

Screen Australia

# Annual Report 2015/16



Australian Government



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Front cover image from *Sherpa*.

Back cover image from *The Katering Show*.



Australian Government





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Australian Government



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7 September 2016

Senator the Hon Mitch Fifield  
Minister for Communications and Arts  
Parliament House  
Canberra ACT 2600

Dear Minister,

I am pleased to present Screen Australia's Annual Report for 2015/16, which the Board approved at its meeting on 5 September 2016.

For 2015/16, Screen Australia is proud to report:

- a record-breaking local box office year for Australian film in 2015, with revenue of more than \$88 million, eclipsing the 2001 record of \$63.4 million;
- an increase in the success of our online and multiplatform funded talent, with more than 2 billion YouTube views generated by around 100 of Australia's top video content creators; and
- a strong performance in the TV drama and documentary categories.

Box office successes for Screen Australia-supported films were across a diverse range of titles. The year's highest-performer was Jocelyn Moorhouse's *The Dressmaker*, which achieved \$20 million in Australian ticket sales and sold more than 200,000 DVDs, while children's titles such as *Blinky Bill the Movie* and *Oddball* confirmed the appeal of family friendly films with local audiences.

Screen Australia's multiplatform funding programs have had success with *The Katering Show*, a satire about our obsessions with food, which won awards at the Online Video Awards Australia and the New York Television Festival and, since moving to ABC iview in September 2015, has become the most watched ABC iview original series ever.

Many original scripted TV dramas were screened in 2015/16, from comedy series *The Family Law* and *Here Come the Habibs!* to biopics *Molly* and *Peter Allen: Not the Boy Next Door*, which averaged 2.8 million and 2.2 million viewers respectively<sup>1</sup>. *Cleverman*, a series eight years in the making, made its world premiere at the Berlin International Film Festival in February, a great achievement for the Australian television industry and a boost for Indigenous storytelling.

The greatest documentary success was the BAFTA-nominated *Sherpa*, which became only the fourth Australian feature documentary (excluding IMAX) to surpass \$1 million at the Australian box office. The ABC broadcast of *Matilda and Me* – the story of the Australian debut of the global smash hit stage show, *Matilda the Musical*, and its Australian composer Tim Minchin – also proved popular, attracting almost 1.2 million viewers<sup>2</sup>.

Off-screen initiatives included the unveiling of the \$5 million Gender Matters initiative, spearheaded by our now former Board Member and Deputy Chair, Deanne Weir. This five-point plan aims to address the gender imbalance in the Australian screen industry by providing opportunities for women to bridge the gap between education and occupation and build sustainable long-term careers.

I would like to take the opportunity to acknowledge the work of the Board and thank outgoing members Ross Entwistle and Joan Peters for their service.

We are all proud of the role Screen Australia plays in bringing quality, culturally significant stories to our screens.

Nicholas Moore  
Chair, Screen Australia

<sup>1</sup> Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 7-day consolidated. Metro viewers totalled 2 million for *Molly* and 1.5 million for *Peter Allen: Not the Boy Next Door*.

<sup>2</sup> Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28-day consolidated. Metro viewers totalled 831,000.



# About Screen Australia

## Vision and purpose:

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

Australian screen content delivers significant cultural benefit to audiences, and the programs offered by Screen Australia encourage innovation, quality and diversity in Australian storytelling. Our priority is to fund quality onscreen projects of scale and ambition, culturally valuable projects that are intrinsically Australian and projects that encourage practitioners to innovate and embrace risk.

## Legislative context

As set out in the *Screen Australia Act 2008*, 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;
- (b) support or engage in:
  - (i) the development, production, promotion and distribution of Australian programs;
  - (ii) the provision of access to Australian programs and other programs; and
- (c) support and promote the development of screen culture in Australia.

In performing its functions Screen Australia must, as far as practicable:

- (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;
- (b) place an emphasis on:
  - (i) documentaries;
  - (ii) programs of interest or relevance to children;
  - (iii) programs with a high level of artistic and cultural merit;
- (c) promote the open market as the primary means of support for projects with commercial potential;
- (d) promote the development of commercially focused screen production businesses; and
- (e) promote the efficient, effective and ethical use of public resources.

## Location

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.



Wardbukara



# Screen Australia Board



## **NICHOLAS MOORE | CHAIR**

Mr Moore was appointed CEO of Macquarie Group in May 2008. Macquarie Group is a global financial services provider, with more than 70 office locations in 28 countries and A\$425 billion in assets under management. It has institutional, corporate and retail clients and counterparties around the world.

Since joining Macquarie in 1986, Mr Moore has led the global development of its advisory, funds management, financing and securities businesses. He is now leading the continued global growth of Macquarie Group as it builds on its financial services strengths.

Mr Moore has a Bachelor of Commerce and a Bachelor of Laws from UNSW. He is a solicitor and a Fellow of the Institute of Chartered Accountants. He is also Chairman of the Sydney Opera House Trust, Police Citizens Youth Clubs NSW Ltd and the UNSW Business School Advisory Council, and a Director of the Centre for Independent Studies.

**Mr Moore's term expires 25 March 2018**



## **DEANNE WEIR | DEPUTY CHAIR**

Media entrepreneur, company director and philanthropist, Ms Weir has more than 20 years' experience in media and communications. Ms Weir chairs the boards of four private companies and is a board member of the International Women's Development Agency, Playwriting Australia and the Australian Women Donors Network. To all these positions, Ms Weir brings her experience gained from long-term legal, content and strategy roles in subscription television and telecommunications.

In 2012, Ms Weir and her husband, Jules Anderson, founded WeirAnderson.com, which is home to the WeirAnderson group of investments in media and communications companies. The group's investment philosophy has been to acquire a meaningful equity position in several Australian companies, with Ms Weir taking an active role on each board. She is also a director of the WeirAnderson Foundation – a private ancillary fund with a particular emphasis on projects that will improve the lives of women and girls.

**Ms Weir's term expired 24 February 2016**



## **ROSEMARY BLIGHT**

Ms Blight is one of Australia's leading producers, with a career spanning over 20 years and across multiple award-winning projects including the 2012 smash-hit *The Sapphires*, Matthew Saville's *Felony* starring Joel Edgerton, the 2010 Cannes closing night film *The Tree*, Sundance hit *Clubland*, and acclaimed TV series including *Love Is a Four Letter Word*, *Small Claims 1, 2 & 3* and the much-loved children's series *Lockie Leonard*. Rosemary is currently producing *Cleverman*, a high-concept groundbreaking series for the ABC produced as an official co-production with New Zealand's Pukeko Pictures and in partnership with Germany's Red Arrow International, and is executive producer of the highly anticipated film adaptation of *Holding the Man*. Rosemary is a past board member of both Screen NSW and Screen Tasmania, and co-founder of the Peter Rasmussen

Innovation Award, given out yearly in conjunction with the Sydney Film Festival.

**Ms Blight's term expires 30 September 2016**

**AL CLARK**

Mr Clark has 30 years' experience as a film producer, first in the UK – where his credits include *Nineteen Eighty-Four*, *Absolute Beginners* and *Gothic* – and then in Australia. His Australian films – which have been selected for most major festivals and distributed worldwide – include *The Adventures of Priscilla, Queen of the Desert*, *Chopper*, *Siam Sunset*, *The Hard Word*, *Razzle Dazzle*, *Blessed* and *Red Hill*. *Priscilla* was nominated for a Golden Globe® as Best Film, won an Oscar® for Costume Design, plus two BAFTAs and multiple festival awards, and remains one of the most successful Australian films of all time. The stage musical derived from it has played in 10 countries. A former board member of the Australian Film Commission, Mr Clark was the recipient of the 2013 AACTA Raymond Longford Award for lifetime achievement. He is also the author of two

books, *Raymond Chandler in Hollywood* and *The Lavender Bus*.

**Mr Clark's term expires 12 December 2017**

**ROSS ENTWISTLE**

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

Pioneers. In 2008, he was named, along with Greater Union, as the 'International Exhibitor of the Year' at ShoWest, the world's largest convention for the motion picture exhibition and distribution industries.

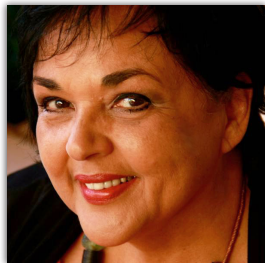
**Mr Entwistle's term expired 10 September 2015**

**MATTHEW LIEBMANN**

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

*Media Outlook*, writing the first five editions of this leading sector publication. Mr Liebmann also spent six years in a variety of roles at Village Roadshow during the 1990s.

**Mr Liebmann's term expires 28 July 2016**


**JOAN PETERS**

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

**Ms Peters' term expired 24 February 2016**

## Board meeting attendance 2015/16

	Nicholas Moore	Deanne Weir *	Rosemary Blight	Al Clark	Ross Entwistle **	Matthew Leibmann	Joan Peters *
30 July 2015	Y	Y	Y	Y	Y	Y	Y
7 September 2015	Y	Y	Y	Y	Y	Y	Y
27 November 2015	Y	Y	Y	Y		Y	Y
26 February 2016	Y		Y	Y		Y	
28 April 2016	Y		Y	Y		Y	
27 June 2016	Y		Y	Y		Y	


 Not a member at the time of meeting

\* Term expired 24 February 2016

\*\* Term expired 10 September 2015

## Audit Committee attendance 2015/16

	Deanne Weir *	Rosemary Blight	Al Clark	Ross Entwistle **	Matthew Leibmann
7 September 2015		Y		Y (Ch)	N
24 November 2015	Y (Ch)	Y			Y
10 February 2016	Y (Ch)	Y			N
27 June 2016		Y (Ch)	Y		Y

 Not a member at the time of meeting

\* Term expired 24 February 2016

\*\* Term expired 10 September 2015

(Ch) = Chair



# Executive Overview 2015/16

Looking back over the past 12 months, it certainly has been a busy and successful time for the agency and the sector. From the record-breaking year for Australian film, to the launch of our world-leading Gender Matters initiative targeting gender inequality in the industry, and the resurgence of compelling, entertaining and very successful Australian television, digital drama and comedy – it's clear there is a demand to see local voices and stories on screen. This trend – with Australian broadcasters using their experience and strong local knowledge to commission shows that audiences can't get anywhere else – proves that doubling down on quality, and choosing content carefully, reap rewards.

In my two and a half years at Screen Australia, we have seen the continuation of the radical transformation of the sector. Digital disruption is rewriting the rules of our business as it did with other creative industries such as music and publishing, altering not only established release patterns and revenue models but causing massive shifts in audience behaviour and expectations.

In the last two years in particular, there has been a focus on supporting new ways of thinking about content, particularly through our multiplatform programs, where we have seen incredible talent come through our initiatives and some extraordinarily creative and risky approaches to storytelling, which audiences are responding to in astounding numbers.

The multiplatform projects funded through these programs have shown that Australians are at the forefront of this content, gaining the attention of viewers across the globe with their innovative and often hilarious online stories. Some of the success stories we have seen include:

- ▶ Online video creators RackaRacka accumulated more than 70 million views across YouTube and Facebook for their *Versus* series (RackaRacka's total video views have surpassed 360 million on YouTube alone); the Adelaide brothers were also recently profiled by *Variety Magazine* as being one of the 10 'famechangers' of 2016.
- ▶ Young filmmaker Michael Shanks made the six-part series *The Wizards of Aus*, which was picked up by SBS, and has had 3 million views across the series on YouTube.
- ▶ Comedians Aunty Donna racked up 3.2 million views across their sketch series *Aunty Donna: 1999*, and pushed their subscriber numbers up to more than 116,000, which earned them the Silver Play Button from YouTube.
- ▶ Through our Fresh Blood initiative with ABC, Screen Australia supported female trio Skit Box to make a pilot for a sketch show, *Wham Bam Thank You Ma'am*, which proved so popular that we have funded them to expand it into a full TV series, currently in production.

What this tells us, is that there is a constant need to adapt to changing audience behaviour and embrace new ways to produce, fund and distribute in this new world, something Screen Australia is proud to support the sector to do.

So, while the internet has generated greater audience numbers and accessibility, it has also encouraged fragmentation across multiple

platforms. We're seeing online viewing as the way forward, albeit still in step with traditional viewing platforms. The whole sector is evolving and learning to balance audience expectations for quality content on demand with the financial realities of content production.

From Screen Australia's perspective, we have to ensure we are investing where we make the most difference and supporting where we can benefit the industry the most.

Audiences are playing a more participatory role in shaping their own viewing experience, with collaborative authorship, interactive tools and multiple platforms all blurring the boundaries between producer and audience. While this of course presents us with many burning questions, challenges and frustrations, it can also be a huge opportunity. It is what we make of it.

We believe there is real opportunity for our sector to promote our stories more actively and creatively and to partner with advertisers through traditional and non-traditional platforms.

The 2016/17 slate across the board is already packed with plenty of TV drama, children's content, documentaries, features and digital series to entertain, inform and inspire us. And as the ways we consume content continue to evolve, more high-quality home-grown stories are finding new ways to connect with audiences.



What we do know is that the successes of this industry raise the profile of Australia on the world stage like no other form of creative expression, sport or industry. I look forward to continuing to refine our programs and priorities to reflect the needs of the industry and audiences in the years to come. We will face more challenges into the future, but if we acknowledge and adapt to the world around us, we will only get stronger.

**Graeme Mason | CEO**

# Senior Management



## **GRAEME MASON | CHIEF EXECUTIVE OFFICER**

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



## **FIONA CAMERON | CHIEF OPERATING OFFICER**

Fiona joined Screen Australia at its inception, 1 July 2008, as Executive Director, Strategy and Operations. Prior to this role Fiona was a General Manager with DMG Radio Australia, responsible for launching the new radio brand Nova in Melbourne. Fiona has worked across state and federal government in portfolios as varied as education, regional development and communications. Fiona has been a Director of the Australian Film Television and Radio School (AFTRS) and Commercial Radio Australia.



## **SALLY CAPLAN | HEAD OF PRODUCTION**

Sally has over 25 years of international experience in the screen production industry. She is a highly respected and seasoned senior executive whose roles have covered all aspects of financing, development, acquisition, production and distribution. Sally began her career as a solicitor specialising in entertainment law. In her most recent role as Managing Director of Entertainment One (eOne), she oversaw its international film sales operations out of the UK. Before joining eOne, Sally headed the Premiere Fund of the UK Film Council for five years, where she was responsible for funding and overseeing the production from script stage of over 45 films, including titles such as *The King's Speech*, *Miss Potter* and *Salmon Fishing in the Yemen*. Prior to joining the UK Film Council, Sally was President of Icon Film Distribution UK and held senior acquisition, distribution and production positions

at Icon Film Distribution, Momentum Pictures and Universal Pictures International.



## **PENNY SMALLACOMBE | HEAD OF INDIGENOUS**

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



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

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

watch and in 2010 he was listed as one of Encore's 'Power 50'.



#### **JANE SUPIT | HEAD OF LEGAL SERVICES**

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



#### **RICHARD NANKIVELL | CHIEF FINANCIAL OFFICER**

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



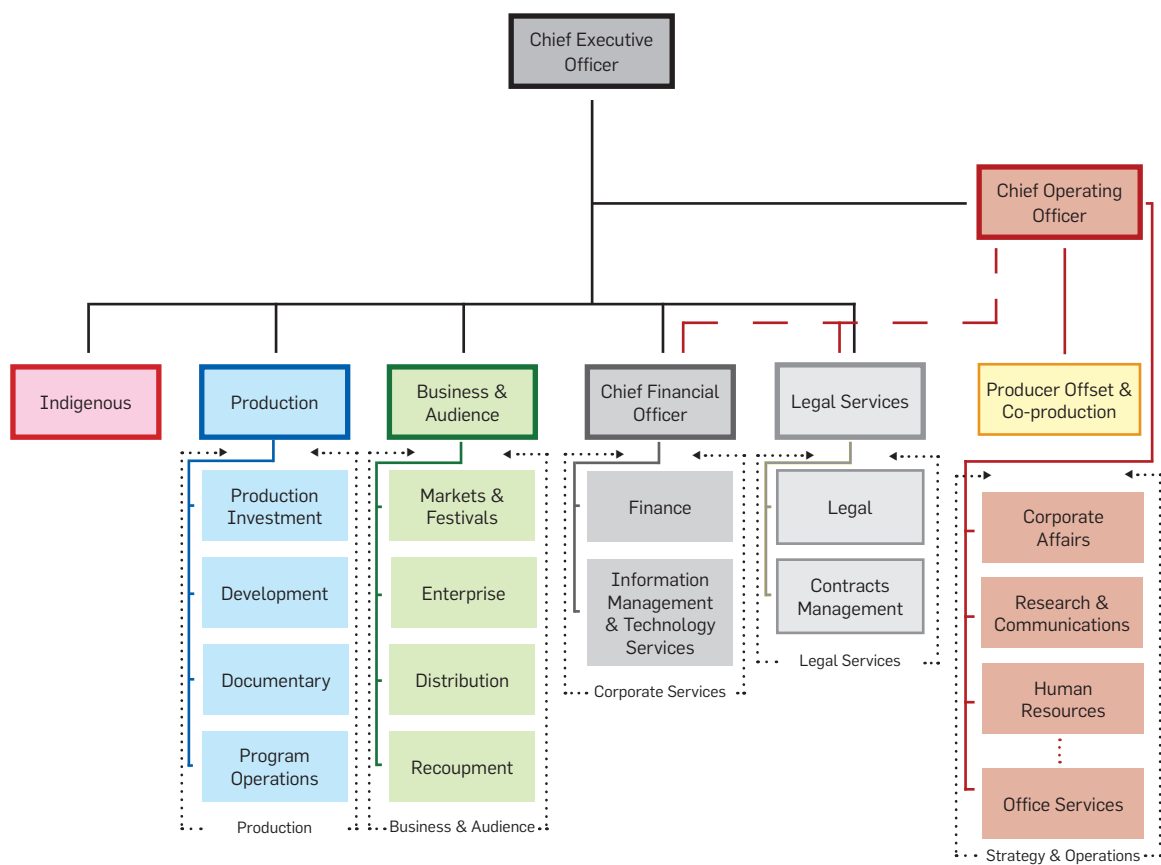
#### **TIM PHILLIPS | HEAD OF PRODUCER OFFSET & CO-PRODUCTION UNIT**

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



# Organisational structure

As of 30 June 2016





A close-up, high-contrast photograph of a man's face, focusing on his right eye which is a striking blue. The lighting is dramatic, with deep shadows and highlights on his skin and hair. The background is dark and out of focus.

# THE HIGHLIGHTS

Screen Australia takes a multi-pronged approach to supporting the Australian screen sector.

On one hand, the agency provides the **development and production funding** that helps ensure Australian films, TV series, children's programs, documentaries and online projects are as powerful, funny, edgy, inspiring or revealing as they can be.

But the support doesn't stop there.

Screen Australia also assists in **marketing, sales and promotion**, so Australian stories find audiences at home and abroad.

At the same time, the agency is also **nurturing the careers of key creatives**, helping build **successful screen businesses** and keeping up-to-date with **changing technology** and **audience trends** to ensure the screen sector remains healthy and relevant.

In the following pages you'll find highlights from 2015/16 across all these activities.



# GENDER MATTERS

## A whole of agency initiative

Screen Australia stepped up during the year to address growing concerns about gender disparity in the screen industry, launching Gender Matters – a \$5 million suite of initiatives – in December 2015.

*"It's one of those things you try and ignore when you're younger, because you're just trying to make your way and make your mark. But as you start to work for a longer period of time... you just can't help but notice how excluded women are."*

– Director and Australian Directors Guild (ADG) President Samantha Lang



## 2015

In May 2015, a special 'Women in Film' edition of the AFRS magazine *Lumina* included data from Screen Australia's Research Unit highlighting the under-representation of women working in feature films as directors (16 per cent), writers (21 per cent) and producers (30 per cent) from 1970 to 2014.



Amid calls for change, in December 2015 Screen Australia announced Gender Matters – a five-pronged holistic plan targeting the barriers to women's professional growth in the screen industry. The aim? To have the agency's production funding targeted to creative teams and stories that are at least 50 per cent female by the end of 2018. The \$5 million plan was to be refined and further developed by a **Gender Matters Taskforce comprising 10 experienced women from across the industry, headed by Deanne Weir**. The announcement was met with resounding praise.

In January 2016, the next two stages were set in motion, with the launch of the **Brilliant Stories** and **Brilliant Careers** programs. Brilliant Stories was an open and flexible development fund that accepted submissions for feature, TV and online projects. Its only requirement? That three out of four creative positions (writer, producer, director and protagonist) were female. Brilliant Careers sought to create business initiatives that provided women with new opportunities to progress their screen careers. In April 2016 Screen Australia announced that a record-breaking 452 applications had been received.



Two weeks later, Screen Australia introduced the first stage of the initiative, changing its assessment criteria to incorporate gender diversity as well as cultural diversity as a consideration for all funding decisions. It also removed the time limit on credit eligibility from all documentary programs, a move designed to encourage women with previous filmmaking experience back into the industry.



## 2016

Approved in June 2016, the recipients of Brilliant Careers and Brilliant Stories were revealed before a room of media and industry in July 2016, with 58 projects sharing in more than \$3 million of funding. This was the **largest cohort of successful applicants ever announced in Screen Australia history**. See appendix 3 for the full list.



Fiona Cameron announcing Brilliant Stories & Brilliant Careers funding recipients

Later that same month, at MIFF 37:South, CEO Graeme Mason announced the last two stages of Gender Matters: **Better Deals**, a pilot program which aims to enhance the distribution and marketing of Australian films with significant female-driven content; and **Attachments for Women**, which requires projects receiving more than \$500,000 in investment from Screen Australia to have female attachments.

### DID YOU KNOW?

While at Cannes Film Festival this year, Screen Australia was frequently approached about Gender Matters by other international screen agencies keen to implement their own approach to tackling gender disparity.

Producer Alex White, who received Brilliant Stories support for her feature *Runaway*, was a 2014/15 Enterprise People recipient with producer Jan Chapman in late 2014. Find out more about Enterprise People on page 39 ►

### DID YOU KNOW?

Screen Australia began a comprehensive research study into diversity in Australian TV dramas during the year. It will look at the representation of cultural diversity, disability, sexual orientation and gender identity. Turn to page 43 for more ►



# PRODUCTION

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

**Quick facts:**

The Production Department approved around \$77 million in 2015/16, including:

- ▶ \$71.5 million in project funding across features, TV, online and documentary
- ▶ \$3.7 million through Gender Matters Brilliant Stories and Brilliant Careers
- ▶ \$1.7 million in practitioner development and short film production.

The Program Operations team processed more than 1700 funding applications, 38 per cent of which were successful.

# Talent Development

## Quick facts:

In addition to funding for the Gender Matters initiative, \$1.7 million was provided for professional development of writers, directors and producers through Screen Australia's talent development programs in 2015/16, including:

- ▶ \$0.9 million for attachments, international placements and event partnerships
- ▶ \$0.8 million for short film production

*"The Screen Australia placement with Plan B gave me the opportunity to experience filmmaking on a scale that rarely occurs in Australia. It taught me a great deal about working with financiers, negotiating with agents and the logistics of large-scale physical production. As well as developing relationships with wonderful practitioners I gained valuable insights into the management of the creative process in the context of an extremely complex production."*

– Michael Cody, producer

## DID YOU KNOW?

Screen Australia also supported five director's attachments in partnership with the Australian Directors Guild, on features *Alien: Covenant*, *Hacksaw Ridge* and *Jasper Jones*, and TV series *Secret City* and *Bond*.



## DID YOU KNOW?

The Business & Audience Department provided an additional \$1.3 million for 10 long-term professional development placements through Enterprise People, see page 39 ▶



## DID YOU KNOW?

Brad Pitt's Plan B Entertainment in Los Angeles and Ridley Scott's Scott Free London were two of the companies hosting Australian producers in 2015/16.



▶ See appendix 3 for details of the Production Department's talent development funding in 2015/16.



# THE DRESSMAKER

The adaptation of this popular Australian novel was supported by Screen Australia from its early script stages right through to its release in October 2015.





Producer Sue Maslin has admitted she struggled to get financing at international markets for a female-skewed story that was deemed too high-risk, even with Kate Winslet and Judy Davis attached. International buyers wanted two A-list male actors attached (which became Liam Hemsworth and Hugo Weaving).

"I talked to a number of distributors and was constantly told that being a female-skewed film limited its appeal," she said.

Universal Pictures, however, was delighted *The Dressmaker* was female-skewed. They knew its commercial potential, having had huge success with *Mamma Mia* and *Bridesmaids*.

And *The Dressmaker* has since silenced any sceptics with its \$20 million+ box office haul in Australia and more than 200,000 DVDs sold.

## DID YOU KNOW?

Filmmakers who don't meet the eligibility criteria for Screen Australia's Story Development fund, can apply through the Wildcard Pitch, which was launched in July 2015 and provides an alternative means to access that funding. Since then, six projects have been selected and allowed to apply for Story Development, with one of those – titled *Allergy* – approved for support to write a treatment.

## Quick facts:

Screen Australia committed more than \$19 million through its feature programs in 2015/16:

► \$17.2 million in production funding to 27 films, including 21 new projects with budgets totalling \$145.5 million

► \$2 million in development funding to 71 films through the Story Development, Matched Marketplace and Family Films programs.

An additional \$1.9 million in development funding was provided through Gender Matters Brilliant Stories.

The best-performing Screen Australia-funded film at the domestic box office was *The Dressmaker*, which had taken \$20.3 million by May 2016.

## 2000

Rosalie Ham's novel *The Dressmaker* was published in early 2000. Producer Sue Maslin recognised the name, realising it was the same Rosalie Ham she had grown up with in Jerilderie, a little country town in the NSW southern Riverina. The rights to the book had already been optioned, but they became available again, and in May 2008 Maslin snapped them up.

## 2009

In August 2009 *The Dressmaker* received development funding from Screen Australia to take the idea from an outline to a first and second draft. Director Jocelyn Moorhouse went to work on the script with husband and *Muriel's Wedding* filmmaker PJ Hogan.

## 2011

Further development funds were approved in November 2011 for a third draft of the script, and support to polish that draft was granted in February 2012.

## 2013-15

In August 2013, just over a year before it started filming, *The Dressmaker* was granted Feature Production funding. Principal photography kicked off in October 2014 for nine weeks and *The Dressmaker* was complete in late June 2015.

Screen Australia provided International Marketing support in March 2015 for Sue Maslin to facilitate business at the Cannes Film Market, and in August to make the most of *The Dressmaker's* selection in the Toronto International Film Festival. Its distributor Universal Pictures also received P&A Plus (Prints and Advertising) funds in August 2015 to support the Australian release.

## 2015

*The Dressmaker* hit Australian cinemas in October 2015, and went on to gross more than \$20 million. It is now the 11th highest-grossing Australian film of all time at the local box office.

## DID YOU KNOW?



Director/co-writer Jocelyn Moorhouse is currently in development on her next feature, *Clara*, with the assistance of Feature Development support from Screen Australia.

# CLEVERMAN

*"This is outside the box. It's a modern story with ancient roots – about how humans treat others in a world where Aboriginal dreamtime creatures exist."*

– Ryan Griffen, *Cleverman* creator

Eight years in the making, this ground-breaking series began partly thanks to an internship organised by Screen Australia, which would also provide *Cleverman* with development, production and travel support.

## Quick facts:

Screen Australia committed more than \$26 million in production investment to TV drama in 2015/16:

► \$17.4 million for 18 programs for adults, including 16 new programs with a total production value of \$116.1 million

► \$8.6 million for six children's programs with a total production value of \$44.1 million.

Six high-end projects received \$217,756 in support through the Story Development program.

The top-rating Screen Australia supported projects were *Molly*, which averaged 2.6 million viewers and *Peter Allen: Not the Boy Next Door*, with 2.2 million.<sup>3</sup>

<sup>3</sup> Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 7-day consolidated. Metro viewers totalled 2 million for *Molly* and 1.5 million for *Peter Allen: Not the Boy Next Door*.



## 2008

In 2008, Ryan Griffen started an internship at Goalpost Pictures, which was organised through Screen Australia's Indigenous Department. It came off the back of his year as part of the department's Producers Initiative mentoring program.

While at Goalpost Pictures, Griffen mentioned his idea of an Indigenous superhero over lunch and producer Rosemary Blight began championing the concept, which started out as a children's TV show called *Dreamtime Detectives*.

## 2009

The next year, in September 2009, the project was given development funding through Screen Australia's Indigenous Department. Over the course of several years, through much discussion, close consultation with Indigenous elders and support from the ABC's Indigenous Department, it evolved into *Cleverman*, a six-part adult genre series with deeply layered political messages.

## 2014

SundanceTV came on board for American television rights and Red Arrow International also picked up international sales rights. Screen Australia's Production Department approved its investment in the project in July 2014.

That same month, New Zealand production company Pukeko Pictures and Australia's Goalpost Pictures obtained Provisional Approval for *Cleverman* as an official co-production. An official co-production is made under formal arrangements between Australia and the governments of various countries, creating benefits for both partners. New Zealand is one of 12 partner countries with Australia.

## 2015-16

*Cleverman* began filming in Sydney in April 2015, with post-production and VFX taking place in New Zealand. The project was complete in January 2016.

In February 2016 *Cleverman* made its world premiere at Berlin International Film Festival, with the team assisted by Screen Australia's Indigenous and Business & Audience departments to attend.



"The inclusion in Berlinale is an incredible coup for the Australian television industry and a tremendous boost for Indigenous storytelling," Screen Australia CEO Graeme Mason said.

Graeme Mason, Ryan Griffen, Hunter Page-Lochard and Ambassador to Germany Mr David Ritchie AO at the Berlin Film Festival.

## 2016

*Cleverman* was released on ABC TV as well as US channel SundanceTV in June 2016 and met with critical acclaim. Series 2 has now been commissioned and was approved for Screen Australia production investment during the year.

### DID YOU KNOW?

10 Indigenous practitioners were funded for attachments or internships in 2015/16, including on *Alien: Covenant* and *Jasper Jones*, and eight Indigenous placements were secured on *Thor: Ragnarok*, which began shooting in July 2016. See page 31 for more ►

### DID YOU KNOW?

*Cleverman* is one of 16 relatively recent Australian dramas that have earned more than \$1 million in gross revenue – find out more on Screen Intel, a Screen Australia web platform that launched in November 2015. See more on page 44 ►

► See appendix 3 for a full list of TV drama projects approved for funding in 2015/16



# Doing it for the kids

Australian children need to hear their own voices and see their own stories reflected in the screen content they watch.

Screen Australia–supported children's TV that went to air in 2015/16 included Australia's first Indigenous teen drama *Ready for This* (ABC3), a collaboration between Blackfella Films and Werner Film Productions (*Dance Academy*). The young adult series *Tomorrow When the War Began* (ABC3) screened in April 2016 and *Mako: Island of Secrets* (Eleven) in May 2016; both received production support in 2014/15.

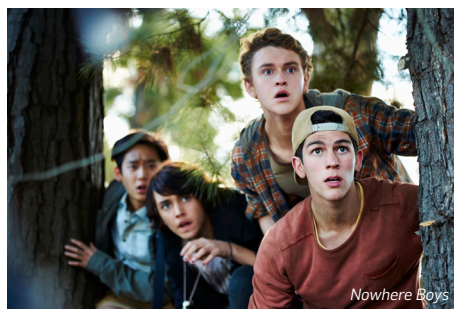
After a successful first series, the Screen Australia–supported series *Little Lunch* was funded for two half-hour special episodes that began filming in May 2016. Series 1 premiered on ABC3 in 2015 and has reported more than 3 million views on ABC iView.<sup>4</sup>

Established fan bases have also seen popular series *Dance Academy* and International Emmy® Award–winning *Nowhere Boys* make a move to the big screen. Feature film *Dance Academy: The Movie* received production funding from Screen Australia in 2015/16, while *Nowhere Boys: Book of Shadows* was funded in 2014/15 and released in January 2016. Screen Australia also invested in the series *Nowhere Boys: Next Generation*, which started shooting in Melbourne in May 2016.

In feature films, 2015/16 saw the release of family box-office hits *Oddball* and *Blinky Bill the Movie* (see page 35 for more), while adaptation *Jasper Jones* was granted production funding, and began its six-week shoot in October 2015.



Ready for This



Nowhere Boys



Little Lunch

<sup>4</sup> <https://tv.press.abc.net.au/little-lunch-returns-with-a-special-trick-or-treat-or-two>





# THE KATERING SHOW

## Quick facts:

- ▶ \$7.2 million was committed to 41 new projects through the Multiplatform Drama Production fund and special initiatives in 2015/16.
- ▶ Eight online projects received \$149,570 in development support through the Story Development program.
- ▶ Screen Australia has supported around 100 of Australia's top online video creators, whose original content has attracted over 2 billion views on YouTube.



Screen Australia supported both seasons of popular web series *The Katering Show*, whose audience continues to grow and grow.

## 2014

*The Katering Show* received its first funding through Screen Australia's Multiplatform Drama program in May 2014.

By December 2014 the first season was filmed, edited and complete but it was not until February 2015 that *The Katering Show* hit YouTube. The episode on Thermomix alone pulled in 1 million views in just eight days (it has since surpassed 2 million).

## 2014-15

Off the back of its YouTube success, a second series was commissioned by ABC to premiere exclusively on their streaming service iview. It was approved for Multiplatform Drama Production funding in September 2015, with Film Victoria also supporting the new season.

The show went on to win the 2015 Australian Writers' Guild AWGIE award for Best 'Drama or Comedy, Other Form'.



Kate McCartney & Kate McLennan

*"It went from 10,000 in a day to 100,000. It went crazy and then just snowballed from there."*

– *The Katering Show* producer Tamasin Simpkin

## 2015

Pre-production began in December 2015, the three-week shoot kicked off in February 2016 and post-production started the same month.

## 2016

In April 2016 *The Katering Show Series 2* was released and notched up over 1 million plays in just over a month<sup>5</sup>, becoming the most watched ABC iview original series ever.

*The Katering Show Series 2* was also part of the Official Selection at Melbourne WebFest 2016, where it picked up the gong for Best Australian Comedy.

<sup>5</sup> <https://tv.press.abc.net.au/the-katering-show-season-2-cooks-up-over-1-million-plays-on-abc-iview>

### DID YOU KNOW?

Multiplatform Drama has also supported three virtual reality (VR) projects. The horror short *Madeleine*, completed in 2015/16, has screened at film festivals in Adelaide, Sydney and Melbourne. It's not Screen Australia's only support for VR – the Production Department also partnered with Screen NSW for the 360 Vision VR lab in Sydney, one of a number of event partnerships with other organisations.

With Multiplatform Drama Special Initiatives funding, Screen Australia was able to partner with Twitter to support the campaigns of three Australian TV dramas, including ABC3's *Tomorrow When the War Began* (#TWTWB).

Season 2 of *The Katering Show* was one of 41 projects supported through Screen Australia's Multiplatform Drama funding programs in 15/16 – titles which also included *Soul Mates Series 2* and *Starting from Now Seasons 4 & 5*.

### DID YOU KNOW?

The Australian Writers' Guild's AWGIE Awards are one of a number of key industry events that Screen Australia supports through its Business & Audience Department. These also include the AACTA Awards, Screen Producers Australia's Screen Forever conference and the Australian Directors Guild awards and conference.

► See appendix 3 for a full list of projects funded through Screen Australia's Multiplatform Drama programs in 2015/16.

# SHERPA

A full-page background image showing two Sherpas on a mountain trail. The Sherpa in the foreground is wearing a blue long-sleeved shirt, khaki pants, and a cap, carrying a large white load on his back. Another Sherpa in a red shirt is visible behind him. The trail is rocky and steep, with snow-capped mountains in the background.

A three-year journey supported by Screen Australia from development to release resulted in a BAFTA nomination for this feature documentary and more than \$1 million in box office receipts.

## **Quick facts:**

In 2015/16, Screen Australia allocated more than \$18 million to the documentary sector.

- ▶ \$15.5 million in production funding for 59 projects, including 56 new projects with total budgets of \$69.1 million
- ▶ \$690,000 in development funding for 46 projects
- ▶ \$2.0 million as Producer Equity payments to 35 projects, including 19 projects without Screen Australia production funding.



## 2013

In March 2013 director Jennifer Peedom received development funding through Screen Australia's Documentary Department to pursue her film about a Sherpa leader making a record-breaking 22nd climb to the top of Mount Everest.

Eight months later, in November 2013 that documentary, now known as *Sherpa*, received Feature Production funding so making the film could actually become a reality.

But at 6.45am April 18, 2014, the story Peedom set out to tell changed completely.

Peedom suddenly wasn't making the documentary about the record-breaking climb that she had set out to – or promised to investors. Some investors began to get nervous, but amid the anxiety Peedom got a phone call from Screen Australia investment manager Sally Regan.

## 2014

They were filming in Nepal when an avalanche tore through the Everest climbing route, killing 16 Sherpas. The Sherpas began demanding better conditions, organising protests and calling for the closure of Everest to climbers.



*"When the avalanche happened one of the first people who contacted me was Sally Regan from Screen Australia, who absolutely never put any pressure on us. It was 'how can we support you?'"* Peedom said.

Knowing she had that support, Peedom stayed and shot everything she could.

## 2015

Screen Australia's Business & Audience Department provided International Marketing funds to support a marketing strategy for the Telluride Film Festival in the US and the Toronto International Film Festival in Canada. *Sherpa* also screened at the London Film Festival, where it won Best Documentary, as well as the Melbourne, Adelaide and Brisbane Asia Pacific festivals.

It would take another nine months, but in March 2015, *Sherpa* was completed, and had its world premiere at Sydney Film Festival in June 2015

In June 2014, back in Australia, post-production began. Confronted with hundreds of hours of footage, Peedom and her team began to figure out what the new story of *Sherpa* had become.

## 2016

In January 2016 the support from Screen Australia's Business & Audience Department for the producer's BAFTA campaign paid off – *Sherpa* was nominated for Best Documentary Film in the prestigious awards.

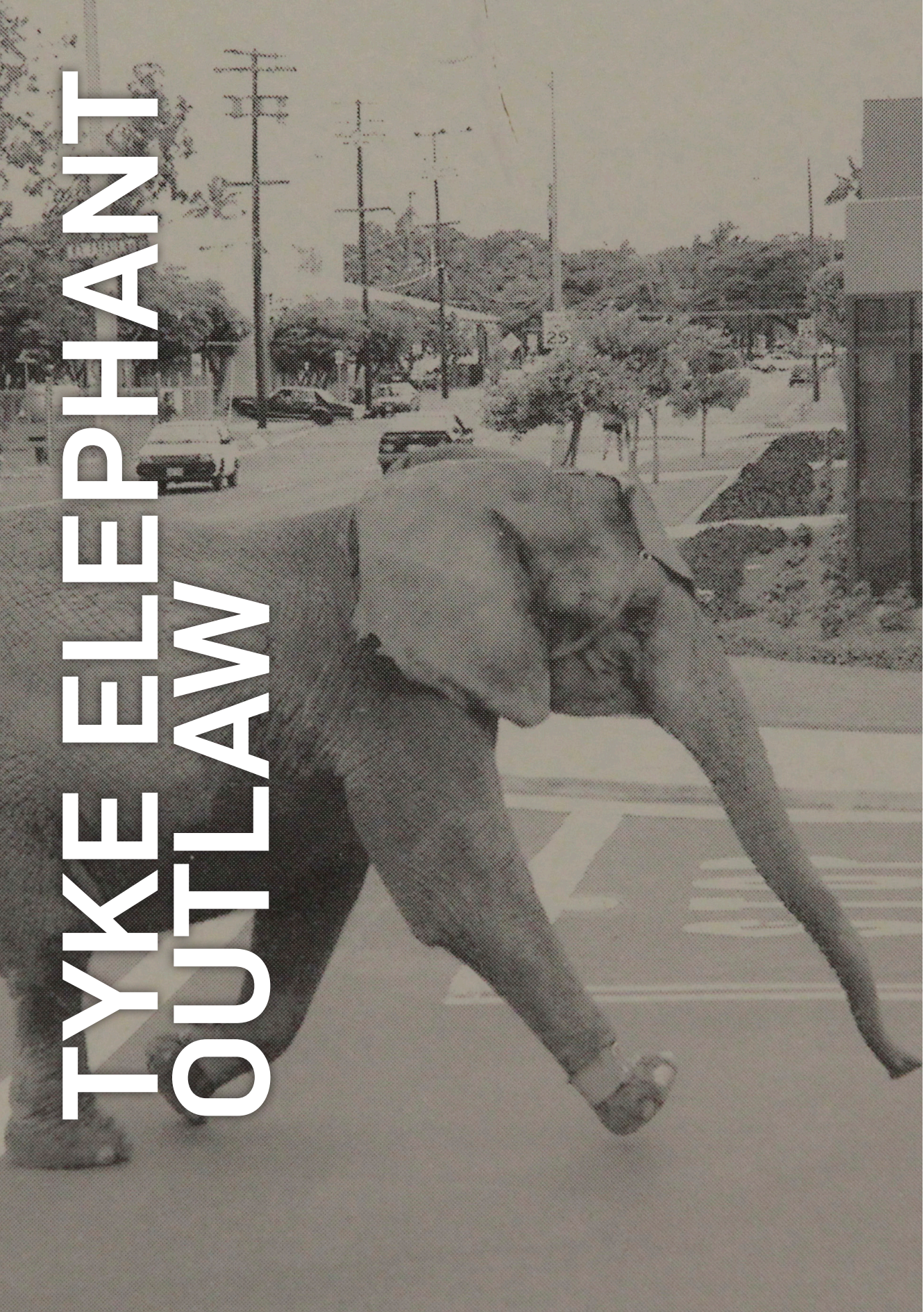
In March 2016, *Sherpa* was released in Australia. It went on to pass \$1 million at the local box office and became the third-highest grossing non-IMAX Australian documentary of all time.

### DID YOU KNOW?

*Sherpa* director Jennifer Peedom is now developing her first drama feature, *Tenzing*, with the support of Story Development funding from Screen Australia's Production Department.



# TYKE ELEPHANT OUTLAW





An innovative documentary about a circus elephant that killed her trainer in front of thousands of people in Honolulu in 1994 before escaping onto the street, *Tyke Elephant Outlaw* looked at the relationship between humans and other species and was made with the help of two types of documentary funding from Screen Australia. A Netflix sale in December 2015 means the film is available around the world.

## 2010

In mid-2010, producer/directors Susan Lambert and Stefan Moore started investigating the idea of a documentary on animal law. With the support of a \$10,000 **development grant** from Screen Australia and another grant from animal protection organisation Voiceless, they attended an animal law conference in Portland, Oregon for five days that October. The funding allowed them to create a pitch trailer and document, and conduct interviews and research.

Research continued into 2011 and eventually they came across the powerful story of Tyke, which dramatically embodied so much of what they were trying to say about humanity's treatment of other species.

## 2011

## 2012

In August 2012 they and co-producer Megan McMurphy applied for production funding under Screen Australia's then **Signature Documentary Program** (feature-length projects intended for festival and theatrical audiences are currently supported through the **Producer Program**). They were granted funding in July 2013, but prior to that, were selected to attend a three-day workshop organised by Screen Australia – the **Think Big Documentary Lab** – to push the scope and vision of the project.



*Tyke Elephant Outlaw* was completed in December 2014, and made its world premiere in the heart of the circus industry, at Florida's Sarasota Film Festival on 18 April 2015. From there, it became a festival favourite, playing at Portland, Sheffield, Sydney, Melbourne and Hawaii, amongst others.

## 2014-15



## 2016

Sales have also been impressive. *Tyke Elephant Outlaw* has so far been bought by BBC Storyville (UK) and CBC The Passionate Eye (Canada) documentary strands, the Nine Network in Australia and international streaming service Netflix, where it's being watched all across the globe. It screened on the Nine Network in March 2016.

DID YOU KNOW?

You can discover the finances behind making *Tyke Elephant Outlaw* and other projects on Screen Intel, one of our new platforms. See page 44 for more ►

# Why TV commissions still matter for documentaries

*Sherpa* and *Tyke Elephant Outlaw* are two examples of documentary feature films Screen Australia has supported. However, documentaries made for television still make up the majority of documentary projects funded by the agency.

Financing a documentary project is difficult at the best of times, but the most reliable business model is still one that has a broadcast licence fee, which triggers Screen Australia funding through the **Commissioned Program** (formerly the **Broadcast Program**). This means of financing has helped fund projects such as Genepool Productions' multi-award winning science documentary series *Uranium – Twisting the Dragon's Tail*, Northern Pictures' beautifully executed natural history program *Life on the Reef* and the culturally significant arts documentary *Matilda and Me* from In Films.

Thanks to online streaming services and catch-up TV, audiences are able to access television documentaries long after they have aired, maximising their possible reach.

And when they do premiere on television, they still attract significant audiences, with ABC TV's *Matilda and Me* premiering to 1.14 million people on April 3, 2016.<sup>6</sup>

Even documentaries funded as feature films, like *Sherpa*, can utilise the enormous potential value television offers through the size of its audiences. In addition to its theatrical release and festival run, *Sherpa* premiered worldwide on Discovery Channel (excluding Australia, New Zealand and US) in April 2016, reaching more than 7 million people according to the film's producer.



► See appendix 3 for a full list of documentary projects approved for funding in 2015/16.

<sup>6</sup> Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28-day consolidated. Metro viewers totalled 831,000.



A close-up portrait of an Indigenous Australian man. He has his eyes closed and a serene expression. His face and chest are covered in traditional body paint, featuring a mix of red, white, and dark pigments. He is wearing a headdress made of dark, curly feathers. The background is a blurred natural setting with green grass and brown earth.

# INDIGENOUS

The Indigenous Department identifies and nurtures talented Indigenous Australians to ensure their bold, distinctive voices are heard through the engaging stories they craft. It is also proactive in shaping and influencing the policy environment, where it may impact Indigenous Australians in the screen industry.



# Supporting the career of producer John Harvey

Screen Australia's Indigenous Department approved an investment of \$1.2 million in John Harvey's latest project during 2015/16, an eight-part drama series he is producing with Arenamedia's Robert Connolly. But the support for the man and his career goes back much further. His story illustrates the carefully targeted approach to developing talented Indigenous practitioners that characterises the work of the Department.

## 2008

Harvey, a Torres Strait Islander, studied Screenwriting and Producing at AFTRS, graduating in 2008. He was selected that year as part of Screen Australia's **Indigenous Producers Initiative** (*Cleverman* creator Ryan Griffen and *Blue Water Empire* producer Aaron Fa'Aoso have also benefited from this initiative).

Under the **New Black Initiative** between the Indigenous Department and ABC television, Harvey began producing his first short film, *The Farm*, with writer/director Romaine Moreton.

## 2009

In preparation for the film, Harvey applied and was funded for an internship at Goalpost Pictures, where he worked as a Producer's Attachment on Deborah Mailman's directorial debut, the short film *Ralph* (2009).

*The Farm* (2009) went on to screen on ABC, as did Harvey's follow-up, *The Hunter* (2012), and *The Oysterman* (2013), both of which received development and production funding through the **Flash Black Initiative**.

## 2012

Around that time, Harvey was selected to write and direct a documentary through the **Call to Country National Indigenous Documentary Fund**, a partnership between Screen Australia and ABC. This foray into documentary resulted in the short *Mennie and the Bundaroos* (2013).

In 2012, Harvey undertook an internship at Arenamedia, working closely with filmmaker Robert Connolly. He produced the Stephen Page-directed *Sand*, one of the 17 shorts that made up the 2013 feature *The Turning*, which Connolly produced.

Harvey is now making the move into television with the TV drama *The Warriors*, which he is producing with Connolly and Liz Kearney. The series (initially called *The Athletes*) received development funding from the Indigenous Department last year and in 15/16, received production funding to shoot during the year.

## 2015

Harvey then made the jump into features off the back of his earlier collaboration with Connolly, when the pair co-produced the acclaimed film *Spear* through their respective companies. *Spear* was helmed by Harvey's *Sand* director and Bangarra Dance Theatre Artistic Director Stephen Page and was a result of the HIVE joint initiative between Screen Australia, Adelaide Film Festival, ABC TV Arts and the Australia Council for the Arts. *Spear* received production funding from Screen Australia's Indigenous Department as well as marketing and travel support from Business & Audience when it was selected for Toronto International Film Festival in 2015.

## 2014

In 2014, the shorts *Man Real* and *You Turn*, which Harvey produced, received production funding through the Indigenous Department's 2013/14 **Pitch Black initiative**.

## 2016

In 2015/16 Brown Cab Productions, the company he runs with Margaret Harvey, was a recipient of the **Next Step Indigenous Screen Business Fellowship**, targeted funding that will allow Brown Cab to continue to progress and broaden its slate, and build a more sustainable business.



## Getting in amongst it

The Indigenous Department funded 18 attachments across various departments on productions including *Jasper Jones*, *Nest*, *Dance Academy: The Movie*, *The Secret Daughter*, *Hyde and Seek*, *Alien: Covenant*, and *Thor: Ragnarok*.

The largest number of attachments was on *Thor: Ragnarok* where eight emerging Indigenous creatives and crew worked across departments including directing, stunts, set design, production and grips.

*Thor: Ragnarok* director Taika Waititi said: "Being Maori, it's extremely important to me to have native presence on any film. We're bringing a huge Hollywood production to this country and it's only right that we make an effort to include Indigenous filmmakers on the journey."

## DID YOU KNOW?

Screen Australia's Indigenous Department organised Ryan Griffen's internship at Goalpost Pictures, which helped kickstart the journey of *Cleverman*. See page 18 for more details ►

## Quick facts:

► Around \$6 million in funding was approved through the Indigenous Department in 2015/16, including:

▷ \$1.5 million for drama projects and \$3.7 million for documentaries, across development and production

▷ \$0.7 million for practitioner development including internships, attachments and travel support.

► Six 15-minute documentaries were funded for production through Songlines on Screen 2.

► Eight emerging teams were supported through Pitch Short Blacks.

## The story of... Songlines on Screen

A songline is considered to be akin to a 'road map, a bible, our history', according to *Footprints* director Cornel Ozies, from the first round of Songlines on Screen. The initiative provided an opportunity to record and preserve these songlines, which are passed down through oral storytelling and encompasses song, dance, art, body painting and more.

In 2014, Screen Australia and NITV partnered for the first Songlines on Screen, an ambitious documentary initiative to record Aboriginal and Torres Strait Islander songlines through short films.

## 2014

In December 2015, NITV and Screen Australia made another call-out to Indigenous production companies and media organisations to be part of Songlines on Screen 2.

## 2015-16

The first round resulted in 10 short films, six of which premiered at Sydney Film Festival in 2015 and eight were broadcast on NITV from June 2016.

That success led to a second round of the initiative.

Seven projects were selected to be developed and of those, six have been funded for production. The outcome will be a series of broadcast-quality documentaries each at least 15 minutes long, which will screen on NITV.

As was the case with the first round, all footage will be carefully and appropriately archived to ensure these vital songlines are preserved for future generations.



Damari and Guyala

## The story of... *Blue Water Empire*

This new 3 x 1-hour ABC docudrama seeks to tell the largely unknown history of the Torres Strait Islander people. It was supported through development and into production by Screen Australia's Indigenous Department.

### 2012

In 2012, producer David Jowsey was approached by actor/writer/director Aaron Fa'Aoso with the idea for a project about the history and stories of his people, the Torres Strait Islanders. Jowsey and producer Greer Simpkins, who together run Bunya Productions, set out on a joint venture with Fa'Aoso and actor Jimi Bani's Lonestar Company to make *Blue Water Empire*.



### 2014

In February 2014 *Blue Water Empire* (then called *The Torres Straits*) received **development funding** from Screen Australia's Indigenous Department to work on a second draft treatment. A further tranche was provided a year later, in February 2015 to support writing a fourth draft.

### 2016

In April 2016 the Indigenous Department approved **production funding** for the project, enabling it to begin filming in August 2016.

"It's a part of Australia that's not well known," Jowsey said. "But Torres Strait Islanders are the other side of the First Nation Australians – Melanesian in origin and not from the mainland – so a different group of traditional owners and First Australians. This series aims to address this and tell some of that history."



"The fascinating history of the Torres Strait Islands and its people is relatively unknown to most Australians," Screen Australia Head of Indigenous Penny Smallacombe said at the time.

"Blue Water Empire will change this by becoming an important historical series that showcases the survival and determination of Torres Strait Islander people."

#### DID YOU KNOW?

Bunya Productions, who made *Blue Water Empire*, were also recipients of Gender Matters Brilliant Careers funding. Their project Bunya Engendered, headed up by producer Greer Simpkin, will help women from diverse backgrounds develop their stories within a writer's lab and have access to ongoing networking and mentorship support.

#### DID YOU KNOW?

Aaron Fa'Aoso is one of 10 producers currently being mentored through the Indigenous Producers Initiative; see appendix 3 for full list.

The Screen Australia Indigenous Department has been collaborating with NITV/SBS on a slate of compelling and powerful documentaries from renowned Indigenous Australian filmmakers, titled Moment in History. See appendix 3 for details.





# BUSINESS & AUDIENCE

*Cleverman at Berlinale 2016*

The Business & Audience Department works to support filmmakers to grow their businesses, whether that's through Enterprise funding, market intelligence, travel support to film festivals, or providing on-the-ground networking and knowledge at screen markets.

## Quick facts:

In 2015/16, as well as an extensive range of resources and services, the Business & Audience Department provided:

- ▶ \$1.8 million to support the theatrical release of Australian feature films
- ▶ \$0.8 million to enable practitioners to travel to international markets, festivals and awards events
- ▶ \$4.4 million in Enterprise funding to support industry growth and professional development.

\$1.3 million in new funds were also approved for Australian festivals, awards and conferences in 2015/16, while three-year funding agreements with key events around the country continued into their third year.

# Recoupment

Screen Australia invests in screen content primarily to achieve cultural and industry development outcomes. However, financial returns on its investments continue to contribute important income each year to the agency's budget. The Recoupment team's experience with the complex deals that underpin screen content financing also makes it a source of market intelligence for both the agency and the industry.

## Features:

*Paper Planes, Oddball, Last Cab to Darwin* and *Red Dog* sold well domestically through Australian TV deals. In fact, 53 per cent of the total recouped by feature films came from sales in Australia and New Zealand, proving this market's continued importance.

## TV drama:

The international market continues to provide most of the agency's returns – 83 per cent for children's titles, and 71 per cent for programs for adults. *Top of the Lake* (which went into profit in 2015/16), *Wentworth*, *Miss Fisher's Murder Mysteries* and *Secrets and Lies* were among the top earners, and in children's television *Mako Mermaids*, *H2O Just Add Water* and *Dance Academy*.

## Other:

Together, documentaries and games returned almost \$1 million despite most documentary funding being non-recoupable grants.

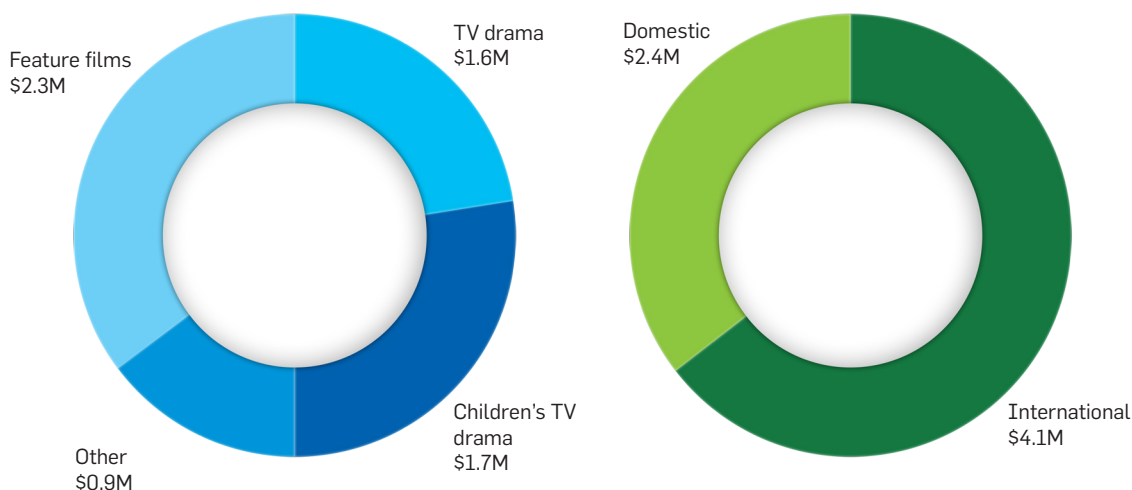
## Quick facts

► In 2015/16, Screen Australia's net recoupment was \$6.5 million, up more than \$1 million on last year.

## DID YOU KNOW?

The Recoupment and Research teams worked with new Screen Australia web platform Screen Intel on the investigative piece 'When do TV sales translate into profit', which highlighted 16 relatively recent Australian drama series that have earned more than \$1 million in gross revenue, including *Cleverman*, *Top of the Lake* and *Jack Irish*.

## Net revenue to Screen Australia from its investments in screen content:



**Note:** As of July 2014, all new Screen Australia funding of \$500,000 or under has been provided as a grant, rather than as recoupable investment.



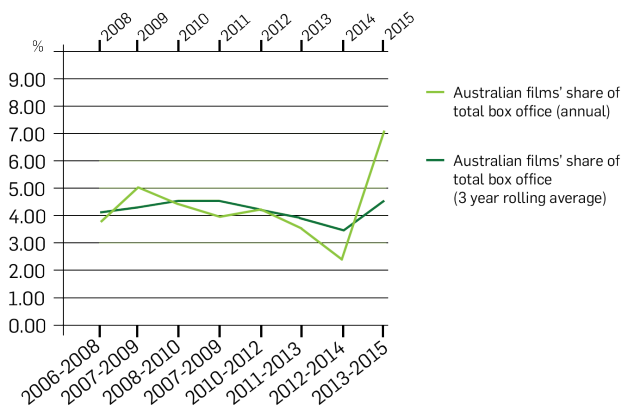
# Box Office

There's no doubt 2015 was a good year for Australian films at the local box office, with titles such as *Mad Max: Fury Road*, *The Dressmaker*, *The Water Diviner*, *Paper Planes* and *Oddball* helping make up a 7.18 per cent Australian share, the highest since 2001. In dollar terms, it broke a box office record, sailing past the previous 2001 record of \$63.4 million in October to finish with \$88 million. Even when adjusted for inflation, 2015 was the best box office year for Australian films in 14 years, and nine of the top 10 grossing Australian films surpassed the million dollar mark.

However, a single year of box office – good or bad – can be misleading as a performance indicator. Screen Australia therefore analyses box office as three-year rolling averages. This allows for release patterns in Australia (such as the tradition of Boxing Day openings splitting titles over calendar years), plus the fact that local box office is often driven by one or two break-out hits every couple of years e.g. *The Great Gatsby* in 2013 followed by *Mad Max: Fury Road* and *The Dressmaker* in 2015.

Australian films' share of the local box office is also highly susceptible to the release of Hollywood blockbusters. In any one year, at least one blockbuster title drives up total box office earnings and affects the Australian share. In 2015, for example, *Star Wars: The Force Awakens* alone took \$62.8 million, and *Jurassic World* \$52.9 million

The rolling average share of box office for 2013-2015 is 4.5 per cent – a significant achievement against the current backdrop of more releases, more screens and shorter shelf life for Australian titles.



## DID YOU KNOW?

The most popular piece on Screen Intel looks at the box office haul of *Last Cab to Darwin* and the distribution, finance and revenue of this Australian film. Read more on page 44 ►

## Quick facts:

► Of the 40 new Australian films released theatrically in 2015/16, Screen Australia had provided production or completion funding for 26, including six documentaries.

► Australian films earned an average of 4.5 per cent of the local box office over the three years 2013-2015

► Screen Australia's Business & Audience Department provided \$1.8 million through its P&A Plus program to support the theatrical release of 15 films in 2015/16. Three films shared \$1 million of that fund: *The Dressmaker* (Universal Pictures), *Last Cab to Darwin* (Icon) and *Blinky Bill the Movie* (Studiocanal).



# Australian Talent to the World

## Quick facts

- ▶ 44 production companies were funded to attend major international markets or targeted pitching events during 2015/16.
- ▶ Screen Australia provided business facilities and support for the Australian industry at four international markets – MIPTV, MIPCOM, the European Film Market (EFM) and Cannes, as well as the Toronto International Film Festival.
- ▶ We also supported Australian producers attending Content London, Hot Docs, IDFA, WCSFP and Power to the Pixel.

## DID YOU KNOW?

Australia was the showcase nation for the 'Made In' program at the 2016 Hot Docs Canadian International Documentary Festival, where 13 Australian documentaries were shown, including eight features and five shorts (as well as a music video from an Australian director).

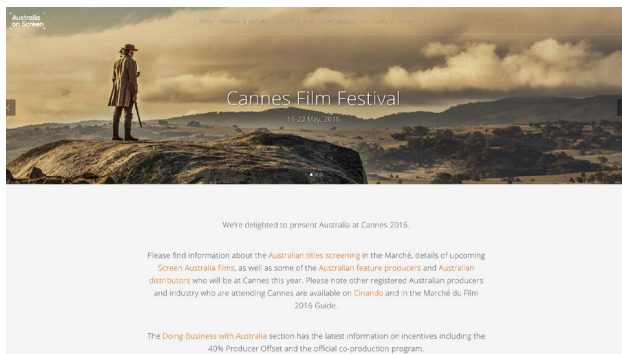
## Record year at the Oscars®

A record 14 individual Australians were nominated for awards at the 2016 Academy Awards® and *Mad Max: Fury Road* went on to become Australia's most successful film at the Oscars®, winning six of its 10 nominated categories, including Costume Design, Editing, Makeup and Hair Styling, Production Design, Sound Editing and Sound Mixing.

Screen Australia chief executive, Graeme Mason said at the time: "We are beyond thrilled to see Dr George Miller and his *Mad Max: Fury Road* team gain the recognition they so richly deserve," he said. "I'm particularly pleased to see so many technical, production and design artists nominated – an area in which Australia continues to excel, and a reminder of the skill it takes to create a world like that of *Mad Max*."



Director Dr George Miller



## DID YOU KNOW?

The new web platform Australia on Screen is a significant tool that provides up-to-date information to international festivals, marketplaces and the people visiting them, about the Australian representation there.



## Content London | TV Drama

For the first time, Screen Australia took a delegation of seven drama producers to Content London 2015, which gave them direct access to commissioners and decision-makers for major broadcasters in the UK and Europe – one of the most important territories when it comes to sales of Australian TV. Additionally, it provided the opportunity for UK-based production companies to draw on knowledge about Australia's Official Co-production Program.

Screen Australia's Richard Harris, Head of Business and Audience, says when it comes to TV drama in particular, it is critical that Australian producers engage more with the international market, and that they look to bring on partners at a much earlier stage.

"The greatest single opportunity for Australia's screen industry right is now the burgeoning international drama market. With new channels and platforms starting up and commissioning more and

more work from multiple territories, not only can Australian television creators sell their content to the world but they can partner with other producers and countries to create projects of real scale and ambition," he says.

"We specifically targeted Content London, which has been growing year on year for the past three years and which attracts commissioners from many of the major broadcasters and drama channels, to enable our professionals to meet with serious players, connect with prospective partners and hear what's in demand straight from the horse's mouth."

## VidCon | Online

VidCon, in Southern California, is the largest online video conference in the world. Screen Australia attended with YouTube stars RackaRacka, Michael Shanks and SketchShe, who participated in panels, met fans and organised high-level meetings.

It was Screen Australia's first trip to the conference, and the aim was to generate exposure, business and professional development for the talent, as well as build networks and gather intelligence for the agency on this ever-growing marketplace.

As a result of meetings in and around VidCon, SketchShe signed with AwesomenessTV, a media and entertainment company aimed at creating content for Gen Z.

"It was an eye-opening experience to be amongst 25,000 passionate online video fans," Screen Australia Investment Manager Mike Cowap said. "The scale and energy of the event was evidence of the growing audience and viable marketplace for online content creators, and confirmed this would continue to be an increasingly important aspect of our screen industry."

### DID YOU KNOW?

RackaRacka, who have 362 million total video views on YouTube alone, have been developing their first feature film, *Concrete Kings*, with the support of Story Development funding from Screen Australia's Production Department.



## Toronto International Film Festival

A strong contingent of Australian films was at TIFF in 2015, with 10 features and three shorts selected to screen. These included *The Dressmaker*, whose World Premiere led to a US sale with Amazon and the film's introduction to the rest of the world.

Two Australian producers – Raquelle David and Rebecca Summerton – were selected to participate in the annual Producer's Lab and were able to travel to the festival with Screen Australia support.

Screen Australia had a presence within the market for the first time, sharing a stand with Ausfilm, and also hosted a function with the Australian High Commission.



*The Dressmaker*

## Berlin International Film Festival

Just over a decade after director Wayne Blair won the prestigious Kinderfilmfest Crystal Bear at the 2005 Berlin International Film Festival, or Berlinale, with his short *The Djarns Djarns*, he returned as one of the directors of the high-concept television series *Cleverman*.

Blair co-directed the six-part series with Leah Purcell, based on an original concept by creator Ryan Griffen. Read more about Screen Australia's involvement in the journey of *Cleverman* on page 18.

*Cleverman* screened as part of the industry-only Drama Series Days in the European Film Market (EFM) – the market attached to the festival – as well as screening publicly in the Berlinale Special Series. It was one of six television series from around the world selected for the series, a new part of the festival that shines a spotlight on the small screen.

The festival also saw the World Premiere of Screen Australia-supported short *Kill Your Dinner* by Bryn Chainey, while Alice Englert's debut short *The Boyfriend Game* made its European Premiere. And theatre director Rosemary Myers' feature directorial debut, *Girl Asleep*, had its International Premiere.

The filmmakers behind each of the projects were able to attend Berlinale thanks to support from Screen Australia's Business & Audience Department.



*Girl Asleep*



# Enterprise People

Enterprise People is about giving early-career (or emerging) writers, directors and creative producers targeted industry placements to advance their skills.

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

## Quick facts

- In 2015/16, 12 companies were awarded \$3 million through Enterprise Industry.
- A total of \$1.3 million was allocated to 10 companies through Enterprise People.

**In Films** was one of 10 companies funded for a placement in the 2015/16 financial year.

For emerging creative producer **Nel Minchin** it offered the opportunity to begin a mentorship with producers Ivan O'Mahoney and Nial Fulton from In Films, who she began collaborating with in 2015 following a previous Enterprise People application.



In Films and Minchin decided the partnership was worth pursuing, even without the Enterprise funding, and worked together in 2014/15 to produce a TV pilot with sketch troupe Auntie Donna as part of the Screen Australia/ABC initiative Fresh Blood. Minchin and In Films then successfully applied with Auntie Donna for Skip Ahead funding with Screen Australia and YouTube in August 2015. The result? The 10-part web series *Auntie Donna: 1999*, which released weekly from February 2016 and after six months, had total combined views of more than 2.5 million.

While working on other collaborations, Minchin again joined forces with In Films for her directorial debut *Matilda and Me*, which was commissioned by ABC Arts and aired in April 2016.



Director of *Matilda the Musical*  
Tim Minchin with Nel Minchin

## DID YOU KNOW?

*Matilda and Me* was one of 24 documentary projects that received production support through Screen Australia's Broadcast Program in 2015/16.

Now, as a successful **Enterprise People 15/16** applicant, Minchin has the opportunity to advance her career at a pivotal point – as she returns to work from maternity leave and during a time when multiple projects have been releasing.

The placement at In Films will allow Minchin to improve her legal knowledge and hone skills in budgeting, scheduling and negotiating, while focusing on the creative development of comedy and entertainment projects.

As well as working with O'Mahoney and Fulton, In Films advisor Lucinda Barlow from Google will educate Minchin in digital marketing and business strategy through tailored sessions at Google HQ in Sydney.

# Enterprise Industry

Enterprise Industry enables companies to implement that ambitious, innovative idea they have been wanting to try – that will further the development of their company and the industry as a whole, while also capitalising on the talents of Australian writers, directors and producers.

Enterprise funding is part of the reason series such as *The Code*, *House Husbands* and *Love Child* all exist. They were a result of **Playmaker Media's** successful Enterprise application in 2010 to set up the Scribe Initiative, an Australian showrunner development program launched in 2011.

In 2015/16, **Arclight Films** was one of 12 successful Enterprise Industry applicants.

Arclight were involved in the Australia–Singapore co-production *Bait 3D*, which took more than \$20 million box office in China, and in early 2016 they shot Australia–China co-production *Nest* in Queensland.

With Enterprise Industry, their objective was to create a new division of the company called Chinalight, to focus on the development and eventual production of Australia–China feature film co-productions.

At the same time, Chinalight aims to nurture emerging Australian talent and those unfamiliar with the co-production process. In the long term, it also hopes to build bridges between the two respective cultures to encourage collaborations and broaden skill sets of creatives both in Australia and in China.



Love Child



The Code



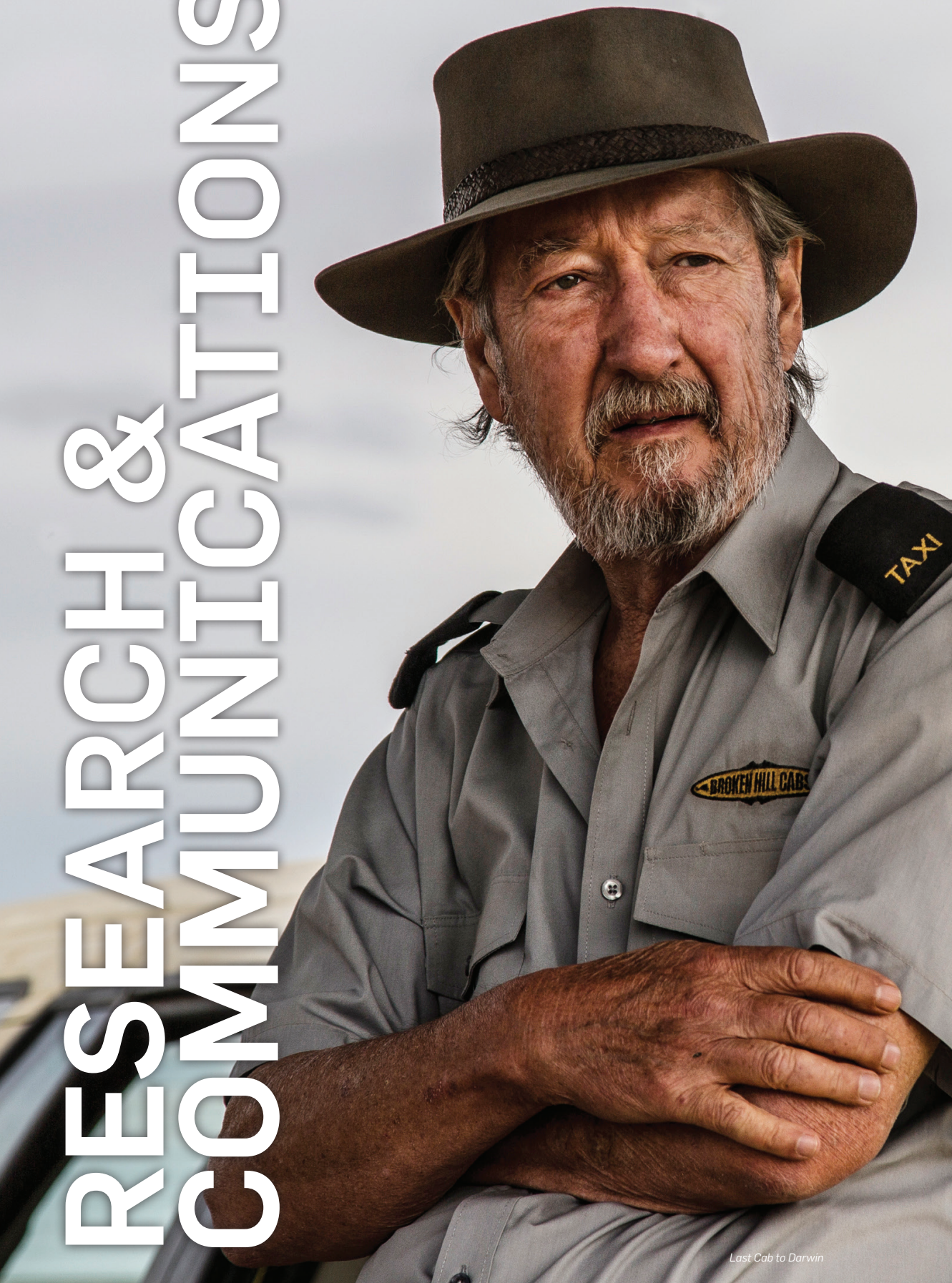
Bait 3D







# RESEARCH & COMMUNICATIONS





# The Research and Communications units fall within the Strategy & Operations Department.

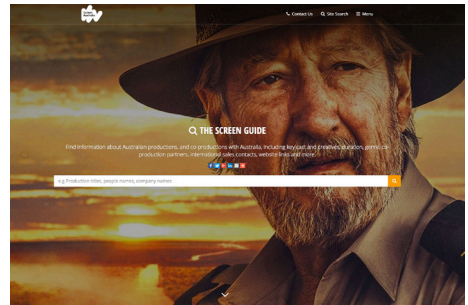
## Communications

The **Communications Unit** oversees Screen Australia's various online platforms and editorial contributions, as well as managing the agency's social media presence and publicity material.

Screen Australia's main website was completely redesigned and restructured during the year, with a new intuitive site revealed in May. With it was an expansion of the Find a Film database into **The Screen Guide**, which now incorporates links to viewing or purchase options for Australian films and programs where available.

At Screen Forever on 18 November 2015, journalist Sandy George launched new platform **Screen Intel**, to provide insight into financing for film, television and online. By July 2016, its kick-off article, *Reality Check: The numbers behind Last Cab to Darwin's success*, had amassed 12,917 unique page visits. See next page for excerpt.

**The Screen Blog** – a platform designed to inform industry and audiences about Australian projects – also continues to grow. A popular blog post from January titled *Quentin Tarantino's top Australian films* was the most read story across The Screen Blog and Screen Intel, with 14,273 unique page visits by late July.



## Major new research projects initiated

A new research project – the most comprehensive of its kind – was announced in March 2016, analysing the representation of **cultural diversity, disability, sexual orientation and gender identity** in Australian television drama broadcast over the last five years. The results will be revealed in August 2016.

In 2015/16, Screen Australia also began tackling an ambitious research project to measure the **value of the Australian screen sector** – to the economy and to culture and society. It will look at how the sector contributes to ongoing employment, to international trade and diplomacy, as well as tourism efforts. It will also seek to evaluate the social and cultural impact of Australian film, television and online content to the taxpayer, and how the sector continually innovates itself to remain relevant to the lives of everyday Australians. Deloitte Access Economics and Olsberg SPI have been commissioned to undertake the research, which will be launched in late 2016.

## Research

The **Research Unit** supports the industry with the latest data, analysis and insights into the evolving screen production environment. Research data contributes to Screen Intel, The Screen Blog and events such as the Brilliant Careers Symposium in February 2016, as well as a number of significant reports, including:

► **July 2015** – a report and infographics on **Issues in Film Distribution** was released, showing the challenges and opportunities for local features

► **October 2015** – the **Annual Drama Report** detailed the production of feature films and TV drama programs by financial year

► **December 2015** – the **Gender Matters Initiative Research Paper** was released, using research and data to show the representation of women in the Australian screen industry, the reasons behind it and what could be done to change the statistics. This paper was significant in the development of Gender Matters

► **February 2016** – at the Australian International Documentary Conference (AIDC – which Screen Australia's Business & Audience Department helped support) **documentary statistics** and an accompanying **infographic** were launched. See page 45.

## DID YOU KNOW?

The 'Fact Finders' section of Screen Australia's website comprises 240 pages of comprehensive statistics, reports and analysis of the local screen sector, updated regularly. From the time the new website was launched in May 2016 until the end of the financial year, 11 per cent of all traffic to the website went to Fact Finders.

# Reality check... the numbers behind *Last Cab to Darwin's* success

Excerpt from Screen Intel

*Last Cab to Darwin*, directed by Jeremy Sims, cost nearly \$4 million to make. It was released by Icon Film Distribution on August 6 on 225 screens, rising to 350 screens. It was expected to attract \$8 million worth of ticket sales from Australia and New Zealand by the end of its cinema run, making it one of the biggest hits of the year. While \$8 million sounds like a lot of money, don't assume anybody has got rich. About \$800K will be immediately lost to GST. About two-thirds of the remaining \$7.2 million will have gone to the many cinemas that played the film, leaving about \$2.4 million, from which Icon will take its distribution fee of about 35 per cent. This leaves \$1.56 million in gross receipts.

Because Icon spent \$200K on a distribution guarantee (DG) when it acquired the Australian and New Zealand rights and, two years later, \$1.3 million on the theatrical marketing campaign (P&A), it will be repaid these amounts – and also a further \$100K DG that the company outlaid when the film reached a specific box office target.



Director Jeremy Sims



On set at Tennant Creek

This all means that *Last Cab to Darwin* will more or less break even theatrically but its 'success' will flow through to ancillary markets. It's the revenues from these markets that will be used to repay the investors who put up the money to make the film – government agencies, companies and individuals. This is recoupment, not profit. It is usually shared in proportion to the size of the investment but the producers on *Last Cab* – as a sweetener – gave the private investors who provided nearly 20 per cent of the budget, an accelerated recoupment position.

It is impossible to predict exactly what revenue will come back over a lengthy time period but Icon owns the rights for 15 years and expects to make a contribution margin of about \$1 million – and expects the investors to get back a similar figure.

The film industry is not known for transparency. Big thanks to Icon's Greg Hughes and his sidekicks Nick Hayes and Tracy Whybrew, and to producers Greg Duffy and Lisa Duff for taking part in this very revealing exercise.

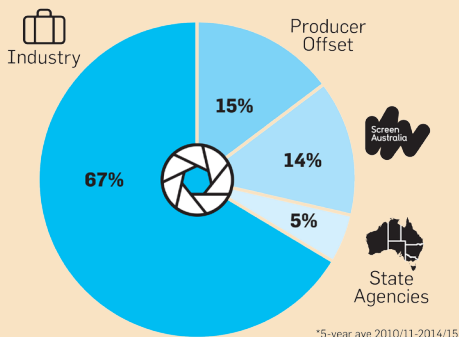
By Sandy George



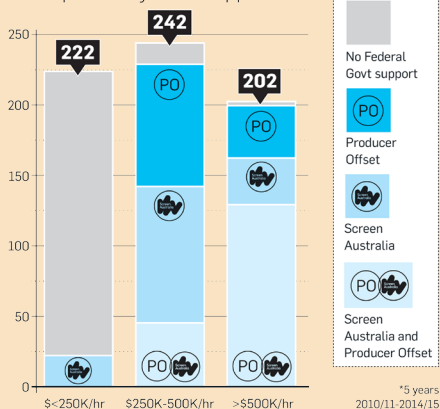
# Australian documentaries: the facts

## Finance

The industry (mainly broadcasters) provides the majority of finance for independent docs.



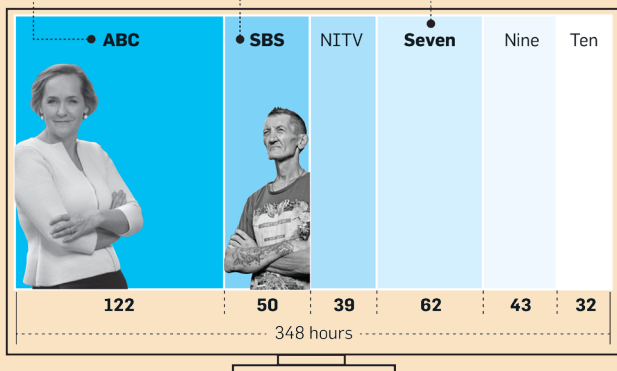
Finance for independent docs is underpinned by Govt support.



## On screens

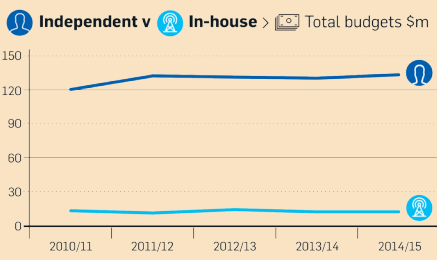
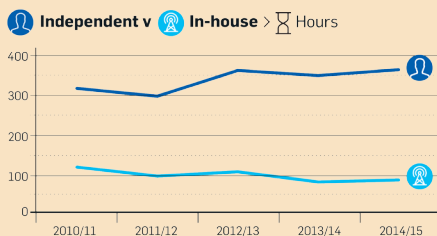
348 hours of first-release docs were screened on free-to-air TV in 2015.

- 1 The Killing Season** was the top-rating doc of 2015 (1.14 m\*)
- 2 Struggle Street** (1.06 m\*) was also the highest-rating SBS doc ever.
- 3 Beach Cops** (853K\*)



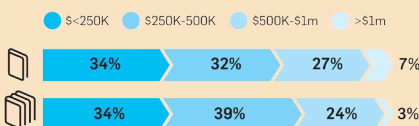
## Production

On average, 432 hours of Australian documentaries, worth \$144m, are produced annually, mainly by independent production companies.



## Budgets

Most docs (singles and series) are made for less than \$500K per hour.



\*5-year ave 2010/11-2014/15

## On the world stage

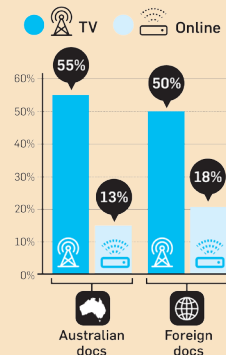


### Go Back to Where You Came From

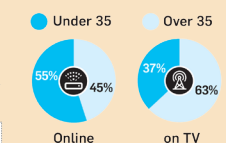
won an Emmy Award in 2013 and the coveted Rose d'Or for best program of 2012. The format has been produced locally in The Netherlands, Germany, Denmark and Belgium. Series 3 was reported in the media around the world, and Realscreen voted it one of the top 10 global documentaries of 2015.

## Audiences

% of all Australian VOD viewers\* who watch:



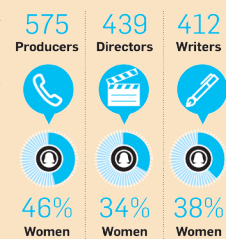
VOD viewers who watch docs:



\*People who watched professionally-produced film or TV content online in 2014. Nielsen data.

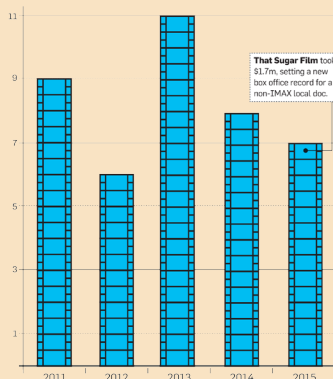
## Doc makers

Currently active\* documentary filmmakers in Australia.



7 local docs were released in Australian cinemas in 2015:

Frackman, Gayby Baby, Graceful Girls, Only the Dead, Putuparri, That Sugar Film, Women He's Undressed



Around 70 hours of docs are made for broadcast on Australian subscription TV each year.

Netflix has picked up at least 7 Australian docs to date for its international markets.

\*OzTAM, five-city metro average audience, all people, consolidated, 2015. Includes first release and repeat screenings. Metropolitan data is copyright to OzTAM and may not be reproduced, published in whole or part without the prior consent of OzTAM.





# PRODUCER OFFSET & CO-PRODUCTION

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



# The Producer Offset

Screen Australia issued Producer Offset **final certificates** to 147 feature films, television drama programs, documentaries and other content in 2015/16, worth a total of **\$242 million**.

This was **more than \$100 million** higher than the previous financial year. Altogether, production budgets for the 147 projects totalled **\$931 million**. See appendix 5 for more stats.

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

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

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

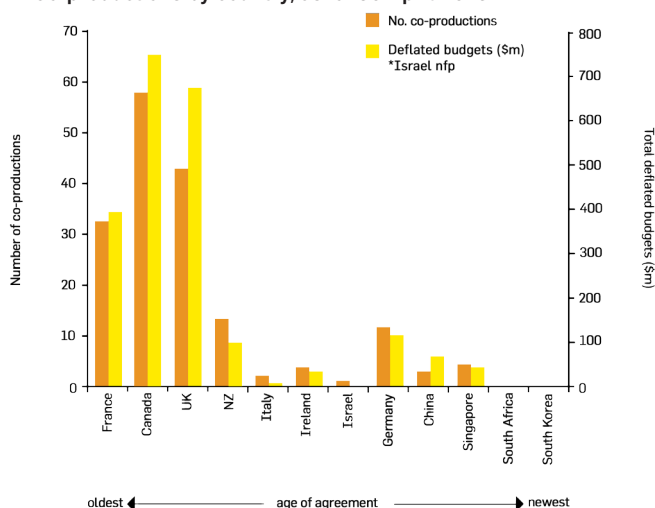
Broadly speaking, QAPE is expenditure incurred on goods and services provided in Australia for making the film.

## Official Co-productions

### DID YOU KNOW?

Since its inception in 1986, 164 official co-productions have been completed or commenced production. Comprehensive statistics about the operation of the program are available on the Screen Australia website at [screenaustralia.gov.au/coproductions](http://screenaustralia.gov.au/coproductions)

Co-productions by country, as of 30 April 2016



► See appendix 5 for 2015/16 statistics on provisional and final approvals for these programs.

### DID YOU KNOW?

Because the Producer Offset is delivered through the tax system and all taxpayers' tax affairs are secret, Screen Australia cannot name the projects that benefitted from it. But some producers publicly acknowledged its contribution during the year, including Alex Proyas, whose film *Gods of Egypt* was released in February 2016.



Lion

Official co-productions do not need to meet the test for 'significant Australian content' to access the Producer Offset.

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

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

In 2015/16, provisional co-production approval was granted to nine projects, including feature film *Nest* (with China), feature documentary *Spookers* (with New Zealand) and animated children's series *Beat Bugs* (with Canada). Final approval was granted to seven projects, including TV series *Cleverman* (with New Zealand) and *Banished* (with the UK). See appendix 5 for the full list.



# OPERATIONS





# Financial Overview

Screen Australia's operating result for the year ended 30 June 2016 was a surplus of \$0.27 million.

Screen Australia's income from all sources totalled \$113.77 million.

During the year, Screen Australia received revenue from the Australian Government totalling \$84.40 million.

Revenue generated from other sources totalled \$29.37 million and included \$0.26 million from the sale of goods and services, \$2.80 million from interest earned on cash deposits, \$0.23 million from rental income, \$6.51 million from the recoupment of investments and \$0.74 million in other income. In addition Screen Australia also recognised \$1.59 million for reversal of prior year written-down screen projects and a gain on sale of assets of \$17.24 million, which mainly comprised the gain on sale of its Lindfield property.

Screen Australia's operating expenditure totalled \$113.5 million.

Screen Australia's operating expenses included employee benefits of \$12.86 million, supplier expenses of \$8.12 million, grants of \$46.84 million, loans and investments of \$44.88 million to fund screen projects, and depreciation and amortisation costs of \$0.8 million.

During 2015/16, Screen Australia successfully completed the sale by open tender of the former Film Australia headquarters in Eton Road Lindfield. The property was sold for \$42 million. As part of the Government's Mid Year Economic Financial Outlook released in December 2015, Screen Australia was required to make an equity transfer of \$35 million to Government and this is reflected in the Statement of Changes in Equity.

Screen Australia also changed its accounting policy on expense recognition for investments, loans and grants so that an expense and provision is now recognised by Screen Australia upon issuing a letter of approval to the applicant. The change in timing for the recognition of the expense and provision has resulted in Screen Australia adjusting its prior year's financial statements by a net \$6.29 million and this is reflected in the Statement of Changes in Equity.

Screen Australia has been successful in reducing its internal operating costs to \$16.56 million, a reduction of 3.8 per cent on the previous year (\$17.22 million), in order to maximise money on screen.

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

The ANAO inspected Screen Australia's 2015/16 financial records and provided an unqualified audit opinion on the financial statements and notes on 5 September 2016.

## Quick facts

► Screen Australia successfully lowered its internal operating costs to \$16.56 million, a reduction of 3.8 per cent on 2014/15 (\$17.22 million), in order to maximise money on screen.

► Over the year, the average full time equivalent (FTE) staffing level was 100. Five per cent of employees identified as Indigenous.



# Governance Statement

## Introduction

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

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

During 2015/16, Screen Australia and other arts agencies in the Minister for the Arts' portfolio continued working on an earlier request to implement a more effective and coherent governance framework that aligns their activities, reporting and strategic planning processes with broader government priorities and cultural policy objectives.

## Responsible Minister

The responsible Minister is the Minister for the Arts. In 2015/16 the Minister for the Arts was Senator the Hon. George Brandis QC to 21 September 2015, and Senator the Hon. Mitch Fifield from 21 September 2015.

## Board

Screen Australia's Board underwent a number of changes in 2015/16. The terms of two Board members, Deputy Chair Deanne Weir and Joan Peters, came to an end on 24 February 2016, while Ross Entwistle's term expired on 10 September 2015. Matthew Liebmann and Rosemary Blight both received three-month acting re-appointments to their terms, with Rosemary's extended to 30 September 2016 and Matthew's to 28 July 2016. See page 4 for details of the Board members and their terms.

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

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

## Attendance and remuneration

The Board is paid such remuneration and allowances as determined by the Remuneration Tribunal, out of the monies of Screen Australia. Board members' attendance at Board meetings and Audit Committee meetings is set out on page 6.

## Role of the Board

The Board is responsible for performing its functions and exercising its powers consistent with the *Screen Australia Act 2008*. The Chief

Executive Officer is appointed by the Minister, but is not a member of the Board.

The Board acts in accordance with its Charter and Code of Conduct, set out on pages 52 and 53. In accordance with Section 46 of the PGPA Act, the Board is responsible for preparing the Annual Report and for giving it to the responsible Minister.

## Conflicts of interest

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

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

The Manager of Corporate Affairs is responsible for maintaining a register of Board members' interests, which is updated regularly.

## Audit Committee

The Audit Committee was established in accordance with Section 45 of the PGPA Act, to assist the Board in the discharge of its responsibilities. During 2015/16, the Audit Committee consisted of Ross Entwistle (Chair to September 2015), Deanne Weir (Chair September 2015 – February 2016), Rosemary Blight (Chair February 2016 – ), Matthew Liebmann, and Al Clark.

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

Pursuant to the Charter of the Audit Committee, the Committee must satisfy itself that the internal management and accounting controls



are operating effectively, review the risk management strategy, consider external audit reports, and monitor management's implementation of recommendations and regulatory compliance.

The Chief Executive, Chief Operating Officer, Chief Financial Officer and the Head of Legal Services have a standing invitation to attend each meeting, and representatives of internal and external auditors are invited as observers. The Audit Committee met on four occasions during the year (see page 6 for details).

## External audit

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

## Internal audit

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

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

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

## Risk management

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

## Fraud control

The Board has a current Fraud Risk Assessment and Fraud Control Plan in place, in accordance with Section 10 of the *Public Governance, Performance and Accountability Rule 2014* and the *Fraud Control Guidelines 2002* issued by the then Minister for Justice and Customs.

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

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



Molly

# Board Charter

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

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

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

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

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

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





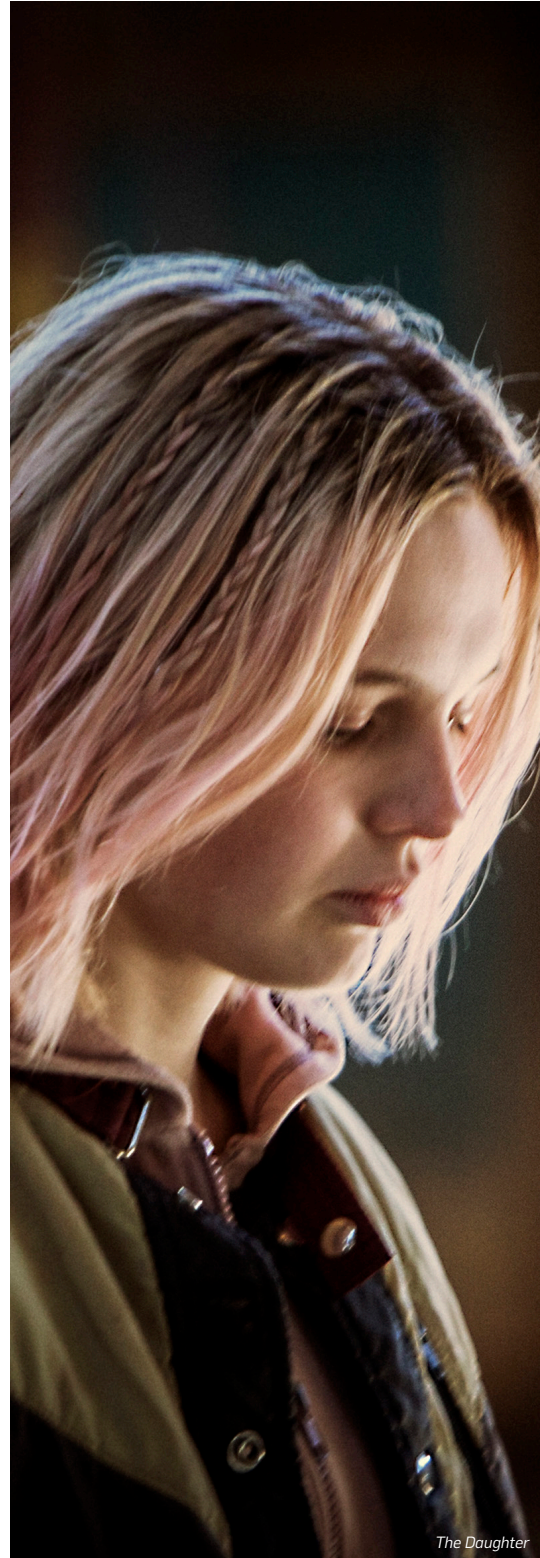
# Board Code of Conduct

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

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

Board members must at all times:

- a) Understand and uphold the values and objectives of Screen Australia.
- b) Be familiar with the *Screen Australia Act 2008* (as amended), Screen Australia's policies and procedures including its Code of Conduct and Values, and the duties of accountable authorities and officials as defined in the relevant legislation including the *Public Governance, Performance and Accountability Act 2013* and its associated Rules.
- c) Prepare for, attend and participate actively in Board meetings, and make decisions in a timely, fair and efficient manner.
- d) Ensure decisions of the Board are based on the best evidence and information available.
- e) Maintain good relations with other government agencies and have regard to stakeholders.
- f) Report immediately any personal conflicts of interest (actual or perceived) or serious breaches of the law to the Board.
- g) Conduct themselves with regard to the reputation, purpose, objectives and interests of Screen Australia, and not do, say or omit to do anything which might bring Screen Australia into disrepute, be inconsistent with or detrimental to its objectives and interests or cast doubt on the professional integrity of Board members.
- h) Not claim or give the impression that they are representing the official views of Screen Australia, unless they have been expressly authorised to do so.
- i) Perform their duties diligently, conscientiously and without favour to themselves or another person.
- j) Not improperly use information they have obtained as a result of their position, and ensure that confidential information is not disclosed improperly, or only as required.



*The Daughter*

# Annual Performance Statement 2015/16

This Annual Performance Statement is for s39(1)(a) of the PGPA Act for the 2015/16 financial year and accurately presents Screen Australia's performance in accordance with s39(2) of the PGPA Act.

## Screen Australia's purpose

As set out in its Corporate Plan 2015–19, Screen Australia exists to encourage quality, innovation and cultural value through programs that increase the ambitions, risk tolerance and diversity of Australian screen storytelling. Its vision is to engage and move audiences with powerful Australian content.

Screen Australia supports projects, people and businesses working across all platforms (TV, online and theatrical) and a broad range of genres including fiction, documentary and children's programming. Screen Australia's objects and functions according to its establishing legislation are set out on page 3 and in appendix 1.

## Performance indicators: PBS

Screen Australia's Corporate Plan is directly aligned to the relevant outcome, priorities and performance indicators set out in the Department of Communications and the Arts Portfolio Budget Statement (PBS), specifically:

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

### Contributions to outcome 1

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

### Delivery

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





### KPIs: Engage, educate and inspire

<b>Target [also CP2]:</b> Total audience numbers for Australian productions, including: <ul style="list-style-type: none"> <li>► 2.7 million admissions for productions shown at movie theatres (based on three-year average); and</li> <li>► 90 million cumulative audience for Screen Australia-funded productions shown on television</li> </ul>	<b>Target met:</b> 3.3 million admissions (based on three-year average) of: <ul style="list-style-type: none"> <li>► 2013: 2,833,349</li> <li>► 2014: 1,453,778</li> <li>► 2015: 5,707,551</li> </ul> 104 million cumulative audience for Screen Australia-funded productions shown on television: <ul style="list-style-type: none"> <li>► (11x adult, 7x children's, 35x doco): Cumulative combined metro &amp; regional audience: 98,638,000*</li> <li>► (plus 4x multiplatform): Cumulative combined metro &amp; regional audience 6,165,000.**</li> </ul>
<b>Target:</b> At least 1.7 million visits to Screen Australia's website	<b>Target met:</b> Number of visits to the organisation's website: 2.7 million.
<b>Target:</b> At least 25 culturally diverse projects/events funded	<b>Target met:</b> 46 Indigenous projects/events supported during 2015/16.
<b>Target:</b> At least \$3 million provided in funding for culturally diverse projects/ events	<b>Target met:</b> Screen Australia provided \$6.05 million to Indigenous projects, practitioners and events during 2015/16.

\* OzTAM and RegionalTAM, 5 City Metro, Combined Aggregate Markets, National STV, total people, consolidated, cumulative sum of television screenings of Screen Australia funded titles 1 July 2015 – 30 June 2016 (excludes feature films). 67,322,000 viewers were achieved in metro markets.

\*\*OzTAM and RegionalTAM, 5 City Metro and Combined Aggregate Markets, total people, consolidated, cumulative sum of television screenings of Screen Australia funded titles 1 July 2015 – 30 June 2016. 4,129,000 viewers were achieved in metro markets.

### KPIs: Lead and collaborate

<b>Target [also CP1]:</b> At least 250 new Australian artwork projects supported	<b>Target met:</b> 385 new Australian artworks supported for development or production, across features, documentaries, short film, TV (adults' and children's) and multiplatform projects.
<b>Target:</b> \$68 million committed funding to new Australian artwork projects	<b>Target met:</b> \$73.5 million committed to new Australian artworks, across features, documentaries, short film, TV (adults' and children's) and multiplatform projects.
<b>Target:</b> \$0.4 million committed to research and development projects	<b>Target met:</b> \$0.663 million committed.

### KPIs: Managing resources

<b>Target [also CP5]:</b> At least 88.0% of total expenditure goes to programs/projects	<b>Target met:</b> 90% of total expenditure in FY 2015/16 went to programs and projects.
<b>Target:</b> At most 0.5% of total expenditure goes to capital items	<b>Target met:</b> 0.3% of total expenditure in FY 2015/16 went to capital items.
<b>Target:</b> At most 6.5% of total expenditure goes to labour costs	<b>Target met:</b> 5.5% of total expenditure in FY 2015/16 went to labour costs.
<b>Target:</b> At most 5% of total expenditure goes to other expenses	<b>Target met:</b> 4.2% of total expenditure in FY 2015/16 went to other items.

## KPIs: Screen Australia-specific

### **Targets [also CP3]:**

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

- ▶ \$3.50 of feature production
- ▶ \$2.30 of documentary production
- ▶ \$4.50 of adult TV drama production
- ▶ \$3.50 of children's TV drama production

### **All targets met:**

**Features:** \$8.77. Screen Australia committed \$16.6 million (including development funding previously provided to those projects) to features during FY 2015/16, generating \$145.5 million in production budgets.

**Documentaries:** \$4.39. Screen Australia committed \$15.7 million (including development funding previously provided to those projects) to documentaries during FY 2015/16, generating \$69.1 million in production budgets.

**TV drama:** \$6.73. Screen Australia committed \$17.3 million (including development funding previously provided to those projects) to adult TV during FY 2015/16, generating \$116.1 million in production budgets.

**Children's TV drama:** \$5.12. Screen Australia committed \$8.6 million (including development funding previously provided to those projects) to children's TV during FY 2015/16, generating \$44.1 million in production budgets.

## Performance indicators: Corporate Plan

### **CP1. Australian stories that matter**

**KPI:** 250 diverse projects supported

**Achieved:** See KPI 'Lead and Collaborate' on page 55.

**KPI:** Over a three-year period, 15% of Indigenous projects developed by Screen Australia will have proceeded to seeking finance, will be in production, or will have been completed

**Achieved:** The Indigenous Department has supported 38 projects for development since the beginning of the reporting period (July 2015). Of these, 2 have been completed and delivered, and 13 were in production as of 30 June 2016. Result: 39% (15 out of 38).

**KPI:** 75% of Indigenous features funded by Screen Australia achieve theatrical release, broadcast commitment or major festival selection

**Achieved:** 100% of the two Indigenous features funded in 2014/15 were released theatrically and had major festival selection. *Spear* selected to premiere at the Toronto International Film Festival in September 2015. *Goldstone* selected to premiere on Sydney Film Festival Opening night, and will also be screened at the Toronto International Film Festival 2016.

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

**KPI:** Total audience numbers

**Achieved:** See KPI 'Engage, educate and inspire' on page 55.



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

**Achieved:** 21 events supported, including as part of multi-year funding approved in previous years – Access All Areas Film Festival, Adelaide Film Festival, Antenna Documentary Film Festival, Brisbane Asia Pacific Film Festival, the AACTA Awards, Canberra International Film Festival, Cinefest Oz Film festival, Experimenta, Flickerfest Film Festival, Flickerfest Tour, Little Big Shots Film Festival for Children, Melbourne Cinematheque, Melbourne International Animation Festival, Melbourne International Film Festival, Monster Film Festival, Other Film Festival, Revelation Perth Film Festival, St Kilda Short Film Festival, Sydney Film Festival, Sydney Touring Festival, and Tropfest.

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

**Achieved:** Four projects supported for non-traditional release via the P&A Plus program: *All about E*, *Gayby Baby*, *The Daughter*, *Spear*.

Enterprise Industry guidelines encourage applications from companies for new and innovative audience development activities. Three companies were funded for initiatives exploring alternative pathways to audience: Screen Impact from Smith and Nasht; Impact, Audience and Engagement from Media Stockade and ScreenConnect from Pozible.

Guidelines for TV drama and children's programs updated in September 2015 to be platform neutral, and accommodate all formats for kids' programming.

### **CP3. Viable screen businesses**

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

**Achieved:** See KPI 'Screen Australia-specific' on page 56.

**KPI:** Support at least 10 companies over three years to support industry priorities including employment, story development and platform distribution

**Achieved:** 12 companies funded through the Enterprise Industry program in 2015/16.

**KPI:** At least two events held offering opportunities in Australia for business-to-business networking, encouraging partnerships across content and platforms

**Achieved:** Activities organised for five events: Antenna Documentary Film Festival, Brisbane Asia Pacific Film Festival and Asia Pacific Screen Awards, Cinefest Oz, 38 South, AIDC.

Enterprise partnership events and national webinars held with FremantleMedia Australia and John York in Sydney; Bogan Entertainment, Tony Craig and Mike de Sive in Melbourne; Every Cloud and Bryan Elsley in Sydney and Werner Film Productions and Javier Grillo-Marxuach in Melbourne; and a David White distribution workshop Sydney.

Funding support provided to Screen Producers Australia for the Screen Forever Conference; Australian Writers Guild and Australian Directors Guild for conferences and events.

**KPI:** Australian producers participate in business facilitation events organised by Screen Australia at international markets

**Achieved:** Events and activities arranged at TIFF, MIPCOM, Content London, IDFA, Berlin, MIPTV, Cannes.

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

**Achieved:** Both programs marketed at Australia Week in LA in October 2015, the Australia China Film Industry Exchange in Beijing April 2016 and the Partner with Ausfilm event in LA in June 2016.

In partnership with the Australian Embassy Beijing and Ausfilm, Screen Australia's CEO led a delegation to Beijing to meet with key production companies. Events included a networking event and a high-level luncheon hosted by the Australian Ambassador to China.

#### **CP4. Highly skilled, creative and innovative practitioners who embrace risk**

**KPI:** At least 12 work placements, including internships with industry organisations

**Achieved:** 10 domestic attachments and nine international placements, plus 10 funded through the Enterprise People program.

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

**Achieved:** 10 practitioners participated in the 2015/16 Indigenous Producers Initiative, which included four intensive producing workshops; and attendance at SPA Screen Forever conference and AIDC.

Five of the participants also completed internships on large-budget feature films and TV drama. Six participants will attend international markets including Toronto International Film Festival, MIPCOM and WCSFP.

Five additional attachments provided across directing, camera and art department.

**KPI:** At least 50 practitioners with appropriate strategic plans travelling to international events

**Achieved:** 88 grants provided to 81 practitioners.

**KPI:** Slate across all programs to include projects that demonstrate risk-taking in distribution and/or storytelling and/or creation and/or technology

**Achieved:**

Drama: *Here Come the Habibs!* is the first scripted comedy for many years to represent cultural diversity on commercial free-to-air television. *Wolf Creek* is the first series commissioned with SVOD platform Stan. *On Jirga* (aka *Return to Oruzgan*) writer/director Benjamin Gilmour's technique involves filming to help develop his story.

Documentaries: The Producer Program is designed to help filmmakers drive projects creatively and commercially. For example, *Lead Us Home* is a project about female scientists produced by a female team that will see a range of content play on multiple platforms aimed at different audiences. The Art Bites initiative provides opportunities for emerging Australian talent to explore new stories via short-form content for ABC iview.

Indigenous: Feature film *Spear* provided an opportunity for director Stephen Page to cross art forms from dance and into film.

Multiplatform: 2015/16 slate included a virtual reality thriller from Khoa Do (*Better Man*), and several series to be distributed across social video platforms.

Collaboration with Google through Skip Ahead funded 10 teams to produce and distribute online half hour pilots using the YouTube platform. A development workshop gave some of the top YouTubers a solid screenwriting toolset to increase the ambition of their storytelling.

Other initiatives included partnerships with:

- ▶ the Canada Media Fund, which saw support for three ambitious, experimental interactive media projects, encouraging new partnerships across the two territories
- ▶ ABC to make original series for iview, *Long Story Short*, exploring more flexible formats and edgier content than traditional television
- ▶ Twitter to provide additional online content for young adult series *Tomorrow When the War Began*, thriller *Deep Water* and comedy drama series *The Wrong Girl* with the aim of using social media to extend the story and build an audience.



### ***CP5. An efficient, effective and responsive organisation***

**KPI:** Expenditure on programs/projects at least 88% of total expenditure

**Achieved:** See KPI 'Managing resources' on page 55.

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

**Achieved:**

*Issues in feature film distribution* report and infographics – July 2015

*Drama Report 2014/15* – October 2015

*Screen Intel blog* – launched 18 November, an initiative to provide practitioners with market intelligence on all aspects of financing in the film, television and online environment; achieved 5,892 page views and 3,108 unique visitors in first 48 hours.

*Gender Matters Initiative Research Paper* – December 2015

*Analysis of documentary and feature filmmaker credits* – February 2016, at Screen Australia's Brilliant Careers Symposium

*Documentary statistics and infographic* – February 2016, at AIDC.

*Visualisation of historical ABS data for the film, television and digital games sectors* – May 2016 in conjunction with new Screen Australia website.

Initiation of major research projects including: a study of diversity in TV drama, with a report to be released in August 2016; and measuring the economic, cultural and social 'value' of the Australian screen sector, due to report late 2016.

**KPI:** Citation of Screen Australia research and publications in media and publications

**Achieved:** Around 212 citations of Screen Australia research, both indirect and direct, across TV, radio, print and online.

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

**Achieved:** Form for 2015/16 survey anticipated in the field August 2016.

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

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

**KPI:** Industry consultation is incorporated into processes where appropriate; there are staged opportunities for industry comment and feedback is addressed

**Achieved:** Gender Matters guidelines established and Co-production guidelines updated during the reporting period using the consultation model.

**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:** 89% 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:** 96% of final applications received within 12 weeks of receipt of a complete application.

## Analysis

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

Australians increasingly have unprecedented access to content from all over the world in a range of forms, from short-form online videos, to subscription-based binge television viewing, to feature films on big or small screens. In this crowded marketplace, the importance and unique value of culturally relevant local content remain undiminished. Well-told Australian stories are vital to our local cultural identity and our place in the world.

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

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

The achievement of our PBS and corporate plan objectives this year reflects a renewed focus on principles of quality, innovation and culture, as well as industry resourcing and development through research and targeted initiatives, and increased operational efficiency. For further details see 'Executive overview', page 7 and 'The Highlights' pages 11 to 47.



*The Principal*



# Statutory Reports

## Judicial decisions and reviews by outside bodies

There were no judicial decisions or reviews by outside bodies applicable to Screen Australia in 2015/16.

## Freedom of Information

Fifteen valid requests for information under the *Freedom of Information Act 1982* (FOI Act) were received during 2015/16 and information that was not exempt was provided. Screen Australia provided quarterly and annual statistics to the Office of the Australian Information Commissioner on the number and nature of the applications received.

## Privacy

No complaints, requests for information or requests for amendment under the *Privacy Act 1988* were received during 2015/16.

## Public Interest Disclosures

No Public Interest Disclosures were received during the reporting period. Screen Australia provided information to the Office of the Ombudsman for its Annual Report on the operation of the scheme.

## Commonwealth Ombudsman

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

## Effects of Ministerial Directions

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

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

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

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

2. The Minister must not give a direction in relation to a decision by the Board to provide support to a particular person or for a particular program.
3. The Board must ensure that any direction given by the Minister under Subsection (1) is complied with.
4. This section does not limit the operation of Section 19 of the PGPA Act.

## Contingency Liability Statement

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

- a) No new guarantees were provided by the Board during the year ended 30 June 2016
- b) There is no amount subject to guarantee as at 30 June 2016.

## Indemnity and insurance premiums

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

## Work health and safety

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

In 2015/16, Screen Australia arranged an on-site influenza vaccination service open to all staff, and 36 staff members availed themselves of this service. Reimbursement for the cost of influenza vaccinations was also offered to all staff.

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

Environmental Protection and Biodiversity  
Statement

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

Ecologically Sustainable Development (ESD) reporting		
Activity	How it accords with the principles of ESD	How it furthers or advances ESD principles
None	N/A	N/A

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



# Appendix 1

## Enabling Legislation

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

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

### *Ways in which support may be provided*

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

### *Considerations governing the performance of functions*

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

### *Screen Australia may charge fees*

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

### *Screen Australia may cooperate with others*

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

### *Severability*

6. Without limiting its effect apart from this subsection, this Act also has the effect it would have if the powers and functions of Screen Australia were confined to powers and functions that were to be exercised and performed:
  - (a) 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.

### **Powers of Screen Australia**

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

1. Screen Australia has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.
2. Screen Australia's powers include, but are not limited to, the following powers:
  - (a) to accept gifts, devises, bequests and assignments (whether on trust or otherwise);
  - (b) to act as trustee of money, programs or other property vested in Screen Australia on trust;

- (c) to act on behalf of the Commonwealth or an authority of the Commonwealth in the administration of a trust relating to programs or to matters connected with programs;
  - (d) with the written approval of the Minister, but not otherwise:
    - (i) to form, or participate with other persons in the formation of, a company; or
    - (ii) to acquire, hold or dispose of shares or stock in the capital of, or debentures or other securities of, a company;
  - (e) to do anything incidental to any of its functions.
3. Despite anything contained in this Act, any money, programs or other property held by Screen Australia on trust must be dealt with in accordance with the obligations of Screen Australia as trustee of the trust.



## Appendix 2

# Assessors and Script Consultants

Ranald Allan, Karin Altmann, Emily Anderton, Helen Barrow, Helen Bowden, Mimi Butler, Charlie Carman, Kathryn Castles, Donna Chang, Mandy Chang, Sally Chesher, Pauline Clague, Bec Cole, Warren Coleman, John Collee, Harry Cripps, Matthew Dabner, Nicole Dade, Shane Daniels, Samantha Dinning, Amanda Duthie, Wain Fimeri, Trevor Graham, Ross Grayson Bell, Lisa Gray, Sheila Hanahan Taylor, Gary Hayes, Sacha Horler, Sophie Hyde, Sam Jennings, Emma Jensen Lawrence Johnston, Joseph Kwong, Samantha Lang, Meg LeFauve, Melissa Lucashenko, Angeli Macfarlane, Marian MacGowan, Susan MacKinnon, Jessie Magnum, Seph McKenna, Sharon Menzies, Gillian Moody, Sue Murray, Nick Parsons and Mike Jones, Ray Quint, Tim Richards, Giulia Sandler, Joan Sauers, Christopher Sharp, Katherine Slattery, Geoffrey Smith, Corrie Soeterboek, Rebecca Summerton, Steve Vidler, Lynne Vincent McCarthy, Paul Welsh, Megan Young.

## Appendix 3

# Investments, loans, grants and other initiatives

Lists full Screen Australia contribution to projects approved/commissioned during 2015/16, rather than actual expenditure during the year.

Production Department		
Talent and Sector Development		
Event Partnerships – Development		
Projects	Applicant	Amount
37° South's Books at MIFF (BaM)	FilmFest Ltd (37° South's Books at MIFF)	11,000
Amplifier Script Development Program	Department of Justice t/a Screen NSW	30,000
Comedy Concentration (Short Series Programme)	Screen Tasmania	37,350
Film Victoria Writer in Residence	Film Victoria	45,000
FODI Film	Sydney Opera House	50,000
Generation Next - Micro Movie Conference	Open Channel Cooperative Ltd	12,000
I.C.E. Screen Cultures Program 2016-2017	Information & Cultural Exchange Inc	30,000
I.C.E. Screen Cultures Program 2016	Information & Cultural Exchange Inc	25,000
MIFF VR Series Symposium	Filmfest Ltd - Melbourne International Film Festival	10,000
New Screen Makers Conference: Innovation, Impact and Audience Pathways 2016	Media Resource Centre Inc	15,000
Ones To Watch Screen Internship	Screen Producers Association of Australia	22,000
Online Video Awards - YouTube Content Creator Development Workshop	Open Channel Co-operative Limited	7,400
Screen ACT DigiPOD	ACT Screen Industry Association Limited	10,600
Screen NSW 360 Vision	Screen NSW	40,000
Screen NT Illuminator Program	Northern Territory of Australia represented by the Department of Arts and Museums through Screen Territory	35,000
Screenworks On Demand	Northern Rivers Screenworks Inc	20,600
Talent of Tomorrow Function	Film Fest Ltd (MIFF Accelerator)	3,250
Wide Angle Tasmania RED initiatives 2015/2016	Wide Angle Tasmania	25,000
WOW Film Festival Hub 2016	Women in Film and Television NSW Inc	11,780
<b>Total Event Partnerships – Development</b>		<b>440,980</b>
Domestic attachments		
Title		Amount
Ben Howling – attachment to Jungle		12,000
Fadia Abboud – attachment to Here Come the Habibs!		20,000
Jessica Mitchell – producer's attachment to Seven Types of Ambiguity		20,000
Nora Niasari – ADG director's attachment to Secret City		12,000
Yolanda Ramke – attachment to Jungle		12,000
Australian Directors Guild Ltd - Director's Attachment Scheme		84,000
Brooke Goldfinch and Catriona McKenzie – ADG director's attachment to Alien: Covenant		
Jessica Redenbach – ADG director's attachment to Hyde & Seek.		



Lucy Gaffy – ADG director’s attachment to Bond			
Beth Armstrong – ADG director’s attachment to Hacksaw Ridge			
Kelli Cross – ADG director’s attachment to Jasper Jones			
Total domestic attachments			160,000
International placements			
Title			Amount
Jim Wright – International Producer Placement with Likely Story			30,000
Julia Berg – International Placement, Development Executive, with Maven Pictures			30,000
Lucy Hayes – International Producer Placement with Lin Pictures			40,000
Martha Coleman – Inside Pictures film business training and leadership skills development program			25,000
Mary Minas – International Producer Placement with Scott Free London			35,000
Michael Cody – International Producer Placement with Plan B Entertainment			40,000
Rudolf Fitzgerald-Leonard – Filming in Cuba with Abbas Kiarostami			3,665
Sean Kruck – International Director Placement with Blue Tongue Films			40,000
Vanessa Humphrey – International Producer Placement with Mad Chance Productions			40,000
Total international placements			283,665
Mentorships, international workshops and other			
Title			Amount
Causeway Films HQ – business plan consultation			5,000
Erin Good – Berlinale Talents Workshop			5,000
Jane Hampson – CineStory Workshop			5,230
Jon Bell – CineStory Workshop			10,000
Lucinda Clutterbuck – Forward Slash Story			5,000
Neil Triffett – mentorship with Samantha Lang			3,000
Nora Niasari – mentorship with Michael Rowe			3,000
Victoria Madden – CineStory Workshop			10,000
Total mentorships and other			46,230
Hot Shots Short Film Production			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Apple	Hypergiant Films Pty Ltd	p: Joanne Weatherstone d: Steven Pasvolsky	77,000
Coat of Arms	CAAMA Productions Pty Ltd	p: Trisha Morton-Thomas, Rachel Clements d: Dylan McDonald	92,040
Deep Storage	Happening Films Pty Ltd	p: Jannine Barnes d/w: Susan Earl	72,000
Grace	Causeway Films HQ Pty Ltd	p: Kristina Ceyton, Ella Millard d/w: Alex Holmes ep: Samantha Jennings	70,000
Knot (animation)	Wabi Sabi Studios Pty Ltd	p: Lucy Hayes d: Andrew Goldsmith w: Bradley Slabe	100,530
Let’s See How Fast This Baby Will Go	RKPix	p: Eva Di Blasio d/w: Julietta Boscolo ep: Robyn Kershaw	70,000
Lions and Tigers	Field Work Productions Pty Ltd	p: Jess Langley d/w: Sanjay De Silva	77,000
Melon Grab	Pursekey Productions Pty Lt	p: Kiki Dillon d: Andrew Lee	42,000

Passengers	Swing Wing Pty Ltd	p: David Curzon d: Simon Portus w: Simon Portus, David Curzon	70,000
Scrub (completion)	Whitefalk Films Pty Ltd	p: Alex White d/w: Mirrah Foukes	35,506
Tanglewood (completion)	Chaos & Friends Inc.	p: Steven McKinnon d/w: Jordan Prosser	39,232
The Waterfall	Fete Films Pty Ltd, Mary Minas	p: Mary Minas d/w: Nora Niasari	70,000
<b>Total Hot Shots Short Film Production</b>			<b>815,308</b>

## Story Development

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
<b>Feature Films</b>			
100% Wolf	Flying Bark Productions Pty Ltd	p: Barbara Stephen, Alexia Gates-Foale d: Alexs Stadermann w: Fin Edquist ep: Brian Rosen	30,000
The Actresses	Matchbox Pictures Pty Ltd	p: Michael McMahon d: Tony Ayres w: Michael Lucas, Christine Bartlett ep: Tony Ayres	30,000
Allergy	Toothless Pictures Pty Ltd	d: Paul Ireland w: Damian Hill, Sean Smith	14,750
Babyteeth	Like Minded Films Pty Ltd	p: Katherine Slattery, Alex White d: Richard Roxburgh w: Rita Kalnejais ep: Jan Chapman	30,000
Barking Love	Optimism Film Pty Ltd	p: Mish Armstrong, Alicia Brown, Melanie Coombs, Michael Garland d: Mark Lamprell w: Trudy Hellier	20,000
Ivan Lendl Never Learnt to Volley	Warp Films Australia Pty Ltd	p: Sarah Shaw, Anna McLeish d/w: Jed Kurzel	45,800
Julian Corkle Is a Filthy Liar	Macgowan Films Pty Ltd	p: Marian Macgowan, Sarah Radclyffe d/w: Jonathan Entwistle	12,350
Killer Country	Uncovered Films Pty Ltd	p: Liz Burton d: Serhat Caradee w: Stephen Sewell ep: Anne Robinson	35,000
King of Thieves	Essential Media and Entertainment Pty Ltd	p: Ian Collie, David Parfitt d: Jonathan Teplizky w: Adam Shand, Andrew Knight	17,000
Late Night with the Devil	Cyan Films Pty Ltd	p: Julie Ryan w: Colin Cairnes, Cameron Cairnes ep: Jonathan Page	32,000
Little Bird	Eddie Wong Films Pty Limited, Wild Eddie	p: Jodi Matterson d: Darren Ashton w: Harry Cripps	32,000
Lonely Girl	Causeway Films HQ Pty Ltd	p: Samantha Jennings, Emma Slade d: Alyx Duncan w: Lynne Vincent McCarthy ep: Kristina Ceyton, Jonathan Page	7,000
Lost Cat	Triptych Pictures Pty Ltd.	p: Kristian Moliere, Julie Byrne w: Andy Cox	30,000
The Lost Swimmer	Film Art Media Pty Ltd	p: Sue Maslin w: Ann Turner	37,600
The Medal Maker	Altamira Creation Australia	p: Jonathan Shteinman w: Rolf de Heer	13,000
Mother	Mother Film Holdings Pty Ltd	p: Jonathan Shteinman w: Rolf de Heer	38,500



The Murderous Urges of Ordinary Women	Jungle FTV Pty Ltd t/a Jungleboys FTV Pty Ltd	p: Chloe Rickard w: Joan Sauers ep: Jason Burrows, David Field	31,000
Nekromancer	Roache-Turner Films	p: Tristan Roache-Turner d: Kiah Roache-Turner w: Tristan Roache-Turner, Kiah Roache-Turner	30,000
The Nightingale	Causeway Films HQ Pty Ltd,	p: Kristina Ceyton d/w: Jennifer Kent	50,000
The North Wind	See-Saw Productions Pty Ltd	p: Rachel Gardner, Emile Sherman, Iain Canning d: John Curran w: Alice Addison	30,000
Nothing Else Mattress	Christopher Alexander Sharp	p: Christopher Sharp, Martha Coleman d/w: Bryn Chainey	28,000
Pig Wing Pie	Revolver Films Pty Ltd	p: Martha Coleman d: Simon Rippingale w: Erica Harrison	33,750
Pig's Blood	Happening Films Pty Ltd	p: Jannine Barnes w: Grant Scioluna	29,500
The Post Office	Aquarius Films Pty Ltd	p: Angie Fielder, Polly Staniford w: Louise Sanz ep: Justine Flynn	29,000
Prince	Dancing Road Productions Pty Ltd	p: Helen Leake d: Greg Mclean w: Louis Nowra	26,000
Raptor	Damsel Pictures	p: Raquelle David d: Joseph Sims-Dennett w: Joseph Sims-Dennett, John Scarpas ep: Tait Brady	15,000
Return to Oruzgan (aka Jirga)	Benjamin Gilmour	w: Benjamin Gilmour	30,000
Saving Francesca	Werner Film Productions Pty Ltd	p: Joanna Werner w: Melina Marchetta	45,920
Seriously Red	Robyn Kershaw Productions	p: Robyn Kershaw, Jessica Carerra d: Kate Woods w: Krew Boylan	25,000
Shadow Warrior	See-Saw Productions Pty Ltd	p: Emile Sherman, Rachel Gardner w: Beatrix Christian	30,000
Slam	Invisible Republic Pty Ltd	p: Michael Wrenn d/w: Partho Sen Gupta	29,000
Sleepwalker	Smoking Gun Productions Pty Ltd	p: Michael Wrenn d/w: Partho Sen Gupta	25,000
Stolen	Frenzie Films Pty Ltd	p/d: Catriona McKenzie w: Catriona McKenzie, Patricia Cornelius	29,000
Swear You Love Me	Madman Production Company International	p: Nick Batzias, Veronica Gleeson, Virginia Whitwell d: Alethea Jones w: Andy Cox	13,500
Swing Set	Bonsai Films Pty Ltd	p: Jonathan Page w: Stephen Davis	30,000
Tenzing	Stranger Than Fiction Films Pty Ltd	d: Jennifer Peedom	30,000
Tourmaline	Taylor Media	p: Sue Taylor, Bryan Brown d/w: Rachel Ward	20,000
UNTITLED Female Horror Anthology	Unicorn Films Pty Ltd	p: Lizzette Atkins, Maggie Miles, Jess Langley, Jon Hewitt, Ella Millard, Marisa Brown, Josie Hess, Atalanti Dionysus, Leonie Mansfield, Katia Nizic d/w: Natalie James, Belinda McClory, Rebecca Thomson, Isabel Peppard, Heidi Lee Douglas, Victoria Cocks d: Donna McRae	25,000
Venetian Wedding	Soapbox Industries Pty Ltd	p: Deb Balderstone d: Mark Joffe w: Peter Duncan	32,000

Viva la Vida	Cyan Films Pty Ltd	p: Julie Ryan d: Emma Freeman w: Lisa Hoppe ep: Jonathan Page	33,650
Waltzing Matilda	Lucky Country Productions Pty Ltd	p: Bill Leimbach d: Morgan O'Neill w: Morgan O'Neill, David Roach	22,000
The World Beneath	Happening Films Pty Ltd	p: Jannine Barnes d: Grant Scicluna w: Cate Kennedy	18,250
Zero Night	Essential Media and Entertainment	p: Ian Collie, Simonne Overend w: Yolanda Ramke	15,200
<b>Total Story Development – Feature Films</b>			<b>1,694,668</b>
<b>High-End Television</b>			
All the Queens' Men	Let's Play Productions	p: Monica O'Brien w: Sarah Lambert, Stewart Harcourt ep: David Whealy, Barbara Wall, Matthew Street	25,000
Arc of Fire	Essential Media and Entertainment Pty Ltd	p: Ian Collie w: Kris Mrksa, Andrew Knight	40,000
Deep Field	Madman Production Company	p: Nick Batzias w: Veronica Gleeson	35,000
Farseekers - the Obernewtyn Chronicles	Entertainment One Australia, Hopscotch Features (producing partner)	p: Andrew Mason, Jude Troy, Troy Lum w: John Collee	40,000
The Island	Cordell Jigsaw Productions Pty Ltd	p: Paul Bennett, Harriet Crampton w: Roy Ward, Paul Bennett ep: Nick Murray	37,756
Rupert	Goalpost Pictures Australia Pty Ltd	p: Andrew Spaulding, Rosemary Blight, Doug Mankoff, Mike Marcus w: David Williamson	40,000
<b>Total Story Development – High-End Television</b>			<b>217,756</b>
<b>Online / Interactive</b>			
Clothing for Correspondence	Film Art Media Pty Ltd	p: Charlotte Seymour w: Jane Dickenson, Penny Chai ep: Sue Maslin	20,000
Deadlock	Every Cloud Productions	p: Lois Randall, Bree Whiting w: Deb Cox, Billie Pfeffer, Lucy Campbell, Michelle Law, Seaton Kay-Smith, Shane Salvador, Tim Logan ep: Fiona Eagger	20,000
Heaven Inc	Crankyfish Pty Ltd	p: Julian Vincent Costanzo, Jonathon Dutton, Justin Wight d: Alex Graham w: Carl J. Sorheim	17,850
Q-School	One Stone Pictures Pty Ltd,	p: Georgie Lewin w: Veronica Milsom, Nicholas McDougall ep: Nathan Earl	20,000
Super True	LateNite Films Pty Ltd	p: Chris Hocking, Nicholas Colla d: Nicholas Colla, Michael Shanks w: Nicolette Minster, Nicholas Issell	15,000
These New South Whales Season Two	Born In The Sauce Pty Ltd	p: Todd Andrews, Ben Timony, Jamie Timony d: Ben Timony, Jamie Timony w: Todd Andrews, Ben Timony, Jamie Timony ep: Jeffery Walker, Laura Waters	19,800
This Is Shyness	Katia Mireille Nizic	p: Katia Nizic d: Corrie Chen w: Adam Spellicy	20,000
Z-Bulb	Brain Bender Pty Ltd, Studio Moshi Productions Pty Ltd	p: Andrew Davies d: Christien Clegg w: Scott Edgar	16,920
<b>Total Story Development – Online / Interactive</b>			<b>149,570</b>
<b>TOTAL STORY DEVELOPMENT</b>			<b>2,061,994</b>



### Matched Marketplace Development

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Choir of Hard Knocks	Macgowan Films Pty Ltd	p: Marian Macgowan, Jason Stephens d: Jonathan Teplitzky w: Pip Karmel	10,000
Go Karts	See Pictures Pty Ltd	p: Jamie Hilton d: Owen Trevor w: Steve Worland	15,000
I Am Woman	Goalpost Pictures Australia Pty Ltd	p: Unjoon Moon, Rosemary Blight d: Unjoo Moon w: Emma Jensen	20,000
Private Moody	Revolver Films Pty Ltd	p: Martha Coleman w: Reg Cribb	50,000
Sheila	Revolver Films Pty Ltd	p: Martha Coleman, Rosemary Blight w: Samantha Strauss	50,000
Young Romantics	Porchlight Films Pty Ltd	p: Liz Watts, Iain Canning d: Cate Shortland w: Tommy Murphy	42,315
Ziggy	Augustus Punch Pty Ltd	p: Diesel Schwarze, Lynette Taylor, Jamie Patricof d/w: Diesel Schwarze	20,000
<b>Total Matched Marketplace Development</b>			<b>207,315</b>

### Special initiatives – Drama

#### Family Films Initiative

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Dingo: The Dog Who Conquered a Continent (working title)	Pony Films Pty Ltd	p: Dylan Blown d: Rachel Landers w: Keith Thompson	50,000
Kelly's Gold	Major International Pictures Pty Ltd		36,000
The Summer We Ruled the World	Werner Film Productions Pty Ltd	p: Joanna Werner w: Samantha Strauss	30,000
<b>Total Family Films Initiative</b>			<b>116,000</b>

#### Gender Matters – Brilliant Stories

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Terrible Beauty	Storey Kids Pty Ltd	p: Sally Storey, Anna Kojevnikov d/w: Sarah-Jane Woulahan	11,000
All Our Eggs	Darren Mark Prichard	p: Dan Prichard d: Martha Goddard w: Vanessa Bates	40,000
Arrivals	Corrie Chen	d: Corrie Chen w: Penelope Chai	46,000
Baby Cat	Bus Stop Films Ltd	p: Eleanor Winkler d/w: Genevieve Clay-Smith	34,000
Big Girl	Rogue Productions Pty Ltd,	p: Glenda Hambly d/w: Melanie Scammell	26,000
Bondi Beach Breakfast Club	Film Depot Pty Limited	p: Louise Smith w: Liz Doran	49,000
Caravan of Love	Maria Theodorakis	p: Maria Theodorakis, Trudy Hellier w: Patricia Cornelius, Melissa Reeves ep: Suzie Dee, Nicci Wilks	28,500
Cloud Money	Brindle Films Pty Ltd	p: Meredith Garlick, Rachel Clements, Trisha Morton-Thomas w: Trisha Morton-Thomas	67,000
Cosmica	Makoto Koji T/A Paper Rabbits	p: Debra Liang d/w: Makoto Koji	20,000

The Elementals	Snap Pants Productions Pty Ltd	p: Diana Glenn, Katherine Stewart, Jane Harber, Andrew Walker d: Sian Davies w: Diana Glenn, Katherine Stewart, Jane Harber	39,680
Fallout	Film Art Media Pty Ltd	p: Charlotte Seymour w: Jane Allen ep: Sue Maslin	50,000
Fearless	Werner Film Productions Pty Ltd	p: Joanna Werner, Louise Smith w: Megan Simpson Huberman	50,000
Flower	Aquarius Films Pty Ltd	p: Angie Fielder, Polly Staniford, Cecilia Ritchie d: Del Kathryn Barton w: Emma Jensen	67,000
Funny Rabbit	Brigid Sarah O'Loughlin	p/w/d: Biddy O'Loughlin	20,000
The Gifted	Princess Pictures Holdings Pty Ltd	p: Jessica Leslie, Andrea Denholm w: Courtney Wise	43,950
Girls in Hotels	The Dollhouse Pictures Pty Ltd, Ralf Films Pty Ltd	p: Jessica Carrera, Gracie Otto d: Gracie Otto w: Lee Tulloch ep: Robyn Kewshaw	46,000
Good Grief	Amanda Reedy	p: Amanda Reedy d: Amanda Jane w: Natalie Harris, Jess Harris ep: Nicole Minchin	35,000
Her Predilection	Feisty Dame Productions Pty Ltd	p: Tania Chambers d/w: Renee Webster	31,000
Holy Cow	See Pictures Pty Limited, Jungle Co Pty Ltd	p: Ester Harding, Chloe Rickard, Radha Mitchell d: Daina Reid, Alethea Jones w: Liz Doran, Lally Katz, Greg Waters	41,500
I Am Woman	Ruby Entertainment Pty Ltd	p: Stephen Luby, Mark Ruse d: Daina Reid w: Alica Gwinner	50,000
Jumper	Porchlight Films Pty Ltd	p: Tanya Phegan, Sylvia Warmer d/w: Kacie Anning ep: Liz Watts, Anita Sheehan, Vincent Sheehan	20,000
Kill the Messenger	Handmaid Media Pty Ltd	d: Samantha Lang w: Nakkiah Lui	61,000
The Last Flight	Deep Blue Pacific Pty Ltd	d: Unjoo Moon w: Joan Sauers	65,000
Manifest	SketchShe Pty Ltd	p: Sarah Bishop d/w: Shae-Lee Shackleford	40,000
Motel at the End of the World	Rummin Productions Pty Limited	p: Catherine Pettman, Briony Kidd d/w: Briony Kidd	29,000
News Junkies	Weave Films Pty Ltd	p: Kristy O'Brien, Emma Masters d: Emma Masters w: Lucy McNally	23,000
Overflow	Elise McCredie	p: Claudia Karvan w: Elise McCredie	33,425
Propinquity	FremantleMedia Australia Pty Ltd	d: Rachel Ward ep: Jo Porter	50,000
Public Relations	Revolver Films Pty Ltd	p: Martha Coleman d: Sarah Bishop w: Claire Phillips, Sarah Bishop, Ainslie Clouston	50,000
Reincarnation	Carver Films Pty Ltd	p: Sarah Shaw, Anna McLeish w: Hannah Kent	22,500
Relic	Carver Films Pty Ltd	p: Sarah Shaw, Anna McLeish d: Natalie James w: Christian White, Natalie James	31,500
Ride Like a Girl	100 to 1 Films Pty Ltd, The Film Company Pty Ltd	p: Richard Keddie d: Rachel Griffiths w: Elise McCredie, Andrew Knight	75,000
Runaway	Whitefalk Films Pty Ltd	p: Alex White w: Mirrah Foulkes ep: Jan Chapman, Jane Campion	57,000



Sex in the West (SITW)	Fadia Abboud	p: Jude Troy, Troy Lum w: Fadia Abboud, Lina Kastourmis, Gillian Stein, Amal Awad ep: Fadia Abboud	50,000
Sheeda	Epic Films	p: Kirsty Stark d/w: Shideh Faramand	34,000
Sheilas	Giant Dwarf Pty Ltd	p: Nikita Agzarian d/w: Hannah Reilly, Eliza Reilly	50,000
Silver Lining aka Working Title	Carver Films Pty Ltd,	p: Anna McLeish, Sarah Shaw d: Mirrah Foulkes w: Mirrah Foulkes, Luke Davies	50,000
Sixteen	Madman Production Company International Pty Ltd,	p: Virginia Whitwell, Nick Batzias d: Amy Gebhardt w: Veronica Gleeson	34,000
The Sound of Mumbai	The Sound of Mumbai Australia Pty Ltd, SAHAYAN, MICHELLE JUDITH	p: Michelle Sahayan d/w: Sarah McCarthy	37,000
Sunshine	RKPix Pty Ltd	p: Eva Di Blasio d: Julietta Boscolo w: Louise Woodruff Sanz	32,000
Sweet Jane	Cordell Jigsaw Productions Pty Ltd	p: Paul Bennett d: Jennifer Leacey w: Samantha Strauss, Ally Burnham, Paul Bennett	47,710
Tales from Outer Suburbia	Spirited Pty Ltd t/a Highly Spirited	p: Sophie Byrne d: Shaun Tan w: Lally Katz ep: Julia Adams	48,500
Torn	Common Language Films Pty. Ltd.	p: Rosie Lourde, Julie Kalceff d/w: Julie Kalceff	36,500
Triple Oh!	Poppy Stockell	p: Poppy Stockell d: Melvin Montalban, Poppy Stockell w: Erica Harrison	50,000
The Virgin Intervention	Galvanized Film Group Pty Ltd	p: Heather Ogilvie, Holly Fraser d: Erin White w: Fiona Gillman	45,000

**Total Brilliant Stories** **1,867,765**

#### Gender Matters – Brilliant Careers

Title	Applicant	Proposal summary	Amount
The Athena Project	Northern Rivers Screenworks Inc.	To provide opportunities for writers and directors from regional Australia to access mentors and participate in a forum that will help build a career in the screen industries.	95,000
Bunya Engendered	Bunya Productions Pty Ltd	To provide opportunities for emerging and mid-career creatives from diverse backgrounds to develop their stories within a TV writers' lab run by a highly experienced international mentor.	190,000
The Causeway Forward	Causeway Films HQ Pty Ltd	To bring in another female producer, and create a seed development fund with a commitment to identify, nurture and promote more female talent.	200,000
Closer's Brilliant Careers	Closer Productions Pty Ltd	To further support the careers of existing female principals and offer opportunities for new talent.	180,000
Gender Careers for Screen Directors	Australian Directors Guild Ltd	To provide 12 women directors with relevant credits to stimulate real directing opportunities. Run over two years with production and broadcast partners.	180,000
Gender Really Matters to Flickchicks	Flickchicks Pty Ltd,	To extend the company's factual slate and generate professional development opportunities.	110,000
The Goodship Agency Brilliant Careers Application	Goodship Agency Pty Ltd	To work with film distribution and marketing specialists Tracey Mair and Courtney Botfield to secure brand partnerships for an expanding slate of film, television and online productions.	100,000
Hardy White Pictures Slate & Professional Development	Hardy White Pictures Pty Ltd	To further build careers of company principals and slate of original TV and online projects.	77,650

LevelK International Sales and Distribution Internship	LevelK Pty Ltd	To provide a one-year internship in Australia with international sales agent LevelK, with a chance to gain market experience and skills to further a career in distribution or sales.	40,000
Mamamia: Love   Laugh   Learn	mamamia.com.au Pty Ltd	To provide an avenue for online web series supported by Screen Australia to gain access to audiences and generate revenue.	160,000
NMF Brilliant Careers Leadership Program	Natalie Miller Fellowship Inc	To provide career advancement and leadership for women from all Australian states and territories as well as formal mentorships with established screen industry professionals.	200,000
Smart for a Girl – ROAR	Endemol Shine Australia Pty Ltd	Producer and creator Imogen Banks and writer Alice Bell will take 12 uncredited, female writers through the process of developing a television series from genesis to network pitch.	200,000
The Real TV Project	Real TV Project Pty Ltd	To enable successful theatre director Leticia Careres and playwright Angela Betzien to extend their experience, skills and talent onto the screen via attachments with Matchbox and Madman.	150,000
<b>Total Brilliant Careers</b>			<b>1,882,650</b>

## Feature Production

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
2.22 (variation)			200,000
A Few Less Men	AFLM Pty Ltd	p: Tania Chambers, Mark Lazarus, Laurence Malkin, Share Stallings d: Peter Templeman w: Dean Craig	843,246
Ali's Wedding (variation)			64,037
Beast	Boulevard Film Pty Ltd	p: Robert Coe, Bianca Balbeuna d: Tom McKeith, Sam McKeith w: Will Howarth ep: Timothy White	20,000
Berlin Syndrome (variation)			70,000
Bloodlands (post-production)	Kastle Films Pty Ltd	p: Steven Kastrissios, Dritan Arbana	184,988
Boys in the Trees (post-production)	1997 Productions Pty Ltd, Boys in the Trees Pty Ltd	p: John Molloy d/w: Nicholas Verso ep: Michael Gudinski	150,000
Cargo	Causeway Films HQ Pty Ltd	p: Kristina Ceyton, Sam Jennings d: Yolanda Ramke, Ben Howling w: Yolanda Ramke	1,615,000
Dance Academy: The Movie (aka Dance Academy: The Comeback)	Werner Film Holdings Pty Ltd	p: Joanna Werner d: Jeffery Walker w: Samantha Strauss ep: Louise Smith, Bernadette O'Mahoney	1,842,982
The Death and Life of Otto Bloom	Otto Bloom Optimism Film Pty Ltd	p: Mish Armstrong, Alicia Brown, Melanie Coombs d/w: Cris Jones ep: Jonathan Page	565,567
Emo (the musical)	Emo Productions Pty Ltd, Matthewswood Pty Ltd	p: Lee Matthews d: Neil Triffett ep: Yael Bergman, Jonathan Page, Shaun Miller	456,500
The Emphyrean	357 Film Pty Ltd	p: Amiel Courtin-Wilson, Kate Laurie, John Baker d/w: Amiel Courtin-Wilson ep: Tony Nagle, Lizzette Atkins, Matt Noonan	430,000
Flammable Children	Wildheart Films Pty Ltd, See Pictures, Wildheart Films Pty Limited	p: Al Clark, Jamie Hilton d/w: Stephan Elliott	1,916,620
Hotel Mumbai	Hotel Mumbai Productions Pty Ltd, Arclight Films International Pty Limited, Electric Pictures Pty Ltd	p: Basil Iwanyck, Andrew Ogilvie, Julie Ryan, Gary Hamilton, Mike Gabrawy d: Anthony Maras w: John Collee, Anthony Maras	1,000,000
Hounds of Love	Factor 30 Films Pty Ltd	p: Melissa Kelly d/w: Ben Young	460,000



Jasper Jones (variation)			125,000
Jungle (variation)			650,000
Killing Ground (variation)			40,240
The Koko Story	Good Dog Enterprises Pty Ltd, Koko Story Film Productions Pty Ltd	p: Nelson Woss d: Gracie Otto ep: Bryce Menzies	500,000
Nekromancer	Nekromancer Pty Ltd	p: Tristan Roache-Turner, Troy Lum, Andrew Mason d: Kiah Roache-Turner w: Tristan Roache-Turner, Kiah Roache-Turner ep: Jamie Hilton	965,000
Nest	Nest Film Sleeping Otters Productions Pty Ltd, Arclight Films International Pty Ltd	p: Gary Hamilton, Mark Lazarus d: Kimble Rendall ep: Mike Gabrawy	950,000
The Nightingale	Causeway Films HQ Pty Ltd	p: Kristina Ceyton d/w: Jennifer Kent	1,910,000
The North Wind	See-Saw Productions Pty Ltd	p: Rachel Gardner, Emile Sherman, Iain Canning d: John Curran w: Alice Addison	975,113
Observance (post-production)	Sterling Cinema Australia Pty Ltd	p/d: Joseph Sims-Dennett w: Josh Zammit ep: Raquelle David	87,350
OtherLife (post-production)	Ticket to Ride Pty Ltd Chimay, Otherlife Films Pty Ltd	p: Janelle Landers, Jamie Hilton, Aidan O'Bryan, Michael Pontin d: Ben C. Lucas	200,000
Stem	Stem Film Production Pty Ltd	p: Kylie du Fresne, James Blum, Brian Kavanaugh-Jones d/w: Leigh Whannell	500,000
Three Summers	Invisible Republic Pty Ltd	p: Michael Wrenn, Sue Taylor, Jasper Graham d/w: Ben Elton	500,000
<b>Total Feature Production</b>			<b>17,221,643</b>

### General TV Drama Production

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Australia Day	104	Hoodlum Active Pty Ltd	p: Nathan Mayfield, Tracey Robertson, Leigh McGrath d: Kriv Stenders w: Stephen Irwin	500,000
Bond	2 x 90	Cordell Jigsaw Productions Pty Ltd	p: Paul Bennett w: Sarah Smith ep: Nick Murray, Micheal Cordell	1,300,000
Cleverman season 2	6 x 52	GPTV Holdings Pty Ltd	p: Rosemary Blight, Ryan Griffen, Sharon Lark, Jane Allen d: Wayne Blair, Leah Purcell w: Stuart Page, Jane Allen, Justine Gillmer, Ryan Griffen ep: Ben Grant, Kylie du Fresne, Angela Littlejohn	1,000,000
Deep Water (drama; variation)	4 x 51	Blackfella Films		53,903
Doctor Doctor	10 x 55	Essential Media and Entertainment Pty Ltd	p: Ian Collie, Claudia Karvan d: Mark Joffe w: Tony McNamara, Liz Doran, Alice Bell	2,000,000
The Family Law series 2	6 x 30	Matchbox Productions Pty Ltd	p: Julie Eckersley, Sophie Miller w: Benjamin Law, Kirsten Fisher, Lawrence Leung ep: Tony Ayres, Debbie Lee	453,301
Here Come the Habibs	6 x 30	Jungleboy FTV Pty Ltd	p: Chloe Rickard w: Phil Lloyd, Rob Shehadie, Tahir Bilgic ep: Jason Burrows, Ben Davies	1,100,000

Here Come the Habibs series 2	8 x 27	Jungle FTV Pty Ltd	p: Chloe Rickard w: Phil Lloyd, Rob Shehadie, Tahir Bilgic ep: Ben Davies, Jason Burrows	750,000
The High Road	2 x 120	Shine (Aust) Pty Ltd	p: John Edwards, Michael Jenkins w: Peter Schreck	1,300,000
Jack Irish (variation)				100,000
Newton's Law (aka Back to the Bar)	8 x 57	Every Cloud Productions Pty Ltd	p: Fiona Eagger, Anna Molyneaux w: Belinda Chayko, Chris Corbett, Elizabeth Packett, Elizabeth Coleman, Ellie Beaumont ep: Fiona Eagger, Deborah Cox	1,000,000
Olivia Newton-John	2 x 120	FremantleMedia Australia Pty Ltd	w: Elizabeth Coleman, Pip Karmel ep: Jo Porter, Anthony Ellis	1,275,000
Paul Hogan	1 x 240	FremantleMedia Australia Pty Ltd	d: Kevin Carlin w: Keith Thompson, Marieke Hardy ep: Jo Porter, Anthony Ellis	1,375,000
Rosehaven	8 x 27	What Horse Holdings Pty Ltd, Rosehaven Series One Pty Ltd, Guesswork Television Pty Ltd	p: Andy Walker w: Luke McGregor, Celia Pacquola ep: Kevin Whyte	500,000
The Secret Daughter (aka Irish Twins)	10 x 46	Screentime Pty Ltd	p: Greg Haddrick d: Shawn Seet, Peter Andrikidis w: Justin Monjo, Sam Meikle, Kristen Dunphy, Fin Edquist ep: Bob Campbell	1,450,000
Seven Types of Ambiguity	6 x 55	Seven Types Productions Pty Ltd, Matchbox Productions Pty Ltd	p: Amanda Higgs w: Jacquelin Perske, Marieke Hardy, Jonathan Gavin ep: Tony Ayres	500,000
Wanted (aka Chelsea and Lola)	6 x 45	Matchbox Productions Pty Ltd	p: Helen Panckhurst w: John Ridley, Kirsten Fisher, Timothy Hobart ep: Tony Ayres, Rebecca Gibney, Richard Bell	1,350,000
The Wrong Girl	8 x 44	Playmaker Media Pty Ltd, Playmaker TWG SPV Pty Ltd	p: Judi McCrossin w: Michael Lucas, Christine Bartlett ep: David Taylor, David Maher	1,400,000
<b>Total General TV Drama</b>				<b>17,407,204</b>

### Children's TV Drama Production

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Little Lunch Specials (ABC)	2 x 30	Little Lunch Pty Ltd	p: Robyn Butler, Wayne Hope, Ben Grogan d/w: Robyn Butler	398,000
Monkey (ABC)	10 x 23	See-Saw Films (TV) Pty Ltd	d: Gerard Johnstone w: Jacquelin Perske ep: Rachel Gardner, Emile Sherman, Jamie Laurenson	1,295,028
Nowhere Boys: The Next Generation (ABC)	13 x 30	Matchbox Productions PTY LTD, Nowhere Boys 3 Productions Pty Ltd	p: Beth Frey w: Rhys Graham, David Hannam, Giulia Sandler, Kris Mrksa ep: Tony Ayres, Michael McMahon	1,635,874
The Mighty Mustangs (working title)	13 x 30	Matchbox Productions Pty Ltd	p: Amanda Higgs, Rachel Davis w: Michael Miller, Kirsten Fisher, Rae Earl ep: Debbie Lee	1,500,000
The Timeshifters (Ten)	26 x 22	Essential Media and Entertainment	p: Carmel Travers, Karl Zwicky d: Catriona McKenzie w: Kym Goldsworthy, Anthony Morris ep: Carmel Travers, Wayne Denning	3,000,000
You're Skitting Me series 3 (ABC)	26 x 15	Worldwide Production Services, Jigsaw Entertainment	w: Mark O'Toole ep: Toni Malone, Nick Murray, Damian Davis	781,000
<b>Total Children's TV Drama</b>				<b>8,609,902</b>



### Multiplatform Drama Production

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
The Buried VR		Frame Mixed Reality Pty Ltd	p: Justin McArdle d: Stu Campbell w: Tyson Mowarin	85,000
The Chinaboy Show	6 x 5	Rkpix Pty Ltd	p: Robyn Kershaw, Eva Di Blasio d: Kate Woods w: John Luc, Tien Tran	124,000
Doodles series 3	24 x 15 sec	Ludo Studio Pty Ltd	p: Meg O'Connell, Charlie Aspinwall d: Benjamin Zaugg ep: Daley Pearson, Charlie Aspinwall	60,000
Drop Dead Weird	26 x 24	Ambience Entertainment Pty Ltd	p: Monica O'Brien, Sally Browning d: Glenn Fraser w: Warren Coleman, Steve Abbott	500,000
Fancy Boy	6 x 27	December Media Pty Ltd	p: Nicole Minchin w: Declan Fay ep: Stuart Menzies	400,000
Footballer Wants a Wife (variation)				32,500
High Life	6 x 8	Luke Richard Eve trading as More Sauce	p: Adam Dolman, Luke Eve d: Luke Eve w: Glen Dolman ep: Gina Carter	245,500
The Katering Show series 2	8 x 8	Katering Productions Pty Ltd	p: Tamasin Simpkin d: Cameron Ford w: Kate McLennan, Kate McCartney ep: Kevin Whyte	245,000
Let's Talk About season 2	10 x 8	New Town Films Pty Ltd	p: Yingna Lu d: Matilda Brown, Matt Jenkins ep: Bryan Brown	80,000
Little Acorns	8 x 5	Pocket TV Pty Ltd	p: Eyvonne Carfora d: Chris Benz w: Trudy Hellier, Maria Theodorakis ep: Tait Brady	248,194
Madeleine VR	5	Jumpgate Pty Ltd	p: Anton Andreacchio, Debra Liang d: Piers Mussared w: Sandy Cameron ep: Julie Ryan	55,600
The Member	6 x 4	Jungle FTV Pty Ltd	p: Julia Corcoran d: Trevor Clarence w: Charlie Garber ep: Jason Burrows	90,000
Skinford	10 x 10	Deadrock Films Pty Ltd, Ford's Ink Films Pty Ltd	p: George Kacevski, Tess Meyer, Enzo Tedeschi d: Nik Kacevski	70,000
Soul Mates series 2	6 x 28	Soul Mates S2 TV Pty Ltd	p: Greg Waters d: Christiaan Van Vuuren w: Nick Boshier, Connor Van Vuuren ep: Chloe Rickard	250,000
The Special Place VR	1 x 7	Xyclo Media Pty Ltd	p: Khoa Do, Anton Andreacchio d/w: Khoa Do	120,000
Starting from Now (seasons 4 and 5)	12 x 8	Common Language Films Pty Ltd	p: Julie Kalceff, Rosie Lourde ep: Marcus Gillezeau	210,000
Suspect Moustache	5 x 5	Kalidor Pty Ltd trading as Viskatoons	p: Ariel Waymouth d: Fabian Lapham ep: Peter Viska	249,000
These New South Whales Season Two	8 x 10	Born In The Sauce Pty Ltd	p: Todd Andrews d: Ben Timony w: Jamie Timony ep: Laura Waters, Jeffrey Walker	200,000
Top Knot Detective (variation)				10,000

Trip for Biscuits	6 x 21	Trip For Biscuits Season 1 PTY LTD, Robot Panther Pty Ltd	p: Timothy Powell d: Dave Cartel w: Steven O'Donnell ep: Colin South	444,174
Wham Bam Thank You Ma'am	6 x 26	Wham Bam Pty Ltd, Skit Box Pty Ltd	p: Michelle Hardy d: Adele Vuko, Sarah Bishop w: Greta Lee Jackson Donna Andrews	433,000
Wolf Creek	6 x 46	WCTV Pty Ltd, Screentime Pty Ltd	p: Elisa Argenzio d: Greg McLean w: Peter Gawler, Felicity Packhard ep: Greg Haddrick	500,000
<b>Total Multiplatform Drama Production</b>				<b>4,651,968</b>

### Skip Ahead

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Assimilate Australia	Theodore Saidden (Sole Trader)	p: Paul Walton w: Nathan Saidden , Theo Saidden ep: Elia Eliades	225,000
Aunty Donna: 1999	In Films Pty Ltd	p: Nel Minchin d: Max Miller w: Mark Samuel Bonano, Zachary Ruane, Broden Kelly, Sam Lingham	100,000
The Australiana Hostel	Tom Armstrong (Sole Trader)	d: Benjamin French w: Tom Armstrong	100,000
Chaperones	In Films Pty Ltd	p: Nel Minchin d: Max Miller w: Max Miller, Mark Samuel Bonanno, Broden Kelly, Sam Lingham, Zachary Ruane, Tom Armstrong, Aunty Donna	175,000
Crafty Kingdom	Crafty Productions PTY LTD, Like A Photon Creative Pty Ltd	p: Simonne Kelly, Trent Kelly w: Charli Kelly, Ashlee Kelly ep: Kristen Souvlis	100,000
How to Make a Movie	Triptych Pictures Pty Ltd	p: Julie Byrne	250,000
Mutant Menu	Serendipity Productions Pty Ltd t/a Serendipity Productions	p: Vanessa Hill w: Vanessa Hill, James Hutson ep: Margie Bryant	150,000
The Sweetest Thing	Marquee Studios Pty Ltd, Reardon Media Pty Ltd	d: Tom Maynard, Ann Reardon ep: Sophie McGill	100,000
The Tale Teller	J Brooks & KE Brooks	p: Josiah Brooks	100,000
Traffic Jam – The Musical	Sketchshe Pty	p: Lana Kington d: Shae-Lee Shackelford w: Madison Lloyd	100,000
Total Skip Ahead			1,400,000

### Special initiatives – Multiplatform

#### Interactive Digital Media Incentive – with Canada Media Fund

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Inanimate Alice: Perpetual Nomads	Mary-Anne Breeze	p: Ian James Harper, Mez Breeze d: Ian James Harper	70,000
Teenage Jesus – Metal Messiah	Closer Productions Pty Ltd	p: Rebecca Summerton, Paul Shoebridge, Michael Simons d: Matthew Bate, James Kerr	128,750
The Westbury Faery	Plot Media Pty Ltd	p: Jennifer Burkitt, Virginia Kay, Terry Whidborne ep: Sue Wright	166,140
Total Interactive Digital Media Incentive			364,890



Twitter Initiative			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Deep Water: Twitter Initiative	Blackfella Films Pty Ltd	p: Darren Dale	27,500
Tomorrow When The War Began: Twitter Extension	Ambience Entertainment Pty Ltd	d: Ben Timony w: Lauren Bleasdale ep: Matthew Street	27,500
The Wrong Girl: Twitter Initiative	Playmaker Media Pty Ltd	p: Judi McCrossin ep: David Taylor, David Maher	27,500
<b>Total Twitter initiative</b>			<b>82,500</b>
Long Story Short			
To create and produce short-form, digital-first scripted series for audiences aged 18-35 to screen on ABC iview			
Title		Producer (p), director (d), writer (w), executive producer (ep)	Amount
The Edge of the Bush		d/w: Anne Edmonds ep: Kevin Whyte	150,000
F*cking Adelaide		p: Bec Summerton w: Matthew Cormack	150,000
Maybe Today		w: Boori Monty Pryor p/d/w: Kelly West, Jon Staley ep: Emma Fitzsimons	150,000
Mustafa Needs a Wife		p: Yingna Lu w: Mansoor Noor, Luke Davison d: Steve Anthopolous	125,000
Other People's Problems		p: Charlotte Seymour w: Penelope Chai and Jane Dickenson d: Erin White ep: Sue Maslin	125,000
<b>Total Long Story Short</b>			<b>750,000</b>
Other			
Title	Production company		Amount
Armello (All Media Program, variation)	League of Geeks Pty Ltd		25,000
Wander (Games Production, variation)	Wander MMO Pty Ltd		30,000
<b>Total Other</b>			<b>55,000</b>

**Total Drama**
**\$58,425,014**

## Documentary

### Documentary Development program

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
339	Pursekey Productions	p: Michaela Perske d: Larissa Behrendt	12,000
Agents of Change	1440 Productions Pty Ltd	p: Kristy Fuller, Kristen Souvlis d: Ash Koek w: Nadine Bates ep: Julia Adams	15,000
An Australian Nightmare: A Low Budget Horror Story	Gary Doust trading as Fridgejam	p/d: Gary Doust	20,000
The Castle in my Mind		p: Susan MacKinnon d/w: Randall Wood	10,000
Chocageddon	Media Stockade Pty Ltd	p: Rebecca Barry, Madeleine Hetherton	12,000
Chrissy: Never Afraid (Working Title)	Lingo Pictures Pty Ltd	p: Helen Bowden d: Ruth Cullen ep: Jason Stephens	10,000
Deep Lullaby	Jotz Productions Pty Ltd	p: Tom Zubrycki, Anouk Ride d: Adilah Dolaiano, Tom Zubrycki w: Tom Zubrycki, Adilah Dolaiano ep: Julia Overton	15,000
Don't Stop the Music	Artemis International Pty Ltd	w: Katrina Tudor ep: Celia Tait, Brian Beaton	15,000
Double Happiness	Media Stockade Pty Ltd	p: Rebecca Barry, Madeleine Hetherton, Amelia Chappelow d: Olivia Martin-McGuire	12,000
Dying to Live	Richard Todd t/a Aquarius Productions	p/d: Richard Todd w: Sarah Rossetti	10,000
The Echo Chamber	Genepool Productions Pty Ltd	d: Sonya Pemberton	15,000
The First Artists – Virtual Reality	Blackfella Films Pty Ltd	p: Darren Dale, Fergus Pitt, Troy Lum d: Liselle Mei w: Jacob Hickey, Liselle Mei ep: Liselle Mei	25,000
Fighting Isis	Mint Pictures Pty Ltd	p: Dan Goldberg, Evan Williams d: Jeff Siberry ep: Adam Kay, Hamish Quinn	5,000
From under the Rubble	Anne Helen Tsoulis trading as Shining Light Productions	p: Anne Tsoulis, Kath McIntyre d/w: Anne Tsoulis ep: Charlie Hill Smith	15,000
FutureProof	Elemental Media Pty Ltd	p: Julian Harvey, Clark Carter d: Shannon Harvey	15,000
Gone with the Ape: 100 Years of Tarzan	Lowlands Media Pty Ltd	p/d: Robert de Young	10,000
Halluci Nation	Upshot Films	p/d/w: Amelia Paxman ep: Veronica Fury	15,000
Homelands	Gong Wanhurr Aboriginal Corporation	p/d: Scott Welsh, Djakapurra Munyarryun p: Kevin Lucas	15,000
How to Make Trouble and Influence People		p: Alex Kelly ep: Julia Overton	10,000
I Dance Alone	Susan Margaret Mackinnon	p: Susan MacKinnon d/w: Randall Wood	12,000
Islamophobia	Southern Pictures	p: Heather Nash ep: Laurie Critchley	15,000
Islands	K Morrison & O Raby t/as VRTOV	p: Katy Morrison d: Oscar Raby	25,000
The Last Laugh. A Film about Dementia	Blackwatch Productions Pty Ltd	d: Cian O'Clery ep: Alison Black	10,000

Leunig, A Tale in 13 Parts	Film Camp Pty Ltd	p: Philippa Campey d: Kasimir Burgess	15,000
Life & Times of John C	Jotz Productions Pty Ltd	p: Julia Overton d: Francois Verster	15,000
MAD	MB Hanna & M Tankard	p: Michelle Hanna d/w: Meryl Tankard ep: Margaret Murphy	10,000
MADHATTAN	Constantine Productions Pty. Ltd.	p/d: Carolyn Constantine ep: Carolyn Johnson	10,000
Mega Beasts Face Off	In Depth Archaeology Productions	p: Karen Martin-Stone ep: Alison Black	15,000
The Men Who Build Cities	Reel Stories	p: Ruth Cross d: Andrea Ulbrick ep: Simon Nasht	15,000
The Mighty Apollo	Plot Media	p: Virginia Kay, Jamie Houge d: Nick Barkla ep: Geoffrey Smith, Craig Griffin	10,000
Mystify	Ghost Pictures Pty Ltd	p: Richard Lowenstein, Maya Gnyp, Andrew de Groot, Lynn-Maree Milburn d: Richard Lowenstein	15,000
The Oldest River in the World	360 Degree Films Pty Ltd	p: Sally Ingleton	20,000
Paradise		d: Lawrence Johnston ep: Veronica Fury	15,000
The Perverts A-Z	Closer Screens Pty Ltd	p: Rebecca Summerton d: Matthew Bate	20,000
The Physie Film	Looking Glass Pictures Pty Limited	p: Merran Lang Hilary Balmond ep: Mitzi Goldman	15,000
The Pool	Mint Pictures Pty Ltd	p: Dan Goldberg d: Jeff Siberry ep: Adam Kay, Stuart Scowcroft	10,000
Pot Farm	Intafusion Films Pty Ltd	p: John Cherry w: Kirsten Mallyon ep: Marcus Gillezeau	15,000
The Sandy Cemetery	Longest Barrel Pty Ltd, Skystone Pictures Pty Ltd	p: Tinzar Lwyn d/w: Steven Pasvolsky	15,000
Shalom Bollywood: the Untold Story of Indian Cinema	Identity Films & Productions Pty Ltd	p: Julie Marlow d: Danny Ben-Moshe	15,000
Spookers	Madman Production Company	p: Nick Batzias d: Florian Habicht w: Peter O'Donoghue ep: Paul Wiegard	15,000
Superdome (working title)	Edward John Martin	d: Eddie Martin ep: James Gay-Rees	25,000
Uluru and the Magician	Anna Mariko Broinowski	p/d/w: Anna Broinowski	15,000
Vitamanina	Genepool Productions Pty Ltd	d/w/ep: Sonya Pemberton	25,000
Waste Nation	Mint Pictures Pty Ltd	p/w: Dan Goldberg, Marc Radomsky d: Jeff Siberry ep: Adam Kay	17,000
Welcome to Babel	Nirvana Films Pty Ltd	p/d/w: James Bradley	20,000
Wurdurd / Kids	Closer Screens Pty Ltd	p: Sophie Hyde, Rebecca Summerton d: Maya Newell	25,000
<b>Total Documentary Development</b>			<b>690,000</b>

### Documentary Producer program

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
An Australian Nightmare: A Low-budget Horror Story	Fridgejam Productions	p/d/w: Gary Doust ep: Megan McMurchy	45,000



Blue	Eye Spy Productions Pty Ltd trading as Northern Pictures	p: Sarah Beard d/w: Karina Holden ep: Sue Clothier	100,000
Casting Jon Benet	Matricide Pictures Pty Ltd	p: Kitty Green, Scott Macaulay d: Kitty Green	175,000
Defiant Lives	Defiant Lives Productions Pty Ltd, Liz Burke Media Pty Ltd	p: Liz Burke d: Sarah Barton	190,000
Ella	WildBear Entertainment Pty Ltd	p: Lawrence Johnston, Veronica Fury, Dena Curtis d: Douglas Watkin	100,000
Embrace	Etc Films Pty Ltd, Southern Light Alliance Pty Ltd	p: Anna Vincent, Taryn Brumfitt d: Taryn Brumfitt ep: Timothy White	150,000
Father Joe & the Bangkok Slaughterhouse	Last Chance Hotel Productions Pty Ltd	p/d/w: James Lingwood	100,000
First Flight	First Flight Pty Ltd, Artemis International Pty Ltd	d: Tilman Remme ep: Brian Beaton, Celia Tait	95,000
Ghosthunter	Ghosthunter Productions SPV Pty Ltd, Caravan Pictures Pty Ltd	p: Rebecca Bennett d/w: Ben Lawrence ep: Margie Bryant	185,000
Gurumul – Elcho Dreaming	6 Seasons Productions Pty Ltd	p: Shannon Swan d: Paul Williams w: Shannon Swan, Paul Williams ep: Anthony Nagle	230,000
Homeward Bound	Bunya Productions Pty Ltd	p: Greer Simpkin d: Ili Bare ep: David Jowsey	200,000
Jill Bilcock: Dancing the Invisible	Faraway Productions Pty Ltd	p: Axel Grigor, Faramarz K-Rahber d/w: Axel Grigor ep: Sue Maslin	40,000
Kimberley Project (working title)	Amnesia Productions Pty. Ltd	p: Dan Brown d: Nicholas Wrathall w: Stephanie King ep: David Jowsey	165,000
The Kingdom of Fungi	Smith & Nasht Pty Ltd	p: Susan MacKinnon, Bill Spahic d: Annamaria Talas ep: Simon Nasht, Anne Pick	185,000
A Leg to Stand On	Serendipity Productions Pty Ltd	p: Margie Bryant d: David Roach	100,000
Lister – Adventure Painter	Carver Films Pty Ltd	p: Sarah Shaw d/w: Eddie Martin ep: Anna McLeish	438,000
Mamil	Holding the Wheel Pty Ltd, Waterbyrd Filmz Pty Ltd	p: Nickolas Bird d: Eleanor Sharpe	70,000
Mission Rubberman	Smith&Nasht Pty Ltd	p: Ruth Cross d: Randall Wood ep: Simon Nasht	185,000
My Mother's Lost Children (MMLC)	Unicorn Films Pty Ltd	p: Lizzette Atkins, Rhian Skirving d: Danny Ben-Moshe	235,000
No Strings Attached	Green Bean Pictures Pty Ltd	p: Lisa Kovacevic d: Emma Watts	40,000
Own the Sky	Rocket Compulsion Pty Ltd, Pavilion Entertainment & Finance Pty Ltd	p: Marcus Gillezeau, Ellenor Cox d: Gregory Read ep: Simon Nasht	188,000
Oyster	Bower Bird Films Pty Limited	p: Pat Fiske d: Kim Beamish	150,000
Play to Win	Jerrycan Films Pty Ltd	p: Michael Angus d: Sue Swinburne ep: Nathan Mayfield	225,000
Sacred Song	Brindle Films Pty Ltd	p: Naina Sen, Rachel Clements, Trisha Morton-Thomas d/w: Naina Sen	130,000
Seidler – Brutal or Beautiful	Film Art Doco Pty Ltd	p: Sue Maslin, Charlotte Seymour d: Daryl Dellora	85,000

The Shadowland	Bunya Treehouse Productions Pty Ltd	p: Greer Simpkin d/w: Kaye Harrison ep: David Jowsey	180,000
Slam TV	Undergrowth Pty Ltd	p: Adam Farrington-Williams d: Timothy Parish, Darius Devas w: Timothy Parish ep: Shannon Swan	40,000
Spookers	Madman Production Company International Pty Ltd	p: Nick Batzias d: Florian Habicht w: Veronica Gleeson, Peter O'Donoghue ep: Paul Wiegard	135,000
Waste Nation	Mint Pictures Pty Ltd	d: Dan Goldberg ep: Simon Nasht, Adam Kay	203,000
Wayne	GFC/Fightertown Australia Pty Ltd	p: Matthew Metcalfe d: Jeremy Sims w: Jeremy Sims, Matthew Metcalfe	500,000
Westwind: Djalul's Legacy	TBA SPV dependent, Madman Production Company International Pty Ltd	p: Kate Pappas, Nick Batzias, Ben Pederick, Virginia Whitwell d: Ben Strunin w: Larry Gurruwiwi ep: Djalul Gurruwiwi, Paul Wiegard	94,850
Year 12 Diaries	Year 12 Productions Pty Ltd, Princess Pictures Holdings Pty Ltd	p: Emma Fitzsimons, Karla Burt d: Nick McInerney ep: Laura Waters	300,000
<b>Total Documentary Producer Program</b>			<b>5,258,850</b>

### Documentary Broadcast program

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
A Tale of Two Weddings	Worldwide Production Services Pty Ltd, Cordell Jigsaw Productions Pty Ltd	ep: Andrew Farrell, Karen Dewey	500,000
Becoming Superhuman	The Feds Australia Pty Ltd	p: Ili Baré d: Wain Fimeri ep: Julia Peters	150,000
Body Hack	Essential Media and Entertainment Pty Ltd	p: Alan Erson d: Jeff Siberry	350,000
Date My Race	Matchbox Productions Pty Ltd	d: Naomi Elkin-Jones ep: Susie Jones	300,000
David Stratton's Story of Australian Cinema	Australian Cinema Pty Ltd, Stranger Than Fiction Films Pty Ltd	p: Jo-Anne McGowan, Jen Peedom d: Sally Aitken	490,000
Deception by Design (variation)			15,000
Deep Water (documentary; variation)			12,500
Family Rules	Metamorflix Pty Ltd	p: Gillian Moody d: Karla Hart w: Dena Curtis ep: Renee Kennedy, Karla Hart	300,000
Homeless	Shelter Productions Pty Ltd, Blackfella Films Pty Ltd	p: Darren Dale, Jacob Hickey w: Jacob Hickey	817,396
Ice Wars (Working Title)	Eye Spy Productions Pty Ltd trading as Northern Pictures	p: John Bisset d: David Grusovin, Cian O'Clery ep: Sue Clothier, Karina Holden	500,000
Islands of Australia	Islands of Oz Pty Ltd, Prospero Productions Pty Ltd	d: Ian Leese ep: Julia Redwood, Ed Punchard, Bill Jones, Philippa Braithwaite	250,000
Jade's Quest	Jade Productions Pty Ltd	p/d/w: Wayne Dyer ep: Daryl Talbot	150,000
Keeping Australia Alive	ITV Studios Australia Pty Ltd	p: Elle Gibbons ep: Ben Ulm, Karen Dewey, Penny Robinson	700,000
Lawmakers & Lawbreakers	Genepool Productions Pty Ltd	p/w: Daniella Ortega ep: Sonya Pemberton	260,000

Life on the Line	Screenetime Pty Limited	d: Jeff Siberry ep: Jennifer Collins	850,000
Mambo: Art Imitates Life (variation)			2,500
Matilda and Me	In Films Pty Ltd	d: Nel Minchin, Rhian Skirving ep: Nial Fulton, Ivan O'Mahoney	180,000
Miracle Hospital	Miracle Hospital Pty Ltd, Waterloo Creatives, The Feds Australia Pty Ltd	p: Chris Thorburn, Sally Aitken d: Sally Aitken, Chris Thorburn w: Chris Thorburn ep: Julia Peters	200,000
On the Tracks	Prospero Productions Pty Ltd	p: Ed Punchard, Julia Redwood d: Alison James	200,000
Outback	Eye Spy Productions Pty Ltd trading as Northern Pictures	p: Tosca Looby d: Nick Robinson ep: Karina Holden, Sue Clothier	400,000
Played: Inside Australia's Failed World Cup Bid	Kalmedia Pty Ltd	w: Paul Hawker ep: Laurie Critchley	125,000
Rod Taylor: Pulling No Punches	Lowlands Media Pty Ltd	p: Robert de Young, Stephan Wellink d: Robert de Young ep: Stephan Elliott	50,000
Stop Laughing. This Is Serious series 2	Screenetime Pty Limited	d: Stephen Oliver w: Ruth Cullen ep: Jennifer Collins	695,000
Struggle Street series 2	KEO Films Australia SS2 Pty Ltd	p: David Galloway ep: Leonie Lowe	900,000
Testing Teachers	Screenetime Pty Ltd	ep: Jennifer Collins, Simon Steel	747,604
The Surgery Ship Series	Wake Media Pty Ltd, Media Stockade Pty Ltd	p: Madeleine Hetherton, Rebecca Barry w: Madeleine Hetherton	400,000
What Meat Do I Eat? (aka For the Love of Meat)	WMDIE Pty Ltd, Essential Media and Entertainment Pty Ltd	p: Josh Martin, Stephen Oliver d/w: Josh Martin, Stephen Oliver ep: Sonja Armstrong	685,000
<b>Total Broadcast Program</b>			<b>10,230,000</b>

## Special initiatives – Documentary

### Opening Shot 4

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Candidate Games	Periscope Pictures	p: Ella Wright, Alice Ross d: Sam Field ep: Brian Beaton, Celia Tait	40,000
Digilante	Checkpoint Media Pty Ltd	p: Lauren Elliott, Mark Conway d: Mike Nayna ep: Eddie Martin	40,000
End of the Line	Artillery House Pty Ltd	p: Ben Ulm, Katrina Cook d: Tom Abood	40,000
Happily Never After	Briony Benjamin Media Pty Limited	p: Susan MacKinnon d: Briony Benjamin	40,000
Psychics in the Suburbs	Artillery House Pty Ltd	p: Rebecca Barry d: Cassie Charlton	40,000
<b>Total Opening Shot</b>			<b>200,000</b>

### Art Bites

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Ian Strange: Suburban Interventions	TransmediaForChange Pty Ltd	p: Amanda Morrison, Brooke Silcox d: Ian Strange	25,000
The Glass Bedroom	Felix Media Pty Ltd	p: Bethany Bruce d: Kate Blackmore ep: Bridget Ikin	25,000



Shock Art	Periscope Pictures Pty Ltd	p: Alice Ross d: Sam Bodhi Field	25,000
The Wanderers	Andrew Kenneth Macdonald trading as Fugue State Productions	p: Drew Macdonald d: Selina Miles	25,000
<b>Total Art Bites</b>			<b>100,000</b>
<b>Event Partnerships – Documentary</b>			
<b>Project</b>	<b>Applicant</b>		<b>Amount</b>
NTFO Realisator Development Program	Northern Territory Film Office		30,000
<b>Total Event Partnerships – Documentary</b>			<b>30,000</b>
<b>Producer Equity program</b>			
<b>Title</b>	<b>Production company</b>	<b>Producer (p), director (d), writer (w), executive producer (ep)</b>	<b>Amount</b>
An Australian Nightmare: A Low Budget Horror Story	Fridgejam Productions	p/d/w: Gary Doust ep: Megan McMurchy	52,500
Becoming Superhuman	The Feds Australia Pty Ltd	p: Ili Baré d: Wain Fimeri ep: Julia Peters	80,500
Bill Frisell: A Portrait	Emma K Franz	p/d/w: Emma Franz	55,429
By Compass and Quran	Kuranda Seyfetin Seyit trading as Whirling Dervish Media	p: Kuranda Seyit, Fred Elharris d/w: Kuranda Seyit ep: Jessica Douglas-Henry, Rose Hesp	27,596
Candidate Games	Periscope Pictures	p: Ella Wright, Alice Ross d: Sam Field ep: Brian Beaton, Celia Tait	27,923
Cast from the Storm	Missing Archive Productions Pty Ltd	p: James Cogswell d: David Mason ep: Susan MacKinnon	67,500
China's Deep Dive/Riding the Ocean Dragon (working title)	SeaLight Pictures Pty Ltd	p: Rachael Thornton d: Adam Geiger ep: Colette Beaudry	42,915
Cocaine Prison	UFN Pty Ltd	p: Daniel Fallshaw, Violeta Ayala d: Violeta Ayala w: Daniel Fallshaw, Violeta Ayala ep: Cedric Bonin	100,000
Constance on the Edge	Constance on the Edge Pty Ltd	p: Marguerite Grey d/w: Belinda Mason ep: Mitzi Goldman	84,071
Cyberhate	The Full Box Pty Ltd	p: Geraldine Coy d: Bryan Cockerill w: Tara Moss, Bryan Cockerill ep: Bryan Cockerill, Tara Moss	52,500
Dare to Be Different	Savage Films Pty Ltd	p: Maggie Miles, Annemarie Rolls d/w: Maggie Miles	70,312
Deadline Gallipoli – The Full Story	Matchbox Productions Pty Ltd	p: Jaya Balendra d: Liam McArdle ep: Michael McMahon, Penny Chapman, Kylie Washington	85,000
Defiant Lives	Defiant Lives Productions Pty Ltd, Liz Burke Media Pty Ltd	p: Liz Burke d: Sarah Barton	87,963
Digilante	Checkpoint Media Pty Ltd	p: Lauren Elliott, Mark Conway d: Mike Nayna ep: Eddie Martin	25,000
End of the Line	Artillery House Pty Ltd	p: Ben Ulm, Katrina Cook d: Tom Abood	20,000
Fairless	Madman Production Company Pty Ltd	p: Nick Batzias, Virginia Whitwell d/w: Marcus Cobbledick ep: Paul Wiegard, Bill Gordin	28,887

The Goddam Election! With John Safran	Election Special Productions Pty Ltd	p: Jessica Leslie d: Nick Mcinerney w: John Safran ep: Laura Waters	99,946
Happily Never After	Briony Benjamin Media Pty Limited	p: Susan MacKinnon d: Briony Benjamin	30,000
Jill Bilcock: Dancing the Invisible	Faraway Productions Pty Ltd	p: Axel Grigor, Faramarz K-Rahber d/w: Axel Grigor ep: Sue Maslin	42,500
Matilda and Me	In Films Pty Ltd	d: Nel Minchin, Rhian Skirving ep: Nial Fulton, Ivan O'Mahoney	100,000
Nurses at War	Nurses at War Pty Ltd	p: Nickolas Bird, Eleanor Sharpe d: Nickolas Bird, Eleanor Sharpe w: Eleanor Sharpe ep: Mark Bird	100,000
One Mob to CGEN	Bacon Factory Films Pty Ltd	p: Helen Morrison d/w: Dean Gibson ep: Dean Gibson	25,200
One Shot: An Image and an Attitude	CM McCagh & DR McCagh trading as Farmhouse Films	p/d/w: Darren McCagh ep: Darren McCagh, Richard Todd	28,679
Pitch Battle	Mint Pictures Pty Ltd	p/d/w: Dan Goldberg ep: Adam Kay	43,537
Played: Inside Australia's Failed World Cup Bid	Kalmedia Pty Ltd	w: Paul Hawker ep: Laurie Critchley	78,129
Psychics in the Suburbs	Media Stockade Pty Ltd	p: Rebecca Barry d: Cassie Charlton	23,944
Scrum	Sydney Bingham Cup 2014 Inc,	p/d/w: Poppy Stockell ep: Andrew Purchas	26,704
Seeing from Within	Temenos Academy Pty Ltd	p/d/w: John Swindells ep: Susan Alexander	72,000
Seidler – Brutal or Beautiful	Film Art Doco Pty Ltd	p: Sue Maslin, Charlotte Seymour d: Daryl Dellora	87,328
The Shadowland	Bunya Treehouse Productions Pty Ltd	p: Greer Simpkin d/w: Kaye Harrison ep: David Jowsey	77,250
Slam TV	Undergrowth Pty Ltd	p: Adam Farrington-Williams d: Timothy Parish, Darius Devas w: Timothy Parish ep: Shannon Swan	25,000
Take Heart: The Quest to Rid Australasia of Rheumatic Heart Disease	Moonshine Agency Pty Ltd trading as Moonshine Movies	p: Sue Collins, Mike Hill d/w: Mike Hill	91,000
This Is Me	AirPig Productions Pty Ltd	p/d: Sally Browning w: Max Schintler, Sally Browning	100,000
Trent Parke: The Black Rose	Catherine Hunter Productions Pty Ltd	p: Catherine Hunter, Julia Overton d/w: Catherine Hunter	25,000
Who Do You Think You Are Retrospective	Who Retro Pty Ltd, Artemis International Pty Ltd	d: Claire Foster w: Celia Tait, Claire Foster ep: Celia Tait, Brian Beaton, Margie Bryant	63,316
<b>Total Producer Equity Program</b>			<b>2,047,629</b>

## Total Documentary

## \$18,556,479

## Indigenous

### Indigenous Documentary Development

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
The Black Knight	New Horizon Films Pty Limited	w: Pauline Clague ep: Tom Zubrycki	5,000
Colour Theory Underground	No Coincidence Media Pty Ltd	p: Mitchell Stanley, Hetti Perkins d: Dena Curtis	15,630
Dark Emu	Mravivic Films Pty Ltd	p: Belinda Mravivic d: Dylan River w: Bruce Pascoe	20,000
The Fox and the Freedom Fighters	Maling Productions Pty Ltd	p: Paula Maling d: Martin Adams w: Rhonda Dixon ep: Craig Collie	20,000
Literacy for Life	Erica M Glynn Sole Trader	d/w: Erica Glynn	17,000
Miss Pink (Olive Muriel Pink)	Wartpiri Media Association Inc	p: Rachel Clements, Lisa Watts d: Dena Curtis w: Trisha Morton-Thomas, Francis Jupurrurla Kelly ep: Michael Taylor	30,000
My Queensland: A Police Story	Turn Dog Quick Films Pty Ltd	p: Ian Ludwick, Tom Murray d: Benjamin Southwell w: Ian Ludwick, Tom Murray	15,000
On the Wave of History	New Horizon Films Pty Limited	p: Pauline Clague w: James Marshall, Brenda Croft	25,000
Richard Bell – Shape Shifter	Darlene Johnson Sole Trader	d/w: Darlene Johnson	24,000
Teach a Man to Fish	Ariel Media Pty Ltd	p: Grant Saunders, Amy Frasca d: Grant Saunders ep: Graeme Isaac	24,000
<b>Total Indigenous Documentary Development</b>			<b>195,630</b>

### Indigenous Documentary Production

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Blue Water Empire	3 x 57	Blue Water Empire Media Pty Ltd	p: Aaron Fa'Aoso, David Jowsey, Greer Simpkin d: Steven McGregor	600,000
Carrying the Flag, Run It Up the Flagpole	28	Tamarind Tree Pictures Pty Ltd	p: Danielle MacLean, Anna Grieve, Bernard Namok Jr d: Danielle MacLean	70,000
Scaredy Blaks	4 x 30	Wildbear Lore Pty Ltd, WildBear Entertainment Pty Ltd	p: Dena Curtis, Veronica Fury d/w: Dena Curtis	169,999
Servant or Slave	56	No Coincidence Media Pty Ltd	p: Hetti Perkins, Mitchell Stanley d: Steven McGregor w: Hetti Perkins ep: Michaela Perske	323,108
<b>Total Indigenous Documentary Production</b>				<b>1,163,107</b>

### Indigenous Documentary Special Initiatives

#### Feature Documentary Initiative

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
After the Apology (development)	Purseskey Productions Pty Ltd	p: Michaela Perske d: Larissa Behrendt	15,000
After the Apology (production)	Murphy Films Pty Ltd, Purseskey Productions Pty Ltd	p: Michaela Perske d: Larissa Behrendt	485,000
<b>Total Feature Documentary Initiative</b>			<b>500,000</b>



Songlines on Screen 2			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
<b>Development</b>			
Finding Wurrubi (AKA Finding Urubji)	Djilpin Arts Aboriginal Corporation	d: Dylan River w: Tom E. Lewis	9,800
The Greedy Emu	Manmoyi Music Pty Ltd	p: Mark Grose d: Terrah Guymala w: Jill Ngandmirra	10,000
Marrimarrigun	Ramu Productions Pty Ltd	p: Jodie Bell d: Kimberley West w: Dot West	10,000
Nimingarra Story	Broome Aboriginal Media Association Aboriginal Corporation	p: Neil Turner d: Curtis Taylor	10,000
Njambi (AKA Njambipuy Rom)	Aboriginal Resource and Development Services Aboriginal Corporation	p: Benjamin Ward d: Roy Wuyñumbi Ashley ep: Gaia Osborne	10,000
Sesere	One Blood Hidden Image Entertainment Group Pty Ltd	p: Patrick Mau d: Benjamin Southwell w: Patrick Mau	10,000
Yarripirri's Journey: (AKA Jardiwarnpa Animated Jukurrapa)	Wartpiri Media Association trading as PAW Media and Communications	p: Jonathan Daw d/w: Jason Japaljarri Woods, Simon Fisher ep: Michael Taylor	10,000
<b>Production</b>			
Finding Wurrubi	Djilpin Arts Aboriginal Corporation	p: Julia Morris d: Dylan River w: Tom E Lewis ep: Fleur Parry	130,200
The Greedy Emu	Manmoyi Music Pty Ltd	p: Mark Grose d: Terrah Guymala w: Jill Ngandmirra	130,000
Marrimarrigun	Ramu Productions Pty Ltd	p: Jodie Bell d: Kimberley West w: Dot West	90,000
Nimingarra Story	Broome Aboriginal Media Association Aboriginal Corporation	p: Neil Turner d: Curtis Taylor	130,000
NJAMBI	ARDS Aboriginal Resource and Development Services - Aboriginal Corporation	p: Benjamin Ward d: Mark (Watjana) Ashley, Roy (Wuyñumbi) Ashley w: Mark (Watjana) Ashley	130,000
Yarripirri's Journey	Wartpiri Media Aboriginal Corporation T/A PAW Media and Communications	p: Jonathan Daw d: Simon Jnr. Fisher, Jason Woods w: Simon Jnr. Fisher, Jason Woods ep: Michael Taylor	120,000
<b>Total Songlines on Screen 2</b>			<b>800,000</b>
<b>Moment in History – with National Indigenous Television (NITV)</b>			
Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Connection to Country	Weerianna Street Media Pty Ltd	p: Robyn Marais w: Tyson Mowarin	208,250
Constitutionally Confused	Brindle Films Pty Ltd	p: Trisha Morton-Thomas, Rachel Clements w: Trisha Morton-Thomas	258,250
Literacy for Life	Blackfella Films Pty Ltd	p: Darren Dale w: Erica Glynn	275,250
We Don't Need a Map	Barefoot Communications	p: Brendan Fletcher d: Warwick Thornton w: Brendan Fletcher, Warwick Thornton	258,250
<b>Total Moment in History</b>			<b>1,000,000</b>

**Indigenous Feature Development**

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Carnage	Tamarind Tree Pictures Pty Ltd	p: Greer Simpkin, David Jowsey d/w: Steven McGregor	30,000
Ginderella	Melissa Fleur Ruth Johnston t/a Drink Films	p: Melissa Johnston d: Adrian Russell Wills ep: David Jowsey	35,000
Moxie Girls	Oombarra Productions Pty Ltd	p: Bain Stewart, Greer Simpkin, David Jowsey w: Leah Purcell	25,000
<b>Total Indigenous Feature Development</b>			<b>90,000</b>

**Indigenous TV Drama Development**

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Blinded aka The Advisors (variation)	6 x 1 hour	Blackfella Films Pty Ltd		20,000
Cootamundra Girls	6 x 58	Essential Media and Entertainment Pty Ltd	p: Claudia Karvan, Gillian Moody d: Adrieen Russell Wills w: Jon Bell	35,000
Firebite	10 x 50	See-Saw Films (TV) Pty Ltd	d: Brendan Fletcher, Warwick Thornton w: Warwick Thornton, Brendan Fletcher ep: Rachel Gardner, Emile Sherman, Jamie Laurenson	35,000
Grace Beside Me	13 x 26	Magpie Pictures Pty Ltd	p: Lois Randall d: Dena Curtis w: Sue McPherson, Danielle MacLean	35,000
Grace Beside Me	13 x 26	Magpie Pictures Pty Ltd	p: Dena Curtis, Lois Randall d: Beck Cole w: Jon Bell, Danielle MacLean, Sue McPherson, Briar Grace-Smith	40,000
Unity	13 x 45	Frenzie Films Pty Ltd	p: Kelly Lefever, Catriona McKenzie w: Catriona McKenzie	30,000
<b>Total Indigenous TV Drama Development</b>				<b>195,000</b>

**Indigenous TV Drama Production**

Title	Duration	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
The Warriors	8 x 30	Arenamedia Pty Ltd	p: Robert Connolly, John Harvey, Liz Kearney w: Tony Briggs, Justin Monjo	1,218,000
<b>Total Indigenous TV Drama Production</b>				<b>1,218,000</b>

**Indigenous Drama initiative – Pitch Short Blacks**

Title	Production company	Producer (p), director (d), writer (w), executive producer (ep)	Amount
Blight	Perun Raymond Bonser	d/w: Perun Bonser	6,000
Brown Lips	Noble Savage Pictures Pty Ltd	p: Majhid Heath d/w: Nakkiah Lui	6,000
The Koorioke Machine	Rebel Waltz Films Pty Ltd	p: Tatiana Velasco d/w: Shane Salvador	6,000
Last Drinks at Frida's	Kodie Tania Bedford	p: Lois Randall d: Bjorn Stewart w: Kodie Bedford	6,000
Maningawu	Tiffany Parker	d: Tiffany Parker	6,000
Narcissist		d/w: Zac James	6,000

Ward One	Dylan River Glynn Mcdonald	d/w: Dylan River	6,000
Water	Mravacic Films Pty Ltd	p: Belinda Mravacic d/w: John Harvey	6,000
<b>Total Indigenous Drama initiative – Pitch Short Blacks</b>			<b>48,000</b>

## Indigenous Sector Development

### Event Partnerships – Indigenous

Project	Applicant	Amount
Antenna Documentary Film Festival – Indigenous Cinema Focus	Screen Culture Association Inc.	5,000
I.C.E Indigenous Screen Talent Escalator	Information and Cultural Exchange	20,000
imagineNATIVE Australia festival	New Horizon Films Pty Limited	100,000
Sydney Film Festival Indigenous Support – Screen Black	Sydney Film Festival	20,000
<b>Total Event Partnerships – Indigenous</b>		<b>145,000</b>

### Indigenous Internships

Project	Applicant	Amount
Curtis Taylor	Camera Department attachment on Jasper Jones	5,000
Darlene Johnson	Director's attachment to Leah Purcell on The Secret Daughter	10,000
Darryl Bellotti	Creative/concept art team attachment on Alien: Covenant creative/concept art team based out of Fox Studios in Sydney	10,000
Ian Ludwick	Producer's internship on Nest	5,125
Jonathon Saunders	Artist internship on Alien: Covenant	10,000
Josh Tranter	Attachment to Warwick Thornton on Sweet Country	9,966
Majhid Heath	Producer's attachment to Stephen Corvini on Hyde and Seek	12,500
Marissa McDowell	Internship on Dance Academy: The Movie	15,000
Patrick Mau	Producer's attachment with Blackfella films on Deep Water	10,000
Shakara Walley	Producer's attachment on Jasper Jones	5,000
Asgard Productions	Thor Indigenous Internships x 8	53,696
<b>Total Indigenous Internships</b>		<b>146,287</b>

### Producers Initiative

Workshops and mentoring support

Aaron Fa'Aoso, Ian Ludwick, Jodie Bell, John Harding, Majhid Heath, Marissa McDowell, Patrick James Mau, Richard Jameson, Shakara Walley, Tanith Glynn-Maloney

### Next Step Indigenous Screen Business Fellowship

Title	Applicant	Amount
Brown Cab Productions – Next Step	John Harvey, Brown Cab Productions Pty Ltd	200,000
Ramu Productions – Next Step	Jodi Bell, Ramu Productions Pty Ltd	20,000
Tamarind Tree – Next Step	Danielle MacLean, Tamarind Tree Pictures Pty Ltd	20,000
TI Time! – Next Step	Aaron Fa'aoso, Lone Star Company Pty Ltd	20,000
<b>Total Next Step Indigenous Screen Business Fellowship</b>		<b>260,000</b>

## Indigenous Travel Support

### Festivals & Awards

Applicant	Event	Amount
Darlene Johnson – Bluey	Melbourne International Film Festival	2,125



Rosemary Blight and Ryan Griffen – Deborah Mailman, Cleverman	Berlin Film Festival	5,000
Jodie Bell - Naji	imaginATIVE 2015	6,000
Kimberley West – Naji	imaginATIVE 2015	6,000
Tanith Glynn Maloney – Nulla Nulla	Toronto International Film Festival	6,000
Dylan River – Nulla Nulla	Toronto International Film Festival	6,000
Perun Bonser – Shadows of Displacement	Hot Docs 2016	3,635
<b>Total Travel – Festivals &amp; Awards</b>		<b>34,760</b>
<b>Markets &amp; Conferences</b>		
<b>Applicant</b>	<b>Event Name</b>	<b>Amount</b>
Marissa McDowell	Toronto International Film Festival	6,000
Garth Agius	AWG Conference 2016	1,260
Darren Dale, Blackfella Films Pty Ltd	World Congress of Science and Factual Producers	5,778
Daniel Featherstone	Indigenous Remote Communications Association	10,000
Dena Curtis, Inkey Media Pty Ltd	AIDC	2,708
Dena Curtis, Inkey Media Pty Ltd	Hot Docs	6,000
Aaron Fa'Aoso, Lone Star Company Pty Ltd	MIPCOM	6,000
Pauline Clague, New Horizon Films Pty Ltd	Hot Docs	5,509
Mitchell Stanley, No Coincidence Media Pty Ltd	SPA Screen Forever	1,280
Mitchell Stanley, No Coincidence Media Pty. Ltd	AIDC	2,500
Jodie Bell, Ramu Productions Pty Ltd	World Congress of Science and Factual Producers	6,000
Joseph Smith, Dino Wanybarrnga, Chico Wanybarrnga, Jerome Lilipyana c/o David Batty	AIDC	3,000
Richard Jameson, Rebel Films Pty Ltd	Toronto International Film Festival	6,000
Shakara Walley	MIPCOM	6,000
Ian Ludwick, Turn Dog Quick Films Pty Ltd	Toronto International Film Festival	6,000
Ian Ludwick, Turn Dog Quick Films Pty Ltd	SPA Screen Forever	3,000
Ryan Griffen, TwoPointZero Production Pty Ltd	MIPCOM	6,000
<b>Total Travel - Markets &amp; Conferences</b>		<b>83,035</b>
<b>Total Indigenous Department</b>		<b>\$5,878,819</b>

## Business & Audience

### Australian Festivals, Special Events & Conferences

Event	Applicant	Amount
5th AACTA Awards	Australian Film Institute	366,666
6th AACTA Awards	Australian Film Institute	366,666
Adelaide Film Festival Special Edition	Adelaide Film Festival	30,000
AIDC FACTory Pitch Day	Australian International Documentary Conference Ltd	25,000
Antenna Documentary Film Festival	Screen Culture Association Inc.	40,000
Australian International Documentary Conference	Australian International Documentary Conference Ltd	75,000
Flickerfest	Flickerfest Pty Ltd	35,000
Flickerfest 2017 National Tour	Flickerfest Pty Ltd	50,000
Melbourne International Animation Festival	S.A Allender & M.G Trumper & N Vladermersky T/A Melbourne Animation Posse	23,500
Melbourne International Film Festival	Filmfest Limited	95,000
MIFF 37°South Market	Filmfest T/A MIFF 37 Degrees South	37,000
Monster Fest	Monster Pictures Enterprises Pty Ltd	15,000
St Kilda Film Festival 2017	City of Port Phillip	30,000
ScreenWest Screen Culture Fund	ScreenWest Inc	50,000
Tropfest	Tropfest Australia Limited	35,000
Tropfest Australia	Tropfest Australia Pty Ltd	50,000
<b>Total Australian Festivals, Special Events &amp; Conferences</b>		<b>1,323,832</b>

### P&A Plus

Title	Applicant	Amount
Alex & Eve	Winfalz Investments Pty Ltd t/as Magic Box Entertainment, Alex & Eve Productions SPV Pty Ltd	50,000
All About E	The Trouble with E Pty Ltd	10,000
Blinky Bill the Movie	StudioCanal Pty Limited	200,000
Blinky Bill the Movie	Flying Bark Productions Pty Ltd	20,000
Breath	Ticket to Ride Distribution Pty Ltd	200,000
Dance Academy: The Movie (aka Dance Academy: The Comeback)	Dance Academy The Comeback Productions Pty Ltd	200,000
The Daughter	Fate Films Pty Ltd	25,000
The Dressmaker	Universal Pictures International Australasia Pty Ltd	500,000
Embrace	Transmission Films	50,000
Gayby Baby	Marla House Pty Ltd	20,000
Ghosthunter	Ghosthunter One Pty Ltd	100,000
Goldstone	Transmission Films	30,000
Is This the Real World	Label Distribution	8,800
Kill Me Three Times	Entertainment One Australia Pty Ltd	90,000
Last Cab to Darwin	Icon Film Distribution Pty Ltd	302,500
Spear	CinemaPlus Pty Ltd	35,000
<b>Total P&amp;A Plus</b>		<b>1,841,300</b>

### International Marketing – Festivals & Awards

Event	Project (type)	Applicant	Amount
Academy Awards®	Only the Dead (Documentary)	OTD Holdings Pty Ltd	20,000
Berlin International Film Festival	Kill Your Dinner (Short)	Christopher Sharp	5,391
Berlin International Film Festival	Cleverman (TV drama)	Goalpost Pictures Australia Pty Ltd	15,758
Berlin International Film Festival	Girl Asleep (Feature)	Soft Tread Enterprises	15,500
Berlin International Film Festival	The Boyfriend Game (Short)	Alice Englert	4,000
British Academy of Film and Television Arts (BAFTA) Awards Nomination Campaign	Sherpa (Documentary)	Felix Media Pty Ltd	25,000
British Academy of Film and Television Arts (BAFTA) Awards	Sherpa (Documentary)	Felix Media Pty Ltd	20,000
Clermont Ferrand International Film Festival	A Smile in the Back of My Head (Short)	MA Coles & JA Stewart	3,000
Clermont Ferrand International Film Festival	Homebodies (Short)	Yianni Warnock t/a Dasein Productions	3,936
Clermont Ferrand International Film Festival	I Look at Diamonds for a Living (Documentary)	Jessica Moonbeam Hutchison	3,765
Emmy® Awards	Get Ace	Galaxy Pop	5,000
FIPA	The Secret River (TV drama)	Ruby Entertainment Pty Ltd	10,550
Hot Docs 2016	Putuparri and the Rainmakers (Documentary)	Putuparri Pty Ltd	8,000
Hot Docs 2016	The Opposition (Documentary)	Beacon Films Pty Ltd	9,250
Hot Docs 2016	Chasing Asylum (Documentary)	Nerdy Girl Pty Ltd	5,000
Hot Docs 2016	At Midnight (Documentary)	Amber Renae McBride	2,463
Hot Docs 2016	Hotel Coolgardie (Documentary)	Katharine Anne Neylon	8,000
Hot Docs 2016	In the Shadow of the Hill (Documentary)	Daniel Henry Jackson T/A Future Paradigm	7,500
Hot Docs 2016	Let's Dance: Bowie Down Under (Short)	Smoking Bear Productions Pty Ltd	1,000
Hot Docs 2016	Strudel Sisters (Documentary)	Jina Gyaltzen Manuel Kalifa T/A Jaina Kalifa	4,000
Hot Docs 2016	Zach's Ceremony (Feature)	Wangala Films Pty Limited	10,000
Hot Docs 2016	Another Country (Feature)	Vertigo Productions Pty Ltd	5,400
IDFA	Snow Monkey (Documentary)	Unicorn Films, Snow Monkey Pty Ltd	15,534
Santa Barbara International Film Festival	Alex and Eve (Feature)	Zenmost Pty Ltd	2,338
Sitges International Fantastic Film Festival	The Pack (Feature)	Prodigy Movies Pty Ltd	5,000
Sitges International Fantastic Film Festival	Me and My Mates vs the Zombie Apocalypse (Feature)	Solar Pictures	5,000
Telluride Film Festival	Only the Dead (Documentary)	OTD Holdings Pty Ltd	10,000
Telluride Film Festival, Toronto International Film Festival	Sherpa (Documentary)	Felix Media Pty Ltd	20,000
Toronto International Film Festival	Downriver (Feature)	Happening Films Pty Ltd	18,584
Toronto International Film Festival	A Month of Sundays (Feature)	Madman Production Company Pty Ltd	16,699
Toronto International Film Festival	Beast (Feature)	Boulevard Film Pty Ltd	12,820
Toronto International Film Festival	Deszcz (Short)	Millie Gligorevic Sole Trader	5,190
Toronto International Film Festival	Last Cab to Darwin (Feature)	Last Cab Holdings Pty Ltd	17,700
Toronto International Film Festival	Spear (Feature)	Brown Cab Productions Pty Ltd	19,502
Toronto International Film Festival	The Boyfriend Game (Short)		540
Toronto International Film Festival	The Dressmaker (Feature)	Film Art Media Pty Ltd	18,155
Toronto International Film Festival	Women He's Undressed (Documentary)	Damien Parer Productions Pty Ltd	11,200



Venice International Film Festival, Toronto International Film Festival	The Daughter (Feature)	Fate Films Pty Ltd	23,000
Venice International Film Festival, Toronto International Film Festival	Looking For Grace (Feature)	Holding Grace Pty Ltd,	25,000
Venice International Film Festival	Tanna (Feature)	Contact Films	20,000
Venice International Film Festival	Early Winter (Feature)	Freshwater Productions Pty Ltd	16,000
Venice International Film Festival	Looking For Grace (Feature)	Holding Grace Pty Ltd	60,000
<b>Total International Marketing – Festivals &amp; Awards</b>			<b>514,775</b>

### International Marketing – Markets

Event	Production company	Amount
Berlin Co-production Market	Invisible Republic Pty Ltd	5,000
Berlinale Talent	Raquette David t/a Damsel Pictures	3,500
Cannes Film Market 2016	BJ Films Pty Ltd,	6,000
Cannes Film Market 2016	Night Kitchen Productions Pty Ltd	6,000
Cannes Film Market 2016	Bunya Productions Pty Ltd	5,969
Cannes Film Market 2016	SixtyFourSixty Pty Ltd	5,900
Cannes Film Market 2016	Carver Films Pty Ltd	6,000
Cannes Film Market 2016	Happening Films Pty Ltd	5,700
Cannes Film Market 2016	Macgowan Films Pty Ltd	6,000
Cannes Film Market 2016	Homegrown Productions Pty Ltd	3,000
Cannes Film Market 2016	Jason Byrne Productions Pty Ltd,	3,000
Cannes Film Market 2016	Conventry Films	5,000
Cannes Film Market 2016	Kmunications Pty Ltd	6,000
Cannes Film Market 2016	Birdcage Films Pty Ltd,	6,000
Content London	Cordell Jigsaw Productions	5,000
Content London	Ruby Entertainment Pty Ltd	5,000
Content London	Goalpost Pictures Australia Pty Ltd	5,000
Content London	Lingo Pictures Pty Ltd	5,000
Content London	Essential Media and Entertainment Pty Ltd	5,000
Content London	Hoodlum Entertainment and Hoodlum Active Pty Ltd	5,000
Content London	Adam Ciano Sole Trader	2,700
CPH:FORUM Copenhagen, Denmark	Kitty Selina Green	2,435
EFM	Pericles Film Productions Pty Ltd	4,320
EFM	Like Minded Films Pty Ltd	4,350
EFM	Sense & Cents - Ability Pty Ltd	5,000
Hot Docs Deal Maker	JOTZ Productions Pty Ltd	4,000
Hot Docs Deal Maker	Fathom Films Australia Pty Ltd	3,500
Hot Docs Deal Maker	Susan MacKinnon	4,000
Hot Docs Deal Maker	Deep Lullaby Productions AKA Filmmakers Cinema Pictures	4,000
Hot Docs Deal Maker	Smith & Nasht Pty Ltd,	4,000
Hot Docs Deal Maker	Unicorn Films Pty Ltd	4,000
Hot Docs Distribution Rendezvous	Identity Films and Productions Pty Ltd	4,000
Hot Docs Forum 2016	Media Stockade Pty Ltd	5,000
IDFA Forum	JOTZ Productions Pty Ltd	4,980
IDFA Forum	VRTOV Pty Ltd,	5,000

MIFA	Sticky Pictures Pty Ltd	5,209
Power to the Pixel	Samus is a girl Pty Ltd	5,000
Power to the Pixel	Adam Farrington-Williams	4,705
Producers Lab Toronto	Closer Screens, Closer Productions	5,000
Producers Lab Toronto	Damsel Pictures	5,000
Trans Atlantic Partners	Courage films Pty Ltd	5,000
WCSFP	Air Pig Productions	4,000
WCSFP	Pavillion Entertainment & Finance Pty Ltd	4,000
WCSFP	Genepool Productions	4,000
WCSFP	Mindful Media Pty Ltd	4,000
WCSFP	Media Stockade Pty Ltd	3,000
<b>Total International Marketing – Markets</b>		<b>213,268</b>

### International Marketing – Special Initiatives

Title	Applicant	Amount
Mentor LA: Australians in Film Mentorship	Australians in Film	50,000
<b>Total International Marketing – Special Initiatives</b>		<b>50,000</b>

### Enterprise Industry

Title	Applicant	Amount
10X Initiative 2015–17	Xyclo Media Pty Ltd	150,000
Brindle Films – Top Dog in the Territory 2015–17	Brindle Films Pty Ltd	345,500
Chinalight 2015–17	Arclight Films International Pty Ltd	300,000
Dinosaur! 2015–17	Dinosaur Pty Ltd	150,000
Guerilla Films Enterprise Industry Proposal 2015–17	Guerilla Films Pty Ltd	150,000
Ludo Studio Digital Growth 2015–17	Ludo Studio Pty Ltd,	333,560
Media Stockade – Impact, Audience & Engagement 2015–17	Media Stockade Pty Ltd	300,000
Princess Pictures Comedy Incubator	Princess Pictures Pty Ltd	270,000
Project Next 2015–2017	Cordell Jigsaw Productions Pty Ltd	300,000
Screen Impact 2015–17	Screen Impact Pty Ltd	380,000
ScreenConnect – Crowd Distribution Tool 2015–16	Pozible Pty Ltd,	120,000
SERIESpropagation 2015–17	Rough Diamond Entertainment Pty Limited as Trustee for the Rough Diamond Trading Trust	300,000
<b>Total Enterprise Industry</b>		<b>3,099,060</b>

### Enterprise People

Title	Applicant	Amount
Alastair Newton Brown placement 2015–17	DeWinter Snow Pty Ltd	140,000
Courtney Wise placement 2015–17	Bravado Productions Pty Ltd	140,000
Danny & Michael Philippou (RackaRacka) placement 2015–17	Triptych Pictures Pty Ltd	200,000
Fiona Lanyon placement 2015–17	Cyan Films Pty Ltd	140,000
Helen 'Nel' Minchin placement 2015–17	In Films Pty Ltd	140,000
Jessica Carrera placement 2015–17	Robyn Kershaw Productions Pty Ltd	140,000
Katherine Fry placement 2015–17	Every Cloud Productions Pty Ltd	140,000

Keir Wilkins placement 2015–17	FremantleMedia Australia Pty Ltd	100,000
Michael Drake placement 2015–17	Sticky Pictures Pty Ltd	140,000
Nick Musgrove placement 2015–16	Princess Pictures Pty Ltd	65,000
Total Enterprise People		1,345,000

State and Industry Partnerships		
Title	Applicant	Amount
Screen Queensland – Early Career Screen (variation)	Screen Queensland	200,000
Total State and Industry Partnerships		200,000

Total Business & Audience Department	\$8,587,235
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## Appendix 4

# Awards

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

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

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

Documentaries		
<i>Cast from the Storm</i>	Australian Directors Guild	<i>Best Direction in Documentary Standalone – David Mason</i>
<i>Sam Klemke's Time Machine</i>	AWGIE Awards	<i>Documentary – Public Broadcast</i>
<i>Sherpa</i>	London Film Festival Australian Directors Guild	<i>Best Documentary</i> <i>Best Direction in a Documentary Feature – Jennifer Peedom</i>
<i>Zach's Ceremony</i>	Sydney Film Festival	<i>Foxtel Movie Audience Award for Best Documentary</i>
Features		
<i>Early Winter</i>	Venice International Film Festival	<i>Venice Days Award</i>
<i>Holding the Man</i>	AWGIE Awards	<i>Feature Film – Adaptation</i>
<i>Looking for Grace</i>	Australian Directors Guild	<i>ADG/DGA Finders Award – Sue Brooks</i>
<i>Ruben Guthrie</i>	AWGIE Awards	<i>Feature Film – Adaptation</i>
<i>Tanna</i>	Venice International Film Festival Australian Directors Guild	<i>Best DOP, Audience Award for Best Feature</i> <i>Best Direction in a Feature Film – Bentley Dean and Martin Butler</i>
Shorts		
<i>Bluey</i>	Australian Directors Guild St Kilda Film Festival	<i>Best Direction in a Short Film – Darlene Johnson</i> <i>Best Actor, Best Indigenous Film</i>
<i>The Crossing</i>	Sydney Film Festival	<i>Yoram Gross Animation Award</i>
<i>Oscar Wilde's The Nightingale and the Rose</i>	Melbourne International Film Festival Australian Directors Guild	<i>Best Australian Short Film</i> <i>Best Direction in Animation – Del Kathryn Barton &amp; Brendan Fletcher</i>
<i>The Orchestra</i>	Flickerfest St Kilda Film Festival	<i>Best Australian Short Animation</i> <i>Best Animation, Best Original Score</i>
<i>Red Rover</i>	Flickerfest St Kilda Film Festival	<i>Best Direction in an Australian Short Film</i> <i>Best Director</i>
<i>Reg Makes Contact</i>	Flickerfest	<i>Best Cinematography in an Australian Short Film</i>
<i>The Trophy Thief</i>	St Kilda Film Festival	<i>Best Young Actor</i>
Telemovies		
<i>Peter Allen: Not the Boy Next Door</i>	Australian Directors Guild TV Week Logie Awards	<i>Best Direction in a TV Mini Series – Shawn Seet</i> <i>Graham Kennedy Breakthrough Star of Tomorrow – Ky Baldwin,</i> <i>Most Outstanding Newcomer – Actor – Joel Jackson</i>
<i>Redfern Now – Promise Me</i>	Australian Directors Guild TV Week Logie Awards	<i>Best Direction in a Telemovie – Rachel Perkins</i> <i>Most Outstanding Actress – Deborah Mailman</i>
Miniseries		
<i>Deadline Gallipoli</i>	AWGIE Awards	<i>Television Mini Series – Original</i>
<i>Glitch series 1</i>	Australian Directors Guild TV Week Logie Awards	<i>Best Direction in a TV Drama Series – Emma Freeman</i> <i>Most Outstanding Drama Series</i>
<i>House of Hancock</i>	AWGIE Awards	<i>Telemovie – Original</i>

<i>Love Child series 2</i>	TV Week Logie Awards	<i>Best Actress – Jessica Marais</i>
<i>The Principal</i>	TV Week Logie Awards	<i>Most Outstanding Actor – Alex Dimitriades</i>
<i>The Secret River</i>	AWGIE Awards	<i>Television Mini Series – Adaptation</i> <i>Most Outstanding Miniseries or Telemovie</i> <i>Most Outstanding Supporting Actor – Tim Minchin</i>

Series – TV and online		
<i>Fragments of Friday series 2</i>	Australian Directors Guild	<i>Best Direction in an Original Online Project – Kacie Anning</i>
<i>Get Ace series 1</i>	International Emmy Kids Awards	<i>Nominated for Kids: Animation</i>
<i>The Katering Show</i>	AWGIE Awards	<i>Drama or Comedy, Other Form</i>
<i>The New Adventures of Figaro Pho</i>	AWGIE Awards	<i>Animation</i>
<i>Ready for This series 1</i>	Australian Directors Guild	<i>Esben Storm Award for Best Direction in a Children's TV Drama – Daina Reid</i>
	TV Week Logie Awards	<i>Most Outstanding Children's Program</i>
<i>Sammy J &amp; Randy in Ricketts Lane</i>	Australian Directors Guild	<i>Best Direction in TV Comedy – Jonathan Brough</i>
<i>Secrets &amp; Lies</i>	AWGIE Awards	<i>Interactive Media</i>

## Appendix 5

# Producer Offset and co-production statistics

## Producer Offset Certification

### Certificates issued in 2015/16

	Provisional	Final	
	Number	Number	Offset value (\$m)
Features	57	43	172.75
Non-feature documentaries	38	68	20.21
TV and other	31	36	49.66
<b>Total</b>	<b>126</b>	<b>147</b>	<b>242.62</b>

### Certificates issued in 2014/15

	Provisional	Final	
	Number	Number	Offset value (\$m)
Features	53	40	57.26
Non-feature documentaries	48	69	23.39
TV and other	27	40	42.48
<b>Total</b>	<b>128</b>	<b>149</b>	<b>123.13</b>

## Co-production Approvals

### Nine provisional approvals were granted by Screen Australia during 2015/16.

Title	Format	Co-production partner
<i>Dathuil (aka EveryBody Matters)</i>	Feature	Canada
<i>My Extraordinary Wedding</i>	Feature	China
<i>Nest</i>	Feature	China
<i>Tying the Knot</i>	Feature	China
<i>Maya 2: The Honey Games</i>	Feature	Germany
<i>Spookers</i>	Feature	New Zealand
<i>Falling for Figaro</i>	Feature	United Kingdom
<i>Beat Bugs</i>	TV	Canada
<i>The Deep Season 2</i>	TV	Canada

### Seven final approvals were issued, as follows:

Title	Format	Co-production partner
<i>Early Winter</i>	Feature	Canada
<i>Jar Dwellers SOS</i>	TV	Canada and Columbia
<i>Sally Bollywood Season 2</i>	TV	France
<i>Vic the Viking</i>	TV	France
<i>Elixir</i>	Feature	Germany
<i>Cleverman</i>	TV	New Zealand
<i>Banished</i>	TV	United Kingdom





Tatts Group





## INDEPENDENT AUDITOR'S REPORT



### To the Minister for the Arts

I have audited the accompanying annual financial statements of Screen Australia for the year ended 30 June 2016, which comprise: Statement by the Board, Chief Executive and Chief Financial Officer; Statement of Comprehensive Income; Statement of Financial Position; Statement of Changes in Equity; Cash Flow Statement; and Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

#### **Opinion**

In my opinion, the financial statements of Screen Australia:

- a) comply with Australian Accounting Standards and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- b) present fairly the financial position of Screen Australia as at 30 June 2016 and its financial performance and cash flows for the year then ended.

#### **Directors' Responsibility for the Financial Statements**

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

#### **Auditor's Responsibility**

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

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

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

#### **Independence**

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

Australian National Audit Office

Kristian Gage  
Executive Director  
Delegate of the Auditor-General

Canberra  
5 September 2016

**STATEMENT BY THE BOARD, CHIEF EXECUTIVE AND CHIEF FINANCIAL OFFICER**

In our opinion, the attached financial statements for the year ended 30 June 2016 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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



Nicholas Moore  
Chair

05/09/2016



Graeme Mason  
Chief Executive

05/09/2016



Richard Nankivell  
Chief Financial Officer

05/09/2016



Screen Australia  
**Statement of Comprehensive Income**  
*for the period ended 30 June 2016*

		2015		
		2016	Restated	Original Budget
	Notes	\$	\$	\$
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee Benefits	1.1A	12,858,363	13,223,840	13,455,000
Suppliers	1.1B	8,116,511	7,566,179	8,007,000
Grants	1.1C	46,838,746	35,210,293	34,520,000
Depreciation and Amortisation	2.2A	800,327	1,104,105	833,000
Finance Costs	1.1D	4,392	8,783	-
Write-Down and Impairment of Assets	1.1E	44,884,037	49,654,752	40,740,000
Losses from Asset Sales	1.2G	-	1,036	-
<b>Total expenses</b>		<b>113,502,376</b>	<b>106,768,988</b>	<b>97,555,000</b>
<b>Own-Source Income</b>				
Sale of Goods and Rendering of Services	1.2A	263,207	870,949	120,000
Interest	1.2B	2,804,630	2,901,474	2,500,000
Rental Income	1.2C	227,202	739,690	673,000
Other Revenue	1.2D	7,244,937	5,642,224	5,020,000
<b>Total own-source revenue</b>		<b>10,539,976</b>	<b>10,154,337</b>	<b>8,313,000</b>
<b>Gains</b>				
Foreign Exchange Gains	1.2E	467	78	-
Reversal of Write-downs and Impairment	1.2F	1,591,437	1,892,010	534,000
Sale of Assets	1.2G	17,237,763	-	-
<b>Total gains</b>		<b>18,829,667</b>	<b>1,892,088</b>	<b>534,000</b>
<b>Total own-source income</b>		<b>29,369,643</b>	<b>12,046,425</b>	<b>8,847,000</b>
<b>NET COST OF SERVICES</b>		<b>(84,132,733)</b>	<b>(94,722,563)</b>	<b>(88,708,000)</b>
Revenue from Government	1.2H	84,401,000	89,944,000	88,708,000
<b>Surplus/(Deficit)</b>		<b>268,267</b>	<b>(4,778,563)</b>	<b>-</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in Asset Revaluation Surplus		-	(6,047,909)	-
<b>Total other comprehensive income</b>		<b>-</b>	<b>(6,047,909)</b>	<b>-</b>

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

## Budget Variances Commentary - Statement of Comprehensive Income

### EXPENDITURE

#### Employee Benefits

Screen Australia restructured its operations to manage the ongoing reductions in government funding announced in the Governments December 2015 Mid-Year Economic Financial Outlook. As a result of this funding reduction and the sale of Lindfield, Screen Australia reduced its number of staff by 2.

#### Grants/Write down & Impairment of Assets

Screen Australia received additional revenue and gains throughout the year. This allowed Screen Australia to fund additional projects whilst maintaining a small operating surplus.

### INCOME

#### Interest on Investment

Screen Australia's average investment balance during the year was higher than anticipated. This resulted in an increase to interest income.

#### Rental Income

Screen Australia's original budget included rental income for a full year. In October 2015, the income generating site was sold.

#### Other Revenue

Screen Australia received additional recoupment revenue and greater external contributions than originally budgeted.

#### Reversals of Write-downs and Impairment

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

#### Gain on Asset Sales

During 2015/16 Screen Australia sold its Lindfield property which was surplus to needs.

#### Revenue from Government

Screen Australia's revenue from Government was reduced as part of the Governments December 2015 Mid Year Economic Financial Outlook. This reduced funding by \$10.307 million over 4 years with a \$4.307 million impact in 2015/16.

Screen Australia  
**Statement of Financial Position**  
*as at 30 June 2016*

		2016	2015	2014	Original Budget
			Reinstated	Reinstated	
Notes	\$	\$	\$	\$	\$
<b>ASSETS</b>					
<b>Financial assets</b>					
Cash and Cash Equivalents	2.1A	20,119,163	5,593,799	6,478,874	6,479,000
Trade and Other Receivables	2.1B	1,423,563	2,732,290	2,588,211	2,256,000
Other Investments	2.1C	56,133,663	59,104,954	61,946,533	58,866,000
<b>Total financial assets</b>		<b>77,676,389</b>	<b>67,431,043</b>	<b>71,013,618</b>	<b>67,601,000</b>
<b>Non-financial assets</b>					
Land		-	-	27,870,000	27,870,000
Buildings	2.2A	2,282,833	2,612,296	11,494,423	10,620,000
Plant and Equipment	2.2A	638,613	695,537	951,663	1,093,000
Computer Software	2.2A	688,384	819,104	791,286	632,000
Prepayments	2.2C	857,151	450,294	378,156	378,000
<b>Total non-financial assets</b>		<b>4,466,981</b>	<b>4,577,231</b>	<b>41,485,528</b>	<b>40,593,000</b>
Assets Held for Sale		-	24,450,000	-	-
<b>Total assets</b>		<b>82,143,370</b>	<b>96,458,274</b>	<b>112,499,146</b>	<b>108,194,000</b>
<b>LIABILITIES</b>					
<b>Payables</b>					
Suppliers	2.3A	252,482	202,287	292,855	93,000
Other Payables	2.3B	2,422,992	3,201,994	3,254,766	2,376,000
<b>Total payables</b>		<b>2,675,474</b>	<b>3,404,281</b>	<b>3,547,621</b>	<b>2,469,000</b>
<b>Interest bearing liabilities</b>					
Leases		-	-	102,484	-
<b>Total interest bearing liabilities</b>		<b>-</b>	<b>-</b>	<b>102,484</b>	<b>-</b>
<b>Provisions</b>					
Employee Provisions	4.1A	2,390,444	2,451,615	3,006,609	2,883,000
Other Provisions	2.4	59,398,513	38,191,706	42,605,288	38,249,000
<b>Total provisions</b>		<b>61,788,957</b>	<b>40,643,321</b>	<b>45,611,897</b>	<b>41,132,000</b>
<b>Total liabilities</b>		<b>64,464,431</b>	<b>44,047,602</b>	<b>49,262,002</b>	<b>43,601,000</b>
<b>Net assets</b>		<b>17,678,939</b>	<b>52,410,672</b>	<b>63,237,144</b>	<b>64,593,000</b>
<b>EQUITY</b>					
Contributed Equity		9,504,970	44,504,970	44,504,970	44,505,000
Reserves		45,000	15,495,000	21,542,909	21,543,000
Retained Surplus/(Accumulated deficit)		8,128,969	(7,589,298)	(2,810,735)	(1,455,000)
<b>Total equity</b>		<b>17,678,939</b>	<b>52,410,672</b>	<b>63,237,144</b>	<b>64,593,000</b>

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



## Budget Variances Commentary - Statement of Financial Position

### ASSETS

#### Cash & Cash Equivalents/Other Investments

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

#### Trade and Other Receivables

Screen Australia had lower expenditure in June than prior years. As our result, the 30 June 2016 GST receivable was lower than budgeted.

#### Land/Buildings

During 2015/16 Screen Australia sold its Lindfield property which was surplus to needs.

#### Plant & Equipment

Screen Australia originally planned to refresh its computer equipment during 2015/16. It will now occur in 2016/17 .

#### Prepayments

The level of prepayment varies from year to year as it's dependant on the projects currently running, their stage of completion and the invoice timing.

### LIABILITIES

#### Employee Provisions

Screen Australia actively manages staff leave entitlements to minimise employee provisions.

In addition, a number of long serving staff based at Lindfield left Screen Australia when the property was sold in October 2015.

#### Other Provisions

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

### EQUITY

In 2015/16 Screen Australia sold its Lindfield property. Screen Australia was required to transfer \$35 million of the proceeds to Government as part of the December 2015 Mid-Year Economic Financial Outlook.

Screen Australia also changed its accounting policy on expense recognition for investments, loans and grants so that an expense and provision is now recognised by Screen Australia upon issuing a letter of approval to the applicant. Refer to the overview note for further details on the change of accounting policy.

Screen Australia  
**Statement of Changes in Equity**  
*for the period ended 30 June 2016*

	2016	2015	Original Budget
Notes	\$	\$	\$
<b>CONTRIBUTED EQUITY</b>			
Opening balance	44,504,970	44,504,970	44,505,000
Adjusted opening balance	44,504,970	44,504,970	44,505,000
<b>Transactions with owners</b>			
Distributions to owners			
Returns of capital	(35,000,000)	-	-
Total transactions with owners	(35,000,000)	-	-
Closing balance as at 30 June	9,504,970	44,504,970	44,505,000
<b>RETAINED EARNINGS</b>			
Opening balance			
Balance carried forward from previous period	(7,589,298)	1,544,726	(1,455,000)
Adjustment for changes in accounting policies	-	(4,355,461)	-
Adjusted opening balance	(7,589,298)	(2,810,735)	(1,455,000)
<b>Comprehensive income</b>			
Surplus/(Deficit) for the period	268,267	(4,778,563)	-
Total comprehensive income	268,267	(4,778,563)	(2,910,000)
Transfers from asset revaluation reserve	15,450,000	-	-
Closing balance as at 30 June	8,128,969	(7,589,298)	(2,910,000)
<b>ASSET REVALUATION RESERVE</b>			
Opening balance			
Balance carried forward from previous period	15,495,000	21,542,909	21,543,000
Adjusted opening balance	15,495,000	21,542,909	21,543,000
<b>Comprehensive income</b>			
Fair value movements	-	(6,047,909)	-
Total comprehensive income	-	(6,047,909)	-
Transfers to retained earnings	(15,450,000)	-	-
Closing balance as at 30 June	45,000	15,495,000	21,543,000
<b>TOTAL EQUITY</b>			
Opening balance			
Balance carried forward from previous period	52,410,672	67,592,605	64,593,000
Adjustment for changes in accounting policies	-	(4,355,461)	-
Adjusted opening balance	52,410,672	63,237,144	64,593,000
<b>Comprehensive income</b>			
Surplus/(Deficit) for the period	268,267	(4,778,563)	-
Fair value movements	-	(6,047,909)	-
Total comprehensive income	268,267	(10,826,472)	-
<b>Transactions with owners</b>			
Distributions to owners			
Returns of capital	(35,000,000)	-	-
Total transactions with owners	(35,000,000)	-	-
Closing balance as at 30 June	17,678,939	52,410,672	64,593,000

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

## Accounting Policy

### Equity Injections

Amounts appropriated which are designated as 'equity injections' for a year (less any formal reductions) and Departmental Capital Budgets (DCBs) are recognised directly in contributed equity in that year.

### Other Distributions to Owners

All distributions to owners are debited to contributed equity. In 2015/16 Screen Australia was required to transfer \$35 million of the Lindfield sale proceeds to the Government.

## Budget Variances Commentary - Statement of Changes in Equity

In 2015-16 Screen Australia sold its Lindfield property. Screen Australia was required to transfer \$35 million of the proceeds to Government as part of the December 2015 Mid-Year Economic Outlook.

Screen Australia also changed its accounting policy on expense recognition for investments, loans and grants so that an expense and provision is now recognized by Screen Australia upon issuing a letter of approval to the applicant. Refer to the overview note for further details on the change of accounting policy.



Screen Australia  
**Cash Flow Statement**  
*for the period ended 30 June 2016*

		2016	2015	Original Budget
	Notes	\$	\$	\$
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Appropriations		15,725,000	17,956,000	16,720,000
Receipts from Government		68,676,000	71,988,000	71,988,000
Sale of Goods and Rendering of Services		292,456	974,742	220,000
Interest		2,804,630	2,901,474	2,500,000
Net GST Received		8,000,135	7,835,224	8,000,000
Royalties on Film Investments		6,761,446	5,346,829	5,000,000
Other		1,825,689	1,980,748	1,437,000
<b>Total cash received</b>		<b>104,085,356</b>	<b>108,983,017</b>	<b>105,865,000</b>
<b>Cash used</b>				
Employees		13,298,224	14,251,892	13,763,000
Suppliers		8,962,977	8,574,807	8,823,000
Borrowing Costs		4,392	16,587	-
Grants		39,003,769	37,890,821	37,972,000
Other		3,461,681	4,084,411	3,700,000
<b>Total cash used</b>		<b>64,731,043</b>	<b>64,818,518</b>	<b>64,258,000</b>
<b>Net cash from/(used by) operating activities</b>	3.1A	<b>39,354,313</b>	<b>44,164,499</b>	<b>41,607,000</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Proceeds from Sales of Property, Plant and Equipment		41,690,831	3,625	-
Repayment of Loans		991,859	1,719,165	-
Proceeds from Sales of Financial Instruments		221,418,712	313,303,682	300,000,000
<b>Total cash received</b>		<b>264,101,402</b>	<b>315,026,472</b>	<b>300,000,000</b>
<b>Cash used</b>				
Purchase of Property, Plant and Equipment and Intangibles		286,289	464,892	500,000
Purchase of Financial Instruments		218,447,421	310,462,104	296,293,000
Investments - Film Industry Assistance		33,450,932	47,715,798	43,914,000
Loans - Film Industry Assistance		1,745,709	1,330,768	900,000
<b>Total cash used</b>		<b>253,930,351</b>	<b>359,973,562</b>	<b>341,607,000</b>
<b>Net cash from/(used by) investing activities</b>		<b>10,171,051</b>	<b>(44,947,090)</b>	<b>(41,607,000)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash used</b>				
Transfers to OPA		35,000,000	-	-
Repayment of Financial Lease Liability		-	102,484	-
<b>Total cash used</b>		<b>35,000,000</b>	<b>102,484</b>	<b>-</b>
<b>Net cash from/(used by) financing activities</b>		<b>(35,000,000)</b>	<b>(102,484)</b>	<b>-</b>
<b>Net increase/(decrease) in cash held</b>		<b>14,525,364</b>	<b>(885,075)</b>	<b>-</b>
Cash and cash equivalents at the beginning of the reporting period		5,593,799	6,478,874	6,479,000
Effect of exchange rate movements on cash and cash equivalents at the beginning of the reporting period		-	-	-
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>20,119,163</b>	<b>5,593,799</b>	<b>6,479,000</b>

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

## Budget Variances Commentary - Cash Flow Statement

### Appropriation/Receipts from Government

Screen Australia's revenue from Government was reduced as part of the Governments December 2015 Mid Year Economic Financial Outlook. This reduced funding by \$10.307 million over 4 years with a \$4.307 million impact in 2015/16.

### Grants/Operational Cash Used - Other/Investments – Film Industry Assistance

The split between grant and investment funding is dependant on the total amount being funded. Grants are recognised for amounts of \$500K or less and investments are recognised for amounts above this figure. The amount of investments/grants provided during any given year is dependant on the project applications received during the year. The actual payments for these projects are dependant on when the applicant meets agreed contractual milestones.

### Interest on Investments

Screen Australia conservatively budgets for interest on investments and had a higher level of investments than originally forecast.

### Royalties on Film Investments

Screen Australia received additional recoupment revenue than originally budgeted.

### Other Income

Screen Australia received additional revenue than originally budgeted including external contributions and development rollovers.

### Employees and Suppliers Expenditure

Screen Australia is continuously looking at ways of reducing its operating costs to manage the ongoing reductions in government funding. This has resulted in a decrease to expenditure in these areas.

### Proceeds from Sales of Property, Plant and Equipment

In October 2015 Screen Australia sold its Lindfield property which was surplus to needs.

### Repayment of Loans/Loans - Film Industry Assistance

During the year Screen Australia received repayment of loans provided in 2015/16. These loan repayments were used to fund additional loans.

### Proceeds from Sales of Financial Instruments/Purchase of financial Instruments

Screen Australia places term deposits with a regular frequency to ensure it has sufficient cash on hand to meet project drawdowns as they fall due.

After a review of the estimated project funding requirements, Screen Australia increased the maximum term deposit length to 6 months and modified the size and frequency of its term deposits. This resulted in a lower than anticipated purchase of financial instruments, which is partially offset by a lower sale of financial instruments.

### Transfer to OPA

Screen Australia's equity reduced as a result of the sale of the Lindfield property for which Screen Australia was required to make an equity transfer of \$35 million to Government as part of the Governments December 2015 Mid-Year Economic Financial Outlook.

## Screen Australia

# Notes to and Forming Part of the Financial Statements

for the period ended 30 June 2016

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## Overview

### Objectives of the Screen Australia

Screen Australia is an Australian Government controlled entity. It is a not-for-profit entity that is structured to meet one outcome:

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 programmes is dependent on Government policy and on continued funding by Parliament for its administration and programmes.

### The Basis of Preparation

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

The financial statements have been prepared in accordance with:

- a) Public Governance, Performance and Accountability (Financial Reporting) Rule 2015 (FRR) for reporting periods ending on or after 1 July 2015; and
- b) Australian Accounting Standards and Interpretations 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

#### Adoption of New Australian Accounting Standard Requirements

No accounting standard has been adopted earlier than the application date as stated in the standard.

No new/revised/amending standards and/or interpretations issued prior to the signing of the statements were applicable to the current reporting period and had a material effect on Screen Australia's financial statements.



#### Future Australian Accounting Standard Requirements

The following new/revised/amending standards and/or interpretations were issued by the Australian Accounting Standards Board prior to the signing of the statement by the accountable authority and chief financial officer, which are expected to have a material impact on the entity's financial statements for future reporting period(s):

Standard / Interpretation	Application date for the entity <sup>1</sup>	Nature of impending change/s in accounting policy and likely impact on initial application
AASB 16	1/01/2019	<p>AASB 16 requires all leases onto the balance sheet of lessees, thereby increasing the transparency surrounding such arrangements and making the lessee's balance sheet better reflect the economics of its transaction.</p> <p>High impact to balance sheet only- all leases will be capitalised. A liability will be raised to offset the lease assets.</p>

<sup>1</sup> The expected initial application date is when the accounting standard becomes operative at the beginning of Screen Australia's reporting period.

All other new/revised/amending standards and/or interpretations that were issued prior to the sign-off date and are applicable to future reporting period(s) are not expected to have a future material impact on the entity's financial statements.

#### Change in Accounting Policy

Screen Australia has amended its policy for the recognition of an expense and provision, for investment loans and grant funding, from the time of contract execution to the time when letters of approval are issued to the applicant. This is an area of significant accounting judgement for the reasons described in notes 1.1E, 2.2B and 2.4.

Historically once the applicant has been officially informed, Screen Australia paid the contracts in full, making it highly probable that all approved amounts will be paid out. Screen Australia has progressively implemented systems which provide more reliable information to ascertain when the applicant is being informed by the respective agency manager. It is considered that the users of the financial statements will have more relevant information if the provision and corresponding expense for the funding amounts are recognised at the time when the applicants are officially informed.

The change in timing for recognition of the expense and provision has resulted in Screen Australia adjusting its financial statements as at 1 July 2014 and 1 July 2015 to take into account those project commitments that were not previously expensed at the relevant date but which under the change in accounting policy will now be expensed subject to obtaining documentation that the applicant had been officially informed of the financial commitment.

The revised amounts for the provision, grant expense and write-down of the investment loan funding contracts are noted below:

		2015			2016		
		Reported	Adjustment	Revised	Reported	Adjustment	Revised
Other Provisions	2.4A	31,897,453	6,294,253	38,191,706	38,249,827	4,355,461	42,605,288
Grants	1.1C	35,258,379	(48,086)	35,210,293	27,014,465	1,436,368	28,450,833
Write-down and impairment of assets	1.1E	47,667,874	1,986,878	49,654,752	65,210,000	2,919,093	68,129,093

#### Taxation

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

Revenues, expenses and assets are recognised net of GST except:

- where the amount of GST incurred is not recoverable from the Australian Taxation Office; and
- for receivables and payables.

#### Events after the Reporting Period

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

## 1. Departmental Financial Performance

This section analyses the financial performance of Screen Australia for the year ended 2016

### 1.1 Expenses

	2016 \$	2015 \$
<b>1.1A: Employee Benefits</b>		
Wages and salaries	9,553,673	9,810,269
Superannuation		
Defined contribution plans	1,308,986	1,342,871
Defined benefit plans	259,747	283,703
Leave and other entitlements	1,318,843	1,183,587
Separation and redundancies	417,114	603,410
<b>Total employee benefits</b>	<b>12,858,363</b>	<b>13,223,840</b>

#### 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

Consultants	825,072	291,312
Assessor fees	322,340	270,325
Contractors	373,184	694,790
Travel	1,150,014	915,824
Screenings and hospitality	826,025	719,428
Office and communications	1,235,805	1,135,195
Other property and utilities	474,146	829,513
Other <sup>1</sup>	1,771,206	1,570,880
<b>Total goods and services supplied or rendered</b>	<b>6,977,792</b>	<b>6,427,267</b>

Goods supplied	417,049	484,655
Services rendered	6,560,743	5,942,612
<b>Total goods and services supplied or rendered</b>	<b>6,977,792</b>	<b>6,427,267</b>

#### Other suppliers

Operating lease rentals in connection with		
Minimum lease payments	1,015,219	1,008,982
Workers compensation expenses	123,500	129,930
<b>Total other suppliers</b>	<b>1,138,719</b>	<b>1,138,912</b>
<b>Total suppliers</b>	<b>8,116,511</b>	<b>7,566,179</b>

<sup>1</sup> Includes \$85,000 (2014-15 \$85,000) remuneration paid to the Australian National Audit Office for financial statement audit services. The auditor provided no other services during the year.

#### Leasing commitments

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

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

Within 1 year	1,396,016	1,346,804
Between 1 to 5 years	5,946,609	5,898,733
More than 5 years	3,576,641	5,020,533
<b>Total operating lease commitments</b>	<b>10,919,266</b>	<b>12,266,070</b>

#### Accounting Policy

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

	2016 \$	2015 \$
<b>1.1C: Grants</b>		
Australian Government entities (related parties)	1,700,000	1,196,636
State and Territory Governments	265,760	339,500
Non government organisations	44,872,986	33,674,157
<b>Total grants</b>	<b>46,838,746</b>	<b>35,210,293</b>

#### Accounting Policy

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

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

In 2015/16 Screen Australia changed its accounting policy for unpaid funding obligations. Refer to the overview for details on revised amounts.

<b>1.1D: Finance Costs</b>		
Finance leases	-	3,351
Other interest payments	4,392	5,432
<b>Total finance costs</b>	<b>4,392</b>	<b>8,783</b>

#### Accounting Policy

All borrowing costs are expensed as incurred.

<b>1.1E: Write-Down and Impairment of Assets</b>		
Impairment of investments and loans	44,721,345	43,823,932
Impairment on trade receivables	162,692	(7,832)
Revaluation decrements - buildings	-	5,838,652
<b>Total write-down and impairment of assets</b>	<b>44,884,037</b>	<b>49,654,752</b>

#### 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.

In 2015/16 Screen Australia changed its accounting policy for unpaid funding obligations. Refer to the overview for details on revised amounts.

#### Accounting Judgements and Estimates

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

## 1.2 Own-Source Revenue and Gains

	2016 \$	2015 \$
<b>OWN-SOURCE REVENUE</b>		
<b>1.2A: Sale of Goods and Rendering of Services</b>		
Sale of goods	45	2,647
Rendering of services	263,162	868,302
<b>Total sale of goods and rendering of services</b>	<b>263,207</b>	<b>870,949</b>

#### Accounting Policy

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer;
- Screen Australia retains no managerial involvement or effective control over the goods; and
- the revenue and transaction costs incurred can be reliably measured.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due, less any impairment allowance account. Collectability of debts is reviewed at end of the reporting period. Allowances are made when collectability of the debt is no longer probable.



	2016 \$	2015 \$
<b>1.2B: Interest</b>		
Deposits	2,804,630	2,901,474
<b>Total interest</b>	<b>2,804,630</b>	<b>2,901,474</b>

**Accounting Policy**

Interest revenue is recognised using the effective interest method.

**1.2C: Rental Income**

Operating lease		
Lindfield Property	227,202	739,690
<b>Total rental income</b>	<b>227,202</b>	<b>739,690</b>

**Subleasing rental income commitments**

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

**Commitments for sublease rental income receivables are as follows:**

Within 1 year	-	92,836
<b>Total sublease rental income commitments</b>	<b>-</b>	<b>92,836</b>

**1.2D: Other Revenue**

Royalties - Equity film production investments	6,512,203	5,188,725
Other	732,734	453,499
<b>Total other revenue</b>	<b>7,244,937</b>	<b>5,642,224</b>

**Accounting Policy***Royalties and Other Revenue*

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

**GAINS****1.2E: Foreign Exchange Gains**

Non-speculative	467	78
<b>Total foreign exchange gains</b>	<b>467</b>	<b>78</b>

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

Reversal of impairment losses	1,591,437	1,892,010
<b>Total reversals of previous asset write-downs and impairments</b>	<b>1,591,437</b>	<b>1,892,010</b>

**1.2G: Other Gains**

Sale of assets		
Held for sale assets - Lindfield land and building	17,240,832	-
Other PPE assets	(3,069)	(1,036)
<b>Total other gains</b>	<b>17,237,763</b>	<b>(1,036)</b>

**Accounting Policy***Sale of Assets*

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

**1.2H: Revenue from Government**

Appropriations		
Departmental appropriations	15,725,000	17,956,000
Corporate Commonwealth entity payment item		
Attorney Generals	68,676,000	71,988,000
<b>Total revenue from Government</b>	<b>84,401,000</b>	<b>89,944,000</b>

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**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.

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## 2. Departmental Financial Position

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

### 2.1 Financial Assets

	2016 \$	2015 \$
<b>2.1A: Cash and Cash Equivalents</b>		
Cash on hand or on deposit	20,119,163	5,593,799
<b>Total cash and cash equivalents</b>	<b>20,119,163</b>	<b>5,593,799</b>

#### Accounting Policy

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

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

### 2.1B: Trade and Other Receivables

Goods and services receivables

Goods and services	355,662	593,179
<b>Total goods and services receivables</b>	<b>355,662</b>	<b>593,179</b>

#### Other receivables

Statutory receivables	762,017	1,573,685
Other	493,320	590,426

<b>Total other receivables</b>	<b>1,255,337</b>	<b>2,164,111</b>
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<b>Total trade and other receivables (gross)</b>	<b>1,610,999</b>	<b>2,757,290</b>
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<b>Less impairment allowance</b>	<b>(187,436)</b>	<b>(25,000)</b>
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<b>Total trade and other receivables (net)</b>	<b>1,423,563</b>	<b>2,732,290</b>
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#### Trade and other receivables (net) expected to be recovered

No more than 12 months	1,423,563	2,732,290
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<b>Total trade and other receivables (net)</b>	<b>1,423,563</b>	<b>2,732,290</b>
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#### Trade and other receivables (gross) aged as follows

Not overdue	1,399,571	2,600,107
0 to 30 days	1,064	1,165
31 to 60 days	-	1,138
61 to 90 days	22,928	-
More than 90 days	187,436	154,880
<b>Total trade and other receivables (net)</b>	<b>1,610,999</b>	<b>2,757,290</b>

#### Impairment allowance aged as follows

Overdue by		
More than 90 days	(187,436)	(25,000)
<b>Total impairment allowance</b>	<b>(187,436)</b>	<b>(25,000)</b>

Credit terms for goods and services were within 30 days (2015: 30 days).

#### Accounting Policy

##### Receivables

Trade and other receivables that have fixed or determinable payments and that are not quoted in an active market are classified as 'receivables'.

Receivables, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance. Collectibility of debts is reviewed as at end of reporting period. Allowances are made when collectability of the debt is no longer probable.



## Reconciliation of the Impairment Allowance

### Movements in relation to 2016

	Goods and services \$	Total \$
<b>As at 1 July 2015</b>	(25,000)	(25,000)
Amounts written off	255	255
Increase/(Decrease) recognised in net cost of services	(162,691)	(162,691)
<b>Total as at 30 June 2016</b>	<b>(187,436)</b>	<b>(187,436)</b>

### Movements in relation to 2015

<b>As at 1 July 2014</b>	(32,849)	(32,849)
Amounts written off	17	17
Increase/(Decrease) recognised in net cost of services	7,832	7,832
<b>Total as at 30 June 2015</b>	<b>(25,000)</b>	<b>(25,000)</b>

### Accounting Policy

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

	2016 \$	2015 \$
<b>2.1C: Other Investments</b>		
Term Deposits	56,133,663	59,104,954
<b>Total other investments</b>	<b>56,133,663</b>	<b>59,104,954</b>
<b>Other investments expected to be recovered</b>		
No more than 12 months	56,133,663	59,104,954
<b>Total other investments</b>	<b>56,133,663</b>	<b>59,104,954</b>

### Accounting Policy

#### Term Deposits

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

## 2.2 Non-Financial Assets

### 2.2A: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles

#### Reconciliation of the opening and closing balances of property, plant and equipment for 2016

	Land \$	Buildings \$	Plant and equipment \$	Computer software <sup>1</sup> \$	Total \$
<b>As at 1 July 2015</b>					
Gross book value	-	3,295,600	2,184,316	1,511,975	6,991,891
Accumulated depreciation, amortisation and impairment	-	(683,304)	(1,488,779)	(692,871)	(2,864,954)
<b>Total as at 1 July 2015</b>	<b>-</b>	<b>2,612,296</b>	<b>695,537</b>	<b>819,104</b>	<b>4,126,937</b>
<b>Additions</b>					
Purchase	-	-	198,504	87,785	286,289
Depreciation and amortisation	-	(329,463)	(252,359)	(218,505)	(800,327)
<b>Disposals</b>					
Other	-	-	(3,069)	-	(3,069)
<b>Total as at 30 June 2016</b>	<b>-</b>	<b>2,282,833</b>	<b>638,613</b>	<b>688,384</b>	<b>3,609,830</b>
<b>Total as at 30 June 2016 represented by</b>					
Gross book value	-	3,295,600	2,007,646	1,599,760	6,903,006
Accumulated depreciation, amortisation and impairment	-	(1,012,767)	(1,369,033)	(911,376)	(3,293,176)
<b>Total as at 30 June 2016</b>	<b>-</b>	<b>2,282,833</b>	<b>638,613</b>	<b>688,384</b>	<b>3,609,830</b>

<sup>1</sup> The carrying amount of computer software includes purchased software only.

The building assets are Leasehold Improvements at Screen Australia's Ultimo and South Melbourne Offices.

No indicators of impairment found for property, plant and equipment and computer software.

No property, plant and equipment and computer software are expected to be sold or disposed of within the next 12 months.

#### Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 5.2 and the accounting policy in this note. The valuations were determined by management based on current market prices. On that basis it was assessed that a fair value adjustment is not required.

#### Reconciliation of the opening and closing balances of property, plant and equipment for 2015

	Land \$	Buildings \$	Plant and equipment \$	Computer software <sup>1</sup> \$	Total \$
As at 1 July 2014					
Gross book value	27,870,000	27,974,520	2,160,610	1,398,514	59,403,644
Accumulated depreciation, amortisation and impairment	-	(16,480,097)	(1,208,947)	(607,228)	(18,296,272)
<b>Total as at 1 July 2014</b>	<b>27,870,000</b>	<b>11,494,423</b>	<b>951,663</b>	<b>791,286</b>	<b>41,107,372</b>
Additions					
Purchase	-	124,080	72,380	268,432	464,892
Revaluations recognised in other comprehensive income	(3,420,000)	(2,627,909)	-	-	(6,047,909)
Impairments recognised in operating result	-	(5,838,652)	-	-	(5,838,652)
Transfer to Assets Held for Sale	(24,450,000)	-	-	-	(24,450,000)
Depreciation and amortisation	-	(539,646)	(323,845)	(240,614)	(1,104,105)
Disposals					
Other	-	-	(4,661)	-	(4,661)
<b>Total as at 30 June 2015</b>	<b>-</b>	<b>2,612,296</b>	<b>695,537</b>	<b>819,104</b>	<b>4,126,937</b>
Total as at 30 June 2015 represented by					
Gross book value	-	3,295,600	2,184,316	1,511,975	6,991,891
Accumulated depreciation, amortisation and impairment	-	(683,304)	(1,488,779)	(692,871)	(2,864,954)
<b>Total as at 30 June 2015</b>	<b>-</b>	<b>2,612,296</b>	<b>695,537</b>	<b>819,104</b>	<b>4,126,937</b>

#### Accounting Policy

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

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

#### Asset Recognition Threshold

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

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

#### Revaluations

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

#### 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:

	2016	2015
Leasehold improvements	Lease term	Lease term
Plant and equipment	4 to indefinite years	4 to indefinite years

#### *Impairment*

All assets were assessed for impairment at 30 June 2016. 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.

#### *Computer Software*

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

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the entity's software are 3 to 5 years (2015: 3 to 5 years).

All software assets were assessed for indications of impairment as at 30 June 2016.

## 2.2B: Loans and Equity Investments

### Reconciliation of the opening and closing balances of loans and equity investments for 2016

	Film Equity Investments \$	Loans \$	Total \$
<b>As at 1 July 2015</b>			
Gross book value	464,924,460	9,564,891	474,489,351
Accumulated impairment	(464,924,460)	(9,564,891)	(474,489,351)
<b>Total as at 1 July 2015</b>	-	-	-
Screen projects funded during the year	33,563,641	1,745,709	35,309,350
Impairment	(33,563,277)	(670,725)	(34,234,002)
Write-off	-	(96,250)	(96,250)
Prior year adjustment	(364)	-	(364)
Repayments of investments and loans funded in 2015-16	-	(978,734)	(978,734)
<b>Total as at 30 June 2016</b>	-	-	-
<b>Total as at 30 June 2016 represented by</b>			
Gross book value	498,488,101	10,235,616	508,723,717
Accumulated impairment	(498,488,101)	(10,235,616)	(508,723,717)
<b>Total as at 30 June 2016</b>	-	-	-

### Reconciliation of the opening and closing balances of loans and equity investments for 2015

	Investments \$	Loans \$	Total \$
<b>As at 1 July 2014</b>			
Gross book value	417,320,996	9,555,833	426,876,829
Accumulated impairment	(417,320,996)	(9,555,833)	(426,876,829)
<b>Total as at 1 July 2014</b>	-	-	-
Screen projects funded during the year	48,653,678	1,085,768	49,739,446
Impairment	(47,603,464)	(9,058)	(47,612,522)
Repayments of investments and loans funded in 2014-15	(1,050,214)	(1,076,710)	(2,126,924)
<b>Total as at 30 June 2015</b>	-	-	-

	Investments \$	Loans \$	Total \$
<b>Total as at 30 June 2015 represented by</b>			
Gross book value	464,924,460	9,564,891	474,489,351
Accumulated depreciation, amortisation and impairment	(464,924,460)	(9,564,891)	(474,489,351)
<b>Total as at 30 June 2015</b>	-	-	-

**Accounting Policy**

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

**Accounting Judgements and Estimates**

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

	2016 \$	2015 \$
<b>2.2C: Prepayments</b>		
Prepayments	857,151	450,294
<b>Total other non-financial assets</b>	857,151	450,294
<b>Other non-financial assets expected to be recovered</b>		
No more than 12 months	857,151	450,294
<b>Total other non-financial assets</b>	857,151	450,294

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

**2.3 Payables****2.3A: Suppliers**

Trade creditors and accruals	252,482	202,287
<b>Total suppliers</b>	252,482	202,287
<b>Suppliers expected to be settled</b>		
No more than 12 months	252,482	202,287
<b>Total suppliers</b>	252,482	202,287

Settlement was usually made within 30 days

**2.3B: Other Payables**

Salaries and wages	39,331	355,143
Superannuation	5,845	52,134
Lease incentive	2,018,984	2,298,033
Prepayments received/unearned income	171,491	348,423
Other	187,341	148,261
<b>Total other payables</b>	2,422,992	3,201,994



	2016 \$	2015 \$
<b>Other payables to be settled</b>		
No more than 12 months	683,057	1,183,001
More than 12 months	1,739,935	2,018,993
<b>Total other payables</b>	<b>2,422,992</b>	<b>3,201,994</b>

#### 2.4 Other Provisions

	Unpaid funding obligations \$	Provision for restoration \$	Total \$
<b>As at 1 July 2015 - Restated</b>	<b>38,054,449</b>	<b>137,257</b>	<b>38,191,706</b>
Additional provisions made	53,990,948	-	53,990,948
Amounts used	(30,630,719)	-	(30,630,719)
Amounts reversed	(2,157,815)	-	(2,157,815)
Unwinding of discount or change in discount rate	-	4,393	4,393
<b>Total as at 30 June 2016</b>	<b>59,256,863</b>	<b>141,650</b>	<b>59,398,513</b>
<b>Other provisions expected to be settled</b>			
No more than 12 months	48,863,019	-	48,863,019
More than 12 months	10,393,844	141,650	10,535,494
<b>Total other provisions</b>	<b>59,256,863</b>	<b>141,650</b>	<b>59,398,513</b>

Screen Australia currently has two (2015: 2) agreements for the leasing of premises which have provisions requiring the entity to restore the premises to their original condition at the conclusion of the lease. The entity has made a provision to reflect the present value of this obligation.

#### Accounting Policy - unpaid funding obligations

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.

In 2015/16 Screen Australia changed its accounting policy for unpaid funding obligations. Refer to the overview for details on revised amounts and reasons for this change.

#### 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 2016 will be paid in full.

### 3. Funding

This section identifies the Screen Australia's funding structure.

#### 3.1 Cash Flow Reconciliation

	2016 \$	2015 \$
<b>3.1 A: Cash Flow Reconciliation</b>		
<b>Reconciliation of cash and cash equivalents as per statement of financial position and cash flow statement</b>		
<b>Cash and cash equivalents as per</b>		
Cash flow statement	20,119,163	5,593,799
Statement of financial position	20,119,163	5,593,799
<b>Discrepancy</b>	-	-
<b>Reconciliation of net cost of services to net cash from/(used by) operating activities</b>		
Net(cost of)/contribution by services	(84,132,733)	(94,722,563)
Revenue from Government	84,401,000	89,944,000
<b>Adjustments for non-cash items</b>		
Depreciation/amortisation	800,327	1,104,105
Net write-down of non-financial assets	34,204,783	48,007,669
Gain (loss) on disposal of assets	(17,237,763)	1,036
<b>Movement in assets and liabilities</b>		
<b>Assets</b>		
(Increase)/Decrease in net receivables	1,308,727	(144,079)
(Increase)/Decrease in prepayments	(406,857)	(72,138)
<b>Liabilities</b>		
Increase/(Decrease) in prepayments	(176,932)	300,379
Increase/(Decrease) in employee provisions	(61,171)	(554,994)
Increase/(Decrease) in suppliers payables	50,195	(90,568)
Increase/(Decrease) in other payables	(602,070)	(353,151)
Increase/(Decrease) in other provisions	21,206,807	744,803
<b>Net cash from/(used by) operating activities</b>	<b>39,354,313</b>	<b>44,164,499</b>

## 4. 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

	2016 \$	2015 \$
<b>4.1A: Employee Provisions</b>		
Leave	2,390,444	2,451,615
<b>Total employee provisions</b>	<b>2,390,444</b>	<b>2,451,615</b>
<b>Employee provisions expected to be settled</b>		
No more than 12 months	1,079,301	1,262,464
More than 12 months	1,311,143	1,189,151
<b>Total employee provisions</b>	<b>2,390,444</b>	<b>2,451,615</b>

#### Accounting policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of the 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 an 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 2016, as outlined in the Commonwealth Entity Financial Statements Guide. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

#### Separation and Redundancy

Provision is made for separation and redundancy benefit payments. The entity recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

#### Superannuation

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

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

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

Screen Australia makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. 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 Senior Management Personnel Remuneration

	2016 \$	2015 \$
<b>Short-term employee benefits</b>		
Salary	1,797,592	1,728,541
Performance bonuses	52,421	26,263
Car parking and other allowances	51,228	41,373
<b>Total short-term employee benefits</b>	<b>1,901,241</b>	<b>1,796,177</b>
<b>Post-employment benefits</b>		
Superannuation	238,934	227,324
<b>Total post-employment benefits</b>	<b>238,934</b>	<b>227,324</b>

	2016 \$	2015 \$
<b>Other long-term employee benefits</b>		
Annual leave	32,494	10,191
Long service leave	53,147	58,869
<b>Total other long-term employee benefits</b>	<b>85,641</b>	<b>69,060</b>
<b>Termination benefits</b>		
Voluntary redundancy payments	-	110,233
<b>Total termination benefits</b>	<b>-</b>	<b>110,233</b>
<b>Total senior executive remuneration expenses</b>	<b>2,225,816</b>	<b>2,202,794</b>

Screen Australia categorises its SES staff and Board members as senior management personnel. The total number of senior management personnel that are included in the above table is 15 (2015: 18).

The total number of positions occupied during the year is 15 (2015: 16).

#### 4.3 Related Party Disclosures

##### The Board Members during 2015-16 were:

- Nicholas Moore (Chair)
- Deanne Weir (term finished 24 February 2016)
- Al Clark
- Joan Peters (term finished 24 February 2016)
- Matthew Liebmann
- Ross Entwistle (term finished 10 September 2015)
- Rosemary Blight

##### Payments to related parties:

During 2015/16 no Board Member during their period of tenure received or became entitled to receive any benefit (other than a benefit included in Note 4.2) by reason of a contract made between Screen Australia and the Board Member, a relative of a Board Member, or with a firm in which the Board Member is also a member or has a substantial financial interest, other than in respect of:

In the ordinary course of business, Screen Australia made the following transactions with Goalpost Pictures Australia Pty Ltd. Rosemary Blight is a director and chair of this company.

- Payment of \$3,500 development grant for Trapeze
- Payment of \$7,100 development grant for Wake With Me
- Payment of \$70,000 production grant for Problem Play
- Payment of \$20,758 travel grant re Cleverman for Berlin International Film Festival
- Payment of \$5,000 travel grant - Content London - international television conference
- Approval and payment of \$20,000 development grants for I Am Woman
- Approval of \$40,000 and payment of \$36,000 development grant for Rupert

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

- Payment of \$8,000 for Indigenous Internships

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

- Payment of \$94,000 production investment for Cleverman
- Approval of \$1,000,000 for Cleverman Season 2

In the ordinary course of business, Screen Australia made the following transaction with HTM Film Holdings Pty Ltd. Rosemary Blight is related to a director of this company.

- Payment of \$7,689 for production investment for Holding The Man

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

- Payment of \$1,400 for development grant for Flammable Children



- Approval and payment of \$33,380 for development grant for Flammable Children
- Approval of \$1,916,620 for production investment in Flammable Children

In the ordinary course of business, Screen Australia made the following transaction with Hoodlum Active. Deanne Weir is the chair of this company.

- Payment of \$5,000 travel grant - Content London - international television conference

In the ordinary course of business, Screen Australia made the following transaction with Jungle Babber Productions Pty Ltd. Joan Peters assisted with arranging private investor finance for the project.

- Approval of \$650,000 production investment for Jungle

## 5. Managing Uncertainties

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

### 5.1 Financial Instruments

	2016 \$	2015 \$
<b>5.1 A: Categories of Financial Instruments</b>		
<b>Financial Assets</b>		
Term Deposits	56,133,663	59,104,954
Cash and cash equivalents	20,119,163	5,593,799
Trade and other receivables	661,546	1,158,605
<b>Total financial assets</b>	<b>76,914,372</b>	<b>65,857,358</b>
<b>Financial Liabilities</b>		
Trade creditors	252,482	202,287
Accrued employee remuneration	45,176	407,277
<b>Total financial liabilities</b>	<b>297,658</b>	<b>609,564</b>

#### Accounting Policy

##### Financial assets

Screen Australia has financial assets in the following categories:

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

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition. Financial assets are recognised and derecognised upon trade date.

##### Impairment of Financial Assets

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

##### Financial liabilities

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

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

#### 5.1B: Net Gains or Losses on Financial Assets

Interest revenue	2,681,485	2,736,139
Receivables		
Interest revenue	123,145	165,335
Exchange gains/(losses)	467	78
Impairment	162,691	(7,832)
<b>Net gains on financial assets</b>	<b>2,967,788</b>	<b>2,893,720</b>

#### 5.1C: Fair Value of Financial Instruments

##### Financial Assets

Cash and cash equivalents	20,119,163	5,593,799
Trade and other receivables	661,546	1,158,605
Investments - term deposits	56,133,663	59,104,954
<b>Total financial assets</b>	<b>76,914,372</b>	<b>65,857,358</b>

##### Financial Liabilities

Trade creditors	252,482	202,287
Accrued employee remuneration	45,176	407,277
<b>Total financial liabilities</b>	<b>297,658</b>	<b>609,564</b>

Carrying values are equal to fair value.

### 5.1D: Credit Risk

Screen Australia's maximum exposure to credit risk on its equity screen investments and loans is minimal as these assets are fully impaired upon the commitment being approved and the applicant being notified. This risk of a project falling over before it's completion is managed through completion bonds, structuring payments to meet key milestones and a thorough assessment process to ensure a project is likely to succeed before approving it.

The maximum exposure to credit risk for trade receivables and other financial assets is the risk that arises from the potential default of a debtor. Screen Australia manages its credit risk by assessing debtors prior to allowing a debtor relationship and through policies and procedures that guide employees in debt management and recovery.

The credit risk exposure on cash and investments is minimal as deposits are limited to Australian banks with a minimum short term rating of A-1.

#### Credit quality of financial assets not past due or individually determined as impaired

	Not past due nor impaired 2016 \$	Not past due nor impaired 2015 \$	Past due or impaired 2016 \$	Past due or impaired 2015 \$
Cash and cash equivalents	20,119,163	5,593,799		
Trade and other receivables	637,554	1,026,422	23,992	132,183
Investments - term deposits	56,133,663	59,104,954		
<b>Total</b>	<b>76,890,380</b>	<b>65,725,175</b>	<b>23,992</b>	<b>132,183</b>

All financial assets have been assessed and impaired if there is a reasonable risk of the debtor defaulting. In 2015/16 a decision was made to impair all assets over 90 days.

### 5.1E: Liquidity Risk

Liquidity risk is the risk that Screen Australia would be unable to meet its financial obligations as and when they fall due.

Screen Australia's maximum exposure to liquidity risk is the carrying amounts of financial liabilities as disclosed in the face of the balance sheet and notes.

The liquidity risk is managed by:

- maintaining an adequate level of uncommitted funds that can be drawn at short notice to meet its short-term obligations
- careful maturity planning of its financial investments based on forecasts of current needs and likely future cash flows
- careful monitoring of commitments payable and receivable
- settling financial obligations as they fall due
- recognising a liability for all approved funding when the applicant is notified.

#### Maturities for non-derivative financial liabilities in 2016

	On demand \$	Within 1 year \$	Between 1 to 2 years \$	Between 2 to 5 years \$	More than 5 years \$	Total \$
Trade creditors	-	252,482	-	-	-	252,482
Accrued employee remuneration	-	45,176	-	-	-	45,176
<b>Total</b>	<b>-</b>	<b>297,658</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>297,658</b>

#### Maturities for non-derivative financial liabilities in 2015

	On demand \$	Within 1 year \$	Between 1 to 2 years \$	Between 2 to 5 years \$	More than 5 years \$	Total \$
Trade creditors	-	202,287	-	-	-	202,287
Accrued employee remuneration	-	407,277	-	-	-	407,277
<b>Total</b>	<b>-</b>	<b>609,564</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>609,564</b>

### 5.1F: Market Risk

#### Currency risk

Currency risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in foreign exchange rates. Screen Australia is exposed to a minimal amount of foreign exchange currency risk primarily through undertaking certain transactions denominated in foreign currency.

Screen Australia holds an immaterial amount of foreign currency primarily denominated in Euro.

#### Interest rate risk

Interest rate risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. Screen Australia is exposed to interest rate risk primarily from holding term deposits and cash deposits in Australian bank accounts.

Screen Australia manages its interest rate risk by holding surplus funds with Australian banks in accordance with S59(1) of the *Public Governance, Performance and Accountability Act 2013*.

## 5.2 Fair Value Measurement

The following tables provide an analysis of assets and liabilities that are measured at fair value. The remaining assets and liabilities disclosed in the statement of financial position do not apply the fair value hierarchy.

The different levels of the fair value hierarchy are defined below.

Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at measurement date.

Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 3: Unobservable inputs for the asset or liability.

### Accounting Policy

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

Screen Australia does not consider any of the assets held as at 30 June 2016 to be in a volatile market or have a material movement in the fair value.

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

	Fair value measurements at the end of the reporting period			Valuation Technique(s) and Inputs Used
	2016 \$	2015 \$	Category (Level 1, 2 or 3) <sup>2</sup>	
5.2A: Fair Value Measurement				
Non-financial assets <sup>1</sup>				
Leasehold improvements	2,282,833	2,612,296	2	Depreciation replacement cost - replacement cost, estimated obsolescence and service capability
Furniture and fixtures	301,260	333,697	2	Depreciation replacement cost - replacement cost, estimated obsolescence and service capability
Office equipment	260,048	358,569	2	Depreciation replacement cost - replacement cost, estimated obsolescence and service capability
Plant and machinery	77,305	3,271	2	Depreciation replacement cost - replacement cost, estimated obsolescence and service capability
Other property, plant and equipment	638,613	695,537	2	Depreciation replacement cost - replacement cost, estimated obsolescence and service capability
Total non-financial assets	3,560,059	4,003,370		

<sup>1</sup> The highest and best use of all non-financial assets are the same as their current use.

<sup>2</sup> All assets were reclassified as level 2 during the financial year.

The remaining assets and liabilities reported by Screen Australia are not measured at fair value in the Statement of Financial Position.



6. Other Information

6.1 Assets Held in Trust

6.1A: Assets Held in Trust

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

	2016 \$	2015 \$
As at 1 July	1,749,276	1,052,749
Receipts	13,369,946	8,263,154
Payments	(13,091,021)	(7,566,627)
Total as at 30 June	2,028,201	1,749,276
Total monetary assets held in trust	2,028,201	1,749,276

Non-monetary assets

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

# Abbreviations and acronyms

AACTA	Australian Academy of Cinema and Television Arts
ABC	Australian Broadcasting Corporation
ABS	Australian Bureau of Statistics
ADG	Australian Directors Guild
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
AGD	Attorney-General's Department
AIDC	Australian International Documentary Conference
AIMC	Australian International Movie Convention
ANAO	Australian National Audit Office
AWG	Australian Writers' Guild
AWGIE	Australian Writers' Guild Award
BBC	British Broadcasting Corporation
CAAMA	Central Australian Aboriginal Media Association
DFAT	Department of Foreign Affairs and Trade
DoF	Department of Finance
EFM	European Film Market
FOI Act	<i>Freedom of Information Act 1982</i>
HR	Human Resources
IDFA	International Documentary Festival Amsterdam
IP	intellectual property
KPI	key performance indicator
MIFF	Melbourne International Film Festival
MOU	Memorandum of Understanding
NDP	National Documentary Program
NFSA	National Film and Sound Archive of Australia
P&A	Prints and Advertising
PBS	Portfolio Budget Statement
PDV	post, digital and visual effects
PEP	Producer Equity Program
PGPA Act	<i>Public Governance, Performance and Accountability Act 2013</i>
QAPE	Qualifying Australian Production Expenditure
ROW	rest of world
SAFC	South Australian Film Corporation
SBS	Special Broadcasting Service
SPA	Screen Producers Australia
SXSW	South by Southwest Film Festival
TIFF	Toronto International Film Festival
VOD	video-on-demand
WCSFP	World Congress of Science and Factual Producers



# Table of annual reporting requirements

REQUIREMENT	PAGE
(a) details of the legislation establishing the body	63
(b) objects, functions and purpose: <ul style="list-style-type: none"> <li>(i) a summary of the objects and functions of the entity as set out in the legislation</li> <li>(ii) the purposes of the entity as included in the entity's corporate plan for the period</li> </ul>	3
(c) the names of the persons holding the position of responsible Minister or responsible Ministers during the period, and the titles of those responsible Ministers	50
(d) any directions given to the entity by a Minister under an Act or instrument during the period	61
(e) any government policy orders that applied in relation to the entity during the period under section 22 of the Act	N/A
(f) if, during the period, the entity has not complied with a direction or order referred to in paragraph (d) or (e)—particulars of the non-compliance;	N/A
(g) the annual performance statements for the entity for the period in accordance with paragraph 39(1)(b) of the Act and section 16F of this rule	54
(h) a statement of any significant issue reported to the responsible Minister under paragraph 19(1)(e) of the Act that relates to non-compliance with the finance law in relation to the entity	N/A
(i) if a statement is included under paragraph (h) of this section—an outline of the action that has been taken to remedy the non-compliance	N/A
(j) information on the accountable authority, or each member of the accountable authority, of the entity during the period, including: <ul style="list-style-type: none"> <li>(i) the name of the accountable authority or member; and</li> <li>(ii) the qualifications of the accountable authority or member; and</li> <li>(iii) the experience of the accountable authority or member; and</li> <li>(iv) for a member—the number of meetings of the accountable authority attended by the member during the period; and</li> <li>(v) for a member—whether the member is an executive member or non-executive member</li> </ul>	4-6
(k) an outline of the organisational structure of the entity (including any subsidiaries of the entity)	10
(l) an outline of the location (whether or not in Australia) of major activities or facilities of the entity	3
(m) information in relation to the main corporate governance practices used by the entity during the period	50
(n) the decision-making process undertaken by the accountable authority for making a decision if: <ul style="list-style-type: none"> <li>(i) the decision is to approve the entity paying for a good or service from another Commonwealth entity or a company, or providing a grant to another Commonwealth entity or a company; and</li> <li>(ii) the entity, and the other Commonwealth entity or the company, are related entities; and</li> <li>(iii) the value of the transaction, or if there is more than one transaction, the aggregate value of those transactions, is more than \$10000 (inclusive of GST)</li> </ul>	N/A
(o) if the annual report includes information under paragraph (n): <ul style="list-style-type: none"> <li>(i) if there is only one transaction—the value of the transaction; and</li> <li>(ii) if there is more than one transaction—the number of transactions and the aggregate of value of the transactions;</li> </ul>	N/A
(p) any significant activities and changes that affected the operations or structure of the entity during the period;	N/A
(q) particulars of judicial decisions or decisions of administrative tribunals made during the period that have had, or may have, a significant effect on the operations of the entity	61
(r) particulars of any report on the entity given during the period by: <ul style="list-style-type: none"> <li>(i) the Auditor-General, other than a report under section 43 of the Act (which deals with the Auditor-General's audit of the annual financial statements for Commonwealth entities); or</li> <li>(ii) a Committee of either House, or of both Houses, of the Parliament; or</li> <li>(iii) the Commonwealth Ombudsman; or</li> <li>(iv) the Office of the Australian Information Commissioner</li> </ul>	N/A
(s) if the accountable authority has been unable to obtain information from a subsidiary of the entity that is required to be included in the annual report—an explanation of the information that was not obtained and the effect of not having the information on the annual report	N/A
(t) details of any indemnity that applied during the period to the accountable authority, any member of the accountable authority or officer of the entity against a liability (including premiums paid, or agreed to be paid, for insurance against the authority, member or officer's liability for legal costs)	61





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