	1 x 83	JOTZ Productions	p: Julia Overton, w/d: Natalia Laska, ep: Tom Zubrycki	90,000
The Sculpture	1 x 78	BBF Nominees	d/p: Stephan Wellink, d/p: Wayne Camilleri	88,210
Hunt for the Truth: Tasmania Tiger	2 x 52	Wildman Films	ep: Tim Noonan	99,950
Twilight Time	1 x 90	Early Works Productions	p: Philippa Campey, w/d/p: John Hughes	86,360
Written In Chalk: The Echo Of Arthur Stace	1 x 70	Australian Television And Media Group	d/p: Richard Attieh	98,637

Subtotal Documentary Producer Equity Program 2,057,939

Documentary Producer Program

Title	Duration	Production company	Key creatives	Amount
Deeper	1 x 90	Deeper SPV	w/p: Blayne Hoffman, w/d: Jennifer Peedom, ep: Jo-anne McGowan, ep: Sarah Noonan	300,000
Edge Of Life	1 x 80	Stranger Than Fiction Films	p: Jo-anne McGowan, w/d: Lynette Wallworth, w: Chief Tashka Yawanawa, ep: Jennifer Peedom	200,000
Floodland	1 x 80	Sweet Shop Green	p: Gal Greenspan, p: Rachel Forbes, w/d: Jordan Giusti, ep: Alice Burgin	220,000
Guardians Of The River	1 x 90	River Guardianship	p: David Elliot-Jones, p: Emmanuel Peni, p: Kerry Warkia, p: Maria Tanner, w/d: Lachlan McLeod, w/d: Matasila Freshwater, ep: Chris Kamen	245,000
Hard As Puck	1 x 90	Forward Media	p: Chanel Bowen, p: Noel Smyth, d: Isaac Elliott, ep: Rebecca Bignell	211,000

Iron Winter	1 x 90	Winter Herd Film	p: Ben Golotta, p: Chris Kamen, p: Enebish Sengemugaa, p: Morgan Wright, w/d: Kasimir Burgess, w: Ed Cavanough	200,000
Journey Home - David Gulpilil	1 x 94	Brindle Films	p: Jida Gulpilil, p: Rachel Clements, w/d/p: Maggie Miles, w/d/p: Trisha Morton-Thomas, ep: Witiyana Marika	250,000
Untitled The Mental As Anything Documentary	1 x 90	Beyond OZ	p: Carolina Sorensen, p: Susanne Morrison, d/w: Matthew Walker, ep: Frank Chidiac, ep: Martin Fabinyi	210,000
Make It Look Real	1 x 75	MILR Productions	p: Bethany Bruce, p: Daniel Joyce, w/d: Kate Blackmore, ep: Bridget Ikin, ep: Emma Cooper	50,000
Mockbuster	1 x 90	Walking Fish Productions	p: David Elliot-Jones, p: Naomi Ball, w/p: Sandy Cameron, w/d: Anthony Frith, ep: David Farrier, ep: Ari Harrison, ep: Ty Morse, ep: Alex West, ep: Cam Rogers	250,000
Northern Exposure (Working Title)	1 x 85	Wildbear Entertainment	p: Richard Jameson, p: Veronica Fury, d: Kriv Stenders, w: Matthew Condon, ep: Alan Erson	220,000
Phenomena	1 x 90	Gatti	p: Rob Innes, w/d/p: Josef Gatti, w: Joseph Nizeti, w: Niraj Lal, ep: Jessica Harrop	230,000
Queens Of Concrete	1 x 100	Concrete Dreams	p: CJ Welsh, p: Gena Riess, p: Oscar Ascencio, d/p: Eliza Cox, ep: Anna Kaplan	50,000
Rewards For The Tribe (Variation)	1 x 80	Film Camp	p: Molly O'Connor, p: Philippa Campey, w/d: Rhys Graham	20,000
Sand Roads	1 x 90	Invisible Republic	p: Alessandro Borrelli, p: Michael Wrenn, p: Sally Browning, w/d: Gabriele Gianni, w/d: Lorenzo Conte, w: Vittoria Pasquini	200,500
Second To None	3 x 40	Second To None Documentary	p: Fabrice Estève, p: Gal Greenspan, d: Renée Mao, d: Sonia Dauger, ep: Alice Burgin	180,000
Sentient	1 x 90	Sentient Pictures	d/p: Ivan O'Mahoney, w/d: Tony Jones, ep: Sarah Ferguson	200,000
Spreadsheet Champions	1 x 85	Good Thing Productions Company	p: Anna Charalambous, p: Charlotte Wheaton, p: Nick Batzias, w/d: Kristina Kraskov	98,000
Terra Futura: Whatever Happened To Planet Earth	1 x 90	SAM Content	p: Aline Jacques, p: Gaëlle Guyader, p: Sally Aitken, d: Annamaria Talos, w: Caitlin Yeo, w: Emilie Martin, w: Laurent Lichtenstein, w: Mike Bluett	250,000

The Colleano Heart	1 x 90	Wildbear Entertainment	p: Bettina Dalton, w/d: Pauline Clague, w: Ljudan Michaelis-Thorpe, ep: Alan Erson	225,000
The Front Fell Off	1 x 100	Retaining Wall Productions	p: Richard Keddie, d: Lorin Clarke, ep: Cass Avery	225,000
The Kimberley	3 x 58	Wildpacific Media	w/p: Mark Coles Smith, w/p: Peta Ayers, w/d/p: Nick Robinson, ep: Electra Manikakis	320,000
The Musical Mind, A Portrait In Process	1 x 83	Musical Mind	p: Kerry Heysen, d: Scott Hicks, w/p: Jett Heysen-Hicks, ep: David Chiem, ep: Mikael Borglund	100,000
Trailblazers (Variation)	1 x 45	Savage Films	p: Lucy Maclaren, w/d/p: Maggie Miles, w/d/p: Maggie Eudes	20,000
We Are Jeni	1 x 100	Smith&Nasht	p: Simon Nasht, d: Akhim Dev, d: Mariel Thomas, ep: Sarah Kozak	300,000
Welcome To Yiddishland	1 x 90	Racing Pulse Productions	p: Jeff Daniels, w/d: Ros Horin	170,000
Yurlu Country	1 x 90	Illuminate Films	p/w/d: Yaara Bou Melhem, p: Lisa Main, co-p: James Saunderse, co-p: Tom Bannigan, p/w: Maitland Parker, ep: Chris Kamen	200,000

Subtotal Documentary Producer Program 5,144,500

Documentary - Special Initiatives

Title	Production company	Key creatives	Amount
VicScreen Originate Factual	Film Victoria t/a VicScreen		15,000
Fresh Cuts Documentary Pitch 2024	Australian International Documentary Conference		30,000
AIDC Fresh Cuts Initiative - Travel Costs			3,380
AIDC Fresh Cuts - Fridge Foraging	Chaos & Co Productions	p: Leeanne Torpey, w/d: Bree Sanders, w: Niccola Mudge	15,000
AIDC Fresh Cuts - In, Out	Past Curfew	w/d/p: Allison Brownmoore	30,000
AIDC Fresh Cuts - Paradise Camp: Homecoming	Keiran McGee	d/p: Keiran McGee, Co-d: Yuki Kihara	27,840

Subtotal Documentary Special Initiatives 121,220

DOCUMENTARY TOTAL 12,416,934



Maggie Beer's Big Mission

INDUSTRY DEVELOPMENT		
Special Initiatives		
Description	Applicant	Amount
Special Initiatives - Access Coordinator Training Program workshop costs	N/A	136,477
Screen Careers - Year 1 of 4	Screen Careers Institute	250,000
Subtotal Industry Development - Special Initiatives		386,477
BTL Next Step Programs		
Host company	Placees	Amount*
Werner Film Productions	Laura Faulkner	3,000
Boom Tracks	placement TBC	50,000
Cosmic Dino Studio	placement TBC	39,000
Cutting Edge Post	placement TBC	50,000
Easy Tiger Productions	Kaitlyn Anne Maire Mosby	49,089
Folklore Sound	Jacob Gibson	50,000
Helium Pictures	Daria Latter	49,140
Hoodlum Entertainment	Stephanie Tiltman	50,000
Jungle Entertainment	placement TBC	44,592
Jungle Entertainment	Karen Ilesca	3,000
Jungle Entertainment	Abi Tabone	50,000
Lingo Pictures	placement TBC	49,988
Mystery Road Media	Samuel Westley	53,000
Mystery Road Media	Jaidyn Griffin	53,000
Princess Bento	placement TBC	50,000
SAM Content	placement TBC	50,000
Sweet Shop Green	placement TBC	45,918
Tama Films	Alice Zhao	53,000
Walking Fish Productions	placement TBC	50,000
WBG	Tayla Woodhouse	48,000
Wildbear Entertainment	Arkeena Mouradian	50,000
Subtotal BTL Next Step Program		940,727

Includes relocation costs.

Skills Development Fund		
Project Title + Opportunity	Applicant	Amount
Costume Supervisor Pathway Program	Australian Production Design Guild	80,000
Return to Paradise - Skills Development Plan	BBC Studios Productions Australia	80,000
Iron Crab - Level Up Initiative - Skills Development Plan	Chaos Theory Games	47,721
Kangaroo Beach - Digital Team	Cheeky Little Media	79,700
Post-Production Leadership Initiative	Endemol Shine	52,812
Spreadsheet Champions - Skills Development Plan	Good Thing Productions Company	80,000
Guckster Academy - Games Skills Development Plan	Guck	80,000
Invisible Boys - Training Placement	Invisible Boys	80,000
Proclivitas - Skills Development Plan	Lake Martin Films	79,996
On-Set VFX Scanning & Digital Capture Tech - Training Program	Myriad Studios VFX	80,000
Bump Season 5 - Career Acceleration Plan	RPRD #10	80,000
Pasture - Skills Development Plan	Salty Games	80,000
Screen Warriors - Below-the-Line On-the-Job Training	Veterans Film Foundation	80,000
Spit - Skills Development Plan	Spit Films	80,000
The Assembly - Skills Development Plan	TAT Productions	72,882
We Bury The Dead - Skills Development Plan	WBTD Film Productions (We Bury The Dead Feature Film)	79,875
Subtotal Skills Development Fund		1,212,986
TOTAL INDUSTRY DEVELOPMENT		2,540,190

\$2.13 million
for over 60 crew and gamemakers



FIRST NATIONS

First Nations Documentary Development

Title	Duration	Production company	Key creatives - Producer (p), director (d), writer (w), executive producer (ep)	Amount
Descendants	1 x 90	GARUWA Creative	p: Kieran Satour, p: Laurrie Mansfield, d: Genevieve Grieves	28,000
Dubboo (Working Title)	1 x 90	Blackfella Films	p: Darren Dale, w/d: Stephen Page, w: Alana Valentine	30,000
Fire Country	6 x 27.5	WildBear Entertainment	p: Kate Pappas, w/d: Jason De Santolo, w/d: John Harvey, w: Victor Steffensen, ep: Michael Tear	9,000
InDesign	6 x 60	Future Homes Project	p: Michaela Perske, p: Mitchell Stanley, p: Nha-Uyen Chau	30,000
Native Kitchen	4 x 52	Boardwalk Pictures Australia	p: Michael Hilliard, w/d: Jack Steele	21,500
Subtotal First Nations Documentary Development				118,500

First Nations Documentary Production

Title	Duration	Production company	Key creatives	Amount
2.6 Seconds	4 x 52	Darren Dale	d: Erica Glynn, w/p: Darren Dale, w: Andrew Boe	920,000
Dreaming Big	6 x 30	Wirrim Media	p: Veronica Fury, d: Abraham Byrne Jameson, d: Andrew Dillon, w/p: Richard Jameson	280,000
First Weapons (Variation)		Blackfella Films		10,000
Our Medicine	6 x 30	Karla Hart Enterprises	p: Sam Bodhi Field, d: Kimberley Benjamin, co-d/p: Karla Hart, co-director: Jeremy Thomson	300,000
Yirrkala Barks Project (Working Title)	1 x 80	Bark Project	p: Michaela Perske, w/d: Larissa Behrendt	225,000
Subtotal First Nations Documentary Production				1,735,000

First Nations Feature Development

Title	Duration	Production company	Key creatives	Amount
1982	1 x 90	Bacon Factory Films	p: Helen Davis, w/d: Dean Gibson	24,000
Aeroplane Dance	1 x 110	Bunya Productions	p: David Jowsey, p: Greer Simpkin, w/d: Warwick Thornton	45,000

Bidjara Girl	1 x 100	WRT Holdings	p: Anupam Sharma, p: Jodie Bell, w/p: Richard Jameson	38,000
Blood	1 x 90	Good Thing Productions Company	p: Nick Batzias, p: Virginia Whitwell, w/d: Larissa Behrendt, ep: John Harvey	31,300
Code of Silence	1 x 100	Inkey Media	p: Dena Curtis, p: Lois Randall, w: Kodie Bedford	39,000
Ghost Bruthaz	1 x 90	No Coincidence Media	p: Mitchell Stanley, w/d: Jon Bell	36,000
Hide The Dog	1 x 100	Wooden Horse	w: Jamie McCaskill, w: Nathan Maynard, ep: Jude Troy, ep: Richard Finlayson	35,000
Language of Birds	1 x 95	Seymour Films	p: Charlotte Seymour, w/d/p: Erica Glynn, ep: Sue Maslin	36,500
Moodja	1 x 90	Rush Films	p: Cody Greenwood, w/d: Karla Hart, ep: Amanda Morrison	35,231
Native Gods	1 x 99	Djali House	w/p: Huna Amweero, w/d/p: Hunter Page-Lochard	30,000
RED	1 x 80	Pink Pepper	p: Jodie Bell, p: Taryne Laffar, w/d: Chantelle Murray, w/d: Debbie Carmody, w/d: Jub Clerc, w/d: Karla Hart, w/d: Kelli Cross, w/d: Kodie Bedford, w/d: Mitch Torres, w/d: Ngaire Pigram, ep: Kerry Warkia, ep: Kiel McNaughton	45,000
Ruby Moonlight	1 x 90	No Coincidence Media	p: Mitch Stanley, w/d: Beck Cole, w: Samantha Alexis Laughton, ep: Robert Connolly, ep: Robert Patterson	73,250
Thaya - Older Brother	1 x 100	Euraba Films	w/d: Ivan Sen	30,000
Subtotal First Nations Feature Development				498,281

First Nations Feature Production

Title	Duration	Production company	Key creatives	Amount
The New Boy (Variation)		Scarlett Pictures		100,000
The Moogai (Variation)		Moogai Films		95,000
Wolfram a sequel to Sweet Country	1 x 100	Bunya Productions	p: Cecilia Ritchie, p: David Jowsey, p: David Tranter, p: Greer Simpkin, d: Warwick Thornton, w: Steven McGregor	1,890,000
Subtotal First Nations Feature Production				2,085,000

First Nations TV Drama Development

Title	Duration	Production company	Key creatives	Amount
After Story	6 x 60	Jungle Entertainment	w/d/p: Larissa Behrendt, w: Skye Leon, ep: Chloe Rickard, ep: Shay Spencer	36,551
Landgrabbers	8 x 45	Kindling Pictures Holdings	p: Emelyne Palmer, p: Imogen Banks, w/d: Adrian Russell Wills	44,097
Long Story Short	6 x 30	Unless Pictures	p: Meg O'Connell, w/d: Tanith Glynn-Maloney	34,909
Serpentine	6 x 60	Arenamedia	p: Liz Kearney, w/p: Kodie Bedford, ep: Tasma Walton	38,893
Subtotal First Nations TV Drama Development				154,450

First Nations TV Drama Production

Title	Duration	Production company	Key creatives	Amount
Mystery Road: Origin Series Two	6 x 52	MRO Films	p: David Jowsey, p: Greer Simpkin, d: Dylan River, w: Erica Glynn, w: Gary Hamaguchi, w: Jada Alberts, w: Samuel Paynter, w: Steven McGregor	900,000
The Hairy Mary's (Variation)		Yi Yi Productions		3,000
Subtotal First Nations TV Drama Production				903,000

First Nations Sector Development - Event Partnership

Project	Event	Partner	Amount
CinefestOZ Broome Film Festival	Jodie Bell	Ramu Productions	40,750
She Directs: First Nations Women's	Beck Cole	BLACKapple Productions	50,000
Sydney Film Festival	Lisa Kitching	Sydney Film Festival	24,000
Festival of Remote Australian Indigenous Moving-Image	Laurie May	Indigenous Community Television	44,100
Subtotal Event Partnership - First Nations			158,850

First Nations - Instagram Australia First Nations Creators Program 2023

Applicant	Amount
Bree Buttenshaw (little_buten)	2,000
Brooke Scobie (wastedvitriol)	2,000
Jayden Oakley (TheFinesseMane)	2,000

Katerina Roe (Katerinaleeroe)	2,000
Kylan Ambrum (thekylanshow)	2,000
Matilda Langford (Tilly.gov.au)	2,000
Molly Hunt (mollyhunt4food)	2,000
Nartarsha Bamblett (QueenAcknowledgements)	2,000
Olive Snell (Olivesnell)	2,000
Royston Sagigi-Baira (roystonnoell)	2,000
Shania Watson (shania19rose)	2,000
George Coles (gluecoles)	2,000
Sene Maluwapi (senemaluwapi)	2,000
Tainga Toa (taingatoa)	2,000
Tibian Wyles (y_l_z_22)	2,000
Subtotal First Nations -First Nations Creators Program 2023	30,000

First Nations - Instagram Australia First Nations Creators Program 2024

Applicant	Amount
Alicia Mellor (@dutti.djarra & @alicia.dawnxo)	2,000
Jay Van Nus (@jaykulbardi)	2,000
Laila Rind (@Lailabrind21)	2,000
Maddison Coles (@bitofableur)	2,000
Mindy Woods (@msmindywood)	2,000
Ruby Herrmann (@lifeofrubii)	2,000
Tegan Murdock (@ngumpie_weaving)	2,000
Thomas Bevan (@2joocee)	2,000
Waverley Stanley (@waverley_stanley_)	2,000
Wollie Gela (@bala_wolz)	2,000
Subtotal First Nations First Nations Creators Program 2024	20,000

First Nations - First Nations Factual Showcase 2023

Life After Footy	Ardiol Creative and Ramu Productions	40,000
Subtotal First Nations Factual Showcase 2023		40,000

First Nations Internships

Opportunity	Applicant	Amount
Ryder Picture Company - Producers Placement	Sierra Schrader	10,000
Bump Season 4 - Shadow Director	Ismail Khan	20,000
Chef's Table - Shadow Director	Jack Steele (Kemp)	19,400
Taylor Hackford Producer/Director mentorship program	Darlene Johnson	20,000
The Moogai - 3rd AD/VFX Producer	Samantha Laughton	20,000
Catherine Smyth-McMullen - Genre Writing Internship	Josh Sambono	20,000
Subtotal First Nations Internships		109,400

First Nations Travel Support

Event (Project Title)	Applicant	Amount
Toronto International Film Festival (The New Boy)	Aswan Reid	6,000
ACTA Awards (The New Boy)	Aswan Reid	3,000
European Film Market Berlin (Ruby Moonlight)	Beck Cole	6,000
Melbourne International Games Week (Fear of a Blak Planet)	Ben Armstrong	2,000
ACTA Awards (The New Boy)	Deborah Mailman	2,560
Content London (Out of My Mind)	Dena Mouna-Curtis	6,000
Maoriland Film Festival (Kindred)	Gillian Moody	5,500
Toronto International Film Festival (Limbo)	Ivan Sen	6,000
Flickerfest (Djalbuyan Nahra)	Jahvis Loveday	730
ACMI Melbourne - Film Premiere (Windcatcher)	Lennox Monaghan	3,000
Sundance Film Festival (The Moogai)	Meyne Wyatt	8,000
SPA Screen Forever (Conservation)	Michael Hudson	3,000
European Film Market Berlin (Ruby Moonlight)	Mitchell Stanley	6,000
Maoriland Film Festival (Game Day)	Nara Wilson	2,500
Content London (Cowboy)	Penny Smallacombe	6,000
Sunny Side of the Doc (Bukal Bukal)	Rhoda Roberts	6,000
European Film Market Berlin (Ruby Moonlight)	Samantha Laughton	6,000
European Film Market Berlin (Colour of Blood)	Samuel Paynter	6,000
Sundance Film Festival (The Moogai)	Shari Sebbens	8,000
ImagineNATIVE Film Festival (To Be Silent)	Skye Leon	6,000

ImagineNATIVE Film Festival (To Be Silent)	Tace Stevens	6,000
Indigenous Film Conference 2023 – Reconciliation And New Futures (Arran 360)	Tony Briggs	6,000
South By Southwest (Tambo)	Travis Akbar	2,780
Toronto International Film Festival (The New Boy)	Warwick Thornton	8,000
AACTA Awards (The New Boy)	Warwick Thornton	3,000
Melbourne International Film Festival (Generations of Men)	Zahli Heydon	2,600
Subtotal First Nations Travel Support		126,670

First Nations - Special Industry Assistance

Description		Amount
First Nations Department 30th Anniversary	Brisbane Indigenous Media Association Inc	5,597
First Nations Creators Program 2023 - workshop costs		52,678
Subtotal First Nations - Special Industry Assistance		58,275

First Nations Enterprise People 2023-2024 - Generate

Isaac Coen Lindsay	We Made A Thing Studios	86,000
Travis Akbar	Dicentium Films	86,000
Joshua Yasserie	Studio Gilay	83,000
Subtotal First Nations - Enterprise People 2023-2024 - Generate		255,000

First Nations Enterprise Business 2023-2024 - Premium

No Coincidence Media		208,000
Lone Star Company		208,000
Subtotal First Nations - Enterprise Business 2023-2024 - Premium		416,000

First Nations Enterprise Business 2023-2024 - Generate

Djali House		208,000
Pandamonium Films		208,000
Subtotal First Nations - Enterprise Business 2023-2024 - Generate		416,000

First Nations Enterprise Legacy 2022-2023

Description		Amount
Nara Wilson (Variation) - People Generate	Vishus Productions	1,000
Oombarra Productions (Variation) - Business Premium		800
Subtotal First Nations - Enterprise Legacy 2022-2023		1,800

TOTAL FIRST NATIONS 7,126,226

FESTIVALS & INDUSTRY PARTNERSHIPS

Australian Festivals, Special Events & Conferences

Adelaide Film Festival 2023	Adelaide Film Festival	100,000
AFI/AACTA Awards 2023	Australian Film Institute	366,000
AIDC 2024	Australian International Documentary Conference	115,000
Brisbane International Film Festival 2023	Gold Coast Film Fantastic	60,000
CinefestOZ Film Festival 2024	Geographe French Australian Festivals Incorporated t/a Cinefest OZ	75,000
Darwin International Film Festival 2023	Darwin Film Society Incorporated	30,000
Flickerfest Festival 2024	Flickerfest	35,000
Flickerfest Tour 2024	Flickerfest	50,000
MIFF 2023 and Accelerator	Filmfest	100,000
MIFF 37°South Market 2023	Filmfest	50,000
Revelation Perth International Film Festival 2024	Revelation Perth International Film Festival Inc	40,000
Screen Forever 2024	Screen Producers Association of Australia	120,000
St Kilda Film Festival 2024	City of Port Phillip	40,000
Sydney Film Festival 2024	The Sydney Film Festival	100,000
Travelling Film Festival 2024	The Sydney Film Festival	80,000
The Other Film Festival 2023	Arts Access Society Inc	40,000
XR:WA 2023	Revelation Perth International Film Festival Inc	30,000

Subtotal Australian Festivals, Special Events & Conferences 1,431,000

International Marketing Support - Festival & Awards

Event	Project	Applicant	Amount
Academy Awards®	Shayda	Vincent Sheehan	20,000
Anney International Animation Film Festival	Memoir of a Snail	Liz Kearney	19,964
BFI London Film Festival	This is Going to Be Big	Phoebe Cox	15,327
Blackstar Film Festival	La Lucha	Daniel Fallshaw	10,250
Cannes 2024 La Cinef	Withered Blossoms	Miki Tya Clarke	10,000
Cannes Film Festival	The Surfer	Robert Connolly	18,000
CANNESERIES	Swift Street	Lois Randall	18,308

Day of the Devs	Janet DeMornay Is A Slumlord (and a witch)	Pete Foley	10,000
Emmy Awards®	Built to Survive	Phillip Breslin	5,000
Emmy Awards®	Harley & Katya	Jo-anne McGowan	10,000
Grammy Awards	Stray Gods: The Roleplaying Musical	Liam Esler	20,000
International Documentary Festival Amsterdam	Turbulence: Jamais Vu	Emma Roberts	9,726
Iris Prize	Tuī Ná	William Duan	8,400
Rose d'Or	Knowing the Score	Margaret Ann Bryant	4,720
Rose d'Or	Krystal Clairvoyant	Erin Good	4,937
Rotterdam International Film Festival	Flathead	Patrick McCabe	14,484
Santa Barbara International Film Festival	Disconnect Me	Alex Lykos	3,050
Series Mania	House Of Gods	Helen Panckhurst	9,203
Series Mania	Videoland	Scarlett Koehne	9,276
SeriesFest	The Disposables	Renny Wijeyamohan	5,000
Slamdance Film Festival	Baby	James Di Martino	9,976
Sundance Film Festival	Every Little Thing	Bettina Dalton	13,072
Sundance Film Festival	The Moogai	Kristina Ceyton	20,000
SxSW, Austin	Audrey	Michael Wrenn	22,000
SxSW, Austin	Birdeater	Ulysses Oliver	20,000
SxSW, Austin	The Big Wait	Yannick Jamey	4,905
Toronto International Film Festival	The Convert	Andrew Mason	20,000
Toronto International Film Festival & Telluride Film Festival	The Royal Hotel	Emily Cook	10,000
Tribeca Festival	A Rose for Katrina	Lawrence Phelan	8,900

Subtotal International Marketing Support - Festival & Awards 354,498

Industry Partnerships

Event	Production company	Amount
AFFS Livestream at AIMC 2023	Film Art Media	20,000
Panel: Strengthening Bonds: Australia & India at the Asia Pacific Screen Forum	Asia Pacific Screen Academy	10,000
Australian Children's Content Summit 2024	SLR Productions	30,000
Impact Producer Program 2024	Documentary Australia	30,000



Audrey

To the Death Screening & Diversity Discussion	Sense & Centsability	1,000
AFI Onbass Fellowship 2022 - American Film Institute		90,068
International Festival Selectors - Sundance Film Festival		3,004
International Festival Selectors - Venice International Film Festival		12,724
International Festival Selectors - Toronto Film Festival		315
International Festival Selectors - Berlin International Film Festival		15,097

SUBTOTAL Industry Partnerships 212,208

TOTAL FESTIVALS & INDUSTRY PARTNERSHIPS 1,997,706

Strategic Policy and Industry Insights

SPII - Special Industry Assistance

Description	Amount
Sustainable Screens Australia	20,000
Total SPII - Special Industry Assistance	20,000

TOTAL STRATEGIC POLICY AND INDUSTRY PARTNERSHIPS 20,000

TOTAL 84,590,322

Awards

This is a select list of Screen Australia-supported documentaries, features, shorts and television dramas that have received accolades and nominations at key film festivals and events both locally and overseas (nominations are listed for international awards only).

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.

Documentary		
Title	Award/festival name	Award title
Ego: The Michael Gudinski Story	Australian Academy Cinema Television Arts	Best Sound in a Documentary - David Williams
Harley & Katya	Australian Directors Guild	Honourable mention (Best Direction in a Documentary Feature) - Selina Miles
Harley & Katya	International Emmy Awards	Best Sports Documentary
John Farnham - Finding The Voice	Australian Academy Cinema Television Arts	Best Documentary - Poppy Stockell, Mikael Borglund, Paul Clarke, Martin Fabinyi, Olivia Hoopmann
Kindred	Melbourne International Film Festival	First Nations Film Creative Award - Adrian Russell Wills and Gillian Moody
Knowing the Score	Rose d'Or Awards for Television Programming	Arts
Still We Rise	Australian Directors Guild	Best Direction in a TV or SVOD Documentary Series Episode or Documentary One-Off - John Harvey
Strange Beasts	CinefestOZ	Best Screenwriter - Darcy Prendergast
The Australian Wars	Australian Academy Cinema Television Arts	Best Direction in Non-fiction Television - (Episode 1) Rachel Perkins, Dylan River, Tov Belling

The Australian Wars	Australian Academy Cinema Television Arts	Best Documentary or Factual Program - Darren Dale, Rachel Perkins, Belinda Mravacic
The Australian Wars	Australian Academy Cinema Television Arts	Best Editing in a Documentary - Andrea Lang, Mark Atkin, Hilary Balmond
The Australian Wars	TV Week Logie Awards	Most Outstanding Factual or Documentary Program
The Children in the Pictures	AWGIE Awards	Audio - Non-Fiction, 'Crime Without Borders', Simon Nasht with Akhim Dev, Belinda Lopez & Emma Lancaster
The Dark Emu Story	Australian Academy Cinema Television Arts	Best Original Score in a Documentary - Caitlin Yeo, Damien Lane
The Giants	Australian Academy Cinema Television Arts	Best Cinematography in a Documentary - Sherwin Akbarzadeh
This Is Going To Be Big	Melbourne International Film Festival	Audience Award
This Is Going To Be Big	Melbourne International Film Festival	MIFF Schools Youth Jury Award
Turbulence: Jamais Vu	International Documentary Film Festival Amsterdam	IDFA DocLab Award for Immersive Non-Fiction
Volcano Man	AWGIE Awards	Documentary - Public Broadcast (Including VOD) Or Exhibition, Tim Russell with James Crawley and Steven Sander
Welcome To Babel	The Sydney Film Festival	Documentary Australia Award

Drama – Features		
Title	Award/festival name	Award title
Late Night with the Devil	Australian Directors Guild Ltd	Honourable mention (Feature Film Budget \$1m or over) - Colin Cairnes and Cameron Cairnes
Late Night with the Devil	AWGIE Awards	Feature Film - Original, Colin Cairnes and Cameron Cairnes
Late Night with the Devil	Sitges International Fantasy and Horror Film Festival	Best screenplay in the SOFC - Colin & Cameron Cairnes
Memoir of a Snail	Anecy International Animation Film Festival	Feature Film Crystal
Shayda	Australian Academy Cinema Television Arts	Best Casting in Film presented by Casting Networks - Anousha Zarkesh
Shayda	Australian Directors Guild Ltd	Best Direction in a Feature Film (Budget \$1M or over) - Noora Niasari

Shayda	CinefestOZ	CinefestOZ Film Prize
Talk to Me	Australian Academy Cinema Television Arts	Best Direction in Film - Danny Philippou, Michael Philippo
Talk to Me	Australian Academy Cinema Television Arts	Best Film - Samantha Jennings, Kristina Ceyton
Talk to Me	Australian Academy Cinema Television Arts	Best Lead Actress in Film - Sophie Wilde
Talk to Me	Australian Academy Cinema Television Arts	Best Editing in Film - Geoff Lamb
Talk to Me	Australian Academy Cinema Television Arts	Best Hair and Makeup - Rebecca Buratto, Paul Katte, Nick Nicolaou
Talk to Me	Australian Academy Cinema Television Arts	Best Original Score in Film - Cornel Wilczek
Talk to Me	Australian Academy Cinema Television Arts	Best Screenplay in Film - Danny Philippou, Bill Hinzman
Talk to Me	Australian Academy Cinema Television Arts	Best Sound in Film - Emma Bortignon, Pete Smith, Nick Steele
The New Boy	Australian Academy Cinema Television Arts	Best Lead Actor in Film - Aswan Reid
The New Boy	Australian Academy Cinema Television Arts	Best Supporting Actress in Film - Deborah Mailman
The New Boy	Australian Academy Cinema Television Arts	Best Cinematography in Film - Warwick Thornton
The New Boy	Australian Academy Cinema Television Arts	Best Production Design in Film - Amy Baker
The Rooster	Australian Academy Cinema Television Arts	Best Supporting Actor in Film - Hugo Weaving
The Rooster	Australian Directors Guild Ltd	Best Direction in a Debut Feature Film - Mark Leonard Winter
The Royal Hotel	AWGIE Awards	Feature Film - Adapted, Oscar Redding with Kitty Green
The Royal Hotel	San Sebastian International Film Festival	RTVE - Another Look Award

Drama – Mini-series

Title	Award/festival name	Award title
The Lost Flowers of Alice Hart	Australian Academy Cinema Television Arts	Best Miniseries - Jodi Matterson, Bruna Papandrea, Steve Hutensky, Barbara Gibbs, Sarah Lambert, Glendyn Ivin
The Lost Flowers of Alice Hart	Australian Academy Cinema Television Arts	Best Cinematography in Television - (Episode 1) Sam Chiplin

The Lost Flowers of Alice Hart	Australian Academy Cinema Television Arts	Best Production Design in Television - (Episode 1) Melinda Doring
The Lost Flowers of Alice Hart	Australian Academy Cinema Television Arts	Best Sound in Television - (Episode 6) David Lee, Robert Mackenzie, Leah Katz, James Ashton
Significant Others	Australian Directors Guild	Best Direction in a TV or SVOD Mini-Series Episode - Tony Krawitz
Twelve, The series 1	TV Week Logie Awards	TV Week Silver Logie for Most Popular Actor - Sam Neill
Twelve, The series 1	TV Week Logie Awards	TV Week Silver Logie for Most Outstanding Supporting Actress - Brooke Satchwell
Twelve, The series 1	TV Week Logie Awards	Most Outstanding Drama Series, Miniseries or Telemovie
House of Gods	Series Mania	Best Actor, Kamel El Basha

Drama – Series

Aunty Donna's Coffee Cafe	Australian Directors Guild	Best Direction in a TV or SVOD Comedy Series Episode - Max Miller
Beep and Mort series 1	AWGIE Awards	Children's Television - 'P' Classification (Pre-school - Under 5 Years) - Season 1, 'Nothing To Do Day' - Charlotte Rose Hamlyn
Colin from Accounts series 1	Australian Academy Cinema Television Arts	Best Narrative Comedy Series - Ian Collie, Rob Gibson, Patrick Brammall, Harriet Dyer
Colin from Accounts series 1	AWGIE Awards	Comedy - Situation or Narrative, Season 1, 'Flash', Harriet Dyer
Colin from Accounts series 1	TV Week Logie Awards	Most Outstanding Comedy Program
Colin from Accounts series 1	TV Week Logie Awards	TV Week Silver Logie for Most Outstanding Actress - Harriet Dyer
Colin from Accounts series 1	TV Week Logie Awards	TV Week Silver Logie for Most Outstanding Actor - Patrick Brammall
Colin from Accounts series 1	Rose d'Or Awards for Television Programming	Comedy Drama & Sitcom
Crazy Fun Park	Australian Directors Guild	Best Direction in a Children's TV or SVOD Drama Series Episode - Nicholas Verso
Crazy Fun Park	AWGIE Awards	Children's Television - 'C' Classification (Children's 5-14 years) Season 1, 'Remember Me' - Magda Wozniak
Crazy Fun Park	TV Week Logie Awards	Most Outstanding Children's Program

Krystal Klairvoyant	Australian Directors Guild	Best Direction in a Mobile-First Online Series Episode - Erin Good
Krystal Klairvoyant	Rose d'Or Awards for Television Programming	Multiplatform Series
Latecomers	Australian Academy Cinema Television Arts	Best Online Drama or Comedy - Liam Heyen, Hannah Ngo, Angus Thompson, Emma Myers, Nina Oyama, Madeleine Gottlieb, Alistair Baldwin
Latecomers	Australian Directors Guild	Best Direction in an Online Comedy Series Episode - Episode 6 – Coming Good - Madeleine Gottlieb
Space Nova series 2	AWGIE Awards	John Hinde Award for Science Fiction, Produced in 2023 Category, Charlotte Rose Hamlyn
Videoland	Series Mania	Best Series

Drama – Short

Title	Award/festival name	Award title
Katele (Mudskipper)	CinefestOZ	Best Indigenous Short Film
Katele (Mudskipper)	Melbourne International Film Festival	VicScreen Erwin Rado Award for Best Australian Short Film
Katele (Mudskipper)	St Kilda Film Festival	Best Achievement in Cinematography - Dan Macarthur
Katele (Mudskipper)	St Kilda Film Festival	Best Achievement in Indigenous Filmmaking - John Harvey, Gillian Moody

Drama – Single Episode

Title	Award/festival name	Award title
Appetite	Rose d'Or Awards for Television Programming	Multiplatform Series
Night Bloomers	AWGIE Awards	Web Series and Other Non-Broadcast/Non-Subscription Video on Demand TV Short Works - Season 1, 'Friend or Foe' - Andrew Undi Lee

Katele (Mudskipper)

Best Australian Short Film at Flickerfest and winner of Erwin Rado Award for Best Australian Short Film at Melbourne International Film Festival

Producer Offset and Co-production statistics

Producer Offset certification

Certificates issued in 2023/2024 *

	Provisional		Final
	Number	Number	Offset value (\$m)
Feature films	93	67	187.25
Other eligible formats (documentary)	56	86	51.41
Other eligible formats (non-documentary)	44	52	174.13
Total	193	205	412.79

Certificates issued in 2022/2023

	Provisional		Final
	Number	Number	Offset value (\$m)
Features	90	72	130.87
Non-feature documentaries	72	91	39.07
TV and other	45	51	125.22
Total	207	214	295.16

* includes re-issued certificates

Co-production approvals

Six provisional approvals were granted by Screen Australia during 2023/2024.

Title	Format	Co-production partner
Mix Tape	Season of a series (other – includes drama, comedy)	Ireland
Stuff the British Stole Season 2	Season of series (documentary)	Canada
The Surfer	Feature Film	Ireland
Sand Roads	Feature Film Documentary	Italy
Cooper Season 1	Season of a series (other – includes drama, comedy)	South Africa
Andrew the Big BIG Unicorn Season 1	Season of a series (other – includes drama, comedy)	Canada

Six final approvals were issued, as follows:

Title	Format	Co-production partner
Gloriavale	Feature Film Documentary	New Zealand
Stuff the British Stole Season 1	Season of a series (documentary)	Canada
The Science of Success	Single-episode program (documentary)	Canada
Mia and Me – The Hero of Centopia	Feature Film Animation	Germany
The Convert	Feature Film	New Zealand
Prisoner X	Feature Film Documentary	Israel

Data tables

Required data publication for corporate Commonwealth entities.

PGPA Rule Reference	Part of Report	Description	Requirement
17BE	Contents of annual report		
17BE(a)	Appendix 1 [page 84]	Details of the legislation establishing the body	Mandatory
17BE(b)(i)	About Us [page 12]	A summary of the objects and functions of the entity as set out in legislation	Mandatory
17BE(b)(ii)	About Us [page 14]	The purposes of the entity as included in the entity's corporate plan for the reporting period	Mandatory
17BE(c)	Governance Statement [page 58]	The names of the persons holding the position of responsible Minister or responsible Ministers during the reporting period, and the titles of those responsible Ministers	Mandatory
17BE(d)	N/A	Directions given to the entity by the Minister under an Act or instrument during the reporting period	If applicable, mandatory
17BE(e)	N/A	Any government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(f)	N/A	Particulars of non-compliance with: a. a direction given to the entity by the Minister under an Act or instrument during the reporting period; or b. a government policy order that applied in relation to the entity during the reporting period under section 22 of the Act	If applicable, mandatory
17BE(g)	Annual Performance Statement 2023/24 [page 62]	Annual performance statements in accordance with paragraph 39(1)(b) of the Act and section 16F of the rule	Mandatory
17BE(h), 17BE(i)	N/A	A statement of significant issues reported to the Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with finance law and action taken to remedy non-compliance	If applicable, mandatory
17BE(j)	Appendix 6 – Accountable Authority [page 148]	Information on the accountable authority, or each member of the accountable authority, of the entity during the reporting period	Mandatory
17BE(k)	Organisational Structure [page 28]	Outline of the organisational structure of the entity (including any subsidiaries of the entity)	Mandatory

17BE(ka)	Appendix 6 – Management of Human Resources [page 154]	Statistics on the entity's employees on an ongoing and non-ongoing basis, including the following: a. statistics on full-time employees; b. statistics on part-time employees; c. statistics on gender; d. statistics on staff location	Mandatory
17BE(l)	[page 191]	Outline of the location (whether or not in Australia) of major activities or facilities of the entity	Mandatory
17BE(m)	Governance Statement [page 59]	Information relating to the main corporate governance practices used by the entity during the reporting period	Mandatory
17BE(n), 17BE(o)	N/A	For transactions with a related Commonwealth entity or related company where the value of the transaction, or if there is more than one transaction, the aggregate of those transactions, is more than \$10,000 (inclusive of GST): a. the decision-making process undertaken by the accountable authority to approve the entity paying for a good or service from, or providing a grant to, the related Commonwealth entity or related company; and b. the value of the transaction, or if there is more than one transaction, the number of transactions and the aggregate of value of the transactions	If applicable, mandatory
17BE(p)	N/A	Any significant activities and changes that affected the operation or structure of the entity during the reporting period	If applicable, mandatory
17BE(q)	N/A	Particulars of judicial decisions or decisions of administrative tribunals that may have a significant effect on the operations of the entity	If applicable, mandatory
17BE(r)	N/A	Particulars of any reports on the entity given by: a. the Auditor-General (other than a report under section 43 of the Act); or b. a Parliamentary Committee; or c. the Commonwealth Ombudsman; or d. the Office of the Australian Information Commissioner	If applicable, mandatory
17BE(s)	N/A	An explanation of information not obtained from a subsidiary of the entity and the effect of not having the information on the annual report	If applicable, mandatory
17BE(t)	N/A	Details of any indemnity that applied during the reporting period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	If applicable, mandatory

17BE(taa)	Governance Statement [page 58] and Appendix 6 – Audit Committee [page 158]	The following information about the audit committee for the entity: a. a direct electronic address of the charter determining the functions of the audit committee; b. the name of each member of the audit committee; c. the qualifications, knowledge, skills or experience of each member of the audit committee; d. information about each member’s attendance at meetings of the audit committee; e. the remuneration of each member of the audit committee	Mandatory
17BE(ta)	Executive Remuneration Disclosures [page 80] and Appendix 6 – Executive Remuneration [page 154]	Information about executive remuneration	Mandatory
17BF Disclosure requirements for government business enterprises			
17BF(1)(a)(i)	N/A	An assessment of significant changes in the entity’s overall financial structure and financial conditions	If applicable, mandatory
17BF(1)(a)(ii)	N/A	An assessment of any events or risks that could cause financial information that is reported not to be indicative of future operations or financial conditions	If applicable, mandatory
17BF(1)(b)	N/A	Information on dividends paid or recommended	If applicable, mandatory
17BF(1)(c)	N/A	Details of any community service obligations the government business enterprise has including: a. an outline of actions taken to fulfil those obligations; and a. an assessment of the cost of fulfilling those obligations	If applicable, mandatory
17BF(2)	N/A	A statement regarding the exclusion of information on the grounds that the information is commercially sensitive and would be likely to result in unreasonable commercial prejudice to the government business enterprise	If applicable, mandatory



PGPA Rule Section 17BE (j),(i)-(v) – Accountable Authority

Details of Accountable Authority during the reporting period (2023/24)

Name and position title	Qualifications and experience of the Accountable Authority	Period as the accountable authority or member within the reporting period		
		Start date (1 July 2023 or after)	End date (30 June 2024 or before)	Number of meetings attended
Michael Ebeid - Chair	<p>Bachelor of Business – Charles Sturt University</p> <hr/> <p>Extensive experience from a more than three-decade career in the media, technology and telecommunications sectors. Previously held the roles of Chief Executive Officer and Managing Director of SBS and Group Executive of Telstra. A Member of the Order of Australia in 2017 for significant service to the broadcast media, innovation and multicultural affairs; named CEO of the Year by the CEO Magazine. Currently also a non-executive director of the Sydney Opera House and BAI Communications.</p>	14/07/2023	30/06/2024	5
Megan Brownlow - Deputy Chair/ Audit Committee Chair	<p>Executive MBA from the AGSM; Bachelor of Arts (Hons) ANU; Graduate of the INSEAD leadership program Singapore and the Australian Institute of Company Directors (GAICD).</p> <hr/> <p>Experienced non-executive director, boardroom facilitator and speaker who, over the course of her 30-year career, has held senior leadership positions in strategy, marketing and management consulting for large media and consulting firms. Deputy Chair and Chair of Audit Committee for Screen Australia and Media Federation of Australia, Chair of the Industry Advisory Board for the School of Communications, UTS and runs a small consultancy practice, Housten Consulting.</p>	1/07/2023	30/06/2024	5
Marta Dusseldorp - Non-Executive Director/Member of Audit Committee	<p>Bachelor of Arts (VCA) - Melbourne University</p> <hr/> <p>A respected and award-winning Australian actress who has worked extensively in theatre, film and television. Marta is also a producer in her own right, having started her own company, Archipelago Productions in Lutruwita/Tasmania. Accolades include winning AACTA Award for Best Lead Actress in a TV Drama for ABC's <i>Janet King</i>, where she played the title role and was Associate Producer. Recently nominated for the 2023 TV Week Silver Logie for Most Outstanding Actress for <i>The Twelve</i>. Her first series creating, producing and starring in <i>Bay of Fires</i>, had its world premiere at the Sydney Film Festival and aired on ABC TV in July 2023.</p>	1/07/2023	30/06/2024	4
Sacha Horler - Non-Executive Director	<p>Acclaimed actor</p> <hr/> <p>One of Australia's most acclaimed actors working in theatre, film and television. Seen onscreen in ABC TV's <i>Ladies in Black</i>, directed by Gracie Otto. She is in the first season of the worldwide hit <i>Colin from Accounts</i> on Binge. She stars in the two-time ACCTA award winning comedy <i>The Letdown</i>, and played opposite Kate Winslet in <i>The Dressmaker</i>. Other credits include the title role in <i>Sando</i>, and roles in <i>Peter Rabbit</i>, <i>The Kettering Incident</i>, <i>Secret City</i>, <i>Rake</i>, <i>Grassroots</i> and <i>The Moodys</i>. Sacha is a passionate MEAA member. As well as a Screen Australia Board member she is on the Gender Matters Taskforce and a campaigner for her industry.</p>	1/07/2023	30/06/2024	5

Helen Leake AM - Non-Executive Director	Bachelor of Arts in Politics and Psychology from Flinders University Founder and owner of Dancing Road Productions and Duo Art Productions, feature credits include <i>Carnifex</i> with Alexandra Park, Sisi Stringer and Harry Greenwood; <i>Swerve</i> with Jason Clarke; <i>Wolf Creek 2</i> ; <i>Heaven's Burning</i> with Russell Crowe; and <i>Black and White</i> starring Robert Carlyle. Her films have been selected for over 30 international film festivals. Helen also contributes her time and skills to industry organisations. Helen sits on the Council for Humanities, Arts and Social Sciences (HASS) for Flinders University (2022-present) and is a presenter at Books at MIFF (BaM, 2012-present).	1/07/2023	26/06/2024	5
Deborah Mailman AM - Non-Executive Director	Bachelor of Arts, QLD University of Technology One of Australia's most highly respected actors on stage and screen. Feature credits include <i>The New Boy</i> , <i>Radiance</i> , <i>Rabbit Proof Fence</i> and the internationally acclaimed <i>The Sapphires</i> . Television credits include award-winning portrayals in <i>Total Control</i> seasons 1, 2, and 3, <i>Mystery Road</i> , <i>Redfern Now</i> , <i>Mabo</i> and <i>The Secret Life Of Us</i> as well as voicing Big Cuz in the award winning animation <i>Little J and Big Cuz</i> and Auntie Bev in <i>Kangaroo Beach</i> . Received the Order of Australia Medal in 2017 for Services to the Arts and as a role model for Indigenous performers.	1/07/2023	30/06/2024	5
Nicholas Pickard - Non-Executive Director	Bachelor of Arts in Modern History and Cultural Studies – Macquarie University One of Australia's leading creative and cultural industry policy experts and advocates. Currently Executive Director, Public Affairs and Government Relations at APRA AMCOS. Prior to this he was the Director Corporate Affairs for Copyright Agency which represents the intellectual property rights of authors, journalists, visual artists and publishers. Nicholas is a member of the NSW Government's Creative Communities Council and Workforce Advisory Group Member for the Department of Employment and Workplace Relations' Service and Creative Skills Australia. He is a Fellow of The Royal Society for Arts, Manufactures and Commerce.	1/07/2023	30/06/2024	4
Pallavi Sharda - Non-Executive Director	Bachelor of Laws (LLB) (Hons); Bachelor of Arts in Media & Communications; Dip Modern Languages (French) – University of Melbourne Pallavi Sharda is an award-winning Australian actor, producer and speaker with a diverse international career. Starting as a leading Bollywood actress in Mumbai, she has starred in films such as <i>Begum Jaan</i> and <i>Hawaizaada</i> . Her UK roles include <i>Beecham House</i> and <i>The One</i> . While in Australia, she appeared in <i>Lion</i> , <i>Retrograde</i> , <i>Les Norton</i> , and <i>The Twelve</i> . In the US, she starred in <i>Tom & Jerry</i> and led the Netflix film <i>Wedding Season</i> , becoming one of the first South Asian actresses to lead a mainstream Hollywood rom-com. Pallavi advocates for intercultural communication, serves on the board of Ekutir, and works with Fashion Revolution India.	14/07/2023	30/06/2024	5
Nicholas Moore AO - Chair	Bachelor of Laws UNSW. Bachelor of Commerce UNSW. Admitted as a solicitor and is a Fellow of the Institute of Chartered Accountants Former Chief Executive Officer of Macquarie Group Limited. Retired after 32 years at Macquarie, including 10 years as CEO. Chair of Screen Australia for nine years until 31 March 2024, The Centre for Independent Studies, The Smith Family, Willow Technology Corporation, the National Catholic Education Commission, Aldus Group, and the Financial Regulator Assessment Authority and the Markets Taskforce Expert Advisory Panel (both within the Department of the Treasury). He is a Member, and former Chair, of the UNSW Business School Advisory Council. He was appointed as Special Envoy for Southeast Asia for the Commonwealth Government in 2022.	1/7/2023	31/03/2024	3

PGPA Rule Section 17BE (ka) – Management of Human Resources

All ongoing employees (2023/24)

	Man/Male			Woman/Female			Non-binary/Prefers not to answer/Uses a different term			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
NSW	11	-	11	19	4	23	-	-	-	34
Qld	-	-	-	-	-	-	-	-	-	-
SA	-	-	-	-	-	-	-	-	-	-
Tas	-	-	-	-	-	-	-	-	-	-
Vic	-	-	-	3	-	3	-	-	-	3
WA	-	-	-	-	-	-	-	-	-	-
ACT	-	-	-	-	-	-	-	-	-	-
NT	-	-	-	-	-	-	-	-	-	-
External territories	-	-	-	-	-	-	-	-	-	-
Overseas	-	-	-	-	-	-	-	-	-	-
Total	11	-	11	22	4	26	-	-	-	37

All non-ongoing employees (2023/24)

	Man/Male			Woman/Female			Non-binary/Prefers not to answer/Uses a different term			Total
	Full time	Part time	Total	Full time	Part time	Total	Full time	Part time	Total	
NSW	17	-	17	33	8	41	-	-	-	58
Qld	-	-	-	1	1	2	-	-	-	2
SA	-	-	-	-	-	-	-	-	-	-
Tas	-	-	-	-	-	-	-	-	-	-
Vic	7	-	7	6	2	8	-	-	-	15
WA	1	-	1	-	-	-	-	-	-	1
ACT	-	-	-	-	-	-	-	-	-	-
NT	-	-	-	-	-	-	-	-	-	-
External territories	-	-	-	-	-	-	-	-	-	-
Overseas	-	-	-	-	-	-	-	-	-	-
Total	25	-	25	40	11	51	-	-	-	76

PGPA Rule Section 17 BE (ta) - Executive Remuneration

During the reporting period ended 30 June 2024, Screen Australia had 15 executives who met the definition of Key Management Personnel (KMP):

Name	Position title	Term as KMP
Graeme Mason	CEO	Part year
Deirdre Brennan	CEO	Part year
Michael Brealey	COO	Part year
Irene McMonnies	COO	Part year
Grainne Brunson	COO	Part year
Nicholas Moore	Chair	Part year
Michael Ebeid	Chair	Part year
Megan Brownlow	Deputy Chair	Part year
Marta Dusseldorp	Board	Full year
Michael Ebeid	Board	Part year
Sacha Horler	Board	Part year
Helen Leake	Board	Full year
Deborah Mailman	Board	Full year
Nicholas Pickard	Board	Full year
Pallavi Sharda	Board	Part year



Key Management Personnel remuneration table

Name	Position title	Short-term benefits			Post-employment benefits	Other long-term benefits		Termination benefits	Total remuneration
		Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long service leave	Other		
Graeme Mason	CEO	121,876	59,178	-	13,720	-3,670	-	-	191,104
Deirdre Brennan	CEO	185,461	-	-	38,629	4,603	-	-	228,693
Michael Brealey	COO	86,658	-	-	20,628	-20,393	-	-	86,893
Irene McMonnies	COO	113,215	-	-	12,774	3,309	-	-	129,298
Grainne Brunson	COO	74,039	-	-	8,505	3,366	-	-	85,910
Nicholas Moore	Chair	48,788	-	-	7,513	-	-	-	56,301
Michael Ebeid	Chair and Board	41,947	-	-	6,460	-	-	-	48,407
Megan Brownlow	Deputy Chair	48,880	-	-	7,528	-	-	-	56,408
Marta Dusseldorp	Board	39,290	-	-	6,051	-	-	-	45,341
Sacha Horler	Board	35,850	-	-	5,521	-	-	-	41,371
Helen Leake	Board	40,690	-	-	6,266	-	-	-	46,956
Deborah Mailman	Board	35,850	-	-	5,521	-	-	-	41,371
Nicholas Pickard	Board	41,140	-	-	6,336	-	-	-	47,476
Pallavi Sharda	Board	34,577	-	-	5,325	-	-	-	39,902
Total		948,261	59,178		150,777	-12,785			1,145,431

Senior executives remuneration table

Total remuneration bands	Number of senior executives	Short-term benefits			Post-employment benefits	Average other long-term benefits		Termination benefits	Total remuneration
		Average base salary	Average bonuses	Average other benefits and allowances	Average superannuation contributions	Long service leave	Other	Average termination benefits	Average total remuneration
\$0- \$220,000	4	155,641	-	-	21,247	-11	-	-	176,904
\$220,001- \$245,000	-	-	-	-	-	-	-	-	-
\$245,001- \$270,000	1	223,385	-	-	26,034	6,720	-	-	256,139
\$270,001- \$295,000	-	-	-	-	-	-	-	-	-

PGPA Rule Section 17be (TAA) - Audit Committee

Audit Committee attendance 2023/24

	Megan Brownlow	Nicholas Pickard	Helen Leake AM	Marta Dusseldorp
28 August 2023	Y	Y	Y	Y
6 November 2023	Y	Y	Y	Y
26 February 2024	Y	Apology	Y	N/A
29 April 2024	Y	Y	y	N/A
24 June 2024	Y	Y	Y	N/A

Audit Committee remuneration 2023/24

Name	Position Title	Total Remuneration
BROWNLOW, Megan	Chair of Audit Committee	-
LEAKE, Helen	Member of Audit Committee	6,038
PICKARD, Nicholas	Member of Audit Committee	6,105
DUSSELDORP, Marta	Member of Audit Committee	3,970
Total		16,113

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



Financial statements



INDEPENDENT AUDITOR'S REPORT

To the Minister of the Arts

Opinion

In my opinion, the financial statements of Screen Australia (the Entity) for the year ended 30 June 2024:

- (a) comply with Australian Accounting Standards – Simplified Disclosures and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2024 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2024 and for the year then ended:

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

Basis for opinion

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

Accountable Authority's responsibility for the financial statements

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

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

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

Australian National Audit Office

Naveed Nisar

Senior Director

Delegate of the Auditor-General

Financial Statements

For the year ended 30 June 2024

Statement by The Accountable Authority, Chief Executive and Chief Financial Officer

In our opinion, the attached financial statements for the year ended 30 June 2024 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 Board members.



Michael Ebeid
Chair
30 August 2024



Deirdre Brennan
CEO
30 August 2024



Richard Nankivell
CFO
30 August 2024

Statement of Comprehensive Income

For the period ended 30 June 2024

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
Net cost of services				
Expenses				
Employee benefits	1.1A	15,817	14,671	16,118
Suppliers	1.1B	8,094	8,599	8,319
Grants	1.1C	43,936	41,522	32,015
Depreciation and amortisation	2.2A	1,744	1,815	1,865
Finance costs	1.1D	243	14	79
Impairment loss on financial instruments	1.1E	-	475	-
Write-down and impairment of other assets	1.1F	29,311	40,265	34,411
Losses from asset sales		1	3	-
Other expenses	1.1G	-	415	-
Total expenses		99,146	107,779	92,807
Own-source revenue				
Revenue from contracts with customers	1.2A	215	523	160
Interest	1.2B	4,681	2,865	3,140
Other revenue	1.2C	7,103	5,028	4,000
Total own-source revenue		11,999	8,416	7,300
Gains				
Reversal of write-downs and impairment	1.2D	1,418	933	-
Total gains		1,418	933	-
Total own-source income		13,417	9,349	7,300
Net (cost of) services		(85,729)	(98,430)	(85,507)
Revenue from Government	1.2E	85,454	98,703	85,454
(Deficit)/Surplus before income tax on continuing operations		(275)	273	(53)
(Deficit)/Surplus after income tax on continuing operations		(275)	273	(53)
Total comprehensive (loss)/income		(275)	273	(53)

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

Statement of Financial Position

As at 30 June 2024

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
Assets				
Financial assets				
Cash and cash equivalents	2.1A	17,410	19,778	18,771
Trade and other receivables	2.1B	994	1,246	3,191
Other investments	2.1C	53,750	60,000	67,497
Total financial assets		72,154	81,024	89,459
Non-financial assets¹				
Buildings	2.2A	5,876	7,393	6,446
Plant and equipment	2.2A	450	563	1,206
Other non-financial assets	2.2C	862	602	653
Total non-financial assets		7,188	8,558	8,305
Total assets		79,342	89,582	97,764
Liabilities				
Payables				
Suppliers	2.3A	335	400	225
Other payables	2.3B	577	675	720
Total payables		912	1,075	945
Interest bearing liabilities				
Leases	2.4A	5,675	6,771	5,749
Total interest bearing liabilities		5,675	6,771	5,749
Provisions				
Employee provisions	4.1A	2,594	2,610	2,554
Other provisions	2.5A	55,703	64,393	73,854
Total provisions		58,297	67,003	76,408
Total liabilities		64,884	74,849	83,102
Net assets		14,458	14,733	14,662

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
Equity				
Contributed equity		9,505	9,505	9,505
Reserves		45	45	45
Retained surplus		4,908	5,183	5,112
Total equity		14,458	14,733	14,662

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

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



Bluey: The Sign

Statement of Changes in Equity

For the period ended 30 June 2024

	2024 \$'000	2023 \$'000	Original Budget \$'000
Contributed equity			
Opening balance as at 1 July			
Balance carried forward from previous period	9,505	9,505	9,505
Closing balance as at 30 June	9,505	9,505	9,505
Retained earnings			
Opening balance			
Balance carried forward from previous period	5,183	4,910	5,165
Adjusted opening balance	5,183	4,910	5,165
Comprehensive income			
(Deficit)/Surplus for the period	(275)	273	(53)
Total comprehensive income	(275)	273	(53)
Closing balance as at 30 June	4,908	5,183	5,112
Asset revaluation reserve			
Opening balance			
Balance carried forward from previous period	45	45	45
Closing balance as at 30 June	45	45	45
Total equity			
Opening balance			
Balance carried forward from previous period	14,733	14,460	14,715
Adjusted opening balance	14,733	14,460	14,715
Comprehensive income			
(Deficit)/Surplus for the period	(275)	273	(53)
Total comprehensive income	(275)	273	(53)
Closing balance as at 30 June	14,458	14,733	14,662

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

Cash Flow Statement

For the period ended 30 June 2024

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
Operating activities				
Cash received				
Appropriations		12,890	27,834	12,890
Receipts from Government		72,564	72,089	72,564
Sale of goods and rendering of services		237	562	176
Interest		4,697	2,548	3,140
Royalties on Screen Investments		6,622	4,475	4,000
GST received		8,569	9,637	7,058
Other		752	765	120
Total cash received		106,331	117,910	99,948
Cash used				
Employees		15,922	14,387	16,068
Suppliers		9,043	10,591	9,155
Interest payments on lease liabilities		243	14	76
Grants		44,080	41,872	32,155
Other		4,195	5,308	6,218
Total cash used		73,483	72,172	63,672
Net cash from operating activities		32,848	45,738	36,276
Investing activities				
Cash received				
Proceeds from sales of property, plant and equipment		3	5	-
Loans - screen industry assistance		2,635	1,702	-
Proceeds from sales of financial instruments		195,750	175,002	155,000
Total cash received		198,388	176,709	155,000

Budget Variances Commentary

	Notes	2024 \$'000	2023 \$'000	Original Budget \$'000
Cash used				
Purchase of property, plant and equipment		175	192	800
Purchase of financial instruments		189,500	167,000	154,642
On-screen investments		40,174	51,386	33,743
Loans - screen industry assistance		2,637	1,151	700
Total cash used		232,486	219,729	189,885
Net cash (used by) investing activities		(34,098)	(43,020)	(34,885)
Financing activities				
Cash used				
Principal payments of lease liabilities		1,118	1,711	1,391
Total cash used		1,118	1,711	1,391
Net cash (used by) financing activities		(1,118)	(1,711)	(1,391)
Net (decrease)/increase in cash held		(2,368)	1,007	-
Cash and cash equivalents at the beginning of the reporting period		19,778	18,771	18,771
Cash and cash equivalents at the end of the reporting period	2.1A	17,410	19,778	18,771

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

Statement Of Comprehensive Income

Expenses

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

Screen Australia received additional revenue from recoupment and interest on investments throughout the year which allowed it to fund additional screen projects.

Own Source Income

Interest

Screen Australia received more interest on investments than budgeted, due to higher interest rates than anticipated throughout the year.

Other revenue

Screen Australia received significantly higher recoupment from screen projects and repayment of project underage (unspent project funding) than originally budgeted, as well as contributions from external partners for jointly funded projects during the year.

Gains

Reversal of write downs and impairment

Screen Australia was repaid more development funding and collected loans / debts previously written down.

Statement of Financial Position

Assets

Cash & cash equivalents / Other investments

Screen Australia's level of cash and investments is dependent on the rate at which screen projects meet their milestones thus triggering payment. The level of cash and investments has reduced significantly as production activity rises.

Trade & Other Receivables

Screen Australia's collection of trade and other receivables including loans was higher than originally budgeted resulting in a lower amount outstanding at year end.

Liabilities

Other provisions

Screen Australia makes direct funding payments when applicants meet agreed funding milestones. The level of provision is dependent upon the rate at which projects meet their milestones and has reduced significantly as production activity rises.

Cash Flow Statement

Operating Activities

Cash Received

Interest

Screen Australia received more interest on investments than budgeted, due to an increase in interest rates and higher level of investments than anticipated throughout the year.

Royalties on Screen Investments

Screen Australia received more recoupment than originally budgeted, in particular *Talk to Me* which recouped approximately \$3m.

Net GST received

Net GST varies from year to year based on the level of expenditure and the rate at which screen projects trigger their milestone payments. In addition Screen Australia engages with a variety of entities and this figure can fluctuate based on their GST registration and the location of the supply.

Cash Used

Grants / Investments – screen industry assistance/ Cash used other

The split between grant and investment funding is dependent on the total amount being funded. Grants are usually recognised for amounts of \$500K or less and investments are recognised for amounts above this figure. The split between investments / grants provided during any given year is dependent on the project applications received during the year. Screen Australia payments are dependent on the rate at which screen projects meet their milestones thus triggering payment. There has been a significant increase in payments compared to budget as production activity rises.

Investing Activities

Cash Received / Cash Used

Loans - screen industry assistance

During the year Screen Australia provided entities with pre-production loans to ensure the projects could continue while the agreements were being finalised. The loans are deducted from the first drawdown of the funding agreement.

Proceeds from sale of financial instruments / purchase of financial instruments

Term deposits are placed with sufficient regularity to ensure funds are available to meet Screen Australia's expenditure as it falls due.

The proceeds from sales and purchases of financial instruments fluctuate based on when project milestones are met.

Purchase Property Plant & Equipment

Screen Australia did not update the Sydney office fitout when its new lease commenced 1 November 2023 but rather applied the lease incentive towards the rent payments. Screen Australia is transitioning to “cloud computing” and is moving away from traditional ownership of on premise applications and associated infrastructure.

Grants / On-screen investments

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



The Weeping Tree



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Overview

Screen Australia is an Australian Government controlled entity that works to support bold, enduring and culturally significant Australian storytelling that resonates with local audiences and succeeds in a global marketplace, created by a skilled and entrepreneurial screen industry. Screen Australia co-finances its projects with private financing sources.

Objective

Screen Australia is structured to meet the following:

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

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

The Basis of Preparation

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

The financial statements have been prepared in accordance with:

- Public Governance, Performance and Accountability (Financial Reporting) Rule 2015 (FRR); and
- Australian Accounting Standards and Interpretations – including simplified disclosures for Tier 2 Entities under AASB 1060 issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

New Accounting Standards

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

Taxation

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

Events After the Reporting Period

Departmental

There are no known events occurring after the reporting period that could have a material impact on the financial statements.

Financial Performance

This section analyses the financial performance of Screen Australia for the year ended 30 June 2024.

1.1 Expenses

	2024 \$'000	2023 \$'000
1.1A: Employee benefits		
Wages and salaries	12,268	11,344
Superannuation		
Defined contribution plans	1,814	1,616
Defined benefit plans	237	257
Leave and other entitlements	1,419	1,339
Separation and redundancies	79	115
Total employee benefits	15,817	14,671

Accounting Policy

Accounting policies for employee related expenses is contained in the People and relationships section.

1.1B: Suppliers

Goods and services supplied or rendered		
Audit fees (paid to Australian National Audit Office)	60	55
Assessor fees	479	1283
Consultants	130	351
Contractors	2,034	1,865
Office and communications	1,668	1,449
Other property and utilities	322	329
Festivals and Industry Events inc screenings	1,087	998
Travel	1,069	936
Other	1,206	1,297
Total goods and services supplied or rendered	8,055	8,563

	2024 \$'000	2023 \$'000
Goods supplied	274	271
Services rendered	7,781	8,292
Total goods and services supplied or rendered	8,055	8,563
Other suppliers		
Workers compensation expenses	39	36
Total other suppliers	39	36
Total suppliers	8,094	8,599

Screen Australia has no short-term lease commitments as at 30 June 2024.

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

1.1C: Grants

Australian Government entities (related parties)	-	250
State and Territory Governments	130	1,112
Local Governments	40	40
Non Government organisations	43,766	40,120
Total grants	43,936	41,522

Accounting Policy

Screen Australia provides grants to screen content developers and producers for the purposes of promoting and supporting the Australian screen industry.

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

1.1D: Finance costs

Interest on lease liabilities	243	14
Total finance costs	243	14

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

Accounting Policy

All borrowing costs are expensed as incurred.

	2024 \$'000	2023 \$'000
1.1E: Impairment loss on financial instruments		
Impairment on loans	-	475
Total impairment on financial instruments	-	475
1.1F: Write-down and impairment of other assets		
Screen equity investments	29,311	40,265
Total write-down and impairment of other assets	29,311	40,265

Accounting Policy

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

Accounting Judgements and Estimates

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

1.1G: Other expenses

Temporary Interruption Fund	-	415
Total other expenses	-	415

Accounting Policy

Temporary Interruption Fund

Screen Australia was responsible for the administration of the Temporary Interruption Fund (TIF), which provided support for new local productions that could not move into production when insurers excluded coverage for COVID-19 in their policies. The TIF closed on 14 October 2022.

The above lease disclosure should be read in conjunction with the accompanying note 1.2E.

1.2 Own-Source Revenue and Gains

	2024 \$'000	2023 \$'000
Own-Source Revenue		
1.2A: Revenue from contracts with customers		
Temporary Interruption Fund application fee	-	351
Rendering of services	215	172
Total revenue from contracts with customers	215	523

Accounting Policy

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

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

Screen Australia administered the Temporary Interruption Fund (TIF). Screen Australia charged an application fee based on the coverage provided for a production. The TIF closed on 14 October 2022.

1.2B: Interest

Deposits	4,681	2,865
Total interest	4,681	2,865

Accounting Policy

Interest revenue is recognised using the effective interest method.

1.2C: Other revenue

Royalties - screen production investments	6,433	4,181
Other	670	847
Total other revenue	7,103	5,028

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

	2024 \$'000	2023 \$'000
Gains		
1.2D: Reversal of write-downs and impairment		
Loans	308	95
Impairment on trade and other receivables	88	219
Repayment of development funding	1,022	619
Total reversals of previous asset write-downs and impairments	1,418	933

1.2E: Revenue from Government

Department of Infrastructure, Transport, Regional Development and Communications

Corporate Commonwealth entity payment item	72,564	70,454
Departmental appropriations	12,890	27,834
Temporary Interruption Fund	-	415
Total revenue from Government	85,454	98,703

Accounting Policy

Revenue from Government

Amounts appropriated for departmental appropriations for the year (adjusted for any formal additions and reductions) are recognised as Revenue from Government when the entity gains control of the appropriation, except for certain amounts that relate to activities that are reciprocal in nature, in which case revenue is recognised only when it has been earned. Appropriations receivable are recognised at their nominal amounts.

Funding received or receivable from non-corporate Commonwealth entities (appropriated to the non-corporate Commonwealth entity as a corporate Commonwealth entity payment item for payment to this entity) is recognised as Revenue from Government by the corporate Commonwealth entity unless the funding is in the nature of an equity injection or a loan.

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

	2024 \$'000	2023 \$'000
2.1A: Cash and cash equivalents		
Cash on hand or on deposit	17,410	19,778
Total cash and cash equivalents	17,410	19,778

The closing balance of cash does not include amounts held in trust. Refer to note 6.2A for more information about monies held in trust.

Accounting Policy

Cash is recognised at its nominal amount. Cash and cash equivalents includes:

- cash on hand; and
- demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

2.1B: Trade and other receivables

Goods and services receivables		
Goods and services	579	724
Total goods and services receivables	579	724
Other receivables		
Statutory receivables	423	604
Loans	10,947	10,955
Interest	879	895
Other	19	17
Total other receivables	12,268	12,471
Total trade and other receivables (gross)	12,847	13,195
Less expected credit loss allowance	(11,853)	(11,949)
Total trade and other receivables (net)	994	1,246

Screen Australia provides loans to screen producers in support of the Australian screen industry.

Accounting Policy

Financial assets

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

Accounting Judgements and Estimates

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

As a result of the financial risk profile of Screen Australia's loans, substantial losses have occurred in the past. Unless payment is reasonably assured, the loans are impaired to nil upon initial recognition. If repayment occurs in future years, the repayment is recognised as recoveries.

	2024 \$'000	2023 \$'000
2.1C: Other investments		
Term Deposits	53,750	60,000
Total other investments	53,750	60,000

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

	Buildings	Plant and equipment	Computer Software	Total
	\$'000	\$'000	\$'000	\$'000
as at 1 July 2023				
Gross book value	17,541	2,251	918	20,710
Accumulated depreciation, amortisation and impairment	(10,148)	(1,688)	(918)	(12,754)
Total as at 1 July 2023	7,393	563	-	7,956
Additions				
Purchase	-	96	-	96
Right-of-use assets	22	-	-	22
Depreciation and amortisation	(100)	(205)	-	(305)
Depreciation on right-of-use assets	(1,439)	-	-	(1,439)
Disposals				
From disposal of entities or operations (including restructuring)	-	(4)	-	(4)
Total as at 30 June 2024	5,876	450	-	6,326
Total as at 30 June 2024 represented by				
Gross book value	17,563	2,269	918	20,750
Accumulated depreciation, amortisation and impairment	(11,687)	(1,819)	(918)	(14,424)
Total as at 30 June 2024	5,876	450	-	6,326
Carrying amount of right-of-use assets	5,663	-	-	5,663
Carrying amount of service concession 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 and intangible assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 5.3

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 the entity where there exists an obligation to reinstate the site to an agreed condition. These costs are included in the value of Screen Australia's leasehold improvements with a corresponding provision for the 'make good' recognised.

Lease Right of Use (ROU) Assets

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

An impairment review is undertaken for any right of use lease asset that shows indicators of impairment and an impairment loss is recognised against any right of use lease asset that is impaired. Lease ROU assets continue to be measured at cost after initial recognition in Commonwealth agency, GGS and Whole of Government financial statements.

Revaluations

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

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to 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 the entity 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:

	2024	2023
Leasehold improvements	Lease terms	Lease terms
Plant and equipment ¹	Lease terms 2 to 10 years	Lease terms 2 to 10 years

1. Excludes collection assets which have an indefinite life.

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

Impairment

All assets were assessed for impairment at 30 June 2024. 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 the entity were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

Derecognition

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

Intangibles

Screen Australia's intangibles comprise 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 Screen Australia's software are 3 to 5 years (2023: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2024.

2.2B: On-Screen investments

As at 1 July 2023	
Gross book value	779,411
Accumulated impairment	(779,411)
Total as at 1 July 2023	-
Additions	
Screen projects funded during the year	40,506
Repayments	(100)
Impairment	(40,406)
Total as at 30 June 2024	-

Total as at 30 June 2024 represented by

Gross book value	819,817
Accumulated impairment	(819,817)
Total as at 30 June 2024	-

Accounting Policy

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

Accounting Judgements and Estimates

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

	2024 \$'000	2023 \$'000
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2.2C: Other non-financial assets

Prepayments	862	602
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Total other non-financial assets

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

2.3 Payables

	2024 \$'000	2023 \$'000
2.3A: Suppliers		
Trade creditors and accruals	335	400
Total suppliers	335	400
Settlement was usually made within 30 days		
2.3B: Other payables		
Salaries and wages	353	354
Superannuation	51	56
Separations and redundancies	35	114
Prepayments received/unearned income	138	151
Total other payables	577	675

2.4 Interest Bearing Liabilities

2.4A: Leases		
Lease liabilities	5,675	6,771
Total leases	5,675	6,771
Maturity analysis - contractual undiscounted cash flows		
Within 1 year	1,433	1,347
Between 1 to 5 years	4,748	5,666
More than 5 years	-	504
Total leases	6,181	7,517

Screen Australia in its capacity as lessee has office space leases on normal commercial terms for its two offices.

The lease at 290 Coventry Street, South Melbourne was for an initial 10 year period with an option to extend the lease for a further 5 years. The 5 year option for this lease was exercised and will expire on 22 June 2025.

The lease at 45 Jones Street, Ultimo is for an initial 5 year initial period with option to extend the lease for a further 5 years. The lease liability represents the initial 5 year period which expires on 31 October 2028.

Accounting Policy

For all new contracts entered into, Screen Australia considers whether the contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'.

Once it has been determined that a contract is, or contains a lease, the lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease, if that rate is readily determinable, or the department's incremental borrowing rate.

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification to the lease. When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset or profit and loss depending on the nature of the reassessment or modification.

2.5 Other Provisions

2.5A: Other provisions

	Unpaid funding obligation	Provision for restoration	Total
As at 1 July 2023	63,828	565	64,393
Additional provisions made	83,223	-	83,223
Amounts used	(81,134)	(45)	(81,179)
Amounts reversed	(10,734)	-	(10,734)
Total as at 30 June 2024	55,183	520	55,703

Accounting Policy

Unpaid funding obligation

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

Provision for restoration

Screen Australia currently has 2 (2023: 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 2024 will be paid in full.

Funding

This section identifies Screen Australia’s funding structure.

3.1 Net Cash Appropriation Arrangements

	2024 \$'000	2023 \$'000
Total comprehensive (loss)/income - as per the Statement of Comprehensive Income	(275)	273
Plus: depreciation of right-of-use assets ¹	1,439	1,064
Plus: lease incentive ¹	90	270
Less: lease principal repayments ¹	(1,238)	(1,589)
Net Cash Operating Surplus	16	18

1. The inclusion of depreciation/amortisation expenses related to ROU leased assets and the lease liability principal repayment amount reflects the impact of AASB 16 Leases, which does not directly reflect a change in appropriation arrangements.

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.

4.1 Employee Provisions

	2024 \$'000	2023 \$'000
4.1A: Employee provisions		
Leave	2,594	2,610
Total employee provisions	2,594	2,610

Accounting policy

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

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

Leave

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

The leave liabilities are calculated on the basis of employees’ remuneration at the estimated salary rates that will be applied at the time the leave is taken, including 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 2024. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

Superannuation

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

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

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

The entity 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. The entity 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.



4.2 Key Management Personnel Remuneration

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

	2024 \$'000	2023 \$'000
Short-term employee benefits	1,007	984
Post-employment benefits	151	135
Other long-term employee benefits	(13)	89
Total key management personnel remuneration expenses¹	1,145	1,208

The total number of key management personnel that are included in the above table are 14 (2023: 12).

1. 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 the entity.

4.3 Related Party Disclosures

Related party relationships:

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

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

Transactions with related parties:

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

The following transactions with related parties occurred during the 2023/24 financial year.

In the ordinary course of business, Screen Australia made the following transactions with West Coast Productions Pty Ltd. Marta Dusseldorp who is a Screen Australia Board Member is also a Director of this company.

- Payment of \$81,379 production funding for *Bay of Fires* Series 1.

In the ordinary course of business, Screen Australia made the following transactions with Bay of Fires Production Pty Ltd. Marta Dusseldorp who is a Screen Australia Board Member is also a Director of this company.

- Approval of \$995,000 production funding for *Bay of Fires* Series 2.

In the ordinary course of business, Screen Australia made the following transactions with Archipelago Productions Pty Ltd. Marta Dusseldorp, a Screen Australia Board Member, is also a Director of this company.

- Payment of \$194,000 under the Enterprise Business Generate program.

The following transactions with related parties occurred during the 2022/23 financial year.

In the ordinary course of business, Screen Australia made the following transaction with RPRD#6 Pty Ltd for the following screen project. Claudia Karvan, who was a Screen Australia Board Member also acted as Producer for this project.

- Payment of \$38,750 production funding for *Bump* Series 3.

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

- Approval of \$208,000 under the Enterprise Business Generate program.

In the ordinary course of business, Screen Australia made the following transactions with Dancing Road Productions Pty Ltd. Helen Leake AM, who was a Screen Australia Board Member is also a Director of this company.

- Approval and payment of \$16,200 under International Marketing Support – Festivals & Awards program.

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

- Approval and payment of \$68,088 development funding for End Of .

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

- Payment of \$198,406 production funding for *Crazy Fun Park*.
- Payment of \$197,099 Temporary Interruption Fund coverage for *Crazy Fun Park*.

Managing uncertainties

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

5.1A: Contingent assets and liabilities

There are no known quantifiable or unquantifiable contingencies as at 30 June 2024.

5.2 Financial Instruments

	2024 \$'000	2023 \$'000
5.2A: Categories of financial instruments		
Financial assets at amortised cost		
Cash and cash equivalents	17,410	19,778
Loans and receivables	571	642
Term Deposits	53,750	60,000
Total financial assets at amortised cost	71,731	80,420
Total financial assets	71,731	80,420
Financial Liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	335	400
Total financial liabilities measured at amortised cost	335	400
Total financial liabilities	335	400

Accounting Policy

Financial assets

In accordance with AASB 9 Financial Instruments, the entity classifies its financial assets in the following categories:

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

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

Comparatives have not been restated on initial application.

Financial Assets at Amortised Cost

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

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

Amortised cost is determined using the effective interest method.

Impairment of Financial Assets

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

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

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

Financial liabilities

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

Financial Liabilities at Fair Value Through Profit or Loss

Financial liabilities at fair value through profit or loss are initially measured at fair value. Subsequent fair value adjustments are recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest paid on the financial liability.

Financial Liabilities at Amortised Cost

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

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

	2024 \$'000	2023 \$'000
5.2B: Net gains or losses on financial assets		
Financial assets at amortised cost		
Interest revenue	4,681	2,865
Impairment	-	(475)
Recoveries	308	95
Net gains on financial assets at amortised cost	4,989	2,485
Net gains on financial assets	4,989	2,485

5.3 Fair Value Measurement

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.

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.

Screen Australia received an independent valuation for its leasehold improvement assets on 30 June 2021 by Preston Rowe Paterson NSW Pty Ltd.

	2024 \$'000	2023 \$'000
5.3A: Fair value measurement		
	Fair value measurements at the end of the reporting period	
Non-financial assets		
Leasehold improvements	213	314
Plant and equipment	450	563
Total non-financial assets	663	877

Other information

6.1 Current/non-current distinction for assets and liabilities

	2024 \$'000	2023 \$'000
6.1A: Current/non-current distinction for assets and liabilities		
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	17,410	19,778
Trade and other receivables	994	1,246
Other Investments	53,750	60,000
Prepayments	862	602
Total no more than 12 months	73,016	81,626
More than 12 months		
Land and buildings	5,876	7,393
Plant and equipment	450	563
Total more than 12 months	6,326	7,956
Total assets	79,342	89,582
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	335	400
Other payables	577	675
Leases	1,233	1,226
Employee provisions	946	865
Other provisions	53,654	62,844
Total no more than 12 months	56,745	66,010
More than 12 months		
Leases	4,442	5,545
Employee provisions	1,648	1,745
Other provisions	2,049	1,549
Total more than 12 months	8,139	8,839
Total liabilities	64,884	74,849

6.2 Assets Held in Trust

6.2A: Assets held in trust ('recoverable GST exclusive')

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

	2024 \$'000	2023 \$'000
Disbursement Administration Service		
As at 1 July	361	327
Receipts	149	284
Payments	(303)	(250)
Total as at 30 June	207	361
Total monetary assets held in trust	207	361

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



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

All Annual Report enquiries should be addressed to:

Phone: 02 8113 5800

Email: publications@screenaustralia.gov.au

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Australian Government

