



# 2003 – 2004 Annual Report

**INVESTING IN CONTENT / FOR WORLD SCREENS**



# VISION

To lead the West Australian screen industry to a level of creative and commercial success which is a source of pride and opportunity for all Western Australians.

## SCREENWEST'S ROLE

ScreenWest's role as described in its Constitution is to:

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

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

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## LETTER FROM THE CHAIRPERSON

In a reportedly difficult year for the Australian screen industry, I am pleased to say that the Western Australian screen industry had a number of major successes and has hit record levels of production in the 2003-4 financial year. Over 59 hours of production with combined budgets of \$28.3 million entered principal photography during this time. These projects secured expenditure on WA elements of \$19.6 million from ScreenWest's investment of \$4.7million.

The State Government has acknowledged the value of the WA screen industry and committed to its expansion by providing \$2 million for the 2004-5 financial year for *WA on Screen*. This will enable ScreenWest to invest \$750,000 in a low budget feature and provide matching development funding, to support indigenous drama and provide further production investment under the Screen Industry Partnership Fund. Our industry organizations were vital in securing the new funds, as the presentation to the State Government was jointly supported.

In addition, our outstanding triennial partnership with Lotterywest securing \$12 million over 3 years, has enabled us to make a real investment in our many talented local screen practitioners and the returns they bring to the State both culturally and economically.

ScreenWest's vision to have a critical mass of production activity to underpin industry activity and employment was achieved with two full time drama crews employed in the first six months of the year. Two children's drama productions filmed simultaneously – *Parallax* and *Foreign Exchange* – creating opportunities for local practitioners to build vital skill sets.

In addition to local production, two high profile features filmed and launched their national campaigns in Western Australia – *Japanese Story* and *Thunderstruck*. *Japanese Story* won eight AFI Awards, a great achievement for a story set in our stunning Pilbara region.

Our great strength in factual programming saw more Western Australian documentary companies securing more series production than ever before, with four series continuing on to a second series. Western Australia is now considered nationally to be a leader in factual programming.

The development of our new Indigenous Unit to progress recommendations in the *Indigenous Filmmakers Draft Framework* document has been a great success. To date we have welcomed Dot West from Goolarri Media to ScreenWest's Board and a new Indigenous Officer, Lynette Narkle has been appointed to cater for and strengthen indigenous production. Production initiatives for Indigenous filmmakers include initiatives such as *Deadly Yarns* and *Index*.

Internally, an audit of ScreenWest's grant program by the State Auditor General concluded that ScreenWest's procedures in managing grant programs were "properly publicised, applications were impartially assessed against clear eligibility guidelines and grant (including investment) monies were being suitably acquitted".

All in all, 2003/4 has been a remarkable year for ScreenWest with healthy increases in production and achievements for the local industry. The ScreenWest Board looks forward to continuing to assist the industry to strengthen its position both locally, nationally and in key markets abroad.



**Debra Shorter**  
**Chairperson**

## ACHIEVEMENTS AND HIGHLIGHTS

The West Australian screen industry is an economic driver and a cultural success story for the State.

In 2003-4 increased production activity resulted in a consolidation and strengthening of the local screen industry through a critical mass of employment and creative opportunities.

Western Australian locations and stories were showcased to the world via these productions and foreign and national investment was attracted to Western Australia at higher levels than in any previous year.

ScreenWest's investment of \$4.7 million into productions secured an additional \$14.9 million from outside Western Australia for expenditure on WA elements. This funding level was enabled through increased Government investment via the Screen Industry Partnership Fund, increased Lotterywest support (see Chairperson's Letter) and the commencement of production for projects approved in previous years.

Children's drama and documentary series were highlights for the year. Two 26 episode children's series and a telemovie went into production during this financial year, along with six documentary series and seven single documentaries and three short films.

The launch of high profile drama productions *The Shark Net*, a mini series screened on ABC (produced and filmed in Western Australia in the previous financial year) and two features filmed in Western Australia – *Japanese Story* and *Thunderstruck* increased the public perception of the benefits of the WA screen industry to the State.

More Western Australian documentary companies secured series production than ever before. Four of those series secured funding for a second series.

Production initiatives for Indigenous filmmakers *Deadly Yarns* and *Index* commenced and the partnership with FTI was consolidated through triennial funding, new production initiatives including the *Link Initiative* and *FLY Animation Initiative* and on-going support for *Making Movies Roadshow* and the Centre for Digital Animation.

ScreenWest worked with the industry to focus on Screen Cultural needs in Western Australia and results included the Review of Screen Culture guidelines in partnership with the Screen Culture Forum and the introduction of triennial and development grants to stabilise established projects and create opportunities for new projects.

Revelation Perth International Film Festival secured triennial funding and included 'Get Your Shorts On' – a showcase of Western Australian short films as part of Revelation Perth International Film Festival. The introduction of 'WA Preview' showcased Western Australian short films prior to touring programs that ScreenWest supported. Including Flickerfest and St Kilda.

ScreenWest and business partners won two business partnerships into the 2003 Western Australian Business Arts Sponsorship Awards. The first, a partnership between ScreenWest, Gecko Films and BHP Billiton for *Japanese Story* (Most Innovative partnership), the second, ScreenWest, FTI and ABC for the *Fly Initiative* (Best Media Partnership).

A further highlight of the 2003/4 calendar was the successful tender to host the Australian International Documentary Conference in February 2004 in Fremantle. The conference was hailed a great success with 450 delegates from around Australia and international destinations taking part.

## DETAILS OF PRODUCTIONS WITH SCREENWEST FUNDING SUPPORT 2003/2004

### DRAMA

#### Foreign Exchange

26 x 30 min Children's/Family Television Series

Production Company: Southern Star

Producer: Susie Campbell

Directors: James Bogle & Declan Eames

Writers: John Rapsey, Tracey Defty, Annie Fox, Noel Price, Murray Oliver, Vanessa Yardley

Synopsis: What if you could zap yourself from your boring rainy humdrum life in a strict boarding school in the West of Ireland to a sun-drenched beach resort in Western Australia whenever you felt like it? Well that's what Hannah O'Flaherty and Brett Miller can do, ever since they discovered a portal which leads from the old house where Brett lives on Belle Claire Beach to O'Keefe's Boarding School in West Ireland. The series follows the adventures and mishaps of this 'odd couple' as they both try to adjust to, and get the best of, both worlds.

ScreenWest Investment: \$695,000

Other Parties: Channel 9, RTE, Magma Films, Southern Star Entertainment

#### Parallax

26 x 30 min Children's/Family Television Series

Production Company: Great Western Entertainment Pty Ltd

Producer: Paul Barron

Directors: Mark de Friest, Andrew Lewis, Steve Peddie.

Writers: Ron Elliot, Annie Fox, Everett De Roche, Piers Hobson, Meg Mappin, Annie Beach, Coral Drouyn, Victor Gentile, Lynn Bayonnas.

Synopsis: 14 year old Ben lives in a picturesque (if you are an adult), boring (if you are a teenager), country town on the coast in the South West of WA. In the course of what starts off to be an ordinary day Ben discovers that his town has a gateway into a parallel universe; that in that parallel universe lives an older sister he never knew existed; and that his conservative, pedantic mother is actually a ninja-style Guardian of the Parallax.

ScreenWest Investment: \$1,450,000

Other Parties: FFC, Channel 9, BBC Children's, Telepool (Germany)

#### Second Chance

1 x 90 min Telemovie

Production Company: BBHTV Pty Ltd

Producers: Bruce Best & Tom Blacket

Director: Peter Andrikidis

Writers: Ro Hume and John Misto

Synopsis: A romantic drama with a sharp comedic edge, set in Australia's remote northwest.

ScreenWest Investment: \$182,000 plus up to \$150,000 underwriting of the Distribution Advance

Other Parties: FFC, Ten Network, Daro Film Distribution

#### Phaid

10 min Short Film

Producers: Jimmy Jack & Chris Frey

Producer: Jimmy Jack

Director: Chris Frey

Writer: Chris Frey

Synopsis: An electro-horror film combining elements of science-fiction and fairytale with a touch of Dickens, Phaid explores the nature of fear.

ScreenWest Investment: \$60,000

#### Sleeper

10 min Short Film

Production Company: Spitfire Films

Producer: Liz Fay

Director: Andrew Milner

Writer: Phil Jeng Kane

Synopsis: Rosko's world has become a disjointed collection of random moments. His dreams repeat scenes of ordinariness. He finds himself snapping in and out of consciousness at the wheel of his courier van. Rosko knows that he needs to sleep but he's uneasy about the voice in his head that tells him he'll never wake up again. So he forces himself to stay awake.

ScreenWest Investment: \$61,000



## DOCUMENTARY

### Aussie Animal Rescue II

13 x 30 min Documentary Series

Production Company: Prospero Productions

Producers: Ed Punchard & Julia Redwood, Sam Smith (Series Producer)

Directors: Catherine Marciniak, Sam Smith

Writers: Catherine Marciniak, Sam Smith

Synopsis: Capturing the drama and emotion of the first series, Aussie Animal II introduces new animals, characters, locations and emergency situations. Once again, audiences witness the joys and sorrows, the challenges and rewards of rescuing and rehabilitating Australia's unique wildlife

ScreenWest Investment: \$192,095

Other Parties: ABC, Discovery International, Prospero International Distribution

\* Started principal photography on 23 June 2003, but was not reported in the 02/03 Annual Report as contracting was not concluded until 03/04.

### Before It's Too Late

6 x 60 min Documentary Series (Episodes 10-15)

Production Company: Storyteller Media Group

Producer: Mike Searle

Directors: Jody Robb, Carolyn Bertram, Daniel Searle, Stuart Scowcroft, Geoff Hall, Mike Searle.

Writers: Jody Robb, Rob McGlynn, Carolyn Bertram, Daniel Searle, Mike Searle, Stuart Scowcroft, Geoff Hall.

Synopsis: Series Three sees Storyteller's flagship series continue to look at the plight of endangered species and the people who are trying to help them.

ScreenWest Investment: \$526,425

Other Parties: Granada

### Desperately Seeking Sheila

6 x 60 min Documentary Series

Production Company: Artemis International

Executive Producers: Brian Beaton, Celia Tait, Harry Bardwell, Brent Baker

Series Producer: Andrew Harrison

Directors: Janine Hosking, Mark Powell, Kaye Pavlou, Russell Vines, Ariel White, Mira King

Supervising Director: Alan Carter

Writers: Brian Beaton, Celia Tait

Synopsis: Love makes the world go around but in the Australian bush there is a desperate shortage of women.

ScreenWest Investment: \$702,398

Other Parties: Carlton Television, SBS, XYZ

### Hard Choices: Crunch Time

4 x 30 min Documentary Series (Real Australia/Australia Close Up Initiative)

Production Company: Alley Kat Productions

Producer: Alan Carter

Directors: Melanie Byres, Tosca Looby, Sanchia Robinson, Robyn Marais

Writers: Melanie Byres, Tosca Looby, Sanchia Robinson, Robyn Marais

Synopsis: Real Australia The series follows ordinary Australians as they deal with the agonising everyday choices which most of us hope never to have to face.

ScreenWest Investment: \$260,000

Other Parties: SBS

### Inventions from the Shed

4 x 30 min Documentary Series

Production Company: Rebel Films

Producer: Jeni McMahon

Director: David Batty

Writer: David Batty

Synopsis: Genius or folly "Inventions from the Shed" takes us deep inside the driven, obsessive, wacky world of backyard inventors - 'Homemade science from Australia's big backyard'.

ScreenWest Investment: \$15,000

Other Parties: ABC

### Submariners aka Sub-Culture Down Under

6 x 30 min Documentary Series

Production Company: Electric Pictures

Producer: Andrew Ogilvie

Director: Hugh Piper

Writers: Greg Colgan, Hugh Piper, Steve Westh

Synopsis: Get up close and personal with the subculture aboard HMAS Rankin - the newest of our controversial Collins Class Submarines as it sails half way around the world for war games with the Americans.

ScreenWest Investment: \$139,724

Other Parties: FFC, SBS, RDF International

### Case 442

1 x 60 min Documentary

Production Company: CAAMA Productions

Producer: Citty Williams

Director: Mitch Torres

Writer: Mitch Torres

Synopsis: Since beginning his search some 50 years ago Frank Byrnes has finally found his mother whom he was

forcibly removed from due to the Government Removal Policies of the 1940s. Frank should be able to close this chapter of his life but he can't as he has found documents that state his mother died in a Mental Institution and was buried in an unmarked mass grave. He wishes to have her positively identified and repatriated to her country for a burial she deserves.

ScreenWest Investment: \$65,000

Other Parties: AFC, ABC

### **Hula Girls**

1 x 52 min Documentary

Production Company: Electric Pictures

Producer: Andrew Ogilvie

Director: Trevor Graham

Writer: Trevor Graham

Synopsis: A visual history of the sexual mystique surrounding the Pacific Island Hula Girls from the first contact with Europeans in the 18th Century until today

ScreenWest Investment: \$110,976

Other Parties: FFC, SBS, ZDF/ARTE, AVRO, Beyond International

### **Interactive – Just A Game**

1 x 52 min Documentary

Production Company: CM Film Productions

Producer: Carmelo Musca

Directors: Carmelo Musca, Michael O'Brien

Writer: Micheal O'Brien

Synopsis: Explores the history and the cultural impact of video games and how they affect the people who play them

ScreenWest Investment: \$11,825

Other Parties: FFC, Nine Network

### **Nurturing Ningaloo**

1 x 30 min Documentary

Production Company: Aquarius Productions

Producer: Richard Todd

Director: Corrine Moutout

Writer: Richard Todd

Synopsis: How far will some people go to preserve paradise? For the beautiful Ningaloo inhabitants, paradise may be their house, life or family.

ScreenWest Investment: \$30,000

Other Parties: CNC, Media Video Compagnie, TV France 3

### **Rosalie's Story**

1 x 30 min Documentary

Production Company: Artemis International

Executive Producer: Brian Beaton

Director: Debbie Gittins

Writers: Debbie Gittins, Ray Morseu

Synopsis: Follows the powerful and emotional story of Rosalie Fraser, a stolen generation child who triumphed over physical and sexual abuse by writing her autobiography.

ScreenWest Investment: \$39,500

Other Parties: AFC, ABC

### **Surviving the Fall**

1 x 55 mins Documentary

Production Company: Factor 30 Films

Producer: Melissa Kelly

Director: Fil Baker

Writer: Fil Baker

Synopsis: Explores the journey of a small group of ordinary people, thrown together by tragedy, as they take their own shire and three State government departments to court over the deaths of their loved ones killed in the 1996 Gracetown cliff collapse

ScreenWest Investment: \$23,500

Other Parties: AFC, ABC

### **Taylor Made**

1 x 30 min Documentary

Production Company: Rebel Films

Producer: Jennifer McMahon

Director: David Batty

Writer: David Batty

Synopsis: Phil Taylor lives in the northern NSW town of Murwillumbah and sells second hand cars at Taylor Made Car Sales and Hire. Every year his family enters a float in the town's annual Banana Festival, but this year a cloud of smoke surrounds Phil's entry. Director David Batty explores the unique world of his cousin Phil Taylor in a celebration of bananas, family and the wonderful world of cars.

ScreenWest Investment: \$35,000

Other Parties: ABC

### **Going to the Dogs**

1 x 10 min Documentary Short Film

Producer: Paulo Alberton & Rachel Way

Director: Paulo Alberton

Writer: Paulo Alberton

Synopsis: A highly stylised and half animated parody documentary that uses dogs as metaphors to examine multiculturalism and immigration policies in Australia.

ScreenWest Investment: \$62,000

# Funding Approvals

## Funding Approvals

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

### PROJECT DEVELOPMENT

Recipient	Project/Description	Genre	Amount	Notes
AIP Entertainment	Ratbags	Animated Children's TV Series	\$ 13,500	
RB Films	Lockie Leonard – Location Recce	Children's TV Series	\$ 4,910	
Factor 30 Films	Cars for the People	Documentary Series	\$ 4,000	Matching
Storyteller Media Group	Fields of Dreams	Documentary Series	\$ 8,000	
Artemis International	Salt	Documentary Series	\$ 4,000	Matching
Minajin Entertainment	SAS – The Soldiers Story	Documentary Series	\$ 4,000	
Sue Hart	Secret Diaries	Documentary Series	\$ 5,000	
Prospero Productions	Shipwreck Detectives II	Documentary Series	\$ 17,000	
SheBang! Productions	SOS Italia	Documentary Series	\$ 4,000	Matching \$1,235 additional Carlton commitment
CAAMA Productions	Case 442	Documentary Single	\$ 15,000	
Debbie Gittins	Rosalie's Story	Documentary Single	\$ 5,500	
Blue Skies Film Management Services	Beware the Stingray	Feature	\$ 4,800	
Milwaukee Productions	Blinder	Feature	\$ 15,000	
City Productions	Dead Cool	Feature	\$ 16,000	
Pigram Music	Killer	Feature	\$ 12,000	
Pigram Music	Killer	Feature	\$ 15,500	
Cornerstone Pictures	Love Handles	Feature	\$ 12,000	
Serendipity Films	Nullabor Pearl	Feature	\$ 20,000	
Woss Group Films	Red Dog	Feature	\$ 13,000	
New Town Films	Roadtrain	Feature	\$ 16,000	
Soul Films	Stranded	Feature	\$ 500	
Celestial Films	The Lightning River	Feature	\$ 4,000	
Palm Beach Pictures	Two Fists, One Heart	Feature	\$ 13,000	
Matty Limpus	Urban Hymn aka The Fall	Feature	\$ 1,500	
Greg McLean Films	Wolf Creek	Feature	\$ 10,000	
Greg McLean Films	Wolf Creek – Location Recce	Feature	\$ 455	
Toucan Films	City of Light	Mini-Series	\$ 1,500	
Jimmy Jack & Chris Frey	Phaid	Short Film	\$ 7,500	
Taylor Media	Development Slate	Various	\$ 30,000	
<b>Total</b>			<b>\$ \$277,665</b>	

### SCREEN INDUSTRY PARTNERSHIP FUND MATCHED DEVELOPMENT

Recipient	Project Title		Amount	Notes
Joan Peters	Dagasaurus	Animated TV Series	\$ 13,750	Matching
AIP Entertainment	Parallax	Children's TV Series	\$ 15,000	Matching \$4,500 lapsed
AIP Entertainment	Parallax	Children's TV Series	\$ 25,000	Matching
AIP Entertainment	Streetsmartz	Children's TV Series	\$ 25,000	Matching
AIP Entertainment	Streetsmartz	Children's TV Series	\$ 25,000	Matching

Vue DC	Air Australia	Documentary Series	\$ 13,000	Matching
AIP Entertainment	Assassins	Documentary Series	\$ 5,320	Matching
AIP Entertainment	Assassins – Additional	Documentary Single	\$ 575	Matching
Vue DC	Larrikin Stars	Documentary Series	\$ 8,000	Matching
Excalibur Nominees	Sins of the Father aka Citizen Lang	Documentary Single	\$ 5,000	Matching
Alley Kat Productions	The Paymasters	Documentary Single	\$ 9,000	Matching
Apollo Films	Curtin – Schedule & Budget	Mini-Series	\$ 5,000	Matching
Cula Ride Management	Bejesus	Telemovie	\$ 12,925	Matching \$1,500 lapsed
BBHTV	Shellgame	Telemovie	\$ 25,000	Matching
Media World Pictures	The Circuit	TV Drama Series	\$ 21,000	Matching
Media World Pictures	The Circuit	TV Drama Series	\$ 43,500	Matching \$43,500 also conditionally committed from 04/05
Southern Star Entertainment	Howl at the Moon aka Wildhearts	TV Series	\$ 25,000	Matching
<b>Sub Total for Screen Industry Partnership Fund Development</b>			<b>\$ 277,070</b> <b>(inc lapses)</b> <b>271,070</b> <b>(ex lapses)</b>	

## PRODUCTION FUNDING

Recipient	Project/Description	Genre	Amount	Notes
Southern Star Entertainment	Foreign Exchange	Children's TV Series	\$ 372,316	Over 2 years (\$322,684 02/03 -\$372,316 03/04).
Storyteller Media Group	Animal Allies II	Documentary Series	50	Full commitment of \$76,499 was reflected in last years Annual Report, however the financials reflected only \$76,449 reducing the commitment by \$50
Alley Kat Productions	Hard Choices	Documentary Series	\$ 130,000	An additional \$130,000 committed from 02/03 financial year.
Alley Kat Productions	Hard Choices	Documentary Series	\$ 5,000	lapsed
Electric Pictures	Submariners aka Sub Culture – Down Under	Documentary Series	\$ 139,724	
CAAMA Productions	Case 442	Documentary Single	\$ 50,000	Excluding \$15,000 in Development Rollover
Electric Pictures	Hula Girls	Documentary Single	\$ 110,976	
CM Film Productions	Just a Game aka Interactive- A Life in Video	Documentary Single	\$ 11,825	
Aquarius Productions	Nurturing Ningaloo	Documentary Single	\$ 30,000	
Artemis International	Rosalie's Story	Documentary Single	\$ 30,000	Excluding \$9,500 in Development Rollover
Factor 30 Films	Surviving the Fall – the Gracetown Tragedy	Documentary Single	\$ 1,500	Additional
Factor 30 Films	Surviving the Fall – the Gracetown Tragedy	Documentary Single	\$ 22,000	
BBHTV	Second Chance aka Last Chance Paradise	Telemovie	\$ 182,000	Up to an additional \$150K committed as underwriting of Distribution Guarantee from 04/05 financial year.
<b>Sub-Total for Production Investments</b>			<b>\$ 1,085,391</b> <b>(inc. lapses)</b> <b>1,080,391</b> <b>(ex lapses)</b>	

## SCREEN INDUSTRY PARTNERSHIP FUND INVESTMENT

Recipient	Project Title		Amount
Electric Pictures	Australia's Hidden Corner	Documentary	\$ 89,812
Artemis International	Desperately Seeking Sheila	Documentary Series	\$ 702,398
Wildfilm Australia Pty Ltd & Roo Gully Productions	Roo Gully Diaries	Documentary Series	\$ 216,293
Storyteller Media Group	Before It's Too Late Episodes 10-15	Documentary Series	\$ 526,425
TBA	Low Budget Feature Development Initiative		\$ 200,000
Screen Industry Partnership Fund Administration costs			\$ 13,267
<b>TOTAL for all Screen Industry Partnership Fund funding</b>			<b>\$ 2,025,265 (inc lapses) 2,019,265 (ex lapses)</b>

## SPECIAL INITIATIVES (funded from Production Funding allocation)

Recipient	Initiative Title	Amount	Notes
FTI	Deadly Yarns Initiative	\$ 40,000	Additional
SW/SBS	Fast Turnaround Initiative	\$ 40,000	
SW/SBS	Inside Australia Initiative	\$ 260,000	
SW/ABC	Next Big Thing Initiative	\$ 35,000	
SW/AFC	NIDF 6 (National Indigenous Documentary Fund)	\$ 40,000	lapsed
<b>Sub Total for Special Initiatives</b>		<b>\$ 415,000 (inc lapses) 375,000 (ex lapses)</b>	
<b>TOTAL (Production Investment plus Special Initiatives)</b>		<b>\$ 1,500,391 (inc lapses) 1,455,391 (ex lapses)</b>	

## OTHER SPECIAL INITIATIVES

Recipient	Initiative Title	Amount	Notes
FTI	Centre for Advanced Digital Screen Animation (CADSA)	\$ 130,000	
FTI	Cinema Upgrade	\$ 70,000	
FTI	Making Movies Roadshow 2003	\$ 20,000	
FTI	Making Movies Roadshow 2004	\$ 60,000	\$10,000 committed from 04/05 financial year
<b>Total</b>		<b>\$ 280,000</b>	

## TV SCRIPTWRITING INITIATIVE

Recipient	Project / Description	Amount	Notes
Arista	Administration of Arista Workshop	\$ 14,000	
Claire Tonkin	Always Greener Attachment	\$ 4,200	\$3005 lapsed
Lis Hoffmann	Always Greener Attachment	\$ 3,500	Lapsed

Blue Skies Film Management Services	Attendance at Arista Workshop in Victoria (Beware the Stingray team)	\$	6,930	
Claire Tonkin	Costs for Attachment on All Saints	\$	4,925	
Various	Costs for Stephen Cleary Arista Workshop in Perth	\$	24,758	
Justin Cheek	Writers Attachment on Home & Away / McLeod's Daughters	\$	5,600	
Mark DeFriest Productions	Writers Attachment on Home & Away	\$	4,200	\$1,400 lapsed
Papercut Media	Medusa – Series Bible	\$	5,500	
Paul Kooperman	Writing Attachment on Streetsmartz	\$	2,000	
Tracey Defty	Writers Attachment on McLeod's Daughters	\$	1,500	
Tracey Defty	Writing Attachment on Foreign Exchange	\$	2,400	
Vanessa Yardley	Writing Attachment on Foreign Exchange	\$	3,250	
Paul Kooperman	Writing Attachment on Shortland Street	\$	2,000	Lapsed
AWG (WA)	Writing Children's TV Drama Workshop	\$	13,700	
<b>Total</b>		<b>\$</b>	<b>98,462</b>	
			<b>(inc lapses)</b>	
			<b>88,557</b>	
			<b>(ex lapses)</b>	

## NEW DOCS

Recipient	Project Title		Amount	Notes
Maria Hansa Natola	A Milliner's Tale	Documentary single	\$ 4,000	
<b>Total</b>			<b>\$ 4,000</b>	

## FILMEX

Recipient	Project Title	Genre	Amount	Notes
Paulo Alberton & Rachel Way	Going to the Dogs	Documentary Single	\$ 62,000	
Paulo Alberton & Rachel Way	Going to the Dogs	Documentary Single	\$ 213	Lapsed
Automatic Films	Automatic	Short Drama	\$ 62,000	
James Grandison	Deleted Scenes	Short Drama	\$ 1,000	Lapsed
Spitfire Films	Sleeper	Short Drama	\$ 61,000	
<b>Total</b>			<b>\$ 186,213</b>	
			<b>(inc lapses)</b>	
			<b>185,000</b>	
			<b>(ex lapses)</b>	

## FILMEX POST

Recipient	Project Title	Genre	Amount	Notes
Evan Cunningham-Dunlop	No School, No Pool	Documentary Single	\$ 1,550	\$141 lapsed
CM Film Productions	The Elders	Documentary single	\$ 2,000	Reflected in 02/03 Annual Report but paid out of 03/04 budget
Robert Castiglione	Three Dragon Tenors	Documentary Single	\$ 4,000	
Coral Lagoon	Scoff	Short Drama	\$ 7,500	
<b>Total</b>			<b>\$ 15,050</b>	
			<b>(inc lapses)</b>	
			<b>14,910</b>	
			<b>(ex lapses)</b>	

## NEW SCREENWRITERS

Recipient	Project Title	Genre	Amount
Steven Collett	Afterlife	Animation Series	\$ 5,000
Shelley Gosper	Band Girls	Feature	\$ 5,000
Scaar Productions/ Steve Carroll	Boy	Feature	\$ 5,000
Samantha Wilson	Underbelly	Feature	\$ 5,000
<b>Total</b>			<b>\$ 20,000</b>

## NEW PRODUCER FELLOWSHIP

Recipient	Project / Description	Amount
Taylor Media	Natalie Bell	\$ 20,000
<b>Total</b>		<b>\$ 20,000</b>

## PRACTITIONER DEVELOPMENT TRAVEL

Recipient	Event / Location	Amount	Notes
Wawili Inc/ Mitch Torres	14 <sup>th</sup> First National Film Festival, Montreal	\$ 2,000	
Eddie Chew	AEAF 2003	\$ 1,000	
Ewan Moodie	AEAF 2003	\$ 1,000	
Mitzi Drysdale	AEAF 2003	\$ 1,000	
Timothy Merks	AEAF 2003	\$ 1,000	
Vanessa Lomma	AFI Awards 2003	\$ 544	
Lis Hoffmann	AFTRS Course	\$ 1,000	
Australia Imagine/ Peter Strain	AIDC 2004	\$ 1,000	
Goolarri Media Enterprises	AIDC 2004	\$ 1,000	
Joomalid Media/ Peter Bibby	AIDC 2004	\$ 632	
Rebel Films/ David Batty	AIDC 2004	\$ 1,000	Lapsed
Joomalid Media/ Peter Bibby	Arista Workshop	\$ 969	
Chris Frey	ASDA Conference 2003	\$ 1,000	
Christopher Kenworthy	ASDA Conference 2003	\$ 1,000	
El Goblin/James Bogle	ASDA Conference 2003	\$ 1,000	
Evan Cunningham-Dunlop	ASDA Conference 2003	\$ 1,000	
Jimmy Jack	ASDA Conference 2003	\$ 1,000	
Pierce Davison	ASDA Conference 2003	\$ 1,000	
Ben Seery	ATOM Awards 2004	\$ 750	
Doubletake Productions/ Sanchia Robinson	ATOM Awards 2004	\$ 839	
Jocelyn Quioc	Australian Film Financing Forum	\$ 680	
Ken Kelso	AWG Writers Muster 2003	\$ 1,100	
Glimpse Productions/ Maggie Wilde West	AWG Writers Muster 2003	\$ 1,250	
Jimmy Jack	AWG Writers Muster 2003	\$ 1,250	
Lisa Thompson	AWG Writers Muster 2003	\$ 1,250	
Ken Kelso	Broadband In Use Seminar, Melbourne	\$ 700	
Francesca Strano	Hollywood 2 Day Film School Course, Melbourne	\$ 1,000	
Andy Milner	Hollywood 2 Day Film School Course, Sydney	\$ 1,000	
Mask Productions/ Samantha & Mathew Kelley	Hollywood Film Festival	\$ 4,000	
Bungarra Software/ Rene Seeberger	House of Representatives Committee Hearing	\$ 700	

Film & Television Institute/ Tom Lubin	House of Representatives Committee Hearing	\$ 566.64	
Rossetti & Associates/ Sarah Rossetti	Meeting with Sydney Producer	\$ 1,000	
Doubletake Productions/ Sanchia Robinson	National Screenwriter's Conference 2004	\$ 570	
Rossetti & Associates/ Sarah Rossetti	National Screenwriter's Conference 2004	\$ 1,000	
Sophia Levchenkova	National Screenwriter's Conference 2004	\$ 1,230	
Voces Arts Networking Group	Over the Fence Screening in Brazil	\$ 2,000	
Adrian Tolman	Sound Post Production Workshop, Sydney	\$ 1,000	Lapsed
Australia Imagine/ Peter Strain	SPAA 2003	\$ 1,250	
Blossom Films/ Mala Sujan	SPAA 2003	\$ 1,250	
Circling Shark Productions/ Chris Hetherington	SPAA 2003	\$ 1,250	
Doubletake Productions/ Sanchia Robinson	SPAA 2003	\$ 1,250	
Kangaroo Creek Gang/ Tom Kieckhefer	SPAA 2003	\$ 1,250	
Matteo Bruno	SPAA 2003	\$ 1,250	
Renee Webster	SPAA 2003	\$ 1,250	
Ryan Hodgson	SPAA 2003	\$ 1,250	
Thunderbox TV (WA)/ Jody Nunn	SPAA 2003	\$ 1,250	
Victor Gentile	SPAA 2003	\$ 1,250	
Write on Q/ Trevor Todd	SPAA 2003	\$ 1,250	
Annie Murtagh-Monks & Associates/ Annie Murtagh-Monks	SPAA Fringe 2003	\$ 1,250	
Jen Jamieson	SPAA Fringe 2003	\$ 1,250	
El Goblin/ James Bogle	SPAA Mart 2003	\$ 1,250	
Cecile B deux Mels/ Melanie Rodriga	SPAA Mart 2003	\$ 1,250	
Ian Booth	SPAA 2004	\$ 1,500	
Matteo Bruno	SPAA 2004	\$ 1,500	
Natalie Bell	SPAA 2004	\$ 1,500	
Peter O'Bryan & Associates/ Aidan O'Bryan	SPAA 2004	\$ 1,500	
Ryan Hodgson	SPAA 2004	\$ 1,500	
Write on Q/ Trevor Todd	SPAA 2004	\$ 1,500	
Annie Murtagh-Monks & Associates/ Annie Murtagh-Monks	SPAA & SPAA Fringe 2004	\$ 1,500	
Jenni Cohen Casting Consultants/ Jenni Cohen	SPAA Fringe 2004	\$ 1,250	
Jocelyn Quioc	SPAA Fringe 2004	\$ 1,250	
Robert Paparde	SPAA Fringe 2004	\$ 1,250	
Corrie Jones	St Kilda Film Festival 2004	\$ 1,000	
James Grandison	St Kilda Film Festival 2004	\$ 1,000	
Quantum Design Media/ Tony Eades	Sydney 2003	\$ 700	
Dennis Simmons	Sydney Indigenous Film Festival	\$ 1,000	
Electric Pictures/ Sarah Gill	Travel to Director's Attachment on Tug of Love	\$ 1,900	
Kate Dalton	Tropfest 2004	\$ 1,000	
Mark Zagar	WA/SA Australian Cinematographers Awards 2003	\$ 1,000	
Torstein Dyrting	WA/SA Australian Cinematographers Awards 2003	\$ 1,000	
Factor 30 Films/ Melissa Kelly	Women in Film & Television Summit 2004, New Zealand	\$ 2,000	
Tracey Defty	Writer's Attachment with Coral Drouyn in Sydney	\$ 600	
<b>Total</b>		<b>\$ 84,231</b>	
		<b>(in lapses)</b>	
		<b>82,231</b>	
		<b>(ex lapses)</b>	



## SCREEN CULTURE

Recipient	Project Description	Amount
Australian Film Institute	AFI Awards Judging 2004	\$ 6,500
Australian Screen Directors Association	ASDA 2003 Conference	\$ 1,500
Australian Writers Guild (National)	AWGIE Awards 2004	\$ 4,000
Screensound Australia	Big Screen 2003	\$ 3,000
Richard Sowada	Big Screen 2004	\$ 3,500
Flickerfest	Flickerfest Tour 2004	\$ 2,500
Intercampus Screen Academy	Intercampus Screen Academy Film Festival 2004	\$ 3,000
Mandurah Short Film Association	Mandurah Short Film Festival 2004	\$ 2,000
Voces Arts Networking Group	Over the Fence Comedy Film Festival	\$ 12,000
Papercut Media	Quick Cut Short Film Competition	\$ 3,000
Australian Centre for the Moving Image	Real: Life on Film Festival	\$ 1,500
Revelation Perth International Inc	Revelation Perth International Film Festival 2004 (Includes Seminars)	\$ 37,500
Screen Producers Association of Australia	SPAA Conference 2003	3,665
Screen Producers Association of Australia	SPAA Conference 2004	\$ 5,500
City of Port Phillip	St Kilda Film Festival Tour 2004	\$ 3,500
Australian Writers Guild – National	The Writer's Muster	\$ 2,000
<b>Total</b>		<b>\$ 94,665</b>

## SPONSORSHIP

Recipient	Event / Description	Amount
Perth International Arts Festival	Festival Village 2004	\$ 500
Alley Kat	Hard Choices Launch	1,892
Artemis International	Inside Australia Launch	\$ 300
Michael Faranda	First Assistant Directors Course 2003	\$ 600
Soul Films	Roll Launch	\$ 500
Department of Culture and the Arts	WA on Show	1,500
Department of Culture and the Arts	WA on Show	1,320
Film & Television Institute	West Australian Screen Awards 2003/2004	\$ 4,000
<b>Total</b>		<b>\$ 10,612</b>

## PROFESSIONAL PLACEMENTS

Recipient	Description	Amount	Notes
Artemis International	Alan Iverson Editing Attachment on Desperately Seeking Sheila	\$ 4,000	
Southern Star Entertainment	Anika Valenti Producer's Attachment on Foreign Exchange	\$ 4,000	
Great Western Entertainment	Chris Richard Scully Director's Attachment on Parallax	\$ 5,500	
Artemis International	Conrad Kenyon Camera Attachment on Rosalie's Story	\$ 1,000	
Storyteller Media Group	Daniel Kamien Camera Attachment on Before It's Too Late Episodes 10-15	\$ 4,000	
Becker Entertainment	Kelvin Munro Producer Attachment	\$ 4,000	Lapsed
Arclight Films	Kelvin Munro Producers Attachment	\$ 4,000	Lapsed
BBHTV	Kimberley Stark 1 <sup>st</sup> A.D Attachment on Second Chance	\$ 2,800	

Southern Star Entertainment	Lee Ucich Boom Attachment on Foreign Exchange	\$ 4,000	
Australian International Documentary Conference	Melissa Kelly - AIDC 2004 Conference Attachment	\$ 4,000	
Jen Jamieson	Producer on the WAAPA Graduate short films	\$ 4,000	
Southern Star Entertainment	Production Accountant Attachment on Foreign Exchange	\$ 4,000	Lapsed
Electric Pictures	Sarah Gill Director's Attachment on Tug of Love	\$ 4,000	
Southern Star Entertainment	Simon Scott Safety Officer Attachment on Foreign Exchange	\$ 4,000	
<b>Total</b>		<b>\$ 53,300</b> <b>(inc lapses)</b> <b>41,300</b> <b>(ex lapses)</b>	

## PRODUCER ENTERPRISE PACKAGES

Recipient	Funding Type	Amount	Notes
Alley Kat Productions	PEP Grant	\$ 50,000	
Electric Pictures	PEP Grant	\$ 50,000	
Mago Films/Marian Bartsch	PEP Grant	\$ 50,000	
Media World Pictures	PEP Grant	\$ 20,000	Reflected in 02/03 Annual Report subsequently lapsed and re-committed in 03/04
Siamese/Merlin Cornish	PEP Grant	\$ 5,000	
Mask Productions/Samantha & Mathew Kelley	PEP Grant	\$ 50,000	
Storyteller Productions	PEP Grant	\$ 25,000	
Taylor Media	PEP Grant	\$ 50,000	
<b>Total</b>		<b>\$ 300,000</b>	

## PROJECT MARKETING

Recipient	Event / Description	Amount	Notes
Media World Pictures/ Colin South	Asia Media Festival	\$ 2,000	Lapsed
Circling Shark Productions/ Ray Pedretti	Asia Media Festival 2004	\$ 2,000	
Double G Sound/ Ric Curtin	Asia Media Festival 2004	\$ 2,000	
Mago Films/ Marian Bartsch	Asia Media Festival 2004	\$ 2,000	
Artemis International	Banff 2004	\$ 3,150	Lapsed
Prospero Productions	Banff 2004	\$ 6,250	Lapsed
Thunderbox TV (WA)	Banff 2004	\$ 6,250	
Robin Eastwood Productions/ Robin Eastwood	MIPCOM 2003	\$ 6,000	
Taylor Media/ Sue Taylor	MIPCOM 2003	\$ 3,650	
Circling Shark Productions/ Chris Hetherington	MIPTV 2004	\$ 5,875	
Electric Pictures/ Andrew Ogilvie	MIPTV 2004	\$ 6,000	Lapsed
Matt Morgan	MIPTV 2004	\$ 6,000	
Peter O'Bryan & Associates/ Aidan O'Bryan	MIPTV 2004	\$ 6,000	

Robin Eastwood Productions/ Robin Eastwood	MIPTV 2004	\$ 6,000	
Ryan Hodgson	MIPTV 2004	\$ 6,000	
Prospero Productions	Sunny Side of the Doc 2004	\$ 3,138	
AIP Entertainment	Travel & Marketing 2003/2004	\$ 7,500	
Alley Kat Productions	Travel & Marketing 2003/2004	\$ 9,995	
Great Western Entertainment	Travel & Marketing 2003/2004	\$ 6,250	
Media World Pictures	Travel & Marketing 2003/2004	\$ 6,250	
Pharlap	Travel & Marketing 2003/2004	\$ 6,250	
Snakewood Films	Travel & Marketing 2003/2004	\$ 4,300	
<b>Sub Total for Project Marketing</b>		<b>\$ 112,858</b>	
		<b>(inc lapses)</b>	
		<b>95,458</b>	
		<b>(ex lapses)</b>	

## BILL WARNOCK AWARD

Recipient	Funding Type	Amount	Notes
Anomie	Bill Warnock Award	\$ 5,167	An additional \$862.34 was reflected in 02/03 Annual Report
<b>Total Project Marketing &amp; Bill Warnock Award</b>		<b>\$ 118,025</b>	
		<b>(inc lapses)</b>	
		<b>100,625</b>	
		<b>(ex lapses)</b>	

## LOTTERYWEST AWARDS FOR EXCELLENCE

Recipient	Description	Amount
Various	Miscellaneous Award Costs	\$ 267
Vanessa Lomma	Teesh & Trude AFI Awards Nomination for Best Adapted Screenplay	\$ 2,500
Mason Richardson	Teesh & Trude AFI Awards Nomination for the Best Young Actors Award	\$ 2,500
Taylor Media	The Shark Net AFI Awards Nomination for Best Telefeature or Mini-Series	\$ 10,000
<b>Total</b>		<b>\$ 15,267</b>

## SBS/ABC INITIATIVES

Recipient	Project Title	Amount	Notes
Gardiner Saw	'stralian	\$ 3,000	Matching funding with ABC & Film Australia
Artemis International	Alcohol in Australia aka Booze	\$ 3,000	Matching funding with ABC & Film Australia
Artemis International	Censored aka Aussie Rules	\$ 3,000	Matching funding with ABC & Film Australia
Wildfilm Australia	The Water Dreamers	\$ 3,000	Matching funding with ABC & Film Australia
Edwin J Lynch	Mothers Milk	\$ 6,000	Reflected in 02/03 Annual Report but lapsed and recommitted in 03/04 due to changes in applicants details
Cat & Fiddle Films	Waterlily	\$ 5,875	
<b>Total</b>		<b>\$ 23,875</b>	

## SHORT FILM MARKETING

Recipient	Project Title		Amount
Papercut Media	The Olympiads Lounge	Animation	\$ 1,000
Evan Cunningham-Dunlop	No School, No Pool	Short Documentary	\$ 2,000
Danielle Toolin trading as At Night Entertainment	Fixing a Hole	Short Drama	\$ 1,000
Robyn Marais trading as Coral Lagoon	Scoff	Short Drama	\$ 2,000
James Grandison	The Paddock	Short Drama	\$ 2,000
Amy Lou Taylor	Victim	Short Drama	\$ 2,000
<b>Total</b>			<b>\$ 10,000</b>

## RESOURCE ORGANISATIONS

Recipient	Description	Amount
Film & Television Institute	Funding - 2003/2004	\$ 362,880
<b>Total</b>		<b>\$ 362,880</b>

## PROFESSIONAL ASSOCIATIONS

Recipient	Event / Description	Amount	Notes
Australian Cinematographers Society (WA Chapter)	Activities 2003/2004	\$ 5,000	Lapsed
Australian Screen Directors Association (WA Chapter)	ASDA Activities 2004	\$ 5,000	
Australian Writer's Guild (WA Chapter)	Funding 2002/2003	\$ 30,000	
Screen Producers Association of Australia (WA Chapter)	SPAA Special Events 2003	\$ 5,000	\$1,500 lapsed
<b>Total</b>		<b>\$ 45,000 (inc lapses) 38,500 (ex lapses)</b>	

## INDIGENOUS PRODUCTION UNIT

Recipient	Project / Description	Amount	Notes
Film & Television Institute	Deadly Yarns	\$ 160,000	Additional \$40,000 committed from Production Funding
Film & Television Institute	Ingrid Collard - Deadly Yarns Coordinator Attachment	\$ 4,000	
TBA/Indigenous Filmex (Index)	Index Short Drama	\$ 50,000	
Australian Film Commission	Indigenous Writing Workshop	\$ 6,074	
Stalker Stilt Theatre Inc	Marrugeku Documentary	Documentary single \$ 4,400	
<b>Total</b>		<b>\$ 224,474</b>	

## OTHERS

Recipient	Description	Amount
AIDC Secretariat	AIDC Conference 2004	\$ 135,824
AFC	Enterprise Australia	\$ 30,000
TBA	Game On Initiative	\$ 40,000
<b>Total</b>		<b>\$ 200,000</b>

## SCREENWEST STAFF

Total number of employees	2003 – 2004	2004 – 2005
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<b>Management/Administrative</b>	2	2
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Tania Chambers continued as Chief Executive.

Georgia Kennedy ended as Executive Assistant.

Tiffany Gzick appointed/ended as Executive Assistant.

<b>Business Affairs Program</b>	7	7
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Liz Casey continued as Funding and Development Executive.

Lis Hoffmann continued as Creative Development Officer (part-time).

Claire Harloe continued as Financial Administration Officer.

Caleb Wheatcroft ended as Funding Assistant.

Liz Kearney continued as Funding Assistant.

Lenore Hudson-Taylor appointed as Funding Administration Assistant.

Lynette Narkle appointed as Indigenous Project Officer.

Victor Gentile continued as Project Development Consultant (part-time).

<b>Business Development Program</b>	5	5
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Jeremy Bean continued as Director, Corporate & Commercial Services.

Toby Oldham continued as IT & Publishing Services.

Jody Nunn continued as Communications Manager (part-time).

Kate Slattery appointed as Funding & Communications Assistant.

Karen Williams continued as Industry Liason Consultant (part-time).

<b>Commercial Development</b>	1	1
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Tony Virgo continued as Consultant Producer.

<b>Totals</b>	<b>15*</b>	<b>15*</b>
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*\*Note: Denotes total number of employees including part-time*

## SCREENWEST BOARD

### **Debra Shorter Chairperson**

#### **Strategic Planning Director, Marketforce**

***First Appointed October 2001, appointed Chairperson January 2004***

Debra Shorter is the Strategic Planning Director of Marketforce. Marketforce is one of Perth's most successful integrated marketing communication companies, providing a wide range of communication services including advertising, direct marketing and design. Debra Shorter was the inaugural award winner of Australian Institute of Management's Women in Management Award in 1988 and the first woman to win Advertising Person of the Year in 1999. As a strategy planner for marketing communication programs, her clients include many key Western Australian and national organisations. In 1996- 1997 Debra was President of the Australian Institute of Management (WA) and in 1998/9 Chairperson of the Western Australian Division of The Advertising Federation of Australia. Debra is also a past member of the Senate of UWA.

### **Ed Punchard**

#### **Documentary Producer; Managing Director - Prospero Productions**

***First Appointed June 1998***

Ed Punchard is a Managing Director of Prospero Productions; a Fremantle based documentary production company established in 1991. He has produced many internationally award-winning documentaries. These include *Paying for the Piper*, *Hutan - Wildlife of the Malaysian Rainforest*, *Diving School*, *Selling Australia*, *Aussie Animal Rescue Series 1 & 2*, *Shipwreck Detectives Series 1 & 2* and *The Snakebuster*.

### **Sue Milliken**

#### **Film Producer; Managing Director - Samson Productions**

***First Appointed June 1999***

Sue Milliken is one of Australia's leading producers, with credits which include *The Odd Angry Shot*, *The Fringe Dwellers*, *Black Robe*, *Dating the Enemy*, *Sirens*, *Paradise Road*, *Farscape* and *My Brother Jack*. In addition, she has managed the Australian operations of the completion guarantor Film Finances, Inc. since 1980.

She is a former Chair of the Australian Film Commission, and former President and Vice President of the Screen Producers' Association of Australia. In 1993 she was awarded the Australian Film Institute's Raymond Longford Award for her contribution to the Australian Film Industry.

### **James Bogle**

#### **Writer & Director**

***First Appointed October 2001***

Writer/Director. Based in Sydney for nearly 20 years, James Bogle returned to his home city of Perth in 2001. James Bogle has directed three feature films the most recent being the acclaimed adaptation of Tim Winton's *In the Winter Dark*, which attracted the UK's Academy Award nominee Brenda Blethyn (*Secrets and Lies*) to Australia.

In addition to making films, television commercials and television drama, James Bogle has made music videos, corporate comedy and interactive media, and directed audio-visual installations at Fox Studios Australia. A respected member of the screen industry, James Bogle has also taught and consulted, and his wide-ranging achievements are recognised nationally and internationally.

## **Graeme Sward**

### **Chief Executive - Film & Television Institute**

***First Appointed October 2001***

Graeme Sward has been the CEO of the Film & Television Institute since 1999 and is proud to be part of such a valuable institution in Western Australia. He is also a Director of FTI's independent production arm Excalibur Nominees; a Trustee of the Stanley Wilbur Trust which exists to develop emerging Indigenous filmmakers; and a past Director of Community Television station - Access 31. Graeme has an extensive 29-year television background primarily with ABC TV as a Director, Producer and Executive Producer working in Sydney, Melbourne, Perth, New Zealand, South Africa and Japan. In 2001 his production background took him to Broome as Series Director for the *Mary G Show* broadcast on SBS.

## **Dot West**

### **Head of Production/Business Development and Director of Goolari Media**

***First Appointed July 2003***

Dot West has a long media history within the Kimberley, and has played a major role in the training and development of broadcasting in the region and in the development of Indigenous media nationally. She commenced working in media (print) at the age of 15, and began working in the Kimberley region initially in radio in 1987, before moving into other streams including film and television. Dot has assisted the growth and development of Indigenous media across all streams of the media. Dot brings to the industry her skills in media, management and facilitation capabilities to assist in the vision of Indigenous media playing an intricate role in communications and the arts within the region and across the nation. Dot West is currently the Head of Productions/Business Development with Goolari Media in Broome.

## **Joan Peters**

### **Lawyer; Executive Producer**

***Appointed January 2004***

Joan Peters holds a BA degree majoring in film and literature from Curtin University and a law degree from UWA. She practices in the areas of entertainment and intellectual property law in Perth. She has been actively involved with the Western Australian film & television industry for more than 15 years and has executive produced numerous children's series. As co-executive producer of the miniseries *Kings In Grass Castles*, Joan was instrumental in forging the Irish Australian Co-Production Treaty in 1996.

Joan also executive produced and produced *The Mary G Show*. Joan offers the WA film and television industry the benefit of being a lawyer with substantial practical experience in production and production financing.

## **Andrew Ogilvie**

### **Documentary Producer; Managing Director - Electric Pictures**

***Appointed January 2004***

Andrew Ogilvie established Perth based Electric Pictures in 1992. Since then the company earned a reputation as one of Australia's most respected independent documentary production houses as a result of the production of award winning programmes in a broad range of genres. Andrew's credits as Executive Producer/Producer include: *Submariners* (6 x half hours), *Hula Girls*, *Tug of Love*, *Stories from a Children's Hospital* (3 x half hour), *Child Soldiers*, *The Human Race*, *Dinosaur Dealers* (2 x 1 hour), *Playing the Game* (3 x 1 hour), *Soccer Dreams*, *Painting the Country* and *Winds of Change* (3 x 1 hour). All of these documentaries have been produced with the support of major broadcasters in Europe, Asia and/or the USA as well as national broadcasters in Australia.

**Ric Curtin****Sound Manager, Double G Sound*****Appointed January 2004***

Ric Curtin has owned and run sound studios in Perth for the past 10 years. In 1995 he established Double G Sound, currently one of the top studios in Australia for editing and mixing television programs, films and documentaries. With more than 30 years experience in sound, plus 10 years of managing a business, Ric has the ability to see a production from both the technical and business sides. He has worked on many award winning productions and won the 2001 Best Achievement in Sound for a Short Film, awarded by Screen Sound Australia.



## PANEL MEETINGS AND MEMBERS

FUNDING INITIATIVE	DATE	MEMBERS
<b>Always Greener Attachment Scheme</b> Shortlisting	<b>July 03</b>	Paul Payne Steve Hawke Tony Virgo (non-voting)
<b>Always Greener Attachment Scheme</b> Interviews	<b>July 03</b>	Bevan Lee Tony Virgo (non-voting)
<b>Filmex &amp; Filmextra</b> Shortlisting	<b>July 03</b>	Vincent Sheehan Susie Campbell Lis Hoffmann (non-voting) Glen Stasiuk* Robyn Kingdom*
<b>Funding Investments</b> Committee	<b>July 03</b>	Tania Chambers James Bogle Debra Shorter Brian Beaton Ross Hutchens
<b>Funding Investments</b> Committee (reconvened)	<b>July 03</b>	Tania Chambers James Bogle Debra Shorter Brian Beaton Ross Hutchens Tony Virgo Jeremy Bean
<b>Carlton Documentary Initiative</b>	<b>August 03</b>	Harry Bardwell Tony Virgo
<b>Screen Industry Partnership Fund</b> Investment	<b>August 03</b>	James Bogle Tania Chambers Maureen Barron
<b>Project Development</b> Drama and Documentary	<b>August 03</b>	Victor Gentile Tony Virgo Sue Taylor David Caesar Melissa Kelly*

FUNDING INITIATIVE	DATE	MEMBERS
<b>Filmex &amp; Filmextra</b> Interviews	<b>September 03</b>	Vincent Sheehan Susie Campbell Lis Hoffmann (non-voting) Glen Stasiuk* Robyn Kingdom*
<b>Bill Warnock</b> Shortlist listing	<b>September 03</b>	Victor Gentile Melanie Rodriga James Bogle
<b>Bill Warnock</b> Interview	<b>September 03</b>	Victor Gentile Melanie Rodriga
<b>Bill Warnock</b> Final Decision	<b>September 03</b>	Victor Gentile (non-voting) Bryan Brown
<b>Funding Investments</b> Committee	<b>September 03</b>	John Fiocco Tania Chambers Marian Bartsch Tony Virgo James Bogle Brian Beaton
<b>Project Marketing</b>	<b>September 03</b>	Tania Chambers Joan Peters
<b>Project Development</b> Documentary	<b>October 03</b>	John Beaton Carmelo Musca Victor Gentile
<b>Funding Investments</b> Committee	<b>November 03</b>	Tania Chambers Graeme Sward James Bogle Brian Beaton Andrew Ogilvie Tony Virgo Jeremy Bean
<b>New Screen Writers</b> Shortlist	<b>November 03</b>	Lis Hoffmann Melanie Rodriga Sarah Rossetti Chantal Bourgault*
<b>Funding Investments</b> Committee	<b>November 03</b>	Tania Chambers Ed Punchard Alan Carter Sue Taylor Tony Virgo

FUNDING INITIATIVE	DATE	MEMBERS
<b>Project Development</b> Drama	<b>November 03</b>	Joan Ambrose Victor Gentile Liz Watts James Grandison*
<b>Film Australia/ABC/ScreenWest History Initiative</b>	<b>November 03</b>	Sharon Connolly Daryl Karp Tony Virgo
<b>Project Marketing</b> Special <i>Asia Media Festival</i> Round	<b>November 03</b>	Ian Booth Mathew Kelley
<b>Screen Culture</b>	<b>December 03</b>	Jeremy Bean Mick Broderick Michael Hermann
<b>Short Film Marketing</b>	<b>December 03</b>	Lis Hoffmann Michelle Glaser Jody Nunn (non-voting)
<b>Funding Investments</b> Committee	<b>December 03</b>	Tania Chambers Graeme Sward James Bogle Ross Hutchens Sue Taylor Tony Virgo Karen Williams*
<b>New Screen Writers</b> Final Decision	<b>December 03</b>	Lis Hoffmann Melanie Rodriga Sarah Rossetti Chantal Bourgault*
<b>Screen Culture</b>	<b>January 04</b>	Jeremy Bean Brian Beaton Danielle Toolin Jody Nunn (non-voting)
<b>Project Development</b> Drama & Documentary	<b>January 04</b>	Sue Taylor Tony Virgo David Rapsey Victor Gentile (non-voting) Merlin Cornish*

FUNDING INITIATIVE	DATE	MEMBERS
<b>Funding Investments</b> Committee	<b>February 04</b>	Tania Chambers Graeme Sward Joan Peters Dot West Ross Hutchens Carmelo Musca
<b>Project Marketing</b>	<b>February 04</b>	Ryan Hodgson Carmelo Musca Jeremy Bean
<b>New Producer Cadetship</b>	<b>February 04</b>	Ian Booth Sue Taylor Lis Hoffmann
<b>Project Development</b> Documentary	<b>March 04</b>	Alan Carter Mike Searle Victor Gentile Rachel Way*
<b>Project Development</b> Drama	<b>March 04</b>	Ross Hutchens Victor Gentile Geoffrey Wright Matty Limpus*
<b>Producer Enterprise Package 2</b>	<b>March 04</b>	Jeremy Bean John Beaton Maureen Barron
<b>Project Marketing</b> Special <i>MIPTV</i> Round	<b>March 04</b>	Jeremy Bean Ian Booth
<b>Arista Victorian Workshop</b>	<b>April 04</b>	Victor Gentile Tony Virgo Mark Lazarus Natalie Bell*
<b>Funding Investments</b> Committee	<b>April 04</b>	Joan Peters Tania Chambers Sue Milliken Carmelo Musca Alan Carter Tony Virgo

FUNDING INITIATIVE	DATE	MEMBERS
<b>Funding Investments</b> Committee	<b>May 04</b>	Tania Chambers Andrew Ogilvie Joan Peters Alan Carter Sue Taylor Tony Virgo
<b>Screen Industry Partnership Fund</b> Investment	<b>May 04</b>	Tania Chambers Graeme Sward Sue Milliken Tony Virgo Brian Beaton
<b>Project Development</b> Drama & Documentary	<b>May 04</b>	Victor Gentile Carmelo Musca Liz Doran Natalie Bell*
<b>Next Big Thing</b>	<b>May 04</b>	Lis Hoffmann Richard Sowada Alan Carter Shireen Nayayanan* Lynette Narkle (non-voting)
<b>FilmExPost</b>	<b>May 04</b>	Lis Hoffmann Amy Lou Taylor Brian Beaton
<b>New Docs</b>	<b>May 04</b>	Lis Hoffmann Amy Lou Taylor Brian Beaton
<b>Screen Culture</b>	<b>May 04</b>	Jeremy Bean Jody Nunn (non-voting) Mick Broderick Melissa Kelly
<b>Index</b> Shortlisting	<b>June 04</b>	Lis Hoffmann Lynette Narkle Mitch Torres
<b>Index</b> Interviews	<b>June 04</b>	Lis Hoffmann Lynette Narkle Dot West

FUNDING INITIATIVE	DATE	MEMBERS
<b>Production Enterprise Package 2</b> Reconvened	<b>June 04</b>	Jeremy Bean John Beaton Maureen Barron
<b>Funding Investments</b> Committee	<b>June 04</b>	Jeremy Bean Ric Curtin Graeme Sward Sue Milliken Paul Barron Sue Taylor Tony Virgo
<b>Practitioner Development Travel</b> Special SPAA/SPAA <i>Fringe</i> Round	<b>June 04</b>	Liz Casey Brian Beaton
<b>Funding Investments</b> Reconvened	<b>June 04</b>	Jeremy Bean Ric Curtin Graeme Sward Sue Milliken Paul Barron Sue Taylor Tony Virgo

\* *Attachments.*

## REPORTS AND ACCOUNTABILITY ISSUES

### People & Communities

#### AWARDS

Numerous awards were received by WA screen industry personnel and projects. A few of the award recipients and/or award-winning productions include:

- During the past year *Japanese Story* has won 26 awards, plus an additional 9 nominations. Award highlights include 8 AFI Awards in 2003, 5 Film Critics Circle of Australia Awards, 4 IF Awards and the Queensland, Western Australia and New South Wales Premier's Literary Awards.
- Taylor Media's *The Shark Net* won the prestigious Henry Lawson Award for Best Television Series and was also nominated for 4 Logies including Most Outstanding Miniseries/Telemovie and an AFI Award listed below, as well as the WA Premier's Book Awards.

At the 2003 Australian Film Industry Awards the following nominations were received by West Australian practitioners, as a result they were awarded with the Lotterywest Award for Excellence.

- \$2,500 – Vanessa Lomma/ *Teesh & Trude* – Best Screenplay from an adapted source
- \$2,500 – Mason Richardson/ *Teesh & Trude* – Young Actors Award
- \$10,000 – Sue Taylor/ *The Shark Net* – Best Telefeature or Mini-Series
- West Australian David Ngoombujarra won an AFI award for Best Actor in a Supporting Role for his performance in *Black & White*.
- Storyteller Media Group was the winner of the 2003 WA Industry and Export Awards in the Arts and Entertainment category.
- Tania Chambers was nominated as a finalist in the prestigious Statewest WA Bureau News Public Sector Service Achievement Award.
- Andrew Ogilvie/ Electric Pictures received the Odyssey Channel Documentary Producer's Award for *Child Soldiers*.
- *Victim* directed by Corrie Jones and produced by Amy Lou Taylor won several awards at the 2004 St Kilda Film Festival including, Best New Director, the SBS Eat Carpet Award, and Best Achievement in Composition Award. Local films *The Paddock* (directed by Peter Castairs and produced by James Grandison and Andrew Chernov) and *Samseng* (directed by Chris Richards-Scully and produced by Kellie Anderson) were also selected to compete in the 2004 St Kilda Film Festival.
- *Ocean Star* produced by BBHTV received a Logie nomination for Most Outstanding Children's Program.
- *Whispering in our Hearts* won an award at the 14<sup>th</sup> First Peoples Film Festival in Montreal, Canada. The documentary was made by Indigenous filmmaker Mitch Torres.
- Cinematographer Torstein Dyrting won the Golden Tripod in the category of Short Film for *Victim* at the 2004 National ACS Awards.
- *Dogs of Peace with Heather Mills McCartney* by Storyteller Media Group won the Special Jury Prize at the WorldFest Film Festival in Texas, and was also nominated for an Emmy Award. Additionally, another Storyteller documentary *Malice or Mutiny; The Koolama Incident* took out the bronze prize at the same festival.
- At the 2004 Western Australian Screen Awards Merlin Cornish won the ABC Young Filmmaker of the Year Award. The Best Short Film (Drama) was *Waiting for Naval Base Lily* and the short film *Victim* scooped six awards. Paul Roberts received the 2004 Lifetime Achievement Award.
- *Kurtal – Snake Spirit* by Nicole Ma won Best Documentary at the Religion Today Festival of Cinema and Religion in Italy.

## FESTIVALS

West Australian films – features, documentaries and shorts have had a particularly successful year at festivals, highlights include:

- *Inside Australia* by Thunderbox in association with Artemis International was selected for the Banff Television Festival in Canada in the Arts Documentary category.
- *The Paddock*, one of the Outback Initiative Short Films, directed by Pete Carstairs and produced by James Grandison and Andrew Chernov screened at the Aspen Shortsfest, LA Shortsfest, Cork Film Festival and the Myhelan Independent Film Festival in New Jersey.
- *Disturbing Dust*, written and directed by Tosca Looby and produced by Artemis International was chosen for official competition in the Shanghai TV Festival.
- The documentary *A Million Acres A Year* produced by Snakewood Films was nominated for competition at the Ecocinema International Environmental Film Festival in Greece.
- Mask Productions' documentary series *Fearless: Stories from Asian Women* was selected as a finalist in the documentary category of the Hollywood Film Festival.
- *Japanese Story* has screened in 20 national and international film festivals including Cannes, Telluride International Film Festival, Toronto International Film Festival, London International Film Festival and the Bordeaux International Festival of Women in Cinema.
- *The Shark Net* was accepted into the New York International Independent Film and Video Festival in 2003.
- CM Film Productions *Slow Food Revolution* was screened at numerous festivals including the Marin Environmental Film Festival in California, The Food in Film Festival in Italy and the Green International Film Festival in Taiwan.
- *Kurtal – Snake Spirit* by Nicole Ma was selected to compete in the 7<sup>th</sup> Documentary and Ethnographic Film Festival in Brazil.

## VISITORS TO THE STATE

ScreenWest has facilitated or financially assisted the visits of a number of industry practitioners to the State in the last financial year.

Seven Network:

**Bevan Lee** (Head of Creative Drama and Development) – Industry Briefing and panellist for the Always Greener Initiative.

Australian Film Commission:

**Megan Simpson Huberman** and **Karin Altmann** - One on one meetings with filmmakers and industry briefing.

Australian Broadcasting Commission:

**Daryl Karp** (Head of Factual Programming) and **Helen Hughes** (Director of Development) – one on one pitching sessions with WA documentary filmmakers at ABC Perth studios.

**Robyn Kershaw** (Head of Drama) – attended The Shark Net launch.

SBS Independent (SBSi):

**Glenys Rowe** (General Manager) – Industry Briefing at the AWG.

**Jennifer Crone** (Melbourne Documentary Commissioning Editor) – Industry Briefing and attended the Hard Choices launch.

Film Finance Corporation:

**Brian Rosen** (Chief Executive) - Industry consultation

*Japanese Story* premiere:

**Sue Brooks** (director), **Sue Maslin** (producer) & **Alison Tilson** (writer) attended

*Thunderstruck* premiere:

**Jodi Matterson** (producer), **Darren Ashton** (director), **Damon Gameau** & **Roy Billings** (cast)

Australian Writers' Guild Writing Children's TV Drama Workshop:

**Mark Shirrefs** (scriptwriter) co-hosted the workshop with Susie Campbell

Arista UK:

**Stephen Cleary** (Head of Development) – Conducted the free 4-day writing development workshop.

**Bill Bennett** (director) – The Fare location recce and speaker at West Coast Visions Industry Briefing.

Revelation Symposium:

Documentary Film Producer **Mitchell Block** from HBO/Cinemax, **Troy Lum** from Hopscotch Films, **Paul Weigard** from The AV Channel, and UK Film Sound Designers: **Klivi & Nigel Humberstone**.

**Bronwyn Kidd** (Festival Director) – Flickerfest screenings and hosted a session on marketing and distribution of short films.



## DISABILITY SERVICES PLAN

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

## LANGUAGE AND CULTURAL DIVERSITY OUTCOMES

ScreenWest is committed to ensuring that language, gender, location and ability do not pose a barrier to accessing available services. Staff are encouraged to use plain english and to provide essential information in alternative formats on request. Information on translating and interpreting services is available for staff within the Law Chambers building.

## PLAN FOR YOUNG PEOPLE

While ScreenWest programs are not specifically designed for members of the community between 12 and 25 years of age, ScreenWest administers a number of schemes that are specifically aimed at early career filmmakers. While these schemes are generally not open to filmmakers who are currently in educational institutions, they are open to young people who have completed their formal education. A number of programs are aimed at newer and developing filmmakers, among them: Filmex, Filmex Post, New docs, New Screenwriters and Professional Placement programs.

The Professional Placement Scheme allows early career filmmakers the opportunity to be attached to a professional crew member on a specific production (eg. Cinematographer or Editor). While this scheme is not age specific, it allows early career filmmakers to be mentored by experienced industry professionals. More often than not this scheme supports young people.

ScreenWest also provides significant levels of funding to the Film & Television Institute (WA) Inc, which in turn provides support to a number of young emerging filmmakers. The FTI is a resource organisation that provides production, screening and training opportunities that chiefly provide an important link between the education system and the more experienced professional filmmaking sector in Western Australia. The training, and production initiatives run by FTI are open to all age groups, but because of their nature they are more targeted and therefore attract more young people. Schemes supported by ScreenWest and administered by

FTI which particularly target young people include the Link Initiative and the Making Movies Roadshow.

During the 2003/2004 financial year FTI's Making Movies Roadshow visited 10 communities in WA to host training workshops and screenings and to provide young people with the opportunity to access filmmaking and electronic media. The majority of the visits were to remote Indigenous communities.

ScreenWest also facilitates a number of free information seminars and training opportunities by inviting overseas and interstate high profile filmmakers to share their knowledge and experience to the local industry. While these opportunities are open to all age groups, they in particular are important opportunities for young people to engage with the more established sector and to gain important insights into the industry in general.

## Economy

### INVESTMENTS MADE

Under its Production Investment program, ScreenWest invested \$1,455,391 in 2003-04 in 24 productions with budgets totalling \$15,852,911, of which expenditure in Western Australia or on Western Australian elements accounts for an estimated \$9,090,291. Under its Screen Industry Partnership Fund, ScreenWest invested \$1,534,928 in four productions with budgets totalling \$5,005,964, of which expenditure in Western Australia or on Western Australian elements accounts for an estimated \$4,376,665. The combined effect of these investments is a net injection of over \$10 million into the Western Australian economy from outside the State.

### PRODUCTION ACTIVITY

59.5 hours of production with budgets totalling \$28.334 million commenced production in Western Australia in 2003-04. ScreenWest investment in these projects totalled \$4.741 million. Using Australian Bureau of Statistics data, jobs created by this production activity are estimated at more than 1,000.

*Note: ScreenWest investments were made over more than one year.*

### SKILLS DEVELOPMENT

ScreenWest's Attachment Program, which funds lesser filmmakers to work under supervision on high budget productions, and investments in lower budget productions by emerging producers ensure that ScreenWest's investments play a major role in developing skills and creativity for competitive advantage.

## Environment

### WASTE PAPER RECYCLING

ScreenWest continues to recycle waste paper used in its activities. All staff are encouraged to maximise recycling paper.

## Region

### REGIONAL DEVELOPMENT

During the year, ScreenWest invested in several productions located in or dealing with regional Western Australia. The largest of these was *Second Chance*, a telemovie set in Broome, which generated substantial expenditure and employment in the Broome area. Other regional productions were *Nurturing Ningaloo*, an international co-production filmed substantially in Coral Bay, *Surviving the Fall*, a documentary about the Gracetown tragedy in the State's south west, and *Case 442*, a story of the stolen generation set in the State's north and produced in Broome.

ScreenWest also provided financial support to the *Making Movies Roadshow*, a filmmaking workshop run by the Film & Television Institute, that was launched in Kadjina and visited Roebourne, Newman, Mount Magnet, Punmu, Kununurra, Esperance, Kalgoorlie, Mogumber and Wiluna during the year.

Also during the year ScreenWest increased its ties with the Kimberley with the appointment to the ScreenWest Board of Broome resident and Goolarri Media Head of Production/Business Development Dot West.

### APPOINTMENT OF INDIGENOUS PROJECT OFFICER

ScreenWest's commitment to the development of Indigenous Western Australian involvement in the screen industries resulted in the appointment during 2003/04 of Lynette Narkle as full-time Indigenous Project Officer. Lynette manages the Indigenous Production Unit which committed \$224,474 to productions by Indigenous filmmakers during the year.

## Governance

### EQUAL EMPLOYMENT OPPORTUNITY OUTCOMES

ScreenWest operates within the framework of the Department of Culture and the Arts Equal Opportunity Policy and Related Procedures.

### EVALUATIONS

In 2003/04, the Office of the Auditor General conducted an examination of ScreenWest's administration of investments and grants during 2002/03. The Office found that ScreenWest's funding was "properly publicised, applications were impartially assessed against clear eligibility guidelines and grant (including investment) monies were being suitably acquitted".

### FREEDOM OF INFORMATION

ScreenWest openly provides information about its policies, activities, program guidelines and funding decisions. The agency received no applications for access to documents under FOI provisions in 2001/02. A number of the documents held by the agency are primarily commercial and/or confidential in nature as they often relate to applications in relation to finance for specific projects, involving third party commercial partners. Initial inquiries of an FOI nature (including the amendment of personal information) can be made to the Director, Corporate and Commercial Services, ScreenWest. Applications can be lodged at Level 7, Law Chambers, 573 Hay Street, Perth, Western Australia 6000.

### REPORT ON RECORD KEEPING PLANS

During the year, ScreenWest developed a draft Record Keeping Plan and registered it with the State Records Office in accordance with the State Records Act 2000, and State Records Commission Standards.

### HUMAN RESOURCES OVERVIEW

The Human Resources Division within the Department of Culture and the Arts provides ScreenWest with a service centre for transaction based services, including recruitment, leave management and payroll services; a centre of technical expertise to ScreenWest management

in the areas of workers' compensation management and employee relations; and the out-placement of a Human Resource generalist expert to provide dedicated ScreenWest specific support.

### WORKERS COMPENSATION

During the financial year, there were no workers' compensation claims.

### INTERESTS OF SENIOR OFFICERS

All senior officers of ScreenWest have confirmed that no officer has an interest in a contract made or proposed with ScreenWest, other than the following Board members: Ed Punchard, Graeme Sward, James Bogle, Joan Peters, Andrew Ogilvie, Sue Milliken, Ric Curtin and Dot West.

*In accordance with Treasurer's Instruction 903 on the disclosure of interests of senior officers.*

### ADVERTISING & SPONSORSHIP

ScreenWest spent \$22,535.30 on advertising and related costs, as listed below:

• <b>Advertising Agencies</b>	N/A
• <b>Market Research organisations</b>	N/A
• <b>Polling organisations</b>	N/A
• <b>Direct Mail organisations</b>	N/A
• <b>Media Advertising Agencies – Job vacancies</b>	
Marketforce	\$9,023.83
Department of Premier & Cabinet	N/A
Film & Television Institute	\$250.00
• <b>Other</b>	
Discus	\$334.70
Haymarket	\$250.00
Music Design Systems	\$4,500.00
Whiz Digital	\$3,085.00
Expo Document Centre	\$2,970.00
Digital Post Production	\$1,870.00
Copy Chrome	\$137.91
Starfish Lane	\$61.36
WA Wildflower Guide	\$52.50

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

## OUTPUT BASED MEASURES

The Government-desired outcome of the funding provided to ScreenWest is support to the Western Australian screen industry for the economic and cultural benefit of the wider community. ScreenWest performed against the output-based measures of Treasury as follows:

	2003–2004 Target	2003–2004 Actuals
<b>Quantity</b>		
Number of applications funded	260	272
Number of website interactions with the industry*	140,000	796,975
Number of funding applications received	540	728
Number of inward visits to WA by buyers/producers and advice provided	110	208
<b>Quality</b>		
Percentage of appeals per number of applications	5%	0%
<b>Timeliness</b>		
Time between receipt of business development inquiry and reply	3 days	2 days
Number of website updates provided on time*	10	25
Time between acceptance of application and notification of outcome	30 days	41 days
<b>Cost</b>		
Average cost per visit/advice	1,227	725
Average cost per Industry interaction	0.48	0.09
Average cost per funded project	21,542	23,023
Average cost per application received	1,749	1,451

\*2003 – 2004 actual reflects x4 increase in number of 'Screen Online' e-mail newsletters released in 2nd half of financial year.

Note: Cost per funded project was higher than anticipated in 2003-04 as a result of very strong demand for Matched Development Investment at guideline maximum level which generated an increase in average development investment cost, and an increase in the average size of production investments.



## AUDITOR GENERAL

### INDEPENDENT AUDIT OPINION

To the Parliament of Western Australia

**SCREEN WEST (INC.)**

**PERFORMANCE INDICATORS FOR THE YEAR ENDED JUNE 30, 2004**

#### **Audit Opinion**

In my opinion, the key effectiveness and efficiency performance indicators of the Screen West (Inc.) are relevant and appropriate to help users assess Board's performance and fairly represent the indicated performance for the year ended June 30, 2004.

#### **Scope**

##### ***The Board's Role***

The Board is responsible for developing and maintaining proper records and systems for preparing performance indicators.

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

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

As required by the Financial Administration and Audit Act 1985, I have independently audited the performance indicators to express an opinion on them. This was done by looking at a sample of the evidence.

An audit does not guarantee that every amount and disclosure in the performance indicators is error free, nor does it examine all evidence and every transaction. However, my audit procedures should identify errors or omissions significant enough to adversely affect the decisions of users of the performance indicators.

A handwritten signature in black ink, appearing to read 'D D R Pearson'.

D D R PEARSON  
AUDITOR GENERAL  
October 18, 2004

## Certification of Performance Indicators

### Certification of Performance Indicators

For the financial period ended 30 June 2004

We hereby certify that the performance indicators are based on the proper records, are relevant and appropriate for assisting users to assess the performance of ScreenWest Inc, and fairly represent the performance of ScreenWest Inc. for the year ending 30 June 2004.



*Signature Joan Peters*

BOARD MEMBER OF SCREENWEST INC



*Signature Debra Shorter*

CHAIRPERSON OF SCREENWEST INC

DATED 27 AUGUST 2004

## SCREENWEST PERFORMANCE INDICATORS

The Department of Culture and the Arts seeks the following outcome: *A community that is informed of and has access to a diverse range of innovative ideas, knowledge and cultural experiences.*

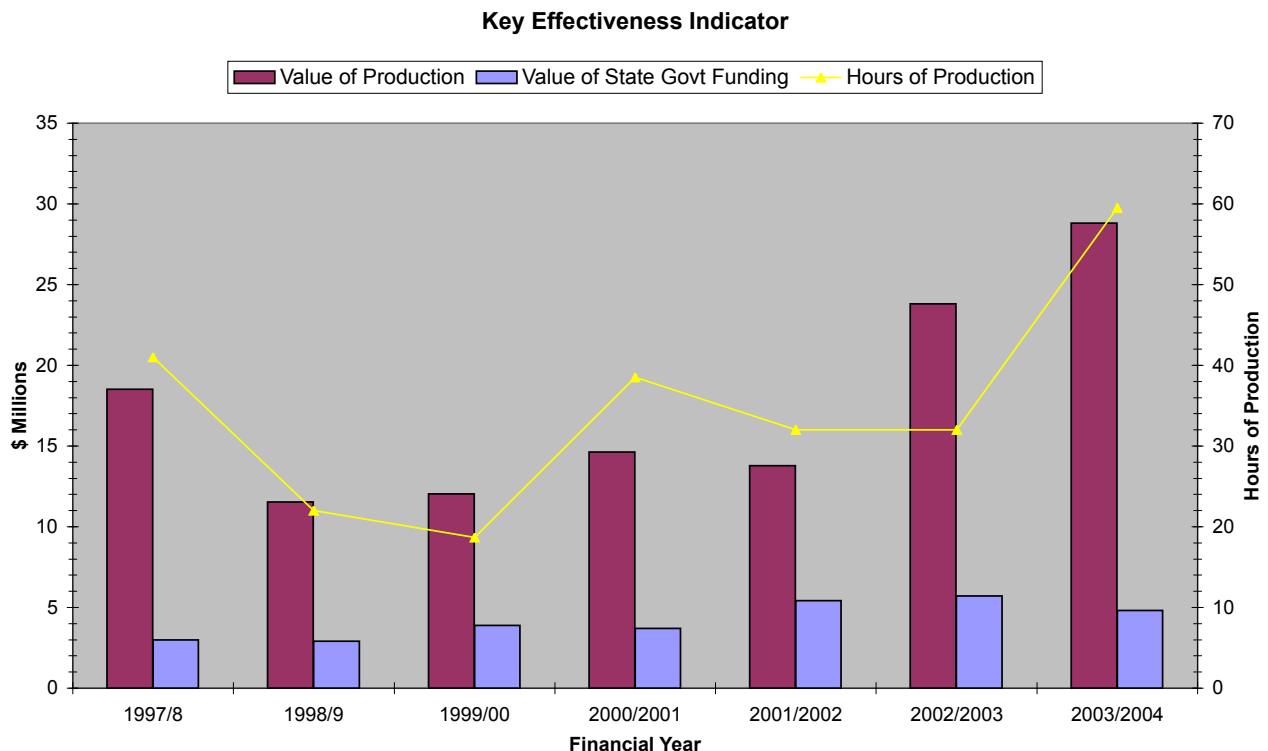
ScreenWest falls under output five of the Departments stated outcome: **screen production industry support.**

ScreenWest has a vision to lead the industry to a level of creative and commercial success, which is a source of pride and opportunity for all Western Australians. Its core purpose is to provide strategic support, funding and services which expand the screen industry in Western Australia.

### Key Effectiveness Indicator

The aim of all ScreenWest initiatives is to increase the output of screen productions made in Western Australia involving significant Western Australian elements. ScreenWest funding may be accessed by industry professionals, companies, support organisations and individuals who can clearly demonstrate a commitment to developing or working within the screen industry in Western Australia. ScreenWest's criteria for funding is clearly expressed in guidelines that are made widely accessible, including on the ScreenWest website. Western Australian elements are defined as any combination of project concepts, production personnel, companies and services, and activities that support future production outcomes.

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



The Key Effectiveness Indicator Graph (page 39) compares the value of production in Western Australia for the past seven years with the level of funding provided by the Government and Lotterywest (formerly the Lotteries Commission of Western Australia) via ScreenWest. Overlaid is a line graph charting the number of hours of production. The indicator relates to the achievement of the "access" part of the Department's outcome.

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

'Value of State Government funding' refers to the amount of funding provided by State Treasury and Lotterywest (formerly the Lotteries Commission of Western Australia) to ScreenWest during a year.

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

Year to year variances may be caused by timing issues with the statistics, recording only commencement of production in a given financial year. The underlying trend shows production continuing to increase in the State over the last five years, with a significant increase in the 2003 – 2004 financial year.

## Key Efficiency Indicator

The indicator relates ScreenWest's outputs, being the initiatives developed by ScreenWest, to the level of input (funding and resources) provided to ScreenWest.

The following table considers the average cost of the operating expenses of ScreenWest per initiative supported through

- Funding Program Initiatives, and
- Business Development Initiatives for the 2003 – 2004 financial year, when compared against 2001 – 2002 and 2002 – 2003.

## Funding Program Initiatives

The Funding Program initiatives are the different schemes administered by ScreenWest under its Funding Program. ScreenWest exceeded its targeted level of initiatives, and reduced costs in this area through better management of key processes.

## Business Development Initiatives

Business Development Initiatives met the targeted increase. 'Total Cost' refers to the operating expenses incurred for each of ScreenWest's major programs. 60% of those expenses have been allocated towards the Funding Program initiatives and 40% to Business Development Program initiatives.

Business Development Initiatives include the net cost of the Australian International Documentary Conference, Website Development, the Screen Online Electronic Newsletter, the Regional Development Strategy, 'Get Your Shorts On' launch (as part of the Revelation International Film Festival) and the announcement of new Industry Funding.

2001 – 2002				2002 – 2003			2003 – 2004		
	No. of Initiatives	Total Cos t (\$000)	Cost per Initiative (\$000)	No. of Initiatives	Total Cos t (\$000)	Cost per Initiative (\$000)	No. of Initiatives	Total Cos t (\$000)	Cost per Initiative (\$000)
	Target			Target			Target		
Funding Initiative	15	512	34	20	624	31	24	688	29
Business Development Initiative	5	514	102	6	551	92	5	667	133
	Actuals			Actuals			Actuals		
Funding Initiative	19	499	26	26	601	23	30	653	22
Business Development Initiative	5	508	102	6	524	87	5	633	127





## AUDITOR GENERAL

### INDEPENDENT AUDIT OPINION

To the Parliament of Western Australia

#### SCREEN WEST

#### FINANCIAL STATEMENTS FOR THE YEAR ENDED JUNE 30, 2004

#### Audit Opinion

In my opinion,

- (i) the controls exercised by the Screen West (Inc.) provide reasonable assurance that the receipt, expenditure and investment of moneys, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions; and
- (ii) the financial statements are based on proper accounts and present fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia and the Treasurer's Instructions, the financial position of the Board at June 30, 2004 and its financial performance and cash flows for the year ended on that date.

#### Scope

##### *The Board's Role*

The Board is responsible for keeping proper accounts and maintaining adequate systems of internal control, preparing the financial statements, and complying with the Financial Administration and Audit Act 1985 (the Act) and other relevant written law.

The financial statements consist of the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and the Notes to the Financial Statements.

##### *Summary of my Role*

As required by the Act, I have independently audited the accounts and financial statements to express an opinion on the controls and financial statements. This was done by looking at a sample of the evidence.

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

D D R PEARSON  
AUDITOR GENERAL  
October 18, 2004

## Certification of Financial Statements

### Certification of Financial Statements

For the financial period ended 30 June 2004

The accompanying financial statements of ScreenWest Inc have been prepared in compliance with the provisions of the Financial Administration and Audit Act 1985 from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2004 and the financial position as at 30 June 2004.

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



*Signature Joan Peters*

BOARD MEMBER OF SCREENWEST INC



*Signature Debra Shorter*

CHAIRPERSON OF SCREENWEST INC



*Signature Tania Chambers*

PRINCIPAL ACCOUNTING OFFICER OF SCREENWEST INC

DATED 27 AUGUST 2004

**SCREENWEST INC**  
**Statement of Financial Performance**  
**for year ended 30 June 2004**

	<b>Note</b>	<b>2004</b> <b>\$000</b>
<b>COST OF SERVICES</b>		
<b>Expenses from ordinary activities</b>		
Employee expenses	2	632
Supplies and services	3	358
Depreciation and amortisation expense	4	61
Administration expenses	5	53
Accommodation expenses	6	55
Grants and loans expense	7	5,908
Capital user charge	8	21
Other expenses from ordinary activities	9	177
<b>Total cost of services</b>		<b>7,265</b>
<b>Revenue from ordinary activities</b>		
<i>Revenue from operating activities</i>		
Returns on funding activities	10	523
Lotterywest grant		4,000
<i>Revenue from non-operating activities</i>		
Interest revenue		224
Other revenues from ordinary activities	11	112
<b>Total revenues from ordinary activities</b>		<b>4,859</b>
<b>NET COST OF SERVICES</b>		<b>2,406</b>
<b>REVENUES FROM STATE GOVERNMENT</b>		
	12	
Output appropriation		2,350
Resources received free of charge		609
<b>Total revenues from State Government</b>		<b>2,959</b>
<b>CHANGE IN NET ASSETS</b>		<b>553</b>
<b>Total changes in equity other than those resulting from transactions with WA State Government as owners</b>		<b>553</b>

*The Statement of Financial Performance should be read in conjunction with the accompanying notes*

**SCREENWEST INC**  
**Statement of Financial Position**  
**as at 30 June 2004**

	<b>Note</b>	<b>2004</b>	<b>2003</b>
		<b>\$000</b>	<b>\$000</b>
<b>Current Assets</b>			
Cash assets	21 (a)	4,385	4,295
Receivables	13	185	450
Amounts receivable for outputs	14	19	8
Intangible assets	15	0	50
Other assets	16	10	6
<b>Total Current Assets</b>		<b>4,599</b>	<b>4,809</b>
<b>Non-Current Assets</b>			
Amounts receivable for outputs	14	20	26
Furniture and equipment	17	31	13
<b>Total Non-Current Assets</b>		<b>51</b>	<b>39</b>
<b>Total Assets</b>		<b>4,650</b>	<b>4,848</b>
<b>Current Liabilities</b>			
Payables	18	165	42
Loans and grants payable	19	3,527	4,418
<b>Total Current Liabilities</b>		<b>3,692</b>	<b>4,460</b>
<b>Total Liabilities</b>		<b>3,692</b>	<b>4,460</b>
<b>NET ASSETS</b>		<b>958</b>	<b>388</b>
<b>Equity</b>			
Contributed equity	20	42	25
Accumulated surplus		916	363
<b>TOTAL EQUITY</b>		<b>958</b>	<b>388</b>

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

**SCREENWEST INC**  
**Statement of Cash Flows**  
**for year ended 30 June 2004**

	Note	2004 \$000	2003 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Output appropriations		2,337	1,792
Capital contributions		17	0
Holding account drawdowns		8	0
<b>Net Cash provided by State Government</b>		<b>2,362</b>	<b>1,792</b>
<b>Utilised as follows:</b>			
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee costs		(52)	(33)
Supplies and services		(475)	(381)
Grants and loans		(6,772)	(4,240)
GST payments on purchases		(728)	(465)
GST payments to taxation authority		(287)	(212)
Other payments		(175)	(159)
<b>Receipts</b>			
Returns on funding activities		819	351
Lotterywest grant		4,000	3,320
Interest received		224	236
GST receipts on sales		485	350
GST receipts from taxation authority		711	359
Other receipts		7	3
<b>Net cash used in operating activities</b>	21 (b)	<b>(2,243)</b>	<b>(871)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of non-current physical assets		(29)	(7)
<b>Net cash used in investing activities</b>		<b>(29)</b>	<b>(7)</b>
<b>Net increase in cash held</b>		<b>90</b>	<b>914</b>
Cash assets at the beginning of the financial year		4,295	3,381
<b>CASH ASSETS AT THE END OF THE FINANCIAL YEAR</b>	21 (a)	<b>4,385</b>	<b>4,295</b>

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

# SCREENWEST INC

## Notes to the Financial Statements

### for year ended 30 June 2004

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#### 1. Significant accounting policies

The following accounting policies have been adopted in the preparation of the financial statements. Unless otherwise stated these policies are consistent with those adopted in the previous year.

##### General Statement

The financial statements constitute a general purpose financial report which has been prepared in accordance with Accounting Standards, Statement of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board, and Urgent Issues Group (UIG) Consensus Views as applied by the Treasurer's Instructions. Several of these are modified by the Treasurer's Instructions to vary application, disclosure, format and wording. The Financial Administration and Audit Act and the Treasurer's Instructions are legislative provisions governing the preparation of financial statements and take precedence over Accounting Standards, Statement of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board, and UIG Consensus Views. The modifications are intended to fulfil the requirements of general application to the public sector, together with the need for greater disclosure and also to satisfy accountability requirements.

If any such modification has a material or significant financial effect upon the reported results, details of that modification and, where practicable, the resulting financial effect, are disclosed in individual notes to the financial statements.

##### Basis of Accounting

The financial statements have been prepared on the accrual basis of accounting using the historical cost convention, except for certain assets and liabilities which, as noted, are measured at fair value.

#### (a) Output Appropriations

Output Appropriations are recognised as revenues in the period in which ScreenWest Inc gains control of the appropriated funds. ScreenWest Inc gains control of appropriated funds at the time those funds are deposited into their operating account or credited to the holding account held at the Department of Treasury and Finance.

#### (b) Contributed Equity

Under UIG 38 "Contributions by Owners Made to Wholly-Owned Public Sector Entities" transfers in the nature of equity contributions must be designated by the Government (owners) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions in the financial statements. Capital contributions (appropriations) have been designated as contributions by owners and have been credited directly to Contributed Equity in the Statement of Financial Position.

#### (c) Grants and Other Contributions Revenue

Grants, donations, gifts and other non-reciprocal contributions are recognised as revenue when ScreenWest Inc obtains control over the assets comprising the contributions. Control is normally obtained upon receipt.

Contributions are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

#### (d) Revenue Recognition

Revenue from the sale of goods and disposal of other assets and the rendering of services, is recognised when ScreenWest Inc has passed control of the goods or other services or delivery of the service to the customer.

#### (e) Acquisition of assets

The cost method of accounting is used for all acquisitions of assets. Cost is measured as the fair value of the assets given up or liabilities undertaken at the date of acquisition plus incidental costs directly attributable to the acquisition.

Assets acquired at no cost or for nominal consideration, are initially recognised at their fair value at the date of acquisition.

Assets costing less than \$1,000 are expensed in the year of acquisition.

#### (f) Depreciation of non-current assets

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

Depreciation is calculated for on the straight line basis, using rates which are reviewed annually. Useful lives for each class of depreciable asset are:

Furniture and equipment	4 to 10 years
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**(g) Leases**

ScreenWest Inc has entered into an operating lease arrangements for a motor vehicle and a photocopier where the lessor effectively retains all of the risks and benefits incident to ownership of the items held under the operating lease. Equal instalments of the lease payments are charged to the Statement of Financial Performance over the lease term, as this is representative of the pattern of benefits to be derived from the leased property.

**(h) Cash**

For the purposes of the Statement of Cash Flows, cash includes cash assets and restricted cash assets. These include short-term deposits that are readily convertible to cash on hand and are subject to insignificant risk of changes in value.

**(i) Receivables**

Receivables are recognised at the amounts receivable as they are due for settlement no more than 30 days from the date of recognition.

Collectability of accounts receivable is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. A provision for doubtful debts is raised where some doubts as to collection exists.

**(j) Intangible assets**Investments and Loans to Productions

ScreenWest Inc acknowledges the high level of risk and low rate of return on film and television investments and loans. Investments and Loans to Productions are expensed under Grants and Loans where either small or no returns are expected. Investments and Loans to Productions that are expected to provide returns are classified as Intangible assets in the Statement of Financial Position. This figure reflects the potential earning capacity of the copyright. Intangible assets are reviewed annually using professional judgement and historical performance to determine their current value.

**(k) Payables**

Payables, including accruals not yet billed, are recognised when ScreenWest Inc becomes obliged to make future payments as a result of a purchase of assets or services. Payables are generally settled within 30 days.

**(l) Employee Benefits**

Annual Leave and Long Service Leave liability was taken up by the Department of Culture & the Arts in 1997/98.

**(m) Superannuation**

Staff may contribute to the Pension Scheme, a defined benefits pension scheme now closed to new members or to the Gold State Superannuation Scheme, a defined lump sum scheme now closed to new members. All staff who do not contribute to either of these schemes become non-contributory members of the West State Superannuation Scheme, an accumulation fund complying with the Commonwealth Government's Superannuation Guarantee (Administration) Act 1992. All of these schemes are administered by the Government Employee Superannuation Board (GESB).

The Pension Scheme and the pre-transfer benefit for employees who transferred to the Gold State Superannuation Scheme are unfunded and the liability for future payments is provided for at reporting date.

The liabilities for superannuation charges under the Gold State Superannuation Schemes and West State Superannuation Scheme are extinguished by payment of employer contributions to the GESB.

**(n) Accrued Salaries**

Accrued salaries represent the amount due to staff but unpaid at the end of the financial year, as the end of the last pay period for that financial year does not coincide with the end of the financial year. ScreenWest Inc considers the carrying amount approximates net fair value.

**(o) Resources received free of charge**

Resources received free of charge or for nominal value which can be reliably measured are recognised as revenues and expenses at fair value.

**(p) Comparative Figures**

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

**(q) Rounding of amounts**

Amounts in the financial statements have been rounded to the nearest thousand dollars, or in certain cases, to the nearest dollar.

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

The Department encompasses ScreenWest Inc and other agencies in the Culture and Arts portfolio. The introduction of the then Ministry for Culture and the Arts from 1 July 1997 altered the appropriation arrangements of the Board, mainly in relation to salaries. The Board received an appropriation direct from government in relation to operating expenditure. The Department received an appropriation to cover the cost of the staff previously employed by the Board, and which still provide services to the Board. These resources, provided to the Board, but paid for by the Department, have been treated as "Resources received free of charge". The expenses have been included in the appropriate categories, being offset by an equivalent amount included in the item Revenues from Government.

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

	<b>2004</b>	<b>2003</b>
	<b>\$ 000</b>	<b>\$ 000</b>
<b>2. Employee expenses</b>		
Wages, salaries and board sitting fees	538	460
Superannuation	47	41
Other related expenses	47	35
	<u>632</u>	<u>536</u>
<b>3. Supplies and services</b>		
Travel	63	48
Consultants for service	180	149
Entertainment	24	21
Legal fees #	24	30
Printing and advertising	16	9
Insurance	9	11
Membership subscriptions	8	8
Other	34	32
	<u>358</u>	<u>308</u>
# Legal fees have been netted off against legal fees recovered in 2004.		
<b>4. Depreciation and amortisation expense</b>		
Depreciation - Plant, equipment	11	15
Amortisation		
Intangible assets		
Production Fund	50	125
	<u>61</u>	<u>140</u>
<b>5. Administration expenses</b>		
Communications	23	21
Consumables	13	16
Lease - equipment and vehicles	17	13
Other	0	6
	<u>53</u>	<u>56</u>
<b>6. Accommodation expenses</b>		
Rent	52	50
Other	3	3
	<u>55</u>	<u>53</u>
<b>7. Grants and loans expenses</b>		
Lotterywest Funding Program	3,902	4,021
Commercial Development Program - Screen Industry Partnership Fund	2,006	3,131
	<u>5,908</u>	<u>7,152</u>



	2004 \$ 000	2003 \$ 000
<b>8. Capital user charge</b>		
	21	90

A capital user charge rate of 8% has been set by the Government for 2003/04 and represents the opportunity cost of capital invested in the net assets of ScreenWest Inc used in the provision of outputs. The charge is calculated on the net assets adjusted to take account of exempt assets. Payments are made to the Department of Treasury and Finance on a quarterly basis.

**9. Other expenses from ordinary activities**

Panels and Assessment Costs	40	27
Sponsorship	137	131
	<u>177</u>	<u>158</u>

**10. Returns on funding activities**

Funding Program	330	205
Cash Flow Loans	193	393
	<u>523</u>	<u>598</u>

**11. Other revenues from ordinary activities**

Legal fees recovered #	0	19
Lapsed commitments - Funding Program	50	43
Management Fees	53	6
Other	9	5
	<u>112</u>	<u>73</u>

# Legal fees recovered has been netted off against legal fees in 2004.

**12. Revenues from State Government**

Appropriation revenue received during the year:

Output appropriations (I)	2,350	1,806
	2,350	1,806

Resources received free of charge (II)

Determined on the basis of the following estimates provided by agencies:

(i) Payroll expenditure (Department of Culture and the Arts)	588	493
(ii) Capital User Charge (Department of Culture and the Arts)	21	90
(iii) Audit Fees (Office of the Auditor General) (III)	0	16
	609	599
	<u>2,959</u>	<u>2,405</u>

(I) Output appropriations are accrual amounts reflecting the full cost of outputs delivered. The appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the depreciation expense for the year and any agreed increase in leave liability during the year.

(II) Where assets or services have been received free of charge or for nominal consideration, ScreenWest Inc recognises revenues equivalent to the fair value of those services that can be reliably determined and which would have been purchases if not donated, and those fair values shall be recognised as expenses.

(III) Commencing with the 2003-04 audit, the Office of the Auditor General will be charging a fee for auditing the accounts, financial statements and performance indicators. The fee for the 2003-04 audit of \$18,000 will be due and payable in the 2004-05 financial year.

**13. Receivables**

Trade debtors	115	7
Cash flow loans	70	443
	<u>185</u>	<u>450</u>

	2004 \$ 000	2003 \$ 000
<b>14. Amounts receivable for outputs</b>		
Current	19	8
Non-current	20	26
	<u>39</u>	<u>34</u>

This asset represents the non-cash component of output appropriations. It is restricted in that it can only be used for asset replacement or payment of leave liability.

**15. Intangible assets**

Film copyrights		
Opening balance	50	175
add: Copyrights during the year	0	0
	<u>50</u>	<u>175</u>
less: Accumulated Amortisation	50	125
	<u>0</u>	<u>50</u>

**16. Other assets**

Accrued income	5	0
Prepayments	5	6
	<u>10</u>	<u>6</u>

**17. Furniture and equipment**

Furniture and equipment at cost	103	74
Accumulated depreciation	(72)	(61)
	<u>31</u>	<u>13</u>

Reconciliations

Carrying amount at start of year	13	24
Additions	29	4
Disposals	0	0
Depreciation	(11)	(15)
Carrying amount at end of year	<u>31</u>	<u>13</u>

Furniture and  
Equipment

Furniture and  
Equipment

**18. Payables**

Trade payables	21	30
GST payable (l)	144	12
	<u>165</u>	<u>42</u>

(l) The GST payable relates to amounts owing to the Australian Taxation Office at 30 June.

**19. Loans and grants payable**

Investments for Project Development	109	101
Production Investments & Loans	961	776
Industry Assistance - Screen Industry Partnership Fund	1,754	2,926
Other Industry Assistance Grants	703	615
	<u>3,527</u>	<u>4,418</u>

	2004 \$ 000	2003 \$ 000
<b>20. Equity</b>		
<u>Contributed Equity</u>		
Opening balance	25	25
Capital contributions (I)	17	0
Closing balance	42	25

(I) Capital Contributions have been designated as contributions by owners and are credited directly to equity in the Statement of Financial Position.

<u>Accumulated surplus</u>		
Opening balance	363	2,225
Change in net assets	553	(1,862)
Closing balance	916	363

## 21. Notes to Statement of Cash Flows

### (a) Reconciliation of cash

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

Lotterywest cash management account	2,328	1,166
Screen Industry Partnership Fund term deposit	2,057	3,129
	4,385	4,295

### (b) Reconciliation of net cost of services to net cash flows provided by / (used in) operating activities

Net cost of services	(2,406)	(4,267)
Non cash items		
Depreciation and amortisation expense	61	140
Resources received free of charge	609	599
(Increase) / decrease in assets:		
Current receivables (I)	265	(241)
Other assets	(4)	(5)
Increase / (decrease) in liabilities		
Current payables (I)	(9)	6
Capital amount included in current payables	0	3
Loans and grants payable	(891)	2,816
Change in GST in receivables / payables (I)	132	78
Net cash used in operating activities	(2,243)	(871)

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

	2004	2003
	\$ 000	\$ 000
<b>22. Commitments for expenditure</b>		
(a) Lease commitments		
Commitments in relation to leases contracted for at the reporting date but not recognised as liabilities, are payable as follows:		
Within 1 year	13	8
Later than 1 year and not later than 5 years	23	27
	<u>36</u>	<u>35</u>
Representing:		
Non-cancellable operating leases	36	35
	<u>36</u>	<u>35</u>

**23. Events Occurring After Reporting Date**

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

**24. Explanatory Statement****(i) Significant variations between estimates and actual results for the financial year.**

Details and reasons for significant variations between estimates and actual results are detailed below. Significant variations are considered to be those greater than 10% or \$50,000.

	2004	2004	Variance
	Estimates	Actual	
	\$ 000	\$ 000	\$ 000
Supplies and services	518	358	160
Grants and loans expense	6,292	5,908	384
Capital user charge	88	21	67
Other expenses from ordinary activities	43	177	(134)
Returns on funding activities	225	523	(298)
Other revenues from ordinary activities	68	112	(44)

Supplies and services

The variance mainly relates to the budget for the Australian International Documentary Conference. The budget for this expense was shown under this item, however the actual expenditure is shown under other expenses from ordinary activities.

Grants and loans expense

The reduction relates to the deferral of expenditure within the Funding Programme.

Capital user charge

This item has reduces as a result of the lower average net asset position between the 2003 and 2004 financial years.

Other expenses from ordinary activities

The variance mainly relates to the budget for the Australian International Documentary Conference. The budget for this expense was shown under supplies and services, however the actual expenditure is shown under this item.

Returns on funding activities

This resulted from a higher level of activity within the Funding Programme. This item is difficult to estimate and depends on the success of the funded programmes.

Other revenues from ordinary activities

The increase relates to lapsed commitments which were not included in the estimates.

**(ii) Significant variations between actual revenues and expenditure for the financial year and revenues and expenditures for the immediately preceding financial year**

Details and reasons for significant variations between actual results with the corresponding items of the preceding year are detailed below. Significant variations are considered to be those greater than 10% or \$50,000.

	2004 \$ 000	2003 \$ 000	Variance \$ 000
Employee expenses	632	536	96
Depreciation and amortisation expense	61	140	(79)
Grants and loans expense	5,908	7,152	(1,244)
Capital user charge	21	90	(69)
Returns on funding activities	523	598	(75)
Lotterywest grant	4,000	3,320	680
Other revenues from ordinary activities	112	73	39

Employee expenses

The increase is mainly due to the funding of new positions in the establishment of the Indigenous Production Unit.

Depreciation and amortisation expense

The decrease is due to a lower level of amortisation in 2004.

Grants and loans expense

The higher result in 2003 was due to a large carryover of Screen Industry Partnership Funds.

Capital user charge

This item has reduces as a result of the lower average net asset position between the 2003 and 2004 financial years.

Returns on funding activities

The amount in 2003 included a repayment of a large cash flow loan.

Lotterywest grant

ScreenWest Inc successfully applied for additional Lotterywest funding in 2003/04.

Other revenues from ordinary activities

The variance is due to increased Screen Industry Partnership Fund management fees.

## 25. Financial Instruments

## (a) Interest Rate Risk Exposure

The following table details ScreenWest Inc's exposure to interest rate risk as at the 30 June 2004.

	Weighted Average Effective Interest Rate	Variable Interest Rate	Fixed Interest Rate Maturity			Non - interest bearing	Total
			Less than 1 year	1 to 5 years	More than 5 years		
2004	%	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
<b>Financial Assets</b>							
Cash assets	5.31%	2,483	1,902				4,385
Receivables						185	185
		2,483	1,902	0	0	185	4,570
<b>Financial Liabilities</b>							
Payables						165	165
Grants and Loans Payable						3,527	3,527
		0	0	0	0	3,692	3,692
<b>2003</b>							
<b>Financial Assets</b>	4.09%	1,166	3,129	0	0	500	4,795
<b>Financial Liabilities</b>		0	0	0	0	4,460	4,460

## (b) Credit Risk Exposure

Except as detailed in the above table, the carrying amount of financial assets recorded in the financial statements, net of any provisions for losses, represents ScreenWest Inc's maximum exposure to credit risk without taking account of the value of any collateral or other security obtained.

## (c) Net Fair Values

The carrying amount of financial assets and financial liabilities recorded in the financial statements are not materially different from their net fair values, determined in accordance with the accounting policies disclosed in note 1 to the financial statements.

2004	2003
\$ 000	\$ 000

**26. Remuneration and Retirement Benefits of Members of the Accountable Authority and Senior Officers**Remuneration of Members of ScreenWest Inc

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

	2004	2003
\$0 - \$10,000	9	6
The total remuneration of all board members of ScreenWest Inc is:	<u>15</u>	<u>10</u>

No members of ScreenWest Inc are members of the Pension Scheme.

Remuneration of Senior Officers

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

	2004	2003
\$60,001 - \$70,000	0	1
\$80,001 - \$90,000	1	0
\$110,001 - \$120,000	1	1
The total remuneration of senior officers was:	<u>204</u>	<u>182</u>

The superannuation included here represents the superannuation expense incurred by ScreenWest Inc in respect of senior officers other than senior officers reported as members of ScreenWest Inc.

No Senior Officers are members of the Pension Scheme.

**27. Supplementary Financial Information**Write-Offs

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

Losses Through Theft, Defaults and Other Causes

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

**28. Related Bodies**

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

**29. Affiliated Bodies**

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

**30. Output Information**

ScreenWest Inc operates under one output called Screen Production Industry Support and the output information is provided in the Statement of Financial Performance.

**31. The Impact of Adopting International Accounting Standards**

ScreenWest Inc is adopting International Accounting Standards in compliance with AASB 1 *First Time Adoption of Australian Equivalents to International Financial Reporting Standards (IFRS)*

AASB 1 requires an opening balance as at 1 July 2004 and the restatement of the financial statements for the reporting period to 30 June 2005 on the IFRS basis. These annual statements will be presented as comparatives in the first annual financial report prepared on an IFRS basis for the period ended 30 June 2006.

AASB 1047 *Disclosing the Impacts of Adopting Australian Equivalents to International Financial Reporting Standards* requires reporting for periods ending on or after 30 June to disclose:

**1. How the transition to Australian equivalents to IFRS is being managed.**

ScreenWest Inc is represented on the project team which has been established by the Department of Culture and the Arts to manage the transition across the portfolio. The major focus of the project team is the preparation of an IFRS opening balance sheet in accordance with AASB 1 as at 1 July 2004 (the date of transition to IFRS).

**2. Key differences in accounting policies and disclosure requirements.**

ScreenWest Inc has identified that there are no key differences.



**Notes**

**Notes**