



## 2006/07 ScreenWest Annual Report

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## VISION

- ScreenWest will foster growth in cultural distinctiveness, innovation and increased sustainability in the Western Australian screen industry.
- ScreenWest will work with talented screen practitioners, facilitating knowledge exchange and advancement of their craft and business skills.
- ScreenWest will develop national and international market opportunities for our industry by fostering relationships and partnerships.

## SCREENWEST'S ROLE

ScreenWest's role as described in its Constitution is

- to encourage and promote the development of the Western Australian Screen Industry encompassing every aspect of filmmaking.
- to administer financial and other assistance provided by the Government of Western Australia or other public.
- to assist with the development of film scripts and film projects for production in Western Australia.
- to encourage a viable and diverse screen culture in Western Australia including the promotion of Western Australian film projects, practitioners, issues, exhibitions and facilities.
- to develop an awareness of the Western Australian film industry on a national and international level and assist practitioners in the Western Australian film industry to a national and international focus.
- to keep itself informed of new technological developments in all aspects of filmmaking and assist practitioners in the Western Australian film industry in expanding their technical, professional and creative skills.

ScreenWest considers its role is to work with the screen industry to develop relationships with key strategic partners and create new initiatives in order to expand and strengthen the WA screen industry. Accordingly, ScreenWest is identifying new market opportunities, providing incentive funding and identifying skill gaps in order to target programs effectively.

## MISSION

ScreenWest funds the development and production of quality innovative screen productions in Western Australia, primarily, but not exclusively, in the areas of

- drama production
- indigenous production
- factual production, especially documentaries
- innovative digital production.

It is assumed that animation is included in each of these areas.

ScreenWest works with other industry partners to advance the business/ leadership acumen and craft skills of Western Australian screen industry members so they can remain valuable and competitive to a global standard of excellence.

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## VALUES

- Innovation
- Craft Excellence
- Community Identity
- Openness and Adaptability
- Integrity
- Audience Engagement

## ENDS

- Western Australian originated screen content which is nationally and internationally acknowledged as being unique, inspiring and excellent.
- The existence of a strong industry that sustains the careers and aspirations of talented Western Australian screen practitioners.
- Recognition as a major production centre in Australia and the South East Asian region.

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Vision and Goals	pg 2
Letter from the Chairman	pg 5
Chief Executive's Report - Achievements and Highlights	pg 7
Details of Productions with ScreenWest Funding Support	pg 9
Funding Approvals	pg 14
ScreenWest Board	pg 27
ScreenWest Staff	pg 29
Panel Meetings and Members	pg 30
<b>Reports and Accountability Issues</b>	
<b>People and Communities</b>	
Awards .....	pg 34
Festivals .....	pg 35
Visitors to the State .....	pg 35
Disability Access and Inclusion Plan .....	pg 36
<b>Economy</b>	
Production Activity .....	pg 37
Skills Development .....	pg 37
<b>Governance</b>	
Report on Recordkeeping Plans .....	pg 37
Sustainability .....	pg 37
Advertising and Sponsorship .....	pg 37
Corruption Prevention .....	pg 37
Compliance with Public Sector Standards .....	pg 38
Corporate Governance: Conflict of Interest Procedure .....	pg 38
Equal Employment Opportunity Outcomes .....	pg 38
Workers Compensation .....	pg 38
Interests of Senior Officers .....	pg 38
Substantive Equality .....	pg 38
Production Indicators .....	pg 39
<b>Performance Indicators, Measures and Financial Statements</b>	
Opinion of the Auditor General .....	pg 41
Certification of Performance Indicators .....	pg 43
Performance Indicators .....	pg 44
<b>Financial Statements</b>	
Certification of Financial Statements .....	pg 46
Income Statement .....	pg 47
Balance Sheet .....	pg 48
Statement of Changes in Equity .....	pg 49
Cash Flow Statement .....	pg 50
Notes to the Financial Statements .....	pg 51

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## LETTER FROM THE CHAIRMAN

I am pleased to present my first Chairman's report for ScreenWest.

2006/07 has been a great year for the Western Australian screen industry and one of significant change for ScreenWest. Debra Shorter retired from the Chair and Tania Chambers, ScreenWest Chief Executive for more than six years, moved on to commence a new position as the Chief Executive of the NSW Film and Television Office. I thank Debra and Tania for the time and effort they put in to evolving both ScreenWest and the WA screen industry.

I'd also like to thank Alan Ferris for taking on the interim role as Acting Chief Executive during the selection process for ScreenWest's new Chief Executive. Alan provided strong leadership during a busy time for the industry and his enthusiastic engagement was appreciated.

Following the success of our nation-wide recruitment, I am pleased to welcome our new Chief Executive Ian Booth, who brings a strong screen industry understanding and skill set to what is a pivotal role for Western Australia's screen industry. I look forward to working with him to progress the initiatives to grow our industry, which are outlined in the Strategic Plan, launched in late 2006. The Strategic Plan is testament to a great deal of work from the screen industry, ScreenWest staff and Board Members and provides ScreenWest with an excellent direction towards the future.

Since my appointment in January, I have gained an appreciation for the exciting and highly skilled screen industry we have in Western Australia. I was privileged to have the opportunity to visit production houses and sound studios, attend script readings and film shoots and have enjoyed the creative buzz, the showcasing of talent, and great chance to talk with industry creatives about their projects at many launch events held in the first half of year.

Our challenges for the immediate future are to build on our great strengths in children's television, documentaries, doco-dramas and short films and to further develop our animation, digital expertise and indigenous initiatives.

2006/07 has been highlighted by the completion and screening of many successful Western Australian productions to national and international audiences. After selling to numerous markets in Europe and America, the children's series *Lockie Leonard* received rave reviews when it launched on the Nine Network in June. The documentary *Pipe Dreams* was one of the top 10 rated programs in the highly competitive Sunday 7:30pm time slot when it screened on ABC in March and *The Circuit* has touched a chord with national audiences, inciting passionate 'water cooler' discussions everywhere.

Western Australian short films have also been sharing in the limelight with numerous projects shining at film festivals nationally and internationally. Five Western Australian shorts were screened as part of the St Kilda Film Festival and WA short films were shown each night before the main program when the Flickerfest International Short Film Festival tour visited Perth.

None of this happens without significant financial support and I acknowledge the strong commitment ScreenWest receives from Lotterywest and the State Government through our dedicated Minister for Culture and the Arts, the Honourable Sheila McHale.

Lotterywest's contribution to the Western Australian screen industry in 2006/07 was \$4.16million and this supports a variety of ScreenWest's funding programs as well as emerging filmmakers through the Film & Television Institute.

The State Government's commitment in 2006/07 was \$5.91 million and with Minister McHale's support, the State Government approved additional funding of \$1.25million over two years towards the attraction of feature films to Western Australia, the first of which is Baz Luhrmann's *Australia*. This commitment will mean that ScreenWest can support important interstate/international productions to assist them with filming in WA, while not reducing the core funding for local productions.

Minister McHale continues her active support of the WA screen industry through her personal interest and engagement and by launching special projects, such as this year's launch of the documentary *Ooldea*, which follows WA composer Iain Grandage's collaboration with the Spinifex Elders of the Great Victoria Desert; and the exciting new mini-series *The Circuit*, revolving around the stories of the circuit court which travels 2000 kilometres to dispense justice to the remote communities of north Western Australia. The Minister also launched the groundbreaking new documentary series *Eco House Challenge*, which challenges two families to reduce their consumption levels and learn to live sustainably in just a few weeks.

I would like to thank the Board and the staff of ScreenWest for their active engagement in matters of impact for the industry as a whole, and for their commitment to create an industry as skilled and vibrant as it clearly has become.

Our isolation from the rest of Australia and the world is a challenge that continues to ignite the desire of Western Australian filmmakers to utilise every opportunity, as they flourish in their creation of product unique to WA. I look forward to helping these creations grow as we face a new financial year with the promise of many exciting projects.



Erica Smyth  
Chairman

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## CHIEF EXECUTIVE'S REPORT – ACHIEVEMENTS AND HIGHLIGHTS

The 2006/07 financial year was a year of change for ScreenWest and the screen industry. ScreenWest gained a new Chair in Erica Smyth who has provided the ScreenWest Board with invaluable corporate insight, knowledge and networks, and former Chief Executive Tania Chambers resigned to take up a challenging new role.

In writing my first Chief Executive's report for ScreenWest and reflecting back on the year, there were numerous highlights that marked 2006/07. This State's booming economy is reflected in the strength of our screen industry, which continues to produce quality content for national and international audiences.

In 2006, a comprehensive five-year strategic plan outlining priority areas of focus was developed by ScreenWest in consultation with the Western Australian screen industry, and endorsed by the Minister for Arts and Culture. Having actively participated as a practitioner in the development and consultation of the ScreenWest Strategic Plan 2006–2011, I look forward to progressing the outcomes and initiatives which will both build on the Western Australian screen industry's existing strengths and position the screen industry as an active player in the global digital marketplace.

While at first glance production levels appear to be down during 2006/07, this is because many of the year's major productions started principal photography – the yardstick used for measuring total production budgets - just prior to the commencement of this financial year.

In fact, 2006/07 was one of the busiest production years on record, with production and post-production of many major series occurring, including *The Circuit*, *Dogstar*, *The Sleepover Club*, *Lockie Leonard*, *Marx and Venus*, *Who Do You Think You Are?*, *World of Colours*, *Wormwood*, *Eco House Challenge*, *Pipe Dreams* and *Air Australia*. There were also several significant new projects commissioned in 2006/07, including *Stormworld*, *To Hell and Bourke* and *Snakebuster*. These projects will mean sustained work for Western Australian crew.

Last year saw a range of development initiatives commence, including *Deadly Yarns 3*, *Link*, *Hyperlink*, *Generation Y*, and *Index*. ScreenWest also supported the continuation of a vibrant screen culture in this State, sponsoring touring film festivals, industry workshops, and new series launches among others. ScreenWest was proudly the principle sponsor of the Revelation Perth International Film Festival, which has just celebrated its 10<sup>th</sup> anniversary with a great program curated by Artistic Director Megan Spencer.

In November 2006, ScreenWest in partnership with the Film & Television Institute (FTI) and the ABC were announced as joint winners of the Australia Council for the Arts Media Arts Award for 'Deadly Yarns 2' at the national Australia Business Arts Foundation (AbaF) Awards in Melbourne. This prize is a source of great pride for WA, with the State now recognised as a national leader in the production of indigenous content. In the 2006/07 financial year, twelve ScreenWest supported films were made by indigenous filmmakers or featured indigenous stories and themes.

Some of the new initiatives which ScreenWest will introduce in 2007/08 will continue to reinforce Western Australia's reputation for indigenous screen content. These include increasing the skills base of indigenous filmmakers and the recording of indigenous communities' oral histories through documentary making, which otherwise might be forever lost.

The talking point of many conferences in Australia and internationally during the past few years has been the changing way that audiences are viewing content. These developments are no longer theoretical observations, but actual changes in the way that communities and viewers interact with content, and it is ScreenWest's goal to position Western Australia as a leader in this area. The development of alternative sources of funding for new initiatives to embrace the production of digital content will be a major focus for ScreenWest as it moves forward.

Another highlight for 2007/08 will be ScreenWest-sponsored Australian International Documentary Conference (AIDC), which will be held in Fremantle in February 2008. Against the creative backdrop of the beautiful harbour city, local documentary makers will have the opportunity to participate in dynamic discussions at this internationally renowned conference. ScreenWest will be working with AIDC and local documentary makers to ensure that this event reflects the dynamic and buoyant documentary sector in Western Australia.

Western Australian filmmaker Peter Templeman was thrust into the limelight in 2006/07 when the short film he directed was nominated for an Academy Award in the Live Action Short Film category. Since his graduation from the Australian Film, Television and Radio School (AFTRS), Peter has relocated back to Western Australia and in 2006/07 he directed several episodes of the SBS series *Marx and Venus* and was one of the directors on the children's series *Lockie Leonard* which screened on the Nine Network.

On a personal note, I would like to thank the great team at ScreenWest for their welcome and support. It was also heartening to receive such a warm welcome from the industry and I especially thank those of you who contacted me personally with your congratulations and support upon my arrival in May. On behalf of ScreenWest and the Western Australian screen industry I also would like to thank Tania Chambers for her dedicated six-year tenure as ScreenWest's Chief Executive, and Alan Ferris for his caretaker role at the helm this year, both of whom have left ScreenWest in very good shape.

As a longtime screen industry member in Western Australia, I look forward to progressing the initiatives and outcomes of the Strategic Plan and am enthusiastic about the experience that this position will offer me.



**Ian Booth**  
Chief Executive



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## DETAILS OF PRODUCTIONS WITH SCREENWEST FUNDING SUPPORT 2006/07

*These projects have all entered principal photography in 2006/07*

### DRAMA

#### Australia

1 x Feature Film

Production Company: Bazmark Film II

Producers: G. Mac Brown, Catherine Knapman, Baz Luhrmann

Director: Baz Luhrmann

Writers: Baz Luhrmann, Ronald Harwood, Stuart Beattie, Richard Flanagan

Cast: Nicole Kidman, Hugh Jackman, David Wenham

Synopsis: Not available at time of publication

ScreenWest Investment: \$500,000

Other Investors, Sales and Distributors: 20<sup>th</sup> Century Fox

#### Wormwood

13 x 24 min Children's Series

Network: Ten

Production Company: A WiKKid Entertainment production for Great Western Entertainment Pty Ltd

Producer: Paul Barron

Directors: Mark Defriest and Ted McQueen-Mason

Writers: Piers Hobson, David Rapsey, John Coulter, Sue Hore, Maureen Sherlock, Elizabeth Huntley, Jutta Goetze, Jim Beard, Alex Burrows

Synopsis: Based upon a selection of stories from top Australian kid's author Paul Jennings, *Wormwood* tells the story of the Bourke family, Ned, his sister Danni and their dad, Mick. Fleeing from what the kids feel is a disastrous prophecy featuring a dead whale and a black-haired woman, the Bourke family finds themselves in the weird and wonderful town of Wormwood where noses can run (literally), boys can fly (badly) and giant worms with sensitive feeling and flatulence abound, where a limb can drop off and magically regrow. *Wormwood* is colourful and fun series for kids of all ages!

ScreenWest Investment: \$87,000

Other Parties: FFC, Network Ten Licence Fee, ANZ

Distribution Guarantee, CCI Distribution

#### Marx and Venus

25 x 5 min Drama Series

Network: SBS Independent

Production Company: Taylor Media

Executive Producer: Sue Taylor

Producers: Ian Booth, Francesca Strano, Natalie Bell

Directors: Peter Templeman, Mark Powell, Renee Webster, Rob Forsyth

Writers: Gary Ausbruch, Michael Ottaviano, Alix Beane, Neil Booth, Christine Brown, Andrew Bertuleit, John Campbell, Elena Carapetis, Ben Chessell, David Cohen, David Evans, Shaun Grant, Marieke Hardy, Phil Jeng Kane, Conrad, Lydia Kenyon, Matty Limpus, Michael Lucas, Steve Lynch, Tom Maclachlan, Gordon Napier, Abe Pogos, Lisa Redlich, Katrina Sanders, Beth Shepherd, Michael Sullivan, Celia Temby, Anthony Vercoe

Cast: Bryce Youngman, Rhoda Lopez

Synopsis: When two housemates, John Marx and Venus Hoy find themselves in a living situation that is new to both of them, they begin to care more about each other than two ordinary housemates should... and ultimately, reveal the unpredictable territory it can sometimes lead to.

ScreenWest Investment: \$641,119

Other Parties: SBS

[www.marxandvenus.com.au](http://www.marxandvenus.com.au)

#### Cedric and Hope

1 x 14 min Short Animation

Production Company: Papercut Media

Producer: Jacob Fjord

Director: Pierce Davison

Writer: Pierce Davison

Synopsis: Cedric, a downtrodden peasant, gets caught up in a phoney war, where he questions the meaning of life and what its all about.

ScreenWest Investment: \$70,000

#### Mobile

1 x 10 min Short Film

Production Company: Excalibur Productions

Producer: Paul Roberts

Director: Dolores Brown AKA Paul Roberts

Writer: Dolores Brown AKA Paul Roberts

Co-director: Gary Cooper

Co-producer: Robyn Marais

Editor: Nick Dunlop

Synopsis: Two men from the bush, one black, one white, discover common ground after spending separate but parallel weekends in the big smoke of Kalgoorlie.

ScreenWest Investment: \$70,000

### **Edgar and Elizabeth**

1 x 10 min Short Film  
Production Company: Factor 30 Films  
Producer: Melissa Kelly  
Director: Renee Webster  
Writer: Renee Webster  
Editor: Lawrie Silvestrin  
Synopsis: An upbeat, quirky, office romance with two cheeky lead characters supported by one serious photocopier.  
ScreenWest Investment: \$70,000  
Other Parties: AFC

## **BIT OF BLACK BUSINESS**

### **Done Dirt Cheap**

1 x 10 min Short Film  
Producer: Kath Shelper  
Director: Debbie Carmody  
Writer: Debbie Carmody  
Synopsis: Likeable but calculating Amos has enlisted two larrikin miners into his ingenious ways to make money from an unsuspecting tourist, who gets less than he bargained for.  
Other Parties: AFC

### **Turtle**

1 x 10 min Short Film  
Producer: Kath Shelper  
Director: Kelli Cross  
Writer: Kelli Cross  
Synopsis: 13 year old Jason going through the changes to become a young man. His mother sends him to the only decent role model she can think of - his paternal grandfather - for a holiday at a small coastal town.  
Other Parties: AFC

Bit of Black Business: Total ScreenWest Investment: \$20,000

## **DEADLY YARNS**

### **Karla**

1 x 5.54 min Short Film  
Producer: Naomi Ashcroft  
Director: Karrie-Anne Kearing  
Writer: Karrie-Anne Kearing  
Synopsis: A dreamtime legend of how fire came to the Nyungars of the Pinjarra (Bindjareb) region.  
Other Parties: ABC, FTI

### **Bollywood Dreaming**

1 x 6.55 min Short Film  
Producer: Dot West  
Director: Cornel Ozies  
Writer: Mitch Torres  
Synopsis: Jedda Rae Hill is a 16 year old Aboriginal Afro American girl, from Broome, who skates, boxes, has done some acting and dreams of one day going to Bollywood to star in a Bollywood movie.  
Other Parties: ABC, FTI

### **Who Paintin' Dis Wandjina?**

1 x 7.32 min Short Film  
Producer: Janine Boreland  
Director: Tarryn Lafer  
Writer: Tarryn Lafer  
Synopsis: Anonymously a non-Indigenous graffiti artist speaks about hundreds of 'Wandjina' stencils and graffiti around the city of Perth. Traditional owners of the sacred Wandjina - an ancient creator spirit - respond and explain that it is inappropriate to graffiti this image without 'proper' knowledge.

### **Wrong Way**

1 x 6.38 Short Film  
Producer: Irma Woods  
Director: Mandy Corunna  
Writer: Mandy Corunna  
Synopsis: This is a story of love - how a couple of young teenagers fell in love, only to discover they couldn't be together without turning their backs on their Aboriginal families and traditional laws.  
Other Parties: ABC, FTI

### **You're Not Playing That!**

1 x 3.58 min Short Film  
Producer: Irma Woods  
Director: Kelli Cross  
Writer: Kelli Cross  
Synopsis: A father's joy at watching his beloved footy team Carlton in the 1982 Grand Final is turned into shock and disbelief when his son tells him he wants to play rugby.  
Other Parties: ABC, FTI

### Deadly Yarns 3 – Behind The Scenes

5 x 2.30 min Short Documentaries

Writer: Jub Clerc

Director: Jub Clerc

Synopsis: Behind the scenes documentaries on the directors of each of the DY3 films.

Other Parties: ABC TV, FTI

Deadly Yarns 3: Total ScreenWest Investment: \$250,000

## DOCUMENTARY

### First Australians

8 x 52 min Documentary Series

Production Company: First Nation Films

Series Producer: Helen Panckhurst

Executive Producer: Darren Dale

Producers: Darren Dale, Rachel Perkins

Directors: Rachel Perkins, Beck Cole

Writers: Rachel Perkins, Beck Cole, Louis Nowra

Synopsis: Produced by Australia's finest Aboriginal film makers, this is the story of the birth of contemporary Australia as never told before - from the perspective of its first people.

ScreenWest Investment: \$50,000

Other Parties: FFC, South Australia Film Commission, NSW Film and Television Office, SBS

### Who Do You Think You Are?

6 x 55 min Documentary Series

Network: TBA

Production Company: Artemis International, Film

Australia, Serendipity Productions

Executive Producers: Penny Robins, Brian Beaton, Margie Bryant

Series Producer: Celia Tait

Directors: Janine Hoskins, Catherine Marciniak, Alan Carter

Synopsis: The story of Australia told through the family histories of six well known Australian personalities. In each self-contained film, one of Australia's best-loved celebrities, traces their family tree to reveal the surprising, extraordinary and often moving stories of their ancestors. As they set forth on this journey of discovery they come 'face to face' with their ancestors, and ultimately find out more about themselves, their family and pivotal moments in Australian history. By offering an alternative way of looking at the history of modern Australia, a people's history, it will inspire viewers to consider their own family's contribution to the making of Australia.

ScreenWest Investment: \$425,031

Other Parties: Film Australia, SBS

### Pipe Dreams

1 x 55 min Documentary

Production Company: Pipeline Dreams Pty Ltd

Producers: Ed Punchard and Julia Redwood

Director: Franco Di Chiera

Writers: Franco Di Chiera and John McCourt

Synopsis: *Pipe Dreams* is a story of two men, one dream and the birth of a nation. In the backdrop of a country lurching towards Federation, Western Australia's Premier Sir John Forrest is a politician with the vision to transform his State from back water to an economic power house. Charles Yelverton O'Connor is the brilliant engineer who will turn Forrest's dream into a reality. Their grand plan will culminate in one of the engineering feats in the world. But while one man's life will lead to political greatness, the other's will end in tragedy.

ScreenWest Investment: \$75,000

Other Parties: Film Australia

### Eco House Challenge

6 x 25 min Documentary Series

Network: SBS

Production Company: Prospero Productions

Distributor: Cineflix International

Producers: Ed Punchard and Julia Redwood

Director: Russel Vines

Line Producer: Rebecca Young

Creative Producer: Samantha Smith

Writer: John McCourt

Sound: David Primmer

Synopsis: Two families, four environmental hotspots and one eco coach. If they can pass the eco house challenge and help save the planet.....so can we!

ScreenWest Investment: \$35,700

[www.ecohousechallenge.com.au](http://www.ecohousechallenge.com.au)

### Whale Rescue

1 x 60 min Documentary

Production Company: Sea Dog Films

Producers: Jodie De Barros, Leighton De Barros

Directors: Leighton De Barros

Writers: Leighton De Barros

Synopsis: *Whale Rescue* follows the incredible migration of the Humpback whale up the WA coast.

ScreenWest Investment: \$100,000

Other Parties: ABC, SDI, NGTI

### Stressbusters

4 x 30 min Documentary Series  
Network: ABC  
Production Company: Artemis International, Serendipity Productions  
Producer: Brian Beaton, Margie Bryant  
Director: Russell Vines  
Line Producer : Karen Williams  
Interactive Director: Amanda Morrison  
Synopsis: Dr Niki Ellis is a world expert on well being at work and a leading trouble-shooter in workplaces with big problems. In each program she enters a different workplace with a specific problem and uses her experience in medicine and organisational health to discover what has gone wrong and why.  
ScreenWest Investment: \$299,454  
Other Parties: ABC

### Burning Daylight

1 x 30 min Documentary  
Network: ABC  
Production Company: Artemis International  
Executive Producer: Brian Beaton  
Director: Warwick Thornton  
Writer: Rachel Swain  
Synopsis: *Burning Daylight* follows three dancers preparing for a performance in Broome.

ScreenWest Investment: \$51,085  
Other Parties: AFC, ABC

### Spirit Stones

1 x 55 min Documentary Single  
Network: ABC  
Production Company: Jag Films  
Producer: Jennifer Gherardi  
Associate Producer: Ken Hayward  
Director: Allan Collins  
Editor: Karen Fleming  
Writer: Ken Hayward  
Synopsis: *Spirit Stones* is an historical documentary with a film with a contemporary storyline. It reveals the mysterious falling stones as Nyoongar experiences of land and lore.  
ScreenWest Investment: \$110,000  
Other Parties: FFC, First Australian Completion Bond Company

### Creature Keepers (aka Ocean Obsessions)

1 X 55 min Documentary Pilot Episode  
Network: TBA  
Production Company: Aquarius Productions and Tim Duffy Films  
Producer: Richard Todd, Tim Duffy, Megan Hinchcliffe  
Director: Noel Castley Wright  
Writer: Noel Castley Wright, Tim Duffy, Richard Todd  
Synopsis: Dive enthusiast Craig Leben is fighting to save the sea horses he has known since they were born. With 30 million of his buddies taken from the wild each year, destined to be pulverised in Asian Medicine, what chance does one Creature Keeper have against a multi million dollar illegal trade? Armed with a laptop, a snorkel and with the help of his "internet army of recruits", the battle is on.  
ScreenWest Investment: \$8,250  
Other Funding Parties: Private investor \$300,000

### World of Colours

3 x 52 min Documentary Series  
Network: ABC  
Production Company: Electric Pictures  
Producers: Andrew Ogilvie, Fabrice Esteve  
Directors: Hugh Piper, Olivier Lassau  
Writers: Hugh Piper, Olivier Lassau, Greg Colgan  
Synopsis: Taking the globe as its canvas and drawing on science, history, art and other disciplines, *World of Colours* is a visual exploration of how we view colours; how we make them and the meaning they hold in our world.  
ScreenWest Investment: \$447,847  
Other Parties: FFC, Gedeon Programmes

### Dark Science

1 x 52 min Documentary Single  
Network: SBS  
Production Company: Frank Haines Films  
Producer: Frank Haines  
Directors: Johan Gabrielsson, Warwick Thornton  
Writer: David Milroy  
Synopsis: In 1910 a young Swedish scientist, Eric Mjoberg, led an expedition to Australia. *Dark Science* will travel in Mjoberg's footsteps to visit the communities he robbed and will give a contemporary indigenous perspective to the return of the remains and artefacts and the echoes that remain of Mjoberg's journey.  
ScreenWest Investment: \$20,000  
Other Parties: FFC, Sverige Television (SVT), SBSi

## FACTUAL

### Can We Help?

28 x 30 min Factual Series (18 episodes produced in 06/07)

Network: ABC TV

Production Company: Circling Shark Productions

Executive Producers: Anna Bateman, Ray Pedretti

Series Producer: Chris Hetherington

Writers: Chris Hetherington, Anna Bateman, Grant McCulloch, Cath Trimboli, Juliet Wills

Synopsis: A studio panel program that attempts to solve the puzzles of everyday life, many of which are based on queries from viewers.

ScreenWest Investment: \$580,000

Other Parties: ABC TV

<http://.abc.net.au/tv/canwehelp/>

## Funding Approvals

*Note: amounts listed below are the approved commitments by ScreenWest and may not be the final amounts contracted or paid.*

*\* Denotes commitment includes development investment rollover*

### PROJECT DEVELOPMENT

Recipient	Project / Description	Genre	Amount	Notes
Prospero Productions	Breaking News: Gallipoli Invasion	Documentary Single	\$ 10,000	
Melanie Byres	The Way Out	Documentary Series	\$ 12,540	
Prospero Productions	Eco House	Documentary Series	\$ 25,000	Lapsed
Alley Kat Productions & CM Film Productions	Safe Haven	Documentary Single	\$ 12,250	
CM Film Productions	Still Waters aka A Still and Awful Red	Drama Feature	\$ 11,250	
Neal Kingston t/a Cornerstone Pictures	Love Handles	Drama Feature	\$ 18,100	
Richard Todd t/a Aquarius Productions	Seeing Is Believing aka God Made Them Blind	Documentary Single	\$ 7,250	
Mago Films	Our Man Albert	Documentary Single	\$ 15,000	
White Knuckle Films	Welcome Comrades	Documentary Single	\$ 10,000	
Prospero Productions	Raw Recruits	Documentary Series	\$ 15,850	
Artemis International	Burning Daylight	Documentary Single	\$ 8,000	
Bondi Rocks Media	Animal Ambassador	Documentary Series	\$ 13,000	Lapsed
Sea Dog Films	Odyssey of the Whale aka Whale Rescue	Documentary Single	\$ 10,000	
WR Burton & P Carstairs	The Turning	Drama Feature	\$ 18,800	
AIP Entertainment	The Shift	Drama TV Series	\$ 25,000	
Nancy Jones t/a Blue Moon Film & Video	The Luger Story	Drama Feature	\$ 13,000	
Stranded Films	Stranded	Drama Feature	\$ 6,000	
Sauce Films	Storming the Beaches	Documentary Single	\$ 10,000	
Circling Shark Productions	Scams	Documentary Series	\$ 10,000	
Media World Pictures	To Hell and Bourke	Drama Feature	\$ 6,000	
CM Film Productions	Haunted Playground	Documentary Single	\$ 11,500	
Ross Ioppolo	Reserved Seats for the Plain and Unconscious	Drama Feature	\$ 6,000	Lapsed
Factor 30 Films	Discerning Affairs	Drama Feature	\$ 16,000	Lapsed
Roxbury Entertainment	Cloudstreet	Drama Feature	\$ 17,503	Lapsed
CM Film Productions	A Still and Awful Red	Drama Feature	\$ 18,500	
Media World Pictures	Die Back	Drama Feature	\$ 12,000	
Prospero Productions	Navy Combat Training aka Navy Divers (Emergency Funding)	Documentary Single	\$ 11,450	
Kelrick Martin	The Brockman Affair	Documentary Single	\$ 7,000	

**Funding Approvals**

Sub-Total	\$	356,993
Lapsed Amounts	\$	77,503
Total	\$	279,490

**PROJECT DEVELOPMENT - MATCHED DEVELOPMENT**

Recipient	Project Title	Genre	Amount	Notes
Taylor Media	The Conversation Killer aka Three Acts of Murder	TV Drama Series	\$ 11,750	
Taylor Media	Steinburg's Quest	Docu-drama	\$ 8,000	
Taylor Media	The Conversation Killer aka Three Acts of Murder	TV Drama Series	\$ 23,000	
Artemis International	Burning Daylight	Documentary Single	\$ 9,000	
Mago Films	Nadia the Fearless One	Documentary Single	\$ 4,995	
Mago Films	Our Man Albert	Documentary Single	\$ 4,995	
AIP Entertainment	Wormwood aka Worm Hollow	Children's Drama Series	\$ 25,000	
Electric Pictures	AE2 Stoker's Submarine aka Gallipoli's Submarine	Documentary Single	\$ 9,000	
Prospero Productions	Navy Combat Training aka Navy Divers	Documentary Single	\$ 11,425	
Vue DC	Nizam Project aka The Last Nizam	Documentary Feature	\$ 25,000	
Electric Pictures	The Last Queen	Documentary Single	\$ 19,956	
Media World Pictures	The Circuit Series 2	TV Drama Series	\$ 15,000	
Northway Productions	Broome	TV Drama Series	\$ 12,000	
Taylor Media	The Conversation Killer aka Three Acts of Murder	TV Drama Series	\$ 6,000	
Prospero Productions	Flawed Justice	Documentary Single	\$ 7,000	
Northway Productions	Trapped	Children's Drama Series	\$ 25,000	
<b>Total</b>			<b>\$ 217,121</b>	

**STATE LOCATION & CREW SUPPORT SERVICES**

Recipient	Project / Description	Genre	Amount	Notes
Rumbalara Films	Dirt Music Location Recce	Drama Feature	\$ 3,500	Funded by Project Development
Film WA	Dirt Music Location Recce	Drama Feature	\$ 2,810	
Film and Television Institute	Dirt Music Recce Camera Hire	Drama Feature	\$ 710	
David Curl Pty Ltd	Recce to assess WA as possible relocation of company Peter Carstairs WA Location	Other	\$ 1,800	
Tropfest Feature Program	Recce	Drama Feature	\$ 1,412	
<b>Total</b>			<b>\$ 10,232</b>	

## PRODUCTION FUNDING (INCLUDES SCREEN INDUSTRY PARTNERSHIP FUND)

Recipient	Project / Description	Genre	Amount	Notes
Artemis International	Who Do You Think You Are?	Documentary Series	\$ 410,031	Total commitment \$425,031*
Prospero Productions	Eco House	Documentary Series	\$ 55,950	Total commitment \$444,050*
Media World Pictures	The Circuit	Drama Mini Series	\$ 309,600	Total commitment \$825,000*
RB Films	Lockie Leonard	Drama Childrens	\$ 161,000	Total commitment \$715,000*
Southern Star Entertainment	Sleepover Club 2	Drama Childrens	\$ 68,200	Total commitment \$700,000*
Jag Films	Spirit Stones	Documentary Single	\$ 94,727	Total commitment \$110,000*
Prospero Productions	Pipe Dreams	Documentary Single	\$ 75,000	
Great Western Entertainment	Stormworld	Drama Childrens	\$ 600,000	
Mago Films	Fabulous Flag Sisters	Documentary Single	\$ 120,000	
Artemis International	Desperately Seeking Doctor	Documentary Series	\$ 110,186	
Great Western Entertainment	Wormwood	Drama Children's	\$ 89,464	Total commitment is \$115,000*
Prospero Productions	Eco House Website & Game Development	New Media Online	\$ 35,200	
Sea Dog TV International	Whale Rescue	Documentary Single	\$ 100,000	
Electric Pictures	World of Colours	Documentary Single	\$ 447,847	
Electric Pictures	Gallipoli's Submarine	Documentary Single	\$ 47,718	Total commitment is \$143,887
Media World Pictures	Dogstar 2	Animation Series	\$ 175,000	
Media World Pictures	To Hell and Bourke	Drama - Feature	\$ 600,000	
<b>Total</b>			<b>\$ 3,499,923</b>	

## ADDITIONAL PRODUCTION FUNDING

Recipient	Project / Description	Genre	Amount	Notes
Bazmark Film II	Australia	Feature Film	\$ 500,000	
<b>Total</b>			<b>\$ 500,000</b>	



## CASH FLOW LOANS

Recipient	Project / Description	Genre	Amount	Notes
Great Western Entertainment	Wormwood	Drama Childrens	\$ 50,000	
Storyteller Media	Bone Diggers	Documentary Single	\$ 25,000	
<b>Total</b>			<b>\$ 75,000</b>	

## FILM AND TELEVISION PRODUCTION FUND (ABC FUND)

Recipient	Project Title	Genre	Amount	Notes
Electric Pictures	Winners Guide to the Nobel Prize	Documentary Single	\$ 176,000	
Circling Shark Productions	Can We Help?	Factual	\$ 174,000	Total commitment \$580,000
Artemis International	Burning Daylight	Documentary Single	\$ 34,085	Total commitment \$51,085
Artemis International	Stressbuster	Documentary Series	\$ 299,454	
Taylor Media	The Conversation Killer aka Three Acts of Murder	Drama Series	\$ 1,300,000	
<b>Total</b>			<b>\$ 1,983,539</b>	

## WEST COAST VISIONS INITIATIVE

Recipient	Project Title	Genre	Amount	Notes
Jocelyn Quioc	Dirty Girls aka Brace	Drama Feature	\$ 750,000	Committed in 05/06 not announced until 06/07
<b>Total</b>			<b>\$ 750,000</b>	

## TELEVISION CO-PRODUCTION INITIATIVE

Recipient	Initiative Title	Genre	Amount	Notes
Taylor Media	Marx & Venus - Interstitials	Drama TV Series	\$ 341,119	Total commitment \$641,119
WBMC	Generation Y	Documentary Series	\$ 135,881	Total commitment \$170,000
Various Recipients	Digital Workshop Generation Y in Adelaide		\$ 4,800	
<b>Total</b>			<b>\$ 481,800</b>	

**GAME ON**

Recipient	Project / Description	Amount	Notes
WBMC	Shipwreck Detectives Game	\$ 5,000	Total commitment \$25,000
Chris McCormick	Parallax Game	\$ 5,000	Total commitment \$25,000
<b>Total</b>		<b>\$ 10,000</b>	

**WRITERS' DEVELOPMENT INITIATIVES**

Recipient	Project / Description	Amount	Notes
Australian Writers Guild	West Coast Visions Feedback Weekend with Kriv Stenders and Vincent Sheehan Special Event	\$ 9,000	
Australian Writers Guild	Matthew Dabner Script Editing Seminar Special Event	\$ 2,500	
Australian Writers Guild	Liz Doran's Writer's Workshop Special Event	\$ 2,500	
Australian Writers Guild	Pre-Vis Special Event	\$ 24,000	
Peter Templeman	Peter Templeman Writer's Seminar at AWG Special Event	\$ 2,000	
<b>Total</b>		<b>\$ 40,000</b>	

**PRACTITIONER DEVELOPMENT TRAVEL**

Recipient	Event / Location	Amount	Notes
Reg Cribb	New Zealand and Melbourne International Film Festival for Last Train to Freo	\$ 1,124	
Reg Cribb	Australian Writers Guild Awards - Sydney	\$ 1,319	
Christopher Kenworthy	Travel to Palm Springs Film Festival for Some Dreams Come True	\$ 2,300	
Andrew Milner	Andrew Milner Travel to USA for Screenings of Sleeper	\$ 2,300	
Melanie Rodriga	Travel to ASDA Conference	\$ 1,000	
Mark DeFriest	Travel to ASDA Conference	\$ 1,000	
Kate Wilson	Travel to ASDA Conference	\$ 1,000	
Justine Smith	Travel to ASDA Conference	\$ 1,000	
Steve Peddie	Travel to ASDA Conference	\$ 1,000	Lapsed
Gillian Arnold	AAMELP 2006 Travel Assistance	\$ 3,000	
Circling Shark Productions / Chris Hetherington	AAMELP 2006 Travel Assistance	\$ 3,000	
David Downie	AAMELP 2006 Travel Assistance	\$ 3,000	

**Funding Approvals**

Ryan Hodgson	AAMELP 2006 Travel Assistance	\$	3,000	
Great Western Entertainment / Paul Barron	AAMELP 2006 Travel Assistance	\$	3,000	Lapsed
Alex Ringis	Game Audio Conference Texas	\$	2,300	
Katie Ellis	The Other Film Festival - Melbourne	\$	492	
MRG International / Russell Goodrick	Travel to MIPCOM 2006	\$	6,250	
Joomalid Media / Peter Bibby	Travel to Emmy Awards	\$	3,200	
Crewjo Pty Ltd / Ewan Moodie	Travel to Korea as part of Austrade Delegation	\$	1,388	
Steven McCall	Travel to Slamdance Screenplay Competition	\$	2,200	
Rachel Way	Travel to SPAA Fringe 2006	\$	1,250	
Grant McCullouch	Travel to SPAA Fringe 2006	\$	1,250	
Catherine Trimboli	Travel to SPAA Fringe 2006	\$	1,250	
Zak Hilditch	Travel to SPAA Fringe 2006	\$	1,250	
Alison James	Travel to SPAA Fringe 2006	\$	1,250	
Martina Breen	Travel to SPAA Fringe 2006	\$	1,250	
Jenni Cohen	Travel to SPAA Conference 2006	\$	1,500	
Jocelyn Quioc	Travel to SPAA Conference 2006	\$	1,500	
Wildfilm Australia / Peter Du Cane	Travel to SPAA Conference 2006	\$	1,500	
Annie Murtagh-Monks	Travel to SPAA Conference 2006	\$	1,500	
Mark DeFriest	Travel to SPAA Conference 2006	\$	1,500	
Poppy Dowle	Travel to SPAA and SPAA Fringe 2006	\$	1,500	
Aiden O'Bryan/WBMC	Travel to SPAA Conference 2006	\$	1,500	
Sassafras Films / Ian Booth	Travel to SPAA Conference 2006	\$	1,500	\$500 Lapsed
Great Western Entertainment / Paul Barron	Travel to SPAA Conference 2006	\$	1,500	
Gary Cooper / Dhoonbun Productions	Travel to Toronto for Talkabout Walkabout	\$	3,000	
Alan Macgill	Travel to Canberra Film Festival and Shorts Film Festival - Adelaide	\$	550	
Danny Jennings	Travel to Canberra Film Festival	\$	550	
Michael Muntz	Travel to Walkley Awards	\$	860	
Diana Ford	Travel to New York International Independent Film and Video Festival 2006	\$	2,300	
Dot West	AAMELP 2006 Travel Assistance	\$	3,000	

## Funding Approvals

Artemis International / Celia Tait	Travel to Walkley Awards	\$	650
	Travel to Adelaide for ACS		
Andrew Piercy	Masterclass	\$	600
	Travel to AFTRS Workshop in Melbourne		
Sarah Davis		\$	580
Janelle Landers	Travel to AIDC conference	\$	1,000
Artemis Films / Brian Beaton	Travel to AIDC conference	\$	1,000
Jeff Asselin	Travel to AIDC conference	\$	1,000
Britt Arthur	Travel to AIDC conference	\$	1,000
Janine Boreland	Travel to AIDC conference	\$	1,000
Alison James	Travel to AIDC conference	\$	1,000
Wildfilm Australia / Peter Du Cane	Travel to AIDC conference	\$	1,000
	Travel to Sydney and Melbourne for meetings for Fool's Gold		
Glimpse Productions / Maggie Wildewest		\$	720
Film & Television Institute / Jo O'Sullivan	Travel to ACMI Melbourne	\$	898
Grant McCulloch	Travel to MIPTV	\$	6,250
Andrew Burleigh Smith	Travel to Tropfest	\$	542
Film & Television Institute	Travel to Abaf Awards	\$	2,025
Jub Clerc	Travel to St Kilda Film Festival	\$	338
Morgan Smallbone	Travel to St Kilda Film Festival	\$	307
Janine Boreland	Travel to St Kilda Film Festival	\$	338
Denise Groves	Travel to St Kilda Film Festival	\$	338
<b>Sub-Total</b>		<b>\$</b>	<b>94,719</b>
<b>Lapsed</b>		<b>\$</b>	<b>4,500</b>
<b>Total</b>		<b>\$</b>	<b>90,219</b>

## SCREEN CULTURE

Recipient	Project Description		Amount	Notes
Australian Writers Guild	Awgie Awards	\$	2,000	
Australian Film Institute	48th Annual AFI Festival	\$	7,500	
	AFI Festival - Last Train to Freo Launch			
Australian Film Institute		\$	5,000	
City of Port Phillip	St Kilda Film Festival	\$	4,000	
	Australian International			
AIDC	Documentary Conference 2007	\$	10,000	
5 Aces Productions	Revelation Screen Conference	\$	12,000	
Flickerfest	Flickerfest Film Festival Tour	\$	4,000	Lapsed \$1,000
	Hire of Digital Projector for Flickerfest			
Staging Connections		\$	1,813	
Pac Script Lab	PAC Screen Workshops	\$	7,000	
Screen Producers Association of Australia	SPAA Conferences triennial funding	\$	5,500	Total commitment \$16,500
Screen Producers Association of Australia	SPAA Conference 2007	\$	5,000	

## Funding Approvals

				Total commitment \$150,000
Revelation Perth International Film Festival	Revelation Perth International Film Festival Triennial Funding		\$ 50,000	
Australian Film Commission	WA Tour of Big Screen Festival 2007		\$ 3,000	
Screen Producers Association of Australia	SPAA Fringe 2007		\$ 2,500	
Ivan Borgnino	SPLIF Short Film Festival		\$ 1,500	
<b>Sub-Total</b>			<b>\$ 120,813</b>	
<b>Lapses</b>			<b>\$ 1,000</b>	
<b>Total</b>			<b>\$ 119,813</b>	

## PROFESSIONAL ATTACHMENTS & MENTORSHIPS

Recipient	Description		Amount	Notes
Media World Pictures	Jub Clarke Attachment on The Circuit	Attachment	\$ 3,240	
Media World Pictures	Gary Cooper Attachment on The Circuit	Attachment	\$ 6,380	
Media World Pictures	Irma Woods Attachment on The Circuit	Attachment	\$ 5,880	
Media World Pictures	David Ngoombujarra Attachment on The Circuit	Attachment	\$ 5,880	
Media World Pictures	Mandy Coronna Attachment on The Circuit	Attachment	\$ 2,480	
Circling Shark Productions	Jennifer Owen Editing Attachment on Can We Help?	Attachment	\$ 4,000	
Circling Shark Productions	Ryan Turner Research/Production Attachment on Can We Help	Attachment	\$ 4,000	
Dragonfly Pictures	Sarah Shaw Producer Attachment on Ten Empty	Attachment	\$ 4,000	
CTV	Maynard Inkster Editing Attachment on Crime and Punishment	Attachment	\$ 4,000	
CTV	Sarah Dawkins Production Assistant on Crime and Punishment	Attachment	\$ 4,000	
Excalibur Nominees	Irma Woods Producer's Attachment on Mobile	Attachment	\$ 4,000	
Millenium Television / Nine Films / Tremaine Egan	Tremaine Egan First AD Attachment on McCleod's Daughters	Attachment	\$ 4,000	
First Nation Films	Irma Woods Director Attachment on First Australians	Attachment	\$ 6,999	
First Nation Films	Cornell Ozies Camera Attachment on First Australians	Attachment	\$ 7,889	
First Nation Films	Admin costs to set up attachments		\$ 1,000	
Diverse Bristol/Sybilla Wilson	Mick McInerney Location Attachment on Man vs Wild	Attachment	\$ 1,600	

## Funding Approvals

Frank Haines Films/Jason Bin Baker	Jason Bin Baker Camera Attachment on Dark Science	Attachment	\$	2,932	
Southern Star Productions	Beau Vance Stand By Props Attachment on Rain Shadow	Attachment	\$	6,154	
Beau Vance	Beau Vance Stand By Props Attachment on Rain Shadow	Attachment	\$	1,656	
Factor 30 Films/Ryan Hodgson	Ryan Hodgson Producer Attachment to Amy Hobby	Attachment	\$	6,000	
Edith Cowan University	Adam Lee Sparnon First AD Attachment to WAAPA	Attachment	\$	6,000	
Claire Blake	First AD Mentorship to Adam Lee Sparnon at WAAPA	Mentorship	\$	1,000	
					Total commitment
Artemis International	Producer Mentorship for Generation Y	Attachment	\$	4,000	\$8,000
Media World Pictures / Ross Hutchens	Producer Mentorship Mark Coles Smith for Layoordoo	Attachment	\$	4,000	
Revelation International Film Festival	Ivan Borgnino Attachment to Revelation Film Festival	Attachment	\$	2,000	
Revelation International Film Festival	Anomie Attachment to Revelation Film Festival	Attachment	\$	2,000	
Natalie Bell	Budgeting Attachment to Antoinia Barnard - Line Producer	Attachment	\$	2,000	
Mark Parish	Camera Attachment on Bazmark's Australia	Attachment	\$	5,000	
Aron Dyer	Sound Attachment on Bazmark's Australia	Attachment	\$	5,000	
Stuart Morrice	First AD Attachment on BazMark's Australia	Attachment	\$	5,000	
Mark Parish, Aron Dyer & Stuart Morrice (paid to Skywest, Hotel Kununurra & Lake View Apartments)	Airfare & Accommodation costs for Australia attachments		\$	8,047	
<b>Total</b>			<b>\$</b>	<b>130,136</b>	

## PRODUCER ENTERPRISE PACKAGES

Recipient	Funding Type		Amount	Notes
Jag Films	PEP 2007 - Category 2		\$ 22,000	
Circling Shark Productions	PEP 2007 - Category 2		\$ 22,000	
Raging Pixel	PEP 2007 - Category 2		\$ 15,000	
CM Film Productions	PEP 2007 - Category 2		\$ 22,000	
Electric Pictures	PEP 2007 - Category 1 and 2		\$ 37,500	
Vue DC	PEP 2007 - Category 1 and 2		\$ 40,000	
Artemis International	PEP 2007 - Category 1 and 2		\$ 37,500	
Prospero Productions	PEP 2007 - Category 1 and 2		\$ 42,000	
Factor 30 Films	PEP 2007 - Category 1		\$ 5,000	
Taylor Media	PEP 2007 - Category 1 and 2		\$ 42,000	
Mago Films	PEP 2007 - Category 1 and 2		\$ 42,000	
Great Western Entertainment	PEP 2007 - Category 1		\$ 21,000	

**Funding Approvals**

Animazing Productions	PEP 2007 - Category 2	\$	15,000
Great Western Entertainment	PEP 2007 - Category 2	\$	18,000
<b>Total</b>		<b>\$</b>	<b>381,000</b>

**TRAVEL MARKETING**

Recipient	Event / Description		Amount	Notes
Storyteller Media	Travel and Marketing 2007 - 1	\$	7,400	
Sea Dog Films	Travel and Marketing 2007 - 1	\$	3,700	
CM Film Productions	Travel and Marketing 2007 - 1	\$	12,500	
Great Western Entertainment	Travel and Marketing 2007 - 1	\$	9,800	
Circling Shark Productions	Travel and Marketing 2007 - 1	\$	12,000	
Vue DC	Travel and Marketing 2007 - 1	\$	5,500	
Jimmy Jack	Travel and Marketing 2007 - 1	\$	6,150	
Prospero Productions	Travel and Marketing 2007 - 1	\$	14,150	
Electric Pictures	Travel and Marketing 2007 - 1	\$	14,000	
Mago Films / Marian Bartsch	Travel to MIPCOM	\$	6,200	
Prospero Productions	Travel and Marketing 2007 - 2	\$	6,250	
Electric Pictures	Travel and Marketing 2007 - 2	\$	6,250	
Animazing Productions	Travel and Marketing 2007 - 2	\$	6,250	
Papercut Media	Travel and Marketing 2007 - 2	\$	6,250	
Circling Shark Productions	Travel and Marketing 2007 - 2	\$	6,250	
Great Western Entertainment	Travel and Marketing 2007 - 2	\$	6,250	
Storyteller Media	Travel and Marketing 2007 - 2	\$	6,250	
<b>Total</b>		<b>\$</b>	<b>135,150</b>	

**WRITER'S AWARDS**

Recipient	Funding Type		Amount
Steven McCall	The Enemy on the Wall (Bill Warnock Award)	Feature Film	\$ 6,000
Mala Suján	Every Port (Television Writers Award)	Drama Series	\$ 6,000
Raging Pixels	Telechase (Digital Directions Award)	Multi Media Online	6,000
<b>Total</b>			<b>\$ 18,000</b>

**LOTTERYWEST AWARDS FOR EXCELLENCE**

Recipient	Description		Amount
Film & Television Institute	WASA Lotterywest Awards for Excellence		\$ 20,000
<b>Total</b>		<b>\$</b>	<b>20,000</b>

## SHORT FILM MARKETING

Recipient	Project Title	Amount
Tim Maricic	Crosswords	\$ 500
Danny Jennings	Blank Oblivion	\$ 1,000
Michelle Glaser	Dr Pancoast / Snapshot	\$ 2,000
Solid Films	Storytime	\$ 2,000
Shireen Narayanan	The Tunnel	\$ 2,000
Papercut Media	Professor Pebbles	\$ 2,000
Machinima	Something Bush	\$ 750
Josh Lee	A Dollard for the Good Ones	\$ 2,000
Adam Bishop	Max	\$ 750
Propella Films / Ella Wright	Switched On	\$ 1,000
Breen Entertainment / Martina Breen	The Aquarium	\$ 900
Peta Walter	Déjà vu	\$ 800
Jag Films	Amy Goes to Wadjemup	\$ 900
Playful Art / Julian Argus	My Shout	\$ 1,700
Mark Hudson	Brood	\$ 1,300
Benchtop Productions / Shelley Craddock	The Songs of the Mission	\$ 900
Zak Hilditch	Plum Role	\$ 2,000
Scarlett Films / Kath Shelper	Bit of Black Business	\$ 700
<b>Total</b>		<b>\$ 23,200</b>

## RESOURCE ORGANISATIONS

Recipient	Description	Amount
Film & Television Institute	Resource Organisation 2006-07	\$ 396,500
Film & Television Institute	WA Screen Awards 2007	\$ 15,000
Film & Television Institute	Link / Hyperlink Production Initiative	\$ 240,000
Film & Television Institute	Screen Culture Development	\$ 12,000
Film & Television Institute	Animation Centre	\$ 130,000
Film & Television Institute	Making Movies Roadshow 5	\$ 80,000
Australian Writers Guild	Resource Organisation 2006-07	35,000
<b>Total</b>		<b>\$ 908,500</b>

## COURSES

Recipient	Description	Amount
AFTRS	Viral Marketing / Podcasting /Developing content for mobile phones workshop	\$ 1,909



## Funding Approvals

AFTRS	Soap & Glory Workshop	\$	1,500
AFTRS	AFTRS Courses	\$	3,182
AFTRS	Why Fundraising Fails Workshop	\$	500
AFTRS	TV is Dead Long Live TV Workshop	\$	500
AFTRS	Serious Games Workshop	\$	1,200
AFTRS	Doing Business in India Workshop	\$	1,500
<b>Total</b>		<b>\$</b>	<b>10,291</b>

## PROFESSIONAL ASSOCIATIONS

Recipient	Event / Description		Amount	Notes
Australian Directors Guild (formerly ASDA)	ADG WA Activities	\$	7,500	
WAnimate	WAnimate Activities	\$	5,000	
Australian Cinematographers Society WA	ACS Activities	\$	5,500	
SPAA WA	SPAA WA Activities	\$	5,000	
<b>Total</b>		<b>\$</b>	<b>23,000</b>	

## INDIGENOUS FUNDING

Recipient	Project / Description		Amount	Notes
Film & Television Institute	Making Movies Roadshow Extension Program	Indigenous - Other	\$	5,000
Madjulla Inc.	Layoordoo	Index	\$	50,000
Film Depot & Scarlett Pictures	Bit of Black Business ("Done Dirt Cheap" & "Turtle")	Indigenous - Other	\$	20,000
Film & Television Institute	Deadly Yarns 3	Indigenous Production Fund	\$	250,000
Excalibur Nominees / Gary Cooper	Secret Men's Business	Documentary	\$	5,000
Madjulla Inc.	From Script to Screen Workshop	Training	\$	3,663
Snakewood Films	Consultancy on Indigenous Media Centres	Indigenous - Other	\$	2,000
Snakewood Films	Juluwarlu Community Stories Workshop	Indigenous - Training	\$	2,000
Film & Television Institute	Screening & animation workshop in Kellerberin - Keela Dreaming	Training	\$	3,300
Media World Pictures	Naomi Ashcroft travel for Layoordoo	Mentorship	\$	749
Media World Pictures	Mark Coles Smith travel to Deadly Yarns Workshop	Training	\$	965
Kelrick Martin	A Single Claim	Project Development	\$	15,000

## Funding Approvals

Delilah's Bed & Breakfast	Community Stories Workshop Accommodation	Training	\$	4,000
Yirra Yaakin Aboriginal Corporation	Shoot of "Windmill Baby"	Indigenous - Other	\$	2,700
Film & Television Institute	NAIDOC Week - Stop Motion Demonstration	Animation	\$	759
<b>Total</b>			\$	<b>365,136</b>

## PRACTITIONER EXECUTIVE DEVELOPMENT

Recipient	Project / Description		Amount	Notes
Gillian Arnold	AAMELP 2006	\$	6000	
Great Western Entertainment / Paul Barron	AAMELP 2006	\$	6000	Lapsed
David Downie	AAMELP 2006	\$	6000	
Circling Shark Productions / Chris Hetherington	AAMELP 2006	\$	6000	
Ryan Hodgson	AAMELP 2006	\$	6000	
Dot West	AAMELP 2006	\$	6000	
<b>Sub-Total</b>		\$	<b>36,000</b>	
<b>Lapsed</b>		\$	<b>6,000</b>	
<b>Total</b>		\$	<b>30,000</b>	

<b>Funding Initiatives Sub-Total</b>	\$	<b>9,368,803</b>
<b>Lapsed Amounts</b>	\$	<b>89,003</b>
<b>TOTAL Funding Initiatives</b>	\$	<b>9,279,800</b>

## SPONSORSHIP

Recipient	Event / Description		Amount	Notes
Peter Templeman	Sponsorship to attend Academy Awards	\$	1,500	
CM Film Productions	Ooldea Launch	\$	500	
PAC Screen Workshop	Gary Sweet Script Reading	\$	1,250	
Australian International Documentary Conference	AIDC 2008 in Perth	\$	80,000	Total commitment \$160,000
<b>Total</b>		\$	<b>83,250</b>	

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## SCREENWEST BOARD

**Erica Smyth**  
Chairperson

*Appointed Chairperson January 2007*

Erica Smyth is currently a professional company director. She is the Chairman of Nova Energy Ltd, and is on the Boards of the Centre for Sustainable Resource Processing, the Swan Care Group the Diabetes Research Foundation, Scitech and Leadership WA. These positions follow a successful career as a senior executive in the mining and petroleum industry. She was the General Manager External Affairs with Woodside Petroleum Ltd from 1999 to 2004 where she had responsibility for government, community and media and reputation management for the company. Prior to that she had senior positions in Woodside as a BHP secondee to the North West Shelf Project; BHP Petroleum as Manager Gas Business Development WA and BHP Minerals as the Beenup Project Manger.

**Andrew Lewis**  
Director and Writer

*First appointed December 2005*

Andrew has extensive experience in directing film, television and theatre. He has directed numerous short films including the award winning AFC funded short *Calling Gerry Molloy*. His television credits include *The Sleepover Club*, *Streetsmartz*, *Parallax*, *Something in the Air*, *Home and Away*, *Ocean Star*, *Snobs*, *Going Home*, *Breakers* and *Pacific Drive*. He has also produced, directed and written documentary and magazine programs for the ABC. Andrew is a directing graduate of the Western Australian Academy of Performing Arts (WAAPA) and holds two Masters degrees, one in Film and TV Directing from The Australian Film, Television and Radio School (AFTRS) and the other in Film and Theatre Studies from the University of New South Wales. Andrew is currently the Program Director of Performance at WAAPA and the Associate Director of the WA Screen Academy.

**Dot West**

Head of Production/Business Development and  
Director of Goolarri Media

*First Appointed July 2003*

Dot West has a long media history within the Kimberley and has played a major role in the training and development of broadcasting in the region and in the development of indigenous media nationally. She commenced working in media (print) at the age of 15, and began working in the Kimberley region initially in radio in 1987, before moving into other streams including film and television.

Dot has assisted the growth and development of indigenous media and was recognised for her work in 2005 by being awarded the Tudawali Award for her contribution to indigenous media.

Dot is Vice Chairperson of the newly established National Indigenous Television Service. She was also a co-producer and scriptwriter of *The Circuit* the adult drama for SBS. Dot West is currently the Head of Productions/Business Development and a Director with Goolarri Media in Broome.

**Raphe Patmore**

Managing Director - Modus Operandi

*First appointed January 2005*

Mr Patmore is an active participant in the process of convergence which has resulted in increasing levels of integration between 'Screen Industry' producers and other content producers such as computer games and interactive multimedia. He has co-authored a number of studies on the digital content industry and industry clusters. Raphe is the VP of the Australian Digital Content Association and also an Executive Director for Buzka Pty Ltd, an online social networking application.

**Catherine Ferrari**

General Manager, Communications - Water  
Corporation

*First appointed January 2005*

Ms Ferrari is currently General Manager, Communications - Water Corporation. She was formerly Chief Executive of the WA Symphony Orchestra and State Director of CPA Australia. Ms Ferrari is Director of the West Australian Opera.

**Alan Lindsay**

Producer, Writer, Director and Managing Director of  
Vue DC Pty Ltd.

*First Appointed January 2006*

Alan Lindsay is a director, writer and producer. He is managing director of Vue DC based in Hamilton Hill and a director of Vue Pty Ltd in Melbourne. Together the two companies market as the Vue Group. Alan's most recently screened production is *Air Australia*, a documentary miniseries with dramatisation, archive and special effects, which he wrote and directed and produced with Helen Clucas. Alan's 34-year film career includes documentary, drama and comedy productions.

In addition to his own company's productions Alan has written and/or directed other company and broadcaster productions including the recently screened series *Choir of Hard Knocks* (writer) and the Electric Pictures multiple award winning production *Child Soldiers* (writer and director). Alan has consulted to government agencies, broadcasters and production companies. He served on a curriculum committee for the redevelopment of a University screenwriting program and designed Film Australia's production company incubator scheme.

**Joan Peters**

Lawyer; Executive Producer

*First Appointed January 2004*

Joan holds a BA degree majoring in film and literature from Curtin University as well as a law degree from the University of Western Australia (UWA). She practices in the areas of entertainment and intellectual property law in Perth. She has been actively involved with the WA film and television industry for more than 15 years and has executive produced numerous children's series, documentary and feature films. Joan offers the Western Australian film and television industry the benefit of being a lawyer with substantial practical experience in production, financing and distribution of film and television.

**Robyn Kershaw**

Producer

*First Appointed December 2005*

Robyn is an independent producer whose credits include the feature film *Looking For Alibrandi* (which won five AFI awards in 2000 including Best Film) and the AWGIE award winning television series *Bondi Banquet* and *Effie Just Quietly*. As the former Head of Drama and Narrative Comedy at the ABC, she was executive producer of the hit comedy series, *Kath and Kim* (series I, II and III), international Emmy nominated *MDA* (series I and II), *Fireflies* (telemovie and series), the telemovies *Secret Bridesmaids' Business* and *Loot* and the mini series, *Marking Time* and *Shark Net* and the short feature *The Forest*.

While General Manager of Belvoir St. Theatre, Robyn produced the work of Australia's most prominent composers, designers, writers, directors and actors, including Geoffrey Rush, Toni Colette, Lindy Davies, John Clarke, Catherine Martin, Alan John, Barrie Kosky, Neil Armfield and Jack Davis and the only Australian production of internationally acclaimed director/writer Mike Leigh. Robyn studied at Murdoch University and the Australian Film Television and Radio School and has served on the Board of the Australian Film Finance Corporation.

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## SCREENWEST STAFF

Total number of employees As at 30 June 2007

<i>Name</i>	<i>Title</i>	
<b>Management/Administrative</b>		<b>4</b>
Ian Booth	Chief Executive	
Barbara Willinge	Executive Assistant	
Ron Couacaud	Chief Operating Officer	
Shannon Jenkins	Financial Administration Officer	
<b>Funding Program</b>		<b>7</b>
Harry Bardwell	Director Production Development	
Victor Gentile	Project Development Consultant	
Poppy Dowle	Producer Intern	
Liz Sward	Funding Team Leader	
Debra Miller	Indigenous Project Officer	
Candice Thom	Funding Administration Officer	
Neha Kale	Funding Administrative Assistant	
<b>Communications</b>		<b>4</b>
Louise Merrillees	Communications Manager (part-time)	
Hillary Lambert	Communications Manager (part-time)	
Toby Oldham	IT and Publishing Services	
Joanna Hos	Communications and Administration Officer	
<b>Totals</b>		<b>15*</b>

*\*Note: Denotes total number of employees including part-time*

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## PANEL MEETINGS AND MEMBERS

FUNDING INITIATIVE	DATE	MEMBERS
Project Development – Non Feature	June 06	Victor Gentile* Celia Tait Marion Bartsch Serena Ryan **
Funding and Investment Committee	July 06	Tania Chambers* Harry Bardwell* Stuart Menzies Andrew Ogilvie
Screen Culture	July 06	Jeremy Bean* Greg Coffey Renee Webster Jody Nunn
Funding and Investment Committee	August 06	Tania Chambers* Harry Bardwell* Dot West Alan Lindsay Carmelo Musca
Project Development - Drama	August 06	Victor Gentile* Reg Cribb Paul Barron David Revill**
Project Development – Non Feature	August 06	Victor Gentile* Judith Cockburn-Campbell Alan Carter Karen Williams Ray Pedretti
Indigenous Production Support	August 06	Lis Hoffman* Sally Riley Pauline Clague Melanie Rodriga Mandy Corruna **

FUNDING INITIATIVE	DATE	MEMBERS
ABC/ ScreenWest Fund	September 06	Tania Chambers* Harry Bardwell* Stuart Menzies Andrew Lewis Glen Stasiuk Melissa Kelly
West Coast Visions Assesor's Shortlist	October 06	Victor Gentile* Victoria Treole Matthew Dabner Chris Pip*
West Coast Visions Selection Panel	October06	Victor Gentile* Victoria Treole Matthew Dabner Ashley Luke Sally Reagan
Project Development – Non Feature	October 06	Victor Gentile * Karen Williams Ray Pedretti
Screen Culture	October 06	Jeremy Bean * Louise Merrillees* Michael Hermann Kate Wilson
Project Development – Documentary	December 06	Victor Gentile* Brian Beaton Franco di Chiera Alison James**
West Coast Visions Final Shortlist	December 06	Harry Bardwell* Victoria Treole Matthew Dabner
Project Development – Drama	January 07	Victor Gentile* Susie Campbell Sue Taylor Debra Miller**

FUNDING INITIATIVE	DATE	MEMBERS
Project Development – Documentary	February 07	Victor Gentile* Leighton De Barros Ray Pedretti Harry Bardwell*
Funding and Investment Committee	March 07	Liz Sward* Harry Bardwell* Mitch Torres Andrew Lewis
Bill Warnock Award	March 07	Victor Gentile* Sarah Rossetti John Rapsey
Short Film Marketing	April 07	Poppy Dowle* James Grandison
TV Writers Award	April 07	Victor Gentile* Vanessa Yardley Ron Elliot
Gen Y: Producers	April 07	Harry Bardwell* Poppy Dowle* Anna Morales
Project Development – Drama	May 07	Victor Gentile* Robyn Kershaw Paul Barron Yvette Coyne**
Gen Y: Writers & Directors	May 07	Harry Bardwell* Anna Morales Poppy Dowle* Janelle Landers Aidan O'Bryan
Screen Culture	May 07	Louise Merrillees* Anita Walker Talei Howell-Price



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Panel Meetings and Members

FUNDING INITIATIVE	DATE	MEMBERS
Digital Directions	June 07	Victor Gentile* Paul Turbett Kate Rothschild
ABC Production Fund	June 07	Ian Booth* Harry Bardwell* Ross Hutchens Susie Campbell Andrew Lewis Miranda Dear
Project Development – Documentary	June 07	Victor Gentile* Ross Hutchens Brian Beaton

\* *ScreenWest Representatives*

\*\* *Attachments*

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## REPORTS AND ACCOUNTABILITY ISSUES

### People and Communities

#### AWARDS

ScreenWest, the Film & Television Institute (FTI) and the ABC were announced as joint winners of the Australia Council for the Arts Media Arts Award for the 'Deadly Yarns 2' initiative at the national Australia Business Arts Foundation (AbaF) Awards in Melbourne.

At the 2007 Western Australian Screen Awards (WASAs) held on March 27, several ScreenWest funded projects received awards including:

- Outstanding Achievement for Drama Direction: James Bogle, Mark DeFriest, Steve Peddie and Andrew Lewis for *The Sleepover Club*
  - Outstanding Achievement for Editing: Meredith Watson Jeffrey and Lawrence Silvestrin for *The Sleepover Club*
  - Outstanding Achievement for Documentary Production: Electric Pictures for *Bom Bali*
  - Outstanding Achievement for Visual FX: Richard Turner for *The Sleepover Club*
  - Outstanding Achievement for Documentary Direction: Michael Muntz for *Saving Andrew Mallard*
  - Outstanding Achievement for Documentary Production: Electric Pictures for *The Winner's Guide to the Nobel Prize*
  - Best Experimental Production: Michelle Glaser for *The Diabolical Dr Pancoast*
  - Best Drama Production: Jeff Asselin for *My Shout* (funded through ScreenWest's 'Filmex' initiative)
  - Best Animation Production: Papercut Media / Davison Bros for *Professor Pebbles*
  - Award for Animation: Pierce Davison for *Professor Pebbles*
  - Award for Production Design: Emma Fletcher for *My Shout*
  - ScreenWest Board member Joan Peters was a joint winner with Daryl Binning for the Outstanding Contribution to the Industry Award
- Numerous other awards were received by WA screen industry members and projects during the year. :
- The first film funded under ScreenWest's 'West Coast Visions' initiative, *Last Train to Freo*, was voted the best Australian film by audiences at the 2006 Melbourne International Film Festival, coming 7th overall and the only Australian feature in the top ten.
  - The 'Filmex' funded short film *Sleeper* won the Best Short Film award at the Harlem International Film Festival.
  - The Electric Pictures documentary *The Winner's Guide to the Nobel Prize* won the prestigious Golden Dragon Award in the Science Popularisation category at the 2006 Beijing International Scientific Films Festival.
  - Western Australian director Peter Templeman won the Atlab Inside Film (IF) Award for Rising Talent
  - Western Australian production company Storyteller Media was inducted into the Western Australian Industry and Export Awards Hall of Fame for winning the Export Award for Art and Entertainment four times.
  - At the WA and SA Australian Cinematography Awards (ACS) local ACS members won a total of 13 awards, including 7 Highly Commended, 4 Silver and 2 Gold. The big winners of the night were Melissa North and Jim Frater who both won Gold Awards for their work. Other notable winners were Jim Frater, Ian Batt and Jason Thomas who each received 2 awards. Other award winners were Maziar Lahooti, Richard Malins ACS, Marcus Alborn and Mark Zagar ACS.
  - Western Australian producer Paul Barron was awarded the 2006 Screen Producers Association of Australia (SPAA) Independent Producer's Award for Children's Programs at the SPAA Conference.

## FESTIVALS

ScreenWest funded projects had great success at film festivals around the world in 2006/07, some of these include:

- At the 2007 Flickerfest International Short Film Festival tour to Perth the following short films were screened: *Storytime*, *Phaid*, *Talkabout Walkabout* and *Medusa's First Date*. These films were screened as part of WA Preview showcasing one WA film before the main program each night.
- The 'Filmex' funded short film *Sleeper* was accepted into these festivals; the Harlem International Film Festival, Flint Film Festival, Rome International Film Festival, Rebellfest International Film Festival, Port Townsend Film Festival, 2006 Moviefone Short Film Festival and the Northampton Independent Film Festival.
- Two short films funded through ScreenWest's 'Stepping Stones' initiative, *Hidden Creatures* and *Iron Bird*, were screened at the special event Get Your Shorts On! as part of the 2006 Revelation Perth International Film Festival.
- Two indigenous short films, *Storytime* and *Amy Goes to Wadjemup*, were screened at the 2007 St Kilda Short Film Festival. Both films were funded through ScreenWest's 'Index' initiative and *Amy Goes to Wadjemup* was also screened as part of the St Kilda tour when it visited Perth.
- Four indigenous films were screened at the Message Sticks Indigenous Film Festival held at the Sydney Opera House; these were the documentaries *Footprints in the Sand*, *Dark Science* and the short films *The Turtle* and *Done Dirt Cheap*. The short films were funded through the 'Bit of Black Business' initiative in collaboration with SBS and the Australian Film Commission (AFC).
- The first film funded under ScreenWest's 'West Coast Visions' initiative, *Last Train to Freo*, was screened as part of the 2006 Melbourne International Film Festival, New Zealand International Film Festival and the 48<sup>th</sup> Annual Australian Film Institute (AFI) Festival of Film.
- The indigenous short film *Amy Goes to Wadjemup* was selected for screening at the 2007 Melbourne International Children's Film Festival, Little Big Shots.
- The documentary *Island Fittles* screened as part of the Message Sticks Indigenous Film Festival tour to Perth and Geraldton.

- Two indigenous short films funded through the 'Deadly Yarns 2' initiative, *Weewar* and *Talkabout Walkabout*, were screened at the ImagineNATIVE Film Festival in Toronto.
- The short film *Hidden Creatures* was screened as part of the Atlanta Film Festival, Indianapolis International Film Festival and the Palm Beach International Film Festival.
- Western Australian director Peter Templeman's short film, *The Saviour* was nominated in the Live Action Short Film category at the 2007 Academy Awards.

## VISITORS TO THE STATE

Western Australia received many national and international screen industry visitors in 2006/07 including:

A number of screen industry representatives from Australia and internationally came to WA with the assistance of The Australian Film, Television and Radio School (AFTRS), The Australian Writers Guild (AWG), The Film & Television Institute (FTI) and ScreenWest:

Australian writer/director Ana Kokkinos presented a masterclass on 'The Directing Process'; Sydney based producer Marcus Gillezeau presented two seminars on the economics of the contemporary screen industry and 'Toolbox: Building a Screen Business Plan'; Australian producer Marian Macgowan presented the masterclass 'Producing Leadership'; AFTRS Distribution Manager Ruth Saunders presented a seminar on how to get your film into festivals; filmmaker Anupam Sharma presented the workshop 'Doing Screen Production Business with India'; Singapore inventor Dr Hock Soon Seah presented a talk on new animation technology; Senior Business Development Manager at HITWISE Tom Small presented a talk on increasing the effectiveness of a website; Micro Fort CEO John De Margheriti presented a talk on content development opportunities for cross platform production; cross-media expert Christy Dena presented masterclasses on 'Serious Games', blogging and 'Alternate Reality Games'; AFTRS Centre for Screen Business Director David Court presented a talk with the assistance of the Department of Industry and Resources on why most film fundraisings fail.

Paul Goldman attended the Western Australian Screen Awards (WASA) and presented several awards at the ceremony.

Film Finance Corporation (FFC) Chief Executive Brian Rosen visited Perth to present a guidelines briefing to the WA screen industry.

Australian Film Commission (AFC): Project Managers Megan Simpson Huberman and Mark Lazarus visited Perth in October to meet with filmmakers in one-on-one meetings and at an informal breakfast where they discussed the AFC's development and production funding programs.

Several national and international filmmakers, industry professionals, screen agency representatives and sales agents attended the 2006 Revelation Perth International Film Festival and the Revelation Screen Conference, including: Film Finance Corporation (FFC) Documentary Investment Manager Julia Overton, documentary filmmaker John Hughes, Australian film producer David Elfick, critic and filmmaker Megan Spencer, FFC Feature Film Evaluation Manager Tait Brady, Fortissimo Films sales agent Ashley Luke, Australian director Stuart Simpson, Australian director Kylie Eddy and Troma Films founder/independent producer Lloyd Kaufman.

Director Phillip Noyce visited WA for a location recce, which was supported by ScreenWest.

Director Baz Luhrmann and small crew visited WA for a location recce for the feature film *Australia*.

Filmmakers and screen agency representatives visited WA for the launch of new projects including: producer Kylie Du Fresne for the launch of *Lockie Leonard*, Film Australia CEO Daryl Karp for the launch of *Air Australia* and *Pipe Dreams*, Film Australia Head of Production Mark Hamlyn for the launch of *Pipe Dreams* and *The Winner's Guide to the Nobel Prize*, Film Australia Executive Producer History Alex West for the launch of *Pipe Dreams*.

Well-known Australian actor Gary Sweet flew over to Perth to read a part in a script for the Perth Actors Collective (PAC) Script Lab.

Prominent international filmmakers, lecturers and journalists visited Perth for the Curtin University conference on 'Media, Policies, Cultures and Futures in the Asia Pacific Region.'

## **DISABILITY ACCESS AND INCLUSION PLAN**

ScreenWest has adopted the Department of Culture and the Arts Disability Access and Inclusion Plan. ScreenWest is committed to ensuring that people with disabilities, their families and carers have full access to the range of services it provides.

## Economy

### PRODUCTION ACTIVITY

40.5 hours of production with budgets totaling \$21.867million commenced production in Western Australia in 2006-07. ScreenWest investment in these projects totaled \$4.422million. Using Australian Bureau of Statistics data, jobs created by this production activity are estimated at more than 603. Note: ScreenWest investments in some of these productions were made over more than one year.

*Please note: Production Activity figures are calculated on the date a project enters Principal Photography within a financial year.*

### SKILLS DEVELOPMENT

Several ScreenWest programs target skills development. The Professional Attachments and Mentorships program, which funds less experienced filmmakers to work under supervision on high budget productions, and investments in lower budget productions by emerging producers ensure that ScreenWest's investments play a major role in developing skills and creativity for competitive advantage. The Practitioner Development Travel program supports filmmakers travelling to take up professional development opportunities interstate or overseas. The Practitioner Executive Development program is aimed at developing the business skills of established producers. ScreenWest committed a total of \$249,814 to these programs in 2006/07.

## Governance

### REPORT ON RECORDKEEPING PLANS

ScreenWest utilises a Recordkeeping Plan registered with the State Records Office in accordance with the *State Records Act 2000*, and State Records Commission Standards.

### SUSTAINABILITY

ScreenWest has also adopted a Sustainability Action Plan to implement 'Leading by Example: The Sustainability Code of Practice for Government Agencies and Resource Guide for Implementation'. The scope of the plan befits a small agency whose major corporate functions are outsourced to the Department of Culture and the Arts, and focuses on two key areas: ScreenWest's office environment and ScreenWest's role in Western Australian cultural life.

## ADVERTISING AND SPONSORSHIP

ScreenWest spent \$86,176.81 on advertising and related costs, as listed below:

• Advertising Agencies	N/A
• Market Research organisations	\$10,897.00
• Polling organisations	N/A
• Direct Mail organisations	N/A
• Media Advertising Agencies: Job vacancies	
Information Enterprises Aust	\$1,8000.00
Integrity Staffing	\$3,106.40
Marketforce Ltd	\$10,731.07
National Business Card Centre	\$2,023.98
Seek Ltd	\$1,980.00

### Other

• Brad Coleman	\$900.00
• Dessein Graphics Pty Ltd	\$1,616.00
• Govt Edc & Business Directory	\$595.00
• Mark Welsh	\$150.00
• Marketforce Ltd	\$45,370.59
• Media Decisions	\$6,217.61
• National Business Card Centre	\$514.16
• WA Aids Council Inc	\$275.00

*In accordance with Section 175ZE of the Electoral Act, 1907*

### CORRUPTION PREVENTION

ScreenWest implements a Risk Management Plan, in accordance with Treasurer's Instruction 825, which identifies risks associated with corruption and misconduct and specifies measures taken by ScreenWest to manage these risks. Specific risks addressed by the Plan include:

- fraud by staff
- financial management requirements not met
- inadequate legal agreements
- decisions taking place outside financial delegations or without required Ministerial approvals
- Government compliance requirements not met
- Code of Conduct / Conflict of Interest policy not followed by project managers and Board Members

In each case, measures to be taken by Management to ameliorate the risk are specified in the Plan.

## **COMPLIANCE WITH PUBLIC SECTOR STANDARDS**

Compliance with the Public Sector Standards and Ethical Codes is assessed by regular internal and external reviews of related procedures and staff feedback. A new portfolio-wide performance management system, the Staff Development System (SDS) has been developed and implemented to meet the requirements of the Public Sector Standards in Human Resource Management for Performance Management. Training in performance management processes has been conducted for all line managers to ensure a consistent approach to assessing, developing and managing employee performance. The system provides a strategy for long-term workforce planning and supports employees' ongoing development and increased job satisfaction. An ethics and integrity awareness raising program has commenced and includes awareness on the Public Sector Code of Ethics, Code of Conduct and Public Sector Standards in Human Resource Management. There were no breaches of the Public Sector Standards in Human Resource Management for the annual reporting period 2006-2007.

## **CORPORATE GOVERNANCE: CONFLICT OF INTEREST PROCEDURE**

The ScreenWest Board adopted a Code of Conduct at its meeting of 27 August 2002 based on the Western Australian Public Sector Code of Ethics, which summarises its obligations and provides guidance about ethical conduct, including conflict of interest practice. This code was updated at the Board's meeting of 23 January 2007.

## **EQUAL EMPLOYMENT OPPORTUNITY OUTCOMES**

ScreenWest operates within the framework of the Department of Culture and the Arts Equal Opportunity Policy and related procedures. During the year, ScreenWest employed an Indigenous Project Officer on a two year contract, to work in the Funding Program team. The principal roles of the position are to facilitate the development of indigenous content production and increase the skills and experience of indigenous participants in the screen industry.

## **WORKERS COMPENSATION**

During the financial year, one workers compensation claim was finalised.

## **INTERESTS OF SENIOR OFFICERS**

All senior officers of ScreenWest have confirmed that no officer has an interest in a contract made or proposed with ScreenWest.

## **SUBSTANTIVE EQUALITY**

ScreenWest is committed to the elimination of systemic racial discrimination from all policies and practices of public sector services. A Substantive Equality Policy demonstrating a statement of commitment was approved on July 2006. Since implementation, there has been an increase in employee awareness of the principles of Substantive Equality via employee inductions, workshops and focus group meetings. The Framework has been built into the policy approval process to ensure the principles of substantive equality are maintained.

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## PRODUCTION INDICATORS

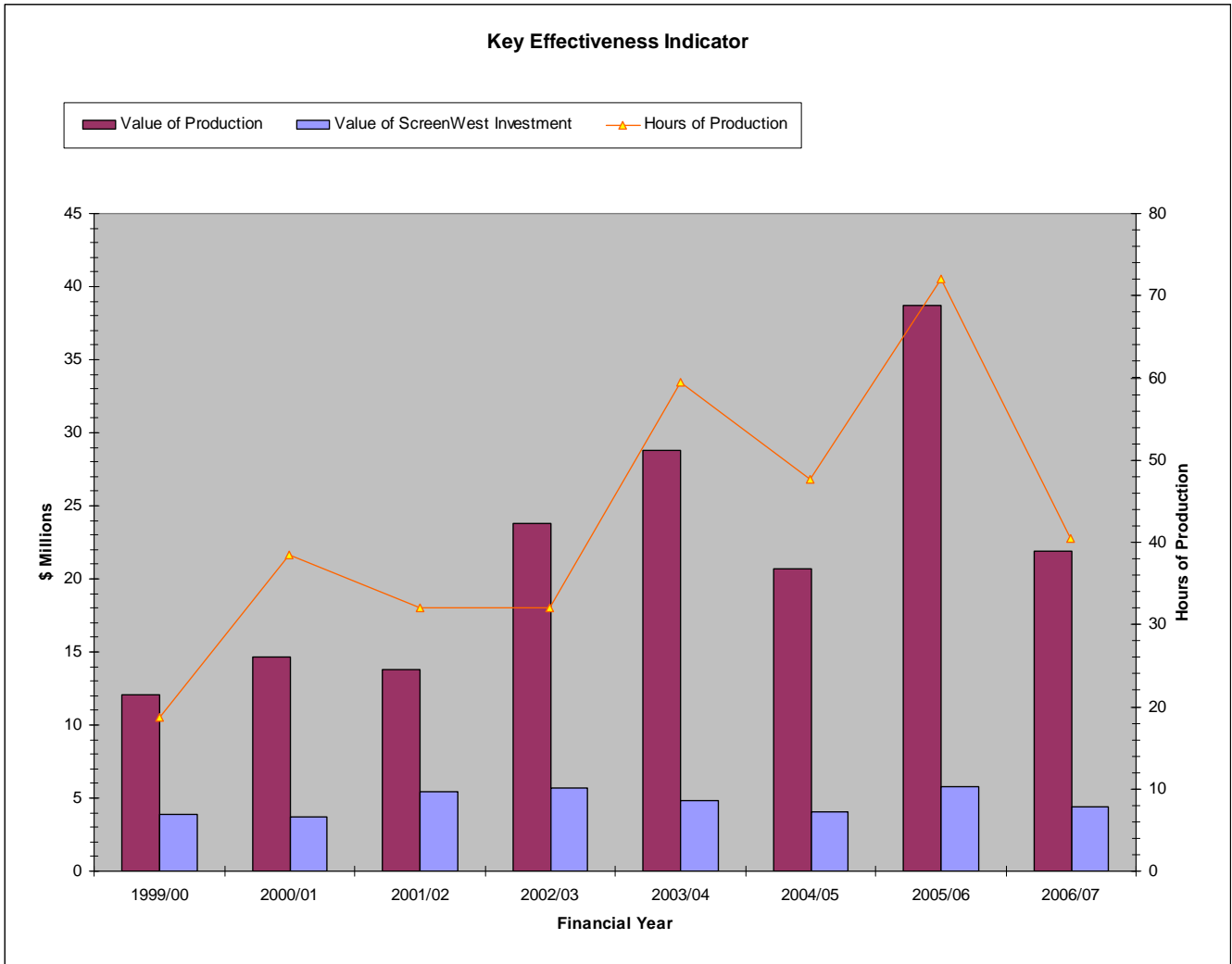
The aim of all ScreenWest initiatives is to increase the output of screen productions made in Western Australia involving significant Western Australian elements. ScreenWest funding may be accessed by industry professionals, companies, support organisations and individuals who can clearly demonstrate a commitment to developing or working within the screen industry in Western Australia.

ScreenWest's criteria for funding is clearly expressed in guidelines that are made widely accessible, including on the ScreenWest website. The definition of 'Western Australian elements' includes any combination of project concepts, production personnel, companies and services, and activities that support future production outcomes.

Additionally, all projects (other than short films), which receive production funding from ScreenWest must be developed for general cinema release or television transmission. Prior to the provision of funding, therefore, ScreenWest requires evidence in the form of an agreement with a distributor or a broadcaster that this is likely to occur.

The Key Effectiveness Indicator Graph and Table below compare the value of production in Western Australia for the past seven years with the level of investment of Government and Lotterywest funding provided via ScreenWest. Overlaid is a line graph charting the number of hours of production. The indicator relates to the achievement of the 'access' part of the Department's outcome.

	1999/00	2000/01	2001/02	2002/03	2003/04	2004/05	2005/06	2006/07
Value of Production (\$m)	12.048	14.637	13.783	23.809	28.810	20.668	38.700	21.867
Value of ScreenWest Investment (\$m)	3.880	3.700	5.426	5.717	4.811	4.073	5.769	4.422
Hours of Production	18.7	38.5	32	32	59.5	47.7	72	40.5



'Value of Production' refers to the total budgeted cost of feature films, television drama, documentaries and short films produced in Western Australia that have received ScreenWest funding.

'Value of ScreenWest Investment' refers to the amount of funding provided by State Treasury and Lotterywest that is invested by ScreenWest during a year.

'Hours of Production' means the total number of hours produced in Western Australia of feature films, television drama, documentaries and short films that have received ScreenWest funding production.

Year to year variances in the production statistics are affected by assigning a production to a given year on the basis of its production start date rather than the year in which it was financed or the year in which a majority of production activity took place. As there is often a substantial time lapse between a ScreenWest commitment and the start of a production, a more useful picture can be obtained by considering two or three years together. It is not safe to draw any conclusion about trends from movements in the data in a single year.





## AUDITOR GENERAL

### INDEPENDENT AUDIT OPINION

To the Parliament of Western Australia

**SCREEN WEST (INC.)  
FINANCIAL STATEMENTS AND KEY PERFORMANCE INDICATORS  
FOR THE YEAR ENDED 30 JUNE 2007**

I have audited the accounts, financial statements, controls and key performance indicators of Screen West (Inc.).

The financial statements comprise the Balance Sheet as at 30 June 2007, and the Income Statement, Statement of Changes in Equity and Cash Flow Statement for the year then ended, a summary of significant accounting policies and other explanatory Notes.

The key performance indicators consist of key indicators of effectiveness and efficiency.

#### **Board's Responsibility for the Financial Statements and Key Performance Indicators**

The Board is responsible for keeping proper accounts, and the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Treasurer's Instructions, and the key performance indicators. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements and key performance indicators that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; making accounting estimates that are reasonable in the circumstances; and complying with the Financial Management Act 2006 and other relevant written law.

#### **Summary of my Role**

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the financial statements, controls and key performance indicators based on my audit. This was done by testing selected samples of the audit evidence. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion. Further information on my audit approach is provided in my audit practice statement. Refer "<http://www.audit.wa.gov.au/pubs/Audit-Practice-Statement.pdf>".

An audit does not guarantee that every amount and disclosure in the financial statements and key performance indicators is error free. The term "reasonable assurance" recognises that an audit does not examine all evidence and every transaction. However, my audit procedures should identify errors or omissions significant enough to adversely affect the decisions of users of the financial statements and key performance indicators.

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**Screen West (Inc.)**  
**Financial Statements and Key Performance Indicators for the year ended 30 June 2007**

**Audit Opinion**

In my opinion,

- (i) the financial statements are based on proper accounts and present fairly the financial position of Screen West (Inc.) at 30 June 2007 and its financial performance and cash flows for the year ended on that date. They are in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Treasurer's Instructions;
- (ii) the controls exercised by Screen West provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions; and
- (iii) the key performance indicators of Screen West are relevant and appropriate to help users assess Screen West's performance and fairly represent the indicated performance for the year ended 30 June 2007.




JOHN DOYLE  
ACTING AUDITOR GENERAL  
21 September 2007

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**SCREENWEST (INC.)**  
**CERTIFICATION OF PERFORMANCE INDICATORS**  
**FOR THE YEAR ENDED 30 JUNE 2007**

We hereby certify that the performance indicators are based on proper records, are relevant and appropriate for assisting users to assess ScreenWest Inc's performance, and fairly represent the performance of ScreenWest Inc for the financial year ended 30 June, 2007.



Erica Smyth  
Chairperson of ScreenWest Inc  
Date: 12/9/2007



Catherine Ferrari  
Member of ScreenWest Inc  
Date: 11/9/2007

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# PERFORMANCE INDICATORS

## Government Goal

To foster growth in cultural distinctiveness, innovation and increased sustainability in the WA screen industry.

## Desired Outcomes

ScreenWest's outcomes are that:

- Western Australian originated screen content is nationally and internationally acknowledged as being unique, inspiring and excellent;
- The screen industry in Western Australia is strong and sustains the careers and aspirations of talented Western Australian screen practitioners; and,
- Western Australia is recognised as a major production centre in Australia and the South East Asian region.

ScreenWest is an Incorporated Association within the Culture and the Arts portfolio and contributes to these outcomes through its vision of developing the industry to a level of creative and commercial success and a source of pride and opportunity for all Western Australians. ScreenWest's core purpose is to provide strategic support, funding and services which expand the screen industry in Western Australia. The approved Indicators for ScreenWest are concerned with Creativity, Accessibility and Sustainability and relate directly to the stated outcomes outlined above.

## Effectiveness Indicator

### Creativity

Approximately \$8million per annum is allocated to ScreenWest to fund its programs to produce 'creative' outcomes. Peer panels assess funding applications to ensure the proposed projects demonstrate significant and achievable 'creative' outcomes for the people of Western Australia. Comprehensive processes are in place to monitor and acquit the State's investment in "creative" outcomes delivered via the funding programs. This indicator measures the satisfaction of funding applicants with the funding process and provides an assessment of the film industry sector's satisfaction with the creative outcomes being achieved through ScreenWest's 'creative' funding programs.

### Accessibility

The accessibility KPI provides an assessment of the extent to which the Western Australian community perceive film screening events and/or productions to be accessible. This indicator was measured by the *Arts Monitor* community survey instrument applied by Patterson Market Research. The overall index score for the combined culture and arts sector and the Screen Industry was 59%.

In relation to the Western Australian film and television industry the *Arts Monitor* survey indicated 24% of respondents indicated that it was 'easy' to access Western Australian produced film and TV events or productions whilst 41% indicated that it was 'not easy'. Respondents from regional WA were significantly more likely to provide a 'not easy' rating (53%) compared to their metro counterparts (37%). Females were significantly more likely to provide a 'not easy' rating (46%) compared to males (36%). The *Arts Monitor* survey index score for the accessibility of Western Australian produced film and television events or productions in 2006/07 was 54%. 2006/07 was the first time that accessibility to Screen Industry events has been evaluated. Concerns have been raised by ScreenWest relating to the measurement methodology and a review will be undertaken during 2007/08 to improve the methodology.

### Sustainability

The sustainability KPI provides an assessment of the extent to which the community values the film industry sector, a key element in the sustainability of the wider culture and arts sector. This indicator was measured by the *Arts Monitor* community survey instrument applied by Patterson Market Research.

In relation to the Western Australian film and television industry the *Arts Monitor* survey indicated that 68% of respondents 'valued' the industry. Females were significantly more likely to value the Western Australian film and television industry (75%) compared to males (61%). Those who had attended arts or cultural events in the 3 months prior to survey were significantly more likely to rate the West Australian film and television industry as 'valuable' (71%) compared to those who had not attended these events or activities in the last 3 months (53%). The index score for the value of the Western Australian film and television industry in the community in 2006/07 was 78%.

	2005-06 Actual	2006-07 Actual	2007-08 Target	Comments
<b>Creativity*</b>				
Proportion of funding applicants that are satisfied with the key elements of the ScreenWest funding program.	100%	99.3%	100%	Based on four complaints received during 2006/07.
<b>Accessibility</b>				
Proportion of Western Australians that perceive Screen Industry events and/or productions to be accessible.	Not Available	54%	55%	
<b>Sustainability</b>				
Perceived value of the Screen Industry to the Western Australian community.	Not Available	78%**	79%	

\* Creativity "depends on the cultural values, preferences, and realities of residents and other stakeholders in a given community" (*Arts, culture, creativity and communities: a framework for measurement: The Urban Institute 2002*).

\*\* The Index Score is calculated by translating the mean score for each rating question into a percentage. For example, in terms of the "value of the screen industry in the Western Australian community" the average (or mean) rating is 3.9 out of 5, or an Index Score of 78%.

### Funding Program Initiatives

The Funding Program initiatives are the different schemes administered by ScreenWest under its Funding Program. ScreenWest exceeded its targeted level of initiatives at lower than expected cost per initiative.

### Key Efficiency Indicator

The indicator relates ScreenWest's services offered to the screen industry in Western Australia to the level of input (funding and resources) provided to ScreenWest. The following table considers the average cost of the operating expenses of ScreenWest for grants provided through its Funding Program.

	2005-06 Actual	2006-07 Actual	2007-08 Target
Average cost per grant application processed.	\$2,005	\$2,596	\$2,965

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**SCREENWEST INC**  
**CERTIFICATION OF FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 JUNE 2007**

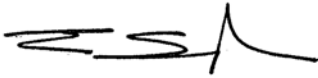
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The accompanying financial statements of ScreenWest Inc. have been prepared in compliance with the provisions of the Financial Management Act 2006 from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2007 and the financial position as at 30 June 2007.

At the date of signing we are not aware of any circumstances, which would render any particulars included in the financial statements misleading or inaccurate.



T. Loiacono  
Chief Finance Officer  
Date:



E. Smyth  
Chairperson of ScreenWest Inc  
Date: 12/09/07



Catherine Ferrari  
Member of ScreenWest Inc  
Date: 10 September 2007

**SCREENWEST INC**  
**Income Statement**  
**for the year ended 30 June 2007**

2006  
Statements

	Note	2007 \$000	2006 \$000	Significant Variances	2006 \$000
<b>COST OF SERVICES</b>					
<b>Expenses</b>					
Employee benefits expense	5	1,060	834	226 21%	884
Supplies and services <sup>(a)</sup>	6	208	376	(168) -81%	326
Depreciation and amortisation expense	7	9	9	0 0%	9
Accommodation expenses	8	45	50	(5) -11%	50
Grants and loans expense	9	9,456	7,015	2,441 26%	7,015
Capital user charge	10	12	40	(28) 233%	40
Other expenses	11	224	141	83 37%	141
<b>Total cost of services</b>		<b>11,014</b>	<b>8,465</b>		<b>8,465</b>
<b>Income</b>					
<b>Revenue</b>					
Returns on funding activities	12	412	320	92 22%	320
Lotterywest grant		4,160	4,000	160 4%	4,000
Other grants and subsidies		130	0	130 100%	0
Interest revenue		343	250	93 27%	250
Other revenue	13	174	119	55 32%	119
<b>Total Revenue</b>		<b>5,219</b>	<b>4,689</b>		<b>4,689</b>
<b>Total income other than income from State Government</b>		<b>5,219</b>	<b>4,689</b>		<b>4,689</b>
<b>NET COST OF SERVICES</b>		<b>5,795</b>	<b>3,776</b>		<b>3,776</b>
<b>INCOME FROM STATE GOVERNMENT</b>					
	14				
Service grant		4,904	3,262	1,642 33%	3,262
Resources received free of charge		1,007	844	163 16%	844
<b>Total income from State Government</b>		<b>5,911</b>	<b>4,106</b>		<b>4,106</b>
<b>SURPLUS FOR THE PERIOD</b>		<b>116</b>	<b>330</b>		<b>330</b>

(a) Includes administrative expenses.

*The Income Statement should be read in conjunction with the accompanying notes.*

# SCREENWEST INC

## Balance Sheet

as at 30 June 2007

2006  
Statements

	Note	2007	2006	2006
		\$000	\$000	\$000
<b>ASSETS</b>				
<b>Current Assets</b>				
Cash and cash equivalents	24	6,295	3,217	3,217
Receivables	15	264	146	146
Amounts receivable for services	16	5	16	16
Other current assets	17	7	7	7
<b>Total Current Assets</b>		<b>6,571</b>	<b>3,386</b>	<b>3,386</b>
<b>Non-Current Assets</b>				
Amounts receivable for services	16	31	27	27
Furniture and equipment	18	30	12	12
Intangible assets	19	0	1	1
<b>Total Non-Current Assets</b>		<b>61</b>	<b>40</b>	<b>40</b>
<b>TOTAL ASSETS</b>		<b>6,632</b>	<b>3,426</b>	<b>3,426</b>
<b>LIABILITIES</b>				
<b>Current Liabilities</b>				
Payables	21	132	160	160
Loans and grants payable	22	3,913	2,367	2,367
<b>Total Current Liabilities</b>		<b>4,045</b>	<b>2,527</b>	<b>2,527</b>
<b>Non-Current Liabilities</b>				
Loans and grants payable	22	1,627	58	58
<b>Total Non-Current Liabilities</b>		<b>1,627</b>	<b>58</b>	<b>58</b>
<b>Total Liabilities</b>		<b>5,672</b>	<b>2,585</b>	<b>2,585</b>
<b>NET ASSETS</b>		<b>960</b>	<b>841</b>	<b>841</b>
<b>Equity</b>				
Contributed equity	23	61	58	58
Accumulated surplus		899	783	783
<b>TOTAL EQUITY</b>		<b>960</b>	<b>841</b>	<b>841</b>

*The Balance Sheet should be read in conjunction with the accompanying notes.*



**SCREENWEST INC**  
**Statement of Changes in Equity**  
**for the year ended 30 June 2007**

	Note	2007 \$000	2006 \$000
<b>Balance of equity at start of period</b>		841	501
<b>CONTRIBUTED EQUITY</b>			
Balance at start of period	23	58	48
Capital contribution		3	10
Balance at end of period		61	58
<b>ACCUMULATED SURPLUS</b>			
	23		
Balance at start of period		783	453
Surplus for the period		116	330
Balance at end of period		899	783
<b>Balance of equity at end of period</b>		<b>960</b>	<b>841</b>
Total income and expense for the period (a)		116	330

(a) The aggregate net amount attributable to each category of equity is: surplus \$116,000 (2006: surplus \$330,000).

*The Statement of Changes in Equity should be read in conjunction with the accompanying notes.*

**SCREENWEST INC**  
**Cash Flow Statement**  
**for the year ended 30 June 2007**

	Note	2007	2006
		\$000	\$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Service grant		4,914	3,264
<b>Net cash provided by State Government</b>		<b>4,914</b>	<b>3,264</b>
<b>Utilised as follows:</b>			
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee benefits		(29)	(26)
Supplies and services		(179)	(363)
Accommodation		(36)	(49)
Grants and loans		(6,190)	(8,509)
GST payments on purchases		(606)	(884)
GST payments to taxation authority		(493)	(296)
Other payments		(207)	(155)
<b>Receipts</b>			
Returns on funding activities		373	237
Lotterywest grant		4,160	4,000
Interest received		343	250
GST receipts on sales		448	427
GST receipts from taxation authority		454	755
Other receipts		153	32
<b>Net cash used in operating activities</b>	24	<b>(1,809)</b>	<b>(4,581)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of non-current physical assets		(27)	0
<b>Net cash used in investing activities</b>		<b>(27)</b>	<b>0</b>
<b>Net increase / (decrease) in cash and cash equivalents</b>		<b>3,078</b>	<b>(1,317)</b>
Cash and cash equivalents at the beginning of period		3,217	4,534
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	24	<b>6,295</b>	<b>3,217</b>

*The Cash Flow Statement should be read in conjunction with the accompanying notes.*

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**SCREENWEST INC**  
**Notes to the Financial Statements**  
for the year ended 30 June 2007

**1. Australian equivalents to International Financial Reporting Standards**

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ScreenWest Inc's financial statements for the year ended 30 June 2007 have been prepared in accordance with Australian equivalents to International Financial Reporting Standards (AIFRS), which comprise a Framework for the Preparation and Presentation of Financial Statements (the Framework) and Australian Accounting Standards (including the Australian Accounting Interpretations).

In preparing these financial statements ScreenWest Inc has adopted, where relevant to its operations, new and revised Standards and Interpretations from their operative dates as issued by the AASB and formerly the Urgent Issues Group (UIG).

**Early adoption of standards**

ScreenWest Inc. cannot early adopt an Australian Accounting Standard or Australian Accounting Interpretation unless specifically permitted by TI 1101 'Application of Australian Accounting Standards and Other Pronouncements'. No Standards and Interpretations that have been issued or amended but are not yet effective have been early adopted by ScreenWest Inc for the annual reporting period ended 30 June 2007.

**2. Summary of significant accounting policies**

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**(a) General Statement**

The financial statements constitute a general purpose financial report which has been prepared in accordance with Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board as applied by the Treasurer's Instructions. Several of these are modified by the Treasurer's Instructions to vary application, disclosure, format and wording.

The Financial Management Act and Treasurer's Instructions are legislative provisions governing the preparation of financial statements and take precedence over the Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board.

Where modification is required and has a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

**(b) Basis of Preparation**

The financial statements have been prepared on the accrual basis of accounting using the historical cost convention.

The accounting policies adopted in the preparation of the financial statements have been consistently applied throughout all periods presented unless otherwise stated.

The financial statements are presented in Australian dollars and all values are rounded to the nearest thousand dollars (\$'000).

The judgements that have been made in the process of applying ScreenWest Inc's accounting policies that have the most significant effect on the amounts recognised in the financial statements are disclosed at note 3 'Judgements made by management in applying accounting policies'.

**(c) Reporting Entity**

The reporting entity comprises ScreenWest Inc. and has no related bodies.

**(d) Contributed Equity**

UIG Interpretation 1038 'Contributions by Owners Made to Wholly-Owned Public Sector Entities' requires transfers in the nature of equity contributions to be designated by the Government (the owner) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions. Capital contributions have been designated as contributions by owners by Treasurer's Instruction (TI) 955 'Contributions by Owners made to Wholly Owned Public Sector Entities' and have been credited directly to Contributed Equity.

Transfer of net assets to/from other agencies are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal. See note 23 'Equity'.

**(e) Income**

***Revenue recognition***

Revenue is measured at the fair value of consideration received or receivable. Revenue is recognised for the major business activities as follows:

*Rendering of services*

Revenue is recognised on delivery of the service to the client or by reference to the stage of completion of the transaction.

*Returns on funding activities*

Revenue is received from returns on investments and grants. Investments are repaid once the project has completed production and grants are received on a small share of profits from the project for a period of seven years. Returns are part of normal terms of trade and embodied in contractual arrangements between the parties.

*Interest Revenue*

Revenue is recognised as the interest accrues.

*Service Grant*

Service Grants are recognised as revenues at nominal value in the period in which ScreenWest Inc. gains control of the granted funds. ScreenWest Inc. gains control of the grant at the time those funds are deposited to the bank account. (See note 14 'Income from State Government').

*Grants, donations, gifts and other non-reciprocal contributions*

Revenue is recognised at fair value when ScreenWest Inc. obtains control over the assets comprising the contributions, usually when cash is received.

Other non-reciprocal contributions that are not contributions by owners are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

Where contributions recognised as revenues during the reporting period were obtained on the condition that they be expended in a particular manner or used over a particular period, and those conditions were undischarged as at the balance sheet date, the nature of, and amounts pertaining to, those undischarged conditions are disclosed in the notes.

*Gains*

Gains may be realised or unrealised and are usually recognised on a net basis. These include gains arising on the disposal of non-current assets and some revaluations of non-current assets.

**(f) Furniture and Equipment**

***Capitalisation/Expensing of assets***

Items of furniture and equipment costing \$1,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of furniture and equipment costing less than \$1,000 immediately expensed direct to the Income Statement (other than where they form part of a group of similar expensed items which are significant in total).

***Initial recognition and measurement***

All items of furniture and equipment are initially recognised at cost.

*Subsequent measurement*

All items of furniture and equipment are stated at historical cost less accumulated depreciation and accumulated impairment losses.

*Depreciation*

All non-current assets having a limited useful life are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their future economic benefits.

Depreciation is calculated using the straight line method, using rates which are reviewed annually. Estimated useful lives for each class of depreciable asset are:

Furniture and equipment	4 to 10 years
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**(g) Intangible assets**

*Capitalisation/Expensing of assets*

Acquisitions of intangible assets costing \$1,000 or more are capitalised. The cost of utilising the assets is expensed (amortised) over their useful life. Costs incurred below these thresholds are immediately expensed directly to the Income Statement.

All acquired intangible assets are initially recognised at cost. For assets acquired at no cost or for nominal cost, the cost is their fair value at the date of acquisition.

The cost model is applied for subsequent measurement requiring the asset to be carried at cost less any accumulated amortisation and accumulated impairment losses.

Amortisation for intangible assets with finite useful lives is calculated for the period of the expected benefit (estimated useful life) on the straight line basing using rates which are reviewed annually. All intangible assets controlled by ScreenWest Inc. have a finite useful life and zero residual value. The expected useful lives for each class of intangible asset are:

Software (a)	4 years
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(a) Software that is not integral to the operation of any related hardware.

*Computer Software*

Software that is an integral part of the related hardware is treated as furniture and equipment. Software that is not an integral part of the related hardware is treated as an intangible asset. Software costing less than \$1,000 is expensed in the year of acquisition.

**(h) Impairment of Assets**

Furniture, equipment and intangible assets are tested for any indication of impairment at each balance sheet date. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is written down to the recoverable amount and an impairment loss is recognised. As ScreenWest Inc. is a not-for-profit entity, unless an asset has been identified as a surplus asset, the recoverable amount is the higher of an asset's fair value less costs to sell and depreciated replacement cost.

The risk of impairment is generally limited to circumstances where an asset's depreciation is materially understated, where the replacement cost is falling or where there is a significant change in useful life. Each relevant class of assets is reviewed annually to verify that the accumulated depreciation/amortisation reflects the level of consumption or expiration of asset's future economic benefits and to evaluate any impairment risk from falling replacement costs.

Intangible assets with an indefinite useful life and intangible assets not yet available for use are tested for impairment at each balance sheet date irrespective of whether there is any indication of impairment.

The recoverable amount of assets identified as surplus assets is the higher of fair value less costs to sell and the present value of future cash flows expected to be derived from the asset. Surplus assets carried at fair value have no risk of material impairment where fair value is determined by reference to market evidence. Where fair value is determined by reference to depreciated replacement cost, surplus assets are at risk of impairment and the recoverable amount is measured. Surplus assets at cost are tested for indications of impairment at each balance sheet date.

Refer to note 20 'Impairment of assets' for the outcome of impairment reviews and testing.

Refer also to note 2(n) 'Receivables' and note 15 'Receivables' for impairment of receivables.

**(i) Leases**

ScreenWest Inc. holds operating leases for a motor vehicle and a photocopier. Lease payments are expensed on a straight line basis over the lease term as this represents the pattern of benefits derived from the leased properties.

**(j) Financial Instruments**

ScreenWest Inc. has two categories of financial instrument:

- \* Loans and receivables (includes cash and cash equivalents, receivables); and
- \* Non-trading financial liabilities.

Initial recognition and measurement of financial instruments is at fair value which normally equates to the transaction cost or the face value. Subsequent measurement is at amortised cost using the effective interest method.

The fair value of short-term receivables and payables is the transaction cost or the face value because there is no interest rate applicable and subsequent measurement is not required as the effect of discounting is not material.

**(k) Cash and Cash Equivalents**

For the purpose of the Cash Flow Statement, cash and cash equivalent (and restricted cash and cash equivalent) assets comprise cash on hand and short-term deposits with original maturities of three months or less that are readily convertible to a known amount of cash and which are subject to insignificant risk of changes in value, and bank overdrafts.

**(l) Accrued Salaries**

The accrued salaries expense account consists of amounts paid annually into a suspense account over a period of 10 financial years to largely meet the additional cash outflow in each eleventh year when 27 pays occur in that year instead of the normal 26. No interest is received in this account.

Accrued salaries represents the amount due to staff but unpaid at the end of the financial year, as the pay date for the last pay period for that financial year does not coincide with the end of the financial year. Accrued salaries are recognised by the Department of Culture and the Arts. The expense is recognised in the Income Statement of ScreenWest Inc. with a corresponding resource received free of charge.

**(m) Amounts Receivable for Services**

ScreenWest Inc. receives funding on an accrual basis that recognises the full annual cash and non-cash cost of services. The grants are paid partly in cash and partly as an asset held in the Department's Holding Account that is accessible on the emergence of the cash funding requirement to cover items such as leave entitlements and asset replacement.

See also note 14 'Income from State Government' and note 16 'Amounts receivable for services'.

**(n) Receivables**

Receivables are recognised and carried at original invoice amount less an allowance for any uncollectible amounts (i.e. impairment). The collectability of receivables is reviewed on an ongoing basis and any receivables identified as uncollectible are written-off. The allowance for uncollectible amounts (doubtful debts) is raised when there is objective evidence that ScreenWest Inc. will not be able to collect the debts. The carrying amount is equivalent to fair value as it is due for settlement within 30 days. See note 2(j) 'Financial Instruments' and note 15 'Receivables'.

**(o) Payables**

Payables are recognised at the amounts payable when ScreenWest Inc. becomes obliged to make future payments as a result of a purchase of assets or services. The carrying amount is equivalent to fair value, as they are generally settled within 30 days. See note 2(j) 'Financial Instruments' and note 21 'Payables'.

**(p) Provisions**

Provisions are liabilities of uncertain timing and amount and are recognised where there is a present legal or constructive obligation as a result of a past event and when the outflow of resources embodying economic benefits is probable and a reliable estimate can be made of the amount of the obligation. Provisions are reviewed at each balance sheet date.

Annual Leave and Long Service Leave liability are recognised by the Department of Culture and the Arts. See note 2(t) 'Department of Culture and the Arts'.

**(q) Superannuation Expense**

The following elements are included in calculating a superannuation expense in the Income Statement:

(a) Defined benefit plans - Change on the unfunded employer's liability (i.e. current service cost and, actuarial gains and losses) assumed by the Treasurer in respect of current employees who are members of the Pension Scheme and current employees who accrued a benefit on transfer from that Scheme to the Gold State Superannuation Scheme (GSS); and

(b) Defined contribution plans - Employer contributions paid to the GSS and the West State Superannuation Scheme (WSS).

Defined benefit plans - in order to reflect the true cost of services, the movements (i.e. current service cost and, actuarial gains and losses) in the liabilities in respect of the Pension Scheme and the GSS transfer benefits are recognised as expenses.

The superannuation expense does not include payment of pensions to retirees, as this does not constitute part of the cost of services provided by ScreenWest Inc. in the current year.

The GSS Scheme is a defined benefit scheme for the purposes of employees and whole-of-government reporting. However, apart from the transfer benefit, it is a defined contribution plan for agency purposes because the concurrent contributions (defined contributions) made by the agency to GESB extinguishes the agency's obligations to the related superannuation liability.

**(r) Resources Received Free of Charge or for Nominal Consideration**

Resources received free of charge or for nominal cost that can be reliably measured are recognised as revenues and as assets or expenses as appropriate, at fair value.

**(s) Comparative Figures**

Comparative figures are, where appropriate, reclassified to be comparable with the figures presented in the current financial year.

**(t) Department of Culture and the Arts**

The Department encompasses ScreenWest Inc. and other agencies in the Culture and the Arts portfolio. The Department receives a grant for salary costs, superannuation and capital user charge. These resources, provided to the Board, but paid for by the Department, have been treated as "Resources received free of charge" in the Income Statement under the item "Income from State Government".

In addition the Department also provides shared corporate services to ScreenWest Inc. which are not recognised in the Income Statement.

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**3. Judgements made by management in applying accounting policies**

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The judgements that have been made in the process of applying accounting policies that have the most significant effect on the amounts recognised in the financial statements include:

*- Operating Lease Commitment*

ScreenWest Inc. has entered into a commercial lease for a motor vehicle and a photocopier and has determined that it retains all the significant risks and rewards of ownership of the property. Accordingly, each lease has been classified as an operating lease.

#### 4. Disclosure of changes in accounting policy and estimates

##### Initial application of an Australian Accounting Standard

ScreenWest Inc has applied the following Australian Accounting Standards and Australian Accounting Interpretations effective for annual reporting periods beginning on or after 1 July 2006:

1. AASB 2005-9 'Amendments to Australian Accounting Standards [AASB 4, AASB 1023, AASB 139 & AASB 132]' (Financial guarantee contracts). The amendment deals with the treatment of financial guarantee contracts, credit insurance contracts, letters of credit or credit derivative default contracts as either an "insurance contract" under AASB 4 'Insurance Contracts' or as a "financial guarantee contract" under AASB 139 'Financial Instruments: Recognition and Measurement'. ScreenWest Inc does not currently undertake these types of transactions, resulting in no financial impact in applying the Standard.
2. UIG Interpretation 4 'Determining whether an Arrangement Contains a Lease' as issued in June 2005. This Interpretation deals with arrangements that comprise a transaction or a series of linked transactions that may not involve a legal form of a lease but by their nature are deemed to be leases for the purposes of applying AASB 117 'Leases'. At balance sheet date, ScreenWest Inc has not entered into any arrangements as specified in the Interpretation, resulting in no impact in applying the Interpretation.
3. UIG Interpretation 9 'Reassessment of Embedded Derivatives'. This Interpretation requires an embedded derivative that has been combined with a non-derivative to be separated from the host contract and accounted for as a derivative in certain circumstances. At balance sheet date, the Authority has not entered into any contracts as specified in the Interpretation, resulting in no impact in applying the Interpretation.

The following Australian Accounting Standards and Interpretations are not applicable to ScreenWest Inc as they have no impact or do not apply to not-for-profit entities:

##### AASB Standards and Interpretations

2005-1	'Amendments to Australian Accounting Standard' (AASB 139 – Cash flow hedge accounting of forecast intragroup transactions)
2005-5	'Amendments to Australian Accounting Standards [AASB 1 & AASB 139]'
2006-1	'Amendments to Australian Accounting Standards [AASB 121]'
2006-3	'Amendments to Australian Accounting Standards [AASB 1045]'
2006-4	'Amendments to Australian Accounting Standards [AASB 134]'
2007-2	'Amendments to Australian Accounting Standards arising from AASB Interpretation 12 [AASB 1, AASB 117, AASB 118, AASB 120, AASB 121, AASB 127, AASB 131 & AASB 139]' – paragraph 9
UIG 5	'Rights to Interests arising from Decommissioning, Restoration and Environmental Rehabilitation Funds
UIG 6	'Liabilities arising from Participating in a Specific Market – Waste Electrical and Electronic Equipment'
UIG 7	'Applying the Restatement Approach under AASB 129 Financial Reporting in Hyperinflationary Economies'
UIG 8	'Scope of AASB 2'

##### Future impact of Australian Accounting Standards not yet operative

ScreenWest Inc cannot early adopt an Australian Accounting Standard or Australian Accounting Interpretation unless specifically permitted by TI 1101 'Application of Australian Accounting Standards and Other Pronouncements'. Consequently, ScreenWest Inc has not applied the following Australian Accounting Standards and Australian Accounting Interpretations that have been issued but not yet effective. These will be applied from their application date.

1. AASB 7 'Financial Instruments: Disclosures' (including consequential amendments in AASB 2005-10 'Amendments to Australian Accounting Standards [AASB 132, AASB 101, AASB 114, AASB 117, AASB 133, AASB 139, AASB 1, AASB 4, AASB 1023 & AASB 1038]'). This Standard requires new disclosures in relation to financial instruments. This Standard is considered to result in increased disclosures, both quantitative and qualitative of ScreenWest Inc's exposure to risks, enhanced disclosure regarding components of ScreenWest Inc's financial position and performance, and possible changes to the way of presenting certain items in the financial statements. ScreenWest does not expect any financial impact when the Standard is first applied. The Standard is required to be applied to annual reporting periods beginning on or after 1 January 2007.



2. AASB 2005-10 'Amendments to Australian Accounting Standards (AASB 132, AASB 101, AASB 114, AASB 117, AASB 133, AASB 139, AASB 1, AASB 4, AASB 1023 & AASB 1038)'. The amendments are a result of the issue of AASB 7 'Financial Instruments: Disclosures', which amends the financial instrument disclosure requirements in these standards. ScreenWest does not expect any financial impact when the Standard is first applied. The Standard is required to be applied to annual reporting periods beginning on or after 1 January 2007.
3. AASB 101 'Presentation of Financial Statements'. This standard was revised and issued in October 2006 so that AASB 101 has the same requirements as IAS 1 'Presentation of Financial Statement' (as issued by the IASB) in respect of for-profit entities. ScreenWest is a not-for-profit entity and consequently does not expect any financial impact when the Standard is first applied. The Standard is required to be applied to annual reporting periods beginning on or after 1 January 2007.
4. AASB 2007-4 'Amendments to Australian Accounting Standards arising from ED 151 and Other Amendments (AASB 1, 2, 3, 4, 5, 6, 7, 102, 107, 108, 110, 112, 114, 116, 117, 118, 119, 120, 121, 127, 128, 129, 130, 131, 132, 133, 134, 136, 137, 138, 139, 141, 1023 & 1038)'. This Standard introduces policy options and modifies disclosures. These amendments arise as a result of the AASB decision that, in principle, all options that currently exist under IFRSs should be included in the Australian equivalents to IFRSs and additional Australian disclosures should be eliminated, other than those now considered particularly relevant in the Australian reporting environment. The Department of Treasury and Finance has indicated that it will mandate to remove the policy options added by this amending Standard. This will result in no impact as a consequence of application of the Standard. The Standard is required to be applied to annual reporting periods beginning on or after 1 July 2007.
5. AASB 2007-5 'Amendment to Australian Accounting Standard – Inventories Held for Distribution by Not-for-Profit Entities (AASB 102)'. This amendment changes AASB 102 'Inventories' so that inventories held for distribution by not-for-profit entities are measured at cost, adjusted when applicable for any loss of service potential. ScreenWest Inc does not have any inventories held for distribution so does not expect any financial impact when the Standard is first applied. The Standard is required to be applied to annual reporting periods beginning on or after 1 July 2007.
6. AASB Interpretation 4 'Determining whether an Arrangement Contains a Lease [revised]'. This Interpretation was revised and issued in February 2007 to specify that if a public-to-private service concession arrangement meets the scope requirements of AASB Interpretation 12 'Service Concession Arrangements' as issued in February 2007, it would not be within the scope of Interpretation 4. At balance sheet date, ScreenWest Inc has not entered into any arrangements as specified in the Interpretation or within the scope of Interpretation 12, resulting in no impact when the Interpretation is first applied. The Interpretation is required to be applied to annual reporting periods beginning on or after 1 January 2008.
7. AASB Interpretation 12 'Service Concession Arrangements'. This Interpretation was issued in February 2007 and gives guidance on the accounting by operators (usually a private sector entity) for public-to-private service concession arrangements. It does not address the accounting by grantors (usually a public sector entity). It is currently unclear as to the application of the Interpretation to ScreenWest Inc if and when public-to-private service concession arrangements are entered into in the future. At balance sheet date, ScreenWest Inc has not entered into any public-to-private service concession arrangements resulting in no impact when the Interpretation is first applied. The Interpretation is required to be applied to annual reporting periods beginning on or after 1 January 2008.
8. AASB Interpretation 129 'Service Concession Arrangements: Disclosures [revised]'. This Interpretation was revised and issued in February 2007 to be consistent with the requirements in AASB Interpretation 12 'Service Concession Arrangements' as issued in February 2007. Specific disclosures about service concession arrangements entered into are required in the notes accompanying the financial statements, whether as a grantor or an operator. At balance sheet date, ScreenWest Inc has not entered into any public-to-private service concession arrangements resulting in no impact when the Interpretation is first applied. The Interpretation is required to be applied to annual reporting periods beginning on or after 1 January 2008.

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**Notes to the Financial Statements**

9. AASB 2007-6 Amendments to Australian Accounting Standards arising from AASB 123 makes amendments to AASB 1 First-time Adoption of Australian Equivalents to International Financial Reporting Standards, AASB 101 Presentation of Financial Statements, AASB 107 Cash Flow Statements, AASB 111 Construction contracts, AASB 116 Property, Plant and Equipment, AASB 138 Intangible Assets, Interpretation 1 Changes in Existing Decommissioning, Restoration and Similar Liabilities and Interpretation 12 Service Concession Arrangements. AASB 2007-6 is applicable for annual reporting periods beginning on or after 1 January 2009 and must be applied at the same time as AASB 123 Borrowing Costs. This standard principally removes the references to expensing borrowing costs on qualifying assets and is not expected to affect ScreenWest Inc's financial report.
10. AASB 2007-7 Amendments to Australian Accounting Standards arising from AASB 2007-4 makes amendments to AASB 1 First-time Adoption of Australian Equivalents to International Financial Reporting Standards, AASB 2 Share-Based Payment, AASB 4 Insurance Contracts, AASB 5 Non-current Assets Held for Sale and Discontinued Operations, AASB Cash Flow Statements and AASB 128 Investments in Associates. AASB 2007-7 is applicable for annual reporting periods beginning on or after 1 July 2007. This standard is only expected to impact disclosures contained within the financial report.

The following Australian Accounting Standards and Interpretations are not applicable to ScreenWest Inc as they will have no impact or do not apply to not-for-profit entities:

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**AASB Standards and Interpretations**

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AASB 8	'Operating Segments'
AASB 1049	'Financial Reporting of General Government Sectors by Governments'
AASB 2007-1 [AASB 2]'	'Amendments to Australian Accounting Standards arising from AASB Interpretation 11
AASB 2007-2	"'Amendments to Australian Accounting Standards arising from AASB Interpretation 12 [AASB 1, AASB 117, AASB 118, AASB 120, AASB 121, AASB 127, AASB 131 & AASB 139]' – paragraphs 1 to 8"
AASB 2007-3	'Amendments to Australian Accounting Standards arising from AASB 8 [AASB 5, AASB 6, AASB 102, AASB 107, AASB 119, AASB 127, AASB 134, AASB 136, AASB 1023 & AASB 1038]'
Interpretation 10	'Interim Financial Reporting and Impairment'
Interpretation 11	'AASB 2 - Group and Treasury Share Transactions'

<b>2007</b>	<b>2006</b>
<b>\$ 000</b>	<b>\$ 000</b>

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**5. Employee benefits expense**

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Wages and salaries (a)	923	736
Superannuation - defined contribution plans (b)	82	67
Other related expenses	55	31
	1,060	834

(a) Includes the value of the fringe benefit to the employee plus the fringe benefits tax component.

Employment on-costs such as workers compensation insurance are included at note 11 'Other Expenses'.

<b>2007</b>	<b>2006</b>
<b>\$ 000</b>	<b>\$ 000</b>

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**6. Supplies and services**

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Communications	10	19
Consultants for service	4	108
Board fees	16	16
Travel	46	56

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**Notes to the Financial Statements**

Printing and advertising	6	34
Lease - equipment and vehicles	20	22
Entertainment	25	22
Legal fees	18	49
Consumables	13	13
Insurance	3	5
Membership subscriptions	11	4
Other	36	28
	208	376

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**7. Depreciation and amortisation expense**

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**Depreciation**

Furniture and equipment	8	8
Total depreciation	8	8

**Amortisation**

Intangible assets	1	1
Total amortisation	1	1

Total depreciation and amortisation	9	9
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**8. Accommodation expenses**

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Rent	39	47
Other	6	3
	45	50

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**9. Grants and loans expense**

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Lotterywest Funding Program	5,320	4,174
Commercial Development Program	3,636	2,841
Production Attraction Fund	500	0

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**10. Capital user charge**

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Capital user charge	12	40
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The charge was a levy applied by Government for the use of its capital for the delivery of services. In 2006/07, the final year in which the charge was levied, a single payment was made equal to the grant for 2006-07 less any adjustment relating to 2005-06

	<b>2007</b>	<b>2006</b>
	<b>\$ 000</b>	<b>\$ 000</b>

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**11. Other expenses**

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Panels and assessment costs	34	39
Sponsorship	90	50
Employment on-costs (a)	9	4
Refund of previous years revenue	67	25
Other (b)	24	23
	224	141

(a) Includes workers compensation insurance. The on-costs liability associated with the recognition of annual and long service leave liability is recognised by the Department of Culture and the Arts. Superannuation contributions accrued as part of the provision for leave are employee benefits and are not included in employment on-costs.

(b) Includes audit fees, see also note 30 'Remuneration of Auditor'.

## 12. Returns on funding activities

Funding program	337	320
Cash flow loans	75	0
	412	320

## 13. Other revenue

Lapsed commitments - Funding program	109	51
Lapsed commitments - Commercial development program	13	29
Management fees	40	25
Other	12	14
	174	119

## 14. Income from State Government

Grants received during the year:		
Service grant (a)	4,904	3,262
	4,904	3,262

Resources received free of charge (b)  
Determined on the basis of the following actuals provided  
by Department of Culture and the Arts:

(i) Payroll expenditure	995	804
(ii) Capital user charge	12	40
	1,007	844
	5,911	4,106

(a) Service grants are accrual amounts reflecting the net cost of services delivered. The grant revenue comprises a cash component and a receivable (asset). The receivable (holding account held at the Department) comprises the depreciation expense for the year and any agreed increase in leave liability during the year. The grant is provided by the Department of Culture and the Arts.

(b) Where assets or services have been received free of charge or for nominal cost, ScreenWest Inc. recognises revenues (except where the contributions of assets or services are in the nature of contributions by owners in which case ScreenWest Inc. shall make a direct adjustment to equity) equivalent to the fair value of the assets and/or the fair value of those services that can be reliably determined and which would have been purchased if not donated, and those fair values shall be recognised as assets or expenses, as applicable.

<b>2007</b>	<b>2006</b>
<b>\$ 000</b>	<b>\$ 000</b>

## 15. Receivables

Current		
Trade debtors	200	157
Cash flow loans	25	0
GST receivable	39	0
Allowance for doubtful debts	0	(11)
	264	146

See also note 2(n) 'Receivables' and note 28 'Financial Instruments'.

**16. Amounts receivable for services**

Current	5	16
Non-current	31	27
	36	43

Represents the non-cash component of service grants. See note 2(m) 'Amounts Receivable for Services held by the Department in their holding account. It is restricted in that it can only be used for asset replacement or payment of leave liability.

**17. Other assets**

Prepayments	7	7
	7	7

**18. Furniture and equipment**

Furniture and equipment		
At cost	90	64
Accumulated depreciation	(60)	(52)
	30	12

Reconciliations of the carrying amounts of furniture and equipment at the beginning and end of the reporting period are set out below.

Reconciliations:	Furniture and Equipment	Furniture and Equipment
Carrying amount at start of year	12	21
Additions	26	0
Depreciation	(8)	(9)
Carrying amount at end of year	30	12

**19. Intangible assets**

Computer software		
At cost	4	4
Accumulated amortisation	(4)	(3)
	0	1

<b>2007</b>	<b>2006</b>
<b>\$ 000</b>	<b>\$ 000</b>

Reconciliations:

Computer software		
Carrying amount at start of year	1	1
Amortisation expense	(1)	0
Carrying amount at end of year	0	1

**20. Impairment of assets**

The were no indications of impairment of furniture and equipment and intangible assets at 30 June 2007.

ScreenWest Inc. held no goodwill or intangible assets with an indefinite useful life during the reporting period and at reporting date there were no intangible assets not yet available for use.

## 21. Payables

Current		
Trade payables	132	18
GST payable	0	142
	132	160

See also note 2(o) 'Payables' and note 28 'Financial instruments'.

## 22. Loans and grants payable

<u>Current</u>		
Investments for Project Development	94	77
Industry Assistance Grants	682	866
Production Attraction Fund	500	0
Production Investments & Loans	788	276
Industry Assistance - WA on Screen	834	1,139
ABC Funding	1,015	9
Total current	3,913	2,367
<u>Non-current</u>		
Industry Assistance Grants	24	0
Production Investments & Loans	553	0
Industry Assistance - WA on Screen	750	58
ABC Funding	300	0
Total non-current	1,627	58
	<b>2007</b>	<b>2006</b>
	<b>\$ 000</b>	<b>\$ 000</b>

## 23. Equity

Equity represents the residual interest in the net assets of ScreenWest Inc. The Government holds the equity interest in ScreenWest Inc. on behalf of the community.

### Contributed equity

Balance at start of year	58	48
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### Contributions by owners

Capital contributions (a)	3	10
Total contributions by owners	3	10

Balance at end of year	61	58
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(a) Capital Contributions and non-discretionary (non-reciprocal) transfers of net assets from other State government agencies have been designated as contributions by owners in Treasurer's Instruction TI 955 'Contributions by Owners Made to Wholly Owned Public Sector Entities' and are credited directly to equity.

<u>Accumulated surplus</u>		
Balance at start of year	783	453
Result for the period	116	330
Balance at end of year	899	783

## 24. Notes to Cash Flow Statement

### Reconciliation of cash

Cash at the end of the financial year as shown in the Cash Flow Statement is reconciled to the related items in the Balance Sheet as follows:

Commonwealth Bank operating account	1,072	0
Lotterywest cash management account	516	931
Commercial development term deposits	4,707	2,286
	6,295	3,217
	<b>2007</b>	<b>2006</b>
	<b>\$ 000</b>	<b>\$ 000</b>

### Reconciliation of net cost of services to net cash flows used in operating activities

Net cost of services	(5,795)	(3,776)
Non-cash items:		
Depreciation and amortisation expense (note 7)	9	9
Resources received free of charge (note 14)	1,007	844
Decrease in assets:		
Current receivables (b)	(78)	(70)
Other assets	0	(7)
Increase / (decrease) in liabilities:		
Current payables (c)	114	(74)
Loans and grants payable	3,115	(1,522)
Net GST receipts/(payments) (a)	(197)	3
Change in GST in receivables / payables (b)	16	12
Net cash used in operating activities	(1,809)	(4,581)

(a) This is the net GST paid/received, ie. cash transactions.

(b) This reverses out the GST in receivables and payables.

(c) Note that the Australian Taxation Office (ATO) receivable/payable in respect of GST and the receivable/payable in respect of the sale/purchase of non-current assets are not included on these items as they do not form part of the reconciling items.

## 25. Commitments

### (a) Lease commitments

Commitments in relation to leases contracted for at the balance sheet date but not recognised in the financial statements are payable as follows:

Within 1 year	14	13
Later than 1 year and not later than 5 years	3	17
	17	30
Representing:		
Cancellable operating leases	9	15

Non-cancellable operating leases	8	15
	17	30
Non-cancellable operating leases Commitments for minimum leases payments are as follows:		
Within 1 year	8	8
Later than 1 year and not later than 5 years	0	7
	8	15
	<b>2007</b>	<b>2006</b>
	<b>\$ 000</b>	<b>\$ 000</b>

## (b) Grant commitments

Grant commitments contracted for at the balance sheet date but not recognised as liabilities, are payable as follows:

Within 1 year	273	3,192
Later than 1 year and not later than 5 years	0	231
	273	3,423

These commitments are all inclusive of GST.

## 26. Events occurring after the balance sheet date

ScreenWest Inc. has no subsequent events (other than those whose financial effects have already been brought to account) to report.

## 27. Explanatory Statement

Significant variations between estimates and actual results for income and expenses are shown below. Significant variations are considered to be those greater than 10% or \$50,000.

### Significant variances between estimated and actual result for 2007

	2007 Estimates \$ 000	2007 Actual \$ 000	Variance \$ 000
Supplies and services	320	208	(112)
Other expenses	142	224	82
Returns on funding activities	300	412	112
Other grants and subsidies	0	130	130
Interest revenue	280	343	63
Other revenue	62	174	112
Service grant	4,148	4,904	756

#### Supplies and services

The variance is due to deferred expenditure in business consultancies, envisaged as a result of its Strategic Plan being delayed, until the Chief Executive was appointed.



Other expenses

The variance is a result of increased sponsorship costs relating to the Australian International Documentary Conference and refunds of previous years revenue.

Returns on funding activities

A greater than expected number of projects providing large development returns were successful in securing production finance. These projects commenced production during the year.

Other grants and subsidies

ScreenWest Inc was successful in obtaining additional grant funding from the Department of Industry and Resources.

Interest revenue

The increase is due to a higher than expected cash balance throughout the year.

Service grant

ScreenWest Inc received an additional \$750,000 for the Production Attraction Fund.

**Significant variances between actual results for 2006 and 2007**

In the interest of concise reporting, variations between this year and last year that have already been explained in part (i) have not been repeated in this section.

	<b>2007</b>	<b>2006</b>	<b>Variance</b>
	<b>\$ 000</b>	<b>\$ 000</b>	<b>\$ 000</b>
<b>Expenses</b>			
Employee expenses	1,060	834	226
Supplies and services	208	376	(168)
Grants and loans expense	9,456	7,015	2,441
Capital user charge	12	40	(28)
Other expenses	224	141	83
<b>Income</b>			
Returns on funding activities	412	320	92
Other grants and subsidies	130	0	130
Interest revenue	343	250	93
Other revenues from ordinary activities	174	119	55

Employee expenses

The variance is a result of the development of a new Strategic Plan, resultant restructure and creation of a new Executive position and continued payment of two staff, whose positions had been abolished. Another position was reclassified which resulted in salary increases and back pay.

Grants and loans expense

The increase is mainly due to additional funding received for the ABC Funding Program.

Capital user charge

The variance is a result of the final payment being based on the previous years net asset base.

Other revenues from ordinary activities

The variance is a result of an increased level of lapsed commitments during the year.

## 28. Financial Instruments

### (a) Financial Risk Management Objectives and Policies

Financial Instruments held by ScreenWest Inc. are cash and cash equivalents, receivables and payables. ScreenWest Inc. has limited exposure to financial risks. ScreenWest Inc.'s overall risk management program focuses on managing the risks identified below.

#### *Credit Risk*

ScreenWest Inc. trades only with recognised, creditworthy third parties. ScreenWest Inc. has policies in place to ensure that sales of products and services are made to customers with an appropriate credit history. In addition, receivable balances are monitored on an ongoing basis with the result that ScreenWest Inc's exposure to bad debts is minimal. There are no significant concentrations of credit risk.

#### *Liquidity Risk*

ScreenWest Inc. has appropriate procedures to manage cash flows including drawdowns of grants by monitoring forecast cash flows to ensure that sufficient funds are available to meet its commitments.

#### *Cash flow interest rate risk*

ScreenWest Inc. is not exposed to interest rate risk because it has no borrowings.

### (b) Financial Instrument disclosures

The following table details ScreenWest Inc's exposure to interest rate risk as at the 30 June 2007.

	Weighted Average Effective Interest Rate	Variable Interest Rate	Fixed	1 to 5 years	More than 5 years	Non - interest bearing	Total
			Interest Rate Maturity Less than 1 year				
2007	%	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
<b>Financial Assets</b>							
Cash assets	6.20%	1,613	4,682				6,295
Receivables	-					264	264
		1,613	4,682	0	0	264	6,559
<b>Financial Liabilities</b>							
Payables	-					132	132
Grants and loans payable	-					5,540	5,540
		0	0	0	0	5,672	5,672

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**Notes to the Financial Statements**

<b>2006</b>	<b>%</b>	<b>\$ 000</b>	<b>\$ 000</b>	<b>\$ 000</b>	<b>\$ 000</b>	<b>\$ 000</b>	<b>\$ 000</b>
<b>Financial Assets</b>							
Cash assets	5.74%	999	2,218				3,217
Receivables	-					146	146
		999	2,218	0	0	146	3,363
<b>Financial Liabilities</b>							
Payables	-					160	160
Grants and loans payable	-					2,425	2,425
		0	0	0	0	2,585	2,585

**Fair Values**

All financial assets and liabilities recognised in the balance sheet, whether they are carried at cost or fair value, are recognised at amounts that represent a reasonable approximation of fair value unless otherwise stated in the notes.

**2007**  
**\$ 000**

**2006**  
**\$ 000**

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**29. Remuneration of members of ScreenWest Inc. and senior officers**

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Remuneration of Members of ScreenWest Inc

The number of board members of ScreenWest Inc. whose total of board fees, salaries, superannuation and other benefits for the financial year, falls within the following bands are:

	<b>2007</b>	<b>2006</b>
\$0 - \$10,000	8	9

The total remuneration of all board members of ScreenWest Inc. is:

16

16

The total remuneration of all board members of ScreenWest Inc. is:

**2007**  
**\$ 000**

**2006**  
**\$ 000**

Remuneration of Senior Officers

The number of Senior Officers whose total of fees, salaries, superannuation and other benefits for the financial year, fall within the following bands are:

	<b>2007</b>	<b>2006</b>
\$70,001 - \$80,000	0	1
\$90,001 - \$100,000	0	1
\$110,001 - \$120,000	2	0
\$140,001 - \$150,000	1	1

The total remuneration of senior officers is:

379

315

The total remuneration includes the superannuation expense incurred by ScreenWest Inc. in respect of senior officers other than senior officers reported as members of ScreenWest Inc.

No senior officers are members of the Pension Scheme.

### **30. Remuneration of Auditor**

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Remuneration payable to the Auditor General for the financial year is as follows:

Auditing the accounts, financial statements and performance indicators	21	20
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The expense is included in note 11 'Other expenses'.

### **31. Related bodies**

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At the reporting date, ScreenWest Inc. had no related bodies as defined by Treasurer's Instruction 951.

### **32. Affiliated bodies**

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At the reporting date, ScreenWest Inc. had no affiliated bodies as defined by Treasurer's Instruction 951.

### **33. Supplementary financial information**

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#### Write-Offs

There was no public property written off during the financial year.

#### Losses Through Theft, Defaults and Other Causes

There were no losses of public moneys and public and other property through theft or default during the financial year.