



2004-05 ScreenWest Annual Report



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

The year's most exciting funding news was the State Government's commitment to *WA on Screen* continuing for a further four years. This equated to an \$8 million investment (\$2 million per year for four years). This will enable ScreenWest to invest \$750,000 in a low budget feature for the coming four years and provide matching development funding, to support Indigenous drama and provide further production investment under the Screen Industry Partnership Fund.

The developments in Indigenous filmmaking are particularly rewarding. We have seen impressive results from the first round of *Deadly Yarns*, with first time Indigenous filmmakers picking up a number of awards and official selections at local and national festivals. The partnership with the Film & Television Institute of Western Australia has proved to be important in mentoring talent through the production process.

Our partnership with Lotterywest must be acknowledged and praised. Now in our second year of triennial funding, \$4 million has been injected into the Western Australian screen industry that has enabled us to make a real investment in our many talented local screen practitioners.

The new money from our traditional funding sources has been welcomed but as a Board we still face the challenge of ever increasing demand. Our next goal is to secure new partnerships and funding across Government and from the private sector to alleviate this.

This year the Board of ScreenWest has taken time to assess and ensure we have the resources in place to maintain the current level of growth. This process has seen ScreenWest discuss preferred premises options and review its current structure. A key area of development that commenced in 2004-05 is the future drama strategy. ScreenWest is working with the local industry to determine the most appropriate ways to expand industry success, as well as to develop this important genre.

ScreenWest is committed to continue serving the local screen industry and support continued growth. The Board wishes to thank the many industry members who have generously provided support and advice to ScreenWest. A collaborative approach with the industry is critical to ensure that ScreenWest is able to meet the challenge to keep people employed and build sustainable careers in film and television in Western Australia.



Debra Shorter

Chairperson

CHIEF EXECUTIVE'S REPORT - ACHIEVEMENTS AND HIGHLIGHTS

The Western Australian screen industry has once again proven to be an economic driver and a cultural success story for the State. There has been an almost 60% growth in ScreenWest funded projects entering into production and direct expenditure in the State over the past two financial years (2004-05 and 2003-04) compared to the previous two financial years (2002-03 and 2001-02) and more Western Australian stories are on the screen as a result.

In 2004-05 ScreenWest invested just over \$4 million directly into productions which generated over \$20.5 million worth of film and television production activity in Western Australia. Of the \$20.5 million generated, \$16.9 million was expended on Western Australian elements. Using ABS employment multiplier figures, it is estimated that this production activity provided employment for around 628 Western Australians.

Due to production commencement date delays for children's drama series in 2003-04, there has been a decrease from the 2003-04 production activity figures. However, reviewing the statistics over the last four years, the increase in production activity is considerable. With the continuation of the *WA on Screen* and the ABC Film & Television Production Fund into the next financial year, it is expected that the upward trend in production activity will continue.

With continuing success in the amount of production activity (50 hours produced) in Western Australia during 2004-05 and consolidation of documentary (30.5 hours) and children's drama production (13 hours), ScreenWest reviewed the production slate and strategically targeted the stimulation of feature film production in Western Australia. As a result, three new initiatives were developed and administered to fast track feature film talent and project development for production:

- The inaugural *West Coast Visions* feature film investment initiative. Attracting 24 applications, this scheme provided \$750,000 to trigger production of the feature *Last Train to Freo*, which ultimately secured its full budget through private investment, with ScreenWest's finance being provided as a distribution guarantee. This feature is currently in post production;
- The *Stepping Stone* initiative was targeted at addressing the gap between the experience required for short film production and feature length production. This initiative will provide the opportunity for two creative teams to produce a half hour production each. Two local production teams were funded during 2004-05 and these productions will commence production in 2005-06.
- The Arista Workshop. Aimed at ensuring that the strength and quality of feature scripts gearing up for consideration for *West Coast Visions* continues into 2005-06 and beyond, ScreenWest invited Stephen Cleary and the Arista Team to Western Australia to host this highly successful and intensive script and team development program. Ten teams participated in the week long workshop in June, which participants declared a huge success.

In addition, financial assistance from ScreenWest enabled the Screen Producers Association of Australia (SPAA), Australian Screen Directors Association (ASDA) and Revelation Film Festival to support a two week residency by United States Producer Amy Hobby to work with creative teams and their scripts. Excellent feedback was received from filmmakers who worked with Amy Hobby during this residency.

Indigenous production activity has continued to grow. 2004-05 saw the delivery of the first series of *Deadly Yarns* consisting of six short films made by filmmakers working in partnership with ScreenWest, the Film & Television Institute of Western Australia and the ABC. This series was so successful that the ABC immediately agreed to co-finance a second series. An additional two Indigenous short films entered principal photography during the financial year funded under the *Index* scheme and we look forward to their delivery in the next financial year.

ScreenWest's partnership with the Film & Television Institute continued strongly. ScreenWest contributed to the Institutes activities in production support and screen culture activities with the Centre for Advanced Digital Screen Animation continuing strongly and the Link initiative resulting in six productions showcasing the talent of emerging and mid career practitioners. ScreenWest considers the Film & Television Institute vital to the ongoing growth of the Western Australian Screen Industry.

Western Australian locations were showcased to the world through partnerships with Granada Germany with the filming of a prime time two telemovie length mini-series entitled *Rapture of the Deep* in Western Australia, which will screen on German television in late 2005 and generate more than \$3.5 million expenditure in Western Australia. ScreenWest, in partnership with Tourism Western Australia,

was instrumental in securing the US-based Nash Entertainment series *Outback Jack* which was filmed in Perth and the Kimberley with expenditure on WA elements of over US \$3 million. This series screened across the US and Australia in prime time.

In the screen culture arena, ScreenWest triennial investment into the Revelation Perth International Film Festival (Rev) progressed into its second year of triennial funding and included once again *Get Your Shorts On* – a showcase of Western Australian short films as part of Rev. The Festival also launched the Revelation Symposium, which secured funding through the Screen Culture fund to attract leading international and Australian practitioners to Perth during the Festival. The SBS Movie Show filmed live from the Fly by Night Club showcasing Revelation and a newly formed Festival Club was well attended at the main festival venue, Luna Cinemas. The Over the Fence Comedy Film Festival, which originates in Western Australia, toured to fourteen regional venues in the State and continued on its national tour with well over fifty venues enjoying the program.

All events funded through the screen culture pool showcased Western Australian films, including Flickerfest, where filmmaker Renee Webster opened the Festival and screened her Filmex funded short film *Scoff* on Opening Night. Four Western Australian films were screened as part of the touring St Kilda Festival from Melbourne.

A further highlight of the 2004-05 calendar was the decision to once again present the Small Screen Big Picture Television Conference, which will take place from 23-25 November 2005. The week prior to the conference the inaugural Banff Australia Asia Television Leadership Program will be hosted at Bunker Bay in Western Australia's South West, with ScreenWest being a key partner, alongside Media Development Authority Singapore.

In summary, the Western Australian screen industry is growing rapidly, with trigger funding from ScreenWest being likely to be sought at increasing levels in future years – an essential prerequisite to future industry expansion.



Tania Chambers

Chief Executive

DETAILS OF PRODUCTIONS WITH SCREENWEST FUNDING SUPPORT 2004-05

DRAMA

Last Train To Freo AKA (Long Way To Freo)

1 x 90 min Feature Film

Production Companies: Long Way Films, Taylor Media, Porkchop Productions

Executive Producers: Sue Taylor, Jeremy Sims, Joan Peters (for private investment)

Producers: Lisa Duff, Greg Duffy, Sue Taylor

Executive Producer: Joan Peters

Director: Jeremy Sims

Writer: Reg Cribb

Synopsis: The claustrophobic confines of a suburban Perth train become a bitter psychological battle ground when two thugs turn on a handful of late night commuters during their journey to Fremantle, but who is terrorizing who?

ScreenWest Investment: \$750,000

Other Parties: Private Investment

Rapture of the Deep I & II

2 x 90 min Telemovies

Production Company: Granada Productions

Producer: Rob Greenough

Director: Thorsten Schmidt

Original Story: Rob Greenough

ScreenWriter: Marco Rossi

Synopsis: Elena, a young German women sets out on a quest to find her father, believed dead since before her birth. Going through her mother's belongings after her death, Elena discovers this to be untrue. Her father, possibly still alive, brings her search to Australia.

ScreenWest Investment: \$250,000

Other Parties: Granada Germany, Sat 1.

Streetsmartz

13 x 26 min Children's TV Drama Series

Production Company: Great Western Entertainment

Producer: Paul Barron

Street Producer: Tim Burns

Directors: Mark DeFriest, Edward McQueen-Mason, Steven Peddie, Andrew Lewis, Renee Webster, David Pretty, Edwin James Lynch, Jenni Wetters.

Script Producer: Coral Drouyn

Writers: Coral Drouyn, Ron Elliot, Victor Gentile, Vanessa Yardley, Claire Bradshaw, Justin Cheek, Dave Warner.

Synopsis: Streetsmartz is a high energy, innovative quasi-reality

kid's drama series set on the streets of Fremantle, full of humour, emotional stakes, and the belief that, when all is said and done, family - no matter what form it takes - is what really counts.

ScreenWest Investment: \$250,000

Other Parties: FFC, Nine Network, GWE.

Streetsmartz Series 2

13 x 26 mins Children's TV Drama Series

Production Company: Great Western Entertainment

Producer: Paul Barron

Street Producer: Tim Burns

Directors: Mark DeFriest, Steven Peddie, Edward McQueen-Mason, David Pretty, Jenni Wetters.

Script Producer: Coral Drouyn

Script Editor: Vanessa Yardley

Writers: Coral Drouyn, Vanessa Yardley, Victor Gentile, Claire Bradshaw, B. S. McQueen-Mason.

Synopsis: Streetsmartz is a high energy, innovative quasi-reality kid's drama series set on the streets of Fremantle, full of humour, emotional stakes, and the belief that, when all is said and done, family - no matter what form it takes - is what really counts.

ScreenWest Investment: \$330,000

Other Parties: Nine Network

A Stone Throw

1 x 10 min Short Film

Production Company: Blue Skies Film Productions

Producer: Dale Fairbairn

Director: Edwin Lynch

Writer: Phil Jeng Kane

Synopsis: Cassidy is a boy whose thoughtless actions accidentally put a schoolmate into hospital.

ScreenWest Investment: \$66,666

Amy Goes to Wadjemup

1 x 8 min Short Film

Production Company: Jag Films

Producer: Jennifer Gheradi

Director: Denise Groves

Writers: Denise Groves

Synopsis: Amy deals with the indigenous history of Wadjemup (Rottnest) and finds a special relationship with quokkas.

ScreenWest Investment: \$50,000

Other Parties: AFC

Storytime

1 x 10 min Short Film

Production Company: Solid Films

Producer: Belinda Kelsall

Director: Suzanne (Jub) Clarke

Writers: Sylvia Clarke, Jub Clarke

Synopsis: The Gooyinbooyin woman is older than Granny's Grans gran. She has sharp teeth and yellow eyes that glow. She is covered in mud and leaves, and her hair is all knotty. She's

got big nyanyas, always heavy and full of milk, so she steals kids away to drink her milk. But they never come back, 'cause she eats them. That's the story anyway. When two children play around with what's in the mangroves they understand that the stories told by their elders are not just words to frighten them from playing there.

ScreenWest Investment: \$50,000

Other parties: AFC

DEADLY YARNS

Broken Bonds

1 x 5 min Short Drama

Producer: Jess Woodland (Play Entertainment)

Director: Ashley Sillifant

Writers: Rob Kerr and Ashley Sillifant

Synopsis: Sometime the wisdom to endure and succeed must be found within.

ScreenWest Investment: \$30,000

Don't Say Sorry

1 x 6 min Short Drama

Producer: Paul Roberts

Director: Paul Roberts Christine Jacobs

Writer: Christine Jacobs

Synopsis: Christine Jacobs describes how she triumphed over the abuse and shame she suffered as a stolen child.

ScreenWest Investment: \$30,000

Ganggu Mama

1 x 11 min Short Drama

Producer: Belinda Kelsall (Solid Films)

Director: Mark Howett

Writer: David Ngoomburra

Synopsis: *Ganggu Mama* is the Wadjari term for Uncle Daddy. The story follows the journey of Dave, a skilled didge maker and musician, and his nephew Jackson.

ScreenWest Investment: \$30,000

Miss Coolbaroo

1 x 8 min Short Documentary

Producer: Paul Roberts

Director: Michelle White

Writer: Michelle White

Synopsis: Monica Jones returns to the Government House Ballroom where she was belle of the ball fifty years before.

ScreenWest Investment: \$30,000

Sugar Bag

1 x 8 min Short Docu-Drama

Producer: Robyn Marais (Coral Lagoon)

Director: Gary Cooper

Writer: Gary Cooper

Synopsis: 70 year old Laurel Cooper tells of her childhood experience, when her parents resolved the dilemma of keeping their family together in the face of Australian government policy of removing fair-skinned Aboriginal children.

ScreenWest Investment: \$30,000

Deadly Yarns: Behind the Scenes

1 x 12 min Short Documentary

Producer: Joel Thomas

Director: Joel Thomas

ScreenWest Investment: \$30,000

DOCUMENTARY

Shipwreck Detectives Series 2

3 x 60 min Documentary Series

Production Company: Prospero Productions

Producers: Ed Punchard, Julia Redwood

Directors: Rhian Skirving, Ed Punchard, Julia Redwood

Writers: Ed Punchard, Julia Redwood, Rhian Skirving

Associate Producer: Rebecca Young

Production Coordinator: Rose Grandile

Synopsis: Combining history with science and technology Shipwreck Detectives investigates underwater mysteries to throw new light on dramatic moments from the past.

ScreenWest Investment: \$285,971

Other Parties: ABC, FFC, RDF, Discovery Canada

Hoover's Gold aka (Sons of Gold)

1 x 52 min Documentary

Production Company: Mago Films

Producer: Marian Bartsch

Director: Franco di Chiera

Writers: Franco di Chiera, Barry Strickland

Synopsis: The story of Herbert Hoover and the Italian immigrants he hired to mine one of the richest gold-fields in history.

ScreenWest Investment: \$57,893

Other Parties: SBS, FFC, ABC Content Sales

Superflu

1 x 50 min Documentary

Production Company: Electric Pictures

Producer: Andrew Ogilvie

Director: Stefan Moore

Writer: Stefan Moore

Synopsis: Drawing on key scientific research being carried out by internationally recognised experts in Australia, the United States and other countries, *Superflu* investigates the race to combat what is arguably the most deadly threat to humanity today. Filmed in Australia, Asia, the USA and Europe.

ScreenWest Investment: \$138,770

Other Parties: SBS, National Geographic Television and Film, FFC.

Give Me A Break

4 x 26 min Documentary Series

Production Company: Artemis International

Executive Producers: Brian Beaton, Celia Tait

Line Producer: Karen Williams

Directors: Steve Peddie, Paolo Albertin, Britt Arthur, Peter Pritchard

Writers: Brian Beaton, Celia Tait

Synopsis: Four unemployed people are given the chance to change their life by experiencing a job they've dreamed of doing under the watchful eye of a mentor.

ScreenWest Investment: \$265,000

Other Parties: SBS

Surfing the Menu Series 2

8 x 26 min Documentary Series

Production Company: Mago Films

Producer: Marian Bartsch

Director: Simon Target

Writers: Alun Bartsch

Synopsis: *Surfing the Menu* is a food, travel and adventure series that will explore the unique character and food culture of Australia.

ScreenWest Investment: \$332,000

Other Parties: ABC, ABC Content Sales, Private Investment

East Meets West

1 x 30 min Documentary

Production Company: Guiding Light Productions

Director/ Producers: Liz Courtney, Carolina Totternman

Writer: Carolina Totternman

Synopsis: *East Meets West* presents a visually rich and picturesque story of two coastal locations, Bondi and Cottesloe being united through the largest outdoor art event in the Southern Hemisphere: Sculpture by the Sea.

ScreenWest Investment: \$8,000

Other Parties: ABCTV, Tourism WA, Access 31, QANTAS

Animal X Series 3 – The Natural Mystery Unit

10 x 50 min Documentary Series

Production Company: Storyteller Media Group

Producer: Mike Searle

Series Producer: Melanie Byres

Directors: Carolyn Bertram, Mike Searle

Writers: Mike Searle, Carolyn Bertram, Rob McGlynn

Synopsis: Series 3 introduces a host - Bill Kerr and two investigators Natalie Schmitt and Daniel Searle who investigate sightings and strange and mysterious animals and creatures.

ScreenWest Investment: \$360,000

Other Parties: Discovery Channel, Storyteller Media, Mercury Media International, Private Investment.

Australia's Hidden Corner

1 x 52 min Documentary

Production Company: Electric Pictures

Producer: Andrew Ogilvie

Director: Sue Taylor

Writer: Greg Colgan

Synopsis: Tucked away in Australia's South West corner, you'll find a bunch of larger than life Australians leading a variety of fascinating lives.

ScreenWest Investment: \$89,812

Other Parties: ABC Content Sales, NDR, South West Development Corporation.

The Roo Gully Diaries

6 x 30 min Documentary Series

Production Companies: Wildfilm Australia and Roo Gully Productions

Producer: Peter Du Cane, Carol Hands

Director: Peter Du Cane, Carol Hands

Writer: Peter Du Cane, Carol Hands

Synopsis: *The Roo Gully Diaries* tells the story of English migrants Carol and Roy Hands, who have compiled a remarkable video diary of their interaction with an ever-growing family of Western Grey kangaroos and other Australian wildlife.

ScreenWest Investment: \$216,293

Other Parties: ABC, Beyond International, ABC Enterprises

Black Road

1 x 55 min Documentary

Production Company: Electric Pictures

Producer: Andrew Ogilvie

Director: William Nessen

Writers: William Nessen, Lawrie Silvestrin

Synopsis: In Aceh, veteran U.S. journalist William Nessen gained a general's trust and patrolled with the Indonesian military. He fell in love and ventured deep behind the frontlines with Aceh's GAM rebels. His close friend and 'best man' was murdered. And he was forced to surrender during the fighting and sent to prison. Through the lens of Nessen's deeply personal, powerful and confronting experiences, emerges the first film to reveal the true story of Aceh's rebellion against Indonesian rule.

ScreenWest Investment: \$50,000

Other Parties: SBS

Saving Andrew Mallard

1 x 55 min Documentary

Production Company: Artemis International

Executive Producers: Brian Beaton, Celia Tait

Co-Producer: Michael Muntz

Director: Michael Muntz

Writer: Michael Muntz

Synopsis: Andrew Mallard has been languishing in an Australian maximum-security prison in the most isolated city in the world for a murder many say, he did not commit.

ScreenWest Investment: \$113,579

Other Parties: ABC, AFC

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
Great Western Entertainment	Streetsmartz Series 2	Children's TV Drama Series	\$ 25,000	
Great Western Entertainment	Parallax Series 2	Children's TV Drama Series	\$ 25,000	
Prospero Productions	Stop Your Gassing	Documentary Series	\$ 14,050	
Prospero Productions	Deep Secrets	Documentary Series	\$ 16,450	
Australia Imagine	Bush Politicians	Documentary Single	\$ 1,195	
Wawili Inc	Black Hookers	Documentary Single	\$ 1,500	
CAAMA Productions	Black Hookers	Documentary Single	\$ 5,000	\$1,500 Lapsed
Sea Dog Films	Dolphin Bay	Documentary Single	\$ 6,000	
Coral Lagoon	Gospelbound	Documentary Single	\$ 8,000	
Artemis International	The Spinifex People	Documentary Single	\$ 8,500	
Macumba Media Enterprises	Losing the Lost Tribe: The Speedy McGuinness Story	Documentary Single	\$ 8,750	
Aquarius Productions	Saving Australia	Documentary Single	\$ 10,000	
CM Film Productions	Boy on a Rope	Documentary Single	\$ 11,000	
Pigfish Australia	The Fight Game	Documentary Single	\$ 11,000	
CM Film Productions	Ooldea	Documentary Single	\$ 23,750	
Script Central	Script Analysis on "Roadtrain"	Feature	\$ 541	
Big & Little Films	The Home Song Stories	Feature	\$ 5,000	
Jim McElroy Holdings	The Cola War	Feature	\$ 5,000	
Maddfilms	Psychlops	Feature	\$ 6,000	
Michael Bau	King Lui	Feature	\$ 6,000	
Near Life Productions	The Sickness	Feature	\$ 9,000	
Pigram Music	Mad Bastards AKA Killer	Feature	\$ 9,500	
Taylor Media	Our Father Who Art in a Tree	Feature	\$ 10,000	
Michael Bau	King Lui	Feature	\$ 12,000	
Video Images Trust	Believer	Feature	\$ 13,000	Lapsed
Pigram Music	Killer AKA Mad Bastards	Feature	\$ 15,500	
BJ Films	The Fare	Feature	\$ 16,500	Lapsed
Ian Booth	Skin	Feature	\$ 18,000	
New Town Films	Roadtrain	Feature	\$ 18,000	
Jim McElroy Holdings	The Cola War	Feature	\$ 19,000	
Cecile B Deux Mels	Ever AKA Only a Heart	Feature	\$ 20,000	
Taylor Media	Long Way to Freo AKA Last Train to Freo	Feature	\$ 25,000	
Film Graphics Entertainment	The Angriest Video Store Clerk in the World	TV Drama Series	\$ 10,000	
Sub-Total			\$ 393,236	
Lapsed Amounts			\$ 31,000	
Total			\$ 362,236	

SCREEN INDUSTRY PARTNERSHIP FUND MATCHED DEVELOPMENT

Recipient	Project Title		Amount	Notes
Great Western Entertainment	Streetsmartz 2	Children's TV Series	\$ 9,000	\$250,000 also committed from 03/04
Great Western Entertainment	Streetsmartz 2	Children's TV Drama Series	\$ 18,000	
Artemis International	Give Me A Break	Documentary Series	\$ 5,000	
Minajin Entertainment	SAS - The Soldier's Story	Documentary Series	\$ 6,800	
Artemis International	Who Do You Think You Are	Documentary Series	\$ 15,000	
Prospero Productions	The Kindness of Strangers	Documentary Series	\$ 15,000	
Storyteller Media Group	Bone Diggers	Documentary Series	\$ 18,000	Lapsed
Electric Pictures	World of Colours	Documentary Series	\$ 18,475	
Jag Films	Spirit Stones AKA Bouya Karn	Documentary Single	\$ 7,465	
Electric Pictures	Hell by the Bay AKA Helldorado	Documentary Single	\$ 25,000	
Blue Skies Film Management Services	Beware the Stingray	Feature	\$ 4,200	
Artemis International	Venus & Mars - Budget Development	TV Drama Series	\$ 1,250	
Media World Pictures	The Circuit	TV Drama Series	\$ 43,500	\$43,000 also committed from 03/04
Sub-Total			\$ 186,690	
Lapsed Amounts			\$ 18,000	
Total			\$ 168,690	

PRODUCTION FUNDING

Recipient	Project/Description	Genre	Amount	Notes
Media World	Dogstar	Animation Series	\$ 245,000	
Essential Viewing	Lockie Leonard	Children's TV Drama Series	\$ 87,000	\$350,000 committed from 05/06 and \$233,000 committed from 06/07
Electric Pictures	Black Road	Documentary	\$ 50,000	
Prospero Productions	Shipwreck Detectives Series 2	Documentary Series	\$ 285,971	Including \$17,000 in Development Rollover
Film Australia	Air Australia	Documentary Series	\$ 300,000	
Guiding Light Productions	East Meets West	Documentary Single	\$ 8,000	
Mago Films	Hoover's Gold AKA Sons of Gold	Documentary Single	\$ 57,893	
Electric Pictures	Superflu	Documentary Single	\$ 138,770	
Palm Beach Pictures	Two Fists One Heart	Feature	\$ 375,000	Withdrawn
RB Films	Lockie Leonard	Feature	\$ 400,000	Lapsed
BJ Films	The Fare	Feature	\$ 500,000	Lapsed
Daro Film Distribution	Second Chance AKA Last Chance Paradise	Telemovie	\$ 150,000	\$26,096 Lapsed
Granada Productions	Rapture of the Deep	Telemovie	\$ 250,000	
Goolarri Media Enterprises	My Place, Your Place	Indigenous Interstitials	\$ 22,500	
Sub-Total			\$ 2,870,134	
Lapsed Amounts			\$ 1,301,096	
Total			\$ 1,569,038	

SCREEN INDUSTRY PARTNERSHIP FUND INVESTMENT

Recipient	Project Title		Amount	Notes
Great Western Entertainment	Streetsmartz Series 2	Children's TV Drama Series	\$ 330,000	
Surfing the Menu	Surfing the Menu Series 2	Documentary Series	\$ 332,000	
Storyteller Media Group	Animal X Series 3	Documentary Series	\$ 360,000	
Sub-Total				\$ 1,022,000
Lapsed Amounts				\$ 0
Total				\$ 1,022,000

WEST COAST VISIONS INITIATIVE

Recipient	Project Title		Amount	Notes
Long Way Films	Long Way to Freo AKA Last Train to Freo	Feature	\$ 750,000	
Total				\$ 750,000

INDIGENOUS DRAMA INITIATIVES

Recipient	Project Title		Amount	Notes
Film & Television Institute (FTI)	Deadly Yarns 2	Short Film Series	\$ 100,000	
Solid Films	Story Time	Short Drama	\$ 45,000	
Coral Lagoon	Story Time	Short Drama	\$ 50,000	\$45,000 Lapsed
Sub-Total				\$ 195,000
Lapsed Amounts				\$ 45,000
Total				\$ 150,000

SPECIAL INITIATIVES

Recipient	Initiative Title	Amount	Notes
BlackRussian Productions	Footprints In the Sand (National Indigenous Documentary Fund Round 7)	\$ 36,000	
Core Films	Island Fettleers (National Indigenous Documentary Fund Round 7)	\$ 36,000	\$18,000 Lapsed
Film & Television Institute (FTI)	Link Production Initiative 2004-05	\$ 130,000	
Sub-Total		\$ 731,455	
Lapsed Amounts		\$ 18,000	
Total		\$ 713,455	
TOTAL (Production Fund Investment plus Special Initiatives)		\$ 2,635,455	

OTHER SPECIAL INITIATIVES

Recipient	Initiative Title	Amount	Notes
Film & Television Institute (FTI)	Centre for Advanced Digital Screen Animation (CADSA)	\$ 130,000	
Film & Television Institute (FTI)	Making Movies Roadshow 2004	\$ 10,000	\$60,000 committed in 03/04
Film & Television Institute (FTI)	Making Movies Roadshow 3	\$ 80,000	
Total		\$ 220,000	

TV SCRIPTWRITING INITIATIVE

Recipient	Project / Description	Amount	Notes
Australian Writer's Guild (WA)	Children's TV Workshop	\$ 16,495	
Australian Writer's Guild (WA)	Children's TV Workshop: Concept Development	\$ 21,360	
Australian Writer's Guild (WA)	Lockie Leonard Writing Workshop 2005	\$ 21,010	
Australian Writer's Guild (WA)	Refurbishment of the AWG	\$ 14,000	
Words & Music QLD	Streetsmartz Writer's Workshop	\$ 20,855	\$8,570.00 Lapsed
Great Western Entertainment	Vanessa Yardley Script Editing Attachment on Streetsmartz	\$ 3,000	\$230.20 Lapsed
Sub-Total		\$ 96,720	
Lapsed Amounts		\$ 8,800	
Total		\$ 87,920	

FILMEX

Recipient	Project Title	Genre	Amount	Notes
El Goblin	Script Editing for Highly Toxic	Short Drama	\$ 1,000	
Jimmy Jack AKA Daniel Houghton	Phaid	Short Drama	\$ 1,000	
Blue Skies Film Management Services	A Stone Throw	Short Drama	\$ 66,666	
Natalie Bell	Highly Toxic	Short Drama	\$ 66,666	
PlayfulArt	My Shout	Short Drama	\$ 66,666	
Total			\$ 201,998	

FILMEX POST

Recipient	Project Title	Genre	Amount	Notes
Volcano Pictures	Rehab	Short Drama	\$ 4,000	
Total			\$ 4,000	

NEW SCREENWRITERS

Recipient	Project Title	Genre	Amount	Notes
Ben Young	Fame Toad	Drama Feature	\$ 5,000	
Benchtop Productions	Discerning Affairs	Drama Feature	\$ 5,000	
Larissa Sexton-Finck	Float	Drama Feature	\$ 5,000	Lapsed
Steven McCall	Emir's Taxi	Drama Feature	\$ 5,000	
Zak Hilditch	Waiting for Naval Base Lily	Drama Feature	\$ 5,000	
Sub-Total			\$ 25,000	
Lapsed Amounts			\$ 5,000	
Total			\$ 20,000	

NEW PRODUCER CADETSHIP

Recipient	Project / Description	Amount
Electric Pictures	New Documentary Producer Cadetship 2005 - Alison James	\$ 10,000
Artemis International	New Documentary Producer Cadetship 2005 - Matt Morgan	\$ 10,000
Sassafras Films	New Drama Producer Cadetship 2005 - Francesca Strano	\$ 10,000
Taylor Media	New Drama Producer Cadetship 2005 - Naomi Ashcroft	\$ 10,000
Total		\$ 40,000

PRACTITIONER DEVELOPMENT TRAVEL

Recipient	Event / Location	Amount	Notes
Edmond Engelbrecht	AEAF 2004	\$ 1,000	
Merlin Cornish	AEAF 2004	\$ 1,000	
Papercut Media	AEAF 2004 - Pierce Davison	\$ 1,000	
Liquid Amber Design	AEAF 2004 - Randall Lynton	\$ 950	
Thunderbox TV (WA)	AFI Awards 2005 - Ian Batt	\$ 1,000	
Benchtop Productions	AFTRS Script Editing for TV - Shelley Craddock	\$ 1,000	
Karen Williams	AIDC 2005	\$ 1,250	
Peter O'Bryan & Assoc T/A WMBC	AIDC 2005 - Aidan O'Bryan	\$ 1,250	
Artemis International	AIDC 2005 - Brian Beaton	\$ 1,250	
CM Film Productions	AIDC 2005 - Carmello Musca	\$ 1,250	
Goolarri Media Enterprises	AIDC 2005 - Dot West	\$ 1,000	
Indiana Productions	AIDC 2005 - Fil Baker	\$ 1,250	
Electric Pictures	AIDC 2005 - Greg Colgan	\$ 1,250	
Jag Productions	AIDC 2005 - Jennifer Gherardi	\$ 1,250	
Thunderbox TV (WA)	AIDC 2005 - Jody Nunn	\$ 1,250	
DeFrist Productions	AIDC 2005 - Mark DeFrist	\$ 1,250	Lapsed
Factor 30 Films	AIDC 2005 - Melissa Kelly	\$ 1,250	
Circling Shark Productions	AIDC 2005 - Ray Pedretti	\$ 1,250	
Aquarius Productions	AIDC 2005 - Richard Todd	\$ 1,250	

Andrew Ewing	ASDA 2004	\$ 1,000
Andrew Lewis	ASDA 2004	\$ 1,000
Andrew Milner	ASDA 2004	\$ 1,000
Corrie Jones	ASDA 2004	\$ 1,000
James Grandison	ASDA 2004	\$ 1,000
Melanie Rodriga	ASDA 2004	\$ 1,000
Rob Garton Smith	ASDA 2004	\$ 1,000
Tim Holland	ASDA 2004	\$ 1,000
Geoffrey Multimedia	ASDA 2004 - Edwin Lynch	\$ 1,000
Sauce Films	ASDA 2004 - Mark Zagar	\$ 1,000
Soul Films	ASDA 2004 - Martin Wilson	\$ 1,000
Whiz Digital	Asia TV Conference - David Moran	\$ 2,000
Joan Peters	Aurora Distribution Networking Event	\$ 800
Lisa Thompson	AWG Writers Muster 2004	\$ 1,000
Renae Hardie Braovich	AWG Writers Muster 2004	\$ 1,000
Glimpse Productions	AWG Writers Muster 2004 - Maggie Wilde-West	\$ 1,000
Rapsody Productions	AWGIES & AWG Writers Muster 2004 - John Rapsey	\$ 1,000
Alan Iverson	Editing Attachment in London	\$ 1,480
Broome Aboriginal Media Association	Garma Festival Film Workshop - Rohanna Angus	\$ 974
Screen Producers Association of Australia (SPAA)	Inside Track Registration - Francesca Strano	\$ 850
Screen Producers Association of Australia (SPAA)	Inside Track Registration - Jocelyn Quioc	\$ 850
Angel Pictures	International Festival of Documentary and Short Film of Bilbao - Julius Avery	\$ 2,000
JFM Films	LA International Short Film Festival - Jonathan Macpherson	\$ 2,000
Celia Tate	MIPTV 2005	\$ 6,250
Peter O'Bryan & Assoc T/A WMBC	MIPTV 2005 - Aidan O'Bryan	\$ 5,451
Bertram Media Consultancy	MIPTV 2005 - Carolyn Bertram	\$ 6,250
Circling Shark Productions	MIPTV 2005 - Chris Hetherington	\$ 6,250
Media Powerhouse	MIPTV 2005 - Graeme Hunt	\$ 6,126
Storyteller Media Group	MIPTV 2005 - Mike Searle	\$ 6,250
Great Western Entertainment	MIPTV 2005 - Paul Barron	\$ 6,250
Storyteller Media Group	National Export Awards 2004 - Mike Searle	\$ 1,000
Cheri Larsen	Robert McKee Seminar 2004	\$ 1,250
Matteo Bruno	Robert McKee Seminar 2004	\$ 1,250
Matty Limpus	Robert McKee Seminar 2004	\$ 1,250
Patrick Donovan	Robert McKee Seminar 2004	\$ 1,250
Viva Imago	Robert McKee Seminar 2004 - Evan Cunningham-Dunlop	\$ 1,250
Prospero Productions	Robert McKee Seminar 2004 - John McCourt	\$ 1,250
Thou Art	Robert McKee Seminar 2004 - Robert Forsyth	\$ 1,250
Toucan Films	South African Co-Production Tax Briefing 2004 - Larry Hirsch	\$ 2,000
Rapsody Productions	SPAA 2004 - John Rapsey	\$ 1,500
Wildfilm Australia	SPAA 2004 - Peter du Cane	\$ 1,500
Jennifer Jamieson	SPAA Fringe 2004	\$ 1,000
Tony Sarre	The Other Film Festival 2004	\$ 1,000

Jag Films	X Media Conference	\$ 3,000
Sub-Total		\$ 110,481
Lapsed Amounts		\$ 1,250
Total		\$ 109,231

SCREEN CULTURE

Recipient	Project Description	Amount
Australian International Documentary Conference	AIDC	\$ 5,000
Dakota Films	Big Screen 2005	\$ 3,000
Flickerfest	Flickerfest Film Festival	\$ 3,000
Yothu Yindi Foundation	Garma Film Workshops	\$ 3,000 Lapsed
Intercampus Screen Academy	Intercampus Screen Academy Film Festival	\$ 3,000
Australian Museum of Motion Picture Technology	Museum of Moving Image	\$ 3,000
Voces Arts Networking Group	Over the Fence Comedy Film Festival	\$ 15,000
Five Aces Productions	Revelation Independent	\$ 12,000
Revelation Perth International Inc	Revelation Perth International Film Festival 2005	\$ 25,000
Annie Murtagh-Monks & Assoc / PAC Screen Workshops	Script Lab	\$ 6,000
Goolarri Media Enterprises	Short Film & Television Festival	\$ 8,000
Screen Producers Association of Australia	SPAA Conferences 2004	\$ 5,500
City of Port Philip	St Kilda Film Festival	\$ 3,500
Film & Television Institute	WA Screen Awards 2005	\$ 4,000
Sub-Total		\$ 99,000
Lapsed Amounts		\$ 3,000
Total		\$ 96,000

SPONSORSHIP

Recipient	Event / Description	Amount
Artemis International	Desperately Seeking Sheila Launch	\$ 2,319
Southern Star Entertainment	Foreign Exchange Launch	\$ 500
Film & Television Institute (FTI)	FTI Cinema Renovation Appeal	\$ 5,000
Goolarri Media Entertainment	Outdoor Stage 2004 Sponsorship	\$ 5,000
Mills Wilson	Small Screen Big Picture 2005	\$ 60,000 \$40,000 from 05/06 Funding
Screen Producers Association Australia (SPAA)	SPAA Mart 2005	\$ 8,000
Total		\$ 80,819

PROFESSIONAL ATTACHMENTS

Recipient	Description	Amount	Notes
Jag Films	3rd Assistant Director Attachment on Amy Goes to Wadjemup Island - Sernsah BinSaad	\$ 200	
Granada Productions	Assistant Director Attachment on Rapture of the Deep - Brendon Humphries	\$ 4,000	
Revelation Perth International Film Festival	Attachment on Revelation Film Festival 2005 - Rebecca Cockram	\$ 4,000	
Jag Films	Camera Assistant Attachment on Amy Goes to Wadjemup Island - Ashley Sillifant	\$ 200	
Solid Films	Camera Assistant Attachment on Story Time - Arnhem Hunter	\$ 500	
BlackRussian Productions	Camera Attachment on Footprints In the Sand - Ashley Sillifant	\$ 1,250	
Great Western Entertainment	Camera Attachment on Parallax - Devris Hasan	\$ 5,500	
Fords Productions / Diana Ford	European Graduate Workshop Attachment	\$ 3,000	
Long Way Films	First Assistant Director Attachment on Long Way to Freo - Diana Ford	\$ 3,000	
Brad Holyoake	First Assistant Director Attachment on WAAPA Films 2005	\$ 6,000	
Tamera King	Internship at Museum of Modern Art & the Guggenheim, New York	\$ 4,000	
Long Way Films	Lighting Attachment on Long Way to Freo AKA Last Train to Freo - Tim Goodacre	\$ 2,000	
Long Way Films	Make-Up Attachment on Long Way to Freo AKA Last Train to Freo - Irma Woods	\$ 3,000	
Jag Films	Makeup/Wardrobe Attachment on Amy Goes to Wadjemup Island - Suzanne Clarke	\$ 200	
Production Strategies	Producer Attachment - Kelvin Munro	\$ 4,000	Lapsed
Circling Shark Productions	Producer Attachment on Postcards WA - Timothy Blake	\$ 4,000	
Great Western Entertainment	Production Accountant Attachment on Streetsmartz - Carol Seeley	\$ 4,000	Lapsed
Granada Productions	Production Office Attachment on Rapture of the Deep - James Grandison	\$ 4,000	
Jag Films	Runner Attachment on Amy Goes to Wadjemup Island - Zeke Morgan	\$ 200	
Great Western Entertainment	Sound Attachment on Parallax - Dan Giles	\$ 5,500	\$668 Lapsed
West Street Productions No 1	Sound Training Workshop for Foreign Exchange	\$ 2,000	
Vue DC	Story Board Attachment on Air Australia - Delon Govender	\$ 900	
Robyn Eastwood Productions	Travel to Shanghai TV Festival - Robyn Eastwood	\$ 2,000	
Millennium TV	Writer's Attachment on McLeods Daughters - Tracey Defty	\$ 4,000	
Sub-Total		\$ 67,450	
Lapsed Amounts		\$ 8,669	
Total		\$ 58,781	

PRODUCER ENTERPRISE PACKAGES

Recipient	Funding Type	Amount	Notes
David Downie Film Productions	PEP 2 Grant	\$ 5,000	
Thunderbox TV (WA)	PEP 2 Grant	\$ 5,000	
Circling Shark Productions	PEP 2 Grant	\$ 10,000	
Animazing Productions	PEP 2 Grant	\$ 20,000	
Media World Pictures	PEP 2 Grant	\$ 20,000	
Storyteller Media Group	PEP 2 Grant	\$ 20,000	
CM Film Productions	PEP 2 Grant	\$ 35,000	
Artemis International	PEP 2 Grant	\$ 45,000	
Prospero Productions	PEP 2 Grant	\$ 45,000	
Factor 30 Films	PEP 2005 Grant	\$ 20,000	
Jag Films	PEP 2005 Grant	\$ 20,000	
David Downie Film Productions	PEP 2005 Grant	\$ 25,000	
Great Western Entertainment	PEP 2005 Grant	\$ 25,000	
Storyteller Media Group	PEP 2005 Grant	\$ 25,000	
Wildfilm Australia	PEP 2005 Grant	\$ 25,000	
Total		\$ 345,000	

PROJECT MARKETING

Recipient	Event / Description	Amount	Notes
Embryonic Productions	MIPCOM 2004 - Anika Valenti	\$ 6,250	
Whiz Digital	MIPCOM 2004 - David Moran	\$ 6,250	
Blue Moon Film & Video	On-Line Educa Conference Berlin - Nancy Jones	\$ 5,339	
Jimmy Jack AKA Daniel Houghton	Sales Meeting Agents London	\$ 6,250	
Circling Shark Productions	Travel & Marketing 2004-05	\$ 6,250	
Great Western Entertainment	Travel & Marketing 2004-05	\$ 6,250	
Media World Pictures	Travel & Marketing 2004-05	\$ 6,250	
Animazing Productions	Travel & Marketing 2004-05	\$ 7,500	
CM Film Productions	Travel & Marketing 2004-05	\$ 12,500	
Prospero Productions	Travel & Marketing 2004-05	\$ 12,500	
Artemis International	Travel & Marketing 2004-05	\$ 13,750	Lapsed
Electric Pictures	Travel & Marketing 2004-05	\$ 13,750	
Sam Smith	Travel & Pitching AIDC 2005	\$ 1,250	
Papercut Media	Travel to Annecy International Animation Market	\$ 6,225	
Circling Shark Productions	Travel to DISCOP and Discovery Asia	\$ 6,600	
Animazing Productions	Travel to Kidscreen Summit 2005	\$ 6,250	
Great Western Entertainment	Travel to Kidscreen Summit 2005	\$ 6,250	
Prospero Productions	Travel to MIPTV 2005	\$ 6,250	
Electric Pictures	Travel to MIPTV 2005 and Realscreen '05	\$ 10,605	
Sub-Total		\$ 146,269	
Lapsed Amounts		\$ 13,750	
Total		\$ 132,519	

BILL WARNOCK AWARD

Recipient	Funding Type	Amount	Notes
Emma Humphries	Bill Warnock Award Winner 2004	\$ 6,000	
Hollywood Network	x1 VIP Hollywood Film Festival Ticket 2005	\$ 858	
Total		\$ 6,858	
Sub-Total for Project Marketing		\$ 153,127	
Lapsed Amounts		\$ 13,750	
Total for Project Marketing		\$ 139,377	

LOTTERYWEST AWARDS FOR EXCELLENCE

Recipient	Description	Amount
Thunderbox TV	AFI Award for Best Cinematography in a Non-Feature - Ian Batt	\$ 10,140
Total		\$ 10,140

SBS/ABC INITIATIVES

Recipient	Project Title	Amount	Notes
Sassafras Films	Hidden Creatures (Stepping Stone Initiative)	\$ 300,000	
Sassafras Films	Hidden Creatures Development (Stepping Stone)	\$ 7,500	
Iron Bird Films	Iron Bird (Stepping Stone Initiative)	\$ 300,000	
Iron Bird Films	Iron Bird Development (Stepping Stone)	\$ 7,500	
Nearlife Productions	Script Editing for Waterlily	\$ 2,250	
Total		\$ 617,250	

SHORT FILM MARKETING

Recipient	Project Title	Amount
Solid Films	Ganggu Mama	\$ 1,500
Vidiola	Going to the Dogs	\$ 2,000
Angel Pictures	Little Man	\$ 2,000
Papercut Media	Medusa First Date	\$ 1,500
Jimmy Jack AKA Daniel Houghton	Phaid	\$ 2,000
Spitfire Films	Sleeper	\$ 2,000
Jennifer Jamieson	The Umbrella Condition	\$ 1,500
Total		\$ 12,500

RESOURCE ORGANISATIONS

Recipient	Description	Amount
Film & Television Institute	Funding - 2004-05	\$ 370,500
Total		\$ 370,500

PROFESSIONAL ASSOCIATIONS

Recipient	Event / Description	Amount	Notes
Australian Cinematographers Society (WA)	ACS Workshops/Seminars 2004-05	\$ 5,000	
Australian Screen Directors Association (WA)	ASDA Schedule of Events 2004-05	\$ 5,000	
Screen Producers Association of Australia (WA)	Conferences & Seminars 2004-05	\$ 5,000	
Australian Screen Directors Association (WA)	Conferences & Seminars 2004-05 - Additional	\$ 1,500	
Screen Producers Association of Australia (WA)	Conferences & Seminars 2004-05 - Additional	\$ 1,500	
Australian Writer's Guild (WA)	Funding - 2004-05	\$ 30,000	
West Australian Screen Sound Producers	WASSP Seminars 2004-05	\$ 2,000	
Total		\$ 50,000	

INDIGENOUS PRODUCTION UNIT

Recipient	Project / Description	Amount	Notes
Juluwarlu Aboriginal Corporation	4 Day Indigenous Training Workshop	\$ 2,000	
Robyn Marais	Consulting on Story Time	\$ 3,500	
Film & Television Institute	Deadly Yarns 2	\$ 107,500	\$30,050 also committed from 05/06
Film & Television Institute	Deadly Yarns DVD's	\$ 5,000	
El Goblin	Index Director's Workshop - James Bogle	\$ 7,500	
Golden Seahorse Productions	Indigenous Filmmakers Workshop	\$ 200	
El Goblin	Script Editing on Story Time - James Bogle	\$ 1,500	
Jag Films	Script Editor on Amy Goes to Wadjemup - Annie Fox	\$ 1,500	
Film & Television Institute	Suzanne Clarke AFTRS Editing Course	\$ 55	
Film & Television Institute	Suzanne Clarke Creative Video Editing Course	\$ 227	
Annie Murtagh-Monks & Associates	Suzanne Clarke PAC Screen Workshop	\$ 190	
Film & Television Institute	Sylvia Clarke Screenwriting for Short Films Course	\$ 236	
Salt Lake Productions	Travel to St Kilda Film Festival - Ashley Sillifant	\$ 840	
Jag Films	Workshops/Training - Denise Groves	\$ 1,000	\$810 Lapsed
Sylvia & Jub Clarke	Workshops/Training for Story Time	\$ 292	
Sub-Total		\$ 131,540	
Lapsed Amounts		\$ 810	
Total		\$ 130,730	

ABC DEVELOPMENT FUND

Recipient	Description	Amount
Taylor Media	The Innocence Project	\$ 25,000
Total		\$ 25,000

OTHERS

Recipient	Description	Amount
Mills Wilson	Asia/Australia TV Executive Leadership Conference	\$ 10,975
Australian Film Commission	Enterprise Tasman	\$ 17,000
Film & Television Institute	Game On Information Evening Costs	\$ 321
Swan Television and Radio Broadcasters	Game On Information Evening Dubbing Costs	\$ 309
TBA	Marx and Venus	\$ 625,000
Total		\$ 653,605

SCREENWEST STAFF

Total number of employees

As of 30 June 2005

Name

Title

Management/Administrative 2

Tania Chambers	Chief Executive
Barbara Willinge	Executive Assistant

Funding Program 7

Liz Sward	Funding and Development Executive
Victor Gentile	Project Development Consultant (part-time)
Lis Hoffmann	Creative Development Officer (part-time)
Lynette Narkle	Indigenous Project Officer
Claire Sever	Financial Administration Officer
Kate Slattery	Funding Assistant

Business Development 5

Jeremy Bean	Director, Corporate & Commercial Services
Jody Nunn	Communications Manager (part-time)
Toby Oldham	IT & Publishing Services
Talei Howell-Price	Communications Assistant

Totals	14*
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**Note: Denotes total number of employees including part-time*

SCREENWEST BOARD

Debra Shorter **Chairperson**

General Manager - Business Development and Marketing, LandCorp.

First Appointed October 2001, appointed Chairperson January 2004

Debra Shorter is the General Manager for Business Development and Marketing at LandCorp, a Western Australian government trading enterprise specialising in land development. LandCorp has more than 200 diverse projects across Western Australia, ranging from large industrial developments urban renewal, tourism-linked projects, transit-oriented developments to small residential and light industrial developments helping smaller country towns develop and grow. LandCorp has around half a billion dollars in assets and an annual turnover in excess of \$200 million.

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. She provides strategic leadership for a small team dedicated to identifying and assessing new business opportunities State-wide plus managing an integrated marketing and communications approach across LandCorp's business.

In 1996-1997 Debra was President of the Australian Institute of Management (WA) and in 1998-99 Chairperson of the Western Australian Division of The Advertising Federation of Australia. Debra is also a past member of the Senate of UWA.

Raphe Patmore **Managing Director, Modus Operandi** ***First Appointed January 2005***

Mr Patmore is an active participant in the process of convergence which has resulted in increasing levels of integration between 'Screen Industry' Producers and other content Producers such as computer games and interactive multimedia. Mr Patmore co-authored the report by the Department of Education into the feasibility of establishing digital content clusters in WA. He is also the vice president of the Australian Digital Content Association (ADCA).

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*. She is currently Executive Producer on the Project Greenlight Australia production "Solo". 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 and in 2003 she was awarded the Australian Government's Centenary Medal. Sue Milliken was invited to give the 2004 Longford Lyell Lecture.

Catherine Ferrari **General Manager, Communications, Water Corporation**

First Appointed January 2005

Ms Ferrari is currently General Manager, Communications - Water Corporation. She was formerly Chief Executive of WA Symphony Orchestra and was formerly State Director of CPA Australia. Ms Ferrari is Vice President of Diabetes Australia - WA and a Director of StateWest Credit Society.

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

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. This year Dot won the prestigious Tudawali Award for her contribution to Indigenous Media.

Joan Peters

Lawyer; Executive Producer

Appointed January 2004

Joan holds a degree in film and literature from Curtin University as well as 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 and television industry for more than 16 years having executive produced numerous children's series, drama and

documentaries. Joan offers the Western Australian film and television industry the benefit of being a lawyer with substantial practical experience in production and production financing including Division 10BA and 10B.

Andrew Ogilvie

Documentary Producer; Managing Director - Electric Pictures

Appointed January 2004

Andrew Ogilvie is Managing Director of Electric Pictures based in Perth, Western Australia. Established in 1992, Electric Pictures has earned a reputation as one of Australia's leading 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 30 min), *Stories from a Childrens Hospital* (1 x 60 min and 3 x 30 min), *Hula Girls* (1 x 60 min), *Tug of Love* (1 x 60 min) *Science of Miracles* (3 x 30 min), *Child Soldiers*, *The Human Race*, *Dinosaur Dealers* (2 x 60 min), *Playing the Game* (3 x 60 min), *Soccer Dreams*, *Painting the Country* (1 x 60 min) and *Winds of Change* (3 x 60 min). All of these documentaries have been produced with the support of major broadcasters and distributors 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 35 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.

A Dolby 5.1 mix for *Wait Till Your Father Gets Home* won him the 2001 Best Achievement in Sound for a Short Film, awarded by Screen Sound Australia, and in 2003 he was awarded a Centenary Medal for Services to the Australian Film Industry.

He has taught at tertiary level at Edith Cowan University (sessional tutor in sound) and at Curtin University of Technology as (occasional lecturer in sound for media students).

He was the founding coordinator of WASSP (West Australian Screen Sound Professionals).

PANEL MEETINGS AND MEMBERS

FUNDING INITIATIVE	DATE	MEMBERS
Funding and Investment Committee	July 04	Tania Chambers Ric Curtin Andrew Ogilvie Brian Beaton Jeremy Bean (non-voting) <i>Jocelyn Quioc*</i>
Funding and Investment Committee Reconvened	July 04	Tania Chambers Debra Shorter Andrew Ogilvie Brian Beaton
Filmex Shortlisting	July 04	Paul Barron Sarah Rossetti Lis Hoffmann (non-voting) <i>Jacob Fjord*</i> <i>Pierce Davison*</i>
Screen Industry Partnership Fund	August 04	Tania Chambers Tony Virgo (non-voting) Sue Milliken Dot West Andy Lloyd James
Project Development Feature Round	August 04	Victor Gentile (non-voting) Ross Hutchens Mark Lazarus
Funding and Investment Committee	August 04	Tania Chambers Dot West Sue Milliken Sue Taylor Andy Lloyd James Tony Virgo <i>Melissa Kelly*</i> <i>Renee Webster*</i>
Producer Enterprise Package (PEP)	August 04	Jeremy Bean (non-voting) Jim McElroy Mike Piper

FUNDING INITIATIVE	DATE	MEMBERS
Project Marketing	August 04	Jeremy Bean Joan Peters
Bill Warnock Award Shortlisting	August 04	Victor Gentile Andrew Lewis Coral Drouyn
Bill Warnock Award Interviews	September 04	Victor Gentile Andrew Lewis Coral Drouyn
Funding and Investment Committee Reconvened	September 04	Tania Chambers Tony Virgo Sue Milliken Sue Taylor Andy Lloyd James
Filmex Interview	September 04	Paul Barron Sarah Rossetti Lis Hoffmann (non-voting) <i>Jacob Fjord*</i> <i>Pierce Davison*</i>
Funding and Investment Committee Reconvened	September 04	Tania Chambers Tony Virgo Sue Milliken Dot West Sue Taylor Andy Lloyd James
West Coast Visions – Low Budget Feature Initiative Shortlist	September 04	Claire Dobbin Rolf de Heer Tony Virgo Victor Gentile (non-voting)
West Coast Visions – Low Budget Feature Initiative Interviews	September 04	Rolf de Heer Tony Virgo Claire Dobbin Victor Gentile (non-voting)
Bill Warnock Award	September 04	Martin Brown Victor Gentile
Inside Australia	October 04	Lis Hoffmann Sharon Connolly Jennifer Crone

FUNDING INITIATIVE	DATE	MEMBERS
Project Development	October 04	Victor Gentile (non-voting) Alan Carter Mathew Kelley
Screen Culture	October 04	Michael Herrmann Jeremy Bean Mick Broderick
Funding and Investment Committee	October 04	Tania Chambers Tony Virgo Joan Peters Graeme Sward Ross Hutchens Alan Carter
Funding and Investment Committee	November 04	Tania Chambers Dorothee Pinfold James Bogle Ric Curtin John Beaton Brian Beaton
New Screen Writers Shortlisting	November 04	Ross Hutchens Andrew Lewis Lis Hoffmann <i>Kate McLernon*</i>
New Screen Writers Interview	December 04	Ross Hutchens Andrew Lewis Lis Hoffmann (non-voting)
Project Development Documentary	January 05	Victor Gentile (non-voting) Dorothee Pinfold Mathew Kelley <i>Evan Cunningham-Dunlop*</i>
Project Development Drama	January 05	Victor Gentile (non-voting) James Bogle Dorothee Pinfold Neal Kingston
Project Development	February 05	Celia Tait Ross Hutchens Dorothee Pinfold Victor Gentile (non-voting)

FUNDING INITIATIVE	DATE	MEMBERS
ABC Film & Television Production Fund	February 05	Tania Chambers Bruce Simpson Denise Erickson Andrew Ogilvie Sue Taylor Ken Kelso Dorothee Pinfold (non-voting)
ABC Film & Television Production Fund	March 05	Tania Chambers Bruce Simpson Stuart Menzies Andrew Ogilvie Ken Kelso Ed Punchard
Stepping Stones Initiative Shortlisting	March 05	Sue Taylor Liz Doran Nick Parsons Victor Gentile (non-voting) Dorothee Pinfold (non-voting)
Stepping Stones Initiative Interviews	March 05	Sue Taylor Liz Doran Nick Parsons Victor Gentile (non-voting) Dorothee Pinfold (non-voting)
Producer Enterprise Package	March 05	Jeremy Bean (non-voting) Mike Piper Maureen Barron
Project Development Documentary	April 05	Victor Gentile (non-voting) Alan Carter Frank Rijavec Lynette Narkle (non-voting)
Screen Culture	April 05	Jeremy Bean Jody Nunn (non-voting) Greg Coffey Renee Webster
Screen Industry Partnership Fund Investment	April 05	Tania Chambers Susie Campbell James Bogle Ian Booth

FUNDING INITIATIVE	DATE	MEMBERS
Project Development Documentary	May 05	James Bogle Lynette Narkle Victor Gentile
Funding and Investment Committee	May 05	Tania Chambers Susie Campbell Paul Barron Sue Milliken Natalie Bell*
Funding and Investment Committee	May 05	Tania Chambers Susie Campbell Ross Hutchens Joan Peters
Project Development Drama	May 05	Victor Gentile (non-voting) Melanie Rodriga James Bogle <i>Zak Hilditch*</i>
ABC Film & Television Production Fund	May 05	Tania Chambers Bruce Simpson Denise Eriksen Joan Peters Ed Punchard Ken Kelso
Screen Industry Partnership Fund Investment	June 05	Jeremy Bean (non-voting) Dot West Raphe Patmore Ross Hutchens
Project Development Documentary	June 05	Victor Gentile (non-voting) Brian Beaton Matthew Kelley Margot McDonald (attending/non-voting) <i>Alison James*</i>
Funding and Investment Committee	June 05	Tania Chambers Susie Campbell Paul Barron Ric Curtin Margot McDonald (non-voting)

* *Attachments.*

REPORTS AND ACCOUNTABILITY ISSUES

People and 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:

- The Tudawali Award this year was presented to Western Australian filmmaker and ScreenWest Board member Dot West, for her contribution to Indigenous media.
- The 2004 SPAA Independent Producer Award went to Sue Taylor for her work on acclaimed Television Drama, *The Shark Net*.
- Ian Batt won the AFI Award Best Cinematography in a Non-Feature, for the documentary *Inside Australia*, which chronicles UK artist Antony Gormley's installation on Lake Ballard. Subsequently, Ian was awarded the \$10,000 Lotterywest Award for Excellence.
- Electric Pictures received two Logie nominations in the category Most Outstanding Documentary Series for *Chloe's Story* (an episode from ABC Television series 'Stories from a Children's Hospital') and *Tug of Love* (SBS Television).
- Western Australian Production Company Storyteller Media Group won for the second year running the prestigious WA Industry and Export Award and the National Award My Business/Fuji Xerox Awards for Export Entrepreneur of the year. Storyteller Media Group was also awarded a Grand Prix (Environment) for an Episode of its documentary series *Before It's Too Late*, at the 19th International Nature and Environment Film Festival.
- Renee Webster received the SBS Television Eat Carpet Award for her short film *Scoff* at the World of Women (WOW) International Film Festival.
- Western Australian short film *Victim* won St Kilda Film Festival Awards for Best New Director, Best Score and the Eat Carpet Award. The film was also voted Creepiest, at the Chicago International REEL Shorts Festival.
- Indigenous filmmaker Mitch Torres was shortlisted for the prestigious Kate Challis RAKA Award for the powerful documentary *Whispering in Our Hearts*.
- Liquid Amber Design's animated series, *Suicidal Balloon*, was presented with the Outstanding Website Award in the 2004 Web Awards competition organised by the Web Marketing Association (WMA) of America.
- Western Australian Cinematographers achieved the following success at the 2005 Australian Cinematographers' Society (ACS) National and State Awards:
 - Torstein Dyrting received a Golden Tripod at the National ACS Awards and Gold at the WA/SA State Awards for his work on the documentary *Rosie*. Torstein also won Silver at the State Awards for his work on the Feature *Roll*.
 - Alex McPhee received a Distinction at the National Awards and Gold at the State Awards for his work on the short film *Little Man*.
 - Richard J Malins also won Silver at the State Awards in the Fictional Drama Shorts Category for his work on the short film *Scoff*.
 - Leighton De Barros received the Ross Wood Memorial Award at the WA/SA State Awards for his work in advancing camera technology.
 - WA filmmakers won the following at the 2004 ATOM Awards: Best Documentary (Human Story) - *Chloe's Story* - Andrew Ogilvie, Electric Pictures and Best Documentary (Short Form) - 'Hard Choices' episode *Til Death Do Them Part* - Directed by Tosca Looby, Alley Kat Productions.
 - *The Umbrella Condition* won 3 awards, Best Script, Director and Performance at the ISA Awards at the Revelation International Film Festival.
 - Peter Templeman received the AFC Best Director Award at this year's Australian Film, Television and Radio School (AFTRS) ceremony in Sydney and also won Best Short Film with *Splintered* and Best Comedy with *Milk Men* at the St Kilda Film Festival. *Splintered* also won Best Short Drama at the Slamdance Film Festival.

FESTIVALS

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

- Western Australian production company Storyteller Media Group's documentary series *Before It's Too Late - Wildlife Warriors* was selected into Planet in Focus Film Festival (Canada), and *Before It's Too Late - Hawaii Isles of Extinction* was selected for the French International Maritime, Exploration & Environmental Film Festival and The Festival International du Film Ornithologique (France).
- Artemis International and Director Debbie Carmody's documentary *Rosie* was officially selected to compete for the Magnolia Award at the 11th Shanghai TV Festival.
- *Inside Australia* by Thunderbox in association with Artemis International was selected to screen as the Gala Opening Film at the Royal Anthropological Society's Film Festival in Oxford, UK.

A number of Western Australian short films were selected to screen at this year's St Kilda Film Festival

- *Broken Bonds*, a Deadly Yarns film produced by Jessica Woodland, written by Ashley Sillifant and Rob Kerr, with cinematography by Rob Bygott.
- *Phaid*, a Filmex project produced by Jimmy Jacks, written and directed by Chris Frey, with cinematography by Mark Parish. *Phaid* also won the Dubrovnik International Film Festival in Croatia and receiving a special Jury Award at Winnipeg International Film Festival in Canada.
- *Little Man*, a Filmex project produced by Jeffery Asselin, written and directed by Julius Avery, with cinematography by Alex McPhee ACS. *Little Man* was accepted into the 46th Edition of the International Festival of Documentary and Short Film of Bilbao, Spain.
- Perth animator Pierce Davison was among eight finalists chosen from hundreds of entries at the Nicktoons Film Festival to have his animated short film *Medusa* aired on Nickelodeon's digital channel.
- Award winning short film *Victim* was selected for the prestigious Los Angeles International Short Film Festival.
- Short mockumentary *Going to the Dogs*, by filmmakers Rachel Way and Paulo Alberton was selected into the Melbourne International Film Festival.

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.

Australian Film Commission:

Megan Simpson Huberman – (AFC Project Manager and Director of the IndiVision Project Lab) - one on one meetings with filmmakers and industry briefing.

Film Australia:

Daryl Karp (CEO) – hosted a number of one on one meetings with local Producers.

Australian Broadcasting Commission:

Sonya Pemberton (Head of Specialist Factual) presented a briefing on the function of the Specialist Factual Unit at the ABC and attended the Deadly Yarns launch, with colleague David Jowsey.

Australian Film, Television and Radio School and the WA Screen Producers Association of Australia partnered to present a Master Seminar on Low-Budget Feature Film Production. The Seminar featured Producers David Lightfoot, Daniel Scharf and Julia Overton.

SBS Independent (SBSi):

Glenys Rowe (General Manager) and Debbie Lee (Commissioning Editor) held interviews in Perth for local filmmakers.

Film Finance Corporation:

Brian Rosen (Chief Executive) held a meeting to discuss proposed changes to the FFC's investment guidelines for 2005-06.

Australian Screen Directors Association:

Rob Marchand presented an 'Investigating Performance With the Mike Leigh Method' workshop.

Australian Writers Guild:

Edward Lynch interviewed Robert Connolly (Writer/ Director /Producer) and Elliot Perlman (ScreenWriter and Author).

ArtsLaw:

Sally Hanson from the ArtsLaw Centre of Australia presented a free seminar at the Film & Television Institute.

Australian Film, Television and Radio School (AFTRS):

John Ossher (Course Director of Screen Business Skills at AFTRS Sydney) presented the 2005 Business of Creativity seminar series to Perth filmmakers.

AWG (WA) in association with SPAA award winning Writer, story editor and Producer Tim Pye conducted a two day workshop on creating and writing drama for Australian television.

Arista UK:

Stephen Cleary (Head of Development), Peter Speyer, Simon van der Borgh, Bella Honess Row and Hanne Palmquist – conducted a residential 7 day workshop in York.

Richard Franklin (Writer, Director, Musician) – ScreenWest hosted 'A Conversation with Richard Franklin' for Indigenous filmmakers at Yirra Yaakin Theatre.

The Perth International Revelation Film Festival Symposium, supported by ScreenWest, was host to the SBS The Movie Show - recorded live on stage at Fremantle's Fly By Night Club, as well as the following symposium guests: Amy Hobby Independent New York Filmmaker, Joel Bachar (Exhibitor/Distributor) – USA, Tahir Cambis (Filmmaker) – Australia, Reg Cribb (Writer) – Australia, Amy Hobby (Producer) – USA, Jon Jost (Filmmaker) – USA, Lech Kowalski (Filmmaker) – France, Jaimie Leonarder (Critic, Archivist, Showman) – Australia, Troy Lum (Distributor/Investor) – Australia, Neil Mansfield (Writer/Director) – Australia, Alex Meskovic (Exhibitor) – Australia, Helen Newman (Filmmaker) – Australia, Barry Peak (Exhibitor) – Australia, Megan Simpson Huberman (Australian Film Commission), Megan Spencer (Filmmaker/Critic) – Australia, Paul Wiegard (Distributor/Investor) - Australia

Amy Hobby (New York Filmmaker) also conducted one-to-one meetings to discuss script development and marketing with Independent filmmakers.

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* and *Professional Attachment* programs.

The *Professional Attachment* Scheme allows early career filmmakers the opportunity to be attached to a professional

crew member on a specific production (e.g. 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 (FTI) of Western Australia, 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 2004-05 financial year FTI's *Making Movies Roadshow* visited ten 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

PRODUCTION FINANCE

ScreenWest's combined production finance under its Production Investment Program and Screen Industry Partnership Fund was \$2,893,038. This generated productions with budgets of \$36,016,308 and expenditure in Western Australia or on Western Australia elements of \$18,300,877. The combined effect of these investments is a net injection of over \$15.4 million into the Western Australian economy from outside the State. The breakdown of this finance is as follows:

- Under its Production Investment program, ScreenWest invested \$1,621,038 in 2004-05 in thirteen productions with budgets totaling \$29,445,237 of which expenditure in Western Australia or on Western Australian elements accounts for an estimated \$14,297,162.
- Under its Screen Industry Partnership Fund, ScreenWest invested \$1,272,000 in productions with budgets totaling \$6,571,071, of which expenditure in Western Australia or on Western Australian elements accounts for an estimated \$4,003,715.

Please note: Production Finance figures are calculated on commitments made within a financial year.

PRODUCTION ACTIVITY

50.7 hours of production with budgets totaling \$20,668 million commenced production in Western Australia in 2004-05. ScreenWest investment in these projects totaled \$4,073 million. Using Australian Bureau of Statistics data, jobs created by this production activity are estimated at more than 600. Note: ScreenWest investments in these productions were made over more than one year.

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

SKILLS DEVELOPMENT

Several ScreenWest programs target skills development. The Attachments 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. The Practitioner Development Travel program supports filmmakers traveling to take up professional development opportunities interstate or overseas. The New Producer Fellowship program provides opportunities to two up-and-coming Producers to work with senior Producers in an established production company for an extended period. The Practitioner Executive Development (Enterprise Tasman) program is aimed at developing the business skills of established Producers. ScreenWest committed a total of \$240,988 to these programs in 2004-05.

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, which included *Roo Gully Diaries*, a documentary series filmed primarily in the South West, and *Australia's Hidden Corner*, a documentary series about the characters and

ScreenWest also provided continued financial support to the Making Movies Roadshow, a filmmaking workshop run by the Film & Television Institute, that visits communities in regional and remote areas of the state.

Also during the year ScreenWest increased its ties with the Kimberley when it held a Board meeting and strategy conference in Broome in October 2004.

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

No other audits of ScreenWest were conducted by the Office of the Auditor General in 2004-05.

The Department of Culture and the Arts carried out a number of Internal Audits in 2004-05 that applied to all Portfolio Organizations, including ScreenWest. These audits covered compliance with IFRS (International Financial Reporting Standards), Accounts Payable, Procurement, the use of Corporate Credit Cards, Revenue, General Ledger, Fraud Prevention and Testing, Asset Management, Public Sector Standards, Common Badging and a risk assessment of IT applications across the Portfolio.

FREEDOM OF INFORMATION

ScreenWest openly provides information about its policies, activities, program guidelines and funding decisions. The agency received one application for access to documents under FOI provisions in 2004-05. A number of the documents held by the agency are primarily commercial and/or confidential in nature as they often relate 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

ScreenWest utilises a Record Keeping Plan registered 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.

CORRUPTION PREVENTION

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

- Fraud By Staff
- Financial Management Requirements Not Met
- Inadequate Legal Agreements
- Decisions Taking Place Outside Financial Delegations Or Without Required Ministerial Approvals
- Government Compliance Requirements Not Met
- Code Of Conduct / Conflict Of Interest Policy Not Followed On The Part Of Project Managers And Board Members

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

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: Graeme Sward, James Bogle, Joan Peters, Andrew Ogilvie, Sue Milliken, Ric Curtin, Dot West and Raphe Patmore.

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

ADVERTISING AND SPONSORSHIP

ScreenWest spent \$28,688.57 on advertising and related costs, as listed below:

• Advertising Agencies	N/A
• Market Research organisations	N/A
• Polling organisations	N/A
• Direct Mail organisations	N/A
• Media Advertising Agencies – Job vacancies	
Marketforce	\$406.81
• Other	
Chil3	\$1,036.00
First Light Productions	\$1,410.00
Location Equipment	\$372.50
Marketforce Productions	\$178.19
Siamese	\$14,900.00
The Wren Press	\$2,500.00
Whiz Digital	\$6,453.25

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

SUSTAINABILITY

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

The Plan requires action in six areas:

- Procurement: that procurement is consistent with the Government's Sustainability Procurement Policy, eg by procuring environmentally sensitive goods.
- Environmental performance: that resource consumption and waste are minimized and recycling maximized, eg by developing protocols for printing documents, including emails, working drafts, and

multiple copies where circulation of a single copy or electronic circulation would suffice

- Paper Use and Recycling: that paper use is minimized, eg by printing double-sided, and recycling maximized.
- Energy Conservation: that energy consumption is minimized, eg by turning off lights and equipment when not in use.
- Waste Disposal and Recycling: that unwanted equipment will be loaned to client organizations or otherwise disposed of sensitively, and toner cartridges recycled.

Vehicles Use: that staff will be encouraged to make use of public transport or other fuel saving options such as car pooling where possible.

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:

	2004–2005 Target	2004–2005 Actuals
Quantity		
Number of applications funded	260	279
Number of funding applications received	555	639
Cost		
Average cost per inward visit/advice by Buyer/Producer*	3,208	4,569
Average cost per website interaction	0.40	0.20
Average cost per funded project**	25,801	26,503
Average cost per application received	2,023	1,952

* Increase in Actuals reflect lack of a large form Event / Conference in Q4 of the 2004-05 financial year.

** 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 30 JUNE 2005

Audit Opinion

In my opinion, the key effectiveness and efficiency performance indicators of Screen West (Inc.) are relevant and appropriate to help users assess Screen West's performance and fairly represent the indicated performance for the year ended 30 June 2005.

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
28 October 2005

Certification of Performance Indicators

Certification of Performance Indicators

For the year ended 30 June 2005

We hereby certify that the performance indicators are based on proper records, are relevant and appropriate for assisting users to assess ScreenWest Inc's performance, and fairly represent the performance of ScreenWest Inc for the financial year ended 30 June 2005.

A handwritten signature in blue ink, appearing to read 'Andrew Ogilvie', written over a light blue rectangular background.

Signature Andrew Ogilvie

BOARD MEMBER OF ScreenWest INC
DATED 25 AUGUST 2005

A handwritten signature in blue ink, appearing to read 'Debra Shorter', written over a light blue rectangular background.

Signature Debra Shorter

CHAIRPERSON OF ScreenWest INC
DATED 25 AUGUST 2005

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 service five of the Departments stated outcome: **screen production industry support.**

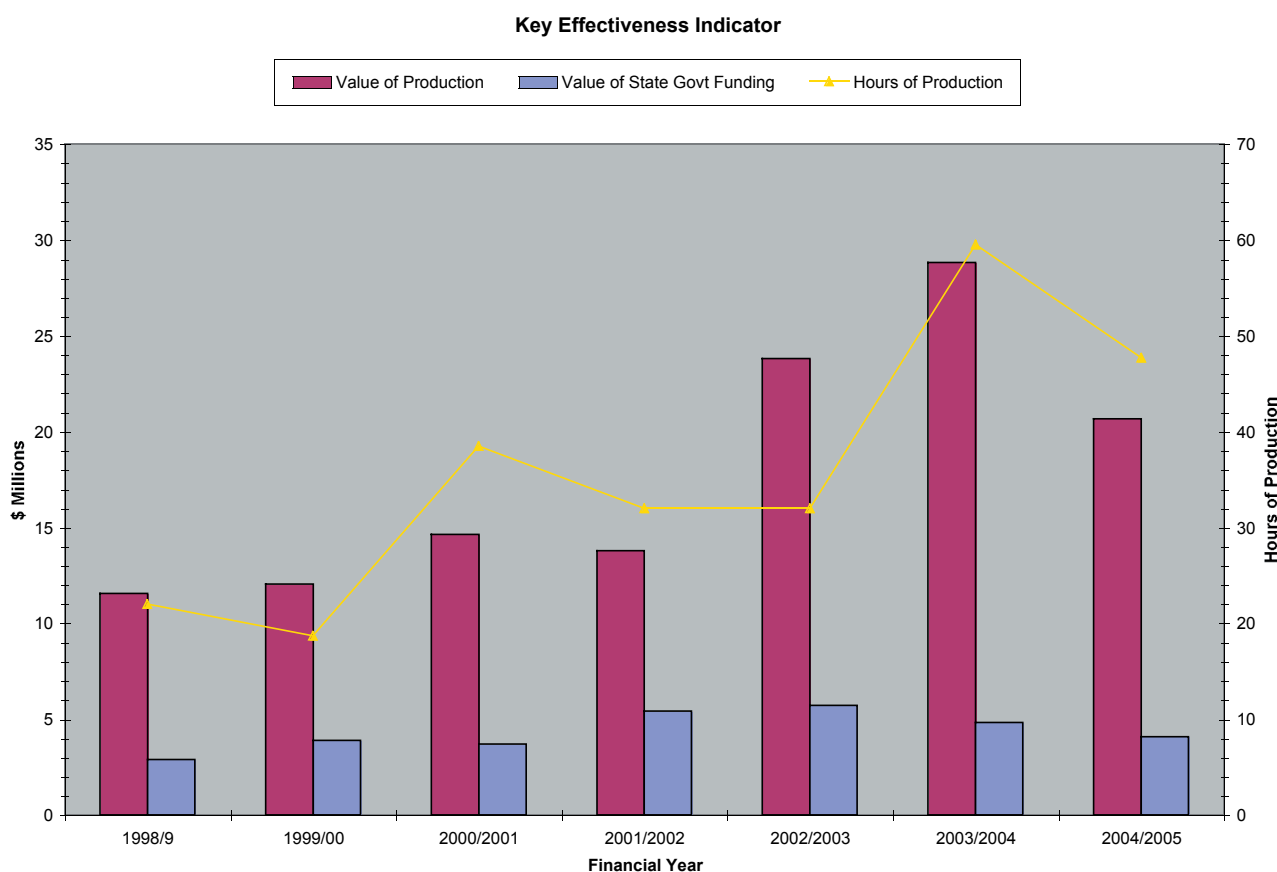
ScreenWest has a vision to lead the industry to a level of creative and commercial success, which is a source of pride and opportunity for all Western Australians. Its core purpose is to provide strategic support, funding and services which expand the screen industry in Western Australia.

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



'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 that is invested by ScreenWest during a year.

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

Year to year variances in the production statistics are the result of assigning a production to a given year on the basis of its production start date rather than the year in which it was financed or the year in which a majority of production activity took place. As there is often a substantial time lapse between a ScreenWest commitment and the start of a production, a more useful picture can be obtained by considering two or three years together. It is not safe to draw any conclusion about trends from movements in the data in a single year. The underlying trend continues to show production increasing in the State. The combined Total Value of Production in 2003-04 and 2004-05 is almost 30% higher than in 2001-02 and 2002-03.

Key Efficiency Indicator

The indicator relates ScreenWest's services, 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 2004-05 financial year, when compared against 2002-03 and 2003-04.

Funding Program Initiatives

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

Business Development Initiatives

Business Development Initiatives met the target. 'Total Cost' refers to the operating expenses incurred for each of ScreenWest's major programs.

Business Development Initiatives include the net cost of ongoing 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 production of Promotional Drama and Documentary DVDs which showcase Western Australian Filmmakers.

2002 – 2003				2003 – 2004			2004 – 2005		
	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	20	624	31	24	688	29	26	765	29
Business Development Initiative	6	551	92	5	667	133	5	716	143
	Actuals			Actuals			Actuals		
Funding Initiative	26	601	23	30	653	22	30	793	26
Business Development Initiative	6	524	87	5	633	127	5	648	129



AUDITOR GENERAL

INDEPENDENT AUDIT OPINION

To the Parliament of Western Australia

SCREEN WEST (INC.)

FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2005

Audit Opinion

In my opinion,

- (i) the controls exercised by 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 Screen West (Inc.) at 30 June 2005 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.

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

D D R PEARSON
AUDITOR GENERAL
28 October 2005

Certification of Financial Statements

Certification of Financial Statements

For the year ended 30 June 2005

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 2005 and the financial position as at 30 June 2005.

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 Andrew Ogilvie

BOARD MEMBER OF ScreenWest INC
DATED 25 AUGUST 2005



Signature Debra Shorter

CHAIRPERSON OF ScreenWest INC
DATED 25 AUGUST 2005



Signature Kim Bevan

PRINCIPAL ACCOUNTING OFFICER
DATED 25 AUGUST 2005

SCREENWEST INC
Statement of Financial Performance
for the year ended 30 June 2005

	Note	2005 \$000	2004 \$000
COST OF SERVICES			
Expenses from ordinary activities			
Employee expenses	2	813	648
Supplies and services	3	307	395
Depreciation and amortisation expense	4	11	61
Accommodation expenses	5	56	55
Grants and loans expense	6	7,055	5,908
Capital user charge	7	76	21
Other expenses from ordinary activities	8	180	177
Total cost of services		8,498	7,265
Revenue from ordinary activities			
<i>Revenue from operating activities</i>			
Returns on funding activities	9	234	523
Lotterywest grant		4,000	4,000
<i>Revenue from non-operating activities</i>			
Interest revenue		233	224
Other revenues from ordinary activities	10	533	112
Total revenues from ordinary activities		5,000	4,859
NET COST OF SERVICES		3,498	2,406
REVENUES FROM STATE GOVERNMENT			
Service appropriation	11	2,235	2,350
Resources received free of charge		800	609
Total revenues from State Government		3,035	2,959
CHANGE IN NET ASSETS		(463)	553
Total changes in equity other than those resulting from transactions with WA State Government as owners		(463)	553

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

SCREENWEST INC
Statement of Financial Position
as at 30 June 2005

	Note	2005	2004
		\$000	\$000
Current Assets			
Cash assets	19 (a)	4,534	4,385
Receivables	12	76	185
Amounts receivable for services	13	9	19
Other assets	14	0	10
Total Current Assets		4,619	4,599
Non-Current Assets			
Amounts receivable for services	13	26	20
Furniture and equipment	15	22	31
Total Non-Current Assets		48	51
Total Assets		4,667	4,650
Current Liabilities			
Payables	16	219	165
Loans and grants payable	17	3,947	3,527
Total Current Liabilities		4,166	3,692
Total Liabilities		4,166	3,692
NET ASSETS		501	958
Equity			
Contributed equity	18	48	42
Accumulated surplus		453	916
TOTAL EQUITY		501	958

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

SCREENWEST INC
Statement of Cash Flows
for the year ended 30 June 2005

	Note	2005 \$000	2004 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriations		2,220	2,337
Capital contributions		6	17
Holding account drawdowns		19	8
Net Cash provided by State Government		2,245	2,362
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee costs		(63)	(69)
Supplies and services		(300)	(402)
Accommodation costs		(56)	(56)
Grants and loans		(6,081)	(6,772)
GST payments on purchases		(630)	(728)
GST payments to taxation authority		(291)	(287)
Other payments		(136)	(175)
Receipts			
Returns on funding activities		253	819
Lotterywest grant		4,000	4,000
Interest received		233	224
GST receipts on sales		428	485
GST receipts from taxation authority		477	711
Other receipts		72	7
Net cash used in operating activities	19 (b)	(2,094)	(2,243)
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current physical assets		(2)	(29)
Net cash used in investing activities		(2)	(29)
Net increase in cash held		149	90
Cash assets at the beginning of the financial year		4,385	4,295
CASH ASSETS AT THE END OF THE FINANCIAL YEAR	19 (a)	4,534	4,385

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

SCREENWEST INC

Notes to the Financial Statements

for the year ended 30 June 2005

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) Service Appropriations

Service 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 (other than where they form part of a group of similar items which are significant in total).

(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 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 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) 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.

(k) Employee Benefits

Annual Leave and Long Service Leave liability are recognised by the Department of Culture and the Arts.

(l) 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 also 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. ScreenWest contributes to this accumulation fund in compliance with the Commonwealth Government's Superannuation Guarantee (Administration) Act 1992. All of these schemes are administered by the Government Employee Superannuation Board (GESB).

The superannuation expense comprised of the following element:

- (i) employer contributions paid to the Gold State Superannuation Scheme and the West State Superannuation Scheme.

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

ScreenWest Inc is funded for employer contributions in respect of the Gold State Superannuation and the West State Superannuation Scheme. These contributions were paid to the GESB during the year. The GESB subsequently paid the employer contributions in respect of the Gold State Superannuation Scheme to the Consolidated Fund.

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.

(m) 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.

(n) 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.

(o) Comparative Figures

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

(p) Rounding of amounts

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

(q) Department of Culture and the Arts

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

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

	2005	2004
	\$ 000	\$ 000
2. Employee expenses		
Wages, salaries and board sitting fees	693	538
Superannuation	60	47
Other related expenses	<u>60</u>	<u>63</u>
	<u><u>813</u></u>	<u><u>648</u></u>
3. Supplies and services		
Consultants for service	91	180
Travel	39	47
Printing and advertising	30	16
Lease - equipment and vehicles	24	17
Entertainment	21	24
Communications	20	23
Legal fees	19	24
Consumables	12	13
Insurance	8	9
Membership subscriptions	5	8
Other	<u>38</u>	<u>34</u>
	<u><u>307</u></u>	<u><u>395</u></u>
4. Depreciation and amortisation expense		
Depreciation		
Plant and equipment	11	11
Amortisation		
Intangible assets	<u>0</u>	<u>50</u>
	<u><u>11</u></u>	<u><u>61</u></u>
5. Accommodation expenses		
Rent	53	52
Other	<u>3</u>	<u>3</u>
	<u><u>56</u></u>	<u><u>55</u></u>
6. Grants and loans expenses		
Lotterywest Funding Program	4,714	3,902
Commercial Development Program	<u>2,341</u>	<u>2,006</u>
	<u><u>7,055</u></u>	<u><u>5,908</u></u>
7. Capital user charge		
	76	21

A capital user charge rate of 8% has been set by the Government for 2004-05 and represents the opportunity cost of capital invested in the net assets of ScreenWest Inc used in the provision of Services. 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.

	2005	2004
	\$ 000	\$ 000
8. Other expenses from ordinary activities		
Panels and assessment costs	42	40
Sponsorship	95	137
Doubtful debts expense	13	0
Refund of previous years revenue	30	0
	<u>180</u>	<u>177</u>
9. Returns on funding activities		
Funding Program	209	330
Cash Flow Loans	25	193
	<u>234</u>	<u>523</u>
10. Other revenues from ordinary activities		
Lapsed commitments - Funding Program	159	50
Lapsed commitments - Commercial Development Program	327	0
Management Fees	23	53
Other	24	9
	<u>533</u>	<u>112</u>
11. Revenues from State Government		
Appropriation revenue received during the year:		
Service appropriations (I)	2,235	2,350
	<u>2,235</u>	<u>2,350</u>
Resources received free of charge (II)		
Determined on the basis of the following actuals provided by Department of Culture and the Arts:		
(i) Payroll expenditure	724	588
(ii) Capital User Charge	76	21
	<u>800</u>	<u>609</u>
	<u>3,035</u>	<u>2,959</u>
(I) Service appropriations are accrual amounts reflecting the full cost of services delivered. The appropriation revenue comprises a cash component and a receivable (asset). The receivable (holding account) comprises the depreciation expense for 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.		
12. Receivables		
Trade debtors	49	115
Cash flow loans	40	70
Provision for doubtful debts	(13)	0
	<u>76</u>	<u>185</u>
13. Amounts receivable for services		
Current	9	19
Non-current	26	20
	<u>35</u>	<u>39</u>

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

	2005 \$ 000	2004 \$ 000
14. Other assets		
Accrued income	0	5
Prepayments	0	5
	<u>0</u>	<u>10</u>
15. Furniture and equipment		
Furniture and equipment at cost	100	103
Accumulated depreciation	(78)	(72)
	<u>22</u>	<u>31</u>
<u>Reconciliations</u>	Furniture and Equipment	Furniture and Equipment
Carrying amount at start of year	31	13
Additions	2	29
Disposals	0	0
Depreciation	(11)	(11)
Carrying amount at end of year	<u>22</u>	<u>31</u>
16. Payables		
Trade payables	92	21
GST payable (I)	127	144
	<u>219</u>	<u>165</u>
(I) GST payable relates to amounts owing to the Australian Taxation Office at 30 June.		
17. Loans and grants payable		
Investments for Project Development	148	109
Production Investments & Loans	1,118	961
Industry Assistance - WA On Screen	1,544	1,754
Other Industry Assistance Grants	1,137	703
	<u>3,947</u>	<u>3,527</u>
18. Equity		
<u>Contributed Equity</u>		
Opening balance	42	25
Capital contributions (I)	6	17
Closing balance	<u>48</u>	<u>42</u>
(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	916	363
Change in net assets	(463)	553
Closing balance	<u>453</u>	<u>916</u>

	2005 \$ 000	2004 \$ 000
19. 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	2,462	2,328
Commercial development term deposits	<u>2,072</u>	<u>2,057</u>
	<u>4,534</u>	<u>4,385</u>
(b) Reconciliation of net cost of services to net cash flows provided by / (used in) operating activities		
Net cost of services	(3,498)	(2,406)
Non cash items		
Depreciation and amortisation expense	11	61
Doubtful debt expense	13	0
Resources received free of charge	800	609
(Increase) / decrease in assets:		
Current receivables	96	265
Other assets	10	(4)
Increase / (decrease) in liabilities		
Current payables (I)	71	(9)
Capital amount included in current payables	0	0
Loans and grants payable	420	(891)
Change in GST in receivables / payables (I)	<u>(17)</u>	<u>132</u>
Net cash used in operating activities	<u>(2,094)</u>	<u>(2,243)</u>
(I) This reverses out the GST in payables.		
20. Commitments for expenditure		
(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	10	13
Later than 1 year and not later than 5 years	<u>13</u>	<u>23</u>
	<u>23</u>	<u>36</u>
Representing:		
Non-cancellable operating leases	<u>23</u>	<u>35</u>
	<u>23</u>	<u>35</u>
(b) Grant commitments		
Grant commitments contracted for at the reporting date but not recognised as liabilities, are payable as follows:		
Within 1 year	452	182
Later than 1 year and not later than 5 years	<u>256</u>	<u>6</u>
	<u>708</u>	<u>188</u>

These grant commitments are all inclusive of GST.

21. 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.

22. 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.

	2005 Actual \$ 000	2005 Estimates \$ 000	Variance \$ 000
Supplies and services	307	584	(277)
Capital user charge	76	13	63
Other expenses from ordinary activities	180	45	135
Returns on funding activities	234	322	(88)
Interest revenue	233	195	38
Other revenues from ordinary activities	533	35	498

Supplies and services

The variance is due to a change in allocation of conference sponsorship to "Supplies and services" from "Other expenses from ordinary activities" and lower than expected expenditure in staff travel.

Capital user charge

The variance is due to an increased net asset base.

Other expenses from ordinary activities

The variance is due to a change in allocation of conference sponsorship to "Supplies and services" from "Other expenses from ordinary activities" in the estimates and adjustments related to cash flow loans not drawn.

Returns on funding activities

An increase in instances of repayable development investments being converted to equity investments has contributed to a reduction in returns from development investments which was also impacted by the failure of some large projects to proceed to production as expected.

Interest revenue

The increase is due to interest rate rises and a higher than expected cash balance throughout the year as a result of timing of payments from the grants program.

Other revenues from ordinary activities

The variance is due to a number of lapsed grant commitments when projects did not proceed as a result of a difficult production environment.

(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.

	2005 \$ 000	2004 \$ 000	Variance \$ 000
Employee expenses	813	648	165
Supplies and services	307	395	(88)
Depreciation and amortisation expense	11	61	(50)
Grants and loans expense	7,055	5,908	1,147
Capital user charge	76	21	55
Returns on funding activities	234	523	(289)
Other revenues from ordinary activities	533	112	421

Employee expenses

The increase is due to new staff engaged to deal with increased work load and special projects. It also includes previously employed consultants for service now being employed on employment contracts.

Supplies and services

The variance is due to a reduction in the use of consultants for service who are now being employed on employment contracts.

Depreciation and amortisation expense

ScreenWest Inc ceased to amortise project investments in 2004.

Grants and loans expense

This variation is caused by the timing of production investment commitments across financial years.

Capital user charge

The variance is due to an increased net asset base.

Returns on funding activities

An increase in instances of repayable development investments being converted to equity investments has contributed to a reduction in returns from development investments which was also impacted by the failure of some large projects to proceed to production as expected.

Other revenues from ordinary activities

The variance is due to an increase in the number of lapsed grants when projects did not proceed as a result of a difficult production environment.

23. Financial Instruments**(a) Interest Rate Risk Exposure**

The following table details ScreenWest Inc's exposure to interest rate risk as at the 30 June 2005.

		Fixed Interest Rate Maturity					
	Weighted Average Effective Interest Rate	Variable Interest Rate	Less than 1 year	1 to 5 years	More than 5 years	Non - interest bearing	Total
2005	%	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
Financial Assets							
Cash assets	5.41%	2,474	2,060				4,534
Receivables						76	76
		2,474	2,060	0	0	76	4,610
Financial Liabilities							
Payables						219	219
Grants and Loans Payable						3,947	3,947
		0	0	0	0	4,166	4,166
2004							
Financial Assets	5.31%	2,483	1,902	0	0	185	4,570
Financial Liabilities		0	0	0	0	3,692	3,692

(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.

	2005	2004
	\$ 000	\$ 000

24. 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:

	2005	2004
\$0 - \$10,000	9	9

The total remuneration of all board members of ScreenWest Inc is: 27 15

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:

	2005	2004
\$80,001 - \$90,000	0	1
\$90,001 - \$100,000	1	0
\$110,001 - \$120,000	0	1
\$140,001 - \$150,000	1	0

The total remuneration of senior officers was: 238 204

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.

25. Remuneration of Auditor

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

Auditing the accounts, financial statements and performance indicators	<u>20</u>	<u>0</u>
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The Office of the Auditor General commenced charging a fee for auditing services from 2003/04. The payment of the fee is due in the year after the audit has been conducted, therefore the remuneration indicated in this note refers to the fee for auditing the 2003/04 financial statements. It is inclusive of GST. Prior to 2003/04, the notional fee for auditing services was included as Resources Received Free of Charge.

26. 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.

27. Related Bodies

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

28. Affiliated Bodies

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

29. Service Information

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

30. Impact of Adopting Australian Equivalents to International Financial Reporting Standards

Australia is adopting Australian equivalents to International Financial Reporting Standards (AIFRS) for reporting periods beginning on or after 1 January 2005. ScreenWest Inc will adopt these Standards for the first time for the year ended 30 June 2006.

AASB 1047 'Disclosing the Impacts of Adopting Australian Equivalents to International Financial Reporting Standards' requires disclosure of any known or reliably estimable information about the impacts on the financial statements had they been prepared using AIFRS's.

The information provided below discloses the main areas impacted due to the effects of adopting AIFRS. Management have determined the quantitative impacts using their best estimates available at the time preparing the 30 June 2005 financial statements. These amounts may change in circumstances where the accounting standards and/or interpretations applicable to the first AIFRS financial statements are amended or revised.

(a) Reconciliation of total equity as presented under previous AGAAP to that under AIFRS:

	30-Jun-05	1-Jul-04
	\$ 000	\$ 000
Total equity under previous AGAAP	501	958
Adjustment on transition to IFRS arising from changes to:		
Furniture and equipment (I)	(1)	(2)
Intangible assets (I)	1	2
Total equity under IFRS	<u>501</u>	<u>958</u>

The adjustments are explained as follows:

(I) AASB 101 requires Intangible assets to be presented on the face of the balance sheet. Intangible assets are currently included in Furniture and equipment in the Statement of Financial Position.

(b) Reconciliation of surplus / (deficit) for the period as presented under previous AGAAP to that under AIFRS:

No material impact expected on surplus / (deficit)

(c) Statement of Cash Flows

No material impacts are expected from adopting AIFRS with respect to the Statement of Cash Flows.