



screenwest

# ANNUAL REPORT

2021-22



ACRONYMS

<b>AACTA</b>	Australian Academy Cinema Television Arts	<b>MIFF</b>	Melbourne International Film Festival
<b>ABC</b>	Australian Broadcasting Corporation	<b>NITV</b>	National Indigenous Television
<b>AFTRS</b>	Australian Film and Television Radio School	<b>PDV</b>	Post, Digital and Visual Effects
<b>AIDC</b>	Australian International Documentary Conference	<b>QWAE</b>	Qualifying Western Australian Expenditure
<b>DLGSC</b>	Department of Local Government, Sport and Cultural Industries	<b>QWARE</b>	Qualifying Western Australian Regional Expenditure
<b>DPIRD</b>	Department of Primary Industries and Regional Development	<b>SBS</b>	Special Broadcasting Service
<b>CEO</b>	Chief Executive Officer	<b>SPA</b>	Screen Producers Australia
<b>FARC</b>	Finance, Audit and Risk Committee	<b>VFX</b>	Visual Effects
<b>FTE</b>	Full-time Equivalent	<b>WA</b>	Western Australia(n)
<b>IAGC</b>	Industry Advisory Group Committee	<b>WARFF</b>	Western Australian Regional Film Fund
<b>ICS</b>	Indigenous Community Stories	<b>WASF</b>	Western Australian Screen Fund (name for new WARFF from 2021 onwards)
<b>LGBTQIA+</b>	Lesbian, Gay, Bisexual, Transgender, Queer and Questioning, Intersex, Asexual +		

We wish to advise Aboriginal and Torres Strait Islander people that this document may contain the names or images of people who have passed away.







# ACKNOWLEDGEMENT OF COUNTRY

Screenwest acknowledges and pays respect to all Traditional Owners of Country across the State of Western Australia and their Elders, past, present and emerging. We recognise and respect their cultural heritage, spiritual beliefs and relationship to land and waters and acknowledge that they are of continuing importance to the people living today. We extend this respect to all Indigenous language groups.

Screenwest values the continuity of cultural, educational and spiritual practices of First Peoples.

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BOARD CHAIR REPORT

On behalf of the Screenwest Board of Directors I am pleased to present the 2021-22 Screenwest Annual Report.

Much of 2021-22 was dominated by the effects of the COVID-19 pandemic with the virus hitting Western Australia during the year. Producers had to navigate significant challenges brought on by the pandemic and increased production budgets, caused by productions being delayed or closed due to COVID outbreaks and the ongoing costs of COVID safety protocols.

During the year Screenwest actively worked with the State Government to provide as much clarity and support as possible for the industry to enable production activity to continue during the pandemic. In addition to alerting the Government of the industry’s pressures, Screenwest’s advocacy focused on securing increased longer term investment into the WA screen industry. We are optimistic that this work will bear fruit in 2022-23.

In May, the State Government announced the development of a 10-year Screen Industry Strategy, to grow and develop the WA screen industry over the next decade. The Strategy will build on the potential of the screen industry as part of the broader creative industries. The Strategy is being developed in collaboration with Screenwest for release in 2022-23.

During the year the WA screen industry continued to produce quality content and showcase Western Australian stories, talent and locations to local, national and international audiences.

Some of the year’s highlights include:

- + Nineteen Screenwest supported projects entering production generating 45 hours of screen content and returning \$24.4 million in direct WA expenditure to the State. These projects created a total of 2,369 FTE jobs<sup>1</sup>.
- + The announcement that writer/director Jub Clerc’s debut feature *Sweet As* (Arenamedia) made its world premiere at the 2022 Melbourne International Film Festival. The feature then headed west to CinefestOZ to compete for the \$100,000 annual film prize.
- + Features, *Facing Monsters* (Beyond West, Red Eye Productions & Veerhuis Pictures) and *How to Please a Woman* (Feisty Dames & Such Much Films) were released in Australian and New Zealand cinemas. The film rights for *How to Please a Woman* sold to the United States, the United Kingdom, Canada, Poland, Czech Republic and Hungary.
- + Perth visual effects house Double Barrel VFX completing visual effects on *Elvis* (Warner Brothers Pictures), supported through the WA Post-Production, Digital and Visual Effects Incentive. The team, including supervisor Nathan Stone, Producer Stuart Campbell and lead artist Jonathan Romeo, completed over 250 shots for the film.
- + WA productions and practitioners scoring 20 nominations at the 2021 Australian Academy of Cinema and Television Arts (AACTA) Awards.

<sup>1</sup>Total FTE jobs includes direct, indirect and induced impacts – those relating to goods and service suppliers, and re-spending in the wider economy – generated through the production activity in which Screenwest has invested. Source: Olsberg SPI: Impact of Screenwest’s Production Investment Activities 2021-22 (2022).

- + WA Entertainment lawyer and Executive Producer Joan Peters being awarded the Medal of the Order of Australia for her service to the performing arts, particularly to film. Throughout her career, Joan has supported and mentored countless screen practitioners, championed talent development and advocated for production in the Australian screen sector.
- + The Honourable Kim Beazley AC, Governor of Western Australia accepting the invitation to become a patron of Screenwest. It was a privilege to have the Governor join Screenwest as an advocate of our rich and vibrant WA screen industry and we thank him and Ms Annus for their generosity and support.

While the year gone was challenging and the ongoing effects of COVID still linger, I am confident that Screenwest is well positioned to continue to pursue its mission to support and grow a more sustainable WA screen industry in partnership with our valued funding and industry partners.

I would like to take this opportunity to sincerely thank our State Government partners – Lotterywest, the Department of Local Government Sport and Cultural Industries (DLGSC) and the Department of Primary Industry and Regional Development (DPIRD) for their ongoing support of Screenwest and the WA screen industry. This ongoing support means more WA-made stories on our screens, more local jobs and increased cultural and economic returns to the WA community.

I also wish to acknowledge the Screenwest Board, the Screenwest Industry Advisory Group, CEO Rikki Lea Bestall and the Screenwest team for the effort and commitment they have all demonstrated during the year – thank you.

Finally I would like to thank the WA screen industry for its resilience and commitment. It is this commitment that means we all have the benefit of seeing WA-made stories on our screens.



John Driscoll  
SCREENWEST CHAIR





## CEO REPORT

As the world faced an unprecedented pandemic, the Western Australian screen industry drew on its creativity, resilience and tenacity. While the ongoing effects of COVID still linger the WA screen industry is recovering.

The effects of the pandemic saw work for crew and producers in Western Australia halved. Significantly, scripted television series *Mystery Road: Origin* (Bunya Productions) and scripted feature *Kid Snow* (Wynn Media) both managed to enter production during the pandemic; the former during WA's hard border closure and lockdowns and the latter when the COVID-19 outbreak was rampant in the community.

The production of factual content continued to forge ahead. Factual projects that entered production during the year included *Aussie Gold Hunters* Season 8 (Electric Pictures), *Our Law* (PiNK PEPPER Productions & Periscope Pictures) and *Walking Man* (VAM Media). The quality of WA's factual content continued to be recognised, with SBS naming *Australia's Health Revolution with Dr Michael Mosley* (Artemis Media) as one of its top four titles for 2021 across the whole network schedule and all genres.

There is a pressing need to increase the level of investment in the WA screen industry, as demand for Screenwest funding outweighs our ability to assist all applicants. During the year Screenwest advocated strongly for increased investment into the WA screen industry, we hope to see this pay off in the near future.



Rikki Lea Bestall  
SCREENWEST CEO

Investing in the creative industries is an investment in our future. It will help to extend the pipeline of productions in WA and create new employment and training opportunities for local creatives, crew, post-production companies and other screen services providers. This directly supports the WA Government's economic diversification strategy 'Diversify WA'.

Moving into 2022-23, I will continue to work with the Screenwest Board, the Screenwest Industry Advisory Group, staff and the screen industry to:

- + Grow and maintain a steady pipeline of production in the State to build the capacity, capability and sustainability of the local screen industry.
- + Increase the level of funding available to support local product (IP created and owned in WA).
- + Develop targeted capability support programs to address identified skills gaps.

As I look to the year ahead, I take this opportunity to acknowledge and thank our Government partners - Lotterywest, the Department of Local Government, Sport and Cultural Industries and the Department of Primary Industries and Regional Development. It is the sustained support of our valued Government partners that enables Screenwest to pursue its vision of a growing, inclusive and more sustainable WA screen industry and to make meaningful contributions to our economy and society.

I would also like to thank the Screenwest Board and the Screenwest Industry Advisory Group Committee for their work, support and commitment during the year and the Screenwest staff for their hard work, professionalism and dedication.

My final words go to the WA screen industry who continue to deliver stories to our screens - thank you.

I am ambitious about the future and am confident that Screenwest is well placed to meet the challenges and opportunities that the new year brings.





# SCREENWEST OVERVIEW

Screenwest is Western Australia’s not-for-profit screen funding and industry development organisation, supporting film, television, and digital production in Western Australia.

## STRATEGIC PLAN

Screenwest’s 2021-2024 Strategic Plan - *Leading the Way: A Growing and More Sustainable WA Screen Industry* sets out the priorities the organisation will focus on over the next two years:

- Lead** – To be the strategic leaders and advocate for the Western Australian screen industry.
- Promote** – To promote Western Australian stories, talent, culture and Country.
- Support** – To support talent development, diversity and innovation across all aspects of the screen industry.

**Grow** – To grow the economic contribution of the screen industry in Western Australia.

The 2021-2024 Strategic Plan purpose, vision, aspiration and values:

## PURPOSE

To support and grow a more sustainable Western Australian screen industry.

## VISION

A growing, inclusive and more sustainable Western Australian screen industry that showcases Western Australia and its diverse communities, talent, culture and Country.

## ASPIRATION

By the end of the 2023-24 financial year the Western Australian screen industry will deliver \$150 million per annum in Western Australian production expenditure, growing to \$300 million per annum by 2025-26.

This will be achieved through the growth and expansion of state-wide employment, capabilities, funding and infrastructure to support a Western Australian industry that will deliver an economic return to the State in excess of \$1.5 billion.

## VALUES

- Ambition** – We strive for excellence and are strategic leaders for the screen industry.
- Accountability** – We take responsibility for actions and decisions, and act professionally and with respect to engender trust.
- Collaboration** – We work together to achieve shared goals with our stakeholders, community and industry.
- Connectivity** – We celebrate the power of screen content to connect communities, share stories and culture.





GOVERNANCE

Screenwest (Australia) Limited (Screenwest) is a not-for-profit Company Limited by Guarantee and governed by the *Corporations Act 2001* and the *Australian Charities and Not for Profits Commissions Act 2012*.

SCREENWEST BOARD

Screenwest’s Board of Directors are responsible for the strategic direction of the organisation and its governance. The Directors in office as at the end of the financial year are:

- Mr John Driscoll  
*Chair*
- Mr Christopher Holman  
*Deputy Chair*
- Ms Andrea Hoskins
- Mr Michael Scott
- Ms Kylie Du Fresne
- Mr Bryce Menzies
- Mr Michael Ottaviano
- Mr John Atkins AO
- Ms Sue Taylor.

BOARD COMMITTEES

INDUSTRY ADVISORY GROUP COMMITTEE

The Industry Advisory Group Committee (IAGC) is an advisory group that assists the Screenwest Board to engage with, monitor and maintain currency with emerging issues and trends affecting the WA screen industry.

The IAGC helps the Board make policy and strategic decisions on a properly informed basis and provides a vital link and flow of information between the Screenwest Board and the WA screen industry.

The IAGC members in office as at the end of the financial year are:

- Ms Celia Tait  
*Committee Chair*
- Mr Aidan O’Bryan  
*Acting Deputy Chair*
- Ms Natalie Marinho
- Ms Lien See Leong
- Mr Kim Lord
- Ms Julianne Fortune
- Mr James Grandison
- Mr David Vincent Smith.

IAGC members on a leave of absence – Jodie Bell and Grady Habib.

During the year Board representation on the IAGC was shared between John Driscoll (Screenwest Board Chair), Andrea Hoskins and Sue Taylor.

Screenwest would like to thank outgoing IAGC members during the year - Chris Veerhuis, Dot West and Kate Separovich.

FINANCE, AUDIT AND RISK COMMITTEE

The Finance, Audit and Risk Committee (FARC) function is to examine and support the Board to maintain an effective risk, control and compliance framework, and fulfil its external financial statement responsibilities. The FARC Members in office as at the end of the year are:

- Mr Michael Scott  
*Board Director and Committee Chair*
- Mr Christopher Holman  
*Board Director*

NOMINATIONS COMMITTEE

The Nominations Committee’s function is to examine the selection and appointment practices of the Company and to search for and recommend new board members for Screenwest and new members for the Industry Advisory Group Committee (IAGC), and other Board subcommittees as and when required.

The Nominations Members in office as at the end of the year are:

- Mr John Atkins AO  
*Board Director and Committee Chair*
- Ms Andrea Hoskins  
*Board Director*
- Mr Michael Ottaviano  
*Board Director*
- Ms Celia Tait  
*Industry Representative.*





## ORGANISATIONAL STRUCTURE

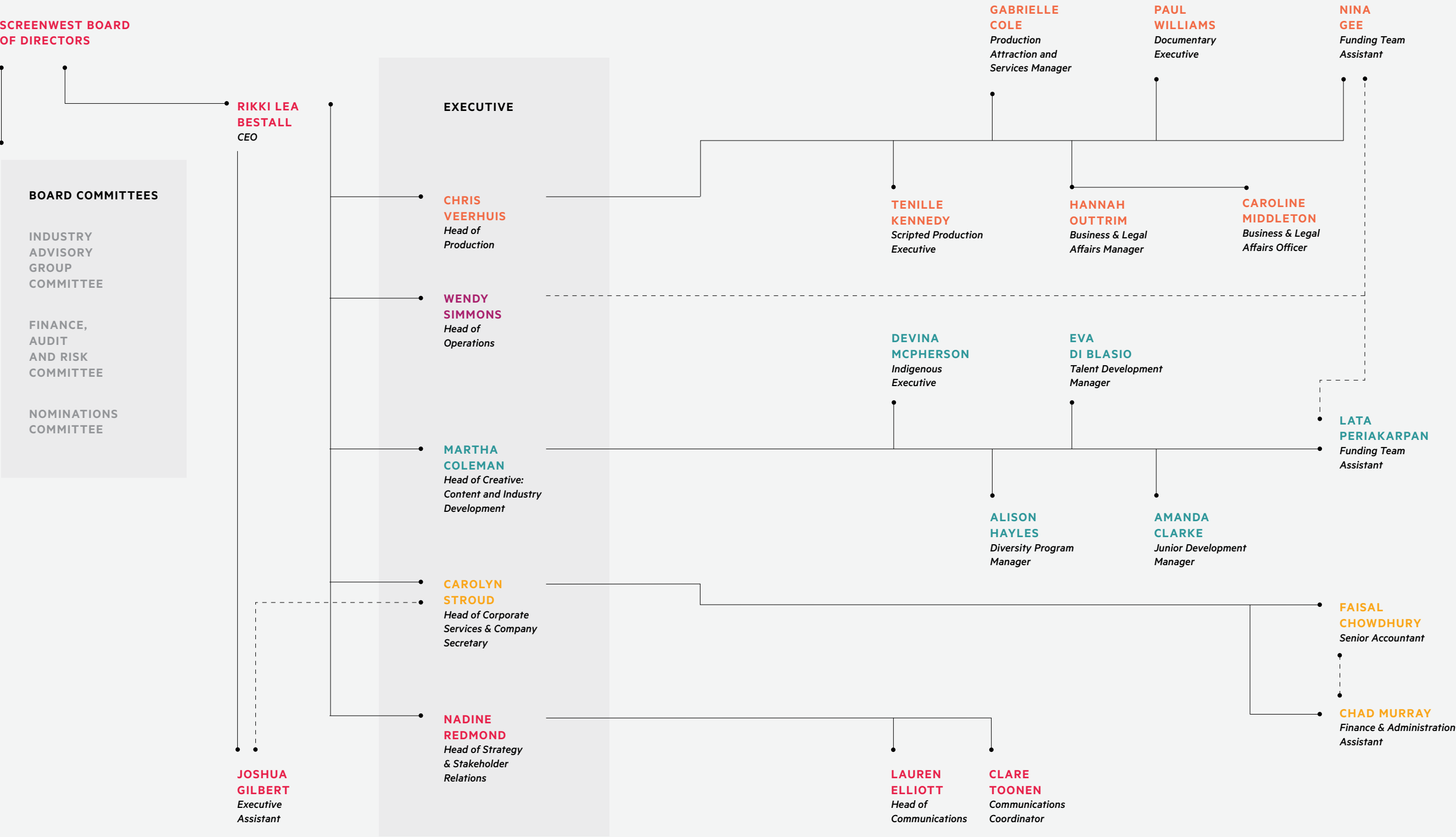
Screenwest operates across five divisions:

- + **Production:** Designs and delivers production funding programs and incentives to support local and footloose content to be made in Western Australia and grow the level of production in the State. Designs and delivers business development programs to build and maintain the capability and capacity of the local screen industry.
- + **Development:** Designs and delivers development funding programs to support the creative development of projects, build the skills capability and capacity of Western Australian screen practitioners and support Indigenous and diverse practitioners.
- + **Operations:** Manages the funding program budget, designs and implements funding program policies and oversees day to day funding program operations.
- + **Strategy and Stakeholder Relations:** Promotes Screenwest and the WA screen industry to increase its profile, fosters community engagement with screen content and the WA screen industry, manages key stakeholder relationships and strategy development and coordination.
- + **Corporate Services:** Delivers whole of organisation services to support our people and culture, governance and risk (including servicing the Board, Board Committees and the Office of the CEO), finance, non- funding commercial arrangements and other key corporate functions, ensuring integrity, continuity and efficiency in delivery of Screenwest's programs and initiatives.





# ORGANISATIONAL STRUCTURE (AS AT 30 JUNE 2022)





# 2021 – 22

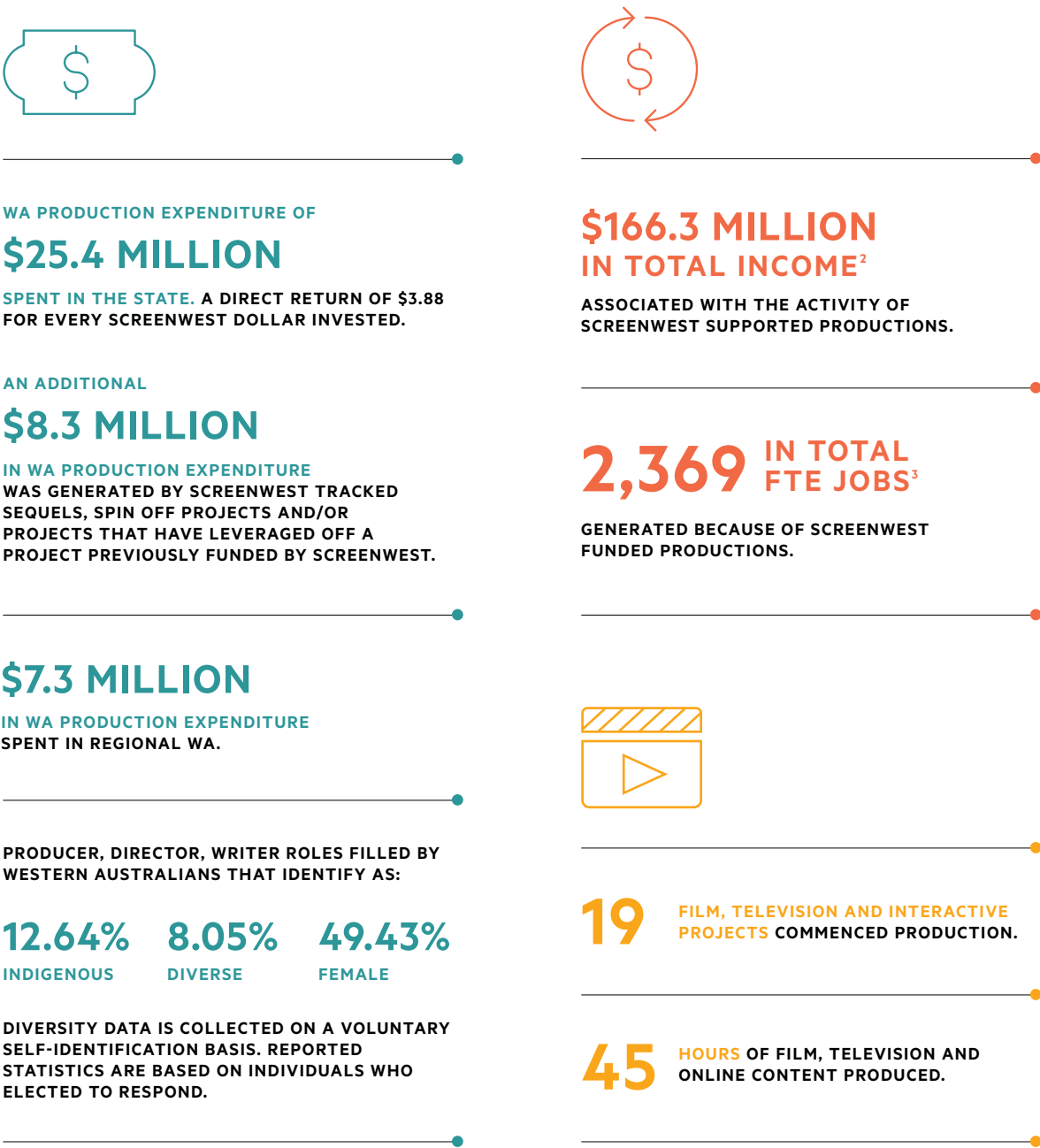
## KEY STATISTICS

Statistics are based on Screenwest funded projects that commenced production in 2021-22.

The data was provided directly to Screenwest, or extrapolated from information provided to Screenwest, by a representative of the relevant production company. Statistics are accurate as at 30 June 2022.

<sup>2</sup> Total income includes direct, indirect and induced income – including from supplier industries and the re-spending of wages – associated with the activity of Screenwest supported productions.

<sup>3</sup> Total FTE jobs includes direct, indirect and induced impacts – those relating to goods and service suppliers, and re-spending in the wider economy – generated through the production activity in which Screenwest has invested.



### PRODUCTIONS SUPPORTED BY SCREENWEST INVESTMENTS GENERATE ADDITIONAL ECONOMIC ACTIVITY IN WESTERN AUSTRALIA WHICH WOULD NOT HAVE OTHERWISE OCCURRED.

#### OVER THE LAST TEN YEARS:

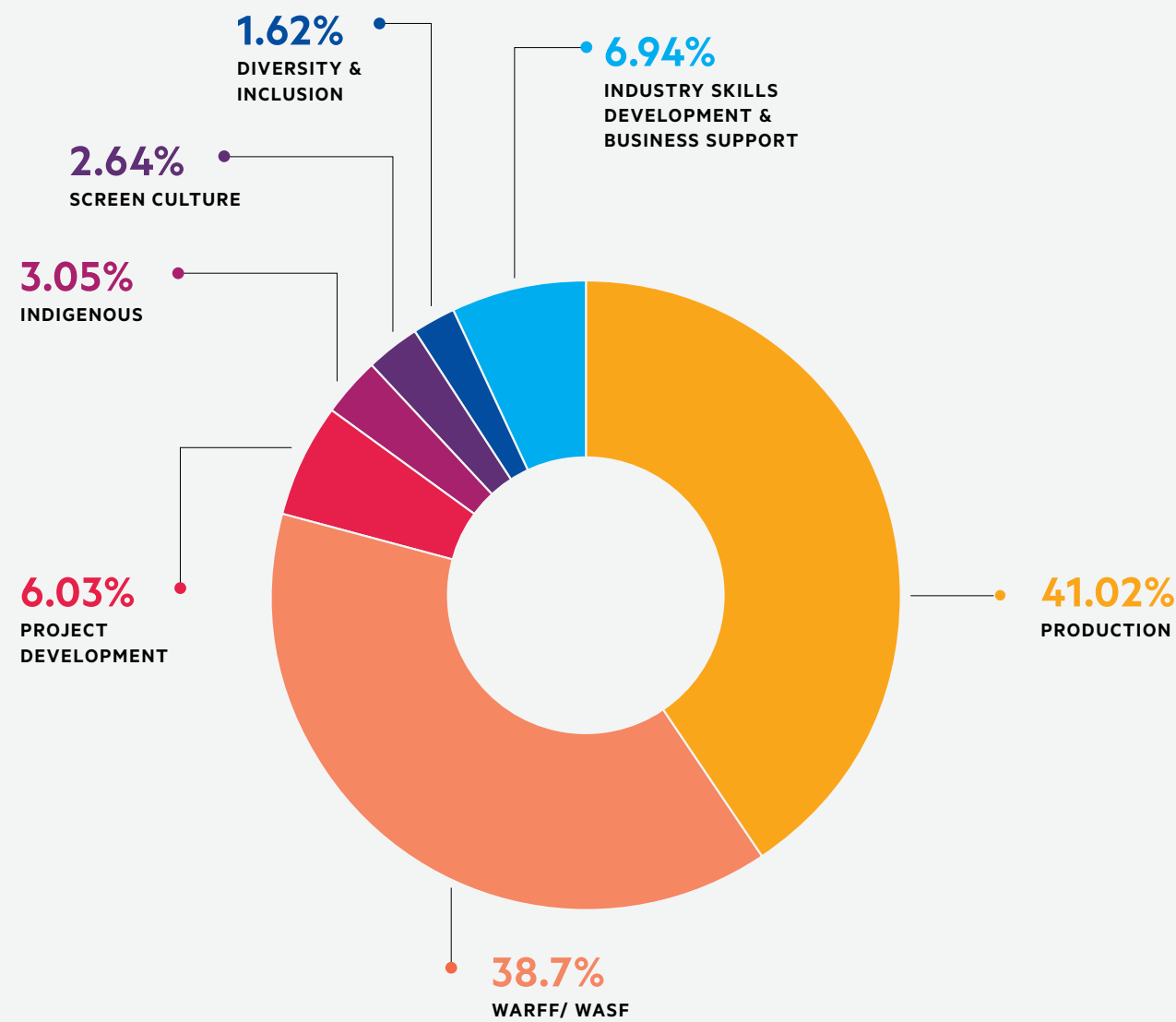






# 2021 – 22 SCREENWEST FUNDING ALLOCATIONS

In 2021-22, funding of \$11.4 million was allocated through the Screenwest Funding Program.







## SUPPORTING WESTERN AUSTRALIAN PRODUCTION

Screenwest’s production programs support distinctive, high quality and diverse projects with strong Western Australian outcomes. In 2021-22, Screenwest supported projects including scripted features *Kid Snow* (Wynn Media); *200% Wolf* (Siamese) and documentaries *Me and My Tourette’s* (Joined Up Films); *Australia’s Sleep Revolution* (Artemis Media); *A Friend in Death* (Periscope Pictures); and *Walking Man* (VAM Media).

Prequel series *Mystery Road: Origin* (Bunya Productions) entered production in October. The six-part series, filmed in Kalgoorlie-Boulder and Coolgardie, follows on from two *Mystery Road* seasons filmed in the Kimberley region. Ahead of its launch on the ABC *Mystery Road: Origin* premiered at the Sydney Film Festival on 18 June.

During the year Screenwest held a Documentary Think Tank with established and mid-career documentary filmmakers to create a shared understanding of what is happening in the WA factual sector and what will improve outcomes for the sector in the short, mid and long term. The information from the Think Tank informed the review of the Documentary Production guidelines - the revised guidelines will take effect later in the year.

The Industry Enhancement Program was launched in January. Developed in line with Screenwest’s ambitious 2021-24 Strategic Plan, the program aims to leverage international and national funding into Western Australia and ultimately increase production levels in the State.

Screenwest partnered with the ABC on an ABC Factual Formats Initiative. Launched in May the initiative is designed to discover the next great

returnable series out of Western Australia. Three ideas will be selected for development with at least one project going into production later in the year.

The West Coast Visions initiative opened for applications. The initiative is designed to uncover talented writer/director/producer teams and provides funding of \$750,000 to a low budget feature that will be produced in the State. Writer/director Zoe Pepper and producer Cody Greenwood’s black comedy *Birthright* was selected as the 2022 recipient.

During the year the 2019 West Coast Visions film, *How To Please a Woman* (Feisty Dame Productions and Such Much Films) had its world premiere at the Perth Festival and opened in cinemas Australia wide.







## WESTERN AUSTRALIAN SCREEN FUND

The Western Australian Screen Fund is administered by Screenwest on behalf of the Department of Local Government Sport and Cultural Industries and the Department of Primary Industries and Regional Development.

The Fund encourages regional screen activity, to expand opportunities, build capacity and retain benefits in regional communities, by supporting projects that:

- + Increase awareness of Western Australia as a tourist destination.
- + Increase employment opportunities.
- + Bolster the procurement of local goods and services.
- + Provide skills development opportunities and build the capacity of the WA production and post-production sectors.
- + Provide longer-term economic and cultural benefits.

During the year four projects received funding support. These projects are expected to deliver \$8.7 million in expenditure to the regions and \$19.3 million in total expenditure to the State.







## INDIGENOUS CREATIVES AND CONTENT

Screenwest continued to work with WA's Indigenous screen practitioners and industry partners to develop and grow the Western Australian Indigenous screen sector and promote WA Indigenous filmmaking voices.

Screenwest invested in the development of a range of Indigenous lead projects. Projects include *Our Medicine* a character driven observational documentary series, feature films *Moodjar*, *Only Wanted* and *Spear and Musket*, and series *Our Mate*, *Pilli Sister Pt* and *A Cracked Christmas* a modern Indigenous retelling of Charles Dickens' classic; *A Christmas Carol*.

### PRODUCTION HIGHLIGHTS DURING THE YEAR INCLUDED:

- + *Sweet As*, Nyul Nyul / Yawuru filmmaker Jub Clerc's directorial feature debut completed production. *Sweet As* is the first Australian feature written and directed by a Western Australian Indigenous filmmaker. Filmed in the Pilbara, *Sweet As* is described as *The Breakfast Club* meets the Outback. The feature will make its world premiere at the Melbourne International Film Festival in August.
- + The NITV commissioned six-part documentary series of *Our Law* entered production. Produced by Taryne Laffar and Sam Bodhi Field and directed by Perun Bonser, the series asks the question "Could Indigenous police officers be the ultimate front-line in changing police culture and rebuilding trust with Aboriginal peoples?" The series filmed in the Perth Metro, Goldfields-Esperance, Kimberley, Mid West, Peel, Pilbara.

It was a challenging year due to the COVID pandemic. For the health and safety of the community, a fewer number of travel and attachment opportunities were offered, particularly for the safety of regional and remote Indigenous practitioners.

Professional development and networking opportunities that were taken up during the year included:

- + Above the line and below the line Indigenous attachments on *Blueback*, *Sweet As*, *Mystery Road: Origin* and *The Last Days of Space Age*.
- + Six Indigenous practitioners accessed the Australian International Documentary Conference (AIDC) online.
- + Two Indigenous mentorships were supported with Film Art Media.
- + Four Indigenous practitioners were supported to travel to the Screen Forever Conference.

Screenwest supported the AIDC/ABC Indigenous Documentary Placement initiative. This initiative allows a mid-career Indigenous practitioner to undertake a four month placement with the ABC in Sydney commencing mid- August 2022.

Three Indigenous production companies were supported through Screenwest's Industry Enhancement Program. The Industry Enhancement Program aims to leverage international and national funding into Western Australia and ultimately increase production levels in the State.

In May, Screenwest announced the development of the 2022-2026 Screenwest Indigenous Screen Strategy. Screenwest will work with WA's Indigenous screen practitioners and industry partners to develop the Strategy to help ensure the sector continues to go from strength to strength. The Strategy will be launched in 2022-23 and Screenwest looks forward to engaging with the sector and facilitating networking and connecting opportunities.







# BUILDING INDUSTRY CAPABILITY AND CAPACITY

During the year Screenwest continued to deliver programs and initiatives aimed at supporting practitioner skills development and growing the WA screen industry. A selection of these programs and initiatives are provided below.

**SBS EMERGING WRITERS’ INCUBATOR 2022**

Screenwest partnered with Screen Australia, Screen NSW, Screen Queensland, Screen Territory, South Australian Film Corporation and VicScreen on this Australia wide initiative from SBS. The initiative provides an emerging, diverse WA writer the opportunity to join production company Easy Tiger in NSW for a year’s paid employment where they can further develop their skills, knowledge, and networks as they work across Easy Tiger’s slate of drama productions. The recipient also receives access to Australian Writers’ Guild creative and training workshops.

**UNREAL ENGINE SHORT FILM CHALLENGE 2022**

Screenwest partnered with Epic Games on this Australia-New Zealand wide initiative together with VicScreen, Screen NSW, Screen Tasmania, Screen Queensland, Screen Canberra, the South Australian Film Corporation and Te Tumu Whakaata Taonga New Zealand Film Commission. The initiative provides rising animators with production funding and an opportunity for their work to be seen by some of the industry’s top professionals. The selected WA filmmaking team will receive \$50,000 to produce their animated short film using 3D creation tool Unreal Engine 5.

**PROFESSIONAL SKILLS DEVELOPMENT  
PLACEMENT ON ‘LAST DAYS OF THE SPACE AGE’**

A Princess Pictures and Screenwest initiative that offered four mid-career WA practitioners the opportunity to work on a Disney+ series. The placement provides the individuals with on the job training to further their career and skills by working with experienced industry professionals. The placement recipients were Emma Jackson (Director), Texx Montana, (Costume), Tess Rowe (Hair and Makeup) and Nikita Calyun (Camera).

**ELEVATE 2022**

Opening again in 2022, the Elevate initiative invests in the professional skills development of talented emerging WA filmmakers who are committed to a career in film and television - teams are provided funding to produce a scripted short form project. During the year, five Elevate 2020 projects entered production.







## AUDIENCE AND COMMUNITY ENGAGEMENT

Screenwest’s Audience and Community Engagement Fund supports festivals and events to enhance Western Australian screen culture, promote WA productions and practitioners and develop local audiences.

In 2021-22 Screenwest supported the CinefestOZ, CinefestOZ Albany, CinefestOZ Busselton, GALCAC Aboriginal and Revelation Perth International film festivals.

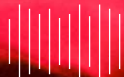
Attendances and films available to program were again impacted by COVID-19 production delays, venue capacity limits and travel restrictions. Despite this there was approximately 29,500 physical and virtual attendances across Screenwest Audience and Community Engagement funded activities and a combined 91 Western Australian productions were screened.

 **OVER 29,500**

ATTENDANCES ACROSS SCREENWEST AUDIENCE AND COMMUNITY ENGAGEMENT FUNDED ACTIVITIES

 **COMBINED 91**

SCREENINGS OF WESTERN AUSTRALIAN PRODUCTIONS







## ACKNOWLEDGEMENTS

Screenwest is supported by the State Government of Western Australia through Lotterywest, the Department of Local Government, Sport and Cultural Industries and the Department of Primary Industries and Regional Development.

Screenwest sincerely thanks all its partners for their committed support of the organisation and the Western Australian Screen Industry.

### 2021 BRIAN BEATON AWARD CONTRIBUTORS

Screenwest thanks the supporters of and the contributors to the 2021 Brian Beaton Award.

The annual Award honours the memory of esteemed producer Brian Beaton by awarding a grant to a filmmaker/s who has a social impact project that requires support to reach its full potential. The Brian Beaton Award is a financial grant, comprising of Screenwest funding, public donations, and in-kind support from leading Western Australian industry professionals.

Filmmaker, journalist and lifelong environmental activist, Jane Hammond received the 2021 Brian Beaton Award for her upcoming documentary *Black Cockatoo Crisis*.





2021 – 22

SCREENWEST FUNDING COMMITMENTS

The commitments listed below reflect approved totals as at 30 June 2022 and may not be the final amounts contracted or paid. Project names are accurate as at 30 June 2022.

Of the commitments listed a total of \$830,520 was distributed to Indigenous led projects, production companies and / or practitioners.

ABC FACTUAL FORMATS INITIATIVE

RECIPIENT	PROJECT	AMOUNT (\$)
ARTEMIS MEDIA	Old Dog, New Tricks	15,000
CATCH & RELEASE	Monumental	17,500
FEISTY DAME PRODUCTIONS	Deighties: Dating in Your Eighties	20,000
TOTAL		52,500

BRIAN BEATION AWARD

RECIPIENT	PROJECT	AMOUNT (\$)
FREMANTLE FREELANCE	Black Cockatoo Crisis	17,250
TOTAL		17,250

DIVERSITY FUND

RECIPIENT	PROJECT	AMOUNT (\$)
DONUT MAFIA	Flawless	3,000
SUKHJIT INTERNATIONAL	One of the Good Ones	20,000
DONUT MAFIA	Rhapsody Blue (is Dead)	7,000
DALEY RANGI	Curiosity	20,000
NO LABELS MEDIA	Salina	10,000
KELLI CROSS	SBS Emerging Writers’ Incubator	30,000
DIVERSITY COUNCIL AUSTRALIA	Diversity Council Australia Membership (2022-2023)	1,615
AFTRS	Screen Diversity and Inclusion Network Membership (2021–2022)	3,000
CHANEL BOWEN	Screenworks Regional to Global Screen Forum	3,100
THE EVERYONE PROJECT	The Everyone Project Subscription 2022	3,800
ZACA PRODUCTIONS	Post Production Mentorship (Sami Blue Bird)	16,000
LAZY SUSAN FILMS	ZOIC	19,000
BUS STOP FILMS	Inclusion Officer Development and Implementation Placement (Chanel Bowen)	18,000
CASSANDRA NGUYEN	Work Wife	18,000
DRUNKEN DUCK	Development Mentorship (Sam Kerr)	11,300
TOTAL		183,815







DOCUMENTARY DEVELOPMENT INVESTMENT

RECIPIENT	PROJECT	AMOUNT (\$)
ARTEMIS MEDIA	An Ode to Olsen	12,500
AQUARIUS PRODUCTIONS	Hypnostar	8,000
GHOST RIDER FILMS	Pet Detectives Australia	15,000
JOINED UP FILMS	Aussie Meteor Hunters	15,000
PINK PEPPER PRODUCTIONS	Our Medicine	15,000
SEA DOG TV INTERNATIONAL	Life's A Dog Beach	6,500
RIGGS AUSTRALIA	Rewilding the West	10,000
GURU PRODUCTIONS	Outback Tinsel Town	10,000
TOTAL		92,000

DOCUMENTARY PRODUCTION

RECIPIENT	PROJECT	AMOUNT (\$)
JOINED UP FILMS	Me and My Tourette's	120,169
ARTEMIS MEDIA	Australia's Sleep Revolution	376,235
PROSPERO PRODUCTIONS	Junior Doctors Down Under	360,492
PINK PEPPER PRODUCTIONS & PERISCOPE PICTURES	Our Law: Australia	350,000
PROSPERO PRODUCTIONS	Outback Farm	200,000
ARTEMIS MEDIA	Every Family Has A Secret Season 4	300,000
TOTAL		1,706,896





ELEVATE / ELEVATE+

RECIPIENT	PROJECT	AMOUNT (\$)
SONA IMAGES	I'm Not a Nurse (COVID Funding)	1,500
SANDBOX	Raising Thunder (COVID Funding)	1,250
MCKENNA HAMPTON	Elevate Insurance	2,932
DANIELLE RESTON	Touch (COVID Funding)	1,500
TOTAL		7,182

EMERGENCY DEVELOPMENT

RECIPIENT	PROJECT	AMOUNT (\$)
WEERIANNA STREET MEDIA	Number 2	22,000
PINK PEPPER PRODUCTIONS & PERISCOPE PICTURES	Our Law Series 2	25,000
TOTAL		47,000

FIRST BREAK WRITERS PROFESSIONAL DEVELOPMENT INITIATIVE

RECIPIENT	PROJECT	AMOUNT (\$)
THE AUSTRALIAN WRITERS' GUILD	First Break Writers Professional Development Initiative	20,000
TOTAL		20,000

INDUSTRY ENHANCEMENT PROGRAM

RECIPIENT	PROJECT	AMOUNT (\$)
RUSH FILMS	Industry Enhancement Program - Stream 2	20,000
WEERIANNA STREET MEDIA	Industry Enhancement Program Stream 2	20,000
KARLA HART ENTERPRISES	Industry Enhancement Program Stream 2	20,000
KOMIXX ENTERTAINMENT	Industry Enhancement Program - Stream 1	200,000
FACTOR 30 FILMS	Industry Enhancement Program - Stream 1	130,000
ELECTRIC PICTURES	Industry Enhancement Program - Stream 1	100,000
ROADSHOW ROUGH DIAMOND & SEE PICTURES	Industry Enhancement Program - Stream 1	200,000
RAMU PRODUCTIONS	Industry Enhancement Program Stream 1	200,000
TOTAL		890,000







INDUSTRY EVENTS / SPONSORSHIP

RECIPIENT	PROJECT	AMOUNT (\$)
VARIOUS	Documentary Think Tank Associated Costs	6,099
REVELATION PERTH INTERNATIONAL FILM FESTIVAL	XR:WA Industry Program 2022	15,000
FILM ART MEDIA	Australian Feature Film Forum	5,000
SCREEN PRODUCERS AUSTRALIA	Screen Forever Conference 2022	6,000
AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE	Australian International Documentary Conference 2022	6,000
THE BACKLOT PERTH	Industry Guild Activities	6,000
GEOGRAPHE FRENCH AUSTRALIAN FESTIVALS	Industry Program 2022	15,000
SUCH FEISTY DAMES	How To Please a Woman Gala Screening	1,650
DADAA	The Other Film Festival 2022	4,000
TOTAL		64,749





MATCHED DEVELOPMENT

RECIPIENT	PROJECT	AMOUNT (\$)
ARTEMIS MEDIA	Sleep with Dr Michael Mosley	15,000
KOMIXX ENTERTAINMENT	Captured	25,000
SEA DOG TV INTERNATIONAL	Dolphins Are We Loving Them To Death	29,603
WBMC	Untitled Project	20,000
FACTOR 30 FILMS	Untitled Series	20,000
ARTEMIS MEDIA	Every Family Has A Secret Season 4	45,000
JOINED UP FILMS	Will Black Lives Ever Really Matter?	25,000
TOTAL		179,603

ON DEMAND CONTENT

RECIPIENT	PROJECT	AMOUNT (\$)
VAM MEDIA	Walking Man	75,000
PERISCOPE PICTURES	A Friend in Death	76,500
TOTAL		151,500

PROFESSIONAL DEVELOPMENT

RECIPIENT	PROJECT	AMOUNT (\$)
FILM ART MEDIA	Indigenous Industry Consultancy	10,000
VARIOUS	Last Days of the Space Age Professional Skills Development Program	100,000
TOTAL		110,000



SCREEN CULTURE

RECIPIENT	PROJECT	AMOUNT (\$)
GEOGRAPHE FRENCH AUSTRALIAN FESTIVAL	CinefestOZ Film Festival 2022	115,000
GEOGRAPHE FRENCH AUSTRALIAN FESTIVAL	CinefestOZ Albany 2022	15,000
REVELATION PERTH INTERNATIONAL FILM FESTIVAL	Revelation Perth International Film Festival 2022	100,000
GEOGRAPHE FRENCH AUSTRALIAN FESTIVAL	CinefestOZ Broome 2022	5,000
GOLDFIELDS ABORIGINAL LANGUAGE CENTRE ABORIGINAL CORPORATION (GALCAC)	GALCAC Aboriginal Film Festival 2022	10,000
TOTAL		245,000

SCRIPTED DEVELOPMENT

RECIPIENT	PROJECT	AMOUNT (\$)
SCULLFACE	Bull	10,000
DIGITAL JELLYFISH	Proclivitas	10,000
FACTOR 30 FILMS	Broken Lives	10,000
FEISTY DAME PRODUCTIONS	SHAME 2022	10,000
JESSICA ELISE DE GOUW	The Other War	10,000
RAMU PRODUCTIONS	Sugarland	10,000
CARVER FILMS	The Quiet	20,000
KOMIXX ENTERTAINMENT	Newtown	20,000
RUSH FILMS	Runt	20,000

SCRIPTED DEVELOPMENT – CONTINUED

RECIPIENT	PROJECT	AMOUNT (\$)
INDIAN PACIFIC PICTURES	The Jesus Machine	20,000
BANSHEE HILLS	Summer of Our Lives	10,000
BLACKWOOD RIVER FILMS	I'd Rather Eat Cake	10,000
BLACKWOOD RIVER FILMS	Amy the Pirate and the Quest for the Crystal Caves	10,000
FACTOR 30 FILMS	The Sinkings	10,000
RUSH FILMS	Moodjar	10,000
IMAGERY FILMS	Spear and Musket	10,000
WEERIANNA STREET MEDIA	Only Wanted	10,000
TASMA WALTON	Pilli Sisters PI	9,811
COTTESLOE FILMS	Whale Shark Jack	20,000
BIG AND LITTLE FILMS	Practise	18,000
KOMIXX ENTERTAINMENT	How To Bee	20,000
PINK PEPPER PRODUCTIONS	Old Mate	15,000
BANSHEE HILLS	A Cracked Christmas	10,000
PINK PEPPER PRODUCTIONS	Desert Fish	15,000
FEISTY DAME PRODUCTIONS	Paper Plane	20,000
TOTAL		337,811







SCRIPTED PRODUCTION

RECIPIENT	PROJECT	AMOUNT (\$)
MYSTERY ORIGIN MEDIA	Mystery Road Series 3 (COVID Funding)	24,300
WBMC	Drone Racers	600,000
SIAMESE	200% Wolf	458,490
SEE PICTURES	Where All the Light Tends to Go	236,475
WYNN MEDIA	Kid Snow (Additional Production Funds)	145,000
WYNN MEDIA	Kid Snow (COVID Funding)	95,000
NORTHERN PICTURES	Untitled Project	400,000
TOTAL		1,959,265



TRAVEL SUPPORT

RECIPIENT	PROJECT	AMOUNT (\$)
BANSHEE HILLS	Screen Forever Conference 2022	1,100
COCKATOO COLAB	Screen Forever Conference 2022	1,100
FACTOR 30 FILMS	Screen Forever Conference 2022	1,100
RUSH FILMS	Screen Forever Conference 2022	2,000
DIGITAL JELLYFISH	Screen Forever Conference 2022	2,000
SAM LARA	Screen Forever Conference 2022	1,100
DAVID HOLROYD	Screen Forever Conference 2022	2,000
SCULLFACE	Screen Forever Conference 2022	1,100
SCREEN PRODUCERS AUSTRALIA	Screen Forever Conference 2022	4,500
GOGULJAR YOK	Screen Forever Conference 2022	2,000
RAMU PRODUCTIONS	Screen Forever Conference 2022	2,000
PINK PEPPER PRODUCTIONS	Screen Forever Conference 2022	2,000
AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE	Australian International Documentary 2022 Practitioner Virtual Tickets	5,114
TOTAL		27,114

WA REFLECTIONS 2

RECIPIENT	PROJECT	AMOUNT (\$)
VARIOUS	WA Reflections 2	105,000
TOTAL		105,000

WEST COAST VISIONS INITIATIVE

RECIPIENT	PROJECT	AMOUNT (\$)
NO LABELS MEDIA	He Ain't Heavy	750,000
TOTAL		750,000





2021 – 22

PRODUCTION SUMMARY

The following projects with Screenwest funding commenced production in 2021-22.

The project information has been provided to Screenwest by a representative of the production company.

100% Wolf  
The Book  
of Hath

SCRIPTED SERIES

DURATION	26 x 22 minutes
PRODUCTION COMPANY	Flying Bark Productions, 100% Wolf TV S2 Siamese
PRODUCERS	Francesca Hope, Barbara Stephen, Alexia Gates-Foale, Michael Bouchier, Bernadette O'Mahony
DIRECTORS	Jacquie Trowell, Les Turner
WRITERS	Antony Webb, Tracey Defty Rashid, Miley Tunnecliffe
BROADCASTER / DISTRIBUTOR	ABC
SCREENWEST FUNDING	Scripted Production
SYNOPSIS	Starting with finding a Polar Bear in the woods outside Howlington and ending with defeating the Werelock Hath in 825AD, nothing is going to be easy for Freddy and the Howlington gang.

A Friend in  
Death

DOCUMENTARY  
SINGLE

DURATION	1 x 27 minutes
PRODUCTION COMPANY	Periscope Pictures
PRODUCERS	Alice Wolfe, Josh Lee
DIRECTOR	Josh Lee
BROADCASTER / DISTRIBUTOR	ABC
SCREENWEST FUNDING	On Demand Content
SYNOPSIS	A group of passionate volunteers record the biographies of palliative care patients, opening an unexpected pathway of healing and acceptance through the uncovering of their wonderful life stories.

Aussie Gold  
Hunters  
Series 8

DOCUMENTARY  
SERIES

DURATION	20 x 44 minutes
PRODUCTION COMPANY	Electric Pictures
PRODUCERS	Andrew Ogilvie, Robin Shingleton, Jason Giberti, Jillian Bailey, Andrea Quesnelle
DIRECTORS	Casey Grogan, Jordan Davenport, Kal Englishby, Wayne Young, Mike Whyte
BROADCASTER/ DISTRIBUTOR	Discovery Channel Australia, Pacific Rim & UK
SCREENWEST FUNDING	Documentary Production, Western Australian Screen Fund
WA FILMING REGION	Goldfields-Esperance, Mid West, Pilbara
SYNOPSIS	In this eighth season, we re-join our hard-core crews of gold prospectors as they take the gamble of a lifetime to strike it big, deep in the wild west of outback Australia.





Bird Drone

SCRIPTED SHORT

DURATION	1 x 7 minutes
PRODUCTION COMPANY	Lazy Susan Films + Hannah Ngo
PRODUCER	Hannah Ngo
DIRECTOR	Radheya Jegatheva
WRITER	Clare Toonen
SCREENWEST FUNDING	Elevate+
SYNOPSIS	A lonely seagull looking for love struggles to accept that his newfound object of affection is a human-operated drone with a limited battery life.

Filming Our Future

DOCUMENTARY SHORT SERIES

DURATION	15 x 3 minutes
PRODUCTION COMPANY	Joined Up Films
EXECUTIVE PRODUCER	Jacqueline Willinge
PRODUCERS	Daniel Brown, Anthony Willinge
DIRECTOR	Anthony Barwell
BROADCASTER / DISTRIBUTOR	YouTube
SCREENWEST FUNDING	Diversity and Inclusion
SYNOPSIS	This disability-led short documentary series will explore the way sports and physical activities can drive inclusion and community cohesion.

Claremont

DOCUMENTARY SERIES

DURATION	2 x 90 minutes
PRODUCTION COMPANY	Joined Up Films
EXECUTIVE PRODUCERS	Jacqueline Willinge, Daniel Brown, Anthony Willinge, Steve Bib
PRODUCERS	Lisa Dupenois, Suzy Hounslow
DIRECTOR	Anthony Barwell
BROADCASTER / DISTRIBUTOR	Channel 10 / Drive Rights Media
SCREENWEST FUNDING	Documentary Production

Kid Snow

SCRIPTED FEATURE

DURATION	1 x 120 minutes
PRODUCTION COMPANY	Wynn Media, Unicorn Films
PRODUCERS	Megan Wynn, Lizzette Atkins, Bruno Charlesworth
DIRECTOR	Paul Goldman
WRITERS	John Brumpton, Stephen Cleary, Paul Goldman
BROADCASTER / DISTRIBUTOR	Madman Entertainment
SCREENWEST FUNDING	Scripted Production, Western Australian Screen Fund
WA FILMING REGION	Goldfields-Esperance
SYNOPSIS	When a washed-up tent boxer gets one last shot to make a name for himself, he's forced to choose between old dreams and new love.







Kimberley  
Project –  
Keeping Hope

DOCUMENTARY  
SINGLE

DURATION	1 x 60 minutes
PRODUCTION COMPANY	Joined Up Films
EXECUTIVE PRODUCERS	Jacqueline Willinge, Dan Brown
PRODUCERS	Anthony Willinge, Suzy Hounslow, Marlikka Perdrisat, Darren Hutchinson, Mark Cole Smith
DIRECTORS	Tyson Mowarin, Darren Hutchinson, Anthony Barwell (Post Director)
BROADCASTER / DISTRIBUTOR	NITV
SCREENWEST FUNDING	Documentary Production
SYNOPSIS	Under the surface and out of sight, there is a dark side to living in the magical Kimberley. Over the past few decades it has become a place where our young people are struggling to survive...Why?



Lustration VR

SCRIPTED SHORT VR  
SERIES

DURATION	4 x 6 minutes
PRODUCTION COMPANY	Gestalt Publishing
PRODUCERS	Wolfgang Bylsma, Taryne Laffar
DIRECTORS	Nathan Anderson, Carolina Sorenson
WRITER	Ryan Griffen
BROADCASTER/ DISTRIBUTOR	Facebook
SCREENWEST FUNDING	On Demand Content
SYNOPSIS	Bardolph and Gallus are two protectors of The Between, a realm where the dead go in order to cleanse or lustrate themselves before crossing over to pure happiness. These two protectors are to uphold what is good and evil by removing those who do not belong in The Between. But when Malcolm slips through their grasps everyone and everything in The Between are at risk. Unfortunately, the only person who can stop Malcolm is Detective Elizabeth Pine but she is still alive on Earth.





Our Law

DOCUMENTARY  
SERIES

DURATION	6 x 30 minutes
PRODUCTION COMPANY	PiNK PEPPER Productions + Periscope Pictures
PRODUCERS	Taryne Laffar, Sam Bodhi Field, Ryan Hodgson (Line Producer), Darren Dale, Jacob Hickey
DIRECTOR	Perun Bonser
WRITERS	Taryne Laffar, Sam Bodhi Field, Perun Bonser, Nicholas Dunlop, Bryan McQueen-Mason, Jeremy Thomson
BROADCASTER/ DISTRIBUTOR	NITV
SCREENWEST FUNDING	Documentary Production, Western Australian Screen Fund
WA FILMING REGIONS	Perth Metro, Goldfields-Esperance, Kimberley, Mid West, Peel, Pilbara
SYNOPSIS	Could Indigenous police officers be the ultimate front-line in changing police culture and rebuilding trust with Aboriginal peoples?

Out of Here

SCRIPTED  
SHORT

DURATION	4 x 5 minutes
EXECUTIVE PRODUCERS	Cody Greenwood, Deborah May, Simon Flavelle
PRODUCER	Sophia Armstrong
DIRECTOR	Jacqueline Pelczar
WRITER	Tina Fielding
SCREENWEST FUNDING	Out Now Initiative
SYNOPSIS	A young woman with Down syndrome has a secret dream and a secret crush. She goes to Gay Pride to find 'her people' and ends up having a wild and chaotic adventure with new friends - and finds her first love.





Me and My  
Tourettes'

DOCUMENTARY  
SINGLE

DURATION	1 x 51 minutes
PRODUCTION COMPANY	Joined Up Films
EXECUTIVE PRODUCERS	Jacqueline Willinge, Dan Brown and Anthony Willinge
PRODUCER	Lisa Dupenois
DIRECTORS	Lisa Dupenois Elissa McKeand (Post Director)
BROADCASTER/ DISTRIBUTOR	SBS
SCREENWEST FUNDING	Documentary Production
SYNOPSIS	This confronting observational documentary follows three people with Tourette's Syndrome as they challenge society's prejudices and strive towards acceptance.

Mystery Road:  
Origin

SCRIPTED SERIES

DURATION	6 x 52 minutes
PRODUCTION COMPANY	Bunya Productions
PRODUCERS	David Jowsey, James Grandison, Greer Simpkin
DIRECTOR	Dylan River
WRITER	Steven McGregor, Blake Ayshford, Kodie Bedford, Timothy Lee, Dylan River
BROADCASTER/ DISTRIBUTOR	ABC
SCREENWEST FUNDING	Western Australian Screen Fund
WA FILMING REGIONS	Goldfields-Esperance
SYNOPSIS	It's 1999, and Constable Jay Swan, a charismatic young officer arrives at his new station. Fresh from the city and tipped for big things, Jay might be the new copper, but he's not new to this town. His estranged father Jack lives here, as does the woman who will change his life forever, Mary. Mystery Road: Origin will explore how a tragic death, an epic love, and the brutal reality of life as a police officer straddling two worlds, form the indelible mould out of which will emerge, Detective Jay Swan.





Raising  
Thunder

SCRIPTED SHORT

DURATION	1 x 13 minutes
PRODUCTION COMPANY	Sandbox Productions
EXECUTIVE PRODUCER	Grady Habib
PRODUCERS	Jasmine Leivers, Anthony Brenneman
DIRECTOR	Kaleb McKenna
WRITER	Jesse Laurie
SCREENWEST FUNDING	Elevate+
SYNOPSIS	RAISING THUNDER is an uplifting family-comedy that utilises the unique concept of a young girl raising an infant cloud to explore the theme of grief in a beautiful but powerful manner.

Touch

SCRIPTED SHORT

DURATION	1 x 10 minutes
PRODUCERS	Lauren McDonough, Emilia Jolakoska (Executive Mentor)
DIRECTOR	Jennie Feyen
WRITER	Jennie Feyen
SCREENWEST FUNDING	Elevate
SYNOPSIS	Esme yearns to be in a loving relationship but is afraid of being touched. To overcome her fears and self-isolation she enters into a treatment program involving an android.



Walking Man

DOCUMENTARY  
SINGLE

DURATION	1 x 30 minutes
PRODUCTION COMPANY	VAM Media
PRODUCERS	Brendan Hutchens, Rose Grandile-Pizzi
DIRECTOR	Luna Laure
BROADCASTER	ABC
SCREENWEST FUNDING	On Demand Content
SYNOPSIS	Discover the compelling story of Perth’s enigmatic Walking Man pieced together by curator-come-detective, Professor Ted Snell, as he prepares the unknown artist’s debut exhibition after his untimely death, seeking to understand the mysterious motivations that formed a life of obsession.

Wirntj

SCRIPTED SHORT

DURATION	1 x 15 minutes
PRODUCTION COMPANY	Komixx Entertainment
PRODUCERS	Amanda Morrison, Lucy Verity, Roslyn Park
DIRECTOR	Karla Hart
WRITER	Karla Hart
SCREENWEST FUNDING	Elevate+
SYNOPSIS	When stones start falling, Aden and his friends must confront terrifying supernatural forces to figure out what is upsetting the spirits so that their worlds can return to normal.

Where All  
Light Tends  
to Go

SCRIPTED  
FEATURE

DURATION	1 x 97 minutes
PRODUCTION COMPANY	McNeely Family Australia
PRODUCERS	Griff Furst, Josh Kesselman, Robert Knott, Robin Wright, Ryan Donnell Smith, Nathan Klinger, Ryan Winterstern
DIRECTOR	Ben Young
EDITOR	Merlin Eden
SCREENWEST FUNDING	Scripted Production - Completion
SYNOPSIS	Set in North Carolina’s Appalachian Mountains, eighteen-year-old Jacob McNeely is torn between appeasing his meth-dealing kingpin father and leaving the mountains forever with the girl he loves.





2021 – 22

## FINANCIAL SUMMARY

STATEMENT OF NET SURPLUS AND OTHER COMPREHENSIVE INCOME  
for the year ended 30 June 2022

	2021-22 \$ (000s)	2020-21 \$ (000s)
<b>REVENUE</b>		
Grant Revenue	12,612	14,372
Returns on Funding Activities	240	494
Other Income	306	304
<b>TOTAL REVENUE</b>	<b>13,158</b>	<b>15,170</b>
<b>EXPENDITURE</b>		
Grant Expenses	9,695	11,614
Employee Expenses	2,043	2,380
Supplier Expenses	747	716
Depreciation Expense	126	128
Other Expenses	23	24
<b>TOTAL COST OF SERVICES</b>	<b>12,634</b>	<b>14,862</b>
<b>SURPLUS BEFORE INCOME TAX</b>	<b>524</b>	<b>308</b>
Income Tax Expense	-	-
<b>SURPLUS FOR THE YEAR</b>	<b>524</b>	<b>308</b>
Other Comprehensive Income	-	-
<b>TOTAL COMPREHENSIVE INCOME FOR THE YEAR</b>	<b>524</b>	<b>308</b>

STATEMENT OF FINANCIAL POSITION  
As at 30 June 2022

	2021-22 \$ (000s)	2020-21 \$ (000s)
<b>ASSETS</b>		
Current Assets	25,993	11,189
Non-Current Assets	530	642
<b>TOTAL ASSETS</b>	<b>26,523</b>	<b>11,831</b>
<b>LIABILITIES</b>		
Current Liabilities	23,856	9,577
Non-Current Liabilities	471	582
<b>TOTAL LIABILITIES</b>	<b>24,327</b>	<b>10,159</b>
<b>NET ASSETS</b>	<b>2,196</b>	<b>1,672</b>
<b>EQUITY</b>		
Reserves	646	646
Retained Earnings	1,550	1,026
<b>TOTAL EQUITY</b>	<b>2,196</b>	<b>1,672</b>
<b>STATEMENT OF CASH FLOWS</b> As at 30 June 2022		
Net Cash Flow from Operating Activities	14,917	1,133
Net Cash Flow from Investing Activities	31	68
Net Cash Flow from Financing Activities	(103)	(94)
Net Change in Cash and Cash Equivalents	14,845	1,107
Cash and cash equivalents, beginning of the reporting period	10,913	9,806
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD</b>	<b>25,758</b>	<b>10,913</b>





# IMAGE CREDITS

COVER PAGE

- + Hutt Lagoon, near Port Gregory. © Tourism WA.

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- + Mystery Road: Origin. Jay (Mark Coles Smith). Photography by David Dare Parker. © Bunya Productions.

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- + Lake Ballard, near Menzies. © Tourism WA.

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- + Aussie Gold Hunters Series 7. Levi and Bridget North. Photography by Terry Taplin. © Electric Pictures.

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- + Sweet As. Crew on location - behind the scenes. Photography by Nic Duncan. © Arenamedia.

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- + Australia's Health Revolution with Dr Michael Mosley. Dr Michael Mosley. © Artemis Media & Andy Baker.

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- + Children's Hospital. Dr Tara, mum Jessica, Seth, Nurse Nicole, Clay, Dr Mohd. © Prospero Productions.

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- + How to Please a Woman. Caroline Brazier, Sally Phillips, Tasma Walton and Hayley McElhinney. Photography by David Dare Parker. © Feisty Dame Productions and Such Much Films.

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- + Mystery Road: Origin. Crew on location - behind the scenes. Photography by David Dare Parker. © Bunya Productions.

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- + Sweet As. Fernando (Carlos Sanson Jr) and Murra (Shantae Barnes-Cowan) as Murra. Photography by Nic Duncan. © Arenamedia.

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- + Bungle Bungle Range, Purnululu National Park. © Tourism WA.

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- + Revelation Perth International Film Festival 2021. Photography by Anthony Tran. © Revelation Perth International Film Festival.

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- + Black Cockatoo Crisis. Jane Hammond on set. Photography by Paddy Cullen. © Fremantle Freelance.

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- + Every Family Has a Secret Series 3. Presenter Noni Hazlehurst. Photography by Philip Gostelow. © Artemis Media.

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- + CinefestOZ 2021, Busselton WA. Photography by Court McAllister. © CinefestOZ.

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- + Walking Man. Cheryl Prager and Ted Snell on set. Photography by Sabine Albers. © VAM Media.

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- + Mystery Road: Origin. Cindy (Grace Chow) and Jay (Mark Coles Smith). Photography by David Dare Parker. © Bunya Productions.

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- + Lustration VR. © New Canvas.

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- + Our Law. Probationary Constable Tyler Maxwell, Kununurra. Photography by Nic Duncan. © Our Law.

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- + Me and My Tourette's. Rue Millsom, Ryan Santa and Montie Webb at the TSAA Camp. © Joined Up Films.

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- + Touch, Theo (Meraj Ahamed) in position while 2nd clapper AC Jarred Fraser steps in. Photography by David Attwell. © Lauren McDonough.

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- + Beyond the Milky Way. Photography by Michael Goh. © White Spark Pictures.







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