

The background of the entire page is a photograph of a coastal landscape. In the foreground, there is a wide, sandy beach with some wet sand patterns. To the right, a calm body of water reflects the sky and the cliff. In the background, a prominent red cliff rises from the water's edge, covered with sparse green vegetation. The sky is a clear, pale blue.

screenwest

ANNUAL REPORT

2018-19

ACRONYMS

AACTA	Australian Academy Cinema Television Arts	LGBTQIA+	Lesbian, Gay, Bisexual, Transgender, Queer and Questioning, Intersex and Asexuality
ABC	Australian Broadcasting Corporation	MEAA	Media Entertainment and Arts Alliance
ACEF	Audience and Community Engagement Fund	MIFF	Melbourne International Film Festival
ACS	Australian Cinematographers Society	MIPCOM	Marche Internationale de Programmes Communications
ADG	Australian Directors Guild	MRA	Metropolitan Redevelopment Authority
AFL	Australian Football League	NITV	National Indigenous Television
AFTRS	Australian Film Television and Radio School	PFCWA	Professional Film Crew of Western Australia
AIDC	Australian International Documentary Conference	SBS	Special Broadcasting Service
APDG	Australian Production Design Guild	SA	Screen Australia
ASE	Australian Screen Editors	SDIN	Screen Diversity and Inclusion Network
ASSG	Australian Screen Sound Guild	SPA	Screen Producers Australia
ATOM	Australian Teachers of Media	WA	Western Australia(n)
AWG	Australian Writers Guild	WAM	West Australian Music
CaLD	Culturally and Linguistically Diverse	WASAs	West Australian Screen Awards
CAN	Community Arts Network	WARFF	Western Australian Regional Film Fund
DADAA	Disability in the Arts Disadvantages in the Arts	WIFT	Women in Film and Television
DFAT	Department of Foreign Affairs and Trade		
DLGSC	Department of Local Government, Sport and Cultural Industries		
DPIRD	Department of Primary Industries and Regional Development		
DoP	Director of Photography		
FRAIM	Festival of Remote Australian Indigenous Moving-Image		
IAG	Industry Advisory Group		
ICS	Indigenous Community Stories		





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A LETTER FROM THE

BOARD CHAIR AND CEO

It is two years since Screenwest moved from government and became an independent not-for-profit organisation. This has been at times a disruptive period as the Board and organisation looked to develop new governance models, rules of engagement across all stakeholders, reinforce and strengthen funding partnerships and manage the expectations of industry in a greatly changing environment.

We have seen change and renewal for the Board and management team, and a restructure of the operational team, all during a period of considerable growth in the Western Australian screen industry. This growth was largely attributable to the support given to Screenwest by the State Government, through Lotterywest and the Western Australian Regional Film Fund.

As these changes have now largely been bedded down, the Board and management are embarking on a program of activities directed to ensuring that we can grow a sustainable and diverse screen industry to capitalise on our strengths and emerging opportunities.

With WA currently the busiest State in the country for independent film and screen production, we're not only focussed on continuing the momentum but also how we leverage these opportunities to facilitate growth and strengthen our crew base. As noted elsewhere in this report we supported five drama features, two drama television series and eight documentary television series, and a host of other productions in both the drama and documentary sectors. Going into the 2019-20 financial year we are excited about the prospects for another successful year.

Without the funding we receive from our partners we would not be able to support the industry, both the established practitioners and the next wave of emerging creative Western Australians looking to pursue their craft. It is however a major concern for the industry and Screenwest that number of projects seeking support is far outweighing available funds. Though this is not unique to Screenwest it is sharply focussing the Board and management's planning.

The ongoing support we receive from Lotterywest is a privilege and fundamental to WA's screen industry's long-term success and we thank all of our funding partners - the State Government of WA through Lotterywest; the Department of Local Government, Sport and Cultural Industries; and the Department of Primary Industries and Regional Development for every assistance we enjoy.

In line with our Strategic Plan, and as a registered charity and not-for-profit, we will be able to establish new funds to support our endeavours. This is a key focus for the Board and our planning and while we know this will not happen overnight, we are developing a strategic approach to progress this over the forthcoming year.

On a practical level we continue to identify opportunities to streamline processes and procedures and working with industry are developing and implementing SmartyGrants, an on-line grants management and reporting system. This is coupled with a review of other processes and policies that is ongoing and will continue through 2019-20.

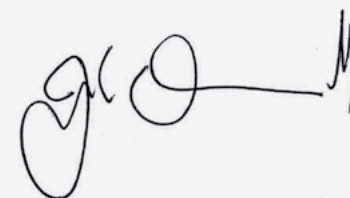
Recognising that screen content and use covers many different forms, during the year we launched our \$100,000 Interactive Pilot fund for gaming. The pilot helps WA gamers develop projects or take them to market, and with the global gaming industry valued at over \$150 billion each year it is clear the development of the local sector is critical.

Screenwest continues to work hard to attract productions to WA by showcasing our stunning locations, talented crew and funding incentives while explaining how WA can facilitate their needs. To assist with this, we launched our Film Friendly Initiative. This continues to roll out across WA's Regional Development Commissions and will be progressively introduced to local government authorities, regional businesses and tourism agencies during the coming year.

In closing we'd like to thank the Screenwest Board and team without whose dedication, professionalism and integrity we would not be able to operate. In particular, we acknowledge Board members who retired during the year Catherine Ferrari, Sally Carbon OAM, John Gardner and Carol Innes. Janelle Marr also stepped down from the Board as Chair. Janelle's tireless energy and support for Western Australia's screen industry and Screenwest has positioned us for the next chapter in Screenwest's history.

We also acknowledge and thank the Industry Advisory Group and Industry Associations that provide both strategic and practical advice to the team and Board. We value the input we receive and are implementing a range of initiatives to engage regularly. We trust that with their ongoing support we can ensure the ongoing development and diversification of the Western Australian screen industry.

Finally, we thank the screen industry and your support for Screenwest. Western Australia is home to industry leading creatives and talent who continue to pursue WA story telling with passion, drive and dedication.



John Driscoll
SCREENWEST CHAIR



Willie Rowe
SCREENWEST CEO



“ Our vision is world-class Western Australian stories on screen, increasingly sought after by audiences everywhere.

SCREENWEST

SCREENWEST OVERVIEW

PURPOSE

Screenwest is an organisation that advances culture by bringing Western Australian stories and identity to screen for the benefit of the community.

VISION

Our vision is world-class Western Australian stories on screen, increasingly sought after by audiences everywhere.

VALUES

Community - Advancing culture for the public benefit

Collaboration - Working together to achieve shared goals

Integrity - Acting professionally and with respect

Accountability - Taking responsibility for actions and decisions

Innovation - Continuously looking for new ways of improving outcomes

OUR STRATEGIC PLAN

The plan was developed after an extensive consultation process which engaged the views and contributions of Screenwest's stakeholders including producers, industry practitioners, service providers, broadcasters and Government partners.

The Screenwest Strategic Plan 2016 - 2021 provides a strategic, concise and practical guide to Screenwest operations and informs how the organisation will support the Western Australian industry over the next five years. It is built on **three pillars**.

- 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 Organisation** - We continuously improve our structure, processes and practices to build mutually beneficial, effective and long-lasting relationships with our people and partners.





OPERATIONAL STRUCTURE

Screenwest (Australia) Limited is a not-for-profit company limited by guarantee and governed by the *Corporations Act 2001*, incorporated and domiciled in Australia. The financial report of the Company as at 30 June 2018 comprises the Company (referred to as the “Entity”) and is listed from page 97.

COMPANY DIRECTORS

John Driscoll
Chair from 6 March 2019

Janelle Marr
Chair to 5 March 2019

Christopher Holman

Michael Ottoviano

Bryce Menzies

Kylie Du Fresne

Colleen Hayward AM

Michael Scott

Catherine Ferrari
resigned 26 March 2019

Sally Carbon OAM
resigned 26 March 2019

John Gardner
resigned 25 October 2018

Carol Innes
resigned 26 December 2018

INDUSTRY ADVISORY GROUP

The IAG plays a key role in advising the Screenwest (Australia) Ltd Board of Directors on screen industry matters. The group provides a vital link and flow of information between the Screenwest Board and the Western Australian screen industry.

Ray Pedretti – **Chair**

Tania Chambers

Julia Redwood

Joshua Gilbert

Dot West

Justin McArdle

Ric Curtin

Christopher Holman – **Board representative**

Sue Taylor, John Fairhead and Renee Webster stepped down from the Industry Advisory Group at the conclusion of their terms.

*Note:
Board profiles are listed in the
Financial Report from page 98.*



EXECUTIVE TEAM

Willie Rowe
Chief Executive Officer

Matthew Horrocks
*Head of Strategic Projects and
Screen Investment*

Wendy Simmons
Senior Operations Manager

Lorraine Hannett
Senior Financial Advisor

Vacant
Manager Communications

DIVISIONS

Screenwest has four operational divisions:

+ *Executive*

Provides leadership and operational management including strategic and operational planning; as well as reporting to major stakeholders.

+ *Finance and Corporate Services*

Provides finance/budget planning, corporate governance as well as compliance. Information and technologies services are provided as well as human resource management.

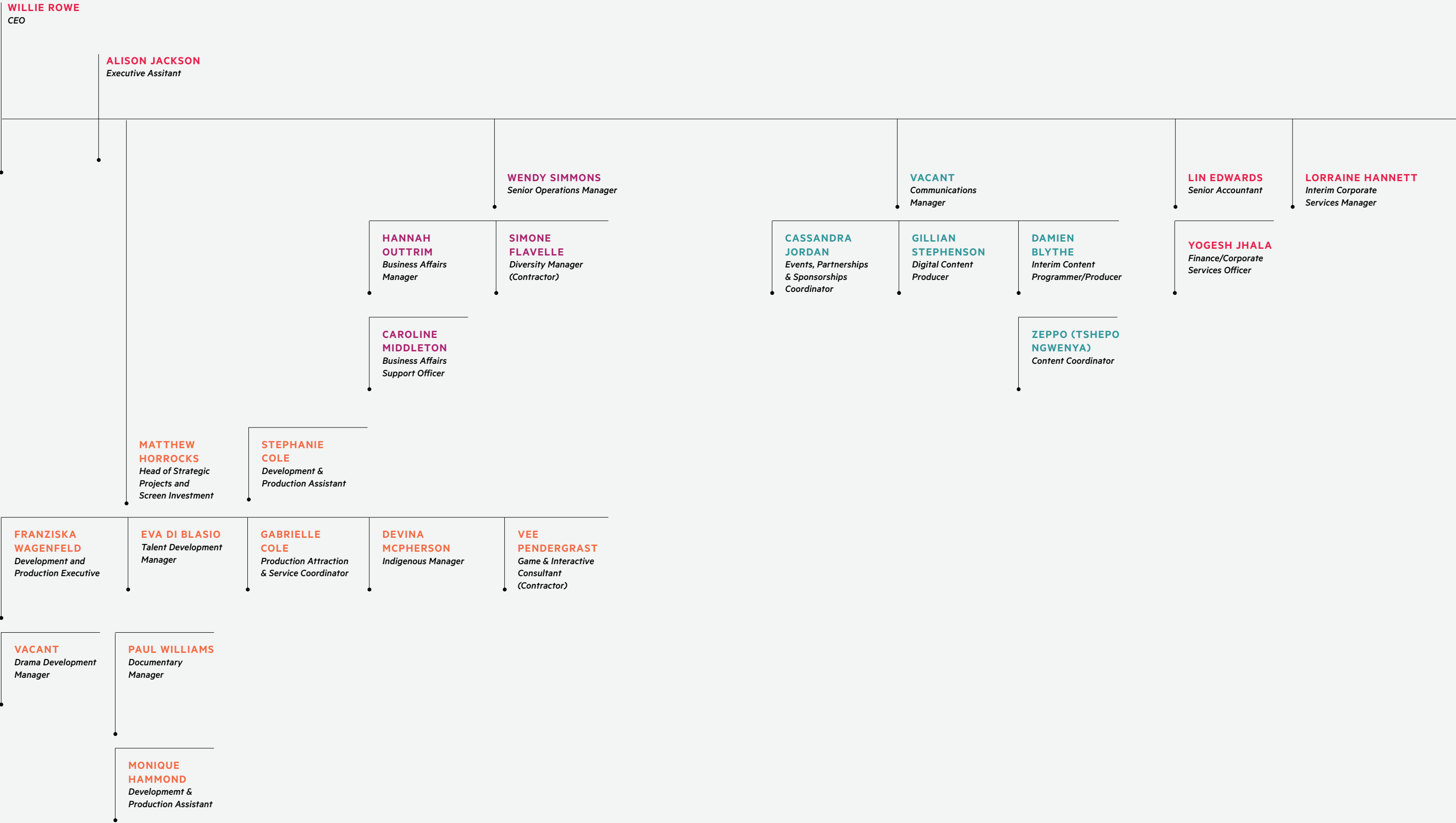
+ *Funding Operations and Strategy*

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, Marketing, Yagan and Digital*

Promotes Screenwest and the Western Australian screen industry to increase its profile; fosters the WA community's engagement with local content, the local screen industry and the Screenwest brand; liaises with and keeps key stakeholders informed. Manages partnerships, including the Yagan Square Digital Tower.

ORGANISATIONAL STRUCTURE





2018-19 HIGHLIGHTS

2018 •

July

WA's Albany and the Great Southern region were confirmed as locations for Cyan Films' production *H is for Happiness*, based on the celebrated children's book by Barry Jonsberg *My Life As An Alphabet*.

Screenwest welcomed Franziska Wagenfeld to Western Australia as Screenwest Factual Executive, bringing over two decades of experience as an industry producer and educator.

August

Indigenous Director Jub Clerc was announced the recipient of the \$750,000 West Coast Visions for 2018 towards her feature film *Sweet As*.

Producer Dawn Jackson was the inaugural recipient of the \$10,000 Brian Beaton Award to go toward her social impact project *Pointe*. The Brian Beaton Award recognises the lifetime contribution made to Western Australia's screen industry by the late Brian Beaton.

September

The Antarctic Experience, a virtual reality film shot in 3D, 360 degree, HD video had its world premiere and commenced its sell-out season at the WA Maritime Museum. Produced by Briege Whitehead, the film gives audiences the opportunity of experiencing the beauty and wonder of Antarctica without leaving the cinema.

October

Partnering with DADAA at their The Other Film Festival, Screenwest presented on and discussed all aspects of disability screen culture, with leading practitioners from the WA screen industry. The festival also featured a number of short films showcasing disability.

Feature film *Rams* commenced production in Mount Barker in the state's Great Southern region. Supported by WARFF, produced by WBMC and starring Sam Neill, Michael Caton and Asher Keddie, the film tells the story of two farming brothers who haven't spoken for forty years.

November

AFTRS in partnership with Screenwest and DADAA conducted an introductory filmmaking workshop for emerging creatives from diverse backgrounds including CaLD, LGBTQIA+, living with a disability and/or from a low socio-economic background. Participants developed a concept, planned production, recorded on camera and edited this into a short film which was showcased in a final screening to the class.

Western Australian projects set a new record with 30 nominations for the 2018 AACTA Awards across seven projects including:

- + fifteen nominations in the Feature Film category for *Breath* and 1%
- + twelve nominations in the Television category for *Mystery Road*, and
- + three nominations in the Short Form category for *Judas Collar*, *Small Town Hackers* and *Irony*.

Winners were announced in December. (See page 34).

December

Kylie Du Freynes, Michael Scott and Colleen Hayward AO joined the Screenwest Board, and Willie Rowe was appointed as Chief Executive Officer of Screenwest.

Short film *Judas Collar* won Best Narrative Short Film at the 2018 Austin Film Festival. WA filmmakers Alison James and Brooke Tia Silcox' film explores the heartbreaking story of the real-life practice of camel culling using a tracking device.



2019 •

January

Producer/Director Richard Todd and Producer Ben McNeill's feature documentary *Dying To Live* had its premiere on SBS. Telling the intensely moving stories of six Australians waiting organ donations, the documentary created a platform for a wider discussion around organ donation.

February

The Heights premiered on the ABC and iView. Featuring a host of Western Australian talent both in front of and behind the camera this thirty-part slice of life drama series was shot in and around the ABC's studios in East Perth.

March

- + John Driscoll joined the Screenwest Board as Chair.
- + WA virtual reality experience *Thalu: Dreamtime Is Now* had its US premiere at the Cinequest Film and Creative Festival. The immersive experience was written by Indigenous writer Tyson Mowarin, drawing on the dreamtime stories of the Ngarluma people of northern Western Australia.
- + Screenwest launched a range of resources and a training program with our Film Friendly initiative, to build capacity in regional areas to accommodate film projects. (see page 32)

April

An initiative to provide local artists the opportunity to display their works on the Yagan Square digital tower was launched. This enables artists to showcase their artistic talent on the digital tower and promote this through social media to a broad public audience.

May

Screenwest progressed the Australian/Indonesia Fast Track Initiative including hosting an information session with Western Australian filmmakers. The Initiative, a cultural diplomacy partnership with Screenwest, DFAT and the Australian Embassy in Jakarta, seeks to support Indonesia's screen sector through a bi-lateral film making co-production program.

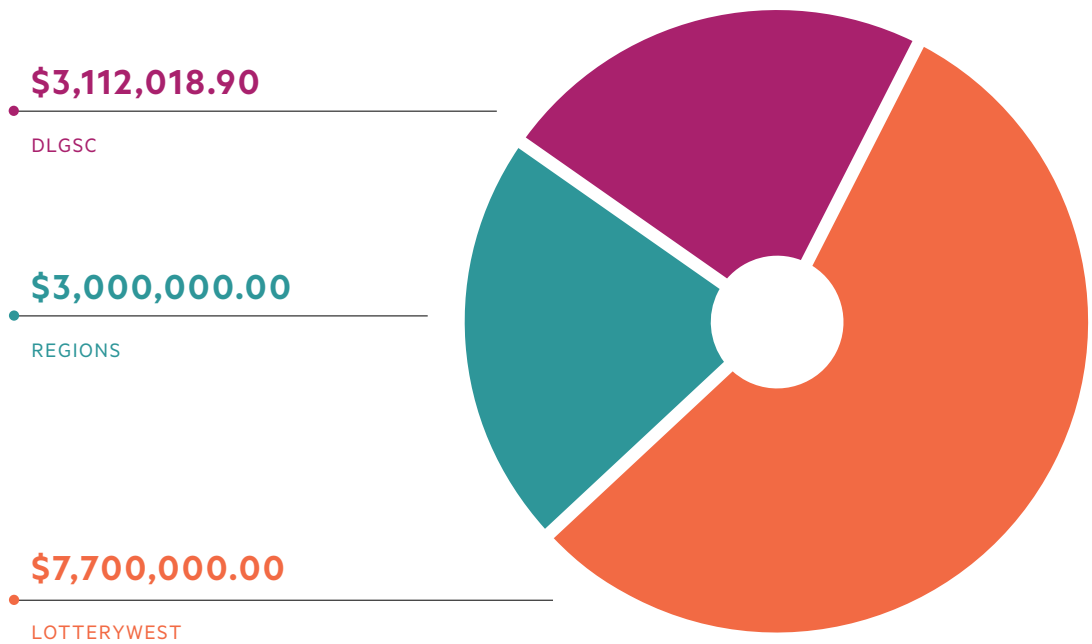
June

- + Screenwest launched its \$100,000 Interactive Pilot Fund, providing support for Western Australia's games developers and interactive practitioners. It is anticipated the outcomes of this fund will assist in securing future pathways for national and international partnerships and leverage innovative funding to create a sustainable industry in the state for the long term.
- + *Every Family Has A Secret*, a documentary series following six Australians as they discover the truth about their family's past, confronting the secrets that have shaped them, premiered on SBS.

2018-19 KEY STATISTICS

GRANT REVENUE
PROVIDED FOR 2018-19

\$13,812,018.90



2018-19

\$5,167,617

TOTAL SCREENWEST
PRODUCTION FUNDING

\$5,570,035

TOTAL WA REGIONAL
FILM FUNDING

\$7,237,437

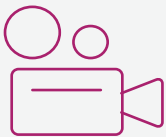
CONTRACTED TOTAL QWARE**
(QUALIFYING WA REGIONAL
EXPENDITURE)

\$40,391,066

CONTRACTED TOTAL QWAE**
(QUALIFYING WA
EXPENDITURE)

CONTRACTED
TOTAL PRODUCTION
BUDGETS**

\$89,094,004



SCREENWEST
FUNDING
ENABLED

12%

INCREASE FROM 2017-18

118.98 HRS

OF CONTENT

- 5 DRAMA FEATURE
(includes animated features)
- 1 DRAMA ANIMATED TV SERIES
- 2 DRAMA TV SERIES
- 1 DOCUDRAMA FEATURE
- 6 DRAMA SHORT FORM
(includes short series, online)
- 8 DOCUMENTARY TV SERIES
- 3 DOCUMENTARY TV SINGLE
- 3 DOCUMENTARY SHORT FORM
(includes short series, online)
- 1 DOCUMENTARY FEATURE
- 1 VR / INTERACTIVE

*2018-2019 Key Statistics are represented by projects that commenced Principal Photography in the 2018-19 financial year, which may or may not be the same year the project was funded. All project information was provided and to Screenwest by a representative of the relevant production company.
**Contracted not audited projects



• **INDIGENOUS PRACTITIONERS MAKE THEIR MARK**

13.82%

THAT'S AN INCREASE OF 4% FROM LAST YEAR

Percentage of key creative roles (producer, director, writer) filled by Western Australians that identify as being Indigenous on Screenwest funded projects commencing principal photography within the financial year.



• **DIVERSITY IN WA SCREEN & FILM**

32.89%

THAT'S AN INCREASE OF 7.89% FROM LAST YEAR

Percentage of key creative roles (producer, director, writer) filled by Western Australians that identify as being Diverse*** on Screenwest funded projects commencing principal photography within the financial year.



• **WOMEN MAKE THEIR MARK**

50%

Percentage of key creative roles (producer, director, writer) filled by Western Australians that identify as being Female on Screenwest funded projects commencing principal photography within the financial year.

FIRSTS FOR WA



Film Friendly training program announced, and first participants take part from WA's Regional Development Commissions

March/ April



3 TV series filming began filming across the state, creating long term employment



Yagan Square digital tower provided artists the opportunity to display their bespoke artwork a unique platform in the heart of Perth City

November



Announced a new Interactive Pilot Fund of \$100,000 as a special initiative to engage with West Australian interactive and immersive industries

June

NATIONALLY AND BEYOND



Screenwriting duo, Maziar Lahooti and Steven McCall, named recipients of the two-step blind feature film script deal for an inaugural Australian Script Writing Opportunity with Warner Bros. Pictures, The Black List and Veerhuis Pictures

December



Alison James and Brooke Tia Silcox won Best Narrative Short Film at the 2018 Austin Film Festival for their short film, Judas Collar

December



I Am Mother was selected for the Sundance Film Festival

December

DEVELOPMENT OF WA FUTURE



Launched a new Screen Industry Skills Development Fund to provide support to the West Australian Screen Industry Sector to deliver professional skills development opportunities including courses, workshops, and masterclasses to WA screen practitioners

July



Creation of new position, Talent Development Manager, to facilitate skills and talent development courses and workshops, supporting and growing the WA Screen Industry year round

September



Partnered with DADAA to bring fully accessible festival, The Other Film Festival to Fremantle celebrating diverse screen culture

November

2018-19
DIGITAL GROWTH



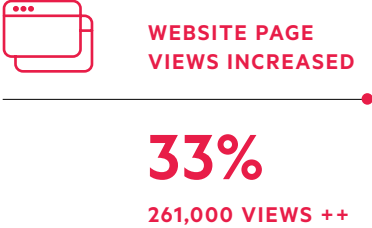
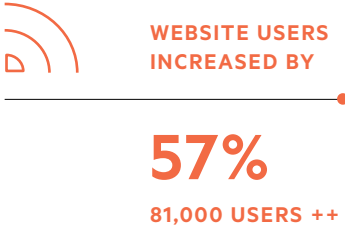
STAKEHOLDER ENGAGEMENT

Effective engagement with industry and the wider community is critical to Screenwest's strategic objective of growing awareness and understanding of Western Australia's screen industry and the contribution it makes culturally, socially and economically. This is done through a range of mediums.

Screenwest provides regular updates and works with the Industry Advisory Group and Industry Association Members as part its ongoing industry consultation.

Screenwest's primary channels for engagement with the screen industry and community are digital.

In the past year, Screenwest has seen strong growth in engagement with Facebook and LinkedIn, steady growth through its Twitter account and on-line newsletter, and a good increase in subscribers to its YouTube channel.





INDUSTRY ADVISORY GROUP

Engaging and consulting with Western Australia’s screen industry is an important part of ensuring that Screenwest is current with emerging issues and trends affecting the industry.

One of the principal mechanisms for the Board to engage with the WA screen industry is through the Industry Advisory Group (IAG), that includes board and non-board members.

The IAG is supported by Screenwest with secretarial services and reports back to the Board.

MEMBERS OF THE IAG FOR 2018-19 WERE:

- Tania Chambers **(Chair)**
- Ric Curtin
- John Fairhead
- Joshua Gilbert
- Justin McArdle
- Ray Pedretti
- Julia Redwood
- Sue Taylor
- Renee Webster
- Dot West
- Chris Holman **(Board representative)**

In a rapidly changing market the IAG is identifying very real issues of concern to the industry for consideration, as well as opportunities for the WA screen industry to pursue.

PRODUCTION OVERVIEW & WA REGIONAL FILM FUND

- Over the past 12-months the Western Australian screen industry has experienced extraordinary growth.

Across 2018-19, Screenwest supported four feature films, one scripted television series, one children’s scripted television and one factual television series.

THESE INCLUDE:

Rams

FEATURE FILM

An English-language adaptation of the successful Icelandic film Hrutar, winner of the 2015 Un Certain Regard Award at Cannes Film Festival. Rams tells the story of two estranged brothers on adjoining sheep farms who haven’t spoken to each other in 40 years. Starring Sam Neill, Michael Caton and Miranda Richardson, Rams received major production investment from Screen Australia, Screenwest and WARFF. The film highlights our stunning south-west rural landscapes.

H is for Happiness

FEATURE FILM

Cyan Films and WA’s The Koop’s production, which tells the heart-warming story of family and friendship, received major production investment from Screen Australia in association with WARFF and Screenwest. The family film elevates Albany and celebrates the amazing Great Southern region.

Aussie Gold Hunters Series

Season 5

DOCUMENTARY SERIES

Produced by Electric Pictures, Aussie Gold Hunters is the number 1 factual series across all Australian Foxtel Channels, with 1.77 million viewers. In 2018 the series had 3.55 million viewers in the United Kingdom. So far, the WA-based show has filmed in the Goldfields-Esperance, Mid-West, Wheatbelt, Kimberley and the next series will feature the Pilbara.



Itch

TELEVISION SERIES

Itch was developed for television by leading creators and producers of young adult content Komixx Entertainment (The Kissing Booth) and is based on BBC Radio personality Simon Mayo’s best-selling teen novel of the same name. It is a thrilling new high-octane, action-adventure series for primary-to-early secondary school kids and was filmed mostly in and around Albany.

Dirt Music

FEATURE FILM

A Wildgaze Films and Aquarius Films production with major production investment from Screen Australia in association with Film4. The Tim Winton adaptation is a film about people whose hopes and dreams are lost, and the redemptive power of love. The feature film was financed with support from the WARFF and Screenwest with Ingenious Media. The film top and tails WA having shot in the Kimberley region and around Esperance.

ACEF

Audience and Community

Screenwest’s Audience and Community Engagement Fund is directed to enhancing 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 filmmakers and the public.

In 2018-19, a number of projects were supported through the fund including:

REVELATION PERTH INTERNATIONAL FILM FESTIVAL 2018

- + The 21st Revelation festival was held in July 2018, including screenings with national and WA film premieres, Q&As and events across Perth, including Fremantle and it’s Leederville hub.

Festival Attendance: 21,435*
Premieres: 58
Guest Numbers: 44
Box Office: \$89,000

(*inclusive of free programming at Fremantle Arts Centre)

CINEFESTOZ 2018

- + Held in August 2018, the festival included a range of screenings with national and WA film premieres, Q&As, events and Industry program in WA’s South West region.

Festival Attendance: 28,810
Premieres: 70
Conference Attendance: 300
Guest Numbers: 59

FLICKERFEST WA TOUR 2018

- + Flickerfest toured WA across 8 different locations including Denmark, Hopetoun, Perth, Broome, Narrogin, Kalgoorlie, Bunbury and Kununurra.

GOOLOGOORLUP SCREENINGS

- + As part of NAIDOC Week 2018, Screenwest supported a variety of Indigenous screenings hosted in the State Library and broadcast in the Perth Cultural Centre.

(*inclusive of free programming at Fremantle Arts Centre)

“ In March Screenwest launched our Film Friendly Western Australia Program which aims to cut red tape and streamline approval processes...

SCREENWEST



FILM FRIENDLY

Western Australia's natural beauty is one of the key drivers for screen industry activity in the State, whether it is feature film, documentary or television series. It is however critical in a very competitive market that the path to filming is not hampered in anyway.

At the heart of all successful filmmaking is effective collaboration – not only among the crew, but between the filmmaker and the community, residents, local council, local businesses, police, and other government agencies.

In March, Screenwest launched its Film Friendly Western Australia Program which aims to cut red tape and streamline approval processes, particularly in the regions where our natural environment supported by the Western Australian Regional Film Fund provides a clear competitive advantage.

Working initially with the nine Regional Development Commissions the program was introduced with a regionally focussed workshop. It is now being rolled-out across the State through direct engagement with local government authorities and local business and chambers of commerce, with the support of the regional development commissions.




CELEBRATION

Industry Recognition Celebration

Western Australia’s screen industry continues to be recognised across the globe for outstanding achievement and 2018-19 was no different.

WA projects received a record 30 nominations for the 2018 AACTA Awards across seven projects, including nominations in the Feature Film category for *Breath* and 12 nominations in the Television category for *Mystery Road*, and three nominations in the Short Form category for *Small Town Hackers*, *Judas Collar* and *Irony* with success for the following projects:



Mystery Road
TV SERIES DAVID JOWSEY AND GREER SIMPKIN (ABC/BUNYA PRODUCTIONS)


- + 2018 AACTA Award for Best Drama Series;
- + 2018 AACTA Award for Best Guest or Supporting Action in a Television Drama (Wayne Blair);
- + 2018 AACTA Award for Best Guest or Supporting Actress in a Television Drama (Deborah Mailman);
- + 2018 AACTA Award for Best Editing in Television (Episode 5: Deborah Peart);
- + 2018 AACTA Award for Best Original Music Score in Television (Episode 4: Antony Partos, Matteo Zingales);
- + 2018 Screen Forever Award for Telemovie or Mini Series Production of the Year



Breath
FEATURE FILM (GRAN VIA, WINDALONG FILMS & SEE PICTURES)


- + 2018 AACTA Award for Best Supporting Actor (Simon Baker);
- + 2018 AACTA Award for Best Sound (Robert Mackenzie, Trevor Hope, Jed Dodge, Tara Web)

In addition, during the year local practitioners were acknowledged and rewarded for their craft, skills and talent including the following accolades:




Tyson Morawin

- + 2018 Martin Leroy Adams Award of Resistance




Stargazer’s Guide to the Cosmos
TV SERIES

- + 2018 SAE ATOM Award for Best Factual Television Series (Joined up Films)
- + 2018 APRA Award for Best Music for a Documentary (Sean Tinnion)



Judas Collar
SHORT FILM, WRITER/DIRECTOR ALISON JAMES AND PRODUCER BROOKE TIA SILCOX

- + 2018 Austin Film Festival Award for Best Narrative Short Film



The Big Spaghetti
SHORT FILM, ZOE PEPPER

- + 2019 Australia Director’s Guild Award



Elevate 30 Yulubidyi
SHORT FILM, CURTIS TAYLOR, NATHAN MEWITT AND GLEN STASIUK

- + 2019 Flickerfest 2019 – Best Australian Short Film (Academy® Accredited)



Calling
DIGITAL SERIES, MILEY TUNNECLIFFE AND EMILIA JOLAKOSKA

- + 2019 Rebel8 Award for Outstanding Emerging Female Director, Flickerfest 2019



KEY PROGRAMS

EMERGING TALENT

Developing and fostering the emerging screen talent in Western Australia is critical to the long-term future of our industry. During the year a number of key initiatives launched include:

Elevate Short Form Development & Production Initiative

- + Grants for short form scripted development and production initiatives start from \$10,000 (Generate) then move up to \$30,000 (Elevate30) and \$70,000 (Elevate70). This year was the first year Screenwest had a strand specifically for diverse applicants. The two key diverse projects funded this year were *Sparkles*, the story of a Down Syndrome woman be-friending an Indigenous drag queen and *Hold Up* the story of a Vietnamese student caught in a robbery at an Asian grocery store. In addition to grant funding, the recipients have been supported with a suite of skills development programs specifically targeted towards the development and production of their projects.

SBS Short Form Production Initiative

- + This initiative was developed to support emerging Western Australian filmmakers from under-represented diverse groups. In partnership with SBS, Screenwest greenlit the short comedy series Molly and Cara and the short film *Tribunal* which premiered on SBS On Demand.

Screen Industry Skills Development Fund

- + This fund provided support to not for profit screen industry organisations, established

production companies and experienced industry practitioners to deliver professional skills development opportunities to Western Australian screen practitioners. Screenwest supported Visor Immersive to run a VR panel and VR filmmaking workshop. Screenwest also supported the Pinnacles Collective to run a suite of development training programs for writers, directors and general industry.

Ausfilm Partner with Australia program

- + Two established producers were selected to be sent to Los Angeles to have intensive networking, workshops and meetings with major international platforms such as HBO, Netflix & Fox. The program encouraged creative collaboration of WA feature film and television projects to potential US partners.

Social Impact Producing Master Class for Factual Filmmakers

- + This two full-day masterclass assisted filmmakers to understand how impact producing and philanthropic funding fits with the traditional screen industry model of finance and distribution and how to build collaborative partnerships and impact strategies.

Screenwest In Conversation Podcast

- + In addition to workshops, Screenwest has been capitalising on the profile of guests and their expertise through our *Screenwest in Conversation* podcast. The podcast enables practitioners in Western Australia's regions to access information from industry experts, provided to metropolitan based practitioners. These podcasts have become a valuable asset to the screen industry in Western Australia.

“It is hoped that by 2020, WA Indigenous films are highly valued and celebrated by the public.

SCREENWEST

KEY PROGRAMS

INDIGENOUS TALENT

The objective of Screenwest’s Indigenous Screen Strategy is to create a continuous cycle to develop and grow WA’s Indigenous screen sector. It is hoped that by 2020, WA Indigenous films are highly valued and celebrated by the public.

During the year a number of programs were introduced and others continued.

INDIGENOUS PRACTITIONER DEVELOPMENT IS A CRITICAL COMPONENT OF THE STRATEGY

- + This year the Australian International Documentary Conference (AIDC) that is currently based in Melbourne ACMI, had for the first time the Indigenous Program in collaboration with Screen Australia Indigenous. Screenwest supported the largest number of WA Indigenous practitioners (ten in total) over to Melbourne to participate, network and workshop their factual ideas. The outcome from this event is that Screenwest is now in partnership with Screen Australia Indigenous to support three Producers as part of the 12-month Producers Program initiative 2019.
- + Screenwest is supporting 13 remote and regional Indigenous practitioners from across the Kimberley and the Pilbara to travel to the FRAIM conference and awards in Alice Springs. This supports grassroots and emerging practitioners to showcase their work, network and acquire new skills throughout the workshops.
- + This year Screenwest has supported three Indigenous Director attachments to the ABC drama series *The Heights*. Camera, Sound and Directors attachment on *Mystery Road Series 1*. Producer attachment to Bunya Production and a Camera Department attachment for *Mystery Road Series 2*. Art Department attachment to Komixx Productions Children drama *Itch* and a series Producer attachment to ABC series *Will Australia Ever Have A Black Prime Minister?*



SCREENWEST IS SUPPORTING

• 3

INDIGENOUS DIRECTORS ON ABC DRAMA, *THE HEIGHTS*



SCREENWEST IS SUPPORTING

• 13

REMOTE & REGIONAL INDIGENOUS PRACTITIONERS TO GO TO FRAIM CONFERENCE AND AWARD CEREMONIES





**INDIGENOUS INITIATIVES
ABC AND NITV**

In 2018-19 Screenwest partnered again with the ABC TV Indigenous Department on a new scripted webseries development and production initiatives, to produce stand-out, unique, cutting-edge stories. Screenwest facilitated a professional development workshop and ongoing script support to selected filmmakers.

The new web series initiative entitled *KGB*, screened on ABC iView and ABC Comedy channel in 2019. First time Indigenous filmmakers were discovered through these initiatives and all gained broadcast credits.

In 2018-19 Screenwest partnered again with NITV on a new documentary half hour development and production initiatives, to produce powerful and engaging programming.

The new Half Hour Factual Initiative commissioned three films that were broadcast on NITV in 2019. All three films were shot in the West and East Kimberley regions and were written, directed and produced by new emerging Indigenous filmmakers. First-time Indigenous filmmakers were discovered through these initiatives and all gained broadcast credits.

SPARK

In 2018-19, Screenwest delivered an ongoing year-long Indigenous Development Program named SPARK. Three filmmakers were successful, Writer/Directors Kelli Cross and Tyson Mowarin, as well as Writer/Producer Taryne Laffar - participated in this program.

“

First time Indigenous filmmakers were discovered through these initiatives and all gained broadcast credits.

KEY PROGRAMS

DIVERSITY

Screenwest is committed to promoting diversity and inclusion in Western Australia’s screen industry. We recognise diversity as differences in gender, age, Aboriginal identity, cultural and linguistic diversity (CaLD), disability, sexuality and gender identity including lesbian, gay, bisexual, transgender, queer and intersex+, location and socio-economic status.

Partnering with DADAA Ltd, and under the aegis of the Western Australian Screen Industry Diversity Roadmap 2017-2023 and Screenwest’s Diversity, Equity and Inclusion Plan Screenwest supported four projects (nine screen practitioners) through the General Diversity Fund and five screen practitioners through the Diversity Top Up Fund in the 2018-19 financial year.

Screen Industry Diversity Leadership Group

Screenwest formed the WA Screen Industry Diversity Leadership Group (DLG) in 2017 as part of their ongoing commitment to creating a more diverse and inclusive screen industry.

The DLG was assembled to represent a cross-section of the screen industry including those who:

- + identify as diverse
- + have direct experience in living/implementing diversity

The DLG gathers quarterly to develop feedback and strategies to share diverse experience and knowledge with the wider screen community.

During the year we farewelled Joan Peters and Abdulrahim Elmi and welcomed Tony Sarre, Jodie De Barros, Cassandra Nguyen and Jonathan Messer to the DLG.

Highlights of the Screen Diversity Initiatives

INITIATE

Introductory Filmmaking workshop:

AFTRS, in partnership with Screenwest and DADAA provided an introductory filmmaking workshop for emerging creatives from diverse backgrounds (CaLD, LGBTQIA+, living with a disability and/or low socio-economic). This four-day workshop provided a hands-on introduction to the basics of filmmaking.

In October 2018 Screenwest supported three panel discussions as part of the Other Film Festival which represents a new global cinema focusing on the lived experience of disability.

Behind the Camera Skill Development

Jaimen Hudson (Diversity Top Up and General grant recipient) Leighton and Jodie De Barros (Seadog Television International), Caroline Bowditch (Choreographer, Writer, Arts Access Victoria), Fiona Tuomy (script developer and screen inclusivity consultant).

Authentic Casting, and Diversity on Screen

Warren Clarke (Showrunner, *The Heights* – ABC/Matchbox), Julia Hales (Creative and Actress with lived experience of Down syndrome. *You Know We Belong Together*), Caroline Bowditch (Arts Access Victoria) and Fiona Twomy (The Other Film Festival)

Story Development: The Case for Agency in Story Telling

Ross Grayson Bell (Screenwest), Caroline Bowditch (Choreographer, Writer, Arts Access Victoria), Fiona Tuomy (script developer and screen inclusivity consultant), Tina Fielding (emerging Writer/Producer with lived experience of Down syndrome), Jacqueline Pelczar (emerging Director/Producer, Mentor)



Outliers Project

Sukhjit Kaur Khalsa & Jay Emanuel both have South East Asian heritage and identify as LGBTQIA+. Screenwest funded them to undertake a story development mentorship with Mala Sujan a WA writer/producer who also has a South East Asian background. Mala mentored Jay and Sukhjit in developing their web series *Outliers* – a story of two Indian singles in their 20s, who are set up by their naïve parents... not realising that their children are both closeted gays. Both Jay and Sukhjit come from a theatre / performance background and are accredited writers/performers for the stage and are now wanting to make the transition to screen.

“

As an emerging playwright, I have been curious to see how my poetry and theatre skills would transfer into the screen arts. I have learnt a lot about the rules of writing a web series, what the roles of pre-production, production and post production entail and which ones I could see myself doing. I have gravitated towards writing and directing and could see myself taking what I've learnt from *Outliers* and write a TV series based on one of the protagonists, Sunny and exploring her character more. I got a sneak peek into what goes into a pitch, how to write a bible and articulate a concept in a punchy way in the appropriate screen language.

SUKHJIT KAUR KHALSA

Perth Festival Boorna Waanginy Film Project

Screenwest supported Perth Festival's one off diversity initiative, the Boorna Waanginy Film Project to celebrate the voices, lived experiences and stories of young people, giving them confidence in their own creative output through professional mentorship. The initiative helped fund WA filmmakers share their talents and skills to showcase diverse, unique, inclusive and intriguing stories from around WA.



2018-19

SCREENWEST FUNDING APPROVALS

The following information refers to projects, activities and initiatives that were approved between 1 July 2018 and 30 June 2019. Screenwest makes public all funding approvals. Amounts listed are approved totals as at 30 June 2019 and may not be the final amounts contracted and paid. Project names are accurate as at 30 June 2019 and may include working titles.

GENERAL DEVELOPMENT

COMPANY / PRACTITIONER	PROJECT	FUNDING
COTTESLOE FILMS	Tango Underpants	\$8,500
ZAC FILMS	Secrets of the Terra Cotta Soldier	\$25,000
DANIEL MEMBHARD, REID SMITH	Around the World in 80 Gays	\$3,000
FEISTY DAME PRODUCTIONS	How to Please a Woman	\$21,500
HOOVER'S GOLD	The Furnace	\$6,000
WEERIANNA STREET MEDIA	Neomads	\$25,000
RUSH FILMS	Under the Volcano	\$10,000
DESERT COLLECTORS AUSTRALIA	Desert Collectors S2	\$15,000
VAM MEDIA	Child's Play	\$19,750
METAMORFLIX	Boys Will be Boys	\$14,530
MIRACLE MEDIA	Dark Planet	\$15,000
NO THING PRODUCTIONS	Tempus Fugit	\$15,000
REBEL FILMS	Molly's Wild World	\$10,000
JOINED UP FILMS	Meet the Quokkas	\$25,000

GENERAL DEVELOPMENT CONTINUED

COMPANY / PRACTITIONER	PROJECT	FUNDING
FEISTY DAME PRODUCTIONS	Angry Underwear	\$10,000
BEN C. LUCAS, WBMC	Havoc	\$10,000
GRANDMAS' HOUSE, WOLFHOUND PICTURES	Versus Vampire	\$25,000
SUTTON GRANGE FILMS	Wave Hill	\$10,000
KOMIXX ENTERTAINMENT	Behind the Booth	\$18,000
EMMA FRANZ FILMS	The Extraordinarily Dangerous World of George Gittos	\$20,000
JOSHUA LEE	The Fathering Project	\$10,000
CATCH & RELEASE	Outback Car Hunters	\$15,000
CONTINGENT PRODUCTIONS	Off the Outback Track	\$5,000
GESTALT PUBLISHING	Lustration VR	\$20,000
CAUSEWAY FILMS	Nomad	\$25,000
NO LABELS MEDIA	I'm Not Hurting You	\$20,000
SUTTON GRANGE FILMS	Wave Hill	\$10,000
FEISTY DAME PRODUCTIONS	Angry Underwear	\$10,000
TOTAL		\$421,280

EMERGENCY DEVELOPMENT

COMPANY	PROJECT	FUNDING
SEA DOG TV INTERNATIONAL	Jamien Hudson From Sky to Sea	\$25,000
HOOVER'S GOLD	The Furnace	\$5,740
TOTAL		\$30,740

MATCHED DEVELOPMENT

COMPANY	PROJECT	FUNDING
JOINED UP FILMS	The Tackle Box	\$25,000
ELECTRIC PICTURES	Above Australia	\$10,000
KOMIXX ENTERTAINMENT	Itch	\$25,000
KOMIXX ENTERTAINMENT	Itch - Stage 2 development	\$25,000
MATCHBOX PRODUCTIONS	The Heights S2	\$25,000
ELECTRIC PICTURES	Big Street Time Machine	\$13,700
ARTEMIS MEDIA	Michael Mosley Project	\$15,000
ARTEMIS MEDIA	Every Family Has A Secret S2	\$15,000
JOINED UP FILMS	Tackle Box	\$15,000
MATCHBOX PRODUCTIONS	The Heights S2 - Stage 2 development	\$25,000
JOINED UP FILMS	What Does Australia Really Think	\$15,000
JOINED UP FILMS	Flying Patient	\$10,000
FACTOR 30 FILMS	Lustre	\$12,500
KOMIXX ENTERTAINMENT	Captured	\$24,025
ARTEMIS MEDIA	Every Family Has A Secret S2 - Stage 2 development	\$25,000
JOINED UP FILMS	Why Are We Dying Young	\$10,000
NO THING PRODUCTIONS	29 Years Eight Days	\$10,000
TOTAL		\$300,225

WEST COAST VISIONS

COMPANY	PROJECT	FUNDING
ARENAMEDIA	Sweet As	\$750,000
TOTAL		\$750,000

SHORT FORM PRODUCTION INITIATIVES

COMPANY / PRACTITIONER	PROJECT	FUNDING	LAPSED
RIKKI BESTALL	Elevate30, Elevate70 & Generate 2018-19 - (Executive Producer Fees & Insurances)	\$55,000	
SOMEDAE PICTURES	Antecedents - Generate Initiative	\$10,000	
STEPHANIE COLE	Moose - Generate Initiative	\$10,000	
LAUREN BRUNSWICK	Two Sands - Elevate30 Initiative	\$30,000	
EMILIA JOLAKOSKA	In Australia - Elevate 70 Initiative	\$70,000	
VARIOUS	Elevate 30, Elevate 70 and Generate Legal fees	\$10,000	
CASSANDRA NGUYEN	Hold Up - Elevate30 Initiative (Development)	\$2,000	
SOMEDAE PICTURES	Antecedents - Generate Initiative (Development)	\$1,800	
EMMA FLETCHER	Elevate & Generate Workshops (2019) - Production Design one on ones with Emma Fletcher	\$600	
MICHAEL MCDERMOTT	Elevate & Generate Workshops (2019) - Cinematography one on ones with Michael McDermott	\$600	
NIGEL HARBARCH	Elevate & Generate Workshops (2019) - Safety one on ones with Nigel Harbarch	\$600	
MEREDITH WATSON JEFFERY	Elevate & Generate Workshops (2019) - Post Production one on ones with Meredith Watson-Jeffery	\$600	
LIEN SEE LEONG	Elevate & Generate Workshops (2019) - Costume Design one on ones with Lien See Leong	\$600	
FRANCESCA HOPE	Elevate & Generate Workshops (2019) - Post one on ones with Francesca Hope	\$600	
ASH GIBSON GREIG	Elevate & Generate Workshops (2019) - Composing one on ones with Ash Gibson Greig	\$600	
PANAVISION AUSTRALIA	Panavision & Australian Cinematography Society (ACS) WA - Workshop for Cinematographers & Camera Department Crew 2019	\$2,000	



SHORT FORM PRODUCTION INITIATIVES CONTINUED

COMPANY / PRACTITIONER	PROJECT	FUNDING	LAPSED
JOHN FAIRHEAD	Elevate & Generate Workshops (2019) - Scheduling workshop with John Fairhead	\$2,100	
SUSIE CAMPBELL	Elevate & Generate Workshops (2019) - Contracting & Cost Reporting Workshop with Susie Campbell	\$1,800	
ANNIE MURTAGH-MONKS	Elevate & Generate Workshops (2019) - Intimacy Coordinator & Casting one on ones with Annie Murtagh-Monks	\$600	
MYLES POLLARD	Elevate & Generate Workshops (2019) - Working with Actors for Directors Workshop with Myles Pollard	\$2,000	
VARIOUS	Elevate & Generate Production Workshops - Catering	\$662	\$41
RUSH FILMS	Sparkles - Elevate70 Initiative (Development)	\$2,000	
RUSH FILMS	TooLy - Elevate30 Initiative (Development)	\$2,000	
DNA PRODUCTIONS	The White Dress - Elevate Initiative (Development)	\$2,000	
EMILIA JOLAKOSKA	In Australia - Elevate70 Initiative (Development)	\$2,000	
STEPHANIE COLE	Moose - Generate Initiative (Development)	\$2,000	
LAUREN BRUNSWICK	Two Sands -Elevate30 Initiative (Development)	\$2,000	
TOTAL		\$214,662	\$41

RESOURCE ORGANISATIONS

COMPANY / PRACTITIONER	PROJECT / ACTIVITY	FUNDING	LAPSED
SANDY GEORGE	The Business of Film & Television Drama Workshop 2018	\$1,175	
AUSTRALIAN DIRECTORS' GUILD	Australian Directors Guild (ADG) - Core Business Funding 2017 & 2018 (Rebate for ADG Perth Offices)	\$4,725	
VISOR IMMERSIVE	VR 101 – Virtual Reality Forum and VR360 Short Filmmaking Course 2019	\$24,951	
AUSTRALIAN DIRECTOR'S GUILD (ON BEHALF OF PINNACLES SCREEN COLLECTIVE)	Pinnacles Screen Collective, Collaborate and Connect 2018	\$23,885	
AUSTRALIAN DIRECTORS' GUILD	Screen Forever Conference 2018 - Australian Directors' Guild (ADG) Initiative	\$8,000	
MORE SAUCE	How to Make a Successful Web Series: In Conversation with Luke Eve	\$200	
ANNIE MURTAGH-MONKS	Intimacy Coordinator Training Workshop with Ita O'Brien 2019, London	\$2,500	
VEE PENDERGRAST	Independant Contractor, Games & Consultancy for Screenwest	\$5,000	
SCREEN PRODUCERS AUSTRALIA	Screen Producers Australia (SPA) WA Engagement Program 2019	\$4,000	
DOCUMENTARY AUSTRALIA FOUNDATION	Social Impact Producing Masterclass for Factual Filmmakers Mitzi Goldman 2019	\$11,000	
SCREENWORKS	Screenworks Regional WA Producers, Writers & Directors Intensive Initiatives 2019	\$16,000	
VEE PENDERGRAST	Independant Contractor, Games & Consultancy for Screenwest	\$8,000	
LISA JACKSON & VARIOUS	Filmmaking & VR: Workshop with Lisa Jackson 2019	\$4,263	
INDIAN PACIFIC PICTURES	Ausfilm Partner with Australia Program 2019 for WA Producers, Los Angeles	\$6,250	



RESOURCE ORGANISATIONS CONTINUED

COMPANY	PROJECT / ACTIVITY	FUNDING	LAPSED
FEISTY DAME PRODUCTIONS	Ausfilm Partner with Australia Program 2019 for WA Producers, Los Angeles	\$5,000	
CRAVINGS CAFÉ	Filmmaking & VR: Workshop with Lisa Jackson 2019 (catering)	\$349	\$32
DAME CHANGERS	Pathways to Market Seminar with Beatrice Neuman 2019	\$3,000	
AUSTRALIAN SCREEN EDITORS	Freelance Survival Workshop with Monica Davidson, Creative Plus Business 2019	\$3,620	
GEOGRAPHE FRENCH AUSTRALIAN FESTIVALS	CinefestOZ Industry Program 2019	\$13,000	
REVELATION PERTH INTERNATIONAL FILM FESTIVAL	XR:WA Festival 2019 Fellowship - support for disadvantaged attendees	\$15,000	
TOTAL		\$159,918	\$32

DIVERSITY

COMPANY / PRACTITIONER	PROJECT / ACTIVITY	FUNDING	LAPSED
PERTH INTERNATIONAL ARTS FESTIVAL	Ground Stories: Short Documentary Film Project for PIAF 2019	\$49,959	
SHARI HUTCHISON	SBS/SW Diversity Talent Escalator Placement Initiative - Production Coordinator & Assistant Researcher on Secrets of Our Cities S2 with Joined Up Films	\$7,472	
MUSEUM OF FREEDOM & TOLERANCE	In Visible Ink: Human KIND project for CALD diverse communities	\$17,100	
SUKHJIT KAUR KHALSA	Script & skills development mentorship with Mala Sujan on Outliers (web series)	\$24,266	
ZOE BORRER ASHCROFT	Script Development & Industry Mentorship with Wayne Blair	\$2,908	
SEA DOG TV INTERNATIONAL	Rottnest Island Premiere Screening (accessibility top up costs for Jamien Hudson)	\$1,000	

DIVERSITY CONTINUED

COMPANY / PRACTITIONER	PROJECT / ACTIVITY	FUNDING	LAPSED
VARIOUS	Initiate: Introductory Filmmaking Workshop 2018	\$819	\$55
CASSANDRA NGUYEN	Hold Up - Elevate30 Initiative	\$30,000	
RUSH FILMS	Sparkles - Elevate70 Initiative	\$70,000	
AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL	Screen Diversity & Inclusion Network (SDIN) - member contribution	\$1,500	
AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL	Australian Film Television and Radio School (AFTRS) Talent Camp 2019	\$20,000	
INDIAN PACIFIC PICTURES	Ausfilm Partner with Australia Program 2019 for WA Producers, Los Angeles - (accessibility top up costs)	\$2,000	
TONY SARRE	Vision Impaired Director Skills Development Mentorship with Lincoln MacKinnon	\$16,500	
SEA DOG INTERNATIONAL	Jaimen Hudson, Camera Attachment with Sea Dog TV International on Killer Snake Island	\$6,323	
REVELATION PERTH INTERNATIONAL FILM FESTIVAL	Revelation Film Festival Industry Program 2019 - Panel: Directing Diversity with Adam Pearson	\$6,600	
JAMIEN HUDSON	Behind the scenes stills & EPK Production on feature film, Dirt Music	\$5,000	
TOTAL		\$261,447	\$55



INDIGENOUS INITIATIVES

COMPANY/ PRACTITIONER	PROJECT / ACTIVITY	FUNDING
STRIKE X SERVICES	Indigenous Community Stories (ICS) Fully Managed Digital Archive & Storage Services	\$38,400
MAD KIDS	ABC/SW Originate Indigenous Web Series Initiative 2018 (Workshop development costs)	\$15,213
MAD KIDS	ABC/SW Originate Indigenous Web Series Initiative 2018 (Executive Producer Fees)	\$25,000
KARLA HART ENTERPRISES	Tooly - Elevate30 Initiative	\$30,000
DNA PRODUCTIONS	The White Dress - Elevate 70 Initiative	\$70,000
LINCOLN MACKINNON	Indigenous Community Stories (ICS) Initiative (Editing/Colour Grade of 10 Minute Documentary ICS 100 - Jimmy Pollard)	\$2,000
TOTAL		\$180,613

INDIGENOUS PROJECT DEVELOPMENT

COMPANY	PROJECT	FUNDING
KARLA HART ENTERPRISES	Untitled Shakespeare Project	\$15,000
PINK PEPPER PRODUCTIONS	Our Law	\$15,000
SEA DOG TV INTERNATIONAL	Nittiny (The Creation)	\$10,890
TOTAL		\$40,890

INDIGENOUS PRACTITIONER DEVELOPMENT

COMPANY / PRACTITIONER	PROJECT / ACTIVITY	FUNDING	LAPSED
SHAKARA WALLEY	Screen Australia Indigenous Dept 25th Anniversary 2018, Sydney	\$1,000	
JUB CLERC	Screen Australia Indigenous Dept 25th Anniversary 2018, Sydney	\$1,000	

INDIGENOUS PRACTITIONER DEVELOPMENT CONTINUED

COMPANY/ PRACTITIONER	PROJECT / ACTIVITY	FUNDING	LAPSED
JODIE BELL	Screen Australia Short Blacks Initiative 2018 (development workshop)	\$5,000	
GARY HAMAGUCHI	Screen Australia Short Blacks Initiative 2018 (development workshop)	\$5,000	
BRYN DAVIES	Australian Film Television & Radio School (AFTRS) Blackshot 2 Cinematography Workshop 2018, Adelaide	\$1,000	\$200
CASSANDRA ARCHER	Australian Film Television & Radio School (AFTRS) Blackshot 2 Cinematography Workshop 2018, Adelaide	\$1,080	
KARLA HART ENTERPRISES	Screen Producers Australia (SPA) Screen Forever Conference 2018, Melbourne	\$1,345	
AUSTRALIAN FILM TELEVISION AND RADIO SCHOOL	Australian Film Television & Radio School (AFTRS) Blackshot 2 Cinematography Workshop 2018, Adelaide	\$1,625	
SHARI HUTCHISON	Shari Hutchison, Story Producer Attachment with Darren Hutchinson at Joined Up Films on Will Australia Ever Have a Black Prime Minister	\$5,000	
BROOKE WOOLCOCK	Brooke Woolcock, Art Department Attachment with Emma Fletcher on Itch	\$10,000	
CURTIS TAYLOR	Flickerfest 2019, Sydney	\$1,220	
SHAKARA WALLEY	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
RAMU PRODUCTIONS	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
LUKE RICHES	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,205	
DANIEL RICHES	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,205	

INDIGENOUS PRACTITIONER DEVELOPMENT CONTINUED

COMPANY / PRACTITIONER	PROJECT / ACTIVITY	FUNDING	LAPSED
IRMA WOODS	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
DNA PRODUCTIONS	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
BROOKE WOOLCOCK	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,000	
KARLA HART ENTERPRISES	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
PAKAM C/O BROOME ABORIGINAL MEDIA ASSOCIATION	Festival of Remote Indigenous Moving-Image (FRAIM) 2019,	\$7,853	
NGAARDA ABORIGINAL MEDIA ASSOCIATION	Festival of Remote Indigenous Moving-Image (FRAIM) 2019,	\$3,000	
RAMU PRODUCTIONS	Dame Changers Screen Tank 2019, Sydney	\$3,000	
PINK PEPPER PRODUCTIONS	Taryne Laffer, Indigenous Producer Attachment with Greer Simpkin on Mystery Road S2	\$18,000	
CURTIS TAYLOR	St Kilda Film Festival 2019, Melbourne	\$1,000	
TOTAL		\$77,033	\$200

INDIGENOUS INDUSTRY SUPPORT

COMPANY	PROJECT / ACTIVITY	FUNDING
MAD KIDS	ABC/SW Originate Indigenous Web Series Initiative 2018 (KGB Launch Event)	\$6,000
TOTAL		\$6,000

INDIGENOUS MARKET PARTNER INITIATIVE

COMPANY	PROJECT	FUNDING
VARIOUS	Screenwest/NITV Language Documentary Initiative "Our Language, Our Culture" 2019	\$240,000
TOTAL		\$240,000

DIGITAL MARKET PARTNER PRODUCTION INITIATIVES

COMPANY	PROJECT	FUNDING
BLUE FORREST MEDIA	Biogenesis (ABC Art Bites Initiative)	\$30,000
PERISCOPE PICTURES	Virtual Yagan	\$80,000
RUSH FILMS	Under the Volcano	\$100,000
TOTAL		\$210,000

TRAVEL - SKILLS DEVELOPMENT & EXPOSURE (EMERGING)

COMPANY / PRACTITIONER	PROJECT / ACTIVITY	FUNDING	LAPSED
ALISON JAMES	Melbourne International Film Festival (In Competition) 2018, Melbourne	\$1,000	
RUSH FILMS	Screen Makers Conference 2018, Adelaide	\$733	
SAM LARA	Screen Makers Conference 2018, Adelaide	\$1,000	
RUSH FILMS	Toronto Film Festival 2018, Canada	\$3,935	
WHITE SPARK PICTURES	MIPCOM 2018, France	\$5,400	
CONTINGENT PRODUCTIONS	MIPCOM 2018, France	\$4,000	\$4,000
ALISON JAMES	Australian Academy of Cinema and Television Arts (AACTA) Awards 2018, Sydney	\$1,000	
SCULLFACE	Screen Producers Australia (SPA) Screen Forever Conference 2018, Melbourne	\$2,000	
COTTESLOE FILMS	Screen Producers Australia (SPA) Screen Forever Conference 2018, Melbourne	\$2,000	\$2,000
JACLYN HEWER	Screen Producers Australia (SPA) Screen Forever Conference 2018, Melbourne	\$2,000	
STORY REPUBLIC	Screen Producers Australia (SPA) Screen Forever Conference 2018, Melbourne	\$2,000	



TRAVEL - SKILLS DEVELOPMENT & EXPOSURE (EMERGING) CONTINUED

COMPANY / PRACTITIONER	PROJECT / ACTIVITY	FUNDING	LAPSED
CONTINGENT PRODUCTIONS	World Congress of Science & Factual Producers (WCSFP) 2018, Brisbane	\$1,000	
LEE BURNS	Level 1 Stunt Rigging Course AP8 2019, Gold Coast	\$1,500	
RUSH FILMS	FACTory Pitch at Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,065	
STEPHEN BARTLEY	Australian International Documentary Conference (AIDC) 2019, Melbourne (Leading Lights Funding Recipient)	\$1,000	\$132
STUART CAMPBELL	Tribeca Film Festival 2019, New York	\$4,000	
LINCOLN MACKINNON	Australian International Documentary Conference (AIDC) 2019, Melbourne (Leading Lights Funding Recipient)	\$940	
WILLIAM PACQUIAO	Australian International Documentary Conference (AIDC) 2019, Melbourne (Leading Lights Funding Recipient)	\$632	
COTTESLOE FILMS	Australian International Screen Forum 2018, New York	\$4,000	
LAKE MARTIN FILMS	Dame Changers Screen Tank 2019, Sydney	\$1,000	
LEGEND MEDIA GROUP	Marche Du Films Cannes Film Festival and Market 2019, Cannes	\$4,000	
LAKE MARTIN FILMS	Marche Du Films Cannes Film Festival and Market 2019, Cannes	\$4,000	
MELBOURNE INTERNATIONAL FILM FESTIVAL	Melbourne International Film Festival (MIFF) Accelerator Lab 2019 (Accelerator Express Registration Passes)	\$7,600	
RENEE WEBSTER	Screenwriting Workshop (Power, Gender & New Story Structures with Stephen Cleary) 2019, Melbourne	\$1,000	
KATE MACFARLANE	Screenwest & AFTRS Production Accounting Accelerator Initiative (travel component)	\$2,000	
TOTAL		\$58,805	\$6,132

TRAVEL - BUSINESS & MARKETING (EXPERIENCED)

COMPANY / PRACTITIONER	PROJECT / ACTIVITY	FUNDING	LAPSED
WBMC	MIFF 37°South: Bridging the Gap 2018, Melbourne	\$1,500	
THE KOOP	MIFF 37°South: Bridging the Gap 2018, Melbourne	\$1,500	
BLIZZARD ROAD PRODUCTIONS	MIPCOM 2018, Cannes France	\$6,058	\$6,058
MAGO FILMS	MIPCOM 2018, Cannes France	\$5,780	
KOMIXX ENTERTAINMENT	MIPJunior & MIPCOM 2018, Cannes France	\$6,250	
SEA DOG TV INTERNATIONAL	Wildscreen 2018, UK	\$4,143	
VEERHUIS PICTURES	American Film Market (AFM) 2018, Los Angeles	\$4,200	
ARTEMIS MEDIA	World Congress of Science & Factual Producers (WCSFP) 2018, Brisbane	\$1,500	
SASSAFRAS FILMS	Screen Producers Australia (SPA) Screen Forever Conference 2018, Melbourne	\$2,000	
NO THING PRODUCTIONS	Screen Producers Australia (SPA) Screen Forever Conference 2018, Melbourne	\$2,000	
RIKKI BESTALL	Screen Producers Australia (SPA) Screen Forever Conference 2018, Melbourne	\$2,000	
KOMIXX ENTERTAINMENT	Screen Producers Australia (SPA) Screen Forever Conference 2018, Melbourne	\$2,000	
FRAME VR	Screen Producers Australia (SPA) Screen Forever Conference 2018, Melbourne	\$2,000	
ARTEMIS MEDIA	Screen Producers Australia (SPA) Screen Forever Conference 2018, Melbourne	\$2,000	
MAGO FILMS	World Congress of Science & Factual Producers (WCSFP) 2018, Brisbane	\$1,500	\$1,500
MAD KIDS	Australian Academy of Cinema and Television Arts (AACTA) Awards 2018, Sydney	\$1,500	
SHOWRUNNER PRODUCTIONS	World Congress of Science & Factual Producers (WCSFP) 2018, Brisbane	\$1,500	



TRAVEL BUSINESS AND MARKETING (EXPERIENCED) CONTINUED

COMPANY / PRACTITIONER	PROJECT / ACTIVITY	FUNDING	LAPSED
CATCH & RELEASE	World Congress of Science & Factual Producers (WCSFP) 2018, Brisbane	\$1,500	
RED EYE PRODUCTIONS	Australian Academy of Cinema and Television Arts (AACTA) Awards 2018, Sydney	\$1,500	
SEA DOG TV INTERNATIONAL	World Congress of Science & Factual Producers (WCSFP) 2018, Brisbane	\$1,500	
TREVOR HOPE	Australian Academy of Cinema and Television Arts (AACTA) Awards 2018, Sydney	\$1,242	
THE PENGUIN EMPIRE	Sundance Film Festival 2019, Utah	\$5,000	
SEA DOG TV INTERNATIONAL	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
CATCH & RELEASE	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
MAGO FILMS	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
PERISCOPE PICTURES	Meet Your Maker: XR Marketplace at Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
ARTEMIS MEDIA	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
NO THING PRODUCTIONS	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
WHITE SPARK PICTURES	Australian International Documentary Conference (AIDC) 2019, Melbourne	\$1,500	
BLIZZARD ROAD PRODUCTIONS	MIPTV 2019, Cannes	\$6,058	
WHITE SPARK PICTURES	MIPTV 2019, Cannes	\$5,000	
ROBYN KERSHAW PRODUCTIONS	Marche Du Films Cannes Film Festival and Market 2019, Cannes	\$6,250	
FEISTY DAME PRODUCTIONS	Marche Du Films Cannes Film Festival and Market 2019, Cannes	\$6,250	\$1,612

TRAVEL BUSINESS AND MARKETING (EXPERIENCED) CONTINUED

COMPANY / PRACTITIONER	PROJECT	FUNDING	LAPSED
AQUARIUS PRODUCTIONS	Australian Directors Guild Awards (ADG) 2018, Melbourne (Dying To Live)	\$1,200	
TICKET TO RIDE DISTRIBUTION	Marche Du Films Cannes Film Festival and Market 2019, Cannes	\$5,445	
ROBYN KERSHAW PRODUCTIONS	Trans Atlantic Partners (TAP) 2019, Berlin Module	\$1,600	
KOMIXX ENTERTAINMENT	Content LA 2019, Los Angeles	\$2,800	\$2,800
ARTEMIS MEDIA	Sheffield International Documentary Festival 2019, Sheffield	\$3,660	
MAGO FILMS	Sunnyside of the Doc 2019, La Rochelle	\$3,940	
SEAFLOWER HOLDINGS	Sunnyside of the Doc 2019, La Rochelle	\$3,235	
ALISON JAMES	St Kilda Film Festival 2019, Melbourne	\$1,500	
TOTAL		\$115,611	\$11,970

PROFESSIONAL DEVELOPMENT

COMPANY	PROJECT / ACTIVITY	FUNDING
HAPPINESS FILM PRODUCTIONS	Rachel Forward, Production Accountant Mentorship with Christine Moran on H is for Happiness	\$2,400
TOTAL		\$2,400

BELOW THE LINE ATTACHMENTS

COMPANY	PROJECT	FUNDING	LAPSED
BUNYA PRODUCTIONS	Benjamin Broadwith, Camera Dept Attachment with Andrew Commis at Bunya Productions on Higher Ground	\$4,849	
BUNYA PRODUCTIONS	Accountant Assistant Attachment with Felicity Stoward on Mystery Road 2	\$10,000	\$10,000
TOTAL		\$14,849	\$10,000



DRAMA PRODUCTION

COMPANY	PROJECT	FUNDING
AQUARIUS FILMS	Dirt Music	\$315,000
MONSOON PICTURES AUSTRALIA	I Met a Girl	\$324,000
PENGUIN EMPIRE & SOUTHERN LIGHT FILMS	The Furnace	\$600,000
KOMIXX ENTERTAINMENT	Itch	\$100,000
SIAMESE PRODUCTIONS	100% Wolf Series	\$50,000
GOOD THING PRODUCTIONS	Below (Additional Commitment)	\$50,000
MONSOON PICTURES AUSTRALIA	I Met a Girl	\$50,000
MATCHBOX PRODUCTIONS, FOR PETE'S SAKE PRODUCTIONS	The Heights S2	\$600,000
TOTAL		\$2,089,000

DOCUMENTARY PRODUCTION

COMPANY	PROJECT	FUNDING	LAPSED
JOINED UP FILMS	Secrets of Our Cities S2	\$211,655	
MAGO FILMS	On Country Kitchen S2	\$9,000	
PROSPERO PRODUCTIONS	Only In Australia	\$200,000	
PROSPERO PRODUCTIONS	Outback Truckers S7	\$200,000	
JOINED UP FILMS, BLK PRODUCTIONS	Will Australia Ever Have a Black Prime Minister	\$125,845	
SEA DOG TV INTERNATIONAL	Killer Snake Island	\$71,250	
ARTEMIS INTERNATIONAL	Wild Butterfly	\$83,000	
FACTOR 30 FILMS	White Divers of Broome	\$210,650	\$210,650
ELECTRIC PICTURES	Aussie Gold Hunters S5	\$110,000	
ELECTRIC PICTURES	Aussie Gold Hunters S6	\$390,000	
PROSPERO PRODUCTIONS	Outback Opal Hunters S3	\$250,000	

DOCUMENTARY PRODUCTION CONTINUED

COMPANY	PROJECT	FUNDING	LAPSED
JOINED UP FILMS	Meet the Quokkas	\$150,000	
METAMORFLIX, KARLA HART ENTERPRISES	Family Rules S3	\$350,000	
PROSPERO PRODUCTIONS	Star Dreaming	\$100,000	
BLIZZARD ROAD PRODUCTIONS	Impossible Planet	\$50,000	
TOTAL		\$2,511,400	\$210,650

TRAVEL ASSISTANCE - ESTABLISHED PRODUCTION COMPANIES (EPC)

COMPANY	PROJECT / ACTIVITY	FUNDING
PROSPERO PRODUCTIONS	Travel Assistance: Established Production Companies Initiative (EPC) 2018-19	\$25,000
ELECTRIC PICTURES	Travel Assistance: Established Production Companies Initiative (EPC) 2018-19	\$25,000
METAMORFLIX	Travel Assistance: Established Production Companies Initiative (EPC) 2018-19	\$24,600
JOINED UP FILMS	Travel Assistance: Established Production Companies Initiative (EPC) 2018-19	\$25,000
TOTAL		\$99,600

PRODUCTION ATTRACTION

COMPANY	PROJECT / ACTIVITY	FUNDING	LAPSED
KOMIXX ENTERTAINMENT	Itch - Regional Location Scout	\$10,000	
GOALPOST TELEVISION	Edgewater - Location Scout	\$10,100	
MPS FILMS	Project Texas - Hosted Scout	\$5,445	\$561
AMAZON	Project Texas - Regional Hosted Scout	\$15,250	\$3,743

PRODUCTION ATTRACTION CONTINUED

COMPANY	PROJECT / ACTIVITY	FUNDING	LAPSED
IAN BRODIE CONSULTING	Proof of Concept development for Film Tourism Interactive Web Pages	\$15,000	\$2,039
ROBYN KERSHAW PRODUCTIONS	The Great Emu War	\$10,000	
LEGEND MEDIA GROUP	Pilbara & Flow - Location Scout	\$10,000	
BLISS MEDIA	Ausfilm Australian Famil - Hosted Scout	\$1,741	
MPS	Location Scout for Bliss Media	\$6,560	\$1,388
MYSTERY ROAD MEDIA	Tears of The Moon - Production Attraction	\$25,000	
VEERHUIS PICTURES	The Host - Location Scout	\$4,003	
VEERHUIS PICTURES	Untitled' Netflix Sci-Fi Series - Location Package Commission	\$2,500	
AUSFILM INTERNATIONAL	Ausfilm Screen Agency Partner Membership 2018-19	\$18,583	
REELSCOUT	Reelscout Yearly Subscription 2019-20	\$25,808	
TOTAL		\$159,989	\$7,731

WA REGIONAL FILM FUND (ADMINISTRATION EXPENSES)

COMPANY	PROJECT / ACTIVITY	FUNDING	LAPSED
BENTLEYS AUDIT & CORPORATE (WA)	WA Regional Film Fund	\$1,500	
UNICORN FILMS	Kid Snow - Regional Scout & Community Liaison Assistance	\$10,000	
AVIS AUSTRALIA	West Australian Regional Film Fund - (External Consultant Project Management Expenses)	\$1,122	\$102
ARENAMEDIA	Sweet As - Regional Scout & Community Liaison Assistance	\$10,000	
TOTAL		\$22,622	\$102

WA REGIONAL FILM FUND (PRODUCTION FUND)

COMPANY	PROJECT	FUNDING
THE KOOP, CYAN FILMS	H is for Happiness	\$150,000
DIRT MUSIC HOLDINGS	Dirt Music	\$2,414,030
KOMIXX ENTERTAINMENT	Itch	\$1,290,000
WBMC	RAMS	\$75,000
ELECTRIC PICTURES	Aussie Gold Hunters S4	\$241,005
PENGUIN EMPIRE, SOUTHERN LIGHT FILMS	The Furnace	\$600,000
BUNYA PRODUCTIONS, DARK MATTER MEDIA	Mystery Road S2	\$2,800,000
TOTAL		\$7,570,035

SCREEN CULTURE

COMPANY	PROJECT / ACTIVITY	FUNDING
REVELATION PERTH INTERNATIONAL FILM FESTIVAL	Revelation Perth International Film Festival 2019	\$70,000
GEOGRAPHE FRENCH AUSTRALIAN FESTIVALS INCORPORATED	Cinefestoz Film Festival 2019 -2021	\$105,000
FLICKERFEST	Flickerfest 2019 (WA Tour)	\$9,000
TOTAL		\$184,000

INDUSTRY EVENTS / SPONSORSHIP

COMPANY	PROJECT / ACTIVITY	FUNDING	LAPSED
REVELATION PERTH INTERNATIONAL FILM FESTIVAL	Industry Celebration (Part of Revelation Perth International Film Festival 2018)	\$25,100	\$140
VARIOUS	Film Screenings 2018-19 (associated costs)	\$10,000	\$8,669

INDUSTRY EVENTS / SPONSORSHIP CONTINUED

COMPANY	PROJECT / ACTIVITY	FUNDING	LAPSED
LE JOLI MAI	Saint -Tropez CINÉMA DES ANTIPODES Film Festival 2018 (Three Summers Translation & Subtitling costs)	\$2,987	
DADAA	The Other Film Festival 2018, Perth	\$7,640	\$218
SCREEN PRODUCERS AUSTRALIA	Screen Forever 2018 Sponsorship	\$10,000	
LE JOLI MAI	Saint -Tropez CINÉMA DES ANTIPODES Film Festival 2018 (Breath Translation & Subtitling costs)	\$3,033	
AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE	Australian International Documentary Conference (AIDC) 2019 Sponsorship	\$11,000	
WOMEN IN FILM & TELEVISION (WIFT)	Raising Films Australia Industry Forum 2018 (Live Stream Costs)	\$1,000	
VARIOUS	Film Friendly Western Australia initiative (associated rollout costs)	\$25,000	
REVELATION PERTH INTERNATIONAL FILM FESTIVAL	Get Your Shorts On! (Part of Revelation Perth International Film Festival 2019)	\$5,000	
VARIOUS	Interactive Pilot Fund (associated launch costs)	\$4,500	
MELBOURNE INTERNATIONAL FILM FESTIVAL (MIFF)	Melbourne International Film Festival (MIFF) 37 South Industry Sponsorship 2019	\$8,450	
ANIMATION ART ROOM	Western Waves 2019 Sponsorship	\$4,000	
VARIOUS	Industry Screenings, Launch & Marketing Support (Various)	\$5,000	
TOTAL		\$122,710	\$9,027

INDIGENOUS PRODUCTION

COMPANY / PRACTITIONER	PROJECT	FUNDING
RAMU PRODUCTIONS	Saving Seagrass	\$10,000
RAMU PRODUCTIONS	Doug, The Human	\$20,000
CURTIS TAYLOR	Jadai: The Broome Brawler	\$25,000

INDIGENOUS PRODUCTION CONTINUED

COMPANY / PRACTITIONER	PROJECT	FUNDING
WEERIANNA STREET MEDIA	Marni - NITV/Screenwest Slow TV Production	\$120,000
TOTAL		\$175,000

THIRD PARTY CONTRIBUTIONS (SBS)

COMPANY	PROJECT	FUNDING	LAPSED
VARIOUS	SBS/Screenwest Scripted Short Form Content Initiative (SBS Third Party Contribution development for Deliver Ruby, Molly & Cara, Tribunal)	\$17,900	\$450
TOTAL		\$17,900	\$450

BRIAN BEATON AWARD

COMPANY / PRACTITIONER	PROJECT / ACTIVITY	FUNDING
DAWN JACKSON (C/O REVELATION PERTH INTERNATIONAL FILM FESTIVAL)	Brian Beaton Awards 2018 (Donation towards 2018 Award)	\$2,750
TOTAL		\$2,750

THIRD PARTY CONTRIBUTIONS (AUSTRALIAN-INDONESIAN FAST TRACK FILM CO-PRODUCTION INITIATIVE)

COMPANY	PROJECT / ACTIVITY	FUNDING	LAPSED
VARIOUS	Australia/Indonesia Fast Track Initiative Department of Foreign Affairs & Trade (DFAT) Cultural Diplomacy Grants Program (Independent Contractor & associated costs)	\$35,240	\$885
TOTAL		\$35,240	\$885

DIGITAL CONTENT PRODUCTIONS

COMPANY	PROJECT	FUNDING
VARIOUS	Interactive Pilot Fund (projects)	\$100,000
TOTAL		\$100,000

PRODUCTIONS WITH SCREENWEST FUNDING

THAT COMMENCED PRINCIPAL
PHOTOGRAPHY IN 2018-19

The following projects with Screenwest funding commenced
principal photography or received post-production funding in 2018-19.

Rams

DRAMA – FEATURE

DURATION	1 x 115 mins
PRODUCTION COMPANY	WBMC WA
EXECUTIVE PRODUCERS	Joel Pearlman, Ian Booth
PRODUCER/S	Aidan O’Bryan, Janelle Landers
DIRECTOR	Jeremy Sims
WRITERS	Jules Duncan
DoP	Steve Arnold
EDITOR	Marcus D’arcy
DISTRIBUTOR	ROADSHOW
SCREENWEST FUNDING	Drama Production, WA Regional Film Fund
SYNOPSIS	A decades-long feud between two sheep farming brothers comes to a head when disaster strikes their flocks.

Dirt Music

DRAMA – FEATURE

DURATION	1 x 106 mins
PRODUCTION COMPANY	Wildgaze, Aquarius Films
EXECUTIVE PRODUCER/S	Daniel Battsek, Sue Bruce-Smith, Lauren Dark, Peter Touche, Stephen Dailey
PRODUCER/S	Finola Dwyer, Amanda Posey, Angie Fielder, Polly Staniford
ASSOCIATE PRODUCER	Kate Separovich
DIRECTOR	Gregor Jordan
WRITERS	Jack Thorne (Script), Tim Winton (Novel)
DoP	Sam Chiplin
EDITOR	Pia Di Ciaula
DISTRIBUTOR/ BROADCASTER	Universal Pictures, Film Four
SCREENWEST FUNDING	Drama Production, WA Regional Film Fund
SYNOPSIS	Georgie Jutland is an unconventional woman in a conventional town, living with her widowed partner and his two small children. An encounter with enigmatic poacher Lu, an outsider to the community, reignites her sense of purpose and this unlikely affinity leads them both to find where they truly belong.



H is for
Happiness

DRAMA – FEATURE

DURATION	1 x 102 mins
PRODUCTION COMPANIES	Cyan Films, The Koop
EXECUTIVE PRODUCER/S	Richard East, Jonathan Page , Bryce Menzies, Avrill Stark, GradyHabib, Roger Savage
PRODUCER/S	Julie Ryan, Tenille Kennedy, Lisa Hoppe
DIRECTORS	John Sheedy
WRITERS	Lisa Hoppe
DoP	Bonie Elliot
EDITOR	Johanna Scott
DISTRIBUTOR	Universal Pictures
SALES AGENT	Level K
SCREENWEST FUNDING	Drama Production, WA Regional Film Fund
SYNOPSIS	A twelve year old girl with boundless optimism and a unique view of the world, is inspired by the strange new boy at school and sets out to mend her broken family - whatever it takes.

I Met a Girl

DRAMA – FEATURE

DURATION:	1 x approx. 110 mins
PRODUCTION COMPANY/IES	Factor30 Films and Monsoon Pictures
EXECUTIVE PRODUCER/S	Timothy White, Tait Brady, Roger Savage, Brenton Thwaites, Luke Eve, James Norrie, Bob Portal
PRODUCER/S	Adam Dolman, Melissa Kelly, Ryan Hodgson
DIRECTOR/S	Luke Eve
WRITERS	Glen Dolman
DoP	Patrick O’Sullivan
EDITOR	Melanie Annan
DISTRIBUTOR	Label Distribution (ANZ Distributor)
SALES AGENT	Alliance Media Partners International
SCREENWEST FUNDING	Drama Production Fund
SYNOPSIS	An aspiring musician falls for a mysterious woman... who may be all in his head. But when she vanishes, he takes off across the country to find her, forcing his brother to try to rescue him.



Below

DRAMA - FEATURE

DURATION	1 x 1hr32 mins
PRODUCTION COMPANY	Good Thing Productions
EXECUTIVE PRODUCER/S	Paul Wiegard, Joan Peters
PRODUCER/S	Nick Batzias, Veronica Gleeson , Kate Neylon, Virginia Whitwell
DIRECTOR/S	Maziar Lahooti
WRITERS	Ian Wilding
DoP	Michael McDermott
EDITOR	Ken Sallows
DISTRIBUTION	Madman Entertainment
SCREENWEST FUNDING	West Coast Visions, Drama Production
SYNOPSIS	In a near-future, darknet grifter Dougie is recruited to work security at a refugee detention centre. There, he is drawn into an underground operation blackmailing detainees to fight for profit. When tragedy strikes, Dougie locates his hitherto dormant conscience and takes a stand.

Upright

DRAMA – SERIES

DURATION	8 x 30 mins
PRODUCTION COMPANY	Lingo Pictures
EXECUTIVE PRODUCER/S	Helen Bowden, Tim Minchin
PRODUCER/S	Melissa Kelly, Jason Stephens
DIRECTOR/S	Matthew Saville
WRITERS	Kate Mulvany, Chris Taylor, Leon Ford, Tim Minchin
DoP	Katie Milwright
EDITOR	Deb Peart, Mark Perry
BROADCASTER	Foxtel and Sky UK with distribution by eOne Sales.
SCREENWEST FUNDING	Drama Production
SYNOPSIS	A family outcast drives from Sydney to Perth to see his mother before she dies, but his plans are derailed when a runaway teenager comes into his life.



Itch

DRAMA – SERIES

DURATION:	10 x 24 mins
PRODUCTION COMPANY/IES	Komixx Entertainment Pty Ltd
EXECUTIVE PRODUCER/S	Edward Glauser, Andrew Cole-Bulgin, Michael Shyjka, Amanda Morrison, Robert Morrison, Jan Stradling
PRODUCER/S	Amanda Morrison, Tania Chambers, Melanie Halsall
DIRECTOR/S	Renee Webster & Nicholas Verso
WRITERS	Melanie Halsall, Dan Berlinka, Ron Elliott, Heather Wilson, Jessica Brookman, Roger Monk
DoP	Darrell Martin
EDITOR	Peter Pritchard& Geoff Hitchins
BROADCASTER	ABC
SCREENWEST FUNDING:	Drama Production, WA Regional Film Fund
SYNOPSIS	What happens when a source of unimaginable power falls into the hands of teenage boy.

100%
Wolf TV

DRAMA – SERIES

DURATION	26 x 24 mins
PRODUCTION COMPANY/IES	Flying Bark Productions
EXECUTIVE PRODUCER/S	Barbara Stephens, Michael Bouchier
PRODUCER/S	Alexia Gates Foale , Barbara Stephens, Michael Bouchier
ASSOCIATE PRODUCER	Francesca Hope
DIRECTOR/S	Jacqui Trowell, Sergio Delfino, Michael Evan Nicholas Miley Tunnecliffe, Tracey Defty-Rashid, Fin Edquist, Steve Arnold
EDITOR (WA ANIMATIC)	Antony Webb
BROADCASTER	ABC
SCREENWEST FUNDING	Drama Production
SYNOPSIS	Freddy Lupin is sent to Howlington Academy where he must prove he has the heart of a werewolf to earn a place in the prestigious Night Patrol... There’s just one problem. He’s a poodle. A pink one.

Koko: A Red
Dog Story

Docu Drama –
Feature

DURATION	1x 1 hr18 mins
PRODUCTION COMPANY/IES	Koko Story Film Productions Pty Ltd, Good Dog Enterprises Pty Ltd
EXECUTIVE PRODUCER/S	Bryce Menzies, Greg Parker, Marc Van Buuren, Colin Vaines
PRODUCER/S	Nelson Woss, Lauren Brunswick
DIRECTOR/S	Dominic Pearce, Aaron McCann
WRITERS	Dominic Pearce, Aaron McCann
DoP	Lewis Potts
EDITOR	Regg Skwarko
SCREENWEST FUNDING	Drama Production
SYNOPSIS	An ordinary dog, whose good fortune and ability to connect with people, catapults him to fame.



<div>Outback Opal Hunters</div> <div>Season 2</div> <div>DOCUMENTARY - SERIES</div>	DURATION	13 x 44 mins
	PRODUCTION COMPANY/IES	Prospero Productions
	EXECUTIVE PRODUCER/S	Ed Punchard, Julia Redwood Jules Fortune
	PRODUCER/S	David Holroyd
	DIRECTOR/S	Mike Hoath
	WRITERS	David Holroyd
	DoP	Various
	EDITOR	John Carozzi, Andrei Petrut, Cris Broadhurst, Lyra Stewart
	MARKETPLACE	Discovery, Oberon Distribution, Flame Distribution
	SCREENWEST FUNDING	Documentary Production
	SYNOPSIS	<i>Outback Opal Hunters</i> joins a crew of colourful characters as they scour, scramble and dig their way across the vast Australian landscape on their hunt for opal.

<div>On Country Kitchen</div> <div>Season 2</div> <div>DOCUMENTARY - SERIES</div>	DURATION	9 x 24 mins
	PRODUCTION COMPANY/IES	Paalma Pty Ltd trading as Mago Films
	EXECUTIVE PRODUCER/S	Marian Bartsch
	PRODUCER/S	Marian Bartsch, Paloma Bartsch
	DIRECTOR/S	Karla Hart
	WRITERS	Karla Hart
	DoP	Torstein Dyrting
	EDITOR	Noah Norton
	MARKETPLACE	NITV, ABC Commercial
	SCREENWEST FUNDING	Documentary Production
	SYNOPSIS	<i>On Country Kitchen 2</i> explores Mark's home region of New South Wales as Mark drives Derek on a produce and cultural discovery tour throughout the Illawarra where Mark has lived for the last three decades as they preparing for the long-table dinner to raise money and awareness for an indigenous issues in rural NSW through a moveable indigenous-inspired feast.

Aussie Gold
Hunters

Season 4

DOCUMENTARY -
SERIES

DURATION	13 x 44 mins
PRODUCTION COMPANY/IES	Electric Pictures PTY LTD
EXECUTIVE PRODUCER/S	Andrew Ogilvie, Andrea Quesnelle
PRODUCER/S	Ingrid Longley Robin Shingleton (Series Producer)
DIRECTOR/S	Brad Cone, Wayne Young, Mike Whyte, Jonathan Levy
WRITERS	N/A
DoPS	Riaan Laubscher, Casey Grogen, Dean Whiston
EDITORS	Lynette Shingleton, Robin Lloyd, Terry Taplin, Peter Pritchard, Teresa Ashton-Graham
MARKETPLACE	Discovery
SCREENWEST FUNDING	Documentary Production, WA Regional Film Fund
SYNOPSIS:	We re-join our hard-core crews of gold prospectors as they take the gamble of a lifetime and battle to strike it big, deep in the outback of Australia.

Only In
Australia

DOCUMENTARY
SERIES

DURATION	8 x 48 mins
PRODUCTION COMPANY/IES	Prospero Productions PTY LTD
EXECUTIVE PRODUCER/S	Ed Punchard, Julia Redwood, Jules Fortune
PRODUCER/S	Eliot Buchan
DIRECTOR/S	Katherine Barrett
WRITERS	N/A
DoP	Various
EDITOR	David Langlands, David Jones
MARKETPLACE	National Geographic, Flame Distribution
SCREENWEST FUNDING	Documentary Production
SYNOPSIS	An action packed, often irreverent, adventure series on a quest into the past, present and future to discover what makes Australia precious, proud and truly out of the ordinary.



Secrets Of
Our Cities

Season 2

DOCUMENTARY -
SERIES

DURATION	3 x 52 mins
PRODUCTION COMPANY/IES	Joined Up Films
EXECUTIVE PRODUCER/S	Jacqueline Willinge, Anthony Willinge, Dan Brown
PRODUCER/S	Jacqueline Willinge, Dan Brown, Matt O'Donnell, Lisa Dupenois
DIRECTOR/S	Anthony Barwell
WRITERS	Darren Hutchinson Matthew O'Donnell
DoP	Darren McCagh / David Le May
EDITOR	Ivan Davidov / Steven Robinson
BROADCASTER ETC	SBS
SCREENWEST FUNDING	Documentary Production
SYNOPSIS	To understand our place in the world, we need to make sense of our past. How did the waves of migration impact the towns we grew up in? What secrets lay in the personal stories of those who helped shape these iconic cities.

Outback
Truckers

Season 7

DOCUMENTARY -
SERIES

DURATION	13 x 44 mins
PRODUCTION COMPANY/IES	Prospero Productions PTY LTD
EXECUTIVE PRODUCER/S	Ed Punchard, Julia Redwood, Jules Fortune
PRODUCER/S	Alan Hall
DIRECTOR/S	Various
WRITERS	N/A
DoP	Various
EDITOR	Roland Smith, Andrei Petrut, Cris Broadhurst, John Carozzi, Meredith Watson Jeffrey
MARKETPLACE	Channel 7, Discovery, Flame Distribution
SCREENWEST FUNDING	Documentary Production
SYNOPSIS	Buckle up and get ready to battle the dirt roads, downpours and dramas of Outback Truckers.



<div>Family Rules</div> <div>Season 3</div> <div>DOCUMENTARY - SERIES</div>	DURATION	6 x 26 mins
	PRODUCTION COMPANY/IES	Metamorflix / Karla Hart Enterprises
	EXECUTIVE PRODUCER/S	Renee Kennedy, Karla Hart
	PRODUCER/S	Renee Kennedy, Karla Hart
	SERIES DIRECTOR/S	Karla Hart
	FIELD DIRECTOR/S	Claire Leeman
	WRITERS	Karla Hart Renee Kennedy
	DoP	Claire Leach
	EDITOR	Teresa Ashton Graham, David Fosick, Bryan McQueen Mason
	MARKETPLACE	NITV
	SCREENWEST FUNDING	Documentary Production
	SYNOPSIS	This up close and personal series gives an exclusive insight into modern Indigenous family life through the eyes of a remarkable mother and her daughters. Angela, Shenika, Kelly, Kiara, Sharna, Aleisha, Jessica and Hannah navigate their way through adolescence and adulthood as their mother, Daniella, tries to teach them life lessons. With their own unique senses of humour and style, these women learn to juggle their own aspirations with the reality of everyday life.

<div>Outback Opal Hunters</div> <div>Season 3</div> <div>DOCUMENTARY - SERIES</div>	DURATION	20 x 44 mins
	PRODUCTION COMPANY/IES	Prospero Productions PTY LTD
	EXECUTIVE PRODUCER/S	Ed Punchard, Julia Redwood, Jules Fortune
	PRODUCER/S	David Holroyd
	DIRECTOR/S	Mike Hoath
	WRITERS	N/A
	DoP	Various
	EDITOR/S	Cris Broadhurst, Andrei Petrut, Simon Hill, Roland Smith, John Carozzi, David Langlands
	MARKETPLACE	Discovery, Flame Distribution
	SCREENWEST FUNDING	Documentary Production
	SYNOPSIS	Australia's toughest miners face triumph and disaster hoping to make a fortune chasing one of the world's most coveted gems: opal.



Wild
Butterfly

DOCUMENTARY –
FEATURE

DURATION	1 x 95 mins
PRODUCTION COMPANY	Artemis Media
EXECUTIVE PRODUCER/S	Celia Tait, Shireen Narayan
PRODUCER/S	Celia Tait and Shireen Narayan
DIRECTOR/S	Shireen Narayan
WRITERS	Shireen Narayan
DoP	Mick McDermott
EDITOR	Lawrie Silverstrin
DISTRIBUTOR	FanForce
SCREENWEST FUNDING	Documentary Production
SYNOPSIS	When 24 year old Claire Murray needs a second liver transplant she is condemned by the media for being a junkie but what the public don't know is that behind Claire's addiction lies a terrible secret.

Will Australia
Ever Have a
Black PM?

DOCUMENTARY –
SINGLE

DURATION	1 x 52 mins
PRODUCTION COMPANY/IES	Joined Up Films
EXECUTIVE PRODUCER/S	Anthony Willinge, Dan Brown
PRODUCER/S	Jacqueline Willinge, Danielle Maclean
DIRECTOR/S	Catriona McKenzie
WRITERS	Darren Hutchinson
DoPS	Nigel Rungen, Noel Jones, Darren Mccagh, Josh Mcivor
EDITOR	Simon Hill
BROADCASTER	ABC
SCREENWEST FUNDING	Documentary Production
SYNOPSIS:	Modern Australia prides itself on being a diverse, multicultural nation. And rightly so: in the last fifty years, this country has evolved from one where race defined it, to one where the colour of a person's skin is irrelevant. But how true is this? Is Australia really the land of the 'Fair Go' or one that still favours the fair-skinned? We're going to test this by asking a very simple question: <i>Will Australia Ever Have a Black Prime Minister?</i>



Killer Snake Island

DOCUMENTARY – SINGLE

DURATION	1 x 60 mins
PRODUCTION COMPANY	Sea Dog International
EXECUTIVE PRODUCER/S	Jodie De Barros
PRODUCER/S	Jodie De Barros, Leighton De Barros
DIRECTOR/S	Leighton De Barros, Jonathan Rowdon
WRITERS	Leighton De Barros, Jonathan Rowdon
DoP	Leighton De Barros
EDITOR	Jonathan Rowdon
EDITOR ATTACHMENT	Jarrold Burton, Peel Region
BROADCASTER	National Geographic
SCREENWEST FUNDING	Documentary Production
SYNOPSIS	On an island off the west coast of Australia deadly Tiger snakes have hyper-evolved to become giants, but there may be an even more brutal and effective killer on the island that has stopped the snakes’ accelerated evolution in its tracks, this is Killer Snake Island!

Marni

DOCUMENTARY – SINGLE

DURATION	1 x 3 hours (Slow TV)
PRODUCTION COMPANY/IES	Weerianna Street Media Pty Ltd
EXECUTIVE PRODUCER/S	N/A
PRODUCER/S	Robyn Marais
DIRECTOR/S	Tyson Mowarin
WRITERS	N/A
DoP	Torstein Dyrting ACF
EDITOR	Regg Skwarko
BROADCASTER	NITV
SCREENWEST FUNDING	Indigenous Production (NITV/Screenwest Slow TV Production Initiative)
SYNOPSIS	Marni is an art experience in which an intricate dot painting about country is made on Ngarluma country.

I’m Not Hurting You (AKA Burden)

DRAMA – SHORT FORM

DURATION	1 x 15 mins
PRODUCTION COMPANY/IES	No Labels Media
PRODUCER/S	Lauren Brunswick, Jess Parker
DIRECTOR/S	David Vincent Smith
WRITERS	David Vincent Smith
DoP	Lewis Potts
EDITOR	David Vincent Smith
SCREENWEST FUNDING	Feature Navigator Program
SYNOPSIS	A desperate woman kidnaps and enforces rehab on her younger, dangerous, meth-addicted brother in a last ditch effort to save his life.



Tribunal

DRAMA –
SHORT FORM

DURATION	1 x 15 mins
EXECUTIVE PRODUCER/S	Kate Separovich
PRODUCER/S	Hannah Ngo
DIRECTOR/S	Mason Fleming
WRITERS	Alex Morrison
DoP	Mahmudul Raz
EDITOR	Mason Fleming
BROADCASTER	SBS
SCREENWEST FUNDING	SBS/Screenwest Scripted Short-Form Content Initiative
SYNOPSIS	In the face of an antagonist tribunal, a harried interpreter must go beyond her professional boundaries in deciding the fate of an asylum seeker.

Molly and
Cara

DRAMA –
SHORT FORM

DURATION	1 x 15 minutes
PRODUCTION COMPANY/IES	Emilia Jolakoska
EXECUTIVE PRODUCER/S	Amanda Higgs
PRODUCER/S	Emilia Jolakoska
DIRECTOR/S	Miley Tunnecliffe
WRITERS	Miley Tunnecliffe, Jub Clerc, Andrea Fernandez
DoP	Ross Metcalf
EDITOR	Andrew Slate
BROADCASTER	SBS
SCREENWEST FUNDING	SBS/Screenwest Scripted Short-Form Content Initiative
SYNOPSIS	An odd couple comedy about a bigoted pension and an Indigenous student, who are forced to live together.

KGB

DRAMA –
SHORT FORM

DURATION	5 x 6 mins
PRODUCTION COMPANY/IES	Mad Kids Pty Ltd
EXECUTIVE PRODUCER/S	Mad Kids Pty Ltd (Lauren Elliott)
PRODUCER/S	Pink Pepper (Taryne Laffar)
DIRECTOR/S	Dan Riches and Luke Riches
WRITERS	Dan Riches, Luke Riches, Joel Gray and Clare Toonen
DoP	Michael McDermott
EDITOR	Henry Inglis
BROADCASTER	ABC iView
SCREENWEST FUNDING	ABC/SW Originate Indigenous Web Series Initiative
SYNOPSIS	Set in Perth’s notorious KGB (Koondoola, Girrawheen, Balga), the series follows two rookie Indigenous detectives, tough guy Jack and gentle giant Nigel, as they deal with the chaos of their new jobs, no-nonsense boss, work rivals, drug dealers and suspects who consistently turn out to be family. Despite battling their own insecurities at every turn, and the fact that Jack bullied Nigel in high school, these two might just turn out to be KGB’s finest detectives.



Mystic
Burbs

DRAMA –
SHORT FORM

DURATION	1 x 12 mins
PRODUCTION COMPANY/IES	Rush
EXECUTIVE PRODUCER/S	Lauren Elliott
PRODUCER/S	Cody Greenwood
DIRECTOR/S	Zoe Pepper
WRITERS	Zoe Pepper Adriane Daff
DoP	Lewis Potts
EDITOR	Elaine Smith
SCREENWEST FUNDING	Feature Navigator Program
SYNOPSIS	Serena shakes up her family's dynamic when she seeks out a mysterious treatment that helps her redefine who she is and what she's capable of.

Biogenesis

DOCUMENTARY –
SHORT FORM

Includes short
series, online

DURATION	6 x 8 mins
PRODUCTION COMPANY/IES	Blue Forest
EXECUTIVE PRODUCER/S	Brendan Hutchens
PRODUCER/S	Alice Wolfe, Dominique Pratt
DIRECTOR/S	Steven Aaron Hughes credited as Steven Alyian
WRITERS	Steven Aaron Hughes credited as Steven Alyian
DoP	Ben Berkhout, Eamon Dimmit, AJ Coultier, Mitch Ayers
EDITOR	Dominic Pearce
BROADCASTER	ABC iView
SCREENWEST FUNDING	ABC and Screen Australia Art Bites Initiative
SYNOPSIS	Living matter is the canvas of a unique group of artists that utilise ground-breaking concepts in science to challenge what we know about biology, nature and our own bodies: the genesis of a new definition of life itself.

In Visible
Ink –
Human
KIND

DOCUMENTARY –
SHORT FORM

Includes short
series, online

DURATION	5 x 3-4 minutes plus photos
PRODUCTION COMPANY/IES	Museum of Freedom and Tolerance
EXECUTIVE PRODUCER/S	Shaheen Hughes
PRODUCER/S	Dr Marilyn Metta
DIRECTOR/S	Dr Marilyn Metta and Van Tha Rahtin
WRITERS	Draw History: Jeff Effendi and Angel Chen
DoP	Shaheen Hughes
EDITOR	Draw History: Jeff Effendi and Angel Chen
SCREENWEST FUNDING	Diversity Fund
SYNOPSIS	Amplifying voices and stories of marginalised youth through low barrier technology.



Saving
Seagrass

DOCUMENTARY –
SHORT FORM

Includes short
series, online

DURATION

PRODUCTION
COMPANY/IES

EXECUTIVE PRODUCER/S

PRODUCER/S

DIRECTOR/S

WRITERS

DoP

EDITOR

BROADCASTER

SCREENWEST FUNDING

SYNOPSIS

1 x 27 mins

Ramu Productions

N/A

Jodie Bell

Gary Hamaguchi

Gary Hamaguchi, Bessy-May Taylor

Torstein Dyrting

Rochelle Oshlack

NITV, Sydney Film Festival

Indigenous Low Budget TV Production

An exploration of the priceless environment of Roebuck Bay, Western Australia – the traditional lands of the Yawuru people – now under threat on many fronts.The immense bay is home to dugong and turtles, myriads of migrating birds and countless shellfish. It’s also been the food bowl for generations and generations of the Yawuru people. From the intertidal zone to the sweeping sands, it’s a complex chain of survival for the saltwater animals and plants. The seagrass on which much of this diverse ecosystem relies is a bio indicator of the state of the environment. Today, the seagrass is disappearing at an astonishing rate and the local community is doing all it can to monitor the worrying trend and raise awareness. The necessity for science and cultural knowledge to unite and save this special place is at the forefront of Gary Hamaguchi’s visually sumptuous documentary.

2019 Perth
Festival Short
Documentary
Project –
The Climb,
Sunken Soil,
Home

DOCUMENTARY –
SHORT FORM

Includes short
series, online

DURATION

PRODUCTION COMPANY

EXECUTIVE PRODUCERS

DIRECTOR/WRITERS

CREATIVE PRODUCER
AND MENTOR

DIRECTOR OF
PHOTOGRAPHY

EDITOR & SOUND EDITOR

SYNOPSIS

3 x 6 mins

Perth Festival

Emma Hewitt and Tom Vincent

Riley Drage, Ben Terry (*The Climb*), Kelsie Ahmat, Amber Lorenzi (*Sunken Soil*), Rex English, Braydon Fawcett, Jaxon Gordon (*Home Ground*)

Cath Trimboli

Merlyn Moon (*The Climb*), Torstein Dyrting ACS (*Sunken Soil*), Jim Frater ACS (*Home Ground*)

Richard Seale

The Climb: In reaching for a peak, a climber needs to take thousands of steps. Filmed on location at Mount Toolbrunup in Western Australia

Sunken Soil: Grounded by hope. jolted by fear, equipped with courage. A young Indigenous Noongar woman pauses in the present, acknowledges the past and is ready to step into her future.

Home Ground: It makes you stronger, more determined – a united front. When you can feel it, see it and even hear it, then you know you’re on home ground. Australian Rules Football.



Virtual
Whadjuk

DOCUMENTARY
VR/INTERACTIVE

DURATION	1 x 15 mins
PRODUCTION COMPANY/IES	Periscope Pictures
EXECUTIVE PRODUCER/S	N/A
PRODUCER/S	Alice Wolfe
DIRECTOR/S	Karla Hart, Sam Field
WRITERS	Karla Hart, Sam Field
DoP	N/A
PROGRAMMING & ANIMATION WORK	Bilbie Labs
SCREENWEST FUNDING	On Demand Content
SYNOPSIS	Come on a virtual reality adventure and learn to hunt kangaroo, gather bush foods and fish the traditional way. Virtual Whadjuk immerses you in Noongar culture and Perth landscapes as they were before European settlement.





FINANCIAL REPORT

FOR THE PERIOD
ENDED 20 JUNE 2019

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DIRECTOR'S REPORT

The Directors present their report, together with the financial statements, of Screenwest (Australia) Limited ("the Company" or "Screenwest") for the year ended 30 June 2019.

Principal activities

Screenwest is Western Australia's premier screen organisation supporting film, television and digital production, bringing Western Australian stories and identity to the screen for the benefit of everyone.

We maximise the economic, educational and cultural benefits of film through development and production opportunities delivered to screen practitioners through programs including: Development, Diversity, Indigenous, Production, Production Company, Practitioner Support and Screen Culture.

To enable screen content that is diverse as its audience, Screenwest nurtures Western Australian talent – from writers to producers, directors, crew and creatives – through collaboration, mentoring and partnerships.

Review of operations

Net revenue from ordinary activities for the period was \$314,489 (2018: \$264,602).

Information on Directors

The following persons were Directors of the Company during the whole of the period and up to the date of this report, unless otherwise stated:

JOHN DRISCOLL

Board Chair: from 6 March 2019. Term expires 5 March 2022
MBA, BEcon, GAICD

Mr Driscoll is currently a Councillor of RACWA, a Member of The Deans Advisory Council for the School of Medicine at UWA, and a Director of Longreach, a marketing consultancy he launched in 2018. Mr Driscoll is recognised for his career in the creative and communications industry for his leadership of Marketforce. During his time at the helm, Marketforce was awarded WA's Agency of the Year on eight separate occasions and was consistently recognised as Western Australia's most creative advertising agency.

Over the course of his career with Marketforce, Mr Driscoll worked with some of Western Australia's most successful brands and campaigns. He is acknowledged as one of WA's most influential marketers.

Mr Driscoll has served as State Chairman and National Board Member of the Advertising Federation of Australia, and for a period, was the Patron of the Perth Advertising and Design Club (PADC). Previous Board roles include Chair of the Rottnest Island Authority; Chair of Trinity College; Deputy Chair of Rebound WA (Wheelchair Sports); Chair of the Curtin University School of Marketing Advisory Board; and Chair of Crimestoppers WA.

JANELLE MARR

Board Chair: to 5 March 2019
FAICD, FGIA, MBA, BA

Ms Marr is an experienced Company Director and a leading strategic advisor, and has worked in the UK and Asia Pacific. Her boardroom and corporate advisory practice has specialised in strategy and business transformation across ASX-listed, statutory, proprietary, government, GTEs and NFPs.

Ms Marr is currently Founder and Managing Director of StepBeyond, an award-winning strategy consultancy and B Corporation she established after a successful career in management consulting and industrial relations with a number of Big Four firms and boutiques. StepBeyond is a previous winner of the Telstra Business Awards and Ms Marr has been a recipient of the WA Business News 40Under40 Award.

Ms Marr is currently Member of Council, Edith Cowan University (and Member of Resources Committee and Member of Remuneration Committee); and Non-Executive Director, Chamber of Commerce and Industry WA (and Member of Nominations and Remuneration Committee).

Information on Directors (cont.)

CHRISTOPHER HOLMAN

Deputy Chair: July 2017. Term expires 31 December 2021
BSc, BComm, Grad Dip. FINSA

Mr Holman is a Partner of Azure Capital Limited and brings a wealth of corporate advisory experience including mergers and acquisitions, principal investments and capital markets transactions.

Mr Holman also sits on the boards of companies operating in the maritime and technology sectors and is involved with a number of charities.

MICHAEL OTTAVIANO

Director: July 2017. Term expires 16 July 2020
BEng, MSc, D.B.A.

Dr Ottaviano is an experienced executive and entrepreneur having started, grown and led organisations and divisions involved in renewable energy, technology, food, online commerce and consulting.

Dr Ottaviano has fulfilled the role of Managing Director, Chief Executive Officer and Non-Executive Director, and has been responsible for raising approximately \$200 million in funding for publicly-listed and private companies.

Dr Ottaviano is currently a Director and Investor in a number of private companies and is formerly a Board Member of Carnegie Clean Energy Ltd, Nuheara Ltd and the Clean Energy Council.

BRYCE MENZIES

Director: July 2017. Term expires 31 December 2021
BJuris LLB

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.

Mr Menzies' Executive Producer credits include Malcolm (1985), Death in Brunswick (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).

Mr Menzies' 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.

KYLIE DU FRESNE

Director: 1 December 2018. Term expires 30 November 2021

Ms du Fresne is a Partner at Goalpost Pictures and produces both television and drama.

Ms du Fresne has an extensive background in producing and has produced the feature films Upgrade, written and directed by Leigh Whannell and starring Logan Marshall-Green, Holding The Man, directed by Neil Armfield and based on Timothy Conigrave's much-loved memoir, and the box office hit The Sapphires, directed by Wayne Blair.

Ms du Fresne is the Executive Producer of the critically acclaimed ABC TV/Sundance Channel television series Cleverman Seasons One and Two and Producer/Executive Producer of Fighting Season, a six-part drama series for Foxtel Australia and Sky Vision. Other television drama producing credits include the BAFTA-nominated adaption of Tim Winton's Lockie Leonard for the Nine Network and BBC, Rachel Ward's telemovie An Accidental Soldier for the ABC, the prime-time ratings winner Scorched for the Nine Network and Geoffrey Atherden's Stepfather of The Bride for ABC.

Recent film credits include the Top End Wedding directed by Wayne Blair and starring Miranda Tapsell, and currently in production The Invisible Man for director Leigh Whannell which stars Elisabeth Moss. She is also Executive Producer for the film "I am Woman" directed by Unjoo Moon.

Ms du Fresne has received many awards over the years including Logie Awards, ACCTA (AFI) and a Crystal Bear at the Berlin Film Festival.

Information on Directors (cont.)

CATHERINE FERRARI
Director: July 2017. Resigned 26 March 2019

Ms Ferrari held senior roles at The Water Corporation from 2004 to 2019. She was previously Chief Executive Officer of the Western Australian Symphony Orchestra and Western Australian Director of the Australian Society of Certified Practising Accountants. Ms Ferrari is Deputy Chair of the West Australian Opera; Energy and Water Ombudsman; and a trustee of the Legal Contribution Trust, enterprise within the private international Honan Group. She was previously the Director of Marketing and Communications at the urban renewal project at Docklands Authority in Melbourne.

MICHAEL SCOTT
Director: 1 December 2018. Term expires 30 November 2021
BComm, BEng (IT)

Mr Scott is a senior leader in the Western Australian technology industry, with 20 years' consulting experience serving large enterprises, public sector agencies and not-for-profit organisations. Mr Scott leads the Deloitte Digital practice in Western Australia, helping clients respond to digital disruption through strategy, business transformation and implementation of innovative, award-winning digital experiences.

Mr Scott also provides technology advisory services spanning strategy and planning, governance, operating model and organisation design, feasibility studies and technology-enabled transformation.

Mr Scott's previous board and management committee roles have included Befriend Inc – an organisation committed to building inclusive communities and addressing social isolation – and the Australian Information Industry Association WA Council.

SALLY CARBON OAM
Director: July 2017. Resigned 26 March 2019
FAICD, BA Ed

Ms Carbon is a business strategist, and the Managing Director of Green Eleven, a strategic planning, marketing and communications company in Western Australia with clients from all sectors, such as urban renewal, transport, insurance, agriculture, health, local government and tertiary education.

Ms Carbon is a dual Olympian and has won an Olympic and World Cup gold medal.

Ms Carbon has had seven books published.

Ms Carbon is Deputy Chair of the Australian Sports Foundation and Chair of its Finance, Audit and Risk Committee. Ms Carbon sits on the UWA Sport Advisory Council, St John Ambulance and Apollo Health boards, and is the Chair of Honan WA, an enterprise within the private international Honan Group. She was previously the Director of Marketing and Communications at the urban renewal project at Docklands Authority in Melbourne.

COLLEEN HAYWARD AM
Director: 1 January 2019. Term expires 31 December 2022
DipTeacg, BEd, BSc AborCommMgt&Dev, PGCert CrossSecPar

Professor Hayward is a senior Noongar woman with extensive family links throughout the south-west of WA.

Until her retirement in early 2019, she was Head of Kurongkuri Katitjin, Edith Cowan University's Centre for Indigenous Australian Education and Research and holds the position of ECU's Pro-Vice-Chancellor (Equity and Indigenous).

Professor Hayward has an extensive background in a range of areas including health, education, training, employment, housing, child protection, and law and justice as well as considerable experience in policy and management.

Among her many achievements, Ms Hayward has been recognised for her long-standing work for and on behalf of Aboriginal and Torres Strait Islander communities across Australia by being named a finalist in the national Deadly Awards in the category of Outstanding Achievement in Aboriginal & Torres Strait Islander Health (2008) and by winning the 2008 National NAIDOC Aboriginal Person of the Year Award.

Professor Hayward has been inducted into the Western Australian Women's Hall of Fame and was recognised as a Member in the General Division of the Order of Australia.

Professor Hayward currently chairs the Alcohol and Other Drugs Advisory Board for the Mental Health Commission. She is also a Member of the WA Gaming and Wagering Commission and the Board of the Fremantle Football Club, as well as being a Member of Chief Executive Women (Australia).

Information on Directors (cont.)

JOHN GARDNER
Director: July 2017. Resigned 25 Oct 2018
BComm, MAICD

Mr Gardner is Co-Founder and Managing Director of Citadel-MAGNUS Corporate and Financial Communication (Perth and Sydney), a strategic communication advisory firm. Citadel-MAGNUS specialises in communication strategy development and implementation for corporate finance and transactions, investor relations and corporate reputation.

In 2016 Citadel-MAGNUS was announced as a finalist, and the only Australian firm, in the prestigious Holmes Report 'Asia-Pacific Corporate/Financial PR Consultancy of the Year'. Citadel-MAGNUS' diverse client work has included ASX-listed companies, multinational corporations and pro bono work for The Black Dog Institute (NSW) and Youth Focus (WA).

CAROL INNES
Director: July 2017. Resigned 26 Dec 2018
B.AborCommMgt&Dev

Ms Innes currently holds the position of Manager Aboriginal Cultural Heritage & Arts at the Metropolitan Redevelopment Authority (MRA). Ms Innes 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.

Ms Innes is experienced in Government at both State and Federal levels and in the community arts sector.

Ms Innes is Co-Chair of Reconciliation WA, Board Member of Glass Jar Australia and Member of the City of Kalamunda Arts Advisory Committee.

Company Secretary

Mr Peter Rowe is CEO and Company Secretary at Screenwest. Mr Rowe has extensive experience providing corporate affairs and government relations advice and support to governments, industry and community sectors.

As WA Premier Colin Barnett's Chief of Staff and Richard Court's Director of Policy, Mr Rowe has operated at the highest levels of government. He has direct knowledge of influencing, developing and analysing policy and has developed an exemplary network across government, industry and community in Western Australia and Australia.

Mr Rowe uses his background of corporate communications, government engagement and issues management to leverage his role as CEO.

Meetings of Directors

The number of meetings of the Company's Board of Directors ("the Board") and each Board committee they were eligible to attend during the period ended 30 June 2019, and the number of meetings attended by each director were:

Director	Attended	Eligible to Attend	Director	Attended	Eligible to Attend
Mr John Driscoll	2	2	Ms Janelle Marr	6	6
Mr Chris Holman	7	8	Ms Catherine Ferrari	5	6
Mr Bryce Menzies	6	8	Ms Carol Innes	1	4
Mr Michael Ottaviano	7	8	Mr John Gardner	2	2
Ms Kylie du Fresne	5	6	Ms Sally Carbon	4	4
Mr Michael Scott	4	5			
Ms Colleen Hayward	2	5			

Finance Audit & Risk Committee

	Attended	Eligible to Attend
Mr Michael Scott	3	4
Ms Catherine Ferrari	6	6
Mr Chris Holman	7	8

Significant changes in state of affairs

There was no significant change in the state of affairs of the Entity during the financial period.

Subsequent events

There has not been any matter or circumstance occurring subsequent to the end of the financial period that has significantly affected, or may significantly affect, the operations of the Entity, the results of these operations, or the state of affairs of the Entity in future financial years.

Environmental regulations

The Entity's operations are not subject to significant regulations in the jurisdictions it operates in, namely Australia.

Dividends

There were no dividends paid or recommended during the financial year ended 30 June 2019.

Non-audit services

During the year, Bentleys, the Company's auditor was paid \$750 for tax services (2018: \$nil) in addition to the statutory audit. Details of remuneration paid to the auditor can be found within the Financial Statements at Note 20 Remuneration of Auditor.

In the event that non-audit services are provided by Bentley's, the Board has established certain procedures to ensure that the provision of non-audit services are compatible with, and do not compromise, the auditor independence requirements of the Corporations Act 2001. These procedures include:

- non-audit services will be subject to the corporate governance procedures adopted by the Company and will be reviewed by the Board to ensure they do not impact the integrity of the auditor; and
- ensuring non-audit services do not involve reviewing or auditing the auditor's own work, acting in a management or decision-making capacity for the Company, acting as an advocate or jointly sharing risks and rewards.

Indemnification of officers or auditor

During or since the end of the financial period, the Company has given an indemnity or entered into an agreement to indemnify, or paid or agreed to pay insurance premium as follows:

- (i) The Company has entered into agreements to indemnify all Directors and provide access to documents, against any liability arising from a claim brought by a third party against the Company. The agreement provides for the Company to pay all damages and costs which may be awarded against the Directors.

- (ii) The Company has paid premiums to insure each of the Directors against liabilities for costs and expenses incurred by them in defending any legal proceedings arising out of their conduct while acting in the capacity of Director of the company, other than conduct involving a wilful breach of duty in relation to the Company. The amount paid was \$8,085 (2018: \$7,364).

- (iii) No indemnity has been paid to auditors.

Proceedings on behalf of the Company

No person has applied for leave of Court to bring proceedings on behalf of the Company or intervene in any proceedings to which the Company is a party for the purpose of taking responsibility on behalf of the Company for all or any part of those proceedings.

The Company was not a party to any such proceedings during the year.

Rounding-off of amounts

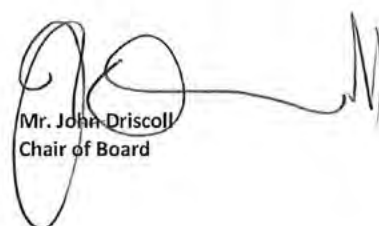
The Company is a company of the kind referred to in ASIC Class Order 98/100, dated 10 July 1998, and in accordance with that Class Order amounts in the Directors' Report and the Financial Statements are rounded off to the nearest thousand dollars, unless otherwise indicated.

AUDITOR'S INDEPENDENCE DECLARATION

A copy of the auditor's Independent declaration as required under section 307C of the Corporations Act 2001 is set out on page 10.

This report is made in accordance with a resolution of directors, pursuant to section 298(2) of the Corporations Act 2001.

On behalf of the directors



Mr. John Driscoll
Chair of Board

**STATEMENT OF NET SURPLUS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30 JUNE 2019**

	Notes	01/07/2018- 30/06/2019 \$'000	17/07/2017- 30/06/2018 \$'000
Revenue			
Grant Revenue	2a	19,149	14,039
Other Income	2b	1,205	1,356
Total Revenue		20,354	15,395
Expenses			
Salaries and Employee Benefits	3	2,499	2,159
Supplies and Services	4	990	1,012
Depreciation	5	14	9
Other Expenses	6	23	74
Grant Expenses	7	16,513	11,877
Total Cost of Services		20,039	15,131
Surplus Before Income Tax		315	264
Income Tax Expense		-	-
Surplus for the period		315	264
Other Comprehensive Income		-	-
Total Comprehensive Income for the period		315	264

The Statement of Net Surplus and Other Comprehensive Income should be read in conjunction with the accompanying Notes to the Financial Statements.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2019

	Notes	2019 \$'000	2018 \$'000
Assets			
Current			
Cash and Cash Equivalents	8	6,393	8,172
Restricted Cash and Cash Equivalents	9	3,933	7,504
Trade and Other Receivables	10	820	448
Other Assets	11	43	73
Current assets		11,189	16,197
Non-Current			
Financial Assets	12	70	70
Property, Plant and Equipment	13	34	30
Non-Current Assets		104	100
Total Assets		11,293	16,297
Liabilities			
Current			
Trade and Other Payables	14	532	687
Unearned Revenue	15	9,461	14,620
Provisions	16	75	80
Total Liabilities		10,068	15,387
Net Assets		1,225	910
Equity			
Contributed Equity		-	-
Transfer Reserve	17	646	646
Retained Earnings		579	264
Total Equity		1,225	910

The Statement of Financial Position should be read in conjunction with the accompanying Notes to the Financial Statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2019

	Notes	Contributed Equity \$'000	Transfer Reserve \$'000	Retained Earnings \$'000	Total Equity \$'000
Balance at 18 July 2017		-	-	-	-
Transfer from Screenwest Inc.		-	646	-	646
Surplus for the period		-	-	264	264
Other comprehensive income		-	-	-	-
Balance at 30 June 2018		-	646	264	910
Surplus for the period		-	-	315	315
Other comprehensive income		-	-	-	-
Balance at 30 June 2019		-	646	579	1,225

The Statement of Changes in Equity should be read in conjunction with the accompanying Notes to the Financial Statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2019

	Notes	01/07/2018- 30/06/2019	17/07/2017- 30/06/2018
		\$	\$
Cash Flow from Operating Activities			
Receipts from:			
Transfer from Screenwest Inc.		-	13,788
Government grants		14,573	15,813
Other income		1,228	936
Payments to suppliers and employees		(21,434)	(15,087)
Net cash provided by operating activities	22	(5,633)	15,450
Investing activities			
Interest Received		301	316
Purchase of property, plant and equipment		(18)	(20)
Purchase of Investments		-	(70)
Net cash used in investing activities		283	226
Net change in cash and cash equivalents		(5,350)	15,676
Cash and cash equivalents, beginning of reporting period		15,676	-
Cash and cash equivalents at the end of reporting period		10,326	15,676

The Statement of Cash Flows should be read in conjunction with the accompanying Notes to the Financial Statements.

NOTES TO THE FINANCIAL STATEMENTS

1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

Screenwest (Australia) Limited is a not-for-profit company limited by guarantee and governed by the Corporations Act 2001, incorporated and domiciled in Australia. The financial report of the Company as at 30 June 2019 comprises the Company (referred to as the "Entity").

Basis of preparation

The Financial Statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards (including Australian Accounting Interpretations) and the Corporations Act 2001.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in a financial report containing relevant and reliable information about transactions, events and conditions to which they apply. Material accounting policies adopted in the preparation of this financial report are presented below. They have been consistently applied unless otherwise stated.

The financial report has been prepared on an accruals basis and is based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

The Financial Statements are presented in Australian dollars, which is the Company's functional currency. The Company is a company of the kind referred to in ASIC Class Order 98/100, dated 10 July 1998, and in accordance with that Class Order amounts in the Director's Report and the Financial Statements are rounded off to the nearest thousand dollars, unless otherwise indicated.

Accounting Standards that are mandatorily effective for the current reporting period

The Company has adopted all of the new and revised Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that are relevant to its operations and effective for an accounting period that begins on or after 1 January 2018.

New and revised Standards and amendments thereof and Interpretations effective for the current year that are relevant to the Company include:

- AASB 9 Financial Instruments and related amending Standards

AASB 9 Financial Instruments and related amending Standards

In the current year, the Company has applied AASB 9 Financial Instruments (as amended) and the related consequential amendments to other Accounting Standards that are effective for an annual period that begins on or after 1 January 2018. The transition provisions of AASB 9 allow an entity not to restate comparatives however there was no material impact on adoption of the standard.

Additionally, the Company adopted consequential amendments to AASB 7 Financial Instruments: Disclosures.

NOTES TO THE FINANCIAL STATEMENTS

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

In summary, AASB 9 introduced new requirements for:

- the classification and measurement of financial assets and financial liabilities,
- impairment of financial assets, and
- general hedge accounting.

Basis of preparation

(a) Revenue recognition

Revenues are recognised at fair value of the consideration received net of the amount of goods and services tax (GST) payable to the taxation authority. Exchange of goods or services of the same nature without any cash consideration are not recognised as revenue.

Interest income

Interest income is recognised using the effective interest method.

Grant revenue

Non-reciprocal grant revenue is recognised in the Statement of Profit or Loss and Other Comprehensive Income when the Entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the Entity and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

When grant revenue is received whereby the Entity incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the Statement of Financial Position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

Operating revenue

Revenue from the rendering of services is recognised upon the delivery of the service to the customer.

(b) Trade and other receivables

Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Trade and other receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment.

(c) Acquisition of assets

All assets acquired including plant and equipment and intangibles other than goodwill are initially recorded at their cost of acquisition at the date of acquisition, being the fair value of the consideration provided plus incidental costs directly attributable to the acquisition.

NOTES TO THE FINANCIAL STATEMENTS

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

(d) Property, Plant and Equipment

Recognition and measurement

Items of property, plant and equipment are measured at cost less accumulated depreciation and accumulated impairment losses.

Cost includes expenditure that is directly attributable to the acquisition of the asset. The cost of assets may include the cost of materials and direct labour, and any other costs directly attributable to bringing the assets to a working condition for its intended use, and the costs of dismantling and removing the items and restoring the site on which they are located.

Gains and losses on disposal of an item of property, plant and equipment are determined by comparing the proceeds from disposal with the carrying amount of property, plant and equipment and are recognised net within "other income" in profit or loss.

Subsequent costs

The cost of replacing part of an item of property, plant and equipment is recognised in the carrying amount of the item if it is probable that the future economic benefits embodied within the part will flow to the entity and its cost can be measured reliably. The costs of the day-to-day servicing of property, plant and equipment are recognised in the profit & loss as incurred

Depreciation

Depreciation is recognised in profit or loss on a straight-line basis over the estimated useful lives of each of property, plant and equipment. Leased assets are depreciated over the shorter of the lease term and their useful lives unless it is reasonably certain that the entity will obtain ownership by the end of the lease term. Land is not depreciated. Assets will be depreciated once the asset is in the condition necessary for it to be capable of operating in the manner intended by management.

The estimated useful lives for the current period are as follows:

Office Equipment	3 years
Computing hardware	3 years

Depreciation methods, useful lives and residual values are reviewed at each reporting date.

Impairment

The carrying values of plant and equipment are reviewed for impairment when events or changes in circumstances indicate the carrying value may not be recoverable.

For an asset that does not generate largely independent cash inflows, the recoverable amount is determined for the cash-generating unit to which the asset belongs.

If any such indication exists and where the carrying values exceed the estimated recoverable amount, the assets or cash-generating units are written down to their recoverable amount.

NOTES TO THE FINANCIAL STATEMENTS

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

The recoverable amount of property, plant and equipment is the greater of fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset.

(e) Trade and other Payables

Payables, including goods received and services incurred but not yet invoiced, are recognised at the nominal amount when the entity becomes obliged to make future payments as a result of a purchase of assets or receipt of services.

(f) Goods and Services Tax

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the tax office is included as a current asset or liability in the statement of financial position.

Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the tax office are classified as operating cash flows.

(g) Operating Leases

Operating leases and the leased assets are not recognised on the entity's statement of financial position. Payments made under operating leases are recognised as an expense in the profit and loss.

(h) Recoverable amount of assets

At each reporting date, the entity assesses whether there is any indication that an asset may be impaired. Where an indicator of impairment exists, the entity makes a formal estimate of recoverable amount. Where the carrying amount of an asset exceeds its recoverable amount the asset is considered impaired and is written down to its recoverable amount.

Recoverable amount is the greater of fair value less costs to sell and value in use. It is determined for an individual asset, unless the asset's value in use cannot be estimated to be close to its fair value less costs to sell and it does not generate cash inflows that are largely independent of those from other assets or groups of assets, in which case, the recoverable amount is determined for the cash-generating unit to which the asset belongs.

In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset.

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

NOTES TO THE FINANCIAL STATEMENTS

(i) Employee benefits

Liabilities for employee benefits for wages, salaries and annual leave represent present obligations resulting from employees' services provided to reporting date, calculated at undiscounted amounts based on remuneration, wage and salary rates that the entity expects to pay as at reporting date including related on-costs, such as workers compensation insurance and payroll tax.

(j) Income tax

The entity is exempt from income tax under Sub-section 50-5 of the Income Tax Assessment Act 1997.

(k) Financial Instruments**(i) Classification of financial instruments**

The Company classifies its financial assets into the following measurement categories:

- those to be measured at fair value (either through other comprehensive income, or through profit or loss); and
- those to be measured at amortised cost.

The classification depends on the Company's business model for managing financial assets and the contractual terms of the financial assets' cash flows.

The Company classifies its financial liabilities at amortised cost unless it has designated liabilities at fair value through profit or loss or is required to measure liabilities at fair value through profit or loss such as derivative liabilities.

(ii) Financial assets measured at amortised cost**Debt instruments**

Investments in debt instruments are measured at amortised cost where they have:

- contractual terms that give rise to cash flows on specified dates, that represent solely payments of principal and interest on the principal amount outstanding; and
- are held within a business model whose objective is achieved by holding to collect contractual cash flows.

These debt instruments are initially recognised at fair value plus directly attributable transaction costs and subsequently measured at amortised cost. The measurement of credit impairment is based on the three-stage expected credit loss model described below in note (c) Impairment of financial assets.

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

(a) Financial assets measured at fair value through other comprehensive income

NOTES TO THE FINANCIAL STATEMENTS

Equity instruments

Investment in equity instruments that are neither held for trading nor contingent consideration recognised by the Company in a business combination to which AASB 3 "Business Combination" applies, are measured at fair value through other comprehensive income, where an irrevocable election has been made by management.

Amounts presented in other comprehensive income are not subsequently transferred to profit or loss. Dividends on such investments are recognised in profit or loss unless the dividend clearly represents a recovery of part of the cost of the investment.

(b) Items at fair value through profit or loss Items at fair value through profit or loss comprise:

- items held for trading;
- items specifically designated as fair value through profit or loss on initial recognition; and
- debt instruments with contractual terms that do not represent solely payments of principal and interest.

Financial instruments held at fair value through profit or loss are initially recognised at fair value, with transaction costs recognised in the income statement as incurred. Subsequently, they are measured at fair value and any gains or losses are recognised in the income statement as they arise.

Where a financial asset is measured at fair value, a credit valuation adjustment is included to reflect the credit worthiness of the counterparty, representing the movement in fair value attributable to changes in credit risk. Financial instruments held for trading

A financial instrument is classified as held for trading if it is acquired or incurred principally for the purpose of selling or repurchasing in the near term, or forms part of a portfolio of financial instruments that are managed together and for which there is evidence of short-term profit taking, or it is a derivative not in a qualifying hedge relationship.

Financial instruments designated as measured at fair value through profit or loss

Upon initial recognition, financial instruments may be designated as measured at fair value through profit or loss. A financial asset may only be designated at fair value through profit or loss if doing so eliminates or significantly reduces measurement or recognition inconsistencies (i.e. eliminates an accounting mismatch) that would otherwise arise from measuring financial assets or liabilities on a different basis.

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

A financial liability may be designated at fair value through profit or loss if it eliminates or significantly reduces an accounting mismatch or:

- if a host contract contains one or more embedded derivatives; or
- if financial assets and liabilities are both managed and their performance evaluated on a fair value basis in accordance with a documented risk management or investment strategy.

NOTES TO THE FINANCIAL STATEMENTS

Where a financial liability is designated at fair value through profit or loss, the movement in fair value attributable to changes in the Company's own credit quality is calculated by determining the changes in credit spreads above observable market interest rates and is presented separately in other comprehensive income.

(c) Impairment of financial assets

The Company applies a three-stage approach to measuring expected credit losses (ECLs) for the following categories of financial assets that are not measured at fair value through profit or loss:

- debt instruments measured at amortised cost and fair value through other comprehensive income;
- loan commitments; and
- financial guarantee contracts.

No ECL is recognised on equity investments.

Determining the stage for impairment

At each reporting date, the Company assesses whether there has been a significant increase in credit risk for exposures since initial recognition by comparing the risk of default occurring over the remaining expected life from the reporting date and the date of initial recognition. The Company considers reasonable and supportable information that is relevant and available without undue cost or effort for this purpose. This includes quantitative and qualitative information and also, forward-looking analysis.

An exposure will migrate through the ECL stages as asset quality deteriorates. If, in a subsequent period, asset quality improves and also reverses any previously assessed significant increase in credit risk since origination, then the provision for doubtful debts reverts from lifetime ECL to 12-months ECL. Exposures that have not deteriorated significantly since origination are considered to have a low credit risk. The provision for doubtful debts for these financial assets is based on a 12-months ECL. When an asset is uncollectible, it is written off against the related provision. Such assets are written off after all the necessary procedures have been completed and the amount of the loss has been determined. Subsequent recoveries of amounts previously written off reduce the amount of the expense in the income statement.

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

The Company assesses whether the credit risk on an exposure has increased significantly on an individual or collective basis. For the purposes of a collective evaluation of impairment, financial instruments are based on the credit risk characteristics, which take into account instrument type, credit risk ratings, date of initial recognition, remaining term to maturity, industry, geographical location of the borrower and other relevant factors.

(d) Recognition and derecognition of financial instruments

NOTES TO THE FINANCIAL STATEMENTS

A financial asset or financial liability is recognised in the balance sheet when the Company becomes a party to the contractual provisions of the instrument, which is generally on trade date. Loans and receivables are recognised when cash is advanced (or settled) to the borrowers.

Financial assets at fair value through profit or loss are recognised initially at fair value. All other financial assets are recognised initially at fair value plus directly attributable transaction costs.

The Company derecognises a financial asset when the contractual cash flows from the asset expire or it transfers its rights to receive contractual cash flows from the financial asset in a transaction in which substantially all the risks and rewards of ownership are transferred. Any interest in transferred financial assets that is created or retained by the Company is recognised as a separate asset or liability.

A financial liability is derecognised from the balance sheet when the Company has discharged its obligation or the contract is cancelled or expires.

(e) Offsetting

Financial assets and liabilities are offset and the net amount is presented in the balance sheet when the Company has a legal right to offset the amounts and intends to settle on a net basis or to realise the asset and settle the liability simultaneously. Refer to Note 19: Financial Risk Management.

AASB 15 Revenue from Contracts with Customers

This standard is applicable to annual reporting periods beginning on or after 1 January 2018. The standard provides a single standard for revenue recognition. The core principle of the standard is that an entity will recognise revenue to depict the transfer of promised goods or services to customers in an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services. The standard will require: contracts (either written, verbal or implied) to be identified, together with the separate performance obligations within the contract; determine the transaction price, adjusted for the time value of money excluding credit risk; allocation of the transaction price to the separate performance obligations on a basis of relative stand-alone selling price of each distinct good or service, or estimation approach if no distinct observable prices exist; and recognition of revenue when each performance obligation is satisfied. Credit risk will be presented separately as an expense rather than adjusted to revenue. For goods, the performance obligation would be satisfied when the customer obtains control of the goods. For services, the performance obligation is satisfied when the service has been provided, typically for promises to transfer services to customers. For performance obligations

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

satisfied over time, an entity would select an appropriate measure of progress to determine how much revenue should be recognised as the performance obligation is satisfied. Contracts with customers will be presented in an entity's statement of financial position as a contract liability, a contract asset, or a receivable, depending on the relationship between the entity's performance and the customer's payment. Sufficient quantitative and qualitative disclosure is required to enable users to understand the contracts with customers; the significant judgements made in applying the guidance to those contracts; and any assets recognised from the costs to

NOTES TO THE FINANCIAL STATEMENTS

obtain or fulfil a contract with a customer. The entity has assessed the impact of AASB 15 on its revenue in relation to its material contracts with customers and has concluded that no material changes are expected to result from the adoption of the new standards. As a Not For Profit Entity application has been deferred to reporting periods beginning on or after 1 January 2019.

AASB 16: Leases (applicable to annual reporting periods beginning on or after 1 January 2019).

A core change resulting from applying AASB 16 is that most leases will be recognised on the balance sheet by lessees as the standard no longer differentiates between operating and finance leases. An asset and a financial liability are recognised in accordance to this new Standard. There are, however, two exceptions allowed: short-term and low-value leases. The accounting for the Company's operating leases will be primarily affected by this new Standard.

AASB 16 will be applied by the Company from its mandatory adoption date of 1 July 2019. The comparative amounts for the year prior to first adoption will not be restated, as the Company has chosen to apply AASB 16 retrospectively with cumulative effect. While the right-of-use assets for property leases will be measured on transition as if the new rules had always been applied, all other right-of-use assets will be measured at the amount of the lease liability on adoption.

The Company's non-cancellable operating lease commitments amount to \$285k as at the reporting date, see note 18(b). The Company intends to adopt the low-value lease exception for leases, which would equate to rental expense of approximately \$5k. All impacts are based on current estimates which are subject to finalisation prior to final implementation.

Based on a preliminary assessment the Company has estimated that on 1 July 2019, a right-of-use asset and lease liabilities will be required to be recognised based on the operating lease commitment at note 18(b), which do not fall under the lease exception. All impacts are subject to finalisation prior to final implementation.

The Company expects that net profit after tax will decrease but will be immaterial as a result of adopting the new rules. Adjusted EBITDA used to measure segment results is expected to increase but is expected to be immaterial as the operating lease payments were included in EBITDA, but the amortisation of the right-of-use assets and interest on the lease liability are excluded from this measure.

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

The repayment of the principal portion of the lease liabilities will be classified as cash flows from financing activities, thus increasing operating cash flows and decreasing financing cash flows.

Given that the Company's activities as a lessor will not be materially impacted by this new Standard, the Company does not expect any significant impact on its financial statement from a lessor perspective. Nonetheless, starting from 2020, additional disclosures will be required.

NOTES TO THE FINANCIAL STATEMENTS

(l) Going Concern

The financial statements have been prepared on the basis that the entity is a going concern and that the entity will continue to operate. The entity's future as a going concern is dependent upon grants and subject to compliance with the conditions attached to grants received. On this basis the entity will continue to generate sufficient cash flow to be able to pay its debts as and when they fall due.

(m) Grant Acquittals

For the purpose of acquitting grants provided by funding bodies, the entity has adopted the following policies;

Grant income is acquitted after allowing for the following costs:

Cost including labour and on-costs directly associated with a specific grant; and

Administration and other related overhead costs (after excluding costs which are abnormal both in nature and value and therefore not representative of an appropriate level of costs that would be expected to be incurred) not related to a specific grant are allocated over the relevant grants, based on a proportion of the level of each grant and related income compared to total income.

Such allocations are reduced to take into consideration the lower level administrative burden a grant is likely to produce. Representations of management and internal documentation are used in determining to which grant a cost may directly or indirectly be attributed.

In cases where grant agreements are made without conditions to be monitored, liabilities are recognised on signing the agreement.

(n) Provisions

Provisions are recognised when the entity has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

Provisions are measured using the best estimate of the amounts required to settle the obligation at the end of the reporting period.

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

(o) Cash and cash equivalents

Cash and cash equivalents include cash on hand, deposits available on demand with banks and other short-term highly liquid investments with maturities of 3 months or less.

(p) Comparative figures

The entity was incorporated on 17th of July 2017, therefore comparative figures are for a period of less than 12 months.

(q) Fair value of assets and liabilities

NOTES TO THE FINANCIAL STATEMENTS

The entity measures some of its assets and liabilities at fair value on either a recurring or non-recurring basis, depending on the requirements of the applicable Accounting Standard.

Fair value is the price the entity would receive to sell an asset or would have to pay to transfer a liability in an orderly (i.e. unforced) transaction between independent, knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset or liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from either the principal market for the asset or liability (i.e. the market with the greatest volume and level of activity for the asset or liability) or, in the absence of such a market, the most advantageous market available to the entity at the end of the reporting period (i.e. the market that maximises the receipts from the sale of the asset or minimises the payments made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use or to sell it to another market participant that would use the asset in its highest and best use.

The fair value of liabilities and the entity's own equity instruments (excluding those related to share-based payment arrangements) may be valued, where there is no observable market price in relation to the transfer of such financial instruments, by reference to observable market information where such instruments are held as assets. Where this information is not available, other valuation techniques are adopted and, where significant, are detailed in the respective note to the financial statements.

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

Valuation techniques

In the absence of an active market for an identical asset or liability, the entity selects and uses one or more valuation techniques to measure the fair value of the asset or liability, the entity selects a valuation technique that is appropriate in the circumstances and for which sufficient data is available to measure fair value. The availability of sufficient and relevant data primarily depends on the specific characteristics of the asset or liability being measured. The valuation techniques selected by the entity is consistent with one or more of the following valuation approaches:

Market approach: valuation techniques that use prices and other relevant information generated by market transactions for identical or similar assets or liabilities.

Income approach: valuation techniques that convert estimated future cash flows or income and expenses into a single discounted present value.

NOTES TO THE FINANCIAL STATEMENTS

Cost approach: valuation techniques that reflect the current replacement cost of an asset at its current service capacity.

Each valuation technique requires inputs that reflect the assumptions that buyers and sellers would use when pricing the asset or liability, including assumptions about risks. When selecting a valuation technique, the entity gives priority to those techniques that maximise the use of observable inputs and minimise the use of unobservable inputs. Inputs that are developed using market data (such as publicly available information on actual transactions) and reflect the assumptions that buyers and sellers would generally use when pricing the asset or liability are considered observable, whereas inputs for which market data is not available and therefore are developed using the best information available about such assumptions are considered unobservable.

Fair value hierarchy

AASB 13 requires the disclosure of fair value information by level of the fair value hierarchy, which categorises fair value measurements into one of three possible levels based on the lowest level that an input that is significant to the measurement can be categorised into as follows:

Level 1

Measurements based on quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at the measurement date.

Measurements based on inputs other than quoted prices included in Level 1 that are observable for the asset or liability, either directly or indirectly.

Level 2

Measurements based on inputs other than quoted prices included in Level 1 that are observable for the asset or liability, either directly or indirectly.

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT.)

Level 3

Measurements based on unobservable inputs for the asset or liability.

The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data. If all significant inputs required to measure fair value are observable, the asset or liability is included in Level 2. If one or more significant inputs are not based on observable market data, the asset or liability is included in Level 3.

The entity would change the categorisation within the fair value hierarchy only in the following circumstances:

- (i) if a market that was previously considered active (Level 1) became inactive (Level 2 or Level 3) or vice versa; or

NOTES TO THE FINANCIAL STATEMENTS

- (ii) if significant inputs that were previously unobservable (Level 3) became observable (Level 2) or vice versa.

When a change in the categorisation occurs, The entity recognises transfers between levels of the fair value hierarchy (i.e. transfers into and out of each level of the fair value hierarchy) on the date the event or change in circumstances occurred.

(r) Critical judgements in applying accounting policies and key sources of estimation uncertainty

The following are the key assumptions concerning the future, and other key sources of estimation uncertainty at the end of the reporting period, that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

Useful lives of property, plant and equipment

The entity reviews the estimated useful lives of property, plant and equipment and patents at the end of each reporting period. During the current year, the directors determined that the useful lives of property, plant and equipment disclosed are appropriate.

NOTES TO THE FINANCIAL STATEMENTS

2 REVENUES

Revenue for each category is shown below:

	01/07/2018- 30/06/2019 \$'000	17/07/2017- 30/06/2018 \$'000
(a) Grant Revenues		
Government service grants	3,180	2,580
Lotterywest grant	9,210	8,196
Government Royalties for Regions grant	6,709	2,299
Department of Foreign Affairs and Trade Grant	34	-
Total contributions	19,133	13,075
Resources received free of charge		
Determined on the basis of actual expenditure provided by DLGSCI		
(i) Payroll expenditure	16	964
	19,149	14,039
(b) Other Income		
Returns on funding activities	683	631
Interest	188	216
Rentals - commercial	62	143
Other income	272	366
	1,205	1,356
Total Revenue	20,354	15,395

3 SALARIES AND EMPLOYEE BENEFITS

Revenue for each category is shown below:

Wages and salaries	1,945	1,800
Superannuation – defined contribution plans	172	163
Other related expenses	382	196
	2,499	2,159

NOTES TO THE FINANCIAL STATEMENTS

4 SUPPLIES AND SERVICES

	01/07/2018- 30/06/2019 \$'000	17/07/2017- 30/06/2018 \$'000
Marketing and communications	227	157
Consultants	115	265
Board expenses	63	60
Travel	98	59
Operating leases	4	9
Entertainment	6	5
Legal fees	178	128
Consumables	7	8
Insurance	18	23
Property	132	119
Utilities	44	55
Information technology	79	103
Human resource services	14	8
Administration	1	4
Other	4	9
	990	1,012

5 DEPRECIATION

Office equipment	2	1
Computer equipment	12	8
	14	9

6 OTHER EXPENSES

Panel and assessment costs	-	61
Audit fees	23	13
	23	74

NOTES TO THE FINANCIAL STATEMENTS

7 GRANT EXPENSES

	01/07/2018- 30/06/2019	17/07/2017- 30/06/2018
	\$'000	\$'000
Project assistance	14,084	8,851
Production company support	384	846
Practitioner development	563	1,277
Industry & screen culture	479	173
Administration support	21	47
Indigenous support programs	660	610
Diversity support programs	322	73
	<u>16,513</u>	<u>11,877</u>

8 CASH AND CASH EQUIVALENTS

	30/06/2019	30/06/2018
Cash on hand	1	1
Cash at bank	29	23
Cash on deposit	6,363	8,148
	<u>6,393</u>	<u>8,172</u>

9 RESTRICTED CASH AND CASH EQUIVALENTS

Royalties for Regions Funding	<u>3,933</u>	<u>7,504</u>
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10 TRADE AND OTHER RECEIVABLES

Trade receivables	739	354
Goods and services tax	81	94
	<u>820</u>	<u>448</u>

The Entity does not have any material credit risk exposure to any one receivable.

The following table details the Entity's trade and other receivables exposed to credit risk with ageing analysis and impairment. Amounts are considered as 'past due' when the debt has not been settled within the terms and conditions agreed between the Entity and the customer or counter party to the transaction. Receivables that are past due are assessed for impairment by ascertaining solvency of the debtors and are provided for where there are specific circumstances indicating that the debt may not be fully repaid to the Entity.

Invoices are raised with 30 days terms of trade.

NOTES TO THE FINANCIAL STATEMENTS

2019	Gross Amount	Past Due and Impaired					Within Trade Terms
	\$'000	<30 \$'000	31-60 \$'000	61-90 \$'000	91-150 \$'000	>150 \$'000	\$'000
Trade and other receivables	739	-	-	-	-	-	739
Other receivables	81	-	-	-	-	-	81
	<u>820</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>820</u>
2018							-
Trade and other receivables	354	-	-	-	-	21	333
Other receivables	94	-	-	-	-	-	94
	<u>448</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>21</u>	<u>427</u>

11 OTHER ASSETS

	30/06/2019 \$'000	30/06/2018 \$'000
Prepayments	<u>43</u>	<u>73</u>

12 FINANCIAL ASSETS

Term deposits	<u>70</u>	<u>70</u>
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13 PROPERTY, PLANT AND EQUIPMENT

Office equipment		
Cost	6	5
Accumulated depreciation	(3)	(1)
	<u>3</u>	<u>4</u>
Computer equipment		
Cost	55	38
Accumulated depreciation	(24)	(12)
	<u>31</u>	<u>26</u>
Total property, plant and equipment		
Cost	61	43
Accumulated depreciation	(27)	(13)
	<u>34</u>	<u>30</u>

NOTES TO THE FINANCIAL STATEMENTS

Movements in carrying amounts

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial period.

2019	Office Equipment \$'000	Computer Equipment \$'000	Total \$'000
Balance at 30 June 2018	4	26	30
Additions	1	17	18
Disposals	-	-	-
Depreciation expense	(2)	(12)	(14)
Balance at 30 June 2019	3	31	34

2018	Office Equipment \$'000	Computer Equipment \$'000	Total \$'000
Balance at 17 July 2017	-	-	-
Transferred from Screenwest Inc	-	30	30
Additions	5	4	9
Disposals	-	-	-
Depreciation expense	(1)	(8)	(9)
Balance at 30 June 2018	4	26	30

14. TRADE AND OTHER PAYABLES

	30/06/2019 \$'000	30/06/2018 \$'000
Trade payables	222	428
Other payables	310	259
	532	687

Trade payables are non-interest bearing, unsecured and are normally settled in accordance with the terms of the relevant supplier. Other payables are non-interest bearing and have an average of 14-30 days.

	30/06/2019 \$'000	30/06/2018 \$'000
15. UNEARNED REVENUE		

NOTES TO THE FINANCIAL STATEMENTS

Lottery West	5,427	6,934
Royalties for Regions Fund	3,933	7,518
Production Attraction	85	168
Department of Foreign Affairs and Trade	16	-
	9,461	14,620

16. PROVISIONS

Provision for annual leave	75	44
Provision for long service leave	-	36
	75	80

17. TRANSFER RESERVE

Balance at start of period	646	-
Transfer during the period	-	646
	646	646

At incorporation of Screenwest Australia Limited, a transfer of the net assets was made from Screenwest Inc. This amount is included in the total equity balance as at the period end.

18. COMMITMENTS

(a) Grant Commitments

Production and development program funding commitments contracted for at the end of the reporting period but not recognised as liabilities, are payable as follows:

Within 1 year

Committed from Lotterywest grants	5,042	6,722
Committed from Royalties for Regions grants	2,816	3,561
Committed from Production Attraction	-	7
Department of Foreign Affairs and Trade	1	-
	7,859	10,290
Later than 1 year and not later than 5 years	-	-
Later than 5 years	-	-
	7,859	10,290

	30/06/2019 \$'000	30/06/2018 \$'000
--	----------------------	----------------------

NOTES TO THE FINANCIAL STATEMENTS

(b) Lease Commitments

Operating Lease relates to the lease of the building occupied by the Entity with a 5-year lease term. Lease payments are recognised as an expense in the year that they are incurred. There is no option to purchase the leased building at the expiry of the lease period.

Within 1 year	120	120
Later than 1 year and not later than 5 years	160	280
Later than 5 years	-	-
	<u>280</u>	<u>400</u>

Equipment Lease relates to the lease of the photocopier with a 5-year lease term. Lease payments are recognised as an expense in the year that they are incurred. There is no option to purchase the leased equipment at the expiry of the lease period.

Within 1 year	2	2
Later than 1 year and not later than 5 years	3	5
Later than 5 years	-	-
	<u>5</u>	<u>7</u>

19 FINANCIAL INSTRUMENTS

(a) Financial risk management objectives and policies

Financial Instruments held by Screenwest are cash and cash equivalents, receivables, term deposits, payables and loans and grants payable. Screenwest has limited exposure to financial risks.

Screenwest overall risk management program focuses on managing the risks identified below.

Credit risk

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

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 as shown in the table at Note 10 'Trade and Other Receivables'.

Credit risk associated with Screenwest's financial assets is minimal. For receivables other than Government Screenwest trades only with recognised, creditworthy third parties. Screenwest 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 exposure to bad debts is minimal. At the end of the reporting period there were no significant concentrations.

Liquidity risk

NOTES TO THE FINANCIAL STATEMENTS

Liquidity risk arises when Screenwest is unable to meet its financial obligations as they fall due. Screenwest is exposed to liquidity risk through its trading in the normal course of business.

Screenwest 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

(b) Categories of financial instruments

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

	30/06/2019 \$'000	30/06/2018 \$'000
Financial Assets		
Cash and cash equivalents	6,393	8,172
Restricted cash and cash equivalents	3,933	7,504
Trade and Other Receivables	820	448
Term Deposits	70	70
	<u>11,216</u>	<u>16,194</u>
Financial Liabilities		
Trade and Other Payables	532	687

(c) Financial instrument disclosures

Liquidity Risk and interest rate exposure

The following table details Screenwest 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

NOTES TO THE FINANCIAL STATEMENTS

19 FINANCIAL INSTRUMENTS (cont.)

(c) Financial instrument disclosures (cont.)

2019	Weighted Average Effective Interest Rate	Interest Rate Exposure					Maturity Dates				
		Carrying Amount	Fixed Interest	Variable Interest	Non- Interest bearing	Nominal Amount	Up to 1 mth	1-3 mths	3 mths to 1 year	1-5 years	Greater than 5 years
		%	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<u>Financial Assets</u>											
Cash and cash equivalents	2.17%	6,393	5,044	1,319	30	6,393	6,393	-	-	-	-
Restricted cash and cash equivalents		3,933	3,016	917	-	3,933	1,920	2,013	-	-	-
Term deposits		70	70	-	-	70	-	70	-	-	-
Loans and receivables (a)		820	-	-	820	820	820	-	-	-	-
		11,216	8,130	2,236	850	11,216	9,133	2,083	-	-	-
<u>Financial Liabilities</u>											
Payables		532	-	-	532	532	532	-	-	-	-
		532	-	-	532	532	532	-	-	-	-
2018	Weighted Average Effective Interest Rate	Interest Rate Exposure					Maturity Dates				
		Carrying Amount	Fixed Interest	Variable Interest	Non- Interest bearing	Nominal Amount	Up to 1 mth	1-3 mths	3 mths to 1 year	1-5 years	Greater than 5 years
		%	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<u>Financial Assets</u>											
Cash and cash equivalents	1.94	8,172	6,424	1,723	25	8,172	1,748	6,424	-	-	-
Restricted cash	-	7,504	-	7,504	-	7,504	7,504	-	-	-	-
Term deposits	-	70	70	-	-	70	-	70	-	-	-
Loans and receivables (a)	-	448	-	-	448	448	448	-	-	-	-
		16,194	6,494	9,227	473	16,194	9,700	6,494	-	-	-
<u>Financial Liabilities</u>											
Payables	-	687	-	-	687	687	687	-	-	-	-
		687	-	-	687	687	687	-	-	-	-

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

NOTES TO THE FINANCIAL STATEMENTS

19 FINANCIAL INSTRUMENTS (cont.)

(c) Financial instrument disclosures (cont.)

Interest rate sensitivity analysis

The following table represents a summary of the interest rate sensitivity of Screenwest 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.

	Less 100 Basis Points		
	Carrying Amount \$'000	Surplus \$'000	Equity \$'000
2019			
Financial Assets			
Cash and cash equivalents	6,393	(13)	(13)
Restricted cash and cash equivalents	3,933	(9)	(9)
		(22)	(22)
2018			
Financial Assets			
Cash and cash equivalents	8,172	(17)	(17)
Restricted cash and cash equivalents	7,504	(75)	(75)
		(92)	(92)

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

20 REMUNERATION OF AUDITOR

	30/06/2019 \$'000	30/06/2018 \$'000
Audit of the Financial Report	19	13
Other services	1	-
	20	13

NOTES TO THE FINANCIAL STATEMENTS

21 RELATED PARTY DISCLOSURES

Transactions with key management personnel

Key management personnel of the entity are the Board of Directors and senior management. Key Management Personnel remuneration comprises the following expenses:

Compensation of Screenwest Directors

John Driscoll – Director and Board Chair (Mar 19-Jun 19)

Janelle Marr – Director and Board Chair (July 18-Mar 19)

Carol Innes – Director (Jul 18-Dec 18)

Catherine Ferrari- Director (July 18-Mar 19)

Kylie Du Fresne- Director (Dec 18-Jun 19)

Michael Scott- Director (Dec 18-Jun 19)

Colleen Hayward- Director (Jan 19-Jun 19)

Sally Carbon- Director (July 18-Dec 18)

Chris Holman- Director

Michael Ottaviano- Director

Bryce Menzies- Director

	01/07/2018- 30/06/2019 \$'000	17/07/2017- 30/06/2018 \$'000
Compensation Band (\$)		
0-10,000	17	9

Compensation of Screenwest Executives

Rikki Lea Bestall – Head of Development and Production (Jul 17-Jun 18)

Lorraine Keane – CFO (Jul 17-Jul 19)

Joseph McKenna – CEO (Jul 18-Sept 18)

Matthew Horrocks– Head of Development and Production (Jul 18-Jun 19)

Lorraine Hannett – Interim CFO (Feb 19-Jun 19)

Peter William Rowe - CEO (Jan 19-Jun 19)

NOTES TO THE FINANCIAL STATEMENTS

21 RELATED PARTY DISCLOSURES (cont.)

	01/07/2018- 30/06/2019 \$'000	17/07/2017- 30/06/2018 \$'000
Compensation Band (\$)		
0-90,000	3	-
90,001-120,000	2	1
120,000-150,000	1	3
	6	4

	01/07/2018- 30/06/2019 \$'000	17/07/2017- 30/06/2018 \$'000
Short term employee benefits	453	478
Post-employment benefits	47	43
Total remuneration	500	521

22 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

	2019 \$'000	2018 \$'000
Cash flows from operating activities		
Net surplus for the period	315	264
Non-cash flows in operating surplus		
Depreciation	15	9
Resources received free of charge	16	964
Non-cash flows in operating surplus		
Change in receivables and prepayments (increase)/decrease	(372)	(521)
Change in trade and other payables (decrease)/increase	(5,603)	14,648
Change in provisions (decrease)/increase	(4)	86
Net cash from operating activities	(5,633)	15,450

23 CONTINGENT LIABILITIES

There are no contingent liabilities that have been incurred in relation to 2019 or 2018.

NOTES TO THE FINANCIAL STATEMENTS

24 EVENTS OCCURRING AFTER THE REPORTING DATE

There has not been any matter or circumstances occurring subsequent to the end of the financial period that has significantly affected, or may significantly affect, the operations of the entity, the results of these operations, or the state of affairs of the entity in future financial years.

25 MEMBER'S GUARANTEE

The entity is incorporated under the Corporations Act 2001 and is an entity limited by guarantee. If the entity is wound up, the constitution states that each member is required to contribute a maximum of \$10 towards meeting any outstanding obligations of the Entity. At 30 June 2019, the total amount that members of the entity are liable to contribute if the entity wound up is \$70.

26 ENTITY DETAILS

The principal place of business and address of the entity is:

Screenwest Australia Limited

30 Fielder Street

East Perth

WA 6004

Telephone: (08) 61692100

Directors' Declaration

In the opinion of the Directors of Screenwest (Australia) Limited:

- a. the financial statements and accompanying notes are in accordance with the Corporations Acts 2001 and Australian Charities and Not-for-profits Commission Act 2012, including:
 - (i) giving a true and fair view of its financial position as at 30 June 2019 and of its performance for the reporting year ended on that date; and
 - (ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations), the Corporations Regulations 2001 and the Australian Charities and Not-for-profits Commission Regulation 2013.
- b. In the directors' opinion, there are reasonable grounds to believe that the entity will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors made pursuant to s298(2) of the Corporations Act 2001:



Mr. John Driscoll
Chair of Board

Mr. Michael Scott
Chair of Finance, Audit & Risk Committee

Dated the 27th day of August 2019

Independent Auditor's Report
To the Members of Screenwest (Australia) Limited

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Screenwest (Australia) Limited ("the Company"), which comprises the statement of financial position as at 30 June 2019, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the period then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion:

- a. the accompanying financial report of the Company is in accordance with the Corporations Act 2001, including:
 - (i) giving a true and fair view of the Company's financial position as at 30 June 2019 and of its financial performance for the year then ended; and
 - (ii) complying with Australian Accounting Standards and the Corporations Regulations 2001.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the auditor independence requirements of the *Corporations Act 2001* and the 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 our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.



Bentleys
THINKING AHEAD

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Independent Auditor's Report
To the Members of Screenwest (Australia) Limited (Continued)



Other Information

The directors are responsible for the other information. The other information comprises the information included in the Company's annual report for the year ended 30 June 2019, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the Corporations Act 2001 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error. In Note 1, the directors also state in accordance with Australian Accounting Standard *AASB 101 Presentation of Financial Statements*, that the financial report complies with International Financial Reporting Standards.

In preparing the financial report, the directors are responsible for assessing the Company'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 directors either intend to liquidate the Company or to cease operations, or has no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our responsibility is to express an opinion on the financial report based on our audit. Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the 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 this financial report.

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

- Identify and assess the risks of material misstatement of the financial report, 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 our 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.



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Advisors
Accountants
Auditors

Independent Auditor's Report
To the Members of Screenwest (Australia) Limited (Continued)



- 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 Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' 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 Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Company to express an opinion on the financial report. We are responsible for the direction, supervision and performance of the Company audit. We remain solely responsible for our audit opinion.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

We also provide the directors with a statement that we have complied with relevant ethical requirements regarding independence, and to communicate with them all relationships and other matters that may reasonably be thought to bear on our independence, and where applicable, related safeguards.

From the matters communicated with the directors, we determine those matters that were of most significance in the audit of the financial report of the current period and are therefore the key audit matters. We describe these matters in our auditor's report unless law or regulation precludes public disclosure about the matter or when, in extremely rare circumstances, we determine that a matter should not be communicated in our report because the adverse consequences of doing so would reasonably be expected to outweigh the public interest benefits of such communication.



BENTLEYS
Chartered Accountants



CHRIS NICOLOFF CA
Partner

Dated at Perth this 27th day of August 2019



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To The Board of Directors

Auditor's Independence Declaration under Section 307C of the
Corporations Act 2001

As lead audit partner for the audit of the financial statements of Screenwest (Australia) Limited for the year ended 30 June 2019, I declare that to the best of my knowledge and belief, there have been no contraventions of:

- the auditor independence requirements of the *Corporations Act 2001* in relation to the audit; and
- any applicable code of professional conduct in relation to the audit.

Yours faithfully



BENTLEYS
Chartered Accountants



CHRIS NICOLOFF CA
Partner

Dated at Perth this 27th day of August 2019



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Advisors
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THANK YOU

Screenwest wishes to thank the following departments, agencies and partners for their valuable support throughout 2018-19:

- + State Government of Western Australia
- + Lotterywest
- + Department of Local Government, Sport and Cultural Industries
- + Department of Primary Industries and Regional Development
- + Metropolitan Redevelopment Authority
- + Screen Australia
- + The guilds and professional screen associations and their members, who through their representation at the industry association meetings with Screenwest contribute so much to the Western Australian screen industry
- + Disability in the Arts Disadvantages in the Arts
- + The many practitioners and industry supporters along with those working in our community to bring Western Australian stories and identity to the screen

IMAGE CREDITS

COVER PAGE

- + Eastern Bluff Monkey Mia for Film in WA. Photo by Christian Fletcher (2016)

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- + Thistle Cove, Esperance, Goldfields-Esperance (Christian Fletcher)

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- + Moira and Leon Pericles on Redgate Beach, Margaret River WA in *Storm in a Teacup*. Photo by Darren McCagh © Artemis Media.

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- + On the set of *I Met a Girl*. Photo by David Dare Parker

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- + Daisy Axon as Candace in *H Is For Happiness*. Photo by David Dare Parker © Happiness Film Productions Pty Ltd

PAGE 16 (CLOCKWISE FROM LEFT)

- + Sam Neill and Michael Caton on the set of *Rams*. Photo by Merlyn Moon © WBMC
- + The cast of *The Heights Season 1* - . Photo by Ben King © ABC
- + Dougie (Ryan Corr) smoking, Salt Lake in *Below*. Photo by David Dare Parker © GoodThing Productions
- + *100% Wolf* first look. © Flying Bark Productions
- + Director Richard Todd filming on location in The Kimberley Region, WA © Gifting Lift Pty Ltd
- + Briega Whitehead at the top of Antarctica while shooting *The Antarctica Experience* Photo by Dean Chisholm

PAGE 18 (CLOCKWISE FROM LEFT)

- + *Judas Collar*. Photo by Jess Wyld © No Thing Productions
- + Sigrid Thornton and Helen Shervington at CinefestOZ Film Festival 2018. Photo by Court McAllister
- + Jesse Phillips, Genevieve Morris, Mark Coles Smith, Clarence Ryan, Izumi Woods and Bjorn Stewart on set of *KGB*. Photo by Jessica Wyld © Mad Kids
- + 630 Yagan Square Opening - MRA
- + Tim Minchin as Lucky and Milly Alcock as Meg in *Upright*. Photo by Mark Rogers © Foxtel
- + Jack (William Lodder), Mandy (Anastasia Bampos) and Colin (Darius Amarfio-Jefferson) on Busselton Pier
- + Jesse Phillips, Genevieve Morris, Mark Coles Smith, Clarence Ryan, Izumi Woods and Bjorn Stewart on set of *KGB*. Photo by Jessica Wyld © Mad Kids

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- + 630 Yagan Square Opening - MRA

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- + The beloved Gold Gypsies, Chris and Greg Clark return for another season of *Aussie Gold Hunters*. Photo by Amanda Miller © Electric Pictures Pty LTD

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- + ACEF cinema shot – © Viacheslav / Adobe Stock

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- + *Itch* filming in Albany, Western Australia. Photo by Nic Duncan

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- + Gurrigura (aka Pyramid Hill), a significant landmark in Ngarluma country. Pilbara region of Western Australia © Tyson Mowarin

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- + Director Rachel Perkins on the set of *Mystery Road The Series*. A BUNYA Production for ABC TV. Photo John Platt

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- + Pemberton, South West (Christian Fletcher)

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- + Jack (William Lodder), Mandy (Anastasia Bampos) and Colin (Darius Amarfio-Jefferson) on Busselton Pier

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- + Director John Sheed watches a rehearsal on set of *H is for Happiness*. Photo by David Dare Parker ©

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- + Canola fields with Stirling Ranges, Great Southern (Christian Fletcher)



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