screenwest

Annual Report 2016-17

THE GOVERNMENT OF WESTERN AUSTRALIA

screenwest

lotterywest supported

Front cover photographs

Left to right, top to bottom.

1% (Ticket to Ride)
*Three Summers (*Invisible Republic, Taylor Media)
Outback Truckers Series 5 (Prospero Productions)
Connection to Country (Weerianna Street Media)
The Third Space, From the Western Frontier Series 3 (Metamorflix)
On Country Kitchen (Mago Films)
Rottnest and the Mystery Islands (Sea Dog TV International)

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ACRONYMS

AACTA	Australian Academy Cinema Television Arts
ABC	Australian Broadcasting Corporation
ACS	Australian Cinematographers Society
ADG	Australian Directors Guild
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
AIDC	Australian International Documentary Conference
APRA	Australasian Performing Rights Association
ASE	Australian Screen Editors
ASSG	Australian Screen Sound Guild
ATOM	Australian Teachers of Media
AWG	Australian Writers' Guild
AWGIE	AWG national awards
DCA	Department of Culture and the Arts
DoP	Director of Photography
FTI	Film and Television Institute (WA)
MIFF	Melbourne International Film Festival
MIPCOM	Marché Internationale de Programmes Communications
MIPTV	Marché Internationale de Programmes de Television
MRA	Metropolitan Redevelopment Authority
NITV	National Indigenous Television
PIAF	Perth International Arts Festival
SBS	Special Broadcasting Service
SPA	Screen Producers Australia
WA	Western Australia(n)
WASAs	Western Australian Screen Awards

1.0 STATEMENT OF COMPLIANCE

For year ended 30 June 2017

HON DAVID TEMPLEMAN MLA

MINISTER FOR CULTURE AND THE ARTS

In accordance with section 63 of the *Financial Management Act 2006 (WA)*, we hereby submit for your information and presentation to Parliament, the Annual Report of Screenwest Inc for the financial year ending 30 June 2017.

The Report has been prepared in accordance with the provisions of the *Financial Management Act 2006.*

Yours sincerely

Janelle Marr
CHAIR
SCREENWEST

28 August 2017

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2.0 OVERVIEW OF THE AGENCY

Connection to Country (Weerianna Street Media)

2.1 Executive Summary

There have been a number of significant changes and achievements this year that respond to the opportunities and challenges we face in screen funding and development.

The last 12-months has been an extremely productive period for Screenwest in which the agency established strong foundations for future growth and development whilst delivering on a record-breaking year with 59 projects filmed or post-produced in the State – an agency investment of almost $8 million, resulting in $69 million in production budgets in the State.

The agency introduced a new *Screenwest Strategic Plan 2016 - 2021*, delivered on its first year of operation of the WA Regional Film Fund, moved offices to the ABC building, developed an industry strategy for diversity and inclusion, prepared to become a not-for-profit organisation, and prepared to consolidate support for the emerging sector with FTI, all whilst continuing to deliver and build on Screenwest's core funding and support programs to the screen sector.

Screenwest Structural Transition

In December 2016, then Minister for Culture and the Arts, Hon John Day MLA, announced that Screenwest would transition to become an independent not-for-profit organisation, formally a Company Limited By Guarantee.

Structural reform has been on Screenwest's agenda for many years and we are delighted to have overseen the transition to a new structure that gives Screenwest responsibility for its own governance and strategic direction. The new structure will enable Screenwest to be more flexible in its operations, and make it easier to partner with the business community, Federal departments and not-for-profit and philanthropic organisations.

Screenwest (Australia) Ltd will come into being in July 2017, and will be governed by a new constitution. The constitution will have a similar remit to the current constitution, updated to reflect the change in structure, changes in technology, and our independence. The constitution will include the terms of appointment of the Board of Directors and the Screen Industry Advisory Group (IAG) and removes references to the Minister.

A new sub-committee of the Board, the IAG will play a key role in advising the Screenwest (Australia) Ltd Board of Directors on screen industry matters, including emerging issues and trends, feedback on Screenwest programs and reviews, and investigating and exploring pertinent matters.

In June, the inaugural IAG members were announced: Indigenous writer/director Dot West; film and television 1st AD and safety officer John Fairhead; producer Joshua Gilbert; producer Julia Redwood, Prospero Productions; digital and VR specialist Justin McArdle, Frame VR; producer Ray

Pedretti, Blizzard Road Productions; director Renee Webster, sound designer and post-production sound mixer Ric Curtin; producer Sue Taylor, Taylor Media; producer Tania Chambers, Feisty Dame Productions; and Chris Holman, Screenwest Board representative.

Production Outcomes

Screenwest and the Western Australian screen industry had a record breaking year with 59 projects filmed or post-produced in the State, creating more than 80 hours of content.

Screenwest invested almost $8 million in the projects, with production budgets totalling a record $69 million.

The projects included six feature films, 13 documentary series, five documentaries, 16 short form projects (online series, short films), three digital/VR projects and 16 Indigenous Community Stories archival recordings.

WA Regional Film Fund

The $16 million WA Regional Film Fund opened for applications on 1 July 2016, and is aimed at attracting high profile national and international feature films and television series to film in regional Western Australia. Interest in the fund is very high, and in its first year of operation, $5.88 million in funding was committed to five productions: Ben Elton's *Three Summers* which filmed in September 2016 in the Peel region, feature films *Dirt Music, Wonderful Unknown* and *The Naked Wanderer*, and ABC television drama *Mystery Road – The Series*.

Move to the ABC Building and Creation of Fielder Street Creative

In November 2016, Screenwest took up residence in the ABC building, East Perth. The move was an important first step in the formation of the Fielder Street Creative hub, an area designed to foster creativity and drive screen industry investment.

Fielder Street Creative is a production incubator, providing producers and creatives with offices and co-working spaces for short or long-term lease. The screen industry is also able to hire the purpose-built ABC film and television studios and support facilities including make-up, costume and green rooms, props storage, and sound and post-production facilities. Current tenants include the Australian Directors Guild, the Australian Writers Guild, post-production companies, directors and producers.

Western Australian Screen Industry Diversity and Inclusion Roadmap

Screenwest led the development of a whole of industry diversity and inclusion strategy. Developed through extensive consultation with the screen industry and diversity interest groups, the strategy is underpinned by the belief that storytelling and audiences all stand to benefit from a more inclusive screen sector.

The *Western Australian Screen Industry Diversity and Inclusion Roadmap 2017-2023* is designed to achieve a screen industry that produces screen content that more closely reflects the overall diversity of Western Australia's population, understands the value of diversity and promotes inclusivity in all its activities.

A Diversity and Inclusion Leadership Group, made up of screen industry and members of the broader creative industries and diversity sectors, has been established to drive the Roadmap forward, advising Screenwest and other organisations on actions and initiatives to promote change.

Consolidation with FTI

For more than 40 years, FTI provided support to the emerging screen sector. Technological changes, competition in the training sector, and pressures on funding was impacting on FTI's operations, and in June it was announced that FTI would consolidate its emerging practitioner operations with Screenwest. This decision provides surety to emerging filmmakers that services and support will continue to be delivered to the sector.

Screenwest would like to acknowledge all the wonderful work that FTI did and thank the volunteers, board members, staff and members who contributed to FTI and to the development of the Western Australian screen industry.

Screenwest is working with FTI to ensure there is no gap in the delivery of the long standing short film programs and that a similar level of support for skills development opportunities continues to be provided. Screenwest will also embark on a consultation process with the sector to discuss the future of these programs and other activities and events that FTI has been responsible for in the past.

Family Rules (Metamorflix)

WA Screen Industry Highlights

- Six-part NITV observational documentary ***Family Rules*** (Metamorflix) broke down stereotypes as it followed Noongar widower Daniella Borg and her nine daughters. The series captured the attention of Vogue magazine and gathered a substantial following.

  Family Rules was co-executive produced and directed by proud Noongar **Karla Hart**. During the year, Hart also co-wrote and co-directed ***A Team of Champions*** (Beyond West) which looks at the role of Noongar players in the AFL, and was named 2017's Artist of the Year by NAIDOC Perth for her achievements across film, theatre and music.

- The three-part, Martin Clunes fronted, ***Islands of Australia*** *(Prospero Productions)* screened to strong audiences on Channel 7 in Australia and ITV in the UK among other territories. The series showcased WA's Rottnest Island, the Abrolhos Islands, the Murion Islands and Ningaloo Reef – where Clunes swam with the whale sharks.

- Interactive documentary ***Beneath the Waves*** (Periscope Pictures) was a finalist in the prestigious SXSW's 20th annual Interactive Innovation Awards in the Visual Media Experience category and won the 2016 ATOM Award for Best Educational/Training Video or Website (Primary/Secondary). *Beneath the Waves* was part of a live installation at the WA Maritime Museum and took users deep into one of Australia's most unique, spectacular and mysterious marine environments; the Kimberley marine wilderness.

- ***Red Dog: True Blue*** (Woss Group Film Productions) opened nationally on Boxing Day 2016. The family friendly film was selected for the kids' programs of the prestigious 2017 Sundance Film Festival and the Berlin International Film Festival.

- ***Hounds of Love*** (Factor 30 Films) was recognised for its artistic merit with selection in more than 30 film festivals and winning several awards. It had its international premiere at the Venice International Film Festival as part of Venice Days. Festivals it screened at include South by Southwest, Tribeca, Busan (Korea), Mumbai, Minsk, Kolkata, Brisbane, Goteborg, Dublin, Glasgow, Luxembourg, Boston, Calgary, Fribourg (Switzerland), Istanbul, Netherlands, Argentine, Oregon, Beaune (France), Lyon, Gold Coast, Brisbane, Transilvania, Munich, Pula (Croatia) and Poland. Ben Young was nominated for 2017 ADG Award for Best Direction in a Feature Film, and is nominated for an AWGIE for Best Feature Film.

- ***Jasper Jones*** (Bunya Productions and Porchlight Films), based on best-selling WA novel by Craig Silvey, opened on a huge 218 screens nationwide, with movie-goers showing strong support at the box office. The South West town of Pemberton was transformed into the fictional "Corrigan" for the filming. Craig Silvey and Shaun Grant won a 2016 AWGIE Award for Feature Film Adaptation.

- ***Looking for Grace*** (Taylor Media) – at the 2016 AACTA Awards, Odessa Young won Best Lead Actress and the film was nominated for Best Feature.

- ***Hotel Coolgardie*** (Raw and Cooked Media), a fly-on-the-wall documentary that followed two Finnish backpackers on a working holiday in a remote WA mining town, impressed audiences at festivals including the prestigious Hot Docs Canadian International Documentary Festival. The feature debut for director Pete Gleeson, Pete was awarded a High Commendation in the Feature Documentary category at the 2017 ADG Awards, and the film went on to a theatrical release around Australia.

- ***Bad Girl*** (George Nille & Co), filmed in the Swan Valley, Kalamunda and Serpentine, has made its way around the globe, finding audiences at Busan International Film Festival, Queer Screen- Mardi Gras Film Festival, Roze Filmdagen Amsterdam LGBTQ Film Festival and MiFO LGBT film festivals.

- Three Screenwest supported productions were selected for Sydney Film Festival 2017:

  - Inventive sci-fi thriller feature film ***OtherLife*** (See Pictures and WBMC) celebrated its world premiere.

  - Feature documentary ***Connection to Country*** *(Weerianna Street Media),* which follows the Indigenous people of the Western Australian Pilbara's battle to preserve Australia's 60,000-year-old cultural heritage from the ravages of a booming mining industry, also had its world premiere. The film was nominated for the Documentary Australia Foundation Award for Australian Documentary.

  - Part of NITV and Screen Australia's Songlines on Screen initiative, short documentary ***Marrimarrigun*** (Ramu Productions) was selected for the festival's First Nations program.

- In the short film arena, ***Sol Bunker*** (Taylor Media) was selected for Flickerfest and St Kilda Film Festival and nominated for two ATOM Awards. ***Adult School*** (George Nille & Co) screened at Flickerfest, while ***Nobody's Child*** (Factor 30 Films), ***Crumbs, The Shapes*** (Mad Kids) and ***DAFUQ*** (Mad Kids) were all selected for St Kilda. Half-hour documentary ***Candidate Games*** (Periscope Pictures) was nominated for two ATOM Awards.

Our Thanks

In what was an enormous year, we thank the Screenwest Board for their significant contribution in providing oversight, guidance and support. We also thank the staff at Screenwest for their hard work and dedication – everyone has gone above and beyond.

We also acknowledge the contributions of outgoing Board members Sue Taylor, Stephen Langsford and Aidan O'Bryan who contributed to numerous panels, reviews, initiatives and sub-committees over the years. We look forward to continuing to work closely with Sue in her position of IAG Chair.

We would also like to acknowledge the support of Duncan Ord, Director General of the Department of Sport, Local Government and Cultural Industries (formerly Department of Culture and Arts), for his guidance and support, and that of the many DCA staff who have assisted Screenwest prepare for the structural transition whist continuing to provide their usual services to Screenwest.

Our sincere thanks to Lotterywest and Department of Regional Development for the funding and other support provided to Screenwest and the WA screen industry. You have made a significant difference to the number of productions made and stories told.

We acknowledge and thank the former Minister Hon John Day MLA for all that he did for the screen industry during his long-standing tenure as Minister for Culture and the Arts. We also warmly welcome the Hon David Templeman MLA into the role – and with his supportive and enthusiastic start to the role of Minister we look forward to working closely with him and the McGowan Government.

Finally, to the many Western Australian screen industry members and our partners here, nationally and overseas, we sincerely thank you for helping us in our role of bringing Western Australian stories to the screen.

We look forward to working closely with all our partners in the new structure in the year ahead.

Janelle Marr
CHAIR

Ian Booth
CHIEF EXECUTIVE

Behind the scenes on *The Chinaboy Show* (RKPix)

2.2 Operational Structure

Enabling Legislation

Screenwest is an incorporated association under the *Associations Incorporation Act 1987 (WA)* and is governed by its Constitution.

Responsible Minister

From 16 March 2017: The Hon David Templeman MLA, Minister for Culture and the Arts.

Up to March 2017: The Hon John Day MLA, Minister for Culture and the Arts.

Organisational Structure

The *Screenwest Strategic Plan 2016-2021* guides Screenwest's strategic direction, operations and resource allocation.

Screenwest's purpose: Bring Western Australian stories and identity to screen for the benefit of the community.

Vision: World-class Western Australian stories on screen, increasingly sought after by audiences everywhere.

Strategic objectives:

1. **Vibrant Resilient Industry:** Working in collaboration with the screen industry, we build the Industry to a competitive, critical mass of professional, dynamic practitioners.

2. **Engagement with Western Australian Stories:** We create opportunities for local, national and international communities to engage with high quality, diverse Western Australian content.

3. **Dynamic Professional Agency:** We continuously improve our structure, processes and practices to build mutually beneficial, effective and long-lasting relationships with our people and partners.

Screenwest has three operational divisions:

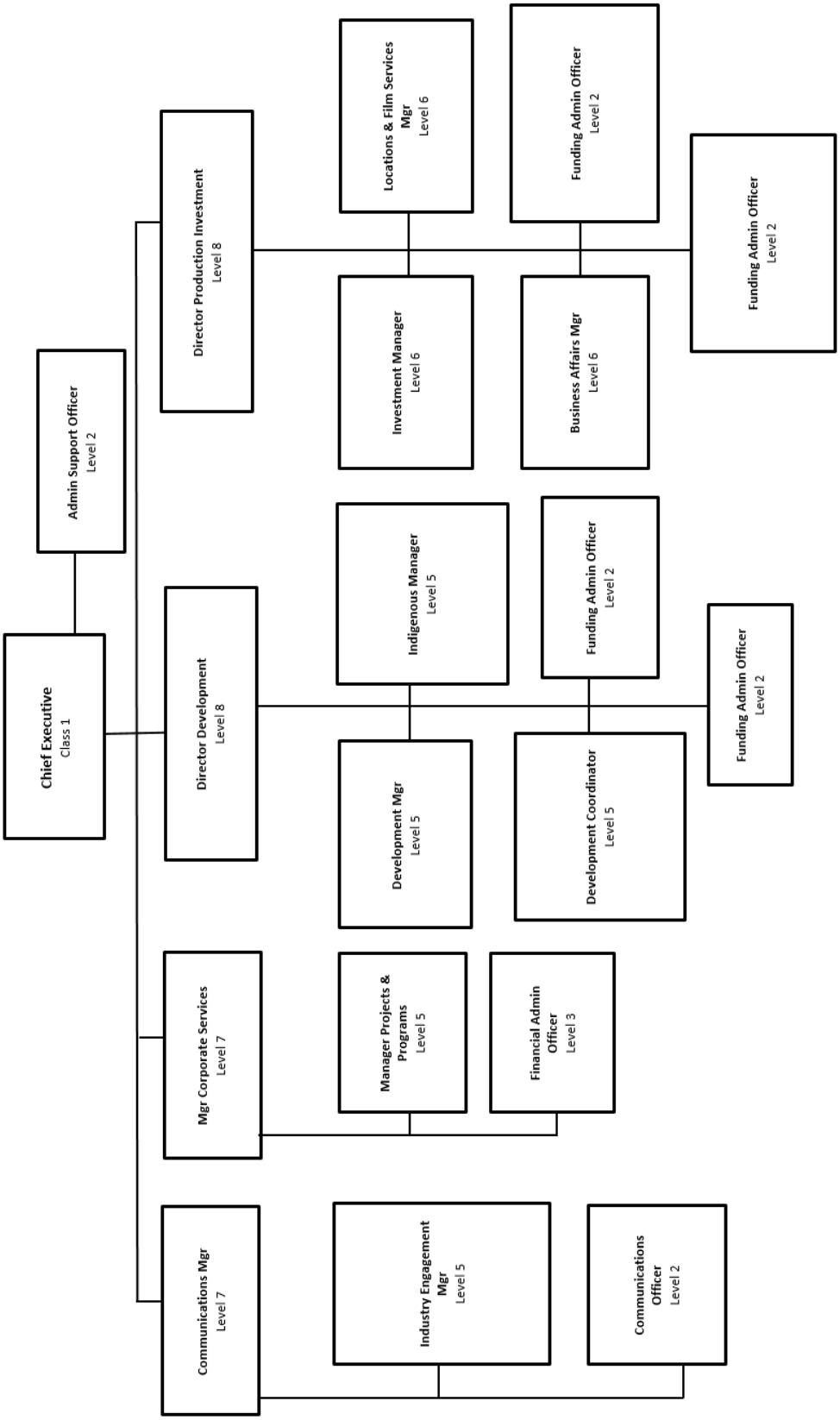
Executive and Corporate Services
Provides leadership and operational management including strategic and operational planning, budget planning, corporate governance and compliance reporting to major stakeholders. Information and communications technologies, finance and human resource services are provided in collaboration with the Department of Culture and the Arts (DCA).

Funding Program
Designs, implements and administers initiatives to support and develop Western Australian screen industry practitioners and productions, and build a sustainable screen industry in Western Australia.

Communications
Promotes Screenwest and the Western Australian screen industry to increase its profile; fosters the Western Australian community's engagement with screen content and the local screen industry; and liaises with and keeps key stakeholders informed.

Organisational Chart

Screenwest organisational structure as at 30 June 2017.



Screenwest Inc Board

Board members are appointed by the Minister for Culture and the Arts for a three-year period. Members are appointed according to their expertise and experience in areas relevant to Screenwest's activities.

Mrs Janelle Marr, Chair
Commenced on the Board January 2013; Appointed Chair June 2015; Term expires 31 December 2018

Janelle is an experienced Director and Corporate Advisor. She is Founder and Managing Director of StepBeyond, an award-winning strategy consultancy she established in 2007 to provide corporate and strategic advisory services to private, public and non-profit organisations. Her career spans over 20 years as a corporate strategist and management consultant; industrial and employee relations advisor; business founder, owner and managing director; and Board member.

She has worked with some of the world's most recognised and trusted brands including Credit Suisse First Boston, Goldman Sachs, KPMG and EY in Australia and overseas.

She has extensive boardroom and corporate advisory experience across a range of industries including mining and resources; oil and gas; utilities; health and community services; professional services; transport, ports and infrastructure; culture and arts; disabilities; aged care; tourism; education; insurance and financial services.

In 2012 Janelle was awarded a coveted 40under40 WA Business News Award for her strategic and entrepreneurial contributions to social and environmental services. In 2013 her consultancy StepBeyond won a WA Telstra Business Award and she was a Finalist in the WA Telstra Business Women's Awards.

Ms Catherine Ferrari
Commenced January 2016; Term expires 31 December 2018

Ms Ferrari joined Water Corporation in 2004 in the role of General Manager, Communications Group. In 2013 she became General Manager of newly formed Customer and Community Group. She was previously Chief Executive Officer of the Western Australian Symphony Orchestra and Western Australian Director of the Australian Society of Certified Practicing Accountants.

Ms Ferrari is also Deputy Chair of the West Australian Opera; a Board Member of the John Curtin Gallery, Energy and Water Ombudsman; a trustee of the Legal Contribution Trust; and Director of Water Corporation Superannuation Pty Ltd.

Ms Amanda Higgs
Commenced January 2012; Reappointed January 2015; Term Expires 31 December 2017

Ms Higgs is a Creative Producer at Matchbox Pictures and was previously an independent before joining Matchbox in September last year.

As well as two series of *The Time of Our Lives* for the ABC, Ms Higgs co-created and produced the first three series of the Network Ten television drama *The Secret Life of Us*. The series won three Logies for Most Outstanding Drama and was nominated for a number of AFI and AWGIE Awards. It was the most watched program in the 16-39 demographic three years running from 2001.

Ms Higgs has worked at ABC TV Drama as an Executive Producer, and Acting Head of Drama in late 2009. She script edited *The Slap* and was consultant EP on *SLiDE* for Fox8. Ms Higgs has also been on the board of AACTA and the National Screenwriters Conference. She produced the mini-series' *Barracuda* and *Seven Types of Ambiguity* for the ABC.

Mr Christopher Holman
Appointed January 2016; Term expires 31 December 2018

Mr Holman is a Director of Azure Capital Limited and brings a wealth of corporate advisory experience including mergers and acquisitions, principal investments and capital markets transactions. He also sits on the boards of companies operating in the maritime and technology sectors and is involved with a number of charity organisations.

Ms Carol Innes
Commenced July 2014; Term expires 30 June 2017

Ms Innes holds the position of Manager Aboriginal Cultural Heritage & Arts at the Metropolitan Redevelopment Authority (MRA). She was previously employed at the South West Aboriginal Land & Sea Council (SWALC) for nine years where she worked on projects that maintained Noongar involvement in many areas through Native Title. Previous to this, Ms Innes spent 11 years working in the arts sector in the area of Aboriginal and Torres Strait Islander arts. She is experienced in Government at both State and Federal levels and in the community arts sector.

Mr Bryce Menzies
Appointed May *2016; Term expires 31 December 2018*

Mr Menzies is a Melbourne based partner of law firm Marshalls and Dent, and has worked in the film industry for over 30 years, on more than 500 productions. His executive producer credits include *Malcolm* (1985), *Death in Bruns*wick (1990), *Two Hands* (1999), *The Tracker* (2002), *Ten Canoes* (2006), *Mary and Max* (2009), *Red Dog* (2011), *100 Bloody Acres* (2012), *Son of a Gun* (2013), *Charlie's Country* (2013) and *Red Dog: True Blue* (2016). His legal work included *Muriel's Wedding* (1994), *Ned Kelly* (2002), *The Proposition* (2005), *Clubland* (2007), *Death Defying Acts* (2007), *Red Dog* (2011), *The Sapphires* (2012) and *Lion* (2016).

Mr Menzies' previous board memberships have included Film Victoria, Screen Tasmania, South Australian Film Corporation and Melbourne International Film Festival.

Ms Sue Taylor
Commenced January 2012; Reappointed January 2015; Term Expires 31 December 2017

Ms Taylor has been a filmmaker for more than 30 years working across all types of productions ranging from documentaries, children's series, primetime drama and feature films. She established her own production company in 2001 and has been nominated for numerous AFI/AACTA, Logie and Critics Circle Awards for projects, which include the children's dramas *Minty* and *Time Trackers*, the mini-series *The Shark Net*, the telemovies *3 Acts of Murder* and *An Accidental Soldier*, and the feature films *Last Train to Freo*, *The Tree*, and *Looking for Grace*. Her most recent film, *Three Summers*, directed by Ben Elton, will be released later in 2017.

Ms Taylor is a former vice president of the Screen Producers Association and a former Director of Screenrights.

Board Members retired in 2016-17

Mr Aidan O'Bryan
Commenced December 2007; Reappointed 2011 and 2014; Term expired 31 December 2016

After completing a degree in Philosophy and Political Science, Mr O'Bryan moved from political research into online development and eventually into media production. In 2000 he established WBMC; started producing for television; created the first television series in the world to incorporate SMS interactivity; and established Australia's most prolific television program legal download site.

Mr O'Bryan wrote and directed *Something In The Water*, a feature rockumentary about the remarkable, disproportionate success of the WA music scene; co-wrote *Hurt*, a revolutionary interactive documentary about domestic violence; and has produced or executive produced feature films *Son of a Gun*, *Wasted on the Young* and *Ned Rifle*. He recently produced sci-fi feature *OtherLife* alongside his producing partner Janelle Landers and in collaboration with See Pictures.

Mr Stephen Langsford
Commenced December 2007; Reappointed 2011 and 2014; Term extended December 2016; Term expired 30 June 2017

Mr Langsford has an entrepreneurial background in entertainment, media and technology. He is an advisor and investor in start-ups and early stage technology-based companies. Stephen was the founder, Executive Chairman and CEO of pioneer movie and TV streaming company, ASX-listed Quickflix Limited. Prior to Quickflix, he founded and successfully grew information technology companies Change Corporation and Method + Madness both which were acquired by ASX-listed companies. Mr Langsford's earlier career was in funds management with Australian boutique firm Armstrong Jones and prior to that an international accounting firm.

Finance and Audit Committee

The Finance and Audit Committee (FAC) assists the Screenwest Board to discharge its responsibility to exercise due care, diligence and skill in relation to Screenwest's reporting of financial information, internal audit process and risk management programs.

The 2016-17 FAC Members were:

- Catherine Ferrari, Chair
- Chris Holman
- Stephen Langsford.

Senior Officers

Mr Ian Booth LLB, Chief Executive
Appointed 2007; Reappointed 2012 and 2017

Mr Booth has been Chief Executive of Screenwest for 10 years during which time he has overseen strong growth in the Western Australian screen industry.

Mr Booth previously worked as Business Affairs Manager for Drama and Comedy at the ABC where he worked on projects including *Kath & Kim, MDA*, *The Glasshouse, Enough Rope*, *The Shark Net* and *Marking Time*. A lawyer by background, he ran his own law practice specialising primarily in film and television law, and established the production company Sassafras Films.

Ms Rikki Lea Bestall, Director Development
Appointed October 2011

Prior to joining Screenwest, Ms Bestall was Vice President - Features at Krasnoff/Foster Entertainment based at Sony Studios in Los Angeles. During her five years in Los Angeles, Ms Bestall co-produced two studio feature films *The Soloist* (DreamWorks) and *When in Rome* (Disney) and developed numerous feature and television projects. Prior to this she spent several years working in various production capacities in Australian film and television. She is a graduate of the West Australian Academy of Performing Arts.

Mr Adam Smith, Director Production Investment
Appointed April 2015; Resigned March 2017

Mr Smith has extensive international experience in the screen industry. In 2011 he established Screen Business Consulting, an international consultancy company providing strategy and business advice and deal making services to the global screen industries.

From 2000 – 2011, Mr Smith was an executive at Warner Bros Pictures where he headed the business affairs department for Warner's local language production and acquisition division in Europe, Asia and the Middle East, most recently serving as a Senior Vice President. In this time the division released over 350 films throughout the world. Prior to this he worked across all genres in television production with London Weekend Television and Granada Media (now ITV Plc).

Mr Smith trained as an entertainment lawyer and holds BA, LLB and MBA degrees and is a Fellow of the Chartered Management Institute.

Mr Smith took up a position with the South Australian Film Corporation in March 2017.

Administered Legislation

Nil.

Other Key Legislation Impacting on Screenwest's Activities

In the performance of its functions, Screenwest complies with the laws of Western Australia, including:

- *Associations Incorporation Act 1987*
- *Auditor General Act 2006*
- *Criminal Code, Crimes and Misconduct Commissions Act 2001*
- *Disability Services Act 1993*
- *Equal Opportunity Act 1984*
- *Financial Management Act 2006*
- *Freedom of Information Act 1992*
- *Industrial Relations Act 1979*
- *Minimum Conditions of Employment Act 1993*
- *Occupational Safety and Health Act 1984*
- *Public Interest Disclosure Act 2003*
- *Public Sector Management Act 1994*
- *Salaries and Allowances Act 1975*
- *State Records Act 2000*
- *State Supply Commission Act 1991*
- *Superannuation Guarantee (Administration) Act 1992 (Cth)*
- *Workers' Compensation and Injury Management Act 1981.*

2.3 Performance Management Framework

2.3.1 Outcome Based Management Framework

Screenwest delivers services to achieve the agency level desired outcome, which ultimately contributes to meeting the Government's goals.

Screenwest's key efficiency indicator monitors the relationship between the service delivered and the resources used to produce the service. The key effectiveness indicators measure the extent of impact of the delivery of services on the achievement of desired outcomes. The table below sets out the relationship to the Government's goal outcome based management framework.

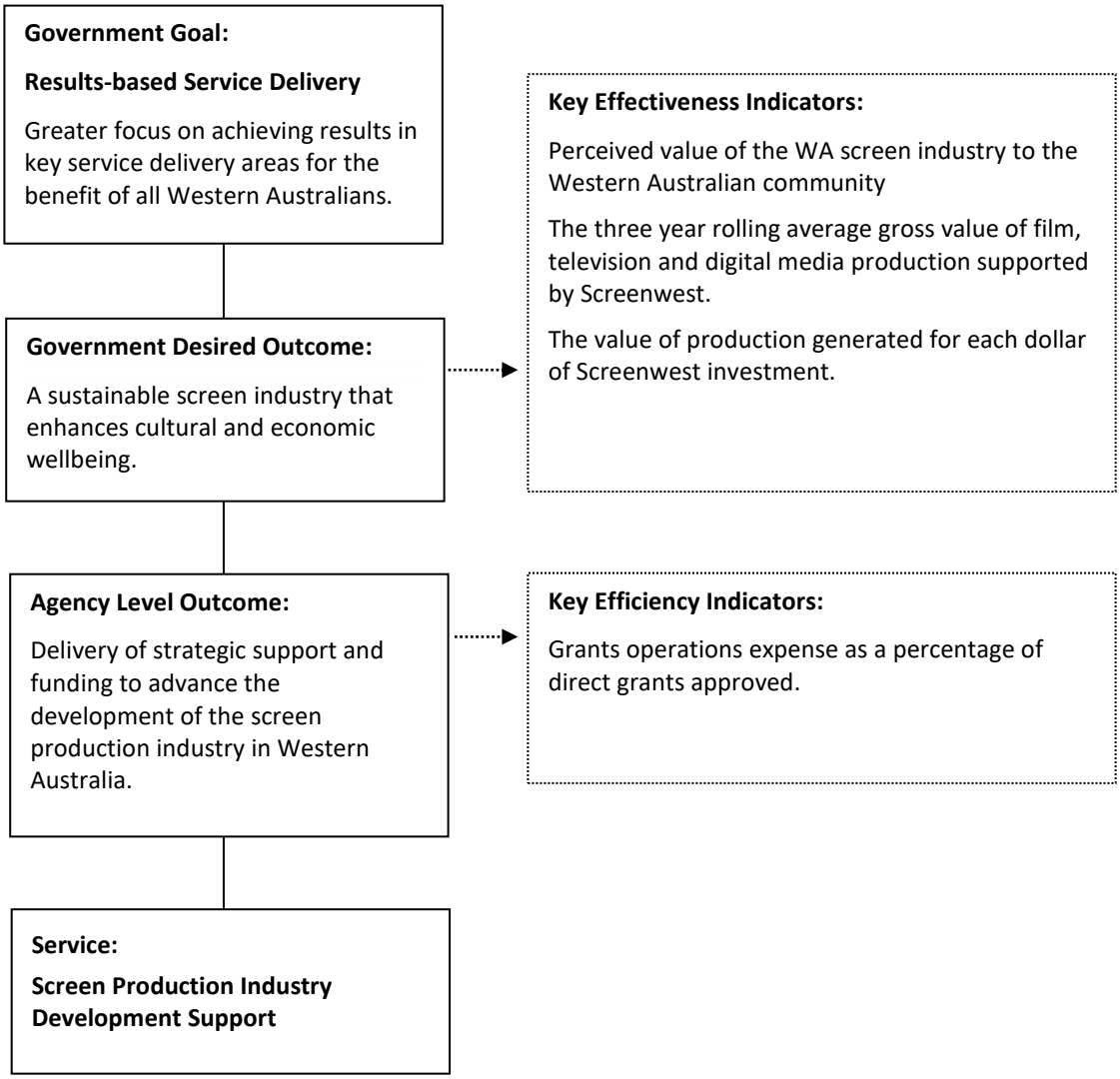
2.3.2 Changes to Outcome Based Management Framework

Nil. Screenwest has operated according to the current Department of Treasury approved Outcome Based Management Framework (Framework) since 1 July 2015.

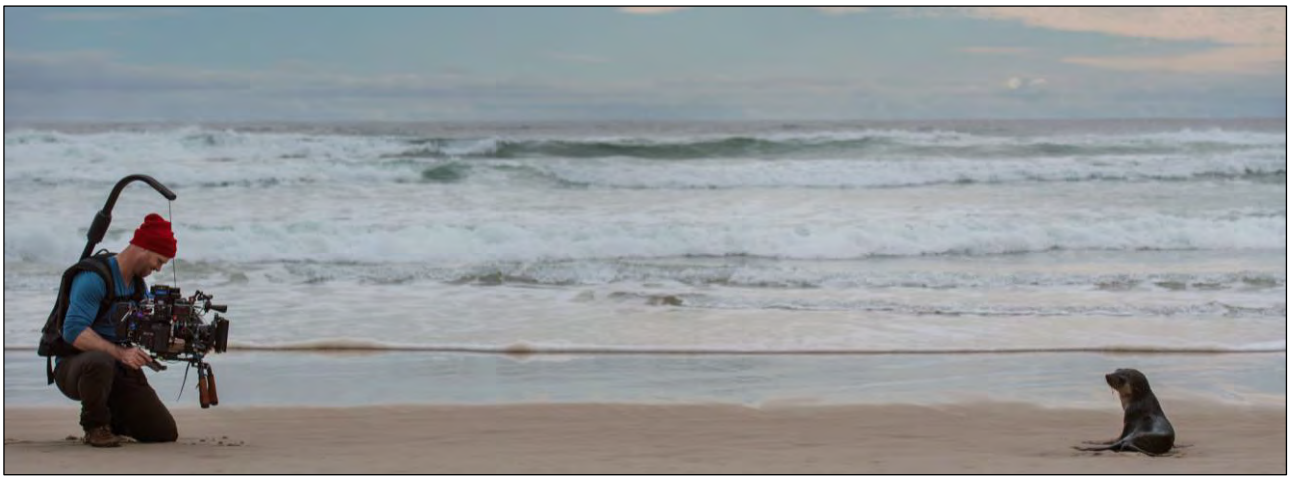
2.3.3 Shared Responsibilities with other Agencies

Screenwest is solely responsible for delivering the service of screen production industry support.

The 2016-17 Government Desired Outcome is contributed to by the work of the Department of Culture and the Arts and its portfolio agencies - the Art Gallery of Western Australia, State Library of Western Australia, Perth Theatre Trust, State Records Office and the Western Australian Museum.



3.0 AGENCY PERFORMANCE



Watch Dog (No Labels Media)

3.1 Report on Operations

3.1.1 Actual Results versus Budget Targets

Financial Targets

Screenwest actual performance results versus budget targets is detailed in the tables below.

	2016-17 Target (1) $000	2016-17 Actual $000	Variation $000	Note
Total cost of services (expense limit) (sourced from Statement of Comprehensive Income)	19,188	21,196	2,008	Cost of services increased $2,008,000 due to more revenue being available from lapsed commitments than anticipated.
Net cost of services (sourced from Statement of Comprehensive Income)	17,336	17,164	(172)	The variance is mainly due to more projects than originally anticipated that achieved full finance during the period, resulting in greater returns on funding activities.
Total equity (sourced from Statement of Financial Position)	383	813	430	The variance is mainly due to an increase in revenue, and slightly less expenditure than expected.
Net increase / (decrease) in cash held (sourced from Statement of Cash Flows)	11	5,116	5,105	The variance is due to the timing of payments to funding projects being slower than expected including projects being funded through the WA Regional Film Fund.
Approved salary expense level	1,940	1,845	(95)	

	2016-17 Agreed Limit $000	2016-17 Target Actual $000	Variation $000	Note
Agreed Working Cash Limit (at Budget)	842	842	N/A	
Agreed Working Cash Limit (at Actuals)	907.6	611	-297	The variance is mainly due to the timing of payments to WA Regional Film Fund projects being slower than expected.

I Said Nothing (No Labels Media)

Key Performance Indicator Targets

Screenwest actual KPI performance results versus targets is detailed in the tables below. For further information see *5.2 Detailed Key Performance Indicators Information*, page 69.

Key Efficiency Indicator 1

	2016-17 Target (%)	**2016-17 Actual (%)**	**Variation**
Grants operations expense as a percentage of direct grants approved	*14.82*	7.49	This variance is mainly due to $6 million in funding from Royalties for Regions; this was not included in the target 2016-17.

Base data

	2016-17 Target	**2016-17 Actual**	**Variation**
Expenses associated with grant operations[1]	*1.492%*	1.346%	The variance is due to less salary expenditure than anticipated.
Direct grants approved[2]	*$10.066M*	$17.966M	The variance is due to $6 million of funding from Royalties for Regions; this was not included in the target for 2016-17.

1. 'Expenses associated with grant operations' shows the total operating expenses in delivering grant funding support to eligible production companies and practitioners.
2. 'Direct grants approved' shows the total of direct grant funding committed to eligible production companies and practitioners.

Key Effectiveness Indicator 1

	2016-17 Target	2016-17 Actual	Variation
Perceived value of the WA screen industry to the Western Australian community.	*77*	74	3 index points. It is conjectured the increase in perceived value correlates to the increase in awareness due to high profile productions being made and screened in the State.

Key Effectiveness Indicator 2

	2016-17 Target (%)	2016-17 Actual (%)	Variation
Three year average value of production[1]	*42.81*	52.64	The increase in the 2016-17 Value of Production coupled with a strong result last year, resulted in a record high three year rolling average.

1. 'Value of Production' refers to the total contracted production budgets of feature films, television drama and documentaries, web series, short films and interactive projects produced in Western Australia that have received Screenwest funding and have commenced principal photography, or have received Screenwest post-production funding, within the given financial year. Short films include those produced through FTI short film initiatives that FTI currently manages on Screenwest's behalf.

   Where a 'traditional' principal photography date is not obvious, such as for interactive projects (websites/apps) or projects using predominantly archival footage, the principal photography start date is determined by the date that the contract was fully executed. For animated productions, the principal photography date is determined by the date production begins.

Key Effectiveness Indicator 3: Value of Production Generated for Each Dollar of Screenwest Investment

The 'value of production generated for each dollar of Screenwest investment' compares the value of Screenwest investment to the total value of contracted production budgets. The ratio is an indication of the leverage of State Government funding.

	2016-17 Target ($ ratio)	2016-17 Actual ($ ratio)	Variation
Ratio of Screenwest Investment to the Total Value of Production ($)	*1:5.31*	1:8.69	This variance is due to higher value of productions in the year than anticipated.

Is Australia Racist VR (Joined Up Films)

3.3 Report on Screenwest Funding Program 2016-17

The *Screenwest Strategic Plan 2016-2021* informs how the agency supports the Western Australian screen industry and guides Screenwest's operations. Accordingly, the Screenwest Funding Program consists of programs and activities designed to realise the Strategic Plan's objectives and initiatives.

3.3.1 Funding Program Application Assessments

Screenwest uses a combination of Screenwest and external industry experts to assess funding applications. At assessment meetings, recommendations are made with the final decision determined as follows:

- Less than $25,000: Approved by Screenwest management
- $25,001 - $50,000: Approved by Screenwest Board
- More than $50,001: Recommendation endorsed by Screenwest Board. Approved by Director General DCA under delegated authority from the Minister.

The following individuals participated in assessment meetings during the year:

Development
Anthony Mullins, Barbara Connell, Chloe Rickard, Christopher Sharp, Daley Pearson, Emily Gotto, Erin Stam, Ian David, Jacqueline Willinge, Jodie De Barros, Julia Overton, Katy Morrison, Lisa Gray, Marian Bartsch, Nicole O'Donohue, Paul Barron, Regina Lee, Sue Murray, Victor Gentile, Vincent Sheehan, broadcaster representatives, Screenwest Board members and Screenwest staff members.

Indigenous
ABC and NITV Indigenous department representatives, Screenwest staff members.

Production
Anna Grieve, Barbara Connell, Beth Frey, Christopher Sharp, Colin South, Ewan Burnett, Kath Shelper, Ross Matthews, Kim Dalton, Mark Hamlyn, Penny Robbins, Ross Matthews, Sam Jennings, Victor Gentile, Vincent Sheehan, Screenwest Board members and Screenwest staff members.

Western Australian Regional Film Fund
Kim Dalton, Ross Matthews, Sue Milliken, Department of Regional Development staff members, Screenwest Board members and Screenwest staff members.

Screen Culture
Screenwest and DCA staff members.

3.3.2 Funding Program Commitments

A summary of each program area is provided below. For a list of all Funding Program commitments made in 2016-17, please see Appendix 1.

PRODUCTION

Production Investment

Production Investment Funds
The Documentary Production Investment Fund and the Drama Production Investment Fund provide production financing for feature films and television productions with strong market attachments, and cross-media projects with significant third party funding and broad audience reach.

The Production Investment Funds supported 24 productions totalling almost $6.1 million. This included eight feature films, 10 documentary series and six documentaries.

Sea Dog TV International are utilising the latest 4K camera technology and 4k infra-red cameras on *Rottnest and the Mystery Islands*. The company is filming extensive VR footage above and under water. This includes rigging six GoPros together, using the Kolor Abyss 360-degree underwater camera housing, capturing habitats above and underwater at various locations around Rottnest Island to create a Virtual Reality experience to complement the series.

Artemis Media's *Don't Stop The Music!* is a 3 x 60-minute observational documentary series for the ABC which follows the journey of a Primary School in Armadale, WA as a new music program is introduced. The series is part of a multiplatform program and outreach campaign which aims to re-awaken the importance of music education, and appeal to the public to donate instruments no longer being used to schools that need them.

A Team of Champions (Beyond West) is a documentary series exploring the legacy of 24 Nyoongar players in the AFL, WAFL and VFL, utilising interviews and biographical and sporting archival footage to tell their stories. The series is led by a strong female Indigenous creative team, with Kelli Cross and Karla Hart as Writer/Directors and Shakara Walley producing alongside Joshua Gilbert and Harry Bardwell. It was partly filmed at the ABC studios and will screen on NITV and AFL Media.

Showrunner Productions have two series in production, continuing the successful '72' series with *72 Dangerous Animals Asia* and *72 Dangerous Animals Latin America*. The series screens on Netflix and whilst most of the filming took place on location overseas, all pre-production and production was coordinated from Perth and re-enactment shoots filmed on location in WA. All post-production is undertaken in Perth.

Dying to Live (Aquarius Productions and Intrinsic Story) is an important feature documentary delving into the powerfully complex and emotionally charged world of organ transplantation. Through the touching stories of those awaiting life-saving transplants and others campaigning for historic change - this film explores what it really means for a country of the willing to become a country of the ready as physical philanthropists - and set the stage for global change in how we think about death and dying.

Three of the productions supported through the funds – feature films *Mother* (The Penguin Empire and Southern Light Films), *Slam* (George Nille & Co, Invisible Republic and France's Dolce Vita Films) and *1922* (Campfire Film & TV) - will enable the post-production to occur in Western Australia. This support is important to build employment, creative and skills development opportunities to the local post sector.

See Appendix 1, page 91, for a list of all Production Investment Fund commitments.

Three Summers (Invisible Republic & Taylor Media)

Western Australian Regional Film Fund

A milestone was the introduction on 1 July 2016 of the $16 million Western Australian Regional Film Fund, funded by Royalties for Region through the Department of Regional Development and managed by Screenwest.

The Fund is committed to making strategic investments that encourage regional film industry activity, build local capacity and contribute to the livability and vibrancy of regional Western Australian communities. This dedicated production fund will greatly enhance the marketability and viability of regional Western Australia as a filming destination nationally and overseas.

Applications are assessed under agreed criteria and guidelines by Screenwest, a process that includes a panel of leading industry experts. The emphasis is applied to productions that meet agreed thresholds of marketplace support and local spend in the regions.

In its first year of operation, $5.88 million was committed across five productions:

- *Three Summers*, produced by Michael Wrenn, Invisible Republic (*The Rocket, Women He's Undressed*) and Sue Taylor, Taylor Media (*Looking for Grace, The Tree*) and written and directed by Ben Elton, was filmed in September 2016 in the Peel region including at Fairbridge. The cast includes Michael Caton, Magda Szubanski, Deborah Mailman, John Waters and Kelton Pell.

- *Mystery Road – The Series*, produced by Greer Simpkin (*Jasper Jones, Goldstone, The Secret River)* and David Jowsey (*Jasper Jones, Gold Stone, Mystery Road, Satellite Boy)* and to be directed by Rachel Perkins (*Jasper Jones, Bran Nue Dae*), is a 6 x 1-hour prime time drama series for ABC. The lead cast are Aaron Pederson and Judy Davis, with filming set to start in the Kimberley in late 2017.

- Feature film *Wonderful Unknown,* produced by Victorian based James Hoppe and John Finemore with Hollywood producer Mason Novick (*Juno, 500 Days of Summer*) aims to film in the Kimberley region.

- Feature film *Dirt Music,* based on Tim Winton's Miles Franklin Award winning and Booker Prize short-listed novel, is being produced by Academy Award nominated and BAFTA winning producers Finola Dywer and Amanda Posey (both *Brooklyn, An Education*) with Angie Fielder (*Lion, Wish You Were Here*) and is set to film in the Mid West and Kimberley regions in early 2018.

- Romantic comedy feature *The Naked Wanderer* from Alan Lindsay and Helen Clucas,Vue DC Pty Ltd South will traverse the South West and Pilbara.

Business Development

Screen Business Development Fund
The Screen Business Development Fund enables Western Australian production companies who have identified growth opportunities to develop and expand their business. Three companies were supported with funding totalling $140,000.

SuperDoc Fund
The SuperDoc Fund provides credited Western Australian documentary companies, with proven year-to-year high turnover production outcomes in WA, access to significant financing to build a sustainable screen business. Examples of how the fund could be used include to engage in long term planning and vision, develop more sophisticated business plans and new partnerships, or generate new national and international market opportunities.

Prospero Productions and Electric Pictures both received SuperDoc funding in 2016-17.

Production Attraction

The Production Attraction funding of $2 million across four years began in 2014-15 ($500,000 per annum). The program promotes Western Australia to the screen industry locally, nationally and internationally, by way of branding and marketing, equity attraction and incentives management, network building, State and Federal government coordination, streamlining processes, infrastructure growth and personnel to manage this.

Activities undertaken in 2016-17 included:

- $16 million WA Regional Film Fund launched and began taking applications. (For further details on the Fund, see page 19.)
- Launch of Film in Western Australia product brand, marketing materials and website. The website includes a new Production & Crew Directory and Location Submission Engine with images.
- Creation of an iPhone app for Film in Western Australia.
- In partnership with the ABC, development of ABC Perth studios and production offices precinct as facilities available to industry for hire.
- Development of the Fielder St Creative co-working space.
- Stakeholder engagement including Ausfilm; City of Perth Film Friendly discussion; and hosting of the inaugural Filming on WA Roads meeting with representatives of the WA Department of Transport – Vehicle Safety and Standards, Licencing – Plates Section.
- Hosted four location scouts from around Australia, and two Chinese delegations.
- Presented location image packages for interstate and international producers considering shooting their project in Western Australia.
- Undertook market research into the local industry capability including Unit Department survey, PostWest producer survey and WA Drama Crew & Facilities Depth.

DEVELOPMENT

Project Development

Development Funds
Collectively, development funds of $571,615 were invested in 31 projects:

- Documentary and Television Development Fund - 5 projects received funding for the development of factual programming and scripted television series.
- Feature Film Development Track Fund – 5 Western Australian scripted feature projects received funding for various development milestones. Track funding is provided to a project for up to one consecutive year.
- Matched Development Investment Fund – 15 applications were funded for projects that have received a development investment from a nationally or internationally recognised broadcaster or distributor.
- Emergency Development Fund – 6 projects received emergency funding due to time critical development investment being required.

Factual and Drama Slate Development Fund
The Slate Development Fund provides production companies with slate funding to support the sourcing, generation and creative development of drama and factual projects. Ten production companies were supported for either new, or continuing years' slate contracts, with funds totalling $725,000.

Feature Navigator Development Program
Three Western Australian film directors – Zoe Pepper, Jub Clerc and David Vincent Smith - were announced as the latest recipients of Screenwest's Feature Navigator program, a year-long initiative designed to uncover, inspire and develop passionate, motivated and talented directors.

Stephen Basil-Jones, Sony Pictures Australia with Zoe Pepper, Jub Clerc and David Vincent Smith at the CinefestOZ Industry Day 2016

The program offers intensive, high-level support that is tailored to each director's development needs and connects them with producers, expert consultants and the local and national marketplace. The recipients are utilising their grants for various professional and project development opportunities including:

- Vincent Smith undertook a 10-week Director's Attachment on Ben Young's sci-fi thriller *Extinction*, which filmed in Serbia.
- Clerc, a Nyul Nyul/Yawuru woman from the Kimberley, has commenced a Director's Attachment with Rachel Perkins on *Mystery Road* – The Series in Kununurra.
- Use of the grant to work out of Fielder St Creative.
- Screenplay development including Pepper currently developing her first feature film.
- Strategic travel to markets and meetings.

Note: The Feature Navigator grant funding allocations were committed in prior years.

West Coast Visions
West Coast Visions (WCV) is a development initiative designed to uncover, inspire and develop local talent and skills. The initiative supports talented and motivated writer/director/producer teams with distinctive visions to advance their professional potential by Screenwest investing in a low budget feature film intended for theatrical release.

Highly competitive, the 2016 WCV production funding of $750,000 was awarded to feature film, *1%*, with Western Australian director, Stephen McCallum, writer Matt Nable and produced by Jamie Hilton and Michael Pontin from Ticket to Ride.

McCallum has directed several award winning short films that have screened around the world and has also worked significantly in the commercial world.

1% is a fictional tale set within the primal underworld of outlaw motorcycle club gangs delving into the themes of brotherhood, loyalty and betrayal. It follows the heir of the throne of a motorcycle club, Iron Horse MC, who has to betray his president to save his brother's life.

1% (Ticket to Ride)

The project also received $39,400 in WCV's development funding.

WCV 2014 project *Hounds of Love* from writer/director Ben Young and producer Melissa Kelly, Factor 30 Films, had great success during the year. The film was recognised for its artistic merit with selection in more than 30 film festivals including having its world premiere at the Venice International Film Festival as part of Venice Days, winning Best Director at Brussels and having its North American premiere at SXSW. The film launched Young's international career, with Young acquiring representation in the USA with United Talent Agency (literary) and Thruline Entertainment (manager) and going on to direct the $20 million American feature film, *Extinction*, for Universal Pictures.

Bill Warnock Writers Initiative

The Bill Warnock Initiative, presented in association with the Australian Writers' Guild (AWG), underwent significant change during the year, moving from project-based funding to a year-long program which now focuses on the recipient's overall professional development.

Emerging writers Miley Tunnecliffe and Aaron Moss were the successful candidates of the 2017 Bill Warnock Writers Initiative following a highly competitive two-round assessment process. Tunnecliffe and Moss commenced the yearlong program in February 2017, and have begun to receive tailored support, including high-level industry mentorships, attachments, workshops, project development and travel.

The Bill Warnock program was created in 2001 to commemorate the late Bill Warnock's contribution to WA's arts and culture and to continue his legacy of powerful and imaginative storytelling, which is instrumental to the WA screen industry.

Emerging Producer Initiative

Two emerging Western Australian producers, Brooke Silcox and Shakara Walley, were named as the recipients of the 2016-17 Screenwest Emerging Producer Initiative.

The Emerging Producer Initiative provides a year of tailored professional development opportunities and project development funding to build a competitive project slate and advance their professional experience. Altogether each package is valued at $100,000.

Elevate
The Elevate initiative provides support for the development and production of scripted short films and web series. The initiative is designed to develop creative and technical filmmaking skills as well as provide a calling-card for early to mid-career Western Australian filmmakers. Elevate is multi-phased, involving high-level script and project development prior to moving into production.

During the year, Elevate short films funded in prior years entered Principal Photography and post-production, with FTI as Executive Producer.

Applications for the 2017-18 Elevate program opened in May 2017. The program will provide two strands:

- ELEVATE30 is available for filmmakers that have completed at least one quality short-form project and is for projects from 5-10 minutes in duration. Up to $30,000 is available through this strand. One of these teams is identified as being an opportunity for an Indigenous filmmaker.

- ELEVATE70 is available for more advanced filmmakers with a solid track-record in short-form filmmaking (or equivalent). Elevate70 is intended for projects between 10-15 minutes in duration and up to $70,000 is available for these productions. One of these teams is identified as being an opportunity for an Indigenous filmmaker.

Screenwest Indigenous Screen Strategy

The programs, special initiatives and professional support provided to Western Australian Indigenous Filmmakers (WAIFs) during the year were in line with the *Screenwest Indigenous Screen Strategy 2015-2020* which aims to increase national and international awareness and exposure of Western Australian Indigenous stories and talent, and develop skills.

In addition to Screenwest's specific Indigenous programs, the agency also provides guidance to enable WAIFs to access general programs offered by Screenwest, Screen Australia and other organisations.

Screenwest's support of WAIFs is enhanced through the provision of a full-time Indigenous Project Manager and an Indigenous representative on the Board.

In 2016-17, 24 per cent of all productions supported with Screenwest production funding had a Western Australian Indigenous filmmaker in an above-the-line creative role, far exceeding the target of 10 per cent set by the Indigenous screen strategy.

Indigenous Productions
Two short documentaries, part of the Screen Australia – NITV Songlines on Screen Initiative, were shot in 2016-17. *Marrimarrigun* (Ramu Productions) is the story of two young men, who get ripped from the mainland by ferocious tides and are saved by the giant spirit, Marrimarri; and *Niminjarra* (PAKAM) is a story owned by the Warnman people of the Great Sandy Desert in Western Australia, about two dissatisfied young men who transform themselves into serpents and are pursued by the "Niminjarra" spirit beings through significant cultural places.

Beni Bjah: The Good Fight (Jacqueline Pelczar Productions), funded by Screenwest and NITV, provided emerging Indigenous female writer/director, Casey Kickett the opportunity to complete a project to be broadcast on NITV.

Of note, a new partnership was created with the Department of Aboriginal Affairs, Screenwest and NITV to produce a half-hour documentary about a special NAIDOC Reconciliation Project, *Barrba Wabirra*, created to celebrate the reconciliation between Indigenous communities and WA Police. The documentary is being producer by Renee Kennedy, Metamorflix, with Indigenous writer/director Kimberley Benjamin.

Indigenous Market Partner Initiative

Last year, the Screenwest/ABC Indigenous Web Series Initiative was announced with Factor 30 Films as Series Producer. Indigenous filmmaker Shakara Walley's project, *Aussie Rangers,* was selected for development and production. Walley wrote and produced the project, along with Indigenous filmmakers Kelli Cross as director and Perun Bonser as co-writer. Matt Lovkis and Joel Gray also co-wrote on the project. A 5 x 8-minute comedy series, *Aussie Rangers* was shot and completed in 2016-17 and will be broadcast on ABC iview later in the year.

Aussie Rangers (Factor 30 Films)

In 2015-16, a third series of the Screenwest and NITV initiative *From the Western Frontier* was announced, with Metamorflix Series Producing. *Owning Your History* (by Indigenous female writer/director, Kimberley Benjamin) and *The Third Space* (by Indigenous female writer/director, Casey Kickett) were both shot and completed in 2016-17, airing on NITV in May 2017.

Screenwest, in partnership NITV, announced another Indigenous Market Partner Initiative in 2016-17 with applications closing in June 2017. This factual development and production initiative will see NITV and Screenwest develop and commission up to three, 30-minute documentaries, intended for broadcast on NITV in 2018.

The initiative aims to further develop the skills and increase the broadcast credits of emerging to mid-level Western Australian Indigenous writers, directors and producers, while sharing their stories with a national audience.

Indigenous Practitioner Development and other support

- 2016-17 Emerging Producer recipient Shakara Walley was supported throughout the year. She was a producer on *A Team of Champions* (Beyond West), worked on her production slate, undertook strategic travel and is lining up an interstate internship.
- Tom Forrest, undertook a Camera Attachment with DoP Murray Lui on *Wrong Kind of Black.*
- Director Jub Clerc was supported through the Feature Navigator program and was supported to participate in the national The Athena Project,
- With Metamorflix, held a screening event to celebrate the *From the Western Frontier* Series 3 documentaries.
- Supported the 19th National Remote Indigenous Media Festival.
- Supported NAIDOC Week 2017 screenings at Perth Cultural Centre.
- Provided weekly updates to WAIF on upcoming funding rounds and announcements, workshops and industry related news articles.

Indigenous Community Stories (ICS)

The Indigenous Community Stories project is the filming of Indigenous Elders from across Western Australia telling the stories of their lives and culture.

The recordings are stored within Western Australia and archived at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) ensuring their availability to future generations.

During the year, 16 stories were filmed. For details on each, see Appendix 2.

In May 2016, excerpts from four ICS films about the Stolen Generation stories of Cedric Jacobs, Lois Olney, Laurel Nannup and Bigali Hanlon were shown in WA's Parliament House to commemorate the 20th Anniversary of the *Bringing Them Home Report*. The Report was first tabled in Federal Parliament on the 26 June 1997 and marked an important acknowledgement of responsibility from all Australian parliaments and other agencies that had implemented policies of forcible removal, leading to what is now known as the Stolen Generations.

Since its inception, ICS has been managed by FTI. Supporters include Screenwest, the Healing Foundation and the Western Australia Museum. With the consolidation of FTI into Screenwest in 2017-18, the ICS assets, equipment and archives will be transferred to Screenwest to ensure they are safeguarded for future generations.

ICS is on track to complete its 100th and final story in July 2017.

Digital

On-Demand Content Fund

The On-Demand Content Fund consolidated and simplified the pre-existing Digital Funding programs. It was created as an interim Fund to enable producers to apply for funding while a review of online content funding is undertaken with the aim to integrate it into mainstream development and production funding.

The On-Demand Content Fund aims to support the production of exceptional online, interactive, virtual reality and or/multiplatform projects with well-defined narratives and significant market attachment. Applicants can apply for up to $100,000 through this fund which is aimed at lower-budget projects that will assist in the development of early career creatives.

Three projects received On-Demand Content funding. Comedy narrative web-series *The Chinaboy Show* (RKPix) for ABC iview and broadcast on ABC2; *Small Town Hackers* (Mad Kids) for release online through Above Average, New York (*Saturday Night Live* Digital Company) and documentary series *Kununurra Kid* (Princess Pictures) for ABC iview.

Digital Market Partner Initiative

Screenwest partnered with Discovery Networks Asia Pacific for a joint production initiative, *Shark Bites*. The brief called for bold and unconventional storytelling methods to tell new and extraordinary shark-centric stories, focusing on any aspect of Western Australian shark culture.

The initiative sought 6-8 minute factual shorts that will premiere during Shark Week 2017, exclusive to Discovery Channel.

The round was highly competitive with many quality applications received. The successful projects were:

- *Bite Club* – Joined Up Films
- *Mission Predator* – Showrunner Productions
- *Salisbury's Secrets* – White Spark Pictures
- *Shark Hunters* – Metamorflix
- *Shark Soup* – Mago Films.

Practitioner Development

Travel Funding

Screenwest recognises that attendance at key industry markets, conferences and festivals is necessary for Western Australian practitioners for professional development and career advancement and to progress projects. Accordingly, $328,500 was expended in travel assistance as follows:

- Eight companies shared in nearly $176,500 through the Travel Assistance – Established Production Company fund.
- 27 one-off travel grants for Business and Marketing totalling nearly $89,000.
- 36 one-off travel grants for Skills Development and Exposure totalling more than $63,000.

International attendances included the Cannes Film Festival Market 2017, MIPCOM, MIPTV and MIPJUNIOR 2016 (Cannes), Berlin International Film Festival, Venice International Film Festival, American Film Market (Los Angeles), and SXSW Interactive Festival (Texas).

National events included the SPA Screen Forever Conference 2016, AIDC Conference 2017, MIFF 37 South Market 2016, the Natalie Miller Fellowship Brilliant Careers Leadership Conference and St Kilda Film Festival 2017, all held in Melbourne.

Professional Development

Screenwest supported the career and skills development of Western Australian practitioners through its three Professional Development programs – Mentorships, Attachment and Internships Fund, and Below-the-Line Crew Attachments.

The opportunities supported included:

- Maya Kavanagh undertook an Emerging Producer Attachment with Jack Arbuthnott, Head of Film, Scott Free Films, London.
- Director mentorships on ABC Art Bites projects - Ian Strange with Britt Arthur on *Ian Strange: Suburban Interventions*; and Sam Field with Brendan Hutchens on *Shock Art*.
- Directors attachments for Stephen McCallum with Glendyn Ivin on *1%* and Miranda Edmonds with Ian Brennan on *Scream Queens*.
- Jub Clerc, participated in The Athena Project initiative with Northern Rivers Screenworks.
- Brad Major had an internship with ICON Australia CEO Greg Hughes.
- Kate Neylon was a Producer Attachment with Sue Taylor on Three *Summers*, while Callan Manners was Second AD attachment with Stuart Morrice on the film.
- Briege Whitehead was selected to participate in the AIDC 2017 VR Filmmakers Workshop. Brooke Silcox was also selected and attended as part of her Emerging Producers Initiative yearlong program funding.
- Heather Wilson undertook a writer's mentorship with Liz Doran.
- Luciana Silvestrin undertook a Restricted Legal Practitioner / Entertainment Law mentorship with Joan Peters.
- Sahra Miller and Brad Holyoake are undertaking attachments on *Mystery Road – The Series*.
- Liz Kearney and two Indigenous filmmakers, Gordan Churchill and Nelson Baker, were part of a mentorship arrangement with Robert Connolly on *The Warriors*.

In addition to the above, production companies also provided attachment opportunities as part of their production funding agreements with Screenwest.

Diversity Fund
For the first time, Screenwest provided specific support aimed at encouraging and supporting diversity, equity and inclusion in the screen sector. These are precursor activities whilst Screenwest is developing the *Screenwest Diversity, Equity and Inclusion Action Plan* to be rolled out in 2017-18.

Rachdar Abubakar (Jamal) Giranzeza is undertaking a Production Assistant Placement on a documentary as part of the SBS Screenwest Diversity Talent Escalator Initiative.

Funding was set aside and planning undertaken for the Diverse Directors Initiative 2017 and the AFTRS national Talent Camp Initiative. Talent Camp WA, is a unique workshop program to support emerging storytellers and screen content creatives from diverse backgrounds to bring their stories to screen. To be held in September 2017, Talent Camp WA will focus on screen story development, producing and career pathways.

Industry Roadshows, Q&As and Information Sessions
Screenwest also organised or supported industry seminars and workshops held in Western Australia:

- ACTF and ABC one-on-one meetings
- ADG Networking Event and Live Stream Rowan Woods & Paris Barkley
- AIDC meet & greet with CEO Andrew Wiseman
- Diversity Strategy Industry Forum and workshops
- Hussain Currimbhoy, Sundance Film Festival Q&A
- In conversation with Tony Ayers and Michael McMahon, Matchbox
- Producer Ross Dinerstein Masterclass '1922 and the business of Netflix Originals'
- SBS & NITV 'Meet the Broadcasters' event
- Screen Australia 'Gender Matters' event
- Screen Australia Documentary Team visit
- Screen Australia Roadshow
- Shark Bites Discovery Roadshow (video conference)
- SPA Legal Roadshow
- SPA Ones to Watch (video conference)
- SPA Roadshow.

Industry Conferences, Markets and Events
Screenwest provided sponsorship funding support to the following key conferences, markets and events:

- ACS SA/WA Awards 2016 (Perth)
- ADG Awards 2017 (Melbourne)
- AIDC Conference 2017 (Melbourne)
- Emergence Creative Festival 2017 (Margaret River)
- MIFF 37 South Market 2017 (Melbourne)
- SPA Screen Forever Conference 2016 (Melbourne).

<u>WA Screen Awards 2016</u>
Presented by FTI, the 28th annual WA Screen Awards (WASAs) was held on 4 July 2016 at the State Theatre Centre.

The Screenwest Outstanding Contribution to the Industry Award was presented to picture and sound editor/production supervisor Lawrie Silvestrin, who was recognized for his service to the screen industry, working on countless documentaries, feature films, drama series and short films.

Producer/editor Jess Black won the prestigious PSC McKenna Hampton Young Filmmaker of the Year Award.

Screenwest Outstanding Contribution to the Industry Award winner Lawrie Silvestrin

Bad Girl premiere at CinefestOZ Film Festival 2016

Opening Night Revelation Perth International Film Festival 2016

SCREEN CULTURE

Screen Culture Fund

The Screen Culture Fund, a collaboration with Screen Australia, seeks to enhance the local screen industry by promoting Western Australian productions and practitioners to audiences. The fund aims to provide access to a diverse range of screen programs for Western Australians and increased engagement between Western Australian filmmakers and the public.

Three festivals were allocated Screen Culture funding totalling $168,500:

- Revelation Film Festival 2017
- CinefestOZ 2017
- Flickerfest WA Tour 2017.

Events held during the financial year are summarised below. Each festival included screening Western Australian films.

Revelation Perth International Film Festival, 7-17 July 2016

Revelation Festival has shown consistent growth year to year. In its 19th year, Revelation 2016 featured 143 films of which 59 were Australian. The program included seven industry panels and seminars, a moving image exhibition, the Super 8 film competition, and academic papers presented as part of Revelation Academic.

The total attendance was approximately 13,500 admittances, which was an increase from the previous year.

Screenwest once again organised and curated Get Yours Shorts On!, a celebration of shorts funded by Screenwest and/or FTI. The 2016 shorts were ***Revealing the Hidden World***, the inspiring documentary of Indigenous photographer Tash Nannup; the artistic ***Invisible Light***; animated musical clips ***The Shapes: Cool Rock Video*** and ***I'm A Genius***; whimsical comedy ***Normal People***; delicate drama ***Sol Bunker***; a heart wrenching portrayal of grief in ***Outline***; a history of Indigenous displacement as told with shadow puppets in ***Shadows of Displacement***; and drama ***Reflection***.

CinefestOZ Film Festival, 24-28 August 2016

In 2016, CinéfestOZ screened 82 films, attracting more than 25,550 attendees across the five-day festival. This included 183 ticketed screenings, 86 free community screenings and 44 Q&A sessions, five workshops and forums and six Western Australian feature films, held throughout the South West.

The festival presented the CinéfestOZ Film Prize, which at $100,000 is Australia's largest film prize. The prize, funded by Tourism Western Australia's Regional Events Program and Royalties for Regions, was awarded to *Girl Asleep* (director Rosemary Meyers).

As part of the Festival, Screenwest organised and hosted the Industry Day: Touchstones for Screen Practitioners. A series of panel discussions moderated by Sandy George, the guest speakers were:

- Stephen Basil-Jones, Managing Director, Executive Vice President, Sony Pictures Australia; Supervisor, Japan, Korea and New Zealand.
- Anni Browning, Managing Director, Film Finances Australasia.
- Fiona Cameron, Chief Operating Officer, Screen Australia.
- Antony I Ginnane, producer and executive producer of more than 66 features, TV movies and mini-series.
- Amanda Higgs, Creative Producer, Matchbox. Credits include *Barracuda, Seven Types of Ambiguity, The Time of Our Lives, The Secret Life of Us.*
- Steve Kearney, producer (*Bad Girl, Oddball, My Mistress*)
- Mark Lazarus, Head of Creative and Acquisitions, Arclight Films Australia
- Seph McKenna, Head of Australian Production, Roadshow Films.
- Nerida Moore, Senior Development Executive, Screen Australia.
- Rachel Perkins, director (*Jasper Jones, Bran Nue Dae, First Australians*)
- Leanne Saunders, Head of Development and Production, NZ Film Commission. Credits include Producer *Hunt For The Wilderpeople*, the highest grossing independently financed NZ film ever in its home market; *Born to Dance*.
- Vincent Sheehan, Producer, Porchlight Films. Credits include *Jasper Jones, The Hunter, The Kettering Incident*.
- Paul Wiegard, Co-Founder, Joint Managing Director, Madman Entertainment.
- Mark Woods, Industry Director, Melbourne International Film Festival.

<u>Flickerfest national tour of Western Australia – March to May 2017</u>
Flickerfest returned for its 23rd year of touring to Western Australia with screenings in Perth, Broome, Esperance, Hopetoun, Bunbury, Narrogin, Kalgoorlie and Kununurra.

Western Australian shorts, *Adult School* and *Sol Bunker,* were selected in competition for Flickerfest 2017 and formed part of the touring program.

Festival Director, Bronwyn Kidd presented a free Masterclass about the world of short film at the SAE Creative Media Institute Perth Campus.

Other activities (non-grant funding)
In 2016-17, Screenwest provided funding and support to the following celebratory marketing screenings:

- *A Few Less Men* (Feisty Dame Productions) Q&A Perth premiere event
- *Bad Girl* (George Nille & Co) Q&A Perth premiere event
- *Hounds of Love* (Factor 30 Films) Q&A Perth premiere event
- *Jasper Jones* (Porchlight Films & Bunya Productions) community premiere event in Pemberton
- *On Country Kitchen* (Mago Films) launch event
- *Roger Swainston: Drawn to Water* (VAM Media) launch event
- *From the Western Frontier Series 3* (Metamorflix) community screening event
- *Who Flew First: Challenging the Wright Brothers* (Artemis International) and Brian Beaton Tribute event.

4.0 SIGNIFICANT ISSUES IMPACTING THE AGENCY

Eastern Bluff, Monkey Mia

Screenwest and the screen industry face a range of significant and emerging issues that are, or could have, an impact on the achievement of Screenwest's strategic outcomes, polices and operational targets.

Current and emerging issues and trends

Screenwest's Legal Structure

On 1 December 2016, it was announced that Screenwest will transition from a Government agency to an independent, not for profit entity in July 2017. Formally, Screenwest will convert from an Incorporated Association to a Company Limited By Guarantee.

Screenwest has reached a point in its growth and development where a different structure would benefit both the agency and the screen sector. The need for structural reform has been acknowledged for many years and is supported by the *Screenwest Strategic Plan 2016-2021*.

This change will enable Screenwest to be more responsive and flexible to screen industry changes and opportunities, and to more easily form market partnerships and leverage funding from third parties.

Royalties for Regions funding

The $16 million Western Australian Regional Film Fund - to be funded by Royalties for Regions through the Department of Regional Development over four years - was announced in May 2016 to encourage regional film industry activity; to build local capacity; and to contribute to the liveability and vibrancy of regional Western Australian communities.

The Regional Film Fund builds on the significant growth in profile and economic, social and cultural benefits delivered to the regions as a result of recent productions *Red Dog, Red Dog: True Blue, Breath* and *Jasper Jones*, which were supported in a one-off manner by Royalties for Regions through local regional development commissions.

The Regional Film Fund opened for applications on 1 July 2016 and in its first-year significant productions *Three Summers, Dirt Music, Wonderful Unknown, Mystery Road – The Series* and *The Naked Wanderer* successfully applied for funding support, with several additional productions ready to be financed in 2017-18.

5.0 DISCLOSURES AND LEGAL COMPLIANCE

5.1 Financial Statements

ScreenWest Inc

Certification of Financial Statements

For the year ended 30 June 2017

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 ended 30 June 2017 and the financial position as at 30 June 2017.

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.

A/ Chief Finance Officer
Date: 28 August 2017

Member of Accountable Authority
Date: 28 August 2017

Chairman of Accountable Authority
Date: 28 August 2017

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Auditor General

INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

SCREENWEST INC

Report on the Financial Statements

Opinion
I have audited the financial statements of ScreenWest Inc which comprise the Statement of Financial Position as at 30 June 2017, the Statement of Comprehensive Income, Statement of Changes in Equity, Statement of Cash Flows for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the operating results and cash flows of ScreenWest Inc for the year ended 30 June 2017 and the financial position at the end of that period. They are in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions.

Basis for Opinion
I conducted my audit in accordance with the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of ScreenWest Inc in accordance with the *Auditor General Act 2006* and the relevant ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial statements. I have also fulfilled my other ethical responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibility of the Board for the Financial Statements
The Board is responsible for keeping proper accounts, and the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the *Financial Management Act 2006* and the Treasurer's Instructions, and for such internal control as the Board determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Board is responsible for assessing the agency's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Western Australian Government has made policy or funding decisions affecting the continued existence of ScreenWest Inc.

Auditor's Responsibility for the Audit of the Financial Statements
As required by the *Auditor General Act 2006*, my responsibility is to express an opinion on the financial statements. The objectives of my audit are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the agency's internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.

- Conclude on the appropriateness of the Board's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the agency's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

Report on Controls

Opinion
I have undertaken a reasonable assurance engagement on the design and implementation of controls exercised by ScreenWest Inc. The controls exercised by ScreenWest Inc are those policies and procedures established by the Board to ensure 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 (the overall control objectives).

My opinion has been formed on the basis of the matters outlined in this report.

In my opinion, in all material respects, the controls exercised by ScreenWest Inc are sufficiently adequate to 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 during the year ended 30 June 2017.

The Board's Responsibilities
The Board is responsible for designing, implementing and maintaining controls to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities are in accordance with the *Financial Management Act 2006*, the Treasurer's Instructions and other relevant written law.

Auditor General's Responsibilities
As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the suitability of the design of the controls to achieve the overall control objectives and the implementation of the controls as designed. I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3150 *Assurance Engagements on Controls* issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements and plan and perform my procedures to obtain reasonable assurance about whether, in all material respects, the controls are suitably designed to achieve the overall control objectives and the controls, necessary to achieve the overall control objectives, were implemented as designed.

An assurance engagement to report on the design and implementation of controls involves performing procedures to obtain evidence about the suitability of the design of controls to achieve the overall control objectives and the implementation of those controls. The procedures selected depend on my judgement, including the assessment of the risks that controls are not suitably designed or implemented as designed. My procedures included testing the implementation of those controls that I consider necessary to achieve the overall control objectives.

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

Limitations of Controls
Because of the inherent limitations of any internal control structure it is possible that, even if the controls are suitably designed and implemented as designed, once the controls are in operation, the overall control objectives may not be achieved so that fraud, error, or noncompliance with laws and regulations may occur and not be detected. Any projection of the outcome of the evaluation of the suitability of the design of controls to future periods is subject to the risk that the controls may become unsuitable because of changes in conditions.

Report on the Key Performance Indicators

Opinion
I have undertaken a reasonable assurance engagement on the key performance indicators of ScreenWest Inc for the year ended 30 June 2017. The key performance indicators are the key effectiveness indicators and the key efficiency indicators that provide performance information about achieving outcomes and delivering services.

In my opinion, in all material respects, the key performance indicators of ScreenWest Inc are relevant and appropriate to assist users to assess ScreenWest Inc's performance and fairly represent indicated performance for the year ended 30 June 2017.

The Board's Responsibility for the Key Performance Indicators
The Board is responsible for the preparation and fair presentation of the key performance indicators in accordance with the *Financial Management Act 2006* and the Treasurer's Instructions and for such internal control as the Board determines necessary to enable the preparation of key performance indicators that are free from material misstatement, whether due to fraud or error.

In preparing the key performance indicators, the Board is responsible for identifying key performance indicators that are relevant and appropriate having regard to their purpose in accordance with Treasurer's Instruction 904 *Key Performance Indicators*.

Auditor General's Responsibility
As required by the *Auditor General Act 2006*, my responsibility as an assurance practitioner is to express an opinion on the key performance indicators. The objectives of my engagement are to obtain reasonable assurance about whether the key performance indicators are relevant and appropriate to assist users to assess the agency's performance and whether the key performance indicators are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion.

I conducted my engagement in accordance with Standard on Assurance Engagements ASAE 3000 *Assurance Engagements Other than Audits or Reviews of Historical Financial Information* issued by the Australian Auditing and Assurance Standards Board. That standard requires that I comply with relevant ethical requirements relating to assurance engagements.

An assurance engagement involves performing procedures to obtain evidence about the amounts and disclosures in the key performance indicators. It also involves evaluating the relevance and appropriateness of the key performance indicators against the criteria and guidance in Treasurer's Instruction 904 for measuring the extent of outcome achievement and the efficiency of service delivery. The procedures selected depend on my judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments I obtain an understanding of internal control relevant to the engagement in order to design procedures that are appropriate in the circumstances.

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

My Independence and Quality Control Relating to the Reports on Controls and Key Performance Indicators

I have complied with the independence requirements of the *Auditor General Act 2006* and the relevant ethical requirements relating to assurance engagements. In accordance with ASQC 1 *Quality Control for Firms that Perform Audits and Reviews of Financial Reports and Other Financial Information, and Other Assurance Engagements*, the Office of the Auditor General maintains a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

Matters Relating to the Electronic Publication of the Audited Financial Statements and Key Performance Indicators

This auditor's report relates to the financial statements and key performance indicators of ScreenWest Inc for the year ended 30 June 2017 included on ScreenWest Inc's website. ScreenWest Inc's management is responsible for the integrity of ScreenWest Inc's website. This audit does not provide assurance on the integrity of ScreenWest Inc's website. The auditor's report refers only to the financial statements and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial statements and key performance indicators to confirm the information contained in this website version of the financial statements and key performance indicators.

PATRICK ARULSINGHAM
ACTING ASSISTANT AUDITOR GENERAL FINANCIAL AUDIT
Delegate of the Auditor General for Western Australia
Perth, Western Australia
30 August 2017

FINANCIAL STATEMENTS

Screenwest Inc
Statement of Comprehensive Income
For the year ended 30 June 2017

	Note	2017 $000	2016 $000
COST OF SERVICES			
Expenses			
Employee benefits expense	5	2,068	2,128
Supplies and services	7	831	712
Depreciation expense	8	4	-
Accommodation expenses	9	194	180
Grants and loans expense	10	17,967	11,382
Other expenses	11	132	119
Total cost of services		**21,196**	**14,521**
Income			
Revenue			
Returns on funding activities	13	588	433
Interest revenue	14	344	313
Lapsed commitments	15	2,981	326
Other revenue	16	119	332
Total Revenue		**4,032**	**1,404**
Total income other than income from State Government		**4,032**	**1,404**
NET COST OF SERVICES		**17,164**	**13,117**
Income from State Government	17		
Service grant		2,500	2,500
Lotterywest grant		7,793	7,603
Income from other state government agencies		40	1,500
Services received free of charge		1,344	1,439
Royalties for Regions Fund		6,000	-
Total income from State Government		**17,677**	**13,042**
SURPLUS/(DEFICIT) FOR THE PERIOD		**513**	**(75)**
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus		-	-
Total other comprehensive income		**-**	**-**
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		**513**	**(75)**

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

Screenwest Inc
Statement of Financial Position
As at 30 June 2017

	Note	2017 $000	2016 $000
ASSETS			
Current Assets			
Cash and cash equivalents	28	8,071	8,672
Restricted cash and cash equivalents	18	5,717	-
Receivables	19	124	199
Other current assets	20	142	67
Total Current Assets		**14,054**	**8,938**
Non-Current Assets			
Amounts receivable for services	21	34	34
Office equipment	22	20	-
Total Non-Current Assets		**54**	**34**
TOTAL ASSETS		**14,108**	**8,972**
LIABILITIES			
Current Liabilities			
Payables	24	34	72
Loans and grants payable	25	653	606
Provision for loans and grants payable	26	8,788	6,554
Total Current Liabilities		**9,475**	**7,232**
Non-Current Liabilities			
Provision for loans and grants payable	26	3,820	1,440
Total Non-Current Liabilities		**3,820**	**1,440**
TOTAL LIABILITIES		**13,295**	**8,672**
NET ASSETS		**813**	**300**
EQUITY	27		
Contributed equity		150	150
Accumulated surplus		663	150
TOTAL EQUITY		**813**	**300**

The Statement of Financial Position should be read in conjunction with the accompanying notes.

Screenwest Inc
Statement of Changes in Equity
For the year ended 30 June 2017

	Note	Contributed equity $000	Accumulated surplus $000	Total equity $000
Balance at 1 July 2015	27	150	225	375
Total comprehensive income for the year		-	(75)	(75)
Total		-	(75)	(75)
Balance at 30 June 2016		**150**	**150**	**300**
Balance at 1 July 2016		150	150	300
Total comprehensive income for the year		-	513	513
Total		-	513	513
Balance at 30 June 2017		**150**	**663**	**813**

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

Screenwest Inc
Statement of Cash Flows
For the year ended 30 June 2017

	Note	2017 $000	2016 $000
CASH FLOWS FROM STATE GOVERNMENT			
Service grant		2,500	2,500
Lotterywest grant		7,793	7,603
Royalties for Regions Fund		6,000	-
Income from Other state government agencies		40	1,500
Net cash provided by State Government		**16,333**	**11,603**
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(813)	(876)
Supplies & Services		(787)	(626)
Accommodation		(208)	(176)
Grants and loans		(10,310)	(12,118)
GST payments on purchases		(1,066)	(1,239)
GST payments to taxation authority		(666)	(628)
Other payments		(108)	(114)
Receipts			
Returns on funding activities		640	509
Interest received		345	331
GST receipts on sales		853	983
GST received from taxation authority		843	886
Other receipts		84	357
Net cash used in operating activities	28	**(11,193)**	**(12,711)**
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current physical assets		(24)	-
Net cash used in investing activities		**(24)**	**-**
Net increase /(decrease) in cash and cash equivalents		5,116	(1,108)
Cash and cash equivalents at the beginning of the period		8,672	9,780
CASH AND CASH EQUIVALENTS AT THE END OF THE PERIOD	28	**13,788**	**8,672**

The Statement of Cash Flows should be read in conjunction with the accompanying notes.

Note 1. Australian Accounting Standards

General

Screenwest Inc's financial statements for the year ended 30 June 2017 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' includes Standards and Interpretations issued by the Australian Accounting Standard Board (AASB).

Screenwest Inc has adopted any applicable new and revised Australian Accounting Standards from their operative dates.

Early adoption of standards

Screenwest cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 *Application of Australian Accounting Standards and Other Pronouncements*. There has been no early adoption of any other Australian Accounting Standards that have been issued or amended (but not operative) by Screenwest Inc for the annual reporting period ended 30 June 2017.

Note 2. Summary of significant accounting policies

(a) General statement

Screenwest Inc is a not-for-profit reporting entity that prepares general purpose financial statements in accordance with Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB 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* 2006 and the Treasurer's instructions impose legislative provisions that govern the preparation of financial statements and take precedence over the Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB.

Where modification is required and has had 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).

Note 3 'Judgements made by management in applying accounting policies' discloses judgements that have been made in the process of applying Screenwest Inc's accounting policies resulting in the most significant effects on amounts recognised in the financial statements.

(c) Reporting entity

The reporting entity comprises Screenwest Inc, it has no related bodies.

(d) Contributed equity

AASB Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities* requires transfers in the nature of equity contributions, other than as a result of a restructure of administrative arrangements, 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 grants have been designated as contributions by owners by TI 955 *Contributions by Owners made to Wholly Owned Public Sector Entities* and have been credited directly to Contributed equity.

The transfer of net assets to/from other agencies, other than as a result of restructure of administrative arrangements, are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal.

(e) Income

Revenue recognition

Revenue is recognised and measured at the fair value of consideration received or receivable. The following specific recognition criteria must also be met before revenue is recognised for the major business activities:

Provision of services

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

Interest

Revenue is recognised as the interest accrues.

Service grants

Screenwest Inc receive a services grant from the Department of Culture and the Arts (DCA) and recognises it as revenues at fair value in the period in which Screenwest Inc gains control of the appropriated funds. Screenwest Inc gains control of the appropriated funds at the time those funds are deposited to the bank account or credited to the 'Amounts receivable for services' (holding account) held at Treasury.

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.

Royalties for Regions funds are recognised as revenue at fair value in the period in which Screenwest Inc obtains control over the funds. Screenwest Inc obtains control of the funds at the time the funds are deposited into Screenwest Inc's bank account.

Gains

Realised or unrealised gains 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) Office equipment

Capitalisation/expensing of assets

Items of office equipment costing $5,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of office equipment costing less than $5,000 are immediately expensed direct to the Statement of Comprehensive Income (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 office equipment are initially recognised at cost.

For items of office equipment acquired at no cost or for nominal cost, the cost is the fair value at the date of acquisition.

Subsequent measurement

Office 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:

Office equipment	5 years

(g) Impairment of assets

Office equipment are tested for any indication of impairment at the end of each reporting period. 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 considered impaired and written down to the recoverable amount and an impairment loss is recognised. Where an asset measured at cost is written down to a recoverable amount, an impairment loss is recognised in profit or loss. Where a previously revalued asset is written down to a recoverable amount, the loss is recognised as a revaluation decrement in other comprehensive income. As Screenwest Inc is a not-for-profit entity, unless a specialised 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 reflects the level of consumption or expiration of asset's future economic benefits and to evaluate any impairment risk from falling replacement costs.

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-based 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 reporting period.

(h) Leases

Screenwest Inc holds operating leases for the office space. Lease payments are expensed on a straight line basis over the lease term as this represents the pattern of benefits derived from the leased property.

(i) Financial instruments

In addition to cash, Screenwest Inc has two categories of financial instrument:

* Receivables; and
* Financial liabilities measured at amortised cost.

Financial Instruments have been disaggregated into the following classes:

Financial Assets:

* Cash and cash equivalents
* Restricted cash and cash equivalents
* Receivables
* Amounts receivable for services

Financial Liabilities:

* Payables
* Loans and grants payable

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.

(j) Cash and cash equivalents

For the purpose of the Statement of Cash Flows, 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.

(k) Accrued salaries

Accrued salaries represent 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. The expense is recognised in the Statement of Comprehensive Income of Screenwest Inc with a corresponding resource received free of charge.

(l) Amounts receivable for services (holding account)

Screenwest Inc receives grants from the DCA partly in cash and partly as an asset (holding account receivable). The accrued amount appropriated is accessible on the emergence of the cash funding requirement to cover leave entitlements and asset replacement.

(m) 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 against the allowance account. 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.

(n) 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 settlement is generally within 30 days.

(o) Provisions

Provisions are liabilities of uncertain timing or 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 the end of each reporting period.

Provisions for Loans and grants payable

Provisions for Loans and grants payable is recognised and measured at the present value of amounts expected to be paid when the liabilities are settled. Loans and grants payable expected to be settled between 1 month and 12 months are recognised as a current provision while loans and grants payable expected to be settled after 12 months is recognised as a non-current provision.

(p) Superannuation Expense

Superannuation expense is recognised in the profit or loss of the Statement of Comprehensive Income and comprises employer contributions paid to the GESBS, or other superannuation funds.

(q) Assets and services received free of charge or for nominal cost

Assets or services received free of charge or for nominal cost are recognised as income at the fair value of the assets and/or the fair value of those services that can be reliably measured and that Screenwest Inc would otherwise pay for. A corresponding expense is recognised for services received. Receipts of assets are recognised in the Statement of Financial Position.

Assets or services received from other State Government agencies are separately disclosed under Income from State Government in the Statement of Comprehensive Income.

(r) Comparative figures

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

(s) Department of Culture and the Arts (DCA)

The DCA provides staff and other support to agencies in the Culture and the Arts portfolio. The DCA receives an appropriation for salary costs, superannuation, fringe benefits tax and minor equipment as part of the PC replacement program. These resources, provided to Screenwest Inc, but paid for by the DCA, have been treated as 'Resources received free of charge' in the Statement of Comprehensive Income under the item 'Income from State Government'.

Note 3. Judgements made by management in applying accounting policies

The preparation of financial statements requires management to make judgements about the application of accounting policies that have a significant effect on the amounts recognised in the financial statements. Screenwest Inc evaluates these judgements regularly.

Operating lease commitments

Screenwest Inc has entered into a number of leases for buildings for office accommodation and a motor vehicle and has determined that the lessor retains substantially all the significant risks and rewards of ownership of the assets. Accordingly, these leases have been classified as operating leases.

Note 4. Disclosure of changes in accounting policy and estimates

Initial application of an Australian Accounting Standard

Screenwest Inc has applied the following Australian Accounting Standard effective for annual reporting periods beginning on or after 1 July 2016 that impacted on Screenwest Inc.

AASB 1057 — *Application of Australian Accounting Standards*
This Standard lists the application paragraphs for each other Standard (and Interpretation), grouped where they are the same. There is no financial impact.

AASB 2014-3 *Amendments to Australian Accounting Standards - Accounting for Acquisitions of Interest in Joint Operations [AASB 1 & 11]*

Screenwest Inc establishes Joint Operations in pursuit of its objectives and does not routinely acquire interests in Joint Operations. Therefore, there is no financial impact on application of the Standard.

AASB 2014-4 *Amendments to Australian Accounting Standards - Clarification of Acceptable Methods of Depreciation and Amortisation [AASB 116 & 138]*

The adoption of this Standard has no financial impact for Screenwest Inc as depreciation and amortisation is not determined by reference to revenue generation, but by reference to consumption of future economic benefits.

AASB 2014-9 *Amendments to Australian Accounting Standards - Equity Method in Separate Financial Statements [AASB 1, 127 & 128]*

This Standard amends AASB 127, and consequentially amends AASB1 and AASB 128, to allow entities to use the equity method of accounting for investments in subsidiaries, joint ventures and associates in their separate financial statements. Screenwest Inc has not yet determined the application of the potential impact of the Standard.

AASB 2015-1 *Amendments to Australian Accounting Standards - Annual Improvements to Australian Accounting Standards 2012-2014 Cycle [AASB 1, 2, 3, 5, 7, 11, 110, 119, 121, 133, 134, 137 & 140]*

These amendments arise from the issuance of International Financial Reporting Standard Annual Improvements to IFRSs 2012-2014 Cycle in September 2014, and editorial corrections. Screenwest Inc has not yet determined the application or the potential impact of the Standard.

AASB 2015-2 *Amendments to Australian Accounting Standards - Disclosure Initiative: Amendments to AASB 101 [AASB 7, 101, 134 & 1049]*

This Standard amends AASB 101 to provide clarification regarding the disclosure requirements in AASB 101. Specifically, the Standard proposes narrow-focus amendments to address some of the concerns expressed about existing presentation and disclosure requirements and to ensure entities are able to use judgement when applying a Standard in determining what information to disclose in their financial statements. There is no financial impact.

AASB 2015-6 *Amendments to Australian Accounting Standards - Extending Related Party Disclosures to Not-for-Profit Public Sector Entities [AASB 10, 124 & 1049]*

The amendments extend the scope of AASB 124 to include application by not-for-profit public sector entities. Implementation guidance is included to assist application of the Standard by not-for-profit public sector entities. There is no financial impact.

AASB 2015-10 *Amendments to Australian Accounting Standards - Effective Date of Amendments to AASB 10 & 128.*

This Standard defers the mandatory effective date (application date) of amendments to AASB 10 & 128 that were originally made in AASB 2014-10 so that the amendments are required to be applied for annual reporting periods beginning on or after 1 January 2018 instead of 1 January 2016. There is no financial impact.

Future impact of Australian Accounting Standards not yet operative

Screenwest Inc cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 *Application of Australian Accounting Standards and Other Pronouncements* or by an exemption from TI 1101. By virtue of a limited exemption, Screenwest has early adopted AASB 2015-7 *Amendments to Australian Accounting Standards - Fair Value Disclosures of Not-for-Profit Public Sector entities.* Where applicable, Screenwest plans to apply the following Australian Accounting Standards from their application date.

		Operative for reporting periods beginning on/after
AASB 9	*Financial Instruments* This Standard supersedes AASB 139 *Financial Instruments: Recognition and Measurement,* introducing a number of changes to accounting treatments. The mandatory application date of this Standard is currently 1 January 2018 after being amended by AASB 2012-6, AASB 2013-9, and AASB 2014-4 *Amendments to Australian Accounting Standards.* Screenwest has not yet determined the application of the potential impact of the Standard.	1 Jan 2018
AASB 15	*Revenue from Contracts with Customers* This Standard establishes the principles that Screenwest shall apply to report useful information to users of financial statements about the nature, amount, timing and uncertainty of revenue and cash flows arising from a contract with a customer. Screenwest's income is principally derived from appropriations which will be measured under AASB 1058 Income of Not-for -Profit Entities and will be unaffected by this change. However, Screenwest has not yet determined the potential impact of the Standard on 'User charges and fees' and 'Sales' Revenues. In broad terms, it is anticipated that the terms and conditions attached to these revenues will defer revenue recognition until Screenwest has discharged its performance obligations.	1 Jan 2019
AASB 16	*Leases* This Standard introduces a single lessee accounting model and requires a lessee to recognise assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value. Screenwest has not yet determined the application or the potential impact of the Standard.	1 Jan 2019
AASB 1058	*Income of Not-for-Profit Entities* This Standard clarifies and simplifies the income recognition requirements that apply to not-for-profit (NFP) entities, more closely reflecting the economic reality of NFP entity transactions that are not contracts with customers. Timing of income recognition is dependent on whether such a transaction gives rise to a liability, or a performance obligation (a promise to transfer a good or service), or, an obligation to acquire an asset. Screenwest has not yet determined the application or the potential impact of the Standard.	1 Jan 2019

AASB 2010-7	*Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 & 1038 and Int 2, 5, 10, 12, 19 & 127]* This Standard makes consequential amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 9 in December 2010. The mandatory application date of this Standard has been amended by AASB 1012-6 and AASB 2014-1 to 1 January 2018. Screenwest Inc has not yet determined the application or the potential impact of the Standard.	1 Jan 2018
AASB 2014-1	*Amendments to Australian Accounting Standards* Part E of this Standard makes amendments to AASB 9 and consequential amendments to other Standards. It has not yet been assessed by Screenwest to determine the application or potential impact of the Standard	1 Jan 2018
AASB 2014-5	*Amendments to Australian Accounting Standards arising from AASB 15* This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 15. Screenwest has not yet determined the application or the potential impact of the Standard.	1 Jan 2018
AASB 2014-7	*Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)* This standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 9 (December 2014). Screenwest Inc has not yet determined the application or the potential impact of the Standard.	1 Jan 2018
AASB 2014-10	*Amendments to Australian Accounting Standards - Sale of Contribution of Assets between an Investor and its Associate or Joint Venture [AASB 10 & 128]* This Standard amends AASB 10 and AASB 128 to address an inconsistency between the requirements in AASB 10 and those in AASB 128 (August 2011), in dealing with the sale or contribution of assets between an investor and its associate or joint venture. The mandatory effective date (application date) for the Standard has been deferred to 1 January 2018 by AASB 2015-10. Screenwest Inc has not yet determined the application or the potential impact of the Standard.	1 Jan 2018
AASB 2015-8	*Amendments to Australian Accounting standards - Effective Date of AASB 15* This Standard amends the mandatory effective date (application date) of AASB 15 *Revenue from Contracts with Customers* so that AASB 15 is required to be applied for annual reporting periods beginning on or after 1 January 2018 instead of 1 January 2017. For Not-For-Profit entities, the mandatory effective date has subsequently been amended to 1 January 2019 by AASB 2016-7. Screenwest has not yet determined the application or the potential impact of AASB 15.	1 Jan 2019

AASB 2016-2	*Amendments to Australian Accounting Standards - Disclosure Initiative: Amendments to AASB 107* This Standard amends AASB 107 Statement of *Cash Flows* (August 2015) to require disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities, including both changes arising from cash flows and non-cash changes. There is no financial impact	1 Jan 2017
AASB 2016-3	*Amendments to Australian Accounting Standards - Clarifications to AASB 15* This Standard clarifies identifying performance obligations, principal versus agent considerations, timing of recognising revenue from granting a licence, and, provides further transitional provisions to AASB 15. Screenwest has not yet determined the application or the potential impact.	1 Jan 2018
AASB 2016-4	*Amendments to Australian Accounting Standards - Recoverable Amount of Non-Cash-Generating Specialised Assets of Not-for-Profit Entities* This standard clarifies that the recoverable amount of primarily non-cash-generating assets of not-for-profit entities, which are typically specialised in nature and held for continuing use of their service capacity, is expected to be materially the same as fair value determined under *AASB 13 Fair Value Measurement.* Screenwest has not yet determined the application or the potential impact.	1 Jan 2017
AASB 2016-7	*Amendments to Australian Accounting Standards - Deferral of AASB 15 for Not-for-Profit Entities* This standard amends the mandatory effective date (application date) of AASB 15 and defers the consequential amendments that were originally set out in AASB 2014-5 Amendments to Australian Accounting Standards arising from AASB 15 for not-for-profit entities to annual reporting periods beginning on or after 1 January 2019, instead of 1 January 2018. There is no financial impact.	1 Jan 2017
AASB 2016-8	*Amendments to Australian Accounting Standards - Australian Implementation Guidance for Not-for-Profit Entities* This Standard inserts Australian requirements and authoritative implementation guidance for not-for-profit entities into AASB 9 and AASB 15. This guidance assists not-for-profit entities in applying those Standards to particular transactions and other events. There is no financial impact.	1 Jan 2019
AASB 2017-2	*Amendments to Australian Accounting Standards - Further Annual Improvements 2014-16 Cycle* This Standard clarifies the scope of AASB 12 by specifying that the disclosure requirements apply to an entity's interests in other entities that are classified as held for sale, held for distribution to owners in their capacity as owners or discontinued operations in accordance with AASB 5. There is no financial impact.	1 Jan 2017

Note 5. Employee benefits expense

	2017	2016
	$000	$000
Wages and salaries [(a)]	1,845	1,925
Superannuation - defined contribution plans [(b)]	173	181
Other related expenses	50	22
	2,068	**2,128**

(a) Includes the value of the fringe benefit to the employee plus the fringe benefits tax component, leave entitlements including superannuation contribution component.

(b) Defined contribution plans includes West State, Gold State and GESB Super Scheme (contributions paid by DCA).

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

Note 6. Compensation of Key Management Personnel

Screenwest Inc has determined that key management personnel include Ministers, board members, and, senior officers of Screenwest. However, Screenwest is not obligated to compensate Ministers and therefore disclosures in relation to Ministers' compensation may be found in the *Annual Report on State Finances:*

Compensation of members of Screenwest Inc

Compensation Band ($)	**2017**	**2016**
0 - 10,000	8	10
10,001 - 20,000	-	-
20,001- 30,000	1	1
	$000	**$000**
Short term employee benefits	50	56
Post employment benefits	-	-
Other long term benefits	-	-
Termination benefits	-	-
Total compensation of all members of Screenwest Inc	**50**	**56**

Compensation of senior officers

Compensation Band ($)	**2017**	**2016**
10,001 - 20,000	-	3
20,001 - 30,000	-	1
30,001 - 40,000	-	-
40,001 - 50,000	-	-
50,001 - 60,000	-	-
70,001 - 80,000	-	1
100,001 - 110,000	-	-
120,001 - 130,000	1	-
150,001 - 160,000	-	1
160,001 - 170,000	1	-
200,001 - 210,000	1	-
210,001 - 220,000	-	1
	$000	**$000**
Short term employee benefits	486	518
Post employment benefits	-	(6)
Other long term benefits	-	6
Termination benefits	9	-
The total compensation of senior officers	**495**	**518**

Note 7. Supplies and services

	2017	2016
	$000	$000
Communications	53	8
Consultants	221	150
Board fees	40	55
Travel	48	63
Printing and advertising	18	40
Lease - equipment and vehicles	26	16
Entertainment	23	18
Legal fees	173	194
Consumables	66	11
Insurance	11	12
Membership subscriptions	6	4
Human Resource Services	53	-
Portable & Attractive Minor Equipment	-	48
Website	23	45
Other	70	48
	831	**712**

Note 8. Depreciation expense

	2017	2016
	$000	$000
Depreciation		
Furniture and equipment	-	-
Computing hardware	4	-
Total depreciation	**4**	**-**

Note 9. Accommodation expenses

	2017	2016
	$000	$000
Rent	158	150
Car Bay Rent	13	13
Other	23	17
	194	**180**

Note 10. Grants and loans expense

	2017	2016
	$000	$000
Project Assistance	14,203	7,464
Production Company Support	2,268	3,021
Practitioner Development	665	357
Industry & Screen Culture	831	540
	17,967	**11,382**

Note 11. Other expenses

	2017	2016
	$000	$000
Panels and assessment costs	100	90
Sponsorship	-	-
Employment on-costs	3	4
Refund of previous years' revenue	-	1
Audit fees	29	24
	132	**119**

Note 12. Related Party Transactions

Screenwest Inc is a wholly owned and controlled entity of the State of Western Australia. In conducting its activities, Screenwest Inc is required to pay various taxes and levies based on the standard terms and conditions that apply to all tax and levy payers to the State and entities related to the State.

Related parties of Screenwest Inc include:
- all senior officers and their close family members, and their controlled or jointly controlled entities;
- other departments and public sector entities, including related bodies included in the whole of government consolidated financial statements;
- associates and joint ventures, that are included in the whole of government consolidated financial statements; and
- the Government Employees Superannuation Board (GESB).

Significant transactions with government related entities

Significant transactions include:
- Service grant (Note 17);
- Services received free of charge the Department of Culture and The Arts (Note 17);
- Royalties for Regions Fund (Note 17).

Material transactions with related parties

During the year, WBG Pty Ltd trading as WBMC, a company controlled by a related party of Aidan O'Bryan, was awarded slate development and travel assistance funding from Screenwest Inc.

Three Summers Films Production and Taylor Media, companies controlled (or jointly controlled) by a related party of Sue Taylor, were awarded contracts under the grant funding programs as successful application to advertised funding round.

The following table discloses the details of the related party transactions:

Name of related party	Details of transaction	Total value of transaction (GST included)	Outstanding Balance	Commitment	Terms and Conditions
Aidan O'Bryan	Slate Development Investment and travel assistance in 2016/17	174,416	101,500	150,000	Successful application to advertised funding round
Sue Taylor	Investment in Feature Film 'Three Summers' and Matched Development fund	412,500	114,000	0	Successful application to advertised funding round

All other transactions between agency and senior officers or their close family members or their controlled (or jointly controlled) entities are not material for disclosure.

Note 13. Returns on funding activities

	2017	2016
	$000	$000
Funding program	588	433
	588	**433**

Note 14. Interest revenue

	2017	2016
	$000	$000
Commonwealth Bank (CBA) operating account	5	5
Bankwest term deposits	339	308
	344	**313**

Note 15. Lapsed commitments

	2017	2016
	$000	$000
Project Assistance	2,967	167
Production Company Support	14	78
Practitioner Development	-	1
Industry & Screen Culture	-	80
	2,981	**326**

Lapsed Commitments represent the withdrawal of funds by Screenwest Inc. The majority of lapsed commitments result when the recipients of funding offers are unable to secure the balance of funds needed to produce the project.

Note 16. Other revenue

	2017	2016
	$000	$000
Management fees	61	83
Funding Contributions from 3rd Party	51	217
Other	7	32
	119	**332**

Note 17. Income from State Government

	2017	2016
	$000	$000
Grants received during the year:		
Service grant [(a)]	2,500	2,500
Lotterywest grant	7,793	7,603
Income from other State Government agencies	40	1,500
Royalties for Regions Fund	6,000	-
	16,333	**11,603**
Resources received free of charge [(b)]		
Determined on the basis of the following actuals provided by DCA and Department of Finance:		
(i) Payroll expenditure	1,335	1,391
(ii) Minor equipment	-	48
(iii) Government Accommodation leasing services	9	-
	1,344	**1,439**
	17,677	**13,042**

(a) Service grants fund the net cost of services delivered. Grant revenue comprises a cash component and a receivable (asset). The receivable (holding account held by the DCA) comprises the depreciation expense for the year and any agreed increase in leave liability during the year.
(b) Assets or services received free of charge or for nominal cost are recognised as revenue at fair value of the assets and/or services that can be reliably measured and which would have been purchased if they were not donated. Contribution of assets or services in the nature of contributions by owners are recognised direct to equity.

Note 18. Restricted cash and cash equivalents

Current	2017	2016
	$000	$000
Royalties for Regions Fund	5,717	-
	5,717	-

Note 19. Receivables

	2017	2016
	$000	$000
Current		
Receivables	-	115
Interest	18	19
GST receivable	106	65
	124	**199**

Note 20. Other current assets

	2017	2016
	$000	$000
Current		
Prepayments	142	67
Total current	**142**	**67**

Note 21. Amounts receivable for services (Holding Account)

	2017	2016
	$000	$000
Non-current	34	34
	34	**34**

Represents the non-cash component of service grants. It is restricted in that it can only be used for asset replacement or payment of leave liability.

Note 22. Office equipment

	2017	2016
	$000	$000
Office equipment		
At cost	24	12
Accumulated depreciation	(4)	(12)
	20	**-**

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

	2017 $000	2016 $000
	Office Equipment	Office Equipment
Reconciliations:		
Carrying amount at start of year	-	-
Additions	24	-
Depreciation	(4)	-
Carrying amount at end of year	**20**	**-**

Note 23. Impairment of assets

The were no indications of impairment of office equipment at 30 June 2017.
Screenwest held no goodwill or intangible assets with an indefinite useful life during the reporting period.

Note 24. Payables

	2017 $000	2016 $000
Current		
Trade payables	1	5
Accrued expenses	33	67
	34	**72**

Note 25. Loans and grants payable

	2017 $000	2016 $000
Current		
Project Assistance	506	379
Production Company Support	104	188
Practitioner Development	30	36
Industry & Screen Culture	13	3
Total current	**653**	**606**

Note 26. Provision for Loans and grants payable

	2017 $000	2016 $000
Current		
Project Assistance	7,859	5,530
Production Company Support	616	946
Practitioner Development	276	54
Industry & Screen Culture	37	24
Total current	**8,788**	**6,554**
Non-current		
Project Assistance	3,759	1,432
Production Company Support	50	8
Industry & Screen Culture	11	-
Total non-current	**3,820**	**1,440**

Note 27. Equity

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

Contributed equity

	2017 $000	2016 $000
Balance at start of period	150	150
Contributions by owners		
Capital grant	-	-
Total contributions by owners	**-**	**-**
Balance at end of period	**150**	**150**

Accumulated surplus

	2017 $000	2016 $000
Balance at start of period	150	225
Result for the period	513	(75)
Balance at end of period	**663**	**150**
Total Equity at end of period	**813**	**300**

Note 28. Notes to the Statement of Cash Flows

Reconciliation of cash

Cash at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position as follows:

	2017 $000	2016 $000
Commonwealth Bank operating account	69	30
Bankwest term deposits	8,002	8,642
Restricted cash and cash equivalents	5,717	-
	13,788	**8,672**

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

	2017 $000	2016 $000
Net cost of services	(17,164)	(13,117)
Non-cash items:		
Depreciation expense *(note 8)*	4	-
Resources received free of charge *(note 17)*	1,344	1,439
(Increase)/decrease in assets:		
Current receivables [(a)]	116	14
Other current assets	(75)	98
Increase/(decrease) in liabilities:		
Current payables [(a)]	(38)	(83)
Loans and grants payable	4,661	(1,055)
Net GST receipts / (payments) [(b)]	(36)	2
Change in GST in receivables / payables [(c)]	(5)	(9)
Net cash used in operating activities	**(11,193)**	**(12,711)**

(a) 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 in these items as they do not form part of the reconciling items.

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

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

Note 29. Commitments

The commitments below are inclusive of GST where relevant.

Non-cancellable operating leases

	2017 $000	2016 $000
Commitments in relation to leases contracted for at the end of the reporting period but not recognised in the financial statements are payable as follows:		
Within 1 year	222	1
Later than 1 year and not later than 5 years	739	-
	961	**1**
Representing:		
Non-cancellable operating leases	961	1
	961	**1**

Screenwest Inc has entered into a property lease with Department of Finance which is a non-cancellable lease with rent payable monthly in advance with six month rent free period.

Grant commitments

	2017	2016
	$000	$000
Grant commitments contracted for at the end of the reporting period but not recognised as liabilities, are payable as follows:		
Within 1 year	4,293	3,859
Later than 1 year and not later than 5 years	603	100
	4,896	**3,959**

Note 30. Events occurring after the end of the reporting period

On 17 July 2017, Screenwest Inc. formally became an independent not-for-profit organisation and the organisation's registered business name was changed to Screenwest (Australia) Ltd.

Screenwest (Australia) Ltd is governed by a new constitution which has been updated to reflect the changes in structure, changes in technology and references to the Minister have been removed. The constitution includes the terms of appointment of the Board of Directors and the Screen Industry Advisory Group (IAG).

Note 31. Explanatory statement

Significant variances between estimates and actual results for 2017 and between the actual results for 2017 and 2016 are shown below.

Significant variances are considered to be those greater than 10% or $100,000.

Screenwest Inc
Statement of Comprehensive Income
For the year ended 30 June 2017

	Note	Estimate 2017	Actual 2017	Actual 2016	Variance between estimate and actual	Variance between actual results for 2017 and 2016
		$000	$000	$000	$000	$000
COST OF SERVICES						
Expenses						
Employee benefits expense		2,165	2,068	2,128	(97)	(60)
Supplies and services	**1, A**	1,127	831	712	(296)	119
Depreciation expense		-	4	-	4	4
Accommodation expenses		214	194	180	(20)	14
Grants and loans expense	**2, B**	15,655	17,967	11,382	2,312	6,585
Other expenses	**3**	27	132	119	105	13
Total cost of services		**19,188**	**21,196**	**14,521**	**2,008**	**6,675**
Income						
Revenue						
Returns on funding activities	**4, C**	419	588	433	169	155
Interest revenue	**D**	330	344	313	14	31
Lapsed commitments	**5, E**	1,000	2,981	326	1,981	2,655
Other revenue	**6, F**	103	119	332	16	(213)
Total Revenue		**1,852**	**4,032**	**1,404**	**2,180**	**2,628**
Total income other than income from State Government		**1,852**	**4,032**	**1,404**	**2,180**	**2,628**
NET COST OF SERVICES		**17,336**	**17,164**	**13,117**	**(172)**	**4,047**
Income from State Government						
Service grant		2,500	2,500	2,500	-	-
Lotterywest grant	**7, G**	7,500	7,793	7,603	293	190
Income from other state government agencies	**8, H**	-	40	1,500	40	(1,460)
Services received free of charge		1,339	1,344	1,439	5	(95)
Royalties for Regions Fund	**I**	6,000	6,000	-	-	6,000
Total income from State Government		**17,339**	**17,677**	**13,042**	**338**	**4,635**
DEFICIT FOR THE PERIOD		**3**	**513**	**(75)**	**510**	**588**
OTHER COMPREHENSIVE INCOME						
Items not reclassified subsequently to profit or loss						
Changes in asset revaluation surplus		-	-	-	-	-
Total other comprehensive income		-	-	-	-	-
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		**3**	**513**	**(75)**	**510**	**588**

Major Estimate and Actual (2017) Variance Narratives

1) Supplies and services expenses underspent by $296,000 (26%). This is due to a reclassification of expenses to Other expenses. There was also less spent on Supplier and services than anticipated in the year.

2) Grants and loan expense expenses increased by $2.31 million (15%) is due to the demand for Screenwest support was higher than originally anticipated, and the increase in lapsed commitments was directed back into grants and loans expenditure.

3) Other expenses increased by $105,000 due to a reclassification of Supplies and services expenses.

4) Returns on Funding activities revenues increased $169,000 (40%) due to more projects than originally anticipated that achieved full finance during the period, resulting in a greater return on funding.

5) Lapsed Commitments increased by $1.98 million (198%) due to the significant volatility within the production industry, and so a number of significant projects from 2016 did not achieve full finance during the period.

6)Other revenue increased $16,000 (16%) due to more projects than originally anticipated that achieved full finance during the period, resulting in more occasions when the administration fee was due to Screenwest during the period.

7) Lotterywest grant increased by $293,000 (4%) because of a higher than anticipated level of revenue earned by Lotterywest allowed Screenwest to receive a higher level of income than originally budgeted.

8) Income from other state government agencies increased by $40,000 due to funding was received from the Department of Aboriginal Affairs for a specific production initiative.

Major Actual (2017) and Comparative (2016) Variance Narratives

A) Supplies and services increased by $119,000 (17%) due to Screenwest carried out and completed a number of key projects including the change in its legal structure in 2016/17.

B) Grants and loans expense increased by $6.59 million (58%) due to the establishment of the WA Regional Film Fund received to attract film projects to regional areas.

C) Returns on funding activities increased by $155,000 (36%) due to more projects that achieved full finance in the period compared to 2016, resulting in a greater return on funding.

D) Interest Revenue increased by $31,000 (10%) due to the receipt of funding set aside for the establishment of the WA Regional Film Fund in 2016/17.

E) Lapsed Commitments increased by $2.66 million due to significant volatility within the production industry, and so a number of significant projects from previous financial years did not achieve full finance during 2017 when compared to 2016.

F) Other revenue decreased by $213,000 (64%) as funding received in 2016 from the South West Development Commission for the feature film Jasper Jones on a one-off basis.

G) Lotterywest grant increased by $190,000 (2%) because the amount of funding received by Screenwest varies in line with the amount of net subscriptions received by the Lotteries commission.

H) Income from other state government agencies decreased $1.46 million (97%) because in 2016 $1.5M additional funding was received for the feature film *Breath.* With the set-up of the WA Regional Film Fund, regional film funding is now distributed by Screenwest and forms part of Grants and Loan Expenses.

I) Screenwest received $6 million as a new WA Regional Film Fund which was committed by the State Government in 2016/17.

Screenwest Inc

Statement of Financial Position

As at 30 June 2017

	Note	Estimate 2017 $000	Actual 2017 $000	Actual 2016 $000	Variance between estimate and actual $000	Variance between actual results for 2017 and 2016 $000
ASSETS						
Current Assets						
Cash and cash equivalents	**9, J**	9,833	8,071	8,672	(1,762)	(601)
Restricted cash and cash equivalents	**10, K**	-	5,717	-	5,717	5,717
Receivables	**11, L**	201	124	199	(77)	(75)
Other current assets	**12, M**	165	142	67	(23)	75
Total Current Assets		**10,199**	**14,054**	**8,938**	**3,855**	**5,116**
Non-Current Assets						
Amounts receivable for services		34	34	34	-	-
Office equipment	**13, N**	-	20	-	20	20
Total Non-Current Assets		**34**	**54**	**34**	**20**	**20**
TOTAL ASSETS		**10,233**	**14,108**	**8,972**	**3,875**	**5,136**
LIABILITIES						
Current Liabilities						
Payables	**14, O**	122	34	72	(88)	(38)
Loans and grants payable	**15**	500	653	606	153	47
Provision for loans and grants payable	**16, P**	7,800	8,788	6,554	988	2,234
Total Current Liabilities		**8,422**	**9,475**	**7,232**	**1,053**	**2,243**
Non-Current Liabilities						
Provision for loans and grants payable	**17, Q**	1,428	3,820	1,440	2,392	2,380
Total Non-Current Liabilities		**1,428**	**3,820**	**1,440**	**2,392**	**2,380**
TOTAL LIABILITIES		**9,850**	**13,295**	**8,672**	**3,445**	**4,623**
NET ASSETS		**383**	**813**	**300**	**430**	**513**
EQUITY						
Contributed equity	**18, R**	150	150	150	-	-
Accumulated surplus		233	663	150	430	513
TOTAL EQUITY		**383**	**813**	**300**	**430**	**513**

Major Estimate and Actual (2017) Variance Narratives

9) Cash and cash equivalents decreased by $1.76 million is due to the timing of payments the funding programs.

10) Restricted cash and cash equivalents increased $5.72 million is due to the receipt of Royal for Regions fund $6 million dollars.

11) Receivable decreased by $77,000 is due to the timing of payments of monies owed to Screenwest.

12) Other current assets decreased by $23,000 due to the acquisition of software required for the transition of Screenwest from a government entity.

13) The Furniture and equipment increased by $20,000 due to the purchase of new computer equipment.

14) Payables decreased by $88,000 due to a timing difference of payments between estimated and actuals.

15) Loans and grants payable increased $153,000 (31%) due to an increase in funding projects approved in funding programs.

16) Current Provision for loans and grants payable increased by $988,000 (13%) due to funding projects approved in funding programs.

17) Non-Current Provision for loans and grants payable increased by $2.39 million (168%) due to the timing of payments to funding projects in the funding programs.
18) Accumulated surplus increased $430,000 (185%) due to an increase in revenue, and a slightly less expenditure than expected.

Major Actual (2017) and Comparative (2016) Variance Narratives

J) Cash and cash equivalents increased by $601,000 (7%) is due to more funding projects were approved and paid in the funding programs in 2016/17.
K) Restricted cash and cash equivalents increased by $5.72 million is due to the timing of payment in WA Regional Film Fund which is committed by State Government in 2016/17.
L) Receivable decreased by $75,000 (38%) is due to the timing of payments owed to Screenwest.

M) Other current assets increased by $75,000 (112%) are due to the prepaid software licenses.

N) The office equipment increased by $20,000 due to the purchase of new computer hardware.

O) Payables decreased by $38,000 (53%) due to less payment outstanding at the end of 2017, relating to timing difference of payments.

P) Current Provision for loans and grants payable increased by $2.23 million (34%) due to an increase in funding projects committed in funding programs.
Q) Non-Current Provision for loans and grants payable increased by $2.38 million (165%) due to an increase in funding projects committed in funding programs.

R) Accumulated surplus increased $513,000 (342%) due to an increase in revenue, and slightly less expenditure than 2015/16.

Screenwest Inc
Statement of Cash Flows
For the year ended 30 June 2017

	Note	Estimate 2017 $000	Actual 2017 $000	Actual 2016 $000	Variance between estimate and actual $000	Variance between actual results for 2017 and 2016 $000
CASH FLOWS FROM STATE GOVERNMENT						
Service grant		2,500	2,500	2,500	-	-
Lotterywest grant	**19, S**	7,500	7,793	7,603	293	190
Royalties for Regions Fund	**T**	6,000	6,000	-	-	6,000
Income from other State Government agencies	**20, U**	-	40	1,500	40	(1,460)
Net cash provided by State Government		**16,000**	**16,333**	**11,603**	**333**	**4,730**
Utilised as follows:						
CASH FLOWS FROM OPERATING ACTIVITIES						
Payments						
Employee benefits		(859)	(813)	(876)	46	63
Supplies & Services	**21, V**	(1,086)	(787)	(626)	299	(161)
Accommodation	**W**	(214)	(208)	(176)	6	(32)
Grants and loans	**22, X**	(14,655)	(10,310)	(12,118)	4,345	1,808
GST payments on purchases	**23, Y**	(1,524)	(1,066)	(1,239)	458	173
GST payments to taxation authority		(700)	(666)	(628)	34	(38)
Other payments	**24**	(27)	(108)	(114)	(81)	6
Receipts						
Returns on funding activities	**25, Z**	419	640	509	221	131
Interest received		330	345	331	15	14
GST receipts on sales	**AA**	792	853	983	61	(130)
GST received from taxation authority	**26**	1,432	843	886	(589)	(43)
Other receipts	**AB**	103	84	357	(19)	(273)
Net cash used in operating activities		**(15,989)**	**(11,193)**	**(12,711)**	**4,796**	**1,518**
CASH FLOWS FROM INVESTING ACTIVITIES						
Purchase of non-current physical assets		-	(24)	-	(24)	(24)
Net cash used in investing activities		**-**	**(24)**	**-**	**(24)**	**(24)**
Net increase/(decrease) in cash and cash equivalents		11	5,116	(1,108)	5,105	6,224
Cash and cash equivalents at the beginning of the period		9,822	8,672	9,780	(1,150)	(1,108)
CASH AND CASH EQUIVALENTS AT THE END OF THE PERIOD		**9,833**	**13,788**	**8,672**	**3,955**	**5,116**

The Statement of Cash Flows should be read in conjunction with the accompanying notes.

Major Estimate and Actual (2017) Variance Narratives

19) Lotterywest grant increased by $293 thousand because of a higher than anticipated level of revenue earned by Lotterywest allowed Screenwest to receive a higher level of income than originally budgeted.
20) Income from other state government agencies increased by $40 thousand due to funding was received from the Department of Aboriginal Affairs for a specific production initiative.
21) Supplies and services payments underspent by $299,000 (28%) due to a reclassification of payments to Other payments. There was also less spent on Suppliers and services payments.

22) Grants and loan payment decreased by $4.35 million (30%) is due to the timing of payments to funding projects being slower than expected.
23) GST payments on purchases decreased by $458 thousands (30%) due to the timing of payments to funding projects being slower than expected.

24) Other payments increased by $81,000 (300%) due to a reclassification of payment from Supplies and services payment.
25) Returns on funding activities increased $221 thousand (53%) due to more projects that achieved full finance in the period compared to 2016, resulting in a greater return on funding.

26) GST received from taxation authority decreased by $589 thousand (41%) is due to the timing of payments to funding projects.

Major Actual (2017) and Comparative (2016) Variance Narratives

S) Lotterywest grant increased by $190,000 because the amount of funding received by Screenwest varies in line with the amount of net subscriptions received by the Lotteries commission.
T) Screenwest received $6 million due to the commencement of the regional Film Fund which was committed by the State Government in 2016/17.
U) Income from other state government agencies decreased $1.46 million (97%) because in 2016 $1.5M additional funding was received for the feature film *Breath*. With the setup of the WA Regional Film Fund, regional film funding is now distributed by Screenwest and forms part of Grants and Loan Expenses.

V) Supplies and services increased by $161,000 (26%) due to additional expenses incurred in the change of legal structure in 2016/17.
W) Accommodation payment increased by $32,000 (18%) due to the obligations to the Department of Culture and the Arts for the 140 Williams Street premises.

X) Grants and loans payment decreased by $1.81 million (15%) due to the timing of payments to funding projects being slower than expected.

Y) GST payments on purchases decreased by $173,000 (14%) due to the comparative slower cashflow in funding programs.
Z) Returns on funding activities increased by $131,000 (26%) due to more projects that achieved full finance in the period compared to 2016, resulting in a greater return on funding.

AA) GST receipts on sales decreased by $130,000 (13%) due to the less income received from other State Government agencies.
AB) Other receipts decreased by $273,000 (76%) due to funding in 2016 was received from the South West Development Commission for the feature film *Jasper Jones* on a one-off basis.

Note 32. Financial instruments

(a) Financial risk management objectives and policies

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

Credit risk

Credit risk arises when there is the possibility of Screenwest Inc's receivables defaulting on their contractual obligations resulting in financial loss to Screenwest Inc.

The maximum exposure to credit risk at end of the reporting period in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment.

Credit risk associated with Screenwest Inc's financial assets is minimal. For receivables other than Government 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. At the end of the reporting period there were no significant concentrations of credit risk.

Liquidity risk

Liquidity risk arises when Screenwest Inc is unable to meet its financial obligations as they fall due.

Screenwest Inc is exposed to liquidity risk through its trading in the normal course of business.

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.

Market risk

Market risk is the risk that changes in market prices such as foreign exchange rates and interest rates will affect Screenwest Inc income or value of its holdings of financial instruments. Screenwest Inc does not trade in foreign currency and is not materially exposed to other price risks. Screenwest Inc does not have any exposure to market risk for changes in interest rates.

(b) Categories of financial instruments

In addition to cash and bank overdraft, the carrying amounts of each of the following categories of financial assets and financial liabilities at the end of the reporting period are:

	2017 $000	2016 $000
Financial Assets		
Cash and cash equivalents	8,071	8,672
Restricted cash and cash equivalents	5,717	-
Loans and receivables [(a)]	52	168
Financial Liabilities		
Financial liabilities measured at amortised cost	13,295	8,672

(a) The amount of loans and receivables excludes GST recoverable from the ATO (statutory receivable).

(c) Financial Instrument Disclosures

Credit Risk

The following table discloses Screenwest Inc's maximum exposure to credit risk and the ageing analysis of financial assets. Screenwest Inc's maximum exposure to credit risk at the end of the reporting period is the carrying amount of the financial assets as shown below. The table discloses the ageing of financial assets that are past due but not impaired and impaired financial assets. The table is based on information provided to senior management of the Screenwest Inc.

Screenwest Inc does not hold any collateral as security or other credit enhancements relating to the financial assets it holds.

Ageing analysis of financial assets

	Carrying Amount $000	Not past due and not impaired $000	Past due but not impaired: Up to 1 month $000	1-3 months $000	3 months to 1 year $000	1-5 Years $000	More than 5 years $000	Impaired financial assets $000
2017								
Cash and cash equivalents	8,071	8,071	-	-	-	-	-	-
Restricted cash and cash equivalents	5,717	5,717	-	-	-	-	-	-
Loans and receivables[(a)]	-	-	-	-	-	-	-	-
Amounts receivable for services	34	34	-	-	-	-	-	-
	13,822	13,822	-	-	-	-	-	-
2016								
Cash and cash equivalents	8,672	8,672	-	-	-	-	-	-
Restricted cash and cash equivalents	-	-	-	-	-	-	-	-
Loans and receivables[(a)]	115	47	-	-	-	68	-	-
Amounts receivable for services	34	34	-	-	-	-	-	-
	8,821	8,753	-	-	-	68	-	-

(a) The amount of receivables excludes GST recoverable from the ATO (statutory receivable).

Liquidity Risk and interest rate exposure

The following table details Screenwest Inc's interest rate exposure and contractual maturity analysis of financial assets and financial liabilities. The maturity analysis section includes interest and principal cash flows. The interest rate exposure section analyses only the carrying amounts of each item.

Interest rate exposures and maturity analysis of financial assets and financial liabilities [(a)]

		Interest rate exposure				Maturity dates					
	Weighted Average Effective Interest Rate %	Carrying Amount $000	Fixed interest rate $000	Variable interest rate $000	Non - interest bearing $000	Nominal amount $ 000	Up to 1 month $000	1-3 months $000	3 months to 1 year $000	1-5 years $000	More than 5 years $000
2017											
Financial Assets											
Cash and cash equivalents	1.67%	8,071	2,000	6,070	-	8,071	6,071	2,000	-	-	-
Restricted cash and cash equivalents	1.67%	5,717	-	5,717	-	5,717	5,717	-	-	-	-
Loans and receivables [(a)]	-	18	-	-	18	18	18	-	-	-	-
Amounts receivable for services	-	34	-	-	34	34	-	-	-	-	34
		13,840	2,000	11,787	52	13,840	11,806	2,000	-	-	34
Financial Liabilities											
Payables	-	1	-	-	1	1	1	-	-	-	-
Grants and loans payable	-	13,261	-	-	13,261	13,261	653	3,283	5,504	3,820	-
		13,262	-	-	13,262	13,262	654	3,283	5,504	3,820	-
2016											
Financial Assets											
Cash and cash equivalents	2.51%	8,672	7,100	1,572	-	8,672	3,252	5,420	-	-	-
Restricted cash and cash equivalents	-	-	-	-	-	-	-	-	-	-	-
Loans and receivables [(a)]	-	134	-	-	134	134	73	61	-	-	-
Amounts receivable for services	-	34	-	-	34	34	-	-	-	-	34
		8,840	7,100	1,572	168	8,840	3,325	5,481	-	-	34
Financial Liabilities											
Payables	-	5	-	-	5	5	5	-	-	-	-
Grants and loans payable	-	8,600	-	-	8,600	8,600	606	2,331	4,223	1,440	-
		8,605	-	-	8,605	8,605	611	2,331	4,223	1,440	-

(a) The amounts of receivables excludes GST recoverable from the ATO (statutory receivable).

Interest rate sensitivity analysis

The following table represents a summary of the interest rate sensitivity of Screenwest Inc's financial assets and liabilities at the end of the reporting period on the surplus for the period and equity for a 1% change in interest rates. It is assumed that the interest rates are held constant throughout the reporting period.

		-100 basis points		+100 basis points	
	Carrying amount	Surplus	Equity	Surplus	Equity
2017	**$ 000**	**$ 000**	**$ 000**	**$ 000**	**$ 000**
Financial Assets					
Cash and cash equivalents	6,070	(61)	(61)	61	61
Restricted cash and cash equivalents	5,717	(57)	(57)	57	57
		(118)	(118)	118	118

		-100 basis points		+100 basis points	
	Carrying amount	Surplus	Equity	Surplus	Equity
2016	**$ 000**	**$ 000**	**$ 000**	**$ 000**	**$ 000**
Financial Assets					
Cash and cash equivalents	1,572	(16)	(16)	16	16
		(16)	(16)	16	16

Fair Values

All financial assets and liabilities recognised in the Statement of Financial Position, 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 applicable notes.

Note 33. Remuneration of auditor

Remuneration paid or payable to the Auditor General in respect to the audit for the current financial year is as follows:

	2017	2016
	$000	$000
Auditing the accounts, financial statements and key performance indicators	20	22

Note 34. Related bodies

At the reporting date, Screenwest Inc had no related bodies as defined by TI 951 Related and Affiliated Bodies.

Note 35. Contingent liabilities

At the reporting date, Screenwest Inc had no contingent liabilities.

Note 36. Affiliated bodies

Australian Writers Guild (WA) is a government affiliated body that received administrative support and a grant of $25,300 (2016: $63,906) from Screenwest Inc. Australian Writer's Guild (WA) is not subject to operational control by Screenwest Inc.

Note 37. Supplementary financial information

(a) Write-offs

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

(b) Losses through theft, defaults and there causes

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

(c) Gift of public property

There were no gifts of public property provided by Screenwest Inc.

Note 38. Schedule of income and expenses by service

Screenwest Inc operates under one service called Screen Production Industry Development Support.

5.2 Detailed Key Performance Indicators Information

Certification of Key Performance Indicators

The Independent Auditor's Opinion is located under Section 5.1.

Screenwest Inc

Certification of Performance Indicators

For the year ended 30 June 2017

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 2017.

Chairman of Accountable Authority
Date: 28/8/2017

Member of Accountable Authority
Date: 28/8/2017

OAG AUDITED 87

EXAMINED CROWE HORWATH

Rottnest and the Mystery Islands (Sea Dog TV International)

KEY EFFICIENCY AND EFFECTIVENESS INDICATORS

Government Goal

Screenwest Inc contributes to the achievement of the Government Goal:

Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians.

And the Government Desired Outcome:

A sustainable screen industry that enhances cultural and economic wellbeing.

Screenwest's current Outcome Based Management Framework (Framework) and key performance indicators came into effect on 1 July 2015.

Key Efficiency Indicator

1. Grants operations expense as a percentage of direct grants approved.

Key Effectiveness Indicators

1. Perceived value of the Western Australian screen industry to the Western Australian community.
2. The three-year rolling average gross value of film, television and digital media production supported by Screenwest ($M).
3. The value of production generated for each dollar of Screenwest investment ($ ratio).

Report on Screenwest's Key Efficiency Indicator 2016-17

Key Efficiency Indicator 1: Grants Operations Expense as a Percentage of Direct Grants Approved

This indicator shows the ratio of expenditure associated with the distribution of grant funding support managed directly by Screenwest to eligible production companies and screen practitioners.

The 2016-17 actual grants operation expense percentage is much lower than the 2016-17 target and the 2015-16 actual due to revenue of $6 million received this year from Royalties for Regions for the WA Regional Film Fund. Operational expenses remained consistent, and savings were made in overall grants operations related expenses and there were savings made in salaries.

	2015-16 Actual (%)	***2016-17 Target (%)***	**2016-17 Actual (%)**	***2017-18 Target (%)***
Grants operations expense as a percentage of direct grants approved	13.28	*14.82*	7.49	*9.48*

Base data

	2015-16 Actual	***2016-17 Target***	**2016-17 Actual**	***2017-18 Target***
Expenses associated with grant operations[1]	1.512%	*1.492%*	1.346%	*1.484%*
Direct grants approved[2]	$11.382M	*$10.066M*	$17.966M	*$15.655M*

1. 'Expenses associated with grant operations' shows the total operating expenses in delivering grant funding support to eligible production companies and practitioners.
2. 'Direct grants approved' shows the total of direct grant funding committed to eligible production companies and practitioners.

Report on Screenwest's Key Effectiveness Indicators 2016-17

Key Effectiveness Indicator 1: Perceived value of the WA screen industry to the Western Australian community.

In 2016-17 the DCA opted to have the annual arts and culture monitor survey reviewed and conducted by CATALYSE. Previously the survey was conducted by Patterson Research Group. Consistent with the previous year the survey has been conducted using an on-line self-completion survey.

As part of the engagement CATALYSE and the DCA agreed to a revised methodology with respect to the calculation of the 2016-17 index scores. To enable the results to be compared with previous financial years, CATALYSE applied the revised methodology to prior Screenwest data.

The perceived value index score of 74 was 5 index points higher over the past 12 months, and was the second highest index score over the past 10 years. The perceived value was higher among seniors and females.

		2015-16 Target	**2015-16 Actual**	***2016-17 Target***	**2016-17 Actual**	***2017-18 target***
Perceived value of the WA screen industry to the Western Australian community.	**CATALYSE**	*75*	69	*77*	74	*76*
	Patterson Research Group		74		-	-

Key Effectiveness Indicator 2: Three Year Rolling Average Gross Value of Film, Television and Digital Media Production Supported by Screenwest

This indicator measures the instrumental impact/contribution that the screen industry makes to the economy. It is also an indicator of how effective a State/Territory/country has been in facilitating, supporting and attracting production opportunities.

It is not appropriate to draw conclusions about trends in movements in the 'value of production' in a single financial year as there is often a substantial time lapse between a grant funding commitment and the start of a production filming (principal photography). A more useful picture is obtained by considering the average 'production value' over three financial years as it 'normalises' the fluctuations in data within a given financial year.

In 2016-17 the Value of Production was significantly higher than the 2016-17 target due to a combination of factors: an increase in the number of productions that started principal photography (filming); the introduction of the WA Regional Film Fund; and the inclusion of several higher valued productions.

The increase in the 2016-17 Value of Production coupled with a strong result last year, resulted in a record high three year rolling average.

	2015-16 Actual (%)	***2016-17 Target (%)***	**2016-17 Actual (%)**	***2017-18 Target (%)***
Three year average value of production[1]	40.99	*42.81*	52.64	*46.70*

Base Data

	2013-14 Actual ($M)	**2014-15 Actual ($M)**	**2015-16 Actual ($M)**	***2016-17 Target ($M)***	**2016-17 Actual ($M)**	***2017-18 Target ($M)***
Value of Production[1]	34.57	40.39	48.02	*38.42*	69.43	56.61
Value of Screenwest Investment[2]	5.01	5.11	7.80	*7.23*	7.98	6.56

1. 'Value of Production' refers to the total contracted production budgets of feature films, television drama and documentaries, web series, short films and interactive projects produced in Western Australia that have received Screenwest funding and have commenced principal photography, or have received Screenwest post-production funding, within the given financial year. Short films include those produced through FTI short film initiatives that FTI currently manages on Screenwest's behalf.

   Where a 'traditional' principal photography date is not obvious, such as for interactive projects (websites/apps) or projects using predominantly archival footage, the principal photography start date is determined by the date that the contract was fully executed. For animated productions, the principal photography date is determined by the date production begins.

2. 'Value of Screenwest Investment' refers to the total amount of State Treasury and Lotterywest funding that is invested by Screenwest into projects that have commenced principal photography, or have received Screenwest post-production funding, within a given financial year.

Key Effectiveness Indicator 3: Value of Production Generated for Each Dollar of Screenwest Investment

The 'value of production generated for each dollar of Screenwest investment' compares the value of Screenwest investment to the total value of contracted production budgets. The ratio is an indication of the leverage of State Government funding.

The 2016-17 actual is higher than the 2016-17 target as overall Screenwest investment levered a higher value of production per Screenwest dollar invested.

	2015-16 Actual ($ ratio)	*2016-17 Target ($ ratio)*	2016-17 Actual ($ ratio)	2017-18 Target ($ ratio)
Ratio of Screenwest Investment to the Total Value of Production ($)	1:6.16	*1:5.31*	1:8.69	1:8.63

For base data refer to 'Base Data' table under the 'Three year rolling average gross value of production'

5.3 Ministerial Directives

Screenwest received no Ministerial directives in 2016-17.

5.4 Other Financial Disclosures

5.4.1 Pricing Policies of Services Provided

Not applicable to Screenwest Inc.

5.4.2 Capital Works

No capital projects were completed during 2016-17.

5.4.3 Employment and Industrial Relations

Screenwest Inc staff are employed through the employing authority of DCA. Employment conditions are governed by the *Public Sector Management Act 1994 (WA),* the *Public Service Award 1992 (WA)*, and the *Public Service and Government Officers General Agreement 2011 (WA*).

The following table summarises Screenwest's employee count at 30 June 2017. Figures include staff on paid and unpaid leave.

Employment Type	2015-16		2016-17	
	Women	Men	Women	Men
Permanent Full-time	4	0	4	0
Permanent Part-time	3	0	2	0
Fixed Term Full-time	7	6	8	4
Fixed Term Part-time	0	0	1	2
Casual paid in previous 12 months	0	0	0	0
Other paid in previous 12 months	0	0	0	0
Total	**14**	**6**	**15**	**6**

Managing Our People
The DCA Human Resources directorate provides services across the Culture and the Arts portfolio to support agencies' specific workplace issues and needs, including the development and implementation of human resource policy, industrial relations support and the provision of payroll services.

Staff Development
Screenwest is committed to the development of its employees. During the year employees attended industry markets, conferences and events that included training and professional development opportunities relevant to the person's role including:

- Director Production Investment, Indigenous Project Manager and Digital Manager attended MIFF 37 South Market (Melbourne).
- Indigenous Manager attended the inaugural Winda Film Festival (Sydney).
- Chief Executive, Director Production Investment and Indigenous Manager attended AIDC (Melbourne).
- Chief Executive, Director Production Investment and Production Investment Manager attended SPA
- Several staff attended CinefestOZ.
- Funding Admin Officer attended AFTRS Production Budget Course (Melbourne).
- Staff attended talks by senior executives from Screen Australia, ABC, NITV, Roadshow and SPA held in Perth.
- Several staff attended database training (Perth).
- Several staff attended courses presented by the Governance Institute of Western Australia (Perth).

5.4.4 Governance Disclosures

Unauthorised use of credits cards

Three incidents of unauthorised use of credit cards totalling $455.02 occurred during the required reporting period.

- Two uses totalling $36.84 were accidental and immediately rectified, with the required forms submitted.

- One unauthorised use totalling $418.18 was due to the staff member charging an item they believed was a work expense. The DCA Chief Financial Officer indicated the expense was unlikely to be agreed to by the DCA, and therefore the staff member immediately reimbursed the funds and brought the matter to the attention of the Director General, who understood the position and advised it was something in the future for Screenwest (Australia) Ltd Board to make a call on as to whether such expenditure is corporate or personal.

Contracts with Senior Officers

At the date of reporting, other than normal contracts of employment of service, no senior officers, or firms of which senior officers are members, or entities in which senior officers have any substantial interests in, have existing or proposed contracts with Screenwest and senior officers.

Material transactions with related parties
During the year, WBG Pty Ltd trading as WBMC, a company controlled by a related party of Board member Aidan O'Bryan, was awarded slate development and travel assistance funding from Screenwest Inc. WBMC applied through the relevant funding round and was successful in their application.

Three Summers Films Production and Taylor Media, companies controlled (or jointly controlled) by a related party of Board member Sue Taylor, were awarded contracts under the grant funding programs as successful application to advertised funding rounds.

Screenwest adheres to the Culture and the Arts portfolio Code of Conduct that clearly outlines how perceived and actual conflicts of interest need to be managed. Screenwest Board members and staff strictly adhere to Code of Conduct protocols should an actual conflict of interest or perceived conflict of interest arise.

Board and Finance and Audit Sub-Committee remuneration

The table below outlines Screenwest Inc's 2016-17 Board and Finance and Audit Sub-Committee members and the remuneration they have received for fulfilling their membership role. The remuneration figures reflect members' attendance at Board/committee meetings, grant funding assessment meetings, events, strategic planning days and participation on steering and working committees. The figures exclude travel expenses.

Position	Name	Type of remuneration	Period of membership 2016-17	Gross/actual remuneration 2016-17[(1)]
Screenwest Board				
Chair	Janelle Marr	per meeting	1 July 2016 - 30 June 2017	4,040.00
Member	Aidan O'Bryan	per meeting	1 July 2016 - 31 December 2016	1,040.00
Member	Amanda Higgs	per meeting	1 July 2016 - 30 June 2017	2,315.00
Member	Bryce Menzies	per meeting	1 July 2016 - 30 June 2017	1,500.00
Member	Carol Innes	per meeting	1 July 2016 - 30 June 2017	375.00
Member	Catherine Ferrari	per meeting	1 July 2016 - 30 June 2017	1,340.00
Member	Chris Holman	per meeting	1 July 2016 - 30 June 2017	2,240.00
Member	Stephen Langsford	per meeting	1 July 2016 - 30 June 2017	1,840.00
Member	Sue Taylor	per meeting	1 July 2016 - 30 June 2017	2,240.00
Screenwest Finance and Audit Sub-Committee				
FAC Chair	Catherine Ferrari	per meeting	1 July 2016 - 30 June 2017	1,600.00
Member	Chris Holman	per meeting	1 July 2016 - 30 June 2017	1,200.00
Member	Stephen Langsford	per meeting	1 July 2016 - 30 June 2017	1,400.00
Other (includes grant funding assessment meetings, representing agency at key events and participation on steering and working committees)				
Chair	Janelle Marr	per meeting	1 July 2016 - 30 June 2017	14,395.00
Member	Aidan O'Bryan	per meeting	1 July 2016 - 31 December 2016	375.00
Member	Amanda Higgs	per meeting	1 July 2016 - 30 June 2017	2,400.00
Member	Bryce Menzies	per meeting	1 July 2016 - 30 June 2017	600.00
Member	Carol Innes	per meeting	1 July 2016 - 30 June 2017	1,131.25
Member	Catherine Ferrari	per meeting	1 July 2016 - 30 June 2017	1,643.75
Member	Chris Holman	per meeting	1 July 2016 - 30 June 2017	5,375.00
Member	Stephen Langsford	per meeting	1 July 2016 - 30 June 2017	7,750.00
Member	Sue Taylor	per meeting	1 July 2016 - 30 June 2017	2,100.00
Total:				**$52,316.25**

(1) Figures excludes travel expenses

5.5 Other Legal Requirements

5.5.1 Expenditure on Advertising, Market Research, Polling and Direct Mail

In accordance with Section 175ZE of the *Electoral Act* 1907, Screenwest reports that the expenditure on advertising, market research, polling, direct mail and media advertising was $6,991.57. This included the

2017 Arts and Culture Monitor prepared by Catalyse Pty Ltd to measure and report on Screenwest's Key Effectiveness Indicator 1: Perceived value of the WA screen industry to the Western Australian community.

Expenditure Area	Total Amount ($) GST inc.	Supplier	Sub Total ($) GST inc.
Advertising agencies	0	-	0
Market research organisations	4,141.50	Catalyse Pty Ltd	4,141.50
Polling organisations	0	-	0
Direct mail organisations	0	-	0
Media advertising organisations			
Job vacancies	2,829.82	Adcorp Australia	121.99
		Integrity Staffing	2,145.83
		Integrity Staffing	462.00
		Grapevine	100.00
Advertising	20.25	Facebook	20.25

5.5.2 Disability Access and Inclusion Plan Outcomes

Culture and arts are fundamental to our history, identity, creativity and desire for play and enjoyment. Screenwest recognises participation in arts and cultural experience, as a right for all people, has the potential to improve all areas of human endeavour.

Screenwest has adopted the Culture and the Arts portfolio agencies (the Portfolio) *Disability Access and Inclusion Plan 2013–2017* (DAIP) to ensure that Screenwest's services, information and facilities are accessible for people with a disability.

The DAIP's strategies Screenwest implemented and/or principles adhered to are as follows:

Outcome 1
People with a disability have the same opportunities as other people to access the services of, and any events organised by, the Portfolio.

1.1 Build awareness, capacity and sustainability within the Portfolio's funded arts and cultural organisations to enhance access for people with disability.
1.2 Encourage the Portfolio's funded arts and cultural organisations to develop strategies to improve access for people with disability to mainstream programs and services.
1.3 Improve access for people with disability to arts funding programs, processes and timelines.
1.4 Ensure Portfolio funded events are accessible.
1.5 Ensure individuals and organisations contracted by the Portfolio to provide services comply with DAIP requirements.

Screenwest led the Western Australian screen industry in the development and publication of the Western Australian Screen Industry Diversity and Inclusion Roadmap. The Roadmap is a five-year strategic document based on extensive industry and public consultation and is designed to guide the screen industry to achieve a community industry and screen content that more closely reflects the overall diversity of Western Australia's population, understands the value of diversity and promotes inclusivity in all its activities.

Screenwest has significantly enhanced its relationship with DADAA, engaging their expertise as the agency explores funding initiatives and activities in relation to diversity. Through this strengthened relationship, Screenwest has been able to reach further into DADAA's networks to promote the agency's funding initiatives and activities, building awareness and availability of such funding initiatives and activities.

Outcome 2

People with a disability have the same opportunities as other people to access the buildings and other facilities of the Portfolio.

2.1 Ensure the Portfolio's buildings and facilities meet access standards.

2.2 Ensure access is monitored and maintained to ensure our buildings and facilities continue to meet the needs of people with disability and their families and carers.

2.3 Ensure community consultation on access standards is a requirement in the design, planning, and construction of any buildings and facilities.

Screenwest events, screenings, seminars and briefing sessions were held at fully accessible public venue spaces and several events were free to attend. Activities in 2016-17 included:

- Film Q&A screening events for *A Few Less Men, Hounds of Love, From the Western Frontier, Bad Girl, Jasper Jones, On Country Kitchen, First Flight, Drawn to Water* and *Red Dog: True Blue*.
- In Conversation events including: "In Conversation with Tony Ayres and Michael McMahon" and "In Conversation with Ross Dinerstein".
- Industry information sessions including: Screen Producers Australia Ones-to-Watch, SBS & NITV Meet the Broadcasters, and Screen Australia Hot Shots.
- Other Screenwest activities such as WA Screen Industry Diversity Consultation Forum, Screenwest Structural Change Information Session and Screenwest Funding Review Information Session.

Outcome 3

People with a disability receive information from the Portfolio in a format that will enable them to access the information, as readily as other people are able to access it.

3.1 Ensure information provided for people with disability complies with State Government Access Guidelines for Information, Services and Facilities.

3.2 Make available upon request alternative format versions of public documents.

3.3 Make available Plain English versions of key public documents relevant to people with disability.

3.4 Ensure staff are aware of accessible information needs and how to obtain information in other formats.

DCA, Screenwest and State Records Office documents and publications are available in alternative formats upon request.

Outcome 4

People with a disability receive the same level and quality of service from the staff of the Portfolio as other people receive from the staff of the Portfolio.

4.1 Ensure staff have the knowledge and skills to provide an equal level and quality of service to people with disability and their families and carers.

New Screenwest staff attend the DCA staff induction seminar that includes information relevant to the DAIP.

Outcome 5

People with a disability have the same opportunities as other people to make complaints to the Portfolio.

5.1 Review the complaints process to ensure it meets the needs of people with disability.

5.2 Ensure people with disability are aware of the complaints process.

5.3 Ensure staff handling complaints have sufficient knowledge and understanding of people with disability to adequately respond to complaints.

Members of the public may make a complaint about Screenwest services or processes.

Outcome 6
People with a disability have the same opportunities as other people to participate in any public consultation by the Portfolio.

6.1 Ensure public consultation processes are inclusive.
6.2 Increase opportunities for people with disability, their family, and carers to be involved in public consultation.

On 5 December 2016, Screenwest hosted a WA Screen Industry Diversity Consultation Forum to receive input from the industry and wider community to develop the WA Screen Industry Diversity and Inclusion Roadmap. The Forum was open for anyone to attend and was held at the Greenskills Building at North Metro TAFE in East Perth. The building meets the needs of people with a disability. Two interpreters from the WA Deaf Society were contracted and provided their services.

Focus groups were also conducted as part of this consultation. They were all held in buildings which met disability access standards.

Furthermore, an on-line survey was available for people who may not have been able to attend the Forum or focus groups.

Outcome 7
People with a disability have the same opportunities as other people to seek employment with the Portfolio.

7.1 Ensure recruitment policies and practices are inclusive.
7.2 Develop strategies to improve attraction, recruitment and retention of employees with disability.
7.3 Ensure Portfolio staff with a disability are supported to undertake their employment responsibilities.

Screenwest is an equal opportunity employer.

5.5.3 Compliance with Public Sector Standards and Ethical Codes

In accordance with Section 31 of the *Public Sector Management Act 1994 (WA)*, the following is a report of the extent to which the Screenwest has complied with Public Sector Standards, the Western Australian Public Sector Code of Ethics and the Culture and the Arts Portfolio Code of Conduct. The Public Sector Commission investigates and determines the outcome of breach claims, should they occur.

Compliance Issue	Significant action taken to monitor and ensure compliance
Code of Conduct • Nil breaches	A copy of the Culture and Arts Portfolio Code of Conduct policy is provided to all new Culture and Arts portfolio staff. New staff are required to read and acknowledge the policy booklet as well as to undertake online Accountable and Ethical Decision Making training.
Public Sector Standards • Nil breaches	Information about Public Sector Standards is included on the DCA intranet and incorporated into the Culture and Arts Portfolio induction program. The DCA Human Resources directorate continually reviews Culture and Arts Portfolio human resources policies and guidelines to ensure ongoing compliance with the Public Sector Standards.
Western Australian Public Sector Code of Ethics • Nil breaches	82% of Screenwest staff completed online Accountable and Ethical Decision Making training in 2016-17.

5.5.4 Recordkeeping Plans

As required under the *State Records Act 2000 (WA)*, Screenwest's Recordkeeping Plan (the Plan) was reviewed and registered with the State Records Office in 2011. The Plan was reviewed and updated and has been submitted to the State Records Office for approval as at 30 June 2017. Screenwest's Retention and Disposal Schedule has been reviewed and was accepted by the State Records Office in May 2017.

Screenwest continues to implement strategies to ensure that employees are aware of their compliance responsibilities established in the *State Records Act*. DCA Information Management and Screenwest staff continually monitor, review and update practices to maintain and increase the efficiency and effectiveness of Screenwest's recordkeeping system as more staff use Screenwest's electronic records and document management system, TRIM (Total Records Information Management).

Recordkeeping training program

Recordkeeping training is provided to staff to raise awareness of recordkeeping responsibilities and to provide instruction in the use of TRIM. All new staff are trained and refresher training is provided to existing staff as required. Policies, procedures and 'how to' information is available to staff via the DCA intranet.

The Culture and the Arts' portfolio induction program addresses employee roles and responsibilities in regard to their compliance with their organisation's Recordkeeping Plan.

TRIM usage is embedded into Screenwest's operations.

Freedom of Information

Under Schedule 2 of the Regulations of the *Freedom of Information Act 1992 (WA),* DCA coordinates freedom of information requests for the Culture and Arts portfolio agencies including Screenwest. As prescribed in Section 96 of the *Act*, the DCA publishes an up-to-date information page confirming the DCA's commitment to the right of all Western Australians to have access to government information for whatever reason they wish. The information page is available on the DCA's website and gives details on how a person can apply for access to Culture and Arts portfolio documents. Information is also included on Screenwest's website.

5.6 Government Policy Requirements

5.6.1 Substantive Equality

In 2015-16, DCA committed to a two-year implementation plan that incorporates substantive equality into all portfolio agencies in order to ensure needs of the whole community are being met and that no one group is unfairly impacted by the Portfolio's services. This commitment and plan is intended to build on Screenwest's successes and respond to the needs of a growing and diverse community.

In 2015-16, Screenwest undertook research into the diversity of Western Australia and its screen practitioners with key findings and recommendations submitted to the Screenwest Board.

Following on from this, in 2016-17 Screenwest with independent diversity consultant, Fortis Consulting, supported the Western Australian screen industry in the development and publication of the *Western Australian Screen Industry Diversity and Inclusion Roadmap 2017-2023*. Based on extensive industry and public consultation, including the opportunity for industry and community members to provide feedback on a draft, the Roadmap aims to achieve a community industry and screen content that more closely reflects the overall diversity of Western Australia's population, understands the value of diversity and promotes inclusivity in all its activities.

Screenwest is now developing its own *Screenwest Diversity Inclusion and Equity Action Plan 2017-18* to put into action how the agency is going to begin delivering on the Roadmap.

Substantive equality is an integral part of Screenwest's strategic focus and day-to-day operations.

Screenwest has an ongoing commitment to an Indigenous position on the Screenwest Board and the employment of a full-time Screenwest Indigenous Manager.

Screenwest supported the following national programs enabling Western Australians to participate:

- AFTRS and Screen Australia Talent Camp, a unique workshop program to support emerging storytellers and screen content creatives from diverse backgrounds to bring their stories to screen.
- SBS Diversity Talent Escalator for emerging screen practitioners from diverse backgrounds.
- The Athena Project supporting female practitioners.
- Natalie Miller Fellowship supporting female practitioners.

In addition, in 2016-17 Screenwest supported female creatives via Screenwest's funding programs including:

- Zoe Pepper and Jub Clerc – Feature Navigator emerging director year-long professional development program
- Brooke Silcox and Shakara Walley - Emerging Producer Initiative, a year-long professional development program
- Miley Tunnecliffe - Bill Warnock emerging writer year-long professional development program
- Miranda Edmonds as a Director's Attachment on *Scream Queens* in Los Angeles.

5.6.2 Occupational Safety, Health and Injury Management

Screenwest is committed to providing a safe and healthy workplace for all its employees by developing and implementing safe systems of work and identifying hazards and controlling risks as far as practicable.

The Culture and Arts Portfolio Occupational Safety and Health (OSH) Framework sets out the policies, work practices and procedures that have been prepared to address hazards and hazardous work processes. Information on these policies, practises and procedures is made available to Screenwest staff through the DCA intranet.

The formal mechanisms for consultation with employees on OSH and injury management matters are primarily via line management and the Agency's employee safety and health representative. In October 2016, Screenwest relocated from Gordon Stephenson House, 140 William Street, Perth to the ABC building, 30 Fielder Street, East Perth. The building, including any OSH matters is managed by ABC property.

Screenwest is committed to adhering to the requirements of the *Workers' Compensation and Injury Management Act 1981 (WA)* and the *Workers' Compensation Code of Practice (Injury Management) 2005 (WA)* in the event of a work-related injury. Specified policies, work practices and procedures are available for staff on the DCA intranet.

Screenwest is committed to a healthy office environment and employees and has developed an ongoing Wellness Strategy to encourage employees to be more active, which reduces stress, improves fitness and general well-being. The Screenwest Wellness Committee arranged activities throughout the year including Influenza inoculations, professional ergonomic assessments for all staff at Screenwest's new offices in the ABC building, and weekly healthy snack baskets. The Committee also arranged non-compulsory, casual wellness and team building activities throughout the year.

OSH Performance Indicator Table

Indicator	Target	2014-15	2015-16	2016-17
Number of fatalities	0	0	0	0
Lost time injury/disease (LTI/D) incidence rate	0 or 10% reduction on the previous three years	0	0	0
Lost time injury severity rate	0 or 10% reduction on the previous three years	0	0	0
Percentage of injured workers returned to work: i. within 13 weeks ii. within 26 weeks	Actual percentage result to be reported greater than or equal to 80%	(i) NA (ii) NA	0	0
Percentage of line managers trained in occupational safety, health and injury management responsibilities (1)	Greater than or equal to 80%	83.3%	50%	0%

(1) Data is for a rolling three-year period.

5.6.3 Government Building Training Policy

Screenwest has a commitment to the Government Building Training Policy, having altered prospective tender documentation and developed a monitoring plan for building and construction or maintenance projects with a duration of greater than three months, a value of greater than $2 million and tendered after 1 October 2015. At the balance date, no contracts subject to this Policy had been awarded.

	Building and Construction Project 2016	Maintenance projects 2016
Active contracts within the scope of the policy in the reporting period	-	-
Contracts granted a variation to the target training rate in the reporting period	-	-
Head contractors involved in the contracts	-	-
Construction apprentices/trainees required to meet target training rate across all contracts	-	-
Construction apprentices/trainees employed by head contractors; and the subcontractors they are using for the contracts	-	-
Contracts which met or exceeded the target training rate	-	-

APPENDIX 1 SCREENWEST FUNDING COMMITMENTS 2016-17

Amounts listed are approved commitments, less any lapsed funding, as at 30 June 2017, and may not be the final amounts contracted or paid. Monetary amounts are rounded to the nearest dollar. Project names are as at 30 June 2017 and may be working titles.

SLATE DEVELOPMENT		
Recipient	**Project**	**Amount ($)**
Factor 30 Films	Slate Development Investment 2016-17	75,000
WBMC	Slate Development Investment 2016-17	100,000
Metamorflix	Slate Development Investment 2016-17	50,000
Showrunner	Slate Development Investment 2016-17	50,000
Sea Dog International	Slate Development Investment 2016-17	50,000
Mad Kids	Slate Development Investment 2016-17	100,000
WBMC	Slate Development Investment 2016-17	50,000
See Pictures	Slate Development Investment 2016-17	100,000
Artemis International	Slate Development Investment 2016-17	75,000
Joined Up Films	Slate Development Investment 2016-17	75,000
	TOTAL	**725,000**

PROJECT DEVELOPMENT (TV, DOCUMENTARY & FEATURE)			
Recipient	**Project**	**Format**	**Amount ($)**
Transmedia For Change	*Hold Out*	Documentary - Feature	23,500
Bright Yellow Productions	*Stage Changers*	Documentary - Feature	20,000
The Penguin Empire	*Trying* (2016-17 FFD Track Intake 1)	Drama - Feature	13,000
Cottesloe Films	*Tango Underpants* (2016-17 FFD Track Intake 1)	Drama - Feature	16,500
Madman Production Company	*Below* (2016-17 FFD Track Intake 1)	Drama - Feature	21,000
Electric Pictures	*Guilty Pleasures*	Documentary - Series	15,000
Nia Pericles	*Storm in A Teacup*	Documentary - Series	15,000
Blizzard Road Productions	*Predator Pets*	Documentary - Series	15,000
Feisty Dame Productions	*The Garden* (2016-17 FFD Track Intake 2)	Drama - Feature	24,850
Callan Durlik	*It Only Takes A Night* (2016-17 FFD Track Intake 2)	Drama - Feature	5,000
		TOTAL	**168,850**

EMERGENCY DEVELOPMENT			
Recipient	**Project**	**Format / Scheme**	**Amount ($)**
Ruby Entertainment	*Eyrie*	Drama - Series	25,000
Aquarius Productions	*Dying to Live*	Documentary - Feature	24,889
Bardwell Media	*A Team of Champions*	Documentary - Series	4,160
Hula Hoop Pictures	*Top Jobs For Dogs*	Drama - TV Series	25,000
Sandpiper Entertainment	*End of Empire*	Documentary - Series	23,949
Sandpiper Entertainment	*Turning Point*	Documentary - Series	24,100
		TOTAL	**127,098**

MATCHED DEVELOPMENT			
Recipient	**Project**	**Format / Scheme**	**Amount ($)**
Mystery Road Media	*Mystery Road*	Drama - TV Series	25,000
Fremantle Freelance	*A Crude Injustice*	Documentary - Short	4,695
Joined Up Films	*Living with the APEX Gang*	Documentary - Feature	15,000
Periscope Pictures	*Inside the Force*	Documentary - Feature	10,000
Cordell Jigsaw Productions	*The Broome Project*	Drama - TV Series	21,995
Artemis Media	*My Family Secret*	Drama - TV Series	25,000
Joined Up Films	*The Curious Case of Keli Lane*	Web Series	6,000
Metamorflix	*Family Rules* Series 2	Documentary - Series	12,000
Electric Pictures	*100 Days to Victory*	Documentary - Series	21,770
Joined Up Films	*Australia Uncovered*	Documentary - Feature	25,000
Rapsody Productions	*The Verne Enigma*	Drama - TV Series	25,000
Matchbox Productions	*Arcadia*	Drama - TV Series	24,207
Pictures in Paradise Productions	*Batavia*	Drama - Feature	25,000
Taylor Media	*Harbour Town* - working title	Drama - TV Series	25,000
Komixx Entertainment	*Itch*	Drama – Children's	10,000
		TOTAL	**275,667**

WEST COAST VISIONS			
Company	**Project**	**Format / Scheme**	**Amount ($)**
Ticket to Ride	*1%*	Drama - Feature	750,000
		TOTAL	**750,000**

WEST COAST VISIONS DEVELOPMENT			
Recipient	**Project**	**Format / Scheme**	**Amount ($)**
Ticket to Ride	*1%*	Drama - Feature	24,400
Ticket to Ride	*1%*	Drama - Feature	15,000
		TOTAL	**39,400**

INDIGENOUS PRACTITIONER DEVELOPMENT		
Recipient	**Project**	**Amount ($)**
TBC	Tele-Navigator Indigenous TV Drama Series Development Program	50,000
Tom Forrest	Camera attachment with DOP Murray Lui on *Wrong Kind of Black*	5,000
	TOTAL	**55,000**

INDIGENOUS INDUSTRY SUPPORT		
Recipient	**Project**	**Amount ($)**
Metamorflix	*From the Western Frontier* Series 3 - Screening event	2,175
Indigenous Remote Communications Association	19th National Remote Indigenous Media Festival 2017	5,000
Curator, Perth Cultural Centre Screen	NAIDOC Week 2017 (Screening cost)	275
	TOTAL	**7,450**

INDIGENOUS PRODUCTION			
Recipient	**Project**	**Format / Scheme**	**Amount ($)**
Pakam c/o Broome Aboriginal Media Association	*Niminjarra* (Screen Australia/NITV Songlines on Screen Initiative, 2016)	Documentary - Single	20,000
Factor 30 Films	*Nobody's Child* (Finishing Costs)	Drama - Short	5,000
Jacqueline Pelczar Productions	*Beni Bjah: The Good Fight*	Documentary - single	15,000
TBC	Director's Attachment with Rachel Perkins on *Mystery Road*, 2017	Professional Development	10,000
Metamorflix	NAIDOC Reconciliation Project, *Barrba Wabirra* (Screenwest, NITV and Department of Aboriginal Affairs Documentary Initiative)	Documentary - single	60,000 (1)
		TOTAL	**$110,000**

(1) Includes $40,000 Department of Aboriginal Affairs Third Party contribution.

INDIGENOUS MARKET PARTNER PRODUCTION INITIATIVE			
Recipient	**Project**	**Format**	**Amount ($)**
TBC	Screenwest/NITV Half Hour Documentary Initiative	Special Initiative	250,000
		TOTAL	**250,000**

DIGITAL MARKET PARTNER INITIATIVE			
Recipient	**Project**	**Format**	**Amount ($)**
RKPix	*The Chinaboy Show*	Comedy Narrative - Series	100,000
Metamorflix	*Shark Hunters* (SHARK BITES - Discovery Networks & Screenwest Shark Week 2017 Production Initiative)	Documentary - Short	20,000
Joined Up Films	*Bite Club* (SHARK BITES - Discovery Networks & Screenwest Shark Week 2017 Production Initiative)	Documentary - Short	20,000
Mago Films	*Shark Soup* (SHARK BITES - Discovery Networks & Screenwest Shark Week 2017 Production Initiative)	Documentary - Short	20,000
White Spark Pictures	*Salisbury's Secret*s (SHARK BITES - Discovery Networks & Screenwest Shark Week 2017 Production Initiative)	Documentary - Short	20,000
Showrunner Productions	*Mission Predator* (SHARK BITES - Discovery Networks & Screenwest Shark Week 2017 Production Initiative)	Documentary - Short	20,000
Mad Kids	*Small Town Hackers*	Comedy - Web Series	50,000
Princess Pictures	*The Kununurra Kid*	Documentary - Series	50,000
		TOTAL	**300,000**

TRAVEL ASSISTANCE		
Beneficiary	**Project**	**Amount ($)**
Tenille Kennedy, George Nille & Co	MIFF 37ºSouth Market 2016, Melbourne	1,000
Chris Veerhuis, West Coast Production Services	Fox Studios/Gran Via Opportunity 2016, LA	4,000
Michelle Glaser	Good Pitch Impact Workshop 2016, Sydney	992
Georgina Isles, George Nille & Co	SPA Screen Forever Conference 2016, Melbourne	2,000
Briege Whitehead, White Spark Pictures	SPA Screen Forever Conference 2016, Melbourne (Ones to Watch Program)	1,000
Eva Di Blasio, RKPix	SPA Screen Forever Conference 2016, Melbourne	2,000
Ella Wright	SPA Screen Forever Conference 2016, Melbourne	2,000
Briege Whitehead, White Spark Pictures	MIPCOM 2016, France	4,000
Greg Stirling, GMS Grips	Cinetech Italia Technical Service Camera Dolly Course, 2016, Rome Italy	4,000
Michael Facey, Archangel Pictures	American Film Market 2016, LA	1,950
Pete Gleeson, Raw and Cooked Media	Slamdance Film Festival 2017, USA	4,000
Dr Glen Stasiuk	Flickerfest 2017, NSW	1,000
Tenille Kennedy, George Nille & Co	Natalie Miller Fellowship Brilliant Careers Leadership Conference 2017, Melbourne	1,000
Karla Hart, Karla Hart Enterprises	Natalie Miller Fellowship Brilliant Careers Leadership Conference 2017, Melbourne	1,000
Eva Di Blasio, RKPix	Natalie Miller Fellowship Brilliant Careers Leadership Conference 2017, Melbourne	1,000
Briege Whitehead, White Spark Pictures	Natalie Miller Fellowship Brilliant Careers Leadership Conference 2017, Melbourne	1,000
Luci Silvestrin, Joan B. Peters Entertainment Law and Executive Production	AIDC 2017 (Strategic Skills Development), Melbourne	1,500
Pete Gleeson	AIDC 2017, Melbourne	1,500
Ella Wright, Bright Yellow Productions	AIDC 2017, Melbourne	1,500
Karla Hart, Karla Hart Enterprises	AIDC 2017, Melbourne	1,500
Minh Tran, Hungry Sky	SXSW Interactive Festival 2017, Texas	3,694
Stevie Cruz-Martin	Melbourne Queer Film Festival 2017, Melbourne	1,800
Kaitlin Tinker, Acid Tongue	The Attic Lab presented by Stranger With My Face, International Film Festival 2017, Tasmania	957
Eva Di Blasio, RKPix	Cannes Film Market 2017, France	2,000
Shelby Shaw	St Kilda Film Festival 2017, Melbourne	1,000
Nathan Mewett	St Kilda Film Festival 2017, Melbourne	1,000
Heather Wilson	Writers Room Observer 2017, Sydney	1,300
Celeste Franklin	St Kilda Film Festival 2017, Melbourne	1,000
Aaron McCann	MIFF 37South Market: Bridging the Gap 2017, Melbourne	1,500

TRAVEL ASSISTANCE		
Beneficiary	**Project**	**Amount ($)**
Kate Separovich, Digital Jellyfish	Parent & Carer Filmmakers Forum with Hope Dickson-Leach, co-founder UK branch, Raising Films, Sydney Film Festival 2017, Sydney	1,000
Joshua Gilbert, Beyond West	MIFF 37 South Market: Bridging the Gap 2017, Melbourne	1,000
Maziar Lahooti	37 South Market MIFF PostScript&Direct 2017, Melbourne	1,000
Alison James	37 South Market MIFF PostScript&Direct 2017, Melbourne	1,000
Heather Wilson	37 South Market MIFF PostScript&Direct 2017, Melbourne	1,000
Renee Webster	37 South Market MIFF PostScript&Direct 2017, Melbourne	1,000
Kaleb McKenna	37 South Market MIFF PostScript&Direct 2017, Melbourne	1,000
Various	MIFF37South Market & Accelerator Lab 2017 (*WCV Accelerator Express Registration Fees for WCV 2017 recipient)*	1,900
Various	MIFF37South PostScript&Direct 2017 (*registration fees for PS&D participants)*	2,085
Melissa Kelly, Factor 30 Films	Venice International Film Festival 2016, Venice	6,000
Ray Pedretti, Blizzard Road Productions	MIPCOM 2016, Cannes	6,144
Joan Peters, Joan B. Peters Entertainment Law and Executive Production	SPA Screen Forever Conference 2016, Melbourne	2,000
Kelvin Munro, The Penguin Empire	SPA Screen Forever Conference 2016, Melbourne	2,000
Jodie Bell, Ramu Productions	SPA Screen Forever Conference 2016, Melbourne	2,000
Renee Kennedy, Metamorflix	SPA Screen Forever Conference 2016, Melbourne	2,000
Lauren Elliot, Mad Kids	SPA Screen Forever Conference 2016, Melbourne (Ones to Watch Program)	2,000
Harry Bardwell, Bardwell Media	SPA Screen Forever Conference 2016, Melbourne	2,000
Amanda Morrison, Transmedia For Change	MIPJUNIOR and MIPCOM 2016	6,250
Paul Barron, Sandpiper Entertainment	MIPCOM 2016, France	6,250
Mad Kids	*DAFUQ?* Travel Opportunity, LA	4,000
Nelson Woss, Good Dog Enterprises	Berlin International Film Festival 2017, Berlin	6,250
Amanda Morrison, Transmedia For Change	Kidscreen 2017, Miami	6,250
Aidan O'Bryan, WBMC	AIDC 2017, Melbourne	1,500
Nick Dunlop, Little Star Productions	AIDC 2017, Melbourne	1,500

TRAVEL ASSISTANCE		
Beneficiary	**Project**	**Amount ($)**
Harry Bardwell, Bardwell Media	AIDC 2017, Melbourne	1,500
Justin McArdle, Frame VR	AIDC 2017, Melbourne	1,500
Amanda Morrison, Transmedia For Change	AIDC 2017, Melbourne	1,000
Renee Kennedy, Metamorflix	AIDC 2017, Melbourne	1,500
Carmelo Musca, Seaflower Holdings	AIDC 2017, Melbourne	1,500
Brendan Hutchens, VAM Media	AIDC 2017, Melbourne	1,500
Ray Pedretti, Blizzard Road Productions	MIPTV 2017, France	6,200
Chris Veerhuis, West Coast Production Services	Cannes Film Market 2017, France	6,250
Tenille Kennedy, George Nille & Co	Cannes Film Market 2017, France	3,741
Aidan O'Bryan, WBMC	Cannes Film Market 2017, France	5,560
Robyn Marais	Sydney Film Festival 2017, Sydney	1,000
Aidan O'Bryan, WBMC	MIFF 37 South Market: Bridging the GAP 2017, Melbourne	1,500
	TOTAL	**152,073**

TRAVEL ASSISTANCE: ESTABLISHED PRODUCTION COMPANIES (EPC)		
Recipient	**Project**	**Amount ($)**
Joined Up Films	EPC Travel Assistance (2016-17)	25,000
Factor 30 Films	EPC Travel Assistance (2016-17)	25,000
Feisty Dame Productions	EPC Travel Assistance (2016-17)	18,500
Mago Films	EPC Travel Assistance (2016-17)	21,000
Artemis Media	EPC Travel Assistance (2016-17)	18,400
Sea Dog TV International	EPC Travel Assistance (2016-17)	25,000
Showrunner Productions	EPC Travel Assistance (2016-17)	19,050
Electric Pictures	EPC Travel Assistance (2016-17)	24,477
	TOTAL	**176,427**

PROFESSIONAL DEVELOPMENT (ATTACHMENTS, PLACEMENTS & INTERNSHIPS)		
Beneficiary	**Project**	**Amount ($)**
Maya Kavanagh	Emerging Producer Attachment with Jack Arbuthnott (Head of Film) at Scott Free Films, London	15,000
Ian Strange	Director Mentorship with Britt Arthur on *Ian Strange: Suburban Interventions* (ABC Art Bites Initiative)	2,000
Kate Neylon	Producer Attachment with Sue Taylor on *Three Summers*	15,000

PROFESSIONAL DEVELOPMENT (ATTACHMENTS, PLACEMENTS & INTERNSHIPS)		
Beneficiary	**Project**	**Amount ($)**
Sam Field	Director Mentorship with Brendan Hutchens on *Shock Art* (ABC Art Bites Initiative)	2,000
Jub Clerc	*The Athena Project* initiative, with Northern Rivers Screenworks	5,500
Stephen McCallum	Director Attachment with Glendyn Ivin on *1%*	7,500
Chris Veerhuis	Creative Attachment with CJZ	4,000
Various	*The Warriors* - Mentorship program for regional practitioners	25,000
Brad Major	Internship with CEO Greg Hughes at ICON Australia	9,167
Miranda Edmonds	Director's Attachment with Ian Brennan on *Scream Queens*	3,912
Briege Whitehead	AIDC VR Filmmakers Workshop 2017, Melbourne	2,000
Luciana Silvestrin	Restricted Legal Practitioner/Entertainment Law Mentorship with Joan Peters	10,000
Heather Wilson	Writers mentorship with Liz Doran	1,500
	TOTAL	**102,579**

PROFESSIONAL DEVELOPMENT (BELOW THE LINE ATTACHMENTS)		
Beneficiary	**Project**	**Amount ($)**
Callan Manners	Second AD with Stuart Morrice at Three Summers Film Holdings on *Three Summers*	6,686
Sahra Miller	Safety Assistant with Safety Supervisor at Golden Road Productions & SB Films on *Mystery Road*	9,853
Brad Holyoake	Production Manager with Louisa Kors at Golden Road Productions & SB Films on *Mystery Road*	12,285
	TOTAL	**28,824**

DIVERSITY FUND		
Beneficiary	**Project**	**Amount ($)**
Rachdar Abubakar (Jamal) Giranzeza	Production Assistant Placement on *Inside the Force* (SBS/SW Diversity Talent Escalator Initiative)	5,479
Various	Australian Film, Television and Radio School (AFTRS) Diversity and Inclusion 'Talent Camp' Initiative, 2017	20,000
TBC	*Arcadia* 'Diverse Directors Initiative 2017'	110,000
	TOTAL	**135,479**

EMERGING PRODUCERS PROGRAM		
Recipient	**Project**	**Amount ($)**
Brooke Silcox	Emerging Producers Program (2016-17)	100,000
	TOTAL	**100,000**

BILL WARNOCK WRITERS INITIATIVE		
Recipient	**Project**	**Amount ($)**
Aaron Moss	Bill Warnock Writer's Initiative (2016-17)	50,000
Miley Tunnecliffe	Bill Warnock Writer's Initiative (2016-17)	50,000
	TOTAL	**100,000**

COURSES		
Recipient	**Project**	**Amount ($)**
Various	In Conversation and Q&A event with Hussain Currimbhoy, Sundance Film Festival Programmer, 2016	1,750
TBC - Various	TBA Writers Development Opportunity	25,000
Various	Screen Producers Australia, 'Business Essentials Workshop' in Association with Screenwest 7 July, 2017, Perth	3,000
	TOTAL	**29,750**

CINEFEST OZ SEMINARS		
Recipient	**Project**	**Amount ($)**
Various	CinefestOZ Screenwest Industry Seminar 2016	22,992
	TOTAL	**22,992**

RESOURCE ORGANISATIONS		
Recipient	**Project**	**Amount ($)**
Australian Writers' Guild	Resource Organisation (2016-17)	43,000
Australian Directors' Guild	Resource Organisation (2016-17)	13,200
	TOTAL	**56,200**

FILM AND TELEVISION INSTITUTE CORE FUNDING		
Recipient	**Project**	**Amount ($)**
Film & Television Institute	Core Funding (2016)	218,000
Film & Television Institute	Core Funding (2017)	234,000
	TOTAL	**452,000**

PRODUCTION INVESTMENT FUND			
Recipient	**Project**	**Format**	**Amount ($)**
Maker Investment Partners	*Wonderful Unknown*	Feature Film	595,000
The Penguin Empire & Southern Light Films	*Mother*	Feature Film	150,000
Electric Pictures and Arclight Productions	*Hotel Mumbai*	Feature Film	194,715
Wildgaze Films	*Dirt Music*	Feature Film	800,000
Sandbox Post Production	*Looking for Grace* - Indonesia Film Festival 2017 (Indonesian subtitling costs)	Feature Film	425
Campfire Film & TV	*1922*	Feature Film	130,000
Golden Road Productions & SB Films	*Mystery Road – The Series*	Drama series	800,000
George Nille & Co	*Slam*	Feature Film	125,000
Artemis Media	*Don't Stop the Music*	Documentary series	452,662
Beyond West	*A Team of Champions*	Documentary series	300,000
Aquarius Productions	*Dying to Live*	Documentary	156,352
Amnesia Productions	*The Kimberley Project*	Documentary	93,837
Sea Dog International	*Rottnest and The Mystery Islands*	Documentary series	395,771
Mago Films	*Born to Cook Jack Stein Down Under (aka Other Fish to Fry with Jack Stein*	Documentary series	53,570
Sandpiper Entertainment	*End of Empire (aka When Empires Strike Out)*	Documentary series	500,000
Showrunner Productions	*72 Dangerous Animals Asia*	Documentary series	155,232
Showrunner Productions	*72 Dangerous Animals Latin America*	Documentary series	183,456
Sandpiper Entertainment	*Turning Point*	Documentary series	200,000
Joined Up Films	*Australia Uncovered*	Documentary	154,872
Periscope Pictures	*Inside the Force*	Documentary	139,825
Joined Up Films	*Equality*	Documentary	179,716
Raw and Cooked Media	*Hotel Coolgardie*	Documentary	49,650
Joined Up	*The Curious Case of Keli Lane*	Documentary and podcast series	162,500
Mago Films	*Nadia - The Woman with the Whip*	Documentary	87,596
		TOTAL	**6,060,179**

SUPERDOC		
Recipient	**Project**	**Amount ($)**
Electric Pictures	SuperDoc Fund (2015-16) Forward committed from the 2016-17 budget	120,000
Prospero Productions	SuperDoc Fund (2015-16) Forward committed from the 2016-17 budget	40,000
Prospero Productions	SuperDoc Fund (2016-17)	800,000
	TOTAL	**960,000**

POST PRODUCTION AND PROMOTION			
	Project	**Format**	**Amount ($)**
Factor 30 Films	*Hounds of Love* - Post production costs	Feature Film	25,000
Bunya Productions	*Satellite Boy* - Indonesia Film Festival 2017 (Indonesian subtitling costs)	Feature Film	1,000
Cinema Des Antipodes	*Jasper Jones* - (French subtitling costs)	Feature Film	4,000
See Pictures	*Breath* - Marketing	Feature Film	25,000
		TOTAL	**55,000**

WA REGIONAL FILM FUND (PRODUCTION FUNDING)			
Recipient	**Project**	**Format**	**Amount ($)**
Three Summers Film Holdings	*Three Summers*	Feature Film	350,000
Wildgaze Films	*Dirt Music*	Feature Film	1,929,030
Maker Investment Partners	*Wonderful Unknown*	Feature Film	1,750,000
SB Films	*Mystery Road*	TV Drama Series	1,200,000
Vue DC	*The Naked Wanderer*	Feature Film	650,000
		TOTAL	**5,879,030**

WA REGIONAL FILM FUND (ADMINISTRATION EXPENSES)		
Recipient	**Project**	**Amount ($)**
Annamax Media	West Australian Regional Film Fund Consultancy - Kim Dalton 2016-17	1,400
Business Station	East Perth Creative Hub Lease - The Anderson Family Trust	450
Kate Caldecott & Associates	WA Regional Film Fund SmartyGrants Build	700
Ross Matthews	West Australian Regional Film Fund Consultancy - Ross Matthews - 2016-17	300
Samson Productions	West Australian Regional Film Fund Consultancy - Sue Milliken 2016-17	1,700
Stephen Langsford	West Australian Regional Film Fund Consultancy - 2016-17	1,700

WA REGIONAL FILM FUND (ADMINISTRATION EXPENSES)		
Recipient	**Project**	**Amount ($)**
The Anderson Family Trust	Regional Development Consultancy – various projects	101,457
Various Recipients	West Australian Regional Film Fund - Regional Development Commission Mid West and Kimberley	4,500
West Coast Production Services	Regional Development Consultancy for *Dirt Music*	394
	TOTAL	**112,601**

SCREEN BUSINESS DEVELOPMENT		
Recipient	**Project**	**Amount ($)**
Joined Up Films	Screen Business Development Fund (2016-17)	50,000
Sea Dog TV International	Screen Business Development Fund (2016-17)	50,000
Mad Kids	Screen Business Development Fund (2016-17)	40,000
	TOTAL	**140,000**

INDUSTRY ENHANCEMENT FUND		
Recipient	**Project**	**Amount ($)**
See Pictures	Industry Enhancement Fund (2015-16) *NB Forward Committed from the 2016-17 budget*	32,500
	TOTAL	**32,500**

PRODUCTION ATTRACTION (MARKETING / MARKET INTELLIGENCE)		
Recipient	**Project**	**Amount ($)**
Reel Scout	Reel Scout Yearly Subscription (March 17-Feb 18)	23,918
Various Recipients	FIWA Logo Animation	6,170
Humaan	Film in Western Australia - Website phase two	8,000
Turner Design	Fielder St Creative Brand Application	5,625
Sandbox Post Production	PostWest Producer Interview Research, 2016-17	11,700
Montague Production Services	Unit Research Trip 2016-17	9,000
Humaan	Film in Western Australia - Website Maintenance & Expansions	3,200
Turner Design	SW Film in WA Banner	898
Turner Design	Film in WA Banner Re-skin banner with new logos	1,188
Various	Production Attraction Marketing Kit	3,200
Tim Burns Productions	Location Images Perth Catalogue	2,000
Christian Fletcher Gallery	Christian Fletcher - Use of images	2,273
Turner Design	Fielder Street Creative Brand application	680
Feral Films	Location Images Broome Catalogue	1,400
	TOTAL	**79,252**

PRODUCTION ATTRACTION (INDUSTRY LIASION / PROFESSIONAL DEVELOPMENT)		
Recipient	**Project**	**Amount ($)**
West Coast Production Services	*Dirt Music*, Part 2 Hosting Interstate producers, Wild Gaze Films, 2016-17	11,850
Various Recipients	*Dirt Music*, Part 2 Hosting Interstate producers, Wild Gaze Films, 2016-17	20,632
Various Recipients	Chinese Delegation - CinefestOZ 2016	19,199
Various Recipients	*Dirt Music,* Part 3 Hosting Interstate producers, Wild Gaze Films, 2016-17	3,874
Xray Image Ltd	Chinese Delegation - CinefestOZ 2016	8,228
Ausfilm International Inc	Ausfilm membership (Screen agency partner) 2016-17	17,862
Fictional Entity	Krista Carpenter Screenwest representative Ausfilm LA	2,869
Various Recipients	*Lost in Kunlun*, Hosting Interstate Producers, Filmscope Entertainment 2016-17	1,500
Claire Blake	Western Australian Crew, Equipment and Facilities Depth Report	3,500
Rottnest Express Fremantle	Shandong Province Film Studio Delegation Visit	364
Hughes Chauffeured Cars	Shandong Province Film Studio Delegation Visit - Transport Costs	278
West Coast Production Services	*Divas Hit the Road Series 3,* Location Recce, Hunan TV, 2016-17	510
CM Film Productions	Shandong Film Studio Delegation Feb 2017	970
West Coast Production Services	*Mongrel Heart,* Location Recce, Tristram Miall Films, 2016-17	7,090
Tim Burns Productions	*Daceyville*, Location Recce, Matchbox Productions, 2016-17	1,200
	TOTAL	**99,928**

PRODUCTION ATTRACTION (FILM FRIENDLY - GOVERNMENT & REGIONAL LIASION)		
Recipient	**Project**	**Amount ($)**
ABC	StudiosWest - Storage of Production Assets at ABC	1,100
The Anderson Family Trust	Film Friendly regional consultancy	9,520
Spice Digital Imaging	Privacy measures for Production Office	575
	TOTAL	**11,195**

PRODUCTION ATTRACTION (INDUSTRY - ABC RENT)		
Recipient	**Project**	**Amount ($)**
ABC	East Perth Creative Hub - ABC Rent	37,567
	TOTAL	**37,567**

PRODUCTION ATTRACTION (INDUSTRY ACCOMMODATION)		
Recipient	**Project**	**Amount ($)**
Vocus	East Perth Creative Hub - Utilities - Internet	3,967
ABC	East Perth Creative Hub - Utilities - Electricity	10,953
	TOTAL	**14,920**

PRODUCTION ATTRACTION (HUB MANAGER)		
Recipient	**Project**	**Amount ($)**
Business Station	Hub Strategy	10,000
	TOTAL	**10,000**

PRODUCTION ATTRACTION (HUB CONSUMABLES)		
Recipient	**Project**	**Amount ($)**
Squire Patton Boggs	East Perth Creative Hub Lease	1,798
Various Recipients	Hub Activation	25,000
Turner Design	Marketing Collateral - Fielder St Creative Hub	149
Various	Hub Activation - Mural Artists	3,000
	TOTAL	**29,947**

SCREEN CULTURE		
Recipient	**Project**	**Amount ($)**
Revelation Perth International Film Festival	Revelation Perth International Film Festival 2017	80,000
Flickerfest Short Film Festival	Flickerfest - WA Tour 2017	8,500
Geographe French Australian Festivals	CinefestOZ 2017	80,000
	TOTAL	**68,500**

THIRD PARTY CONTRIBUTION (SCREEN AUSTRALIA)		
Recipient	**Project**	**Amount ($)**
Revelation Perth International Film Festival	Screen Australia contribution to Revelation Perth International Film Festival 2017	25,000
Geographe French Australian Festivals	Screen Australia contribution to CinefestOZ 2017	25,000
	TOTAL	**50,000**

THIRD PARTY CONTRIBUTION		
Recipient	**Project**	**Amount ($)**
TBC	The Brian Beaton Award	5,000
	TOTAL	**5,000**

INDUSTRY EVENTS / SPONSORSHIP		
Recipient	**Project**	**Amount ($)**
Australian Cinematographers Society - WA Branch	WA/SA ACS Awards 2016 Sponsorship	10,000
Screen Producers Australia	Screen Forever Sponsorship Supporting partner 2016	15,000
AIDC	AIDC 2017 Sponsorship	10,000
Creative Corner Inc	Emergence Creative Festival - Margaret River, 2017	10,000
Australian Director's Guild	ADG Awards 2017 Sponsorship	5,000
Melbourne International Film Festival	MIFF 37 South 2017 Sponsorship	6,495
	TOTAL	**56,495**

TOTAL GRANTS	**17,966,902**

APPENDIX 2 PRODUCTIONS WITH SCREENWEST FUNDING 2016-17

In 2016-17 the following projects commenced Principal Photography (filming) or received post-production funding. For animated productions, it is projects that began production during the financial year. Where a 'traditional' Principal Photography date is not obvious, such as for interactive projects (websites/apps) or projects using predominantly archival footage, the Principal Photography start date is taken as the date that the contract was fully executed.

Disclaimer: All information was provided to Screenwest by a representative of the production company.

FACTUAL – LONG FORM

Title of Project:	**72 DANGEROUS ANIMALS LATIN AMERICA**
Duration:	45 minutes
Production Company:	Showrunner Productions Pty Ltd
Producers:	Jane Rose, David Morrison, Carolyn Bertram
Director:	Melenie Ambrose
Writer:	Melenie Ambrose
DoP:	Beau Molloy
Editors:	Jude Cotter, James Clark, Ngan Truong
Broadcaster:	Netflix
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	Dangerous animals come alive in a land that danger never forgot.

Title of Project:	**A TEAM OF CHAMPIONS**
Duration:	4 x 30 minutes, 12 x 8 minutes, 24 x 2 minutes
Production Company:	Beyond West
Producers:	Shakara Walley, Joshua Gilbert, Harry Bardwell
Directors:	Kelli Cross, Karla Hart
Writers:	Kelli Cross, Karla Hart, Shakara Walley
DoP:	Simon Akkermann, Michael O'Rourke
Editors:	Roland Smith, Regg Skwarko, Bryan McQueen-Mason
Broadcaster:	NITV, Australian Football League (AFL)
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	Narrated and presented by Ernie Dingo, *A Team of Champions* is a series of documentaries profiling the lives and sporting achievements of 24 of the greatest Nyoongar footballers to play AFL Football.

Title of Project:	**AUSSIE GOLD HUNTERS SERIES 2**
Duration:	10 x 45 minutes
Production Company:	Electric Pictures
Producers:	Andrew Ogilvie, Ingrid Longley
Directors:	Roger Power, Claire Leeman, Cian O'Clery, Justin St. Clair Lewis
Writers:	Roger Power, Roslyn Silvestrin
DoP:	Riaan Laubscher, Ian Batt, Skye Ebden
Editors:	David Fosdick, Robin Lloyd, Bill Turner, Derek Jones, Lawrie Silvestrin, Matthew Clifton
Broadcaster:	Discovery Communications
Screenwest Fund:	SuperDoc
Synopsis:	Against the backdrop of the colourful communities who call Australia's famed Goldfields home, we enter the high-stakes world of prospectors in hard pursuit of AUSSIE GOLD!

Title of Project:	**AUSTRALIA UNCOVERED**
Duration:	52 minutes
Production company:	Joined Up Films
Executive producers:	Jacqueline Willinge, Anthony Willinge and Dan Brown
Producer:	Darren Hutchinson
Director:	Nick McInerney
Writer:	N/A
DoP:	Nick McInerney
Editors:	Simon Hill
Broadcaster:	SBS
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	The documentary investigates if the APEX gang are a genuine threat to mainstream Australia or just another media beat-up posing as a moral panic.

Title of Project:	**BORN TO COOK: JACK STEIN DOWN UNDER**
Duration:	4 x 26 minutes
Production Company:	Mago Films
Producers:	Marian Bartsch, Paloma Bartsch
Director:	Sam Fields
Writers:	Paloma Bartsch, Sam Fields
DoP:	Torstein Dyrting ACS
Editor:	Noah Norton
Broadcaster:	SBS Food Network, UKTV
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	Jack Stein, son of Rick, is quick, charming and ever-so self-deprecatingly British. Along with Rick Stein, Jack is in Margaret River for the annual pilgrimage to Gourmet Escape to find fresh inspiration and unique ingredients and wonderful characters across the pond, in the foodie Mecca that is Australia's South-West.

Title of Project:	**CONNECTION TO COUNTRY**
Duration:	57 minutes
Production Company:	Weerianna Street Media
Producer:	Robyn Marais
Director:	Tyson Mowarin
Writer:	Tyson Mowarin
DoP:	Torstein Dyrting ACS
Editors:	Cris Broadhurst, Lindi Harrison
Broadcaster:	NITV
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	Pilbara people fight to protect their sites from the ravages of a mining boom.

Title of Project:	**DYING TO LIVE**
Duration:	90 minutes
Production Company:	Gifting Life Productions Pty Ltd
Producers:	Richard Todd, Ben McNeill
Director:	Richard Todd
Writer:	Sarah Rossetti
DoP:	Various
Editor:	Lawrie Silvestrin, ASE
Broadcaster:	TBC
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	Why is Australia's organ and tissue donation rate languishing well behind most of the Western World? Why are some Australians dying, waiting on the transplant list? Through this emotionally charged documentary, we delve into the lives of those Dying to Live and those campaigners pushing hard against the clock for donor policy change to bring us into line with countries where there is no waiting. This story explores the complex and difficult issues involved, revealing that much more can be done to save a thousand more Australians a year, through physical philanthropy.

Title of Project:	**END OF EMPIRE**
Duration:	6 x 60 minutes
Production Company:	Strike Out Productions Pty Ltd
Producers:	Paul Barron, David Adams
Director:	Malcolm McDonald
Writers:	Malcolm McDonald, Hugh Piper, Alex Barry, James Bogle, Victor Gentile
DoP:	Jim Frater
Editors:	Meredith Watson-Jeffrey, Lawrie Silvestrin, Ted McQueen-Mason
Broadcaster:	Foxtel
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	These are the dramatic and deadly real Games of Thrones that follow the deaths of legendary leader like Attila, Charlemagne and Tamerlane. After the great Kings' deaths, their families lose Dads' mighty empires within a few short years through murder, infighting, greed, sibling rivalries, jealous stepmothers or sheer incompetence. And sometimes All of the Above.

Title of Project:	**HOTEL COOLGARDIE**
Duration:	83 minutes
Production Company:	Raw and Cooked Media
Producers:	Melissa Hayward, Kate Neylon
Director:	Pete Gleeson
Writer:	N/A
DoP:	Pete Gleeson
Editors:	Pete Gleeson, Lawrie Silvestrin
Broadcaster:	TBC
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	Fresh off the plane and in need of money, two Finnish backpackers find themselves the latest batch of "fresh meat" sent to work as barmaids at the only pub in a remote Australian mining town. Confronted with a culture of alienation and impunity – in limbo between being desired and disdained, their working holiday rapidly deteriorates into a bizarre test of endurance, as they discover that to meet expectations they'll need to do more than just pour drinks. Set deep in Australia's harsh interior, *Hotel Coolgardie* is a sometimes amusing, sometimes appalling, surprisingly moving portrait of small town insularity, fragile masculinity and the plight of the outsider forced to adapt or face the consequences.

Title of Project:	**KIMBERLEY PROJECT**
Duration:	90 minutes
Production Company:	Kimberley Project P/L (contracted SPV), Amnesia Productions P/L
Producers:	Nicholas Wrathall, Stephanie King and TBC
Director:	Nicholas Wrathall
Writers:	Stephanie King, Nicholas Wrathall
DoP:	Mark Jones
Editor:	Peter O'Donoghue
Broadcaster:	TBC
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	As change sweeps across a region branded as "the future food bowl of Asia," what will remain of Aboriginal lands and cultures in the Kimberley? Will Traditional Owners have a seat at the table in determining the future, or will they be pushed aside in the name of progress?

Title of Project:	**INSIDE THE FORCE**
Duration:	51 minutes
Production Company:	Periscope Pictures
Producer:	Alice Wolfe
Directors:	Stuart O'Rourke, Sam Bodhi Field
Writer:	Stuart O'Rourke
DoP:	Stuart O'Rourke, Sam Bodhi Field
Editor:	Simon Hill
Broadcaster:	SBS
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	How do you effectively police a community where over 100 languages are spoken and where cultural tensions can flare up at any moment? Join the front line of the overstretched Mirrabooka Police Unit and the specialist Multicultural Unit, as they tackle the most diverse suburbs in Australia.

Title of Project:	**ON COUNTRY KITCHEN**
Duration:	6 x 26 minutes
Production Company:	Mago Films
Producer:	Marian Bartsch
Director:	Karla Hart
Writers:	Karla Hart, Taryne Laffar
DoP:	Simon Akkerman
Editor:	Noah Norton
Broadcaster:	NITV
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	On Country Kitchen. *Food, farms + Indigenous adventures.* A series with a delicious twist of Western Australian produce, characters and adventures with cultural man and comic Derek Nannup as our tour guide, and one of a kind Indigenous Chef 'The Black Olive', Mark Olive turning fresh produce into dishes.

Title of Project:	**OUTBACK TRUCKERS SERIES 5**
Duration:	60 minutes
Production Company:	Prospero Productions
Executive Producers:	Julia Redwood, Ed Punchard
Series Producer:	Eliot Buchan
Directors:	Various
DoP:	Various
Editors:	David Langlands, Meredith Watson Jeffrey, Lyra Stewart, Teresa Ashton Graham
Broadcaster:	Seven Network (7mate), Discovery UK & Europe
Screenwest Fund:	SuperDoc
Synopsis:	Outback Truckers 5 is an observational documentary series following the men and women who work in the Australian trucking industry.

Title of Project:	**RAILROAD AUSTRALIA SERIES 2**
Duration:	13 x 60 minutes
Production Company:	Prospero Productions
Producers:	Julia Redwood, Ed Punchard
Series Producer:	Russell Vines
Directors:	Various
DoP:	Various
Editors:	John Carozzi, Andrei Petrut, Peter Pritchard, Gwen Sputore, Hayley Dinnison
Broadcaster:	Discovery Networks Asia Pacific
Screenwest Fund:	SuperDoc
Synopsis:	Railroad Australia 2 is an observational documentary series that follows the men and women who work in the Australian railroad industry.

Title of Project:	**ROTTNEST AND THE MYSTERY ISLANDS (aka THE MYTH OF THE WHALE for the SWR/Arte version)**
Duration:	2 x 50 minutes (International Version); 1 x 90 minutes (SWR/Arte version)
Production Company:	Sea Dog TV International
Producers:	Jodie De Barros, Leighton De Barros
Directors:	Leighton De Barros, Jonathan Rowdon, Peter Moers
Writers:	Leighton De Barros, Jonathan Rowdon, Peter Moers
DoP:	Leighton De Barros (International Version & SWR/Arte Version), Peter Moers (SWR/Arte Version)
Editors:	Jonathan Rowdon (International Version), Ulrich Skalicky (SWR/Arte Version)
Broadcaster:	NGC Network Australia & SWR Germany & Arte France
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	Like the Galapagos Islands, Rottnest and the Mystery Islands of Western Australia hold secrets that defy reason, for the first time in the world we film the entire life-cycle of the mysterious Quokka, the Little Penguin and the Tiger snake, to build a complete picture of the wildlife on this unique set of islands.

Title of Project:	**SECRETS OF OUR CITIES**
Duration:	52 minutes
Production Company:	Joined Up Films
Executive Producers:	Jacqueline Willinge, Anthony Willinge, Dan Brown
Series Producers:	Dan Brown, Josh Whitehead
Directors:	Steve Peddie, Darren Hutchinson
Writer:	N/A
DoP:	Nigel Tomkinson
Editors:	Simon Hill, Regg Skwarko, Roland Smith
Broadcaster:	SBS
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	Hidden histories that have made our cities what they are today.

Title of Project:	**SIR JOHN MONASH**
Duration:	2 x 57 minutes
Production Company:	Artemis Media Pty Ltd
Executive Producer:	Celia Tait
Line Producer:	Robin Eastwood
Directors:	Victoria Midwinter-Pitt – Director, Geoffrey Smith – Post Director
Writers:	Victoria Midwinter-Pitt – Director, Geoffrey Smith – Post Director
DoP:	Torstein Dyrting
Editors:	John Carozzi, Teresa Ashton-Graham
Broadcaster:	ABC
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	Investigative journalist and war correspondent Peter Greste emabrks on a journey throught the ANZAC canon, re-evaluating the story of John Monash and the battles that made him famous, and discovering his own family's hitherto unknown role in Monash's AIF.

Title of Project:	**TURNING POINT**
Duration:	6 x 30 minutes
Production Company:	Turning Point Productions Pty Ltd
Producers:	Paul Barron, David Adams
Director:	Russell Vines
Writers:	Paul Barron, Russell Vines
DoP:	Jim Frater
Editors:	Ted McQueen-Mason, Meredith Watson-Jeffrey
Broadcaster:	Foxtel
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	We know them well as adults: famous leaders like Stalin, Churchill, Gandhi and Mao. But the childhoods and youth of famous leaders are often equally dramatic - with twists and turns in surprising and unexpected ways. When, for example, does the aspiring priest and poet turn down the road to becoming a brutal dictator responsible for the death of millions? In each young life there is a Turning Point, a critical moment after which you can say: "And the rest is history".

Title of Project:	**WILDLIFE RESCUE AND FORENSICS**
Duration:	2 x 50 minutes
Production Company:	Sea Dog TV International
Producers:	Jodie De Barros, Leighton De Barros
Directors:	Leighton De Barros, Jonathan Rowdon
Writers:	Leighton De Barros, Jonathan Rowdon
DoP:	Leighton De Barros
Editors:	Jonathan Rowdon, John Sullivan
Broadcaster:	Nine Network Australia
Screenwest Fund:	Documentary Production Investment Fund
Synopsis:	Wildlife Rescue & Forensics follows the dramatic action of a dedicated team of Wildlife Officers and DNA geneticists as they battle to save and protect Western Australia's most vulnerable wildlife.

DRAMA – LONG FORM

Title of Project:	**1%**
Duration:	95 minutes
Production Company:	Ticket to Ride Pty Ltd / One Percent Productions Pty Ltd
Producers:	Jamie Hilton, Michael Pontin
Director:	Stephen McCallum
Writer:	Matt Nable
DoP:	Shelley Farthing-Dawe
Editor:	Veronika Jenet
Screenwest Initiative:	West Coast Visions
Synopsis:	1% is a story of brotherhood, loyalty and betrayal set within the primal underworld of outlaw motorcycle gangs. It follows Paddo, heir to the throne of the Copperheads MC, who has to betray his president to save his brother's life. When this betrayal leads to a split in the club it results in civil war, forcing Paddo to choose between loyalty and blood.

Title of Project:	**1922**
Duration:	102 minutes
Production Company:	Campfire Film & TV LLC
Producer:	Ross Dinerstein
Director:	Zak Hilditch
Writer:	Zak Hilditch based on the novella written by Stephen King
DoP:	Ben Richardson
Editor:	Merlin Eden
Screenwest Fund:	Drama Production Investment Fund
Synopsis:	A simple yet proud rancher in the year 1922 conspires to murder his wife for financial gain, convincing his teenage son to participate.

Title of Project:	**HOTEL MUMBAI**
Duration:	120 minutes
Production Company:	Electric Pictures and Archlight Productions
Producers:	Andrew Ogilvie, Gary Hamilton, Mike Gabraway, Basil Iwanyk, Julie Ryan
Director:	Anthony Maras
Writers:	Anthony Maras, John Collee
DoP:	Nick Matthews
Editor:	Peter McNaughty
Screenwest Fund:	Drama Production Investment Fund
Synopsis:	*Hotel Mumbai* explores the intersecting stories of the survivors, victims and perpetrators of the 2008 Mumbai attacks.

Title of Project:	**THREE SUMMERS**
Duration:	101 minutes
Production Company:	Three Summers Films Holdings
Producers:	Michael Wrenn, Sue Taylor
Director:	Ben Elton
Writer:	Ben Elton
DoP:	Katie Milwright
Editor:	Peter Pritchard
Screenwest Fund:	Drama Production Investment Fund, West Australian Regional Film Fund
Synopsis:	Three summers. Two musicians. One festival. Why is everything so folked up?

INDIGENOUS PRODUCTION

Title of Project:	**AUSSIE RANGERS**
Duration:	5 x 8 minutes
Production Company:	Factor 30 Films
Producers:	Shakara Walley and Melissa Kelly
Director:	Kelli Cross
Writers:	Joel Gray, Matt Lovkis, Perun Bonser and Shakara Walley
DoP:	Antony Webb
Editor:	Antony Webb
Broadcaster/Platform:	ABC Indigenous
Screenwest Initiative:	Screenwest / ABC Indigenous Web Series Initiative 2015 – 'Screenshot'
Synopsis:	Black Stump National Park is under threat of being shut down. Wally and his fellow rangers, Regina and Francis, must find a way to reinvent themselves and combat the Parks and Wildlife Department before they too become extinct.

Title of Project:	**BENI BJAH: THE GOOD FIGHT**
Duration:	13 minutes
Production Company:	Jacqueline Pelczar Productions
Producers:	Jacqueline Pelczar, Joshua Gilbert
Director:	Casey Kickett
Writer:	Casey Kickett
DoP:	Lewis Potts
Editor:	Jacqueline Pelczar
Broadcaster:	NITV
Screenwest Fund:	Indigenous Low Budget TV Production
Synopsis:	Father of four soon to be five, Beni Bjah juggles life as Hip Hop artist and a Dad, standing up for the Aboriginal community and teaching his kids that it's never too late to chase your dreams.

Title of Project:	**MARRIMARRIGUN**
Duration:	13 minutes
Production Company:	Ramu Productions
Producer/s:	Jodie Bell
Director/s:	Kimberley West
Writer/s:	Dot West, Dianne Appleby
DoP:	Torstein Dyrting
Editor:	Claire Fletcher
Broadcaster:	NITV
Screenwest Initiative:	Screen Australia / NITV *Songlines on Screen* Initiative
Synopsis:	Marrimarrigun is the story of two young men out hunting, who get ripped from the mainland by ferocious tides and are saved by Marrimarri, the giant spirit.

Title of Project:	**NAIDOC RECONCILIATION PROJECT**
Duration:	26 minutes
Production Company:	Metamorflix
Producer:	Renee Kennedy
Director:	Kimberley Benjamin
Writer:	Kimberley Benjamin
DoP:	Dave Le May
Editor:	Vincent Lange
Broadcaster:	NITV
Screenwest Initiative:	Screenwest, NITV and Department of Aboriginal Affairs Documentary Initiative
Synopsis:	This documentary looks at the art and artists involved in the design of uniforms for the WA Police as part of an initiative to promote reconciliation and respect for Aboriginal communities.

Title of Project:	**NIMINJARRA**
Duration:	15 minutes
Production Company:	Broome Aboriginal Media Association Aboriginal Corporation
Producer/s:	Neil Turner
Director/s:	Curtis Taylor
Writer/s:	Curtis Taylor, Desmond Taylor, Neil Turner
DoP:	Clint Dixon
Editor:	Antony Webb, Kimberley West
Broadcaster:	NITV
Screenwest Initiative:	Screen Australia / NITV *Songlines on Screen* Initiative
Synopsis:	"Niminjarra" is a story owned by Warnman people of the Great Sandy Desert in Western Australia. Two dissatisfied young men transformed themselves into serpents as they made their way home from law ceremony to their mother in the west. They were pursued by “Niminjarra” spirit beings through significant cultural places all the way to Lake Dora. The two snakes met their fate there, but their spirits entered the and remain under the surface. The “Niminjarra” were the ancestors of the Warnman people who live in the region today.

Title of Project:	**OWNING YOUR HISTORY**
Duration:	28 minutes
Production Company:	Metamorflix
Producer:	Renee Kennedy & Co-Producer, Cody Greenwood
Director:	Kimberley Benjamin
Writer:	Kimberley Benjamin
DoP:	Torstein Dyrting ACS
Editor:	Lawrence Silvestrin ASE
Broadcaster:	NITV
Screenwest Initiative:	Screenwest / NITV Indigenous Documentary Series 2015 - *From the Western Frontier* Series 3
Synopsis:	Young Noongar dancer, Brianne Yarran, goes on a journey to create a solo dance routine that tells her Nannas’ Stolen Generation story.

Title of Project:	**THE THIRD SPACE**
Duration:	26 minutes
Production Company:	Metamorflix
Producers:	Renee Kennedy & Co-Producer, Cody Greenwood
Director:	Casey Kickett
Writer:	Casey Kickett
DoP:	Jim Frater ACS
Editor:	David Fosdick ASE
Broadcaster:	NITV
Screenwest Initiative:	Screenwest / NITV Indigenous Documentary Series 2015 - *From the Western Frontier* Series 3
Synopsis:	Fair-skinned Noongar girl, Meeka Rees, discovers how the legacy of the Stolen Generations has impacted on her identify and ability to connect with her heritage.

DOCUMENTARY – SHORT FORM

Title of Project:	**SALISBURY'S SECRETS**
Duration:	8 minutes
Production Company:	White Spark Pictures
Producers:	Briege Whitehead, Ray Pedretti
Director:	Briege Whitehead
Writer:	Briege Whitehead
DoP:	Andy McGregor
Editor:	Dom Giorgi
Broadcaster:	Discovery Networks
Screenwest Initiative:	*Shark Bites* Discovery Networks and Screenwest Shark Week 2017 Production Initiative
Synopsis:	Diving into shark-infested waters, three adventurers set out to uncover ancient aboriginal artifacts from the heavily guarded Salisbury Island.

Title of Project:	**SHARK HUNTERS**
Duration:	8 minutes
Production Company:	Metamorflix
Producer:	Renee Kennedy
Director:	Kimberley Benjamin
Writer:	Renee Kennedy
DoP:	Torstein Dyrting
Editor:	Roland Smith
Broadcaster:	Discovery Networks
Screenwest Initiative:	*Shark Bites* Discovery Networks and Screenwest Shark Week 2017 Production Initiative
Synopsis:	Shark enthusiast Blair Ranford fishes for the ultimate catch with the 'Geraldton Shark Hunters'.

Title of Project:	**SHOCK ART**
Duration:	6 x 10 minutes
Production Company:	Periscope Pictures
Producer:	Alice Wolfe (nee: Ross)
Director:	Sam Bodhi Field
Writer:	Sam Bodhi Field
DoP:	Sam Bodhi Field
Editor:	Noah Norton
Broadcaster:	ABC iview
Screenwest Initiative:	Art Bites (ABC TV and Screen Australia initiative)
Synopsis:	An intriguing foray into the weird, the gross and divisive, a 'can't look / can't look away' series exploring what shocks us today, ultimately painting a vivid picture about the strong taboos at-large in Australian society.

DRAMA – SHORT FORM

Title of Project:	**ADULT SCHOOL**
Duration:	14 minutes
Production Company:	George Nille & Co
Producer:	Georgina Isles
Director:	Renee Rutgrink
Writer:	Magda Wozniak
DoP:	Gavin Head
Editor:	Frances Elliott
Screenwest Initiative:	Elevate 70 - FTI
Synopsis:	Lara is excited to be attending the government's new Adult School but her journey toward 'adulthood' is thrown off track when she meets Harry, her new classmate.

Title of Project:	**CARMENTIS**
Duration:	15 minutes
Production Company:	na
Producer:	Jaclyn Hewer
Director:	Antony Webb
Writer:	Antony Webb
DoP:	Dave Le May
Editor:	Merlin Eden
Screenwest Initiative:	Elevate 70 - FTI
Synopsis:	A grief-stricken miner finds himself injured on the desolate planet Carmentis and must overcome his personal demons in order to survive, but can he get there before the planet freezes.

Title of Project:	**I SAID NOTHING**
Duration:	12 minutes
Production Company:	No Labels Media
Producers:	Brett Dowson, Jessica Parker
Director:	Kaleb McKenna
Writers:	Brett Dowson, Kaleb McKenna
DoP:	Ashley Barron
Editor:	Caitlan O'Connor
Screenwest Initiative:	Elevate 30 - FTI
Synopsis:	A young woman throws herself into memories of her ex when he arrives at her engagement party.

Title of Project:	**UNDISCOVERED COUNTRY**
Duration:	10 minutes
Production Company:	Weerianna Street Media
Producer:	Robyn Marais
Director:	Tyson Mowarin
Writer:	Tyson Mowarin
DoP:	Torstein Dyrting ACS
Editor:	Nick Dunlop, Cavell Schipp
Screenwest Initiative:	Elevate 70 - FTI
Synopsis:	Uncle surprises three troubling nephews with a trip to country, accompanied by Shakespeare

Title of Project:	**WATCH DOG**
Duration:	10 minutes
Production Company:	No Labels Media
Producers:	Jess Parker, Brett Dowson
Director:	Cody Cameron-Brown
Writers:	Cody Cameron-Brown, Brett Dowson
DoP:	Ross Metcalf
Editor:	Cody Cameron-Brown
Screenwest Initiative:	Elevate 30 - FTI
Synopsis:	A lonely man's compassion for life is tested whilst presiding over his favourite fishing cliffs.

Title of Project:	**YULUBIDYI - UNTIL THE END**
Duration:	13 minutes
Production Company:	BlackRussian Productions
Producer:	Dr Glen Stasiuk
Directors:	Curtis Taylor, Nathan Mewett
Writers:	Nathan Mewett, Curtis Taylor
DoP:	Ben Berkhout
Editor:	Merlin Cornish (with Nathan Mewett)
Screenwest Initiative:	Elevate 70
Synopsis:	*Yulubidyi* is the story of a young handicapped boy, caught in the middle of a cultural dispute between his father and brother, who comes to grips with his tough reality through interactions with a mythical 'dreamtime' creature…

ON-DEMAND CONTENT

Title of Project:	**SMALL TOWN HACKERS**
Duration:	3 x 5 minutes
Production Company:	Mad Kids
Producer:	Lauren Elliott
Director:	Henry Inglis
Writers:	Henry Inglis, Matt Lovkis
DoP:	Michael McDermott
Editor:	Henry Inglis
Delivery Platform:	Above Average www.aboveaverage.com
Screenwest Fund:	On-Demand Content Fund
Synopsis:	After spending ten years chasing success in the city, Alex Gout returns home to his backwater dairy farming hometown of Durran for the funeral of his high school sweetheart, Lucy Boddington. But when Alex finds out their mother's new boyfriend, the slimy Senior Sergeant Gordie Boyle, lied about the circumstances surrounding Lucy's death, he must enlist the help of his idiot younger brother, Devon and his ragtag gang of wannabe hackers to get to the bottom of the mystery.

Title of Project:	**THE CHINABOY SHOW**
Duration:	6 x 6-9 minutes
Production Company:	RKPix
Producers:	Robyn Kershaw, Eva Di Blasio
Director:	Trilby Glover
Writers:	John Luc, Tien Tran
DoP:	Jim Frater ACS
Editor:	Brad Schulz, Gabriel Dowrick, Greta Lee Jackson
Broadcaster / Delivery Platform:	ABC 2 and ABC iview
Screenwest Fund:	On-Demand Content Fund
Synopsis:	*The Chinaboy Show* is a narrative comedy series starring John Luc. It's a mix of 'Fresh off the Boat', 'Inside Amy Schumer' and 'The Chappelle Show' it features scripted and non-scripted comedy. Combining the slapstick of Asian comedy (aka Stephen Chow and Ken Jeong) and the insight and wit around race and social commentary (as in The Chappelle Show).

Title of Project:	**THE KUNUNURRA KID**
Duration:	8 x 15 minutes
Production Company:	Princess Pictures Holdings
Producers:	Laura Waters, Karla Burt, Sophie Mathewson
Director:	n/a
Writer:	n/a
Cinematographer:	Tom Forrest
Editor:	Tom Linford/Andy Hall
Delivery Platform:	ABC iview
Screenwest Fund:	On-Demand Content Fund
Synopsis:	Tom Forrest calls Kununurra, a remote community in outback Australia, home. There's something about isolated Kununurra that fires the spirit of adventurous Tom and now he's 18 he's wondering where his Kununurra Kid spirit will lead him.

DIGITAL EXTENSION & VR

Title of Project:	**HOWARD ON MENZIES - Digital Extension**
Duration:	Interactive Project
Production Company:	WBMC (in association with Smith & Nasht)
Producers:	Janelle Landers, Aidan O'Bryan
Director:	n/a
Writers:	John Nethercote, Naomi Parry (with Bianca Kartawiria)
Delivery Platform:	ABC and Twitter, Instagram, Online
Screenwest Fund:	Digital Extension Production Fund
Synopsis:	An interactive extension of the ABC documentary Howard on Menzies as Australia's second longest-serving Prime Minister, John Howard, examines the legacy of our longest, Sir Robert Menzies.

Title of Project:	**THALU: THE BURIED VR**
Duration:	Interactive Project (with 15 minutes+ content)
Production Company:	Frame VR and Weerianna Street Media
Producer:	Justin McArdle
Director:	Tyson Mowarin
Writer:	Tyson Mowarin
Delivery Platform:	Kaleidoscope/HTC Vive
Screenwest Fund:	Interactive Production Fund
Synopsis:	An indigenous mine site worker is transported to the spirit world, where he meets the spirits and custodians of the land and learns about how they are connected to humankind, even as their sacred sites are under threat by the modern human world.

Title of Project:	**IS AUSTRALIA RACIST VR**
Duration:	2 minute VR experience
Production Company:	Joined Up Films
Producers:	Jacqueline Willinge, Anthony Willinge, Dan Brown
Director:	Justin McArdle
Writer:	Reg Cribb
DoP:	Brandon D'Silva
Editor:	Frame Reality Media
Delivery Platform:	SBS online
Screenwest Fund:	Digital Extension Production Fund
Synopsis:	Have you ever wondered what it feels like to be on the receiving end of a racist tirade? Wonder no more – put on a virtual reality headset and be transported into a new skin that is not your own and walk in the shoes of those who have the misfortune to face racism for real.

INDIGENOUS COMMUNITY STORIES (ICS)

Title of Project	**JIMMY POLAND (ICS-0100)**
Production Company	Film & Television Institute
Producer:	Devina McPherson
Director:	Devina McPherson
DoP	Simon Akkerman
Screenwest Initiative	Indigenous Community Stories
Synopsis	89-year-old Jimmy Poland grew up in the Shark Bay community his whole life. He will share stories of the history of the area and tales of his work as a fisherman, stockman, shearing hand, and cook. He started fishing at 14 years old in 1941 and fished for most of his life-owning his own boat and travelling many places many. In his later years he became an artist. Learning carving skills from his father, he carved Boab nuts and pearl shell and is now a highly regarded craftsman. Uncle Jimmy will tell the story about having trained and named the first dolphin in the Monkey Mia Bay to be fed by the locals, which is now a popular tourist destination.

Title of Project	**WARAKURNA (ICS-0099)**
Production Company	Film & Television Institute
Producers	Devina McPherson, Ros Walker
Director:	Joanne Donahoe-Beckwith
DoP	Joanne Donahoe-Beckwith
Screenwest Initiative	Indigenous Community Stories
Synopsis	This proposed film focuses on the mobility of the Ngaanyatjarra people, within the context of how the roads in the Ngaanyatjarra Lands came to be built, and the important contribution of Ngaanyatjarra people in building them. Travelling on these roads activate memory and important cultural knowledge.

Title of Project	**TWO SISTERS (ICS-0098)**
Production Company	Film & Television Institute
Producers	Devina McPherson and Ros Walker
Director/s	Denise Groves
DoP	Rob Castiglione
Editor	Cristian Broadhurst
Screenwest Initiative	Indigenous Community Stories
Synopsis	This is a love story, with the central themes being reconnection, home, family, and country. In the past three years, Mrs Amy Dhu (91) has lived in Geraldton. The film documents her return to the Pilbara, which had been her home for nearly 88 years. Mrs Dhu shifted to Geraldton three years ago. For her, three years has been an eternity. She longs to return home. She wants to be reunited with her family, country and to see her beloved, oldest sister, Mrs Doris Mitchell (93).

Title of Project	**SYD JACKSON (ICS-0097)**
Production Company	Film & Television Institute
Producers	Devina McPherson, Ros Walker
Director	Paul Roberts
DoP	Joanne Donahoe-Beckwith and Con Philapedes
Editor	Caitlan O'Connor
Screenwest Initiative	Indigenous Community Stories
Synopsis	The story will capture key events, people and influences on the life of one of Australia's most loved and legendary Aboriginal sports stars, Syd Jackson. Main topics include; Syd's removal experience from his mother, father, sisters and his homelands in Leonora, at 5 years of age; life growing up at Roelands Native Mission in the south west of WA; football journey from South Bunbury, to East Perth (where Syd is a Hall of Fame member), to the Carlton Football Club (2 premierships), and his acknowledgement as a member of the Indigenous Team of the Century (Syd played at a time when only a few Aboriginal men had that opportunity in a far less inclusive environment, and as the only Aboriginal player in the VFL for a period of time); post football and current work nationally as a mentor and advocate for vulnerable youth, including youth with disability, and for children in out-of-home care from Roelands Village where he has returned to live today; Syd's legacy aspiration to see Roelands Village as a happy and safe place for children and young people, where healing and skills for education and work happen, alongside cultural strengthening.

Title of Project	**RONNY GIDGUP SNR (ICS-0096)**
Production Company	Film & Television Institute
Producer	Devina McPherson
Director	Danielle Booth
DoP	Michael O'Rourke
Screenwest Initiative	Indigenous Community Stories
Synopsis	Ronald James Gidgup is of Yamatji and Noongar heritage. "My Father is a Noongar and my mother Rosie Weir is from Shark Bay and is Yamatji. She was taken away from there by a Police Constable and bought down to Perth as a young girl." Ronny will tell stories of life of the Shearing days. He was a shearer for 65 years and only stopped 3 years ago due to a heart condition. He is 83 years old. He moved around with his parents looking for work, which took them from Perth to Carnarvon to eventually down to Bruce Rock. They remained in Bruce Rock for over 30 years until both of his parents passed away. They first lived on the reserve outside the township then moved into state housing on Westral St in the 1940's. Bruce Rock is where his 65-year shearing career began.

Title of Project	**SALLY BIN DEMIN (ICS-0094)**
Production Company	Film & Television Institute
Producer	Devina McPherson
Director	Mitch Torres
DoP	Mark Jones
Screenwest Initiative	Indigenous Community Stories
Synopsis	Main themes/topics would be the memories of Sally Bin Demin growing up in multicultural Broome at the height of the pearling era. Based on her book Once in Broome, which is a montage on memoir, art, silk paintings, photographs and recollections of a childhood steeped in the multicultural influences of South-east Asian cultures and traditional Aboriginal lifestyle.

Title of Project	**PAT TORRES (ICS-0093)**
Production Company	Film & Television Institute
Producer	Devina McPherson
Director	Mitch Torres
DoP	Mark Jones
Editor	Cristian Broadhurst
Screenwest Initiative	Indigenous Community Stories
Synopsis	Pat Torres will provide the pivotal voice of the Djugun oral history and will support this by visiting and recording the stories and names of important sites. At each site Pat shares the creation story and it's significance. Pat Torres will provide the pivotal voice of the Djugun oral history and will support this by visiting and recording the stories and names of important sites. At each site Pat shares the creation story and its significance.

Title of Project	**MAGABALA BOOKS (ICS-0092)**
Production Company	Film & Television Institute
Producer	Devina McPherson
Directors	Danielle Booth and Mitch Torres
DoP	Simon Akkerman and Mark Jones
Screenwest Initiative	Indigenous Community Stories
Synopsis	Main themes/topics would be the establishment of Magabala Books and how it came about. Why was it is so significant in Australian history and publishing, and why it should remain independent. Also touch upon and discuss the titles that were published by Magabala Books and their impact upon the reading psyche of the Australian public. Why does Magabala Books have a cult following? Why are the titles so important?

Title of Project	**LEN COLLARD (ICS-0091)**
Production Company	Film & Television Institute
Producers	Michelle Broun and Devina McPherson
Director	Simon Akkerman
DoP	Nigel Thomkinson and Steve Brown
Screenwest Initiative	Indigenous Community Stories
Synopsis	Len is the central figure in a story of Noongar language and cultural transmission across five generations. The story involves his grandparents, parents and aunties teaching him the value of Noongar wangkiny, katitjin and boodjar (speaking, understanding and country) and him passing this along to his daughters, grannies and others.

Title of Project	**ANNE POELINA (ICS-0090)**
Production Company	Film & Television Institute
Producer	Devina McPherson
Director	Mitch Torres
DoP	Mark Jones
Screenwest Initiative	Indigenous Community Stories
Synopsis	The story of Dr Anne Poelina, who as a traditional custodian, activist and academic, upholds traditional law and customs and is a custodian of the Mardoowarra (Lower Fitzroy River). This guardianship comes through the song line of sovereign law from the beginning of time. Anne has built local, regional, national and international advocacy partnerships towards sustainable life and development for current and future generations.

Title of Project	**DENNIS JETTA (ICS-0089)**
Production Company	Film & Television Institute
Producers	Michelle Broun and Devina McPherson
Director	Jan Turner
DoP	Simon Akkerman
Editor	Lincoln MacKinnon
Screenwest Initiative	Indigenous Community Stories
Synopsis	Dennis Jetta, grew up in the bush, educated in a mission and raised a family on an Aboriginal reserve. He had limited opportunities in life, was abusing alcohol and was often in trouble with the law. Remarkably, he overcame these barriers and through his strength of character he sought a better life for himself and family. Today he is recognised as a bush mechanic, a respected community leader, Pastor and family man and an inspiration to many. He has been married for 56 years and is now caring for his wife Wilma who has Alzheimers.

Title of Project	**THOSE BARGAS GIRLS (ICS-0088)**
Production Company	Film & Television Institute
Producer	Michelle Broun
Director	Mitch Torres
DoP	Mark Jones
Editor	Haig Stewart
Screenwest Initiative	Indigenous Community Stories
Synopsis	Two Broome sisters with an Indigenous mother and Philippine father who died early. Mischievous girls with luck and daring on their side, rarely caught for their troublesome antics. They were in Beagle Bay where they feared the Japanese warplanes flying overhead; they were bombing Dutch planes loaded with diamonds.

Title of Project	**ANGUS FAMILY (ICS-0087)**
Production Company	Film & Television Institute
Producer	Michelle Broun
Director	Mitch Torres
DoP	Joseph Pickering
Editor	Mark Jones
Screenwest Initiative	Indigenous Community Stories
Synopsis	The Angus family is: Jawi. Jawi people take in the area north east of Sunday Island as well as the main island, and other smaller islands. Rosie was a Bardi elder born at Swan Point – she married Mr Angus who was the Jawi person. The Angus family are the key TO's families of Sunday Island.

Title of Project	**WANIRRINY DJINGOORDHA (HOTHAM-BANNISTER RIVER) (ICS-0086)**
Production Company	Film & Television Institute
Producer	Michelle Broun
Director	Lincoln MacKinnon
DoP	Simon Akkerman
Editor	Lincoln MacKinnon
Screenwest Initiative	Indigenous Community Stories
Synopsis	The story of the Collard – Thorne family is similar to many families living in the south west of Australia; we seek to share our story of living and surviving in a time where Aboriginal people were still segregated and of a time when the integration was taken effect. The story is about following the work and movement; and of the history of our people and the rich oral history we like to share to others.

Title of Project	**DONNA IFOULD (ICS-0085)**
Production Company	Film & Television Institute
Producer	Michelle Broun
Director	Mitch Torres
DOP	Mark Jones
Editor	Mark Jones
Screenwest Initiative	Indigenous Community Stories
Synopsis	As a Linguist and Social Scientist Donna's life works over the past 40 years, has focused on documenting the languages and cultural knowledge systems firstly of the Dampier Peninsula Lands and secondly the connections that are derived from this region going south, east in the Kimberley. Donna's collective work is a collection of those elders who shared valuable knowledge with her. The focus then of her work is to continue to save and retain endangered languages and cultural knowledge. Her work has primarily been recording the oral, cultural, historical and languages of the Non Pama Nyungan areas, which extends from saltwater, river and desert countries. Through the retelling of the Two Sisters Dreaming Track handed on to her from her Maternal Great Grandmother, Donna will illustrate through her visual story how this track functions and how the eight language branches of the Nyulnyulan Language Family has emerged. In the recording of Donna's retelling we will visit key locations on the Dampier Peninsula.

Title of Project	**BROOME BASKETBALL ASSOCIATION (ICS-0084)**
Production Company	Film & Television Institute
Producer	Devina McPherson
Director	Lincoln MacKinnon
DOP	Riaan Lauscher
Editor	Lincoln MacKinnon
Screenwest Initiative	Indigenous Community Stories
Synopsis	Basketball in the West Kimberley is a story of great rivalries and fierce sporting competition dating back to the 1950's and 60's.The carnivals themselves have endured and the sport of basketball holds a unique place in community. The "Legends" of those times are aging and passing on, and there is a need to capture the passion, humour and history, and to inspire the next generation.