



2005-06 ScreenWest Annual Report

VISION

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

SCREENWEST'S ROLE

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

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

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

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LETTER FROM THE CHAIRPERSON

In 2005/06, the WA screen industry has achieved greater success than ever before, with increasing audiences for programs created by Western Australians, more production being commissioned by national and international broadcasters than at any time over the last five year period and more companies consolidating their presence in the marketplace.

At the same time an evolution is taking place. The screen industry is experiencing significant change internationally, with shifts occurring in the way audiences are enjoying audio-visual or screen programming. Some sectors of the audience have already moved away from traditional ways of viewing the content we create and are choosing to spend their leisure time in quite different ways to the past. This may be via time-shifting, where programs are recorded and viewed when the audience chooses, rather than when programmers schedule programs. Or it may be by audiences creating or watching audiovisual content on portable devices, interacting as an audience member and/or joining other participants in more immersive viewing experiences. Advancements in digital technology and access to faster broadband are enabling viewer choice in ways which have not previously existed. This will have a significant impact on the ways in which the industry operates in the future and has implications which impact on how ScreenWest prioritises investment and supports the cultural and business needs of our local industry in the future.

In this context, ScreenWest and members of the WA screen industry have undertaken a strategic analysis throughout 2006 of the impact that these changes may have on the screen industry, with a view of clarifying a vision of both the WA industry for the next five years and ScreenWest's role within this larger context. We are now shaping the final ScreenWest Strategic Framework and Plan for it to be released to the industry in the second half of 2006. With assistance from the International Institute for Television Leadership and input from industry members and ScreenWest Board and staff, the way forward for ScreenWest has been framed by three key roles:

- ScreenWest as Facilitator & Connection-BUILDER
- ScreenWest as Leader of Change and Developer of Skills
- ScreenWest as a Focused Sponsor of Excellence

The way in which these new roles will expand ScreenWest's current activities will be outlined in detail in the Strategic Framework. I personally want to thank the many screen practitioners who have contributed not only to the industry forums, but to the ongoing feedback at each phase of the ScreenWest Strategic Framework's development. The new plan can only be realised with strong industry support.

As we commit to resources and planning for our future, ScreenWest has continued to invest into talented Western Australian people, projects and companies. The ongoing support of the State Government through the Department of Culture and the Arts and the keen interest of the Minister, Sheila McHale has been greatly valued. The State Government's 'West Coast Visions' funding, in addition to its support for the ABC Film and Television Production Fund, has resulted in productions of excellence which make a distinct cultural contribution to the Western Australian community and economy.

In addition, our partnership with Lotterywest must be acknowledged and praised. Now concluding our triennial funding, \$4 million has been injected into the Western Australian screen industry this financial year. This has enabled us to make a real investment in our many talented local screen practitioners. We are now working in partnership to continue that investment into the future.

ScreenWest also continues to be committed to working in partnership with the local screen industry and support its 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 the agency is able to meet the challenge to build sustained employment and careers, as well as excellence in production.

Finally, I would like to thank my fellow Board Members, Chief Executive Tania Chambers and ScreenWest staff, all of whom demonstrate complete dedication to the task. My four year tenure on the Board of ScreenWest has been a rewarding time and I have been especially privileged to Chair through the development of the new five year Strategic Plan. Following its completion I will be standing down from the position of Chairperson and from the Board. I would like to thank everyone for a fulfilling time during my tenure. I wish you all continued success and will remain a passionate advocate for the industry to grow and prosper as it so deserves.



Debra Shorter
Chairperson

CHIEF EXECUTIVE'S REPORT – ACHIEVEMENTS AND HIGHLIGHTS

Over the past five years, ScreenWest has been targeting the development of the WA screen industry in a number of key areas:

- Creative excellence and innovation in screen production;
- Consolidation and expansion of WA-based production companies;
- Career development pathways for talented practitioners to develop skill and prevent a talent drain from WA;
- Consolidation of WA's key niche production strengths: documentaries and children's programming;
- Increased levels of drama production, including low budget features (West Coast Visions Initiative), prime-time television drama and animation;
- Increased levels of Indigenous production, both documentaries and drama;
- Expanded screen cultural activities.

In reviewing the achievements of the Western Australian screen industry over 2005/6, I am pleased to see the results of our focus finally reaching the screen! The industry in WA has grown significantly and is making a substantial cultural impact upon our audiences. The examples of productions which entered principal photography during 2005/6 outlined below demonstrate that the programs WA filmmakers are producing have developed a real signature and distinctiveness.

In adult drama in 2005/6, this has been led by the delivery of the first of five 'West Coast Visions' feature films, *Last Train to Freo*. The precedent this film sets for the remaining four films is admirable. International and national festival selection and distribution through one of Australia's leading independent distributors is an excellent result and we look forward to the Australian release in September 2006.

To reach longer form aspirations, we invested in two teams of talented filmmakers to create 30 minute dramas through the 'Stepping Stones' initiative. *Hidden Creatures* and *Iron Bird* have created momentum for the teams involved to move onto larger and more ambitious projects, which was one of the key intentions of the initiative.

Children's Drama led by the much-anticipated *Lockie Leonard*, *Sleepover Club 2* and *Streetsmartz 3* provided long form employment opportunities and strengthened important partnerships. A critical mass of production is vital to keep our cast and crew employed in Western Australia and I believe this is now a reality.

ScreenWest is proud of the momentum forming around Indigenous production, the delivery of series 2 of 'Deadly Yarns' in partnership with The Film and Television Institute WA Inc and the ABC, as well as funding through our 'INDigenousfilmEX' initiative have been superb showcases for the talent that exists throughout Western Australia. We look forward to continuing our support for Indigenous Western Australian filmmakers.

The genre of Documentary and Factual Programming has continued to strengthen with landmark productions such as *Air Australia* (Vue DC), *Bali-Ravine of Hate* (Electric Pictures), *Surfing the Menu Series Three* (Mago Films), *Ooldea* (CM Film Productions) and *Kindness of Strangers* (Prospero Productions) to name a few entering production and other high quality documentaries including *Saving Andrew Mallard* (Artemis International) and *Submariners* (Electric Pictures) reaching a large audience nationally. Western Australian Documentary production companies have demonstrated their increasing abilities over the last five years, with companies increasing production activity from one single documentary per year to more than one project per year to more than one series or single hour documentary being made simultaneously by various companies. This increased industry capacity has demonstrated entrepreneurship and market understanding in a manner which deserves to be lauded.

2005/06 has also seen bold programming initiatives through the 'ABC Film and Television Production Fund'. The official opening of the ABC Studios led to an opportunity for a Western Australian independent production company to produce a new format for Friday evenings at the prime time 6.30pm slot. Circling Shark Productions secured the opportunity with the series *Can We Help*.

In November 2005, ScreenWest once again made a significant investment into the 'Small Screen Big Picture Television Conference'. Hosted in Fremantle, the Conference attracted international and national players to Western Australia showcasing our industry and creating and strengthening vital partnerships for future production. ScreenWest also secured the 2008 'Australian International Documentary Conference' to be hosted, once again, in Western Australia. In addition, ScreenWest's investment in the screen culture arena through 'Revelation Perth International Film Festival' (Rev) and the Symposium attracted some leading international figures to Western Australia. Rev is now recognised as an important event on Western Australia's social and cultural calendar.

To demonstrate the vibrancy of the local industry, it is always satisfying to compare growth from previous years. Five years ago, in 2001/2, ScreenWest invested \$5.4million to create 32 hours of production with budgets of just under \$14 million. In contrast, ScreenWest provided finance of \$5.8 million to support 72 hours of production that entered principal photography during 2005/06. That \$5.8 million investment geared up total production budgets of just under \$40 million, a wonderful achievement!

In conclusion, I wish to thank all industry members and our important industry associations who have contributed to our strategic planning process and ongoing consultation. It has been vital to engage with you all to realise a shared vision for future success. With the rapidly changing media environment there are many opportunities to pursue and my colleagues and I look forward to working in partnership to achieve them.

A handwritten signature in black ink, appearing to be 'Tania Chambers', with a long horizontal flourish extending to the right.

Tania Chambers
Chief Executive

DETAILS OF PRODUCTIONS WITH SCREENWEST FUNDING SUPPORT 2005-2006

These projects have all entered principal photography in 2005/06

DRAMA

The Circuit

6 x 1 hour Drama Series

Network: SBS

Production Company: Media World Pictures

Producer: Ross Hutchens

Co-Producers: Yvonne Collins, Colin South, Dot West

Directors: Catriona McKenzie, Richard Frankland, Steve Jodrell

Script Producer: Kelly Lefever

Writers: Dot West, Mitch Torres, Kelly Lefever, Beck Cole, Jane Harrison and Kootji Raymond

Script Editor: Kelly LeFever

Casting: Annie Murtagh-Monks & Associates

Synopsis: Drew Ellis is the latest lawyer to join the chaotic, challenging world of the Kimberley Court - a circuit that takes a magistrate and an entourage of court officers and lawyers on a regular five day 2000 kilometre round trip to dispense justice to the dusty, remote communities of north-western Australia. It'd be tough gig for anyone, but for Drew Ellis, a city blackfella, it's a rude awakening as he quickly comes to realize that one law for two cultures does not always equal a fair go.

ScreenWest Investment: \$615,000 plus \$210,000 underwriting

Other Parties: FFC, SBSi, Daro Distribution

Streetsmartz Series 3

13 x 26 min Children's/Family Live Action Series

Network: Nine Network Australia

Production Company: Wikkid Entertainment

Producer: Paul Barron

Street Producer: Tim Burns

Directors: Mark DeFriest, Steven Peddie, Edward McQueen-Mason, Adrian Holmes, Andrew Lewis.

Script Producer: Coral Drouyn

Script Editor: Vanessa Yardley

Writers: Coral Drouyn, Vanessa Yardley and B S McQueen-Mason

Casting: Annie Murtagh-Monks & Associates

Synopsis: *Streetsmartz* is a high energy, innovative quasi-reality kids 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: \$497,500

Other Parties: Nine Network Australia

Lockie Leonard

26 x 24 min Children's Live Action Series

Network: Nine Network Australia

Production Company: Essential Viewing

Executive Producers: Rosemary Blight, Jo Horsburgh

Producer: Kylie du Fresne

Line Producer: Dixie Betts

Directors: Tony Tilse, James Bogle, Wayne Blair, Roger Hodgman, Peter Templeman

Script Producer: Tim Pye

Writers: Keith Thompson, Ken Kelso, Matt Ford, Shelley Birse, Michael Miller, Sarah Rossetti, LeeAnne Innes, Drew Profit, David Ogilvy

Script Editors: David Ogilvy, Drew Profit

Casting: Jenni Cohen Casting, Nikki Barrett

Synopsis: *Lockie Leonard*, hot surf-rat, is twelve and three quarter's year old. Lockie and his family have just moved to the most remote town on earth, Angelus. For Lockie this is a TOTAL LIFE DISASTER: no friends, new school and a house that is truly in danger of disappearing into a swamp, but then Lockie spots the one thing that makes it all okay, this weird little town has the best surf he has ever seen. Based on the award winning novels by Tim Winton.

ScreenWest Investment: \$700,000

Other Parties: Nine Network, FFC, South Australian Film Corporation, Australian Children's Television Foundation, Nickelodeon, Jetix UK, IDM, Sony Home Entertainment and Sony/ATV Music Publishing (Australia) Pty Ltd

Sleepover Club, Series 2

26 x 30 min Children's Live Action Series

Network: Nine Network Australia

Production Company: Southern Star Entertainment Pty Ltd

Executive Producer: Noel Price

Producer: Susie Campbell

Line Producer: Ray Hennessy

Directors: James Bogle, Mark DeFriest, Andrew Lewis, Steve Peddie

Writers: David Hannam, Sue Hore, John Thomson, Vanessa Yardley, Shirley Van-Sanden, Renee Webster, Sarah Rossetti

Script Editor: Alix Beane

Casting: Jenni Cohen Casting

Synopsis: Life is pretty humorous when you look at it from the point of view of the five young teenage girls in *The Sleepover Club*. Based on the international bestselling books of the same name.

ScreenWest Investment: \$700,000

Other Parties: Southern Star Productions No. 4 Pty Ltd, Southern Star Group Limited, Nine Network Australia, Wark Clements & Company

Dogstar

26 x 30 min Animation Series

Network: Nine Network Australia

Production Company: Media World Pictures

Producers: Colin South, Ross Hutchens

Associate Producer: Judy Malmgren

Animation Director: Aaron Davies

Script Producer: Robert Greenberg

Writers: Doug MacLeod, Philip Dalkin

Script Editor: Robert Greenberg

Design Director: Scott Vanden Bosch

Animation Producer: Steve French

Line Producer: Liz O'Dea

Synopsis: On the voyage from Old Earth to New Earth, a freak accident causes the Dogstar, a giant space ark containing all of the world's dogs to become lost to mankind. On New Earth, the evil Bob Santino gleefully mass produces robotic dogs for the canine-deprived humans. But the Clark kids, three members of your average twenty-sixth century family miss their real dog, Hobart and embark on a journey to find the Dogstar with Bob in hot pursuit.

ScreenWest Investment: \$245,000

Other Parties: FFC, Film Victoria, Daro Distribution, Nine Network Australia, Disney, BBC

My Shout

1 x 15 min Short Drama

Production Companies: Angel Pictures, PlayfulArt Productions

Producer: Jeff Asselin

Writer/Director: Julian Argus

Synopsis: A hard-hitting realist drama which explores the fragmented and threatening terrain of poverty, isolation and male rage in the Western Australian wheat belt.

ScreenWest Investment: \$66,666

Underexposed (aka Highly Toxic)

1 x 11 min Short Drama

Production Company: Bellavision Media

Producer: Natalie Bell

Writer/Director: Ross Bailey

Synopsis: Only venturing outside to earn a living at the local supermarket, Norman Grogan spends his work time sneaking photographs of the pretty female staff. Norman witnesses his favourite checkout-chick, Sara stealing from a cash register. Before he can turn her in, she makes Norman an offer too good to refuse. A unique and compelling drama with a touch of dark humour, *Underexposed* explores the cost of hiding our perceived inadequacies and the liberation of revealing them.

ScreenWest investment: \$66,666

STEPPING STONES

Hidden Creatures

1 x 30 min Drama

Production Company: Sassafras Films

Producers: Ian Booth, Francesca Strano

Writer/Director: Emma Humphreys

Casting: Annie Murtagh-Monks & Associates

Synopsis: A tale of a family connection tested by the death of its senior member Bill, seen through the eyes of his ten year old granddaughter Clara. Her unusual perceptions of the world around her create a dark fairytale, wherein she must choose between her family's expectations and the truth of her own vision.

ScreenWest Investment: \$308,700

Iron Bird

1 x 30 min Drama

Production Company: Iron Bird Films

Producer: Jocelyn Quioc

Director: Christopher Richards-Scully

Writer: Matty Limpus

Line Producer: David Revill

Casting: Jenni Cohen Casting

Synopsis: *Iron Bird* takes us on board a Lancaster bomber for one of the most destructive missions of the war, the bombing of Dresden, circa February 1945. A young Australian bomber crew carries out the mission, but for their navigator, JP, it is also a personal mission - to erase a painful memory in his past. As the 7 young men battle for survival in the night skies over Germany, a mysterious presence surrounds them, propelling them into a journey that would change their lives forever.

ScreenWest Investment: \$307,500

DEADLY YARNS

Weewar

1 x 6 min Short Drama

Network: ABC TV

Producer: Naomi Ashcroft

Director: Glen Stasiuk

Writer: Karrie-Anne Kearing

Synopsis: This is the story of Weewar. A Nyungar man caught between two laws: his own people's and the law of the white man. This is a story of resistance and dispossession.

Other Parties: ABC TV, FTI

Frankie's Story

1 x 7 min Short Drama

Network: ABC TV

Producer: Annie Parnell

Writer/Director: David Ngoombujarra

Synopsis: Confused and humiliated when he's not permitted to join his classmates on an excursion to the fire station, young Frankie dreams of bringing the fire engines to him instead.

Other Parties: ABC TV, FTI

Adrift

1 x 6 min Short Drama

Network: ABC TV

Producer: Mandy Corunna

Writer/Director: Gavin Narkle

Synopsis: A wayward Aboriginal boy embarks on a journey of self discovery after being sent to his grandfather's.

Other Parties: ABC TV, FTI

Main Actors

1 x 6 min Short Documentary

Network: ABC TV

Producer: Irma Woods

Director: Kyle Morrison

Writers: Kylie Farmer, Irma Woods

Synopsis: Auditions can be unpredictable things...

Other Parties: ABC TV, FTI

Talkabout Walkabout

1 x 8 min Short Docu-Drama

Network: ABC TV

Producer: Janine Boreland

Director: Gary Cooper

Writer: Josie Boyle

Synopsis: Walkabout, what's it all about? Its not about leaving responsibilities – it's about pilgrimage, it's about devotion, it's about religion. Wongutha woman, Josie Boyle tells the story of her father, Bingi, how he claimed her after mission life and what he taught her about her culture.

Other Parties: ABC TV, FTI

Deadly Yarns 2: Behind the Scenes

5 x 3 min Short Documentaries

Network: ABC TV

Director: Jub Clarke

Writer: Jub Clarke

Other Parties: ABC TV, FTI

Deadly Yarns 2: Total ScreenWest Investment: \$237,550

DOCUMENTARY

Winners Guide to the Nobel Prize (working title)

1 x 55 min Documentary Single

Network: ABC TV

Production Companies: Electric Pictures and Film Australia

Executive Producers: Andrew Ogilvie, Mark Hamlyn

Producer: Andrew Ogilvie

Director: Mark Gould

Writer: Paul Payne

Synopsis: *Winners Guide to the Nobel Prize* follows the journey of Barry Marshall and Robin Warren to Stockholm to collect the 2005 Nobel Prize for Physiology or Medicine. Along the way we find out what it's like to win a Nobel Prize and reveal the incredible story of how these scientists turned the medical world on its head and relieved the suffering of millions.

ScreenWest Investment: \$176,000

Other Parties: ABC TV, Film Australia

Kindness of Strangers

1 x 60 min Documentary Single

Network: ABC TV

Production Company: Prospero Productions

Executive Producers: Ed Pynchard, Julia Redwood

Producers: Ed Pynchard, Rebecca Young

Director: Rhian Skirving

Writer: John McCourt

Synopsis: At a critical time of conflict in the existence of the human race, *Kindness of Strangers* examines the nature of altruism and asks the questions – why as a species do we risk our lives and wellbeing to help strangers?

ScreenWest Investment: \$208,900

Other Parties: Touchstone Facilities Pty Limited, ABC TV, Beyond Distribution

Ooldea

1 x 55 min Documentary Single

Network: ABC TV

Production Company: CM Film Productions

Producer: Carmelo Musca

Writer/Director: Mick Angus

Synopsis: Ooldea follows the journey of composer Iain Grandage as he journeys through Spinifex land and culture, commissioned to write a full 25 minute orchestral score for the WA Symphony Orchestra. The Traditional Elders of the Great Victoria Desert reveal stories of the Tjukurrpa and share Inma (traditional songs) from Ooldea and the surrounding lands with Iain, as he gains a deeper understanding.

ScreenWest Investment: \$92,460

Other Parties: AFC, ABC TV

Bali – Ravine of Hate

1 x 90 min Documentary Single

Network: Network Ten

Production Company: Electric Pictures

Executive Producers: Andrew Ogilvie, Brian Lapping

Director: Steve Westh

Editor: Lawrence Silvestrin

Writers: Steve Westh, Phil Craig

Synopsis: Bali, Ravine of Hate is a feature length drama-documentary to mark the forth anniversary of the Bali bombings.

ScreenWest Investment: \$268,474

Other Parties: FFC, Network Ten, Sky, TVNZ, Discovery

Surfing the Menu Series 3

8 x 26 min Documentary Series

Network: ABC TV

Production Company: Surfing the Menu Pty Ltd

Producer: Marian Bartsch

Director: Simon Target

Writer: Alun Bartsch

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

ScreenWest Investment: \$415,876

Other Parties: ABC TV, ABC Ancillary Rights, ABC Distribution, various Australian Tourism bodies and private investors.

Air Australia

3 x 60 mins Documentary Series

Network: ABC TV

Production Company: Vue DC

Producers: Alan Lindsay, Helen Clucas

Writer/Director: Alan Lindsay

Synopsis: Australia's aviation history is a saga of daring feats, can-do attitude, pig-headed visionaries, iron-fisted politicians and warring pilots; of humble beginnings and mega deals. Air Australia will revisit this grand but turbulent history, beginning in World War One with the bold young airmen who would later establish Australia's first airlines in difficult conditions.

ScreenWest Investment: \$300,000

Other Parties: Film Australia, Double G Post.

Island Fettlers

1 x 25 min Documentary Single

Network: SBS

Production Company: Core Films

Producer: Pauline Clague

Writer/Director: Kelrick Martin

Synopsis: The untold story of a small diaspora of Torres Strait Islander people and the massive contribution they have made to the development of a billion dollar mining industry in the harsh North West of Australia.

ScreenWest Investment: \$18,000

Other Parties: FFC, NSW FTO, SBSi

The Fight Game

1 x 90 min Documentary Single

Production Companies: Pigfish Australia and CM Film Productions

Producers: Max Bourke, Camelo Musca

Writer/Director: Michael Angus

Synopsis: *The Fight Game* follows the life and emerging career of Danny Green, a determined young boxer from the middle class suburbs of Perth, as he pursues a place in boxing history. His journey takes us behind the scenes, and under the skin, of the most dramatic, controversial and primal of sports. Through the simplicity of the competition, in its most brutal form, the man is laid bare.

ScreenWest Investment: \$12,100

Other Parties: AFC

Footprints in the Sand

1 x 25 min Documentary Single

Network: SBS

Production Company: Black Russian Productions

Producer: Paul Roberts

Writer/Director: Glen Stasiuk

Synopsis: *Footprints in the Sand* retraces and retells the story of the search for Warri and Yatungka, believed to be the last of the Gibson Desert nomads. This is the sad love story of Warri and Yatungka and the uplifting story of their survival and rescue.

ScreenWest Investment: \$36,000

Other Parties: FFC, SBSi

FACTUAL

Can We Help

28 x 30 min Factual Series (10 episodes produced in 2005/06)

Network: ABC TV

Production Company: Circling Shark Productions

Executive Producers: Anna Bateman (ABC TV), Ray Pedretti

Series Producer: Chris Hetherington

Writers: Chris Hetherington, Anna Bateman, Grant McCulloch, Cath Trimoli, Juliet Wills

Synopsis: A studio panel program that attempts to solve the puzzles of everyday life, many of which are based on queries from viewers.

ScreenWest Investment: \$580,000

Other Parties: ABC TV

Funding Approvals

Note: Amounts listed below are the approved commitments by ScreenWest and may not be the final amounts contracted or paid, due to lapsed amounts.

** Denotes commitment includes development investment rollover*

PROJECT DEVELOPMENT

Recipient	Project/Description	Genre	Amount	Notes
Artemis International	Toadbusters	Documentary Single	\$ 10,630	
Storyteller Media Group	Before It's Too Late Series 4	Documentary Series	\$ 17,000	
Circling Shark Productions	Ten Pound Poms	Documentary Single	\$ 9,900	Lapsed
Raging Pixel Productions	See the Light	Multimedia	\$ 7,500	
Mary G Enterprises	Mary G TV Series	Drama television series	\$ 10,000	Lapsed
Great Western Entertainment	Streetsmartz 3	Children's TV Drama Series	\$ 8,600	
Great Western Entertainment	Streetsmartz 3	Children's TV Drama Series	\$ 19,800	
Sassafras Films	Ever	Feature	\$ 11,000	
CM Film Productions	Still Waters	Feature	\$ 18,000	
Soul Films	Stranded	Feature	\$ 16,000	
Taylor Media	Chatroom	Feature	\$ 6,000	
Taylor Media	Nullabor Pearl	Feature	\$ 15,000	
Robyn Kershaw Productions	Unlocked	Feature	\$ 4,000	
Prospero Productions	Eco House	Documentary Series	\$ 7,500	Lapsed
Electric Pictures	World of Colours	Documentary Series	\$ 25,000	
Sassafras Films	Random Variations	Feature	\$ 15,000	
Jocelyn Quioc, Andrew Lewis, Dave Warner	Dirty Girls	Feature	\$ 20,000	
Jocelyn Quioc, Andrew Lewis, Dave Warner	Dirty Girls	Feature	\$ 20,000	
Artemis International	Saving Andrew Mallard 2	Documentary Single	\$ 15,000	
Prospero Productions	Megafauna Massacre	Documentary Single	\$ 14,000	
CM Film Productions	Philip Blenkinsop's Asian Heart	Documentary Single	\$ 14,450	
Artemis International / Thunderbox	Kabbalah Connected	Documentary Single	\$ 12,500	
Great Western Entertainment	Stormworld	Children's TV Drama Series	\$ 7,000	
AIP Entertainment	Me and My Shadow	Children's TV Drama Series	\$ 8,083	
Robert Greenough	Till Death Us Do Part	Drama TV Mini-series	\$ 18,500	
Robert Greenough	Himmel Uber Australian 3 & 4	Drama TV Mini-series	\$ 11,500	
Rosenbaum Whitbread Film and Television Productions	Alien Ark	Children's TV Drama Series	\$ 24,750	
Sub-Total				\$ 366,713
Lapsed Amounts				\$ 27,400
Total			\$ 339,313	

SCREEN INDUSTRY PARTNERSHIP FUND MATCHED DEVELOPMENT

Recipient	Project Title		Amount	Notes
Southern Star Entertainment	Sleepover Club 2	Children's TV Drama Series	\$ 18,000	
Artemis International	Desperately Seeking Doctor	Documentary Series	\$ 6,150	
Electric Pictures	Bali, Ravine of Hate	Documentary Feature	\$ 18,000	
Prospero Productions	The Kindness of Strangers	Documentary Single	\$ 4,000	
Artemis International	Toadbusters	Documentary Single	\$ 6,503	
Media World Pictures	The Circuit	Drama Series	\$ 5,000	
Nancy Jones	Boom News	Children's TV Drama Series	\$ 5,000	
Northway Productions	The Nut Factory	Children's TV Drama Series	\$ 10,000	
Electric Pictures	Nobel Minds (working title)	Documentary Single	\$ 18,000	
Great Western Entertainment	Stormworld	Children's TV Drama Series	\$ 18,000	
Melanie Byres	The Way Out	Documentary Series	\$ 8,000	Lapsed
Sub-Total			\$ 116,653	
Lapsed Amounts			\$ 8,000	
Total			\$ 108,653	

PRODUCTION FUNDING

Recipient	Project/Description	Genre	Amount	Notes
Media World Pictures	The Circuit	Drama TV Series	\$ 230,400	Total commitment \$615,000 + \$210,000 underwriting*
Artemis International	Toadbusters	Documentary Single	\$ 67,495	Lapsed
Electric Pictures	Bali, Ravine of Hate	Documentary Feature	\$ 250,474	Total commitment \$268,474*
Southern Star Entertainment	Sleepover Club 2	Children's TV Drama Series	\$ 613,800	Total commitment \$700,000*
RB Films	Lockie Leonard	Children's TV Drama Series	\$ 437,000	Total commitment \$700,000*
Blackfella Films Pty Ltd	First Australians	Documentary Series	\$ 50,000	
Taylor Media	Kitchen to the Courthouse (National Indigenous Documentary Fund 8)	Documentary Single	\$ 36,000	
ATOM / Metro magazine	Rosalie's Story	Documentary Single	\$ 1,450	Total commitment \$39,500*
Richard Todd	Nurturing Ningaloo	Documentary Single	\$ 1,600	Total commitment \$31,600
Core Films	Island Fettleers	Documentary Single	\$ 2,000	Total commitment \$18,000
Sub-Total			\$ 1,690,219	
Lapsed Amounts			\$ 67,495	
Total			\$ 1,622,724	

SCREEN INDUSTRY PARTNERSHIP FUND INVESTMENT

Recipient	Project Title		Amount	Notes
Great Western Entertainment	Streetsmartz 3	Children's TV Drama Series	\$ 392,500	Total commitment \$497,500
Prospero Productions	Eco House	Documentary Series	\$ 374,050	Total commitment \$444,050
Sub-Total				\$ 766,550
Lapsed Amounts				\$ 0
Total				\$ 766,550

WEST COAST VISIONS INITIATIVE

Recipient	Project Title		Amount	Notes
TBA	TBA		\$ 750,000	Announcement pending.
Total				\$ 750,000

FILM AND TELEVISION PRODUCTION FUND (ABC FUND)

Recipient	Project Title		Amount	Notes
Prospero Productions	Kindness of Strangers	Documentary Single	\$ 188,000	Total commitment \$208,900*
CM Film Productions	Ooldea	Documentary Single	\$ 92,460	
Mago Films	Surfing the Menu 3	Documentary Series	\$ 415,876	
Artemis International	Saving Andrew Mallard	Documentary Single	\$ 113,579	
Circling Shark Productions	Can We Help?	Factual Series	\$ 406,000	Total commitment \$580,000
Electric Pictures	Winners Guide to the Nobel Prize	Documentary Single	\$ 0	Total commitment \$176,000 in 06/07 - Commenced principal photography in 05/06
Sub-Total				\$ 1,215,915
Lapsed Amounts				\$ 0
Total				\$ 1,215,915

SPECIAL INITIATIVES

Note: The total figure of Special Initiatives in the 2004/05 Annual Report was incorrectly stated due to a miscalculation in the total column. The correct total was \$184,000 rather than \$713,455. All entries for individual Special Initiatives in the 2004 / 2005 Annual Report were correctly listed.

Recipient	Initiative Title	Amount	Notes
Banff Executive Leadership	Asia Australia Television Executive Leadership Program	\$ 19,087	Total commitment \$30,062
Taylor Media	Marx and Venus	\$ 300,000	Total commitment \$625,000
Sub-Total		\$ 319,087	
Lapsed Amounts		\$ 0	
Total		\$ 319,087	

TV SCRIPTWRITING INITIATIVE

Recipient	Initiative Title	Amount	Notes
RB Films Pty Ltd	TV Scriptwriting Attachment on Lockie Leonard - Leanne Innes	\$ 8,000	
Australian Film Commission	Reg Cribb attendance at Long Black Writer's lab	\$ 3,032	
Sassafras Films	James Bogle script consultant on Hidden Creatures	\$ 1,200	
Australian Writers' Guild (WA)	Marx and Venus writing workshop - Geoffrey Atherden	\$ 3,190	
Sub-Total		\$ 15,422	
Lapsed Amounts		\$ 0	
Total		\$ 15,422	

FILMEX

Recipient	Project / Description		Amount	Notes
Coral Lagoon	Mobile	Short Drama	\$ 70,000	
Jacob Fjord	Cedric and Hope	Short Drama	\$ 70,000	
Factor 30 Films	Edgar and Elizabeth	Short Drama	\$ 70,000	
Jeff Asselin / PlayfulArt	My Shout - post production assistance	Short Drama	\$ 1,500	
Sub-Total			\$ 211,500	
Lapsed Amounts			\$ 0	
Total			\$ 211,500	

PRACTITIONER DEVELOPMENT TRAVEL

The following individuals were assisted with travel grants.

Recipient	Project Title	Genre	Amount	Notes
Jacob Fjord	IF Awards		\$ 667	
Ivan Shaw	16mm Kodak Workshop		\$ 430	
Aaron Kennedy	AATELP travel assistance		\$ 1,655	
Annie Murtagh-Monks	AATELP travel assistance		\$ 1,250	
Ray Pedretti	AATELP travel assistance		\$ 1,250	
Melissa Kelly	AATELP travel assistance		\$ 1,250	Lapsed
Jennifer Gherardi	AATELP travel assistance		\$ 1,250	
Peter Strain	AATELP travel assistance		\$ 1,250	
Aaron Kennedy	AFTRS - Feeds and Podcast Course		\$ 550	
Jason Thomas	AFTRS Advanced Lighting Workshop		\$ 596	
Ian Reiser	AFTRS Directors Shorthand Course		\$ 590	
Alison James	AIDC 2006		\$ 1,000	
Britt Arthur	AIDC 2006		\$ 1,000	
Jennifer Gherardi	AIDC 2006		\$ 1,000	
Joshua Lee	AIDC 2006		\$ 1,000	
Matt Morgan	AIDC 2006		\$ 1,000	
Melanie Byres	AIDC 2006		\$ 1,000	
Jody Nunn	AIDC 2006		\$ 1,000	Lapsed
Andrew Ewing	ASDA 2005		\$ 1,065	
Andrew Lewis	ASDA 2005		\$ 1,000	
Andrew Milner	ASDA 2005		\$ 1,250	
Ben Young	ASDA 2005		\$ 1,250	
Jennifer Jamieson	ASDA 2005		\$ 1,050	
Patrick Donovan	ASDA 2005		\$ 1,250	
Annie Murtagh-Monks	ASDA Directors Course		\$ 900	
Alison James	ATOM Awards 2005		\$ 765	
Evan Cunningham Dunlop	ATOM Awards 2005		\$ 1,000	
Reg Cribb	AWGIE Awards and Master Class		\$ 544	
Gary Cooper	Darwin Film Festival 2005		\$ 1,250	
Britt Arthur	IDFA 2005		\$ 2,000	
Jimmy Jack	Inside Track 2005 Registration		\$ 700	
Coral Drouyn	LA Writers' Expo 2005		\$ 2,000	
Vanessa Yardley	LA Writers' Expo 2005		\$ 2,000	
Jennifer Gherardi	LAMP Workshop 2005		\$ 2,000	
Richard Sowada	Melbourne Film Festival 2005		\$ 630	
Alison James	New Producer Cadetship travel		\$ 5,000	

				Funding Approvals
Graeme Hunt	Mobile Content World 2006	\$	386	
Carol Seeley	Money Penny Training Course	\$	825	
Ian Booth	Movie Convention	\$	114	
Edwin Lynch	Mumbai Festival	\$	2,300	
Francesca Strano	New Producer Cadetship travel	\$	5,000	
Naomi Ashcroft	New Producer Cadetship travel	\$	2,000	
Carol Lander	New York Film Festival	\$	2,300	
Shelley Craddock	Raindance - 22 Step Structure course - Travel to London	\$	1,000	Lapsed
Antony Webb	Slamdance Festival 2005	\$	2,500	
Jeff Asselin	SPAA 2005	\$	1,250	
Peter Strain	SPAA 2005	\$	1,500	
Melissa Kelly	SPAA 2005	\$	1,500	
Joanna Hos	SPAA 2005	\$	1,200	
Jocelyn Quioc	SPAA 2005	\$	1,500	
Ryan Hodgson	SPAA 2005	\$	1,500	
Ian Booth	SPAA 2005	\$	1,500	
Aidan O'Bryan	SPAA 2005	\$	1,500	
Zak Hilditch	SPAA 2005	\$	500	
Annie Parnell	SPAA Fringe 2005	\$	1,250	
Elizabeth Fay	SPAA Fringe 2005	\$	1,250	
Ella Wright	SPAA Fringe 2005	\$	1,250	
Janine Boreland	SPAA Fringe 2005	\$	1,250	
Jennifer Jamieson	SPAA Fringe 2005	\$	1,500	\$250 lapsed
Naomi Ashcroft	SPAA Fringe 2005	\$	1,250	
Mitch Torres	SPAA Fringe 2005	\$	1,250	
Debbie Gittens	SSBP Conference 2005	\$	630	
Peter Bibby	SSBP Conference 2005	\$	730	
Peter Strain	SSBP Conference 2005	\$	700	
Renee Rutgrink	Travel to Overseas Doco Attachments	\$	2,000	
Steve Rice	Travel to UK	\$	1,500	
Sub-Total				
		\$	86,327	
Lapsed Amounts		\$	3,500	
Total		\$	82,827	

SCREEN CULTURE

Recipient	Project Title	Genre	Amount	Notes
Australian Film Institute	2005 AFI Awards/Judging screenings		\$ 6,500	
Australian International Documentary Conference	AIDC 2006		\$ 5,000	
Australian Writers' Guild	AWGIE Awards		\$ 2,000	

				Funding Approvals
Australian Film Commission	Big Screen 2006	\$	4,000	
The Film & Television Institute WA Inc	Launch of Australian Screenings	\$	3,000	
Flickerfest	Flickerfest Film Festival	\$	3,000	
Goolarri Media Enterprise	Goolarri Short Film Festival	\$	5,800	
Voces Art Networking Group	Over the Fence Comedy Film Festival	\$	25,000	
PAC Script Workshops	PAC Script Lab	\$	6,000	
Revelation Perth International	Revelation Perth International Film Festival	\$	25,000	Total commitment \$75,000 (triennial from 03/04)
Five Aces Productions	Revelation Screen Conference	\$	15,000	
The Film & Television Institute WA Inc	Screen Culture development 2005/06	\$	12,000	\$3,000 Lapsed
SPAA Conference	SPAA Conference 2005	\$	5,500	Total commitment \$16,500 (triennial from 03/04)
Red 5 Creations	Splif Short Film Festival	\$	4,000	
City of Port Phillip	St Kilda Film Festival	\$	4,000	
Sub-Total		\$	125,800	
Lapsed Amounts		\$	3,000	
Total		\$	122,800	

PROFESSIONAL ATTACHMENTS

Recipient	Project Title	Genre	Amount	Notes
Vue DC	2nd AD Attachment on Air Australia - Evan Cunningham-Dunlop		\$ 3,400	
Vue DC	Matt Painter Attachment on Air Australia - Reiggy Skwarko		\$ 1,700	
RB Films	Production Accountant Attachment on Lockie Leonard - Emily Walker		\$ 8,000	
Sassafras Films	2nd AD Attachment on Hidden Creatures - Loren Johnson		\$ 1,500	
Storyteller Media Group	Editing Attachment - Dean Radovic		\$ 4,000	
Alley Kat Productions	Producer Development Attachment - Britt Arthur		\$ 4,000	
Revelation Perth International Film Festival	Revelation 2006 - Rebecca Cockram		\$ 4,000	
Prospero Productions	Research/Production Attachment - Ingrid Hartwig		\$ 4,000	
Southern Star Productions	Director's Attachment on Sleepover Club 2 - Claire Marshall		\$ 1,500	
Southern Star Productions	1st Assistant Director Attachment on Sleepover Club 2 - Diana Ford		\$ 4,000	
Southern Star Productions	Assistant Director Attachment on Sleepover Club 2 - Loren Johnson		\$ 4,000	
Southern Star Productions	Assistant Director Attachment on Sleepover Club 2 - Andrew Milner		\$ 1,500	
Iron Bird Films	Production Coordinator Attachment on Iron Bird - Tenille Kennedy		\$ 1,500	
Circling Shark Productions	Research / Production Attachment on Can We Help? - Ryan Turner		\$ 4,000	

			Funding Approvals
Circling Shark Productions	Research / Production Attachment on Can We Help? - Angus Ballantyne	\$	4,000
Circling Shark Productions	Editing Attachment on Can We Help? - Jennifer Owen	\$	4,000
RB Films	Director Attachment on Lockie Leonard - Peter Templeman	\$	2,000
RB Films	Boom Operator Attachment on Lockie Leonard - Dan Giles	\$	4,000
Edith Cowan University (Screen Academy)	1st AD Attachment on Western Australian Academy of Performing Arts Films- Stephanie Kleinhenz	\$	6,000
Sub-Total		\$	67,100
Lapsed Amounts		\$	0
Total		\$	67,100

PRODUCER ENTERPRISE PACKAGES

Recipient	Project / Description	Amount	Notes
Storyteller Media Group	PEP Grant	\$	45,000
Alley Kat Productions	PEP Grant	\$	35,000
Circling Shark Productions	PEP Grant	\$	22,500
Wildfilm Australia	PEP Grant	\$	17,500
Nancy Jones	PEP Grant	\$	10,000
Electric Pictures	PEP Grant	\$	47,500
Vue DC	PEP Grant	\$	15,000
Artemis International	PEP Grant	\$	42,500
Prospero Productions	PEP Grant	\$	47,500
Media World Pictures	PEP Grant	\$	25,000
Taylor Media	PEP Grant	\$	15,000
Peter Strain	PEP Grant	\$	22,500
Total		\$	345,000

TRAVEL MARKETING

Recipient	Event / Location	Amount	Notes
Artemis International	Travel and Marketing 2005	\$	15,000
Great Western Entertainment	Travel and Marketing 2005	\$	11,250
CM Film Productions	Travel and Marketing 2005	\$	6,250
Media World Pictures	Travel and Marketing 2005	\$	8,750
Alley Kat Productions	Travel and Marketing 2005	\$	11,120

				Funding Approvals
Circling Shark Productions	Travel and Marketing 2005	\$	10,270	\$2,054 Lapsed
Woss Group Films	Travel and Marketing 2005	\$	10,000	
Storyteller Media Group	Travel and Marketing 2005	\$	15,000	
Electric Pictures	Travel and Marketing 2005	\$	10,000	
Prospero Productions	Travel and Marketing 2006	\$	12,500	
Circling Shark Productions	Travel and Marketing 2006	\$	13,300	
Electric Pictures	Travel and Marketing 2006	\$	12,488	
Storyteller Media Group	Travel and Marketing 2006	\$	13,750	
Mago Films	Travel and Marketing – Hoover's Gold	\$	2,500	
Vue DC	Travel and Marketing 2006	\$	6,700	
Taylor Media	Marketing - Last Train to Freo	\$	2,000	
Taylor Media	Travel and Marketing 2006	\$	5,000	
Sub-Total		\$	165,878	
Lapsed Amounts		\$	2,054	
Total		\$	163,824	

BILL WARNOCK AWARD

Recipient	Project Description	Amount	
Michael Herrmann	Bill Warnock Award Winner 2005	\$	5,142
Total		\$	5,142

Total commitment
\$6,000

LOTTERYWEST AWARDS FOR EXCELLENCE

Recipient	Event / Description	Amount	
The Film & Television Institute WA Inc	WASA - Lotterywest Awards for Excellence	\$	20,000
Total		\$	20,000

Total

SHORT FILM MARKETING

Recipient	Description	Amount	Notes
Factor 30 Films	Surviving the Fall	\$	2,000
Andrew Ewing	Automatic	\$	2,000
Chantal Bourgault	Some Dreams Come True	\$	1,000
Annie Parnell	Frankie's Story	\$	1,500
Janine Boreland	Talkabout Walkabout	\$	1,500
Janine Boreland	Picture Showman	\$	1,000

Funding Approvals			
Naomi Ashcroft	Weewar	\$	1,500
Nathan Keene & Anya Watroba	At Play	\$	2,000
Randall Lynton	Ransis and Alee	\$	1,000
Natalie Bell	Underexposed	\$	2,000
Jennifer Jamieson	Ableman's Final Account	\$	2,000
Richard Sowada	Stepping Stones (Iron Bird and Hidden Creatures) Marketing Consultancy	\$	1,000
Jeff Asselin / PlayfulArt	My Shout	\$	1,500
Total		\$	20,000 Total

RESOURCE ORGANISATIONS

Recipient	Funding Type	Amount	Notes
The Film & Television Institute WA Inc	CADSA GAP Animation Centre	\$	130,000
The Film & Television Institute WA Inc	WA Screen Awards	\$	8,000
The Film & Television Institute WA Inc	LINK Production Initiative	\$	133,000
The Film & Television Institute WA Inc	WA Screen Awards - Peer Judging implementation costs	\$	7,000
The Film & Television Institute WA Inc	WA Screen Awards - Viewing facilities	\$	1,500
The Film & Television Institute WA Inc	Resource organisation 2005/06	\$	381,250
Total		\$	660,750

PROFESSIONAL ASSOCIATIONS

Recipient	Event / Description	Amount	Notes
Australian Cinematographers Society (WA)	Activities 2005/06	\$	6,000 \$2,184 lapsed
SPAA (WA)	Activities 2005/06	\$	5,000 \$5,000 lapsed
Women in Film and Television (WA)	Activities 2005/06	\$	2,000 \$2,000 lapsed
Wanimate	Activities 2005/06	\$	2,000
ASDA (WA)	Activities 2005/06	\$	5,000
Australian Writers' Guild (WA)	Resource organisation 2005/06	\$	25,000
Subtotal		\$	45,000
Lapsed Amounts		\$	9,184
Total		\$	35,816

INDIGENOUS FUNDING

Recipient	Funding Type		Amount	Notes
Frank Haines Films	Dark Science	Documentary Single	\$ 20,000	
The Film & Television Institute WA Inc	Contribution to Diploma of Screenwriting - David Ngoombujarra		\$ 1,500	
The Film & Television Institute WA Inc	Deadly Yarns 2	Documentary Shorts	\$ 30,050	Total commitment \$237,550
The Film & Television Institute WA Inc	Making Movies Roadshow Extension Program	Documentary Series	\$ 50,000	\$40,000 lapsed
Jennifer Gherardi	Spirit Stones - travel to teleconference		\$ 500	
The Film & Television Institute WA Inc	Making Movies Roadshow 4	Documentary Series	\$ 80,000	
Sub-Total			\$ 182,050	
Lapsed Amounts			\$ 40,000	
Total			\$ 142,050	
Funding Initiatives Subtotal			\$ 7,175,106	
Total Lapsed Amounts			\$ 160,633	
TOTAL Funding Initiatives			\$ 7,014,473	

SPONSORSHIP

Recipient	Description	Amount	
Mills Wilson	Small Screen Big Picture 2005	\$ 40,000	Total commitment \$100,000
Total		\$ 40,000	

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 1996/97 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.

Andrew Lewis **Director and Writer**

First appointed December 2005

Andrew Lewis has extensive experience in directing film, television and theatre. He has directed numerous short films including the award winning AFC funded short *Calling Gerry Molloy*. His television credits include *Sleepover Club 2*, *Streetsmartz*, *Parallax*, *Something in the Air*, *Home and Away*, *Ocean Star*, *Snobs*, *Going Home*, *Breakers* and *Pacific Drive*. He has also produced, directed and written documentary and magazine programs for the ABC. Andrew is a directing graduate of the Western Australian Academy of Performing Arts (WAAPA) and holds two Masters degrees one in Film and TV Directing from The Australian Film, Television and Radio School (AFTRS) and the other in Film and Theatre Studies from the University of New South Wales. Andrew is currently the Program Director of Performance at WAAPA and the Associate Director of the WA Screen Academy.

Raphe Patmore **Managing Director - Modus Operandi**

First appointed January 2005

Raphe 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. He has recently co-authored the report by the Department of Education into the feasibility of establishing digital content clusters in WA.

Andrew Ogilvie **Documentary Producer and Managing Director - Electric Pictures**

First appointed January 2004

Andrew Ogilvie is the principal 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: *Super Flu – Race Against a Killer* (1 hour), *Submariners* (6 x 30 min), *The Black Road* (1 hour), *Hula Girls* (1 hour), *Tug of Love* (1 hour), *Science of Miracles* (3 x 30 min), *Child Soldiers* (1 hour), *The Human Race* (1 hour), *Dinosaur Dealers* (2 x 1 hour), *Playing the Game* (3 x 1 hour), *Soccer Dreams* (1 hour), *Painting the Country* (1 hour) and *Winds of Change* (3 x 1 hour). All of these documentaries have been produced with the support of major broadcasters in Europe, Asia, the USA and/or national broadcasters in Australia.

Joan Peters **Lawyer; Executive Producer**

First Appointed January 2004

Joan Peters holds a BA degree majoring 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 WA film and television industry for more than 15 years and has executive produced numerous children's series, documentary and feature films. Joan offers the Western Australian film and television industry the benefit of being a lawyer with substantial practical experience in production, financing and distribution of film and television

Dot West

Head of Production/Business Development and Director of Goolarri 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 won the Tudawali Award last year for her contribution to Indigenous 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 Production/Business Development with Goolari Media in Broome.

Robyn Kershaw

Producer

First Appointed December 2004

Robyn Kershaw is an Independent Producer whose credits include the feature film *Looking For Alibrandi* (which won 5 AFI awards in 2000 including Best Film) and the AWGIE award winning television series *Bondi Banquet* and *Effie Just Quietly*. As the former Head of Drama and Narrative Comedy at the ABC she was Executive Producer of hit comedy series, *Kath and Kim* (series I, II & III), International Emmy nominated *MDA* (series I & II), *Fireflies* (telemovie and series), the telemovies *Secret Bridesmaids' Business*, *Loot* and the mini series, *Marking Time*, *Shark Net* and the short feature *The Forest*.

While General Manager of Belvoir St. Theatre, Robyn produced the work of Australia's most prominent composers, designers, writers, directors and actors, including Geoffrey Rush, Toni Colette, Lindy Davies, John Clarke, Catherine Martin, Alan John, Barrie Kosky, Neil Armfield and Jack Davis and the only Australian production of internationally acclaimed Director/Writer Mike Leigh. Robyn studied at Murdoch University and the Australian Film Television and Radio School and has served on the Board of the Australian Film Finance Corporation.

Catherine Ferrari

General Manager, Communications - Water Corporation

First appointed January 2005

Catherine 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. Catherine Ferrari is a Director of the West Australian Opera.

SCREENWEST STAFF

Total number of employees

As at 30 June 2006

Name

Title

Management/Administrative

2

Tania Chambers

Chief Executive

Barbara Willinge

Executive Assistant

Funding Program

7

Harry Bardwell

Director, Production Development

Liz Sward

Funding and Development Executive

Victor Gentile

Project Development Consultant (part-time)

Lis Hoffmann

Creative Development Officer (part-time)

Shannon Jenkins

Funding Administration Officer

Candice Thom

Funding Assistant

Melissa Kelly

Administrative Assistant

**

Business Development

5

Jeremy Bean

Director, Corporate & Commercial Services

Shelley McNab

Financial Administration Officer

Jody Nunn

Communications Manager (part-time)

Toby Oldham

IT & Publishing Services

Joanna Hos

Communications and Administration Officer

Totals

14*

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

***Note: Position of Indigenous Project Officer held vacant as at 30 June 2006.*

PANEL MEETINGS AND MEMBERS

FUNDING INITIATIVE	DATE	MEMBERS
Funding and Investment Committee	July 05	Ric Curtin Sue Taylor Paul Barron Margot McDonald Tania Chambers † Rachel Way *
Project Development - Documentary	July 05	Victor Gentile † Celia Tait Andrew Ogilvie Harry Bardwell † (non-voting)
Project Development - Drama	August 05	Victor Gentile † Franco di Chiera Murray Oliver Naomi Ashcroft *
Travel and Marketing	August 05	Joan Peters Jeremy Bean †
Funding and Investment Committee	August 05	Dot West James Bogle Ian Booth Mike Piper Tania Chambers †
Screen Culture	August 05	Jody Nunn † Jacob Fjord Michael Herrmann Liz Sward †
Project Development - Emergency Funding	August 05	Dot West Harry Bardwell † Tania Chambers †
Practitioner Development Travel – ASDA Travel Grant	August 05	Ian Booth Jeremy Bean †
Funding and Investment Committee	September 05	Lynette Narkle † (non-voting) Tania Chambers † Glen Stasiuk Carmelo Musca Sue Milliken
Bill Warnock Award Shortlisting	September 05	Melanie Rodriga Ian Booth Victor Gentile †
Bill Warnock Award Interviews	September 05	Melanie Rodriga Ian Booth David Caesar Victor Gentile †

FUNDING INITIATIVE	DATE	MEMBERS
Screen Industry Partnership Fund	September 05	Tania Chambers † Mike Piper Susie Campbell James Bogle Harry Bardwell † (non-voting)
Asia Australia Television Executive Leadership Training Program	September 05	Celia Tait Liz Sward †
Screen Culture	September 05	Jeremy Bean † Michael Herrmann Jody Nunn † Melissa Kelly
Project Development - Documentary	October 05	Victor Gentile † Ed Punchard Greg Colgan Britt Arthur *
Funding and Investment Committee	October 05	Catherine Ferrari Sue Taylor Glen Stasiuk Tania Chambers † Harry Bardwell † (non voting)
ABC Production Fund Assessment Panel	November 05	Brian Beaton Alan Carter Raphe Patmore Stuart Menzies Bruce Simpson Tania Chambers † Harry Bardwell † (non voting) Lynette Narkle † (non voting)
West Coast Visions - Low Budget Feature Initiative Shortlisting	November 05	Claire Dobbin Robyn Kershaw Rolf de Heer Chris Pip Victor Gentile †
Filmex Shortlisting	December 05	Colin South Chris Pip Lis Hoffmann † Jeff Bilman *
West Coast Visions - Low Budget Feature Initiative Shortlisting	December 05	Claire Dobbin Rolf de Heer Victor Gentile † Harry Bardwell † (non voting)
Screen Culture	December 05	Jody Nunn † Jeremy Bean † Tom Lubin Melissa Kelly
West Coast Visions – Marketing and Budget Analysis	December 05	Yvonne Collins Ashley Luke
Producer Enterprise Package 2	December 05	Andy Lloyd James Cass O'Connor Jeremy Bean †

FUNDING INITIATIVE	DATE	MEMBERS
West Coast Visions – Low Budget Feature Initiative Interviews	December 05	Claire Dobbin Rolf de Heer Harry Bardwell † Victor Gentile † (non voting)
Project Development – Drama	January 06	Ross Hutchens Mark Lazarus Victor Gentile † Jennifer Pritchard *
Funding and Investment Committee	January 06	Brian Beaton Graeme Sward Dot West Harry Bardwell † Shannon Jenkins *
ABC Production Fund Assessment panel	February 06	Ian Booth Tania Chambers † Raphe Patmore Harry Bardwell † (non voting) Denise Eriksen Greer Simpkin (non voting) Wendy Hallam (non voting) Mike Piper
Travel and Marketing	February 06	Dot West Jeremy Bean †
Marx and Venus Production Company Selection Shortlisting	February 06	Carole Sklan Carol Hodge Harry Bardwell † (advisory)
Filmex Interviews	February 06	Colin South Chris Pip Victor Gentile † Jeff Bilman *
Project Development – Documentary	February 06	Franco di Chiera Carmelo Musca Victor Gentile † Janine Boreland *
Marx and Venus Production Company Selection Interviews	February 06	Carole Sklan Carol Hodge Harry Bardwell † (advisory)
Screen Industry Partnership Fund	February 06	Sue Taylor Robyn Kershaw Alan Carter Harry Bardwell † Tania Chambers †
First Australians Indigenous Attachment	April 06	Lis Hoffmann † Darren Dale
Project Development – Documentary	May 06	Mathew Kelley Alan Lindsay Greg Colgan Melissa Kelly † (non voting) Joshua Lee *

FUNDING INITIATIVE	DATE	MEMBERS
Screen Culture	May 06	Jody Nunn † Jeremy Bean † Renee Webster Mick Broderick
Short Film Marketing	May 06	Renee Webster Lis Hoffmann †
Project Development – Drama	May 06	Susie Campbell Murray Oliver Victor Gentile † Adam Bishop *
Funding and Investment Committee	May 06	Harry Bardwell † Brian Beaton Andrew Lewis Sue Taylor Jeremy Bean †
Project Development panel – Documentary	June 06	Victor Gentile † Celia Tait Marian Bartsch Serena Ryan *

* *Attachments*

† *ScreenWest Representatives*

REPORTS AND ACCOUNTABILITY ISSUES

People and Communities

AWARDS

At the 2006 'WA Screen Awards', held on 11 March, Paul Barron received the Outstanding Contribution to the WA Screen Industry Award. Several ScreenWest funded projects received awards on the night including:

- Outstanding Achievement Award: Electric Pictures, *Submariners* (Series Production)
- Outstanding Achievement Award: Meredith Watson Jeffery, *Superflu – Race Against a Killer* (Editing)
- Outstanding Achievement Award: Tim Count, Keith Van Geyzel, Glenn Martin & Ric Curtin, *Submariners* (Music & Sound Design)
- Outstanding Achievement Award: Mago Films, *Surfing The Menu – Series 3* (Achievement in the Market Place)
- People's Choice Industry Award: Electric Pictures, *Submariners*
- Best Drama Production: Annie Pamell, *Frankie's Story* (Made as part of the FTI/ScreenWest/ABC initiative 'Deadly Yarns' Series 2).
- Animation/Visual Effects: Chris Frey, *Phaid* (Funded by ScreenWest's 'Filmex' initiative).
- Cinematography: Mark Parish, *Phaid* (Funded by ScreenWest's 'Filmex' initiative).

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

- In November 2005 Storyteller Media Group and CEO Mike Searle were announced as the winner of the 'WA Industry and Export Awards, the 4th time the production company has won the award.
- The ScreenWest funded documentary *The Roo Gully Diaries* was a finalist in the Nature and Wildlife category at the New York Film Festival and the Co-Producer Carol Lander attend the event in New York to receive her finalist award.
- Electric Pictures received two top Documentary awards at the 2006 Mumbai International Film Festival for the documentary *Black Road*. The film was awarded Best Documentary (up to 60mins) for director Billy Nessen and Best Film of the Festival Award for Producer Andrew Ogilvie.

FESTIVALS

- The short film *The Paddock* was screened at the Camelot Outdoor Picture Garden as part of the 2006 Flickerfest International Short Film Festival.
- In May 2006 the short film funded by ScreenWest's 'Stepping Stones' initiative, *Hidden Creatures*, was selected to screen at the 2006 Sydney Film Festival as part of the festival's program for new Australian Shorts.
- In May 2006 the first film produced under ScreenWest's 'West Coast Visions' initiative, *Last Train to Freo*, was selected for screening in the Melbourne International Film Festival and the New Zealand International Film Festival. *Last Train to Freo* was also acquired by Dendy Films for release in Australia and New Zealand.
- The ScreenWest and SBSi-funded short film *Unlock* was screened as part of the Hope Awards. The film was produced as part of an international series about children's creativity called 'Making It' and was subsequently screened on the SBS show *Eat Carpet*.
- The short film *Automatic*, funded through ScreenWest's 'Filmex' initiative, was a finalist for the SNOWYfest International Film Festival in Thredbo Australia and screened in competition at the event.
- Short film *The Tunnel*, supported by ScreenWest's 'Filmex Post Production' scheme, was a semi-finalist at the Moondance International Film Festival which was held in Hollywood, California.
- The ScreenWest funded Short film *Sleeper* was accepted into the Australian International Short Film Festival, New York Film Festival and the Los Angeles Short Film Festival. *Sleeper* was also been accepted into the Revelation Perth International Film Festival, and the Melbourne, Barcelona and Milan International Film Festivals.
- In April 2006 the Access 31 and ScreenWest series *Behind WA Screen* was nominated for 'The Antenna Awards' which are the national community TV awards rewarding achievements in service, innovation and production in Community Television. *Behind WA Screen* was nominated for two awards: Best Interview Program and Best Director.
- As part of the 2006 St Kilda Film Festival National Tour screening in Perth the Western Australia retrospective included short films *Her Outback* and *Broken Bonds*.
- As part of the 2006 Flickerfest International Short Film Festival two Western Australian short films were screened, *Medusa's First Date* and *Phaid*.

VISITORS TO THE STATE

FFC: Chief Executive, Brian Rosen and Policy Manager, Mary Anne Reid held a briefing on the Film Finance Corporation's new investment guidelines for 2006/07 with local experienced Producers.

ABC: Miranda Dear, the Executive Producer for Drama met with local Producers and Directors.

Vision Search Workshop: As part of ScreenWest's Strategic Framework the vision search workshop held over two days in March was attended by industry colleagues including: Michael Ward – Head of Policy and Administration with ABC, Denise Erikksen – Head of Factual Entertainment with ABC TV, Ned Lander – Deputy General Manager with SBSi and Bevan Lee – Head of Creative Development with Seven Network.

AFTRS: The Australian Film Television and Radio School Centre For Screen Business presented a two day special program in May on digital distribution and mobile phone content which included these speakers: David Jensen - Executive VP of Business Development, Zetools, USA and Founder 12th Street Jam, Jason Romney - Publisher of netvideo.co, Gary Hayes - LAMP Director and ex Senior Development Producer BBC Interactive and Keren Flavell - Producer and Founder of OMG.tv.

AFTRS: The director of AFTRS, Malcolm Long, spoke to the industry in May about navigating the digital market place.

LAMP (The Laboratory of Advanced Media Production): two creative teams were chosen for to be mentored in Perth on their cross platform projects, the mentors included: From LA, David Jensen CCO of 12th Street Jam and Zetools, Aimia award winning 'rocket scientist' David Gurney from Blue Rocket, BBCi pioneer and LAMP Director Gary Hayes, award winning Producer Keren Flavell from OMG.tv, Cross-media specialist Christy Dena and AFTRS lecturers Catherine Gleeson (Platform09), Jackie Turnure and Peter Giles.

Wanimate (WA Animation Association): With the assistance of AFTRS, ScreenWest and Pixar, Cortney Armitage (whose most recent credit is as a Layout Artist (Camera & Blocking) on the Disney/Pixar film *The Incredibles*) presented a discussion on being a layout animator. ScreenWest supports Wanimate through industry association funding.

Wanimate (WA Animation Association): With the assistance of ScreenWest, Dreamworks' Sue Erokan visited Perth to talk about her work as production supervisor on *Madagascar*, *The Madagascar Penguins in A Christmas Caper* and *Shrek II*

Kodak: Leigh Christensen from Kodak visited Perth with the assistance of the Australian Cinematographers Society (ACS) and ScreenWest to present a seminar on Kodak's latest film stock developments. ScreenWest supports the ACS through industry association funding.

Small Screen Big Picture: There were over 110 international and interstate visitors and the speakers including: Tom Gutteridge - TV producer and ex Chief Executive Officer of Fremantle Media North America Inc, David Bianculli - TV critic and commentator, Annimac - Trend forecaster and futurist, Geoffrey Atherden - Comedy writer, Mitchell Block – President of Direct Cinema, Shaun Brown - Managing Director of SBS, Mike Bullen – Writer of *Cold Feet*, Ewan Burnett - Managing Director of Burberry Productions, David Court Executive Director of the AFTRS Centre for Screen Business, Selena Crowley - Director of Programming and Acquisitions of TV1, David Dale – Columnist with the Sydney Morning Herald. John Eastway - Producer / Director, Denise Erikksen - Head of Factual Entertainment with ABC TV, Juyan Feng – Director of Australia China Trade Pty Ltd, Pat Ferns - President/Executive Producer of Ferns Productions Canada, Tony Forrest – CEO Movie Network, John Gregory – CEO of the Freehand Group Pty Ltd, Mark Hamlyn - Head of Production / Executive Producer of Film Australia, Megan Harding - Development Manager Arts and Entertainment with ABC Television, Gary Hayes - Director Laboratory for Advanced Media Production with The Australian Film Television and Radio School, Steve Hewlett - Writer/Broadcasting Consultant, John Holmes - Head of Drama with Seven Network, Nobuo Isobe - Chief Producer with Satellite and Hi-Vision Broadcasting Department NHK (Japan Broadcasting Corporation) Japan, Rick Kalowski - Television and film writer, Simon Lake - Chief Executive Screenrights, Ned Lander - Acting General Manager SBS Independent, Emmanuel Laurent - CEO Film A Trois in France/Canada, Khim Loh - Managing Director of The Moving Visuals Company in Singapore, John Lindsay - Executive Producer of Tower Productions Inc, Marena Manzoufas - Head of Programming with ABC TV, Sue Masters - Head of Drama with Network TEN, Nathan Mayfield – Producer with Hoodlum Entertainment, Catriona McKenzie - Writer and director, Michael McMahon - Executive Producer with Primitive Entertainment in Canada, Scott Meek - Head of Drama with ABC Television, Stuart Menzies - Head of Documentaries with ABC Television, Des Monaghan - Executive Director with Screentime, Ian Munns - National Business Manager Product Rulings with the Australian Taxation Office. Philip Nelson - Managing Director with LIC Australia, Theresa Plummer-Andrews - Consultant Children's Programming, Noel Price - Executive Producer with Southern Star Entertainment Pty Ltd, Hilary Pryor – President of The May Street Group, Martin Robertson – Manager Production ABC Enterprises. Bryan Smith - Executive Vice President with NGC Productions in Singapore, Warwick Thornton - Writer/producer, Catherine Waters - Head of Legal Affairs with the Australian Film Commission, Timothy Waygood - Senior Account Manager with Kodak Entertainment Imaging, Nick Witkowski - Alchemy Filmed Entertainment in UK, Duane Varan – Director of Interactive Television Research Institute Murdoch University, Dave Warner - Writer

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' 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. This scheme supports young people, more often than not

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 'Making Movies Roadshow'.

During the 2005-06 financial year FTI's 'Making Movies Roadshow' visited 14 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 ACTIVITY

72 hours of production with budgets totalling \$39.7 million commenced production in Western Australia in 2005/06. ScreenWest investment in these projects totalled \$5.822 million. Using Australian Bureau of Statistics data, jobs created by this production activity are estimated at more than 848. Note: ScreenWest investments in these productions were made over more than one financial 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 less experienced 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 travelling to take up professional development opportunities interstate or overseas. The Practitioner Executive Development program is aimed at developing the business skills of established Producers. ScreenWest committed a total of \$181,264 to these programs in 2005/06.

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 *The Circuit*, a drama series filmed in the Kimberley, and *Lockie Leonard*, a children's drama series shot around Albany, based on the series of books by Western Australian author Tim Winton. *Story Time*, an Indigenous short film funded under the 'Index' program, was filmed at Barred Creek north of Broome. *Footprints In The Sand*, a documentary funded under the National Indigenous Documentary Fund, was shot in various locations around the Great Sandy Desert. *Island Fethlers*, also funded under the 'National Indigenous Documentary Fund', was partly shot in Wickham, Karratha and Roebourne in the Pilbara.

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

During the year, Harry Bardwell, Director, Production Development and Lynette Narkle, Indigenous Project Officer visited the Juluwarlu Media Centre in Roebourne for the launch of their local community television station and to view their production facilities. Tania Chambers, Chief Executive, visited Broome for the launch of the television series *The Circuit* and visited Kalgoorlie for a special screening of the documentary *Hoover's Gold*.

Governance

EVALUATIONS

No other audits of ScreenWest were conducted by the Office of the Auditor General in 2005/06.

The Department of Culture and the Arts Annual Audit Program for 2005/06 included a range of audits applying to ScreenWest as follows:

- HR/Payroll
- Public Sector Standards - Secondment, Transfer, Redeployment
- Accounts Payable
- Fraud Prevention Testing
- General Ledger
- Goods and Services Tax
- Fringe Benefits Tax
- Corporate Credit Card (Follow up)
- Revenue (Follow up)
- Public Sector Standards - Grievance Resolution, Performance Management (Follow up)

Implementation of recommendations made during the course of these reviews will result in improvements in the internal control environment.

FREEDOM OF INFORMATION

ScreenWest openly provides information about its policies, activities, program guidelines and funding decisions. The agency received no applications for access to documents under FOI provisions in 2005/06. 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.

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.

ADVERTISING AND SPONSORSHIP

ScreenWest spent \$29,010.03 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	\$6,151.59

Other

• Churchill Colour Laboratories	\$236.36
• Haymarket Total	\$1,250.00
• Bokay Group Total	\$855.00
• Whiz Digital Post Total	\$12,296.30
• Film & Television Institute	\$1,427.73
• Kwik Kopy Printing Centre Total	\$541.73
• ACS Swan Express Total	\$390.00
• Trash & Vaudeville Total	\$1,600.00
• Ifish Films Total	\$510.00
• Colorcom Voodoo	\$36.32
• Blue Manna Film & Television Total	\$200.00
• Wren Design Group Total	\$3,515.00

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

SUSTAINABILITY

ScreenWest has also 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.

EQUAL EMPLOYMENT OPPORTUNITY OUTCOMES

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

COMPLIANCE WITH PUBLIC SECTOR STANDARDS

Compliance with the Public Sector Standards and Ethical Codes is assessed by several different methods, including regular internal and external reviews of related procedures and staff feedback. A rolling internal audit program reviewed the Transfer, Secondment and Redeployment Standards, and conducted follow up reviews for the Performance Management and Grievance Resolution Standards. A new Portfolio-wide performance management system has been developed and introduced. The system is currently in the implementation and training phase of development. A Public Sector Standards awareness raising program for staff is also being developed. A new Portfolio-wide 'Induction Program' has been developed and implemented, and involves awareness raising on Public Sector Standards and ethical codes. There were no breaches of the Public Sector Standards in Human Resource Management for the annual reporting period 2005/06.

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.

PUBLIC INTEREST DISCLOSURE LEGISLATION

The Public Interest Disclosure Act (WA) came into effect on 1 July 2003. The Act facilitates the disclosure of public interest information by providing protection for those who make disclosures and those who are the subject of disclosures. ScreenWest is committed to the aims and objectives of the Act. The Department of Culture and the Arts coordinates Public Interest Disclosures and has implemented guidelines and procedures. Information on Public Interest Disclosure has been made available on the Department of Culture and the Arts Intranet including contact information on the appointed Public Interest Disclosure Officers. There were no disclosures made during 2005/06.

CORPORATE GOVERNANCE: CONFLICT OF INTEREST PROCEDURE

The ScreenWest Board adopted a Code of Conduct at its meeting of 27 August 2002 based on the Western Australian Public Sector Code of Ethics (Code of Ethics), which summarises its obligations and provides guidance about ethical conduct, including conflict of interest practice. ScreenWest also has adopted a Conflict of Interest Code and Directors Duties. Both of these documents are available to industry members upon request and are consistent with the Corporations Law.

INTERESTS OF SENIOR OFFICERS

The following Board members have confirmed that they have an interest in a contract made or proposed with ScreenWest: Joan Peters, Andrew Ogilvie, Dot West, Andrew Lewis and Raphe Patmore. All other senior officers of ScreenWest have confirmed that they do not have an interest in a contract made or proposed with ScreenWest. Where individual Board Members declare potential conflicts of interest, the practice of the ScreenWest Board is for written materials regarding the matter not to be circulated to them and the relevant Board Member/s leave the room during Board discussion and resolutions. This practice occurred in relation the potential conflict of interest of Board Members noted above.

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 was one compensation claim.

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:

	2005–2006 Target	2005–2006 Actuals
Quantity		
Number of applications funded	258	229
Number of funding applications received	555	638
Cost		
Average cost per inward visit/advice by Buyer/Producer	992	1,316
Average cost per website interaction	0.26	0.19
Average cost per funded project	34,633	32,210
Average cost per application received	2,424	1,950



AUDITOR GENERAL

INDEPENDENT AUDIT OPINION

To the Parliament of Western Australia

**SCREEN WEST (INC.)
FINANCIAL STATEMENTS AND PERFORMANCE INDICATORS
FOR THE YEAR ENDED 30 JUNE 2006**

Audit Opinion

In my opinion,

- (i) the financial statements are based on proper accounts and present fairly the financial position of the Screen West (Inc.) at 30 June 2006 and its financial performance and cash flows for the year ended on that date. They are in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia and the Treasurer's Instructions;
- (ii) the controls exercised by the Screen West (Inc.) provide reasonable assurance that the receipt, expenditure and investment of moneys, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions; and
- (iii) the key effectiveness and efficiency performance indicators of the Screen West (Inc.) are relevant and appropriate to help users assess the Screen West (Inc.)'s performance and fairly represent the indicated performance for the year ended 30 June 2006.

Scope

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

The financial statements consist of the Income Statement, Balance Sheet, Statement of Changes in Equity, Cash Flow Statement and the Notes to the Financial Statements.

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

Summary of my Role

As required by the Act, I have independently audited the accounts, financial statements and performance indicators to express an opinion on the financial statements, controls and performance indicators. This was done by testing selected samples of the evidence. Further information on my audit approach is provided in my audit practice statement. Refer "<http://www.audit.wa.gov.au/pubs/Audit-Practice-Statement.pdf>".

An audit does not guarantee that every amount and disclosure in the financial statements and performance indicators 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 and performance indicators.

JOHN DOYLE
ACTING AUDITOR GENERAL
11 September 2006

SCREENWEST INC
CERTIFICATION OF PERFORMANCE INDICATORS
FOR THE YEAR ENDED 30 JUNE 2006

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 2006.



R. Patmore
A/Chairperson of ScreenWest Inc
Date: 1/9/2006



A. Ogilvie
Member of ScreenWest Inc
Date: 1/9/2006

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.

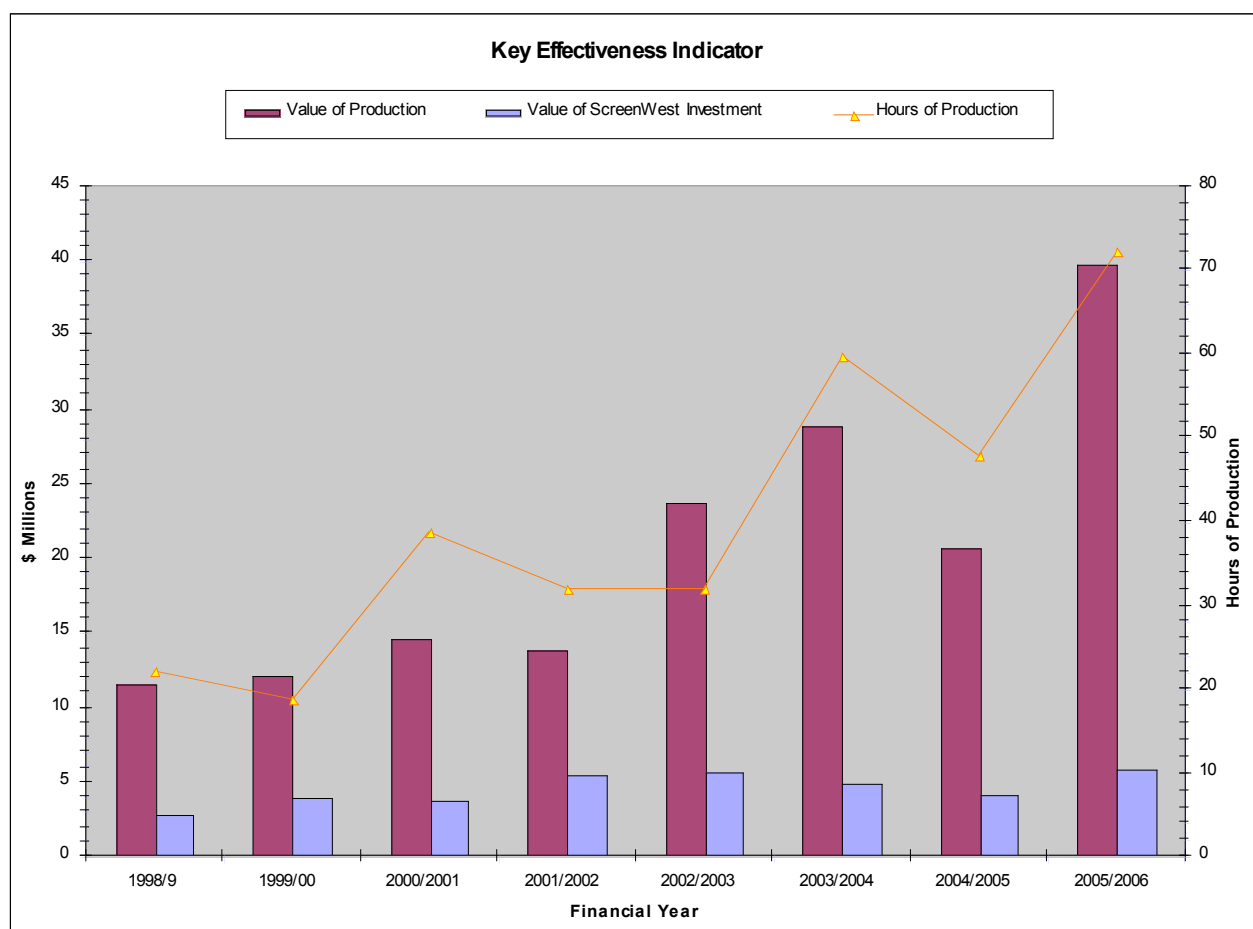
Key Effectiveness Indicator

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. The definition of 'Western Australian elements' includes any combination of project concepts, production personnel, companies and services, and activities that support future production outcomes.

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

The Key Effectiveness Indicator Graph and Table below compare 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.



ScreenWest: Annual Report 2005 – 2006

	1998/9	1999/00	2000/2001	2001/2002	2002/2003	2003/2004	2004/2005	2005/2006
Value of Production (\$m)	11.545	12.048	14.637	13.783	23.809	28.810	20.668	39.700
Value of ScreenWest Investment (\$m)	2.898	3.880	3.700	5.426	5.717	4.811	4.073	5.823
Hours of Production	22	18.7	38.5	32	32	59.5	47.7	72

'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 ScreenWest Investment' 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 affected by 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.

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 2005/06 financial year, when compared against 2003/04 and 2004/05.

Funding Program Initiatives

The Funding Program initiatives are the different schemes administered by ScreenWest under its Funding Program. ScreenWest contracted marginally fewer initiatives than its targeted level of initiatives at a higher than expected cost per initiative.

Business Development Initiatives

Business Development Initiatives marginally exceeded the target at a lower cost per initiative than expected. 'Total Cost' refers to the operating expenses incurred for each of ScreenWest's major programs.

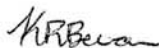
Business Development Initiatives include the net cost of ongoing Website Development, the Screen Online Electronic Newsletter, 'Get Your Shorts On' launch (as part of the Revelation Perth International Film Festival), Small Screen Big Picture Conference, *Hoovers Gold* Documentary Film Launch and *Behind WA Screen* (the Access 31 joint series with ScreenWest).

	2003 – 2004			2004 – 2005			2005 – 2006		
	No. of Initiatives	Total Cost (\$000)	Cost per Initiative (\$000)	No. of Initiatives	Total Cost (\$000)	Cost per Initiative (\$000)	No. of Initiatives	Total Cost (\$000)	Cost per Initiative (\$000)
	Target			Target			Target		
Funding Initiative	24	688	29	26	765	29	30	777	26
Business Development Initiative	5	667	133	5	716	143	5	601	120
	Actuals			Actuals			Actuals		
Funding Initiative	30	653	22	30	793	26	28	818	29
Business Development Initiative	5	633	127	5	648	129	6	590	98

SCREENWEST INC
CERTIFICATION OF FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2006

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 2006 and the financial position as at 30 June 2006.

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.



K. Bevan
Chief Finance Officer
Date: 1/9/2006



R. Patmore
A/Chairperson of ScreenWest Inc
Date: 1/9/2006



A. O'gilvie
Member of ScreenWest Inc
Date: 1/9/2006

SCREENWEST INC
Income Statement
for the year ended 30 June 2006

	Note	2006	2005	Significant Variances	
		\$000	\$000		
COST OF SERVICES					
Expenses					
Employee benefits expense	5	884	810	74	8%
Supplies and services	6	326	289	37	11%
Depreciation and amortisation expense	7	9	11	(2)	-22%
Accommodation expenses	8	50	56	(6)	-12%
Grants and loans expense	9	7,015	7,055	(40)	-1%
Capital user charge	10	40	76	(36)	-90%
Other expenses	11	141	201	(60)	-43%
Total cost of services		8,465	8,498		
Income					
Revenue					
Returns on funding activities	12	320	234	86	27%
Lotterywest grant		4,000	4,000	0	0%
Interest revenue		250	233	17	7%
Other revenue	13	119	533	(414)	-348%
Total Revenue		4,689	5,000		
Gains					
Total income other than income from State Government		4,689	5,000		
NET COST OF SERVICES					
INCOME FROM STATE GOVERNMENT					
	14				
Service appropriation		3,262	2,235	1,027	31%
Resources received free of charge		844	800	44	5%
Total income from State Government		4,106	3,035		
SURPLUS/(DEFICIT) FOR THE PERIOD					
		330	(463)		

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

SCREENWEST INC
Balance Sheet
for the year ended 30 June 2006

	Note	2006 ⁰ \$000	2005 ⁰ \$000
ASSETS			
Current Assets			
Cash and cash equivalents	24	3,217	4,534
Receivables	15	146	76
Amounts receivable for services	16	16	9
Other current assets	17	7	0
Total Current Assets		3,386	4,619
Non-Current Assets			
Amounts receivable for services	16	27	26
Furniture and equipment	18	12	21
Intangible assets	19	1	1
Total Non-Current Assets		40	48
TOTAL ASSETS		3,426	4,667
LIABILITIES			
Current Liabilities			
Payables	21	160	219
Loans and grants payable	22	2,367	3,947
Total Current Liabilities		2,527	4,166
Non-Current Liabilities			
Loans and grants payable	22	58	0
Total Non-Current Liabilities		58	0
Total Liabilities		2,585	4,166
NET ASSETS		841	501
Equity			
Contributed equity	23	58	48
Accumulated surplus		783	453
TOTAL EQUITY		841	501

The Balance Sheet should be read in conjunction with the accompanying notes

SCREENWEST INC
Statement of Changes in Equity
for the year ended 30 June 2006

	Note	2006	2005
		\$000	\$000
Balance of equity at start of period	35	501	958
CONTRIBUTED EQUITY			
Balance at start of period	23	48	42
Capital contribution		10	6
Other contributions by owners		0	0
Distribution to owners		0	0
Balance at end of period		58	48
ACCUMULATED SURPLUS (RETAINED EARNINGS)	23		
Balance at start of period		453	916
Net adjustment on transition to AIFRS		0	0
Changes in accounting policy or correction of prior period errors		0	0
Restated balance at start of period		453	916
Surplus/(deficit) or profit/(loss) for the period		330	(463)
Gain/(losses) recognised directly in equity		0	0
Total income for the period		0	0
Balance at end of period		783	453
Balance of equity at end of period		841	501
Total income and expense for the period		330	(463)

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

SCREENWEST INC
Cash Flow Statement
for the year ended 30 June 2006

	Note	2006 \$000	2005 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service appropriations		3,245	2,220
Capital contributions		10	6
Holding account drawdowns		9	19
Net cash provided by State Government		3,264	2,245
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(26)	(60)
Supplies and services		(363)	(300)
Accommodation		(49)	(56)
Grants and loans		(8,509)	(6,081)
GST payments on purchases		(884)	(630)
GST payments to taxation authority		(296)	(291)
Other payments		(155)	(139)
Receipts			
Returns on funding activities		237	253
Lotterywest grant		4,000	4,000
Interest received		250	233
GST receipts on sales		427	428
GST receipts from taxation authority		755	477
Other receipts		32	72
Net cash used in operating activities	24	(4,581)	(2,094)
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of non-current physical assets		0	(2)
Net cash used in investing activities		0	(2)
Net increase in cash and cash equivalents		(1,317)	149
Cash and cash equivalents at the beginning of period		4,534	4,385
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	24	3,217	4,534

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 2006

1. First time adoption of Australian equivalents to International Financial Reporting Standards

This is ScreenWest Inc's first published financial statements prepared under Australian equivalents to International Financial Reporting Standards (AIFRS).

Accounting Standard AASB 1 'First-time Adoption of Australian Equivalents to International Financial Reporting Standards' has been applied in preparing these financial statements. Until 30 June 2005, the financial statements of ScreenWest Inc. had been prepared under the previous Australian Generally Accepted Accounting Principles (AGAAP).

The Australian Accounting Standards Board (AASB) adopted the Standards of the International Accounting Standards Board (IASB) for application to reporting periods beginning on or after 1 January 2005 by issuing AIFRS which comprise a Framework for the Preparation and Presentation of Financial Statements, Accounting Standards and the Urgent Issue Group (UIG) Interpretations.

In accordance with the option provided in AASB 1 paragraph 36A and exercised by Treasurer's Instruction 1101 'Application of Australian Accounting Standards and Other Pronouncements', financial instrument information prepared under AASB 132 and AASB 139 will apply from 1 July 2005 and consequently comparative information for financial instruments is presented on the previous AGAAP basis. All other comparative information is prepared under AIFRS basis.

Early adoption of standards

ScreenWest Inc. cannot early adopt an Australian Accounting Standard or UIG Interpretation unless specifically permitted by TI 1101 'Application of Australian Accounting Standards and Other Pronouncements'. This TI requires the early adoption of revised AASB 119 'Employee Benefits' as issued in December 2004, AASB 2004-3 'Amendments to Australian Accounting Standards; AASB 2005-3 'Amendments to Australian Accounting Standards [AASB 119]', AASB 2005-4 'Amendments to Australian Accounting Standard [AASB 139, AASB 132, AASB 1, AASB 1023 & AASB 1038]' and AASB 2005-6 'Amendments to Australian Accounting Standards [AASB 3]' to the annual reporting period beginning July 1 2005. AASB 2005-4 amends AASB 139 'Financial Instruments: Recognition and Measurement' so that the ability to designate financial assets and financial liabilities at fair value is restricted. AASB 2005-6 excludes business combinations involving common control from the scope of AASB 3 'Business Combinations'.

Reconciliations explaining the transition to AIFRS as at 1 July 2004 and 30 June 2005 are provided in note 35.

2. Summary of significant accounting policies

(a) General Statement

The financial statements constitute a general purpose financial report which has been prepared in accordance with Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board 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 Treasurer's Instructions are legislative provisions governing the preparation of financial statements and take precedence over the Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board.

Where modification is required and has a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

(b) Basis of Preparation

The financial statements have been prepared on the accrual basis of accounting using the historical cost convention, modified by the revaluation of land, buildings and infrastructure which have been measured at fair value.

The accounting policies adopted in the preparation of the financial statements have been consistently applied throughout all periods presented unless otherwise stated.

The financial statements are presented in Australian dollars rounded to the nearest thousand dollars (\$'000).

The judgements that have been made in the process of applying ScreenWest Inc's accounting policies that have the most significant effect on the amounts recognised in the financial statements are disclosed at note 3 'Judgements' made by management in applying accounting policies'.

The key assumptions made concerning the future, and other key sources of estimation uncertainty at the reporting date have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are disclosed at note 4 'Key sources of estimation uncertainty'.

(c) Reporting Entity

The reporting entity comprises ScreenWest Inc. and has no related bodies.

(d) Contributed Equity

UIG Interpretation 1038 'Contributions by Owners Made to Wholly-Owned Public Sector Entities' requires transfers in the nature of equity contributions to be designated by the Government (the owner) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions. Capital contributions (appropriations) are designated as contributions by owners by TI 955 'Contributions by Owners made to Wholly Owned Public Sector Entities' and have been credited directly to Contributed Equity.

(e) Income

Revenue

Revenue is measured at the fair value of consideration received or receivable. Revenue is recognised for the major business activities as follows:

Sale of Goods

Revenue is recognised from the sale of goods and disposal of other assets when the significant risks and rewards of ownership control transfer to the purchaser.

Rendering of services

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

Service Appropriations

Service Appropriations are recognised as revenues at nominal value 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 to the bank account or credited to the holding account held at the Department of Treasury and Finance. (see note 15 'Income from State Government')

Grants, donations, gifts and other non-reciprocal contributions

Revenue is recognised at fair value when ScreenWest Inc. obtains control over the assets comprising the contributions, usually when cash is received.

Other non-reciprocal contributions that are not contributions by owners are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

Where contributions recognised as revenues during the reporting period were obtained on the condition that they be expended in a particular manner or used over a particular period, and those conditions were undischarged as at the reporting date, the nature of, and amounts pertaining to, those undischarged conditions are disclosed in the notes.

Gains

Gains may be realised or unrealised and are usually recognised on a net basis. These include gains arising on the disposal of non-current assets and some revaluations of non-current assets.

(f) Plant and Equipment

Items of plant and equipment costing over \$1000 are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of plant and equipment costing less than \$1,000 are immediately expensed direct to the Income Statement (other than where they form part of a group of similar expensed items which are significant in total).

Initial recognition and measurement

All items of plant and equipment are initially recognised at cost.

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

Items of furniture and equipment 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).

Depreciation

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

Depreciation is calculated using the straight line method, using rates which are reviewed annually. Estimated useful lives for each class of depreciable asset are:

Furniture and equipment	4 to 10 years
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(g) Intangible assets*Capitalisation/Expensing of assets*

Acquisitions of intangible assets costing over \$1,000 are capitalised. The cost of utilising the assets is expensed (amortised) over their useful life. Costs incurred below these thresholds are immediately expensed directly to the Income Statement.

All acquired and internally developed intangible assets are initially recognised at cost. For assets acquired at no cost or for nominal cost, the cost is their fair value at the date of acquisition.

The cost model is applied for subsequent measurement requiring the asset to be carried at cost less any accumulated impairment losses.

The carrying amount of intangible assets is reviewed annually for impairment when the asset is not yet in use, or more frequently when an indicator of impairment arises during the reporting year indicating that the carrying value may not be recoverable.

Amortisation for intangible assets with finite useful lives is calculated for the period of the expected benefit (estimated useful life) on the straight line basis using rates which are reviewed annually. All intangible assets controlled by ScreenWest Inc. have a finite useful life and zero residual value. The expected useful lives for each class of intangible asset are:

Software 4 years

Computer Software

Software that is an integral part of the related hardware is treated as furniture and equipment. Software that is not an integral part of the related hardware is treated as an intangible asset. Software costing less than \$1,000 is expensed in the year of acquisition.

(h) Impairment of Assets

Property and equipment and intangible assets are tested for any indication of impairment at each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is written down to the recoverable amount and an impairment loss is recognised. As ScreenWest Inc. is a non-for-profit entity, unless an asset has been identified as a surplus asset, the recoverable amount is the higher of an asset's fair value less costs to sell and depreciated replacement cost.

The risk of impairment is generally limited to circumstances where an asset's depreciation is materially understated or where the replacement cost is falling. Each relevant class of assets is reviewed annually to verify that the accumulated depreciation/amortisation reflects the level of consumption or expiration of asset's future economic benefits and to evaluate any impairment risk from falling replacement costs.

Intangible assets with an indefinite useful life and intangible assets not yet available for use are tested for impairment at each reporting date irrespective of whether there is any indication of impairment.

The recoverable amount of assets identified as surplus assets is the higher of fair value less costs to sell and the present value of future cash flows expected to be derived from the asset. Surplus assets carried at fair value have no risk of material impairment where fair value is determined by reference to market evidence. Where fair value is determined by reference to depreciated replacement cost, surplus assets are at risk of impairment and the recoverable amount is measured. Surplus assets at cost are tested for indications of impairment at each reporting date.

See note 20 'Impairment of assets' for outcome of impairment reviews and testing.

(i) Leases

ScreenWest Inc. holds operating leases for a motor vehicle and a photocopier. Lease payments are expensed on a straight line basis over the lease term as this represents the pattern of benefits derived from the leased properties.

(j) Financial Instruments

ScreenWest Inc. has two categories of financial instrument:

- * Loans and receivables (includes cash and cash equivalents, receivables); and
- * Non-trading financial liabilities.

Initial recognition and measurement of financial instruments is at fair value which normally equates to the transaction cost or the face value. Subsequent measurement is at amortised cost using the effective interest method.

The fair-value of short-term receivables and payables is the transaction cost or the face value because there is no interest rate applicable and subsequent measurement is not required as the effect of discounting is not material.

(k) Cash and Cash Equivalents

For the purpose of the Cash Flow Statement, cash and cash equivalent (and restricted cash and cash equivalent) assets comprise cash on hand and short-term deposits with original maturities of three months or less that are readily convertible to a known amount of cash and which are subject to insignificant risk of changes in value, and bank overdrafts.

Accrued salaries represents the amount due to staff but unpaid at the end of the financial year, as the pay date for the last pay period for that financial year does not coincide with the end of the financial year. Accrued salaries are recognised by the Department of Culture and the Arts. The expense is recognised in the Income Statement of ScreenWest Inc. with a corresponding resource received free of charge.

(l) Amounts Receivable for Services (Holding Account)

ScreenWest Inc. receives funding on an accrual basis that recognises the full annual cash and non-cash cost of services. The appropriations are paid partly in cash and partly as an asset (Holding Account receivable) that is accessible on the emergence of the cash funding required to cover items such as leave entitlements and asset replacement.

See also note 14 'Income from State Government and note 16 'Amounts receivable for services'.

(m) Receivables

Receivables are recognised and carried at original invoice amount less an allowance for uncollectible amounts. The collectibility of receivables is reviewed on an ongoing basis and any receivables identified as uncollectible are written-off. The provision for uncollectible amounts (doubtful debts) is raised when there is objective evidence that ScreenWest Inc. will not be able to collect the debts. The carrying amount is equivalent to fair value as it is due for settlement within 30 days. See note 2(j) 'Financial Instruments' and note 15 'Receivables'.

(n) Payables

Payables are recognised at the amounts payable when ScreenWest Inc. becomes obliged to make future payments as a result of a purchase of assets or services. The carrying amount is equivalent to fair value, as they are generally settled within 30 days. See note 2(j) 'Financial Instruments' and note 21 'Payables'.

(o) Provisions

Provisions are liabilities of uncertain timing and amount and are recognised where there is a present legal, equitable or constructive obligation as a result of a past event and when the outflow of economic benefits is probable and can be measured reliably. Provisions are reviewed at each balance date.

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

(p) Superannuation Expense

The following elements are included in calculating a superannuation expense in the Income Statement:

(a) Defined benefit plans - Change on the unfunded employer's liability (i.e. current service cost and, actuarial gains and losses) assumed by the Treasurer in respect of current employees who are members of the Pension Scheme and current employees who accrued a benefit on transfer from that Scheme to the Gold State Superannuation Scheme (GSS); and

(b) Defined contribution plans - Employer contributions paid to the GSS and the West State Superannuation Scheme (WSS)

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.

The GSS Scheme is a defined benefit scheme for the purposes of employees and whole-of-government reporting. However, apart from the transfer benefit, it is a defined contribution plan for agency purposes because the concurrent contributions (defined contributions) made by the agency to GESB extinguishes the agency's obligations to the related superannuation liability.

(q) Resources Received Free of Charge or for Nominal Consideration

Resources received free of charge or for nominal cost that can be reliably measured are recognised as revenues and as assets or expenses as appropriate, at fair value.

(r) Comparative Figures

Comparative figures have been restated on the AIFRS basis except for financial instruments, which have been prepared under the previous AGAAP Australian Accounting Standard AAS 33 'Presentation and Disclosure of Financial Instruments'. The transition date to AIFRS for financial instruments will be 1 July 2005 in accordance with AASB 1 paragraph 36A and Treasurer's Instruction 1101.

(s) Department of Culture and the Arts

The Department encompasses ScreenWest Inc. and other agencies in the Culture and the 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 Income Statement under the item "Income from State Government".

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

3. Judgements made by management in applying accounting policies

"The judgements that have been made in the process of applying accounting policies that have the most significant effect on the amounts recognised in the financial statements include:

- *Operating Lease Commitment*

ScreenWest Inc. has entered into a commercial lease for a motor vehicle and a photocopier and has determined that it retains all the significant risks and rewards of ownership of the property. Accordingly, each lease has been classified as an operating lease.

- Where ScreenWest Inc. incurs development expenditure, this will be capitalised.

4. Disclosure of changes in accounting policy and estimates**Initial application of an Australian Accounting Standard**

Disclose as required when initial application of an Australian Accounting Standard has an effect on the current period or any prior period, would have such an effect except that it is impracticable to determine the amount of the adjustment, or might have an effect on future periods.

Voluntary changes in Accounting Policy

ScreenWest Inc. has not adopted any voluntary changes in accounting policy during the reporting period.

Future impact of Australian Accounting Standards not yet operative

Disclose as required when a new Australian Accounting Standard that has been issued but not yet effective and has not been applied. (Current as per standards issued to 21 March 2006 – agencies will need to consider all standards on issue at the time of reporting date). The Department cannot early adopt an Australian Accounting Standard or UIG Interpretation unless specifically permitted by TI 1101 'Application of Australian Accounting Standards and Other Pronouncements'. As referred to in Note 2, TI 1101 has only mandated the early adoption of revised AASB 119, AASB 2004-3, AASB 2005-3, AASB 2005-4 and AASB 2005-6. Consequently, the Department has not applied the following Australian Accounting Standards and UIG Interpretations that have been issued but are not yet effective. These will be applied from their application date:"

1. AASB 7 'Financial Instruments: Disclosures' (including consequential amendments in AASB 2005-10 'Amendments to Australian Accounting Standards [AASB 132, AASB 101, AASB 114, AASB 117, AASB 133, AASB 139, AASB 1, AASB 4, AASB 1023 & AASB 1038]'). This Standard requires new disclosures in relation to financial instruments. The Standard is required to be applied to annual reporting periods beginning on or after 1 January 2007. The Standard is considered to result in increased disclosures of an entity's risks, enhanced disclosure about components of financial position and performance, and changes to the way of presenting financial statements, but otherwise there is no financial impact.

2. AASB 2005-9 'Amendments to Australian Accounting Standards [AASB 4, AASB 1023, AASB 139 & AASB 132]' (Financial guarantee contracts). The amendment deals with the treatment of financial guarantee contracts, credit insurance contracts, letters of credit or credit derivative default contracts as either an "insurance contract" under AASB 4 'Insurance Contracts' or as a "financial guarantee contract" under AASB 139 'Financial Instruments: Recognition and Measurement'. The Department does not undertake these types of transactions resulting in no financial impact when the Standard is first applied. The Standard is required to be applied to annual reporting periods beginning on or after 1 January 2006.

3. UIG Interpretation 4 'Determining whether an Arrangement Contains a Lease'. This Interpretation deals with arrangements that comprise a transaction or a series of linked transactions that may not involve a legal form of a lease but by their nature are deemed to be leases for the purposes of applying AASB 117 'Leases'. At reporting date, ScreenWest Inc. has not entered into any arrangements as specified in the Interpretation resulting in no impact when the Interpretation is first applied. The Interpretation is required to be applied to annual reporting periods beginning on or after 1 January 2006.

The following amendments are not applicable to ScreenWest Inc. as they will have no impact:

<u>AASB Amendment</u>	<u>Affected Standards</u>
2005-1	AASB 139 (Cash flow hedge accounting of forecast intragroup transactions).
2005-5	'Amendments to Australian Accounting Standards [AASB 1 & AASB 139]'.
2006-1	AASB 121 (Net investment in foreign operations)
UIG 5	'Rights to Interests arising from Decommissioning, Restoration and Environmental Rehabilitation Funds'.
UIG 6	'Liabilities arising from participating in a Specific Market - Waste Electrical and Electronic Equipment'.
UIG 7	'Applying the Restatement Approach under AASB 129 Financial Reporting in Hyperinflationary Economies'.

	2006 \$ 000	2005 \$ 000
5. Employee benefits expense		
Wages and salaries (a)	741	693
Superannuation - defined contribution plans (West State)	67	60
Other related expenses	76	57
	<u>884</u>	<u>810</u>
(a) Includes the value of the fringe benefit to the employee plus the fringe benefits tax component.		
Employment on-costs such as workers compensation insurance are included at note 14 'Other Expenses'.		
6. Supplies and services		
Communications	19	20
Consultants for service	108	91
Travel	22	39
Printing and advertising	34	30
Lease - equipment and vehicles	22	24
Entertainment	22	21
Legal fees	49	19
Consumables	13	12
Insurance	5	8
Membership subscriptions	4	5
Other	28	20
	<u>326</u>	<u>289</u>
7. Depreciation and amortisation expense		
Depreciation		
Furniture and equipment	8	11
Total Depreciation	8	11
Amortisation		
Intangible assets	1	0
Total Amortisation	1	0
Total depreciation and amortisation	<u>9</u>	<u>11</u>
8. Accommodation expenses		
Rent	47	53
Other	3	3
	<u>50</u>	<u>56</u>
9. Grants and loans expense		
Lotterywest Funding Program	4,174	4,714
Commercial Development Program	2,841	2,341
	<u>7,015</u>	<u>7,055</u>
10. Capital user charge		
	<u>40</u>	<u>76</u>

The Government applies a levy for the use of its capital for the delivery of services. It is applied at 8% per annum on the net assets of ScreenWest Inc., excluding exempt assets, and is paid to the Department of Treasury and Finance quarterly.

Notes to the Financial Statements

	2006 \$ 000	2005 \$ 000
11. Other expenses		
Panels and assessment costs	39	42
Sponsorship	52	95
Employment on-costs	4	3
Doubtful debts expense (a)	0	13
Refund of previous years revenue	25	30
Other (b)	21	18
	<u>141</u>	<u>201</u>

(a) Includes workers compensation insurance. The on-costs liability associated with the recognition of annual and long service leave liability is recognised by the Department of Culture and the Arts. Superannuation contributions accrued as part of the provision for leave are employee benefits and are not included in employment on-costs.

(b) Includes audit fees, see also Note 30 'Remuneration of Auditor'.

12. Returns on funding activities

Funding program	320	209
Cash flow loans	0	25
	<u>320</u>	<u>234</u>

13. Other revenue

Lapsed commitments - Funding program	51	159
Lapsed commitments - Commercial development program	29	327
Management fees	25	23
Other	14	24
	<u>119</u>	<u>533</u>

14. Income from State Government

Appropriation received during the year:		
Service appropriations (a)	3,262	2,235
	3,262	2,235

Resources received free of charge (b)

Determined on the basis of the following actuals provided by Department of Culture and the Arts:

(i) Payroll expenditure	804	724
(ii) Capital user charge	40	76
	844	800
	<u>4,106</u>	<u>3,035</u>

(a) Service appropriations are accrual amounts reflecting the net 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 and any agreed increase in leave liability during the year.

(b) Where assets or services have been received free of charge or for nominal cost, ScreenWest Inc. recognises revenues (except where the contributions of assets or services are in the nature of contributions by owners in which case ScreenWest Inc. shall make a direct adjustment to equity) equivalent to the fair value of the assets and/or the fair value of those services that can be reliably determined and which would have been purchased if not donated, and those fair values shall be recognised as assets or expenses, as applicable.

Notes to the Financial Statements

	2006	2005
\$ 000	\$ 000	\$ 000

15. Receivables

Current		
Trade debtors	157	49
Cash flow loans	0	40
Provision for doubtful debts	(11)	(13)
	146	76

See also note 2(m) 'Receivables' and note 28 'Financial Instruments'.

16. Amounts receivable for services

Current	16	9
Non-current	27	26
	43	35

Represents the non-cash component of service appropriations. See note 2(l) 'Amounts receivable for services (Holding Account)'. It is restricted in that it can only be used for asset replacement or payment of leave liability.

17. Other assets

Prepayments	7	0
	7	0

18. Furniture and equipment

Furniture and equipment		
At cost	60	95
Accumulated depreciation	(48)	(74)
Accumulated impairment losses	0	0
	12	21

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

<u>Reconciliations</u>	Furniture and Equipment	Furniture and Equipment
Carrying amount at start of year	21	29
Additions	0	2
Disposals	0	0
Depreciation	(9)	(10)
Carrying amount at end of year	12	21

19. Intangible assets

Computer software		
At cost	1	3
Accumulated amortisation	0	(2)
Accumulated impairment losses	0	0
	1	1

Notes to the Financial Statements

2006	2005
\$ 000	\$ 000

Reconciliation

Computer software		
Carrying amount at start of year	1	2
Additions	0	0
Amortisation expense	0	(1)
Carrying amount at end of year	1	1

20. Impairment of assets

The were no indications of impairment of property and equipment and intangible assets at 30 June 2006.

ScreenWest Inc. held no goodwill or intangible assets with an indefinite useful life during the reporting period and at reporting date there were no intangible assets not yet available for use.

All surplus assets at 30 June 2006 have been classified as assets held for sale or written-off.

21. Payables

Current		
Trade payables	18	92
GST payable (I)	142	127
	160	219

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

See also note 2(n) 'Payables' and note 28 'Financial instruments'.

22. Loans and grants payable

Current		
Investments for Project Development	77	148
Industry Assistance Grants	866	1,137
Production Investments & Loans	276	1,118
Industry Assistance - WA on Screen	1,139	1,544
ABC Funding	9	0
	2,367	3,947
Non Current		
Industry Assistance - WA On Screen	58	0
	58	0

23. Equity

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

Contributed Equity

Balance at start of year	48	42
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Contributions by owners

Capital contributions (a)	10	6
Total contributions by owners	10	6
Balance at end of year	58	48

	2006	2005
	\$ 000	\$ 000

(a) Capital contributions (appropriations) and non-discretionary (non-reciprocal) transfers of net assets from other State government agencies have been designated as contributions by owners in Treasurer's Instruction T1 955 'Contributions by Owners Made to Wholly Owned Public Sector Entities' and are credited directly to equity.

Accumulated surplus/(deficit) (Retained Earnings)

Balance at start of year	453	916
Result for the period	330	(463)
Balance at end of year	783	453

24. Notes to Cash Flow Statement

Reconciliation of cash

Cash at the end of the financial year as shown in the Cash Flow Statement is reconciled to the related items in the Balance Sheet as follows:

Lotterywest cash management account	931	2,462
Commercial development term deposits	2,286	2,072
	3,217	4,534

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

Net cost of services	(3,776)	(3,498)
Non-cash items		
Depreciation and amortisation expense (note 8)	9	11
Doubtful debt expense (note 12)	0	13
Resources received free of charge	844	800
(Increase) / decrease in assets:		
Current receivables	(70)	96
Other assets	(7)	10
Increase / (decrease) in liabilities		
Current payables (I)	(74)	71
Capital amount included in current payables	0	0
Loans and grants payable	(1,522)	420
Change in GST in receivables / payables (I)	15	(17)
Net cash used in operating activities	(4,581)	(2,094)

(I) This reverses out the GST in payables.

At the reporting date, ScreenWest Inc. has fully drawn on all financing facilities, details of which are disclosed in the financial statements

2006	2005
\$ 000	\$ 000

25. Commitments

(a) Lease commitments

Commitments in relation to leases contracted for at the reporting date but not recognised in the financial statements are payable as follows:

Within 1 year	13	10
Later than 1 year and not later than 5 years	17	13
	<u>30</u>	<u>23</u>

Representing:

Cancellable operating leases	15	3
Non-cancellable operating leases	15	20
	<u>30</u>	<u>23</u>

Non-cancellable operating leases

Commitments for minimum leases payments are as follows:

Within 1 year	8	5
Later than 1 year and not later than 5 years	7	15
	<u>15</u>	<u>20</u>

(b) Grant commitments

Grant commitments contracted for at the reporting date but not recognised as liabilities, are payable as follows:

Within 1 year	3,192	452
Later than 1 year and not later than 5 years	231	256
	<u>3,423</u>	<u>708</u>

These commitments are all inclusive of GST.

26. Events occurring after the balance sheet date

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

27. Explanatory Statement

Significant variations between estimates and actual results for income and expenses are shown below. Significant variations are considered to be those greater than 10% or \$50,000.

Significant variances between estimated and actual result for 2006

	2006 Actual	2006 Estimates	Variance
	\$ 000	\$ 000	\$ 000
Grants and loans expense	7,015	6,534	481
Returns on funding activities	320	280	40
Interest revenue	250	220	30

Grants and Loans Expense

The increase was mostly due to the Film and Television Production Fund, for projects with presale agreements with the ABC (the 'ABC Fund'), being transferred from the control of the Department of Industry and Resources to ScreenWest Inc..

Returns on funding activities

A greater than expected number of projects providing large development returns were successful in securing production finance. These projects commenced production during the year.

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.

Significant variances between actual results for 2005 and 2006

	2006	2005	Variance
	\$ 000	\$ 000	\$ 000
Employee expenses	884	810	74
Capital user charge	40	76	(36)
Returns on funding activities	320	234	86
Other revenues from ordinary activities	119	533	(414)

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.

Capital user charge

The substantial reduction in Capital User Charge is due to a fall in the average net asset base.

Returns on funding activities

The increase was caused by an increase in the number of projects providing large development returns that commenced production during the financial year.

Other revenues from ordinary activities

The large reduction in the number of lapsed commitments is due to an increase in the number of grant commitments reaching the production stage.

28. Financial Instruments**(a) Financial Risk Management Objectives and Policies**

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

Credit Risk

ScreenWest Inc. trades only with recognised, creditworthy third parties. ScreenWest Inc. has policies in place to ensure that sales of products and services are made to customers with an appropriate credit history. In addition, receivable balances are monitored on an ongoing basis with the result that ScreenWest Inc.'s exposure to bad debts is minimal. There are no significant concentrations of credit risk.

Liquidity Risk

ScreenWest Inc. has appropriate procedures to manage cash flows including drawdowns of appropriations by monitoring forecast cash flows to ensure that sufficient funds are available to meet its commitments.

Cash flow interest rate risk

ScreenWest Inc. is not exposed to interest rate risk because it has no borrowings.

(b) Financial Instrument disclosures

Financial instrument information for the year ended 2005 has been prepared under the previous AGAAP Australian Accounting Standard AAS 33 'Presentation and Disclosure of Financial Instruments'. Financial instrument information from 1 July 2005 has been prepared under AASB 132 'Financial Instruments: Presentation' and AASB 139 'Financial Instruments: Recognition and Measurement'. See also note 2(s) 'Comparative figures'.

Interest Rate Risk Exposure

The following table details ScreenWest Inc's exposure to interest rate risk as at the 30 June 2006.

	Weighted Average Effective Interest Rate	Variable Interest Rate	Fixed Interest Rate Maturity Less than 1 year	1 to 5 years	More than 5 years	Non - interest bearing	Total
2006	%	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
Financial Assets							
Cash assets	5.74%	999	2,218				3,217
Receivables						146	146
		999	2,218	0	0	146	3,363
Financial Liabilities							
Payables						160	160
Grants and loans payable						2,425	2,425
		0	0	0	0	2,585	2,585
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

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.

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.

2006	2005
\$ 000	\$ 000

29. Remuneration of members of ScreenWest Inc. and senior officersRemuneration 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:

	2006	2005
\$0 - \$10,000	9	9

The total remuneration of all board members of ScreenWest Inc. is: 16 27

The total remuneration includes the superannuation expense incurred by ScreenWest Inc. in respect of senior officers.

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:

	2006	2005
\$70,001 - \$80,000	1	0
\$80,001 - \$90,000	0	0
\$90,001 - \$100,000	1	1
\$110,001 - \$120,000	0	0
\$140,001 - \$150,000	1	1

The total remuneration of senior officers is: 315 238

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.

30. Remuneration of Auditor

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

Auditing the accounts, financial statements and performance indicators	20	18
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The expense is included in note 11 'Other expenses'.

31. Related Bodies

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

32. Affiliated Bodies

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

33. 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.

34. Schedule of Income and Expenses by Service

ScreenWest Inc operates under one service called WA on Screen and the service information is provided in the Income Statement.

SCREENWEST INC**Notes to the Financial Statement Cont.**

for the year ended 30 June 2006

35. Reconciliations explaining the transition to Australian equivalents to International Financial Reporting Standards (AIFRS)**RECONCILIATION OF EQUITY AT THE DATE OF TRANSITION TO AIFRS: 1 JULY 2004 (AASB 1.39(a)(i))**

	Previous GAAP July 2004	1	Adjustments	Total	AIFRS 1 July 2004
			AASB 138 35.1a		
Note	\$000		\$000	\$000	\$000
	ASSETS				
	Current Assets				
(1)	Cash and cash equivalents	4,385	0	0	4,385
	Receivables	185	0	0	185
(2)	Amounts receivable for services	19	0	0	19
(3)	Other current assets	10	0	0	10
	Total Current Assets	4,599	0	0	4,599
	Non-Current Assets				
(2)	Amounts receivable for services	20	0	0	20
	Furniture and equipment	31	(2)	(2)	29
	Intangible assets	0	2	2	2
	Total Non-Current Assets	51	0	0	51
	TOTAL ASSETS	4,650	0	0	4,650
	Current Liabilities				
	Payables	165	0	0	165
	Loans and grants payable	3,527	0	0	3,527
	Total Current Liabilities	3,692	0	0	3,692
	Total Liabilities	3,692	0	0	3,692
	Net Assets	958	0	0	958
	EQUITY				
	Contributed equity	42	0	0	42
	Accumulated surplus/(deficit) (Retained Earnings)	916	0	0	916
	Total Equity	958	0	0	958

(1) Equivalent AGAAP line item 'Cash assets' (AIFRS 'Cash and cash equivalents')

(2) Equivalent AGAAP line item 'Amounts receivable for outputs' (AIFRS 'Amounts receivable for services')

(3) Equivalent AGAAP line item 'Other assets' (AIFRS 'Other current assets')

**RECONCILIATION OF EQUITY AT THE END OF THE LAST REPORTING PERIOD UNDER PREVIOUS AGAAP: 30 JUNE 2005
(AASB 1.39(a)(ii))**

Note		GAAP June 2005	30	Adjustments	Total	AIFRS 30 June 2005
				AASB 138 35.1b		
		\$000		\$000	\$000	\$000
	ASSETS					
	Current Assets					
(1)	Cash and cash equivalents	4,534		0	0	4,534
	Receivables	76		0	0	76
(2)	Amounts receivable for services	9		0	0	9
(3)	Other current assets	0		0	0	0
	Total Current Assets	4,619		0	0	4,619
	Non-Current Assets					
(2)	Amounts receivable for services	26		0	0	26
	Furniture and equipment	22		(1)	(1)	21
	Intangible assets	0		1	1	1
	Total Non-Current Assets	48		0	0	48
	TOTAL ASSETS	4,667		0	0	4,667
	Current Liabilities					
	Payables	219		0	0	219
	Loans and grants payable	3,947		0	0	3,947
	Total Current Liabilities	4,166		0	0	4,166
	Total Liabilities	4,166		0	0	4,166
	Net Assets	501		0	0	501
	EQUITY					
	Contributed equity	48		0	0	48
	Accumulated surplus	453		0	0	453
	Total Equity	501		0	0	501

- (1) Equivalent AGAAP line item 'Cash assets' (AIFRS 'Cash and cash equivalents')
- (2) Equivalent AGAAP line item 'Amounts receivable for outputs' (AIFRS 'Amounts receivable for services')
- (3) Equivalent AGAAP line item 'Other assets' (AIFRS 'Other current assets')

RECONCILIATION OF INCOME STATEMENT (PROFIT OR LOSS) FOR YEAR ENDED 30 JUNE 2005 (AASB 1.39(b))

Note		GAAP 30 June 2005	Adjustments	Total	AIFRS 30 June 2005
			AASB 119 35.2a		
		\$000	\$000	\$000	\$000
	COST OF SERVICES				
	Expenses				
(1)	Employee benefits expense	813	(3)	(3)	810
(2)	Supplies and services	289	0	0	289
	Depreciation and amortisation expense	11	0	0	11
	Accommodation expenses	56	0	0	56
	Grants and loans expense	7,055	0	0	7,055
	Capital user charge	76	0	0	76
(3)	Other expenses	198	3	3	201
	Total cost of services	8,498	0	0	8,498
	Income				
	Revenue				
	Returns on funding activities	234	0	0	234
	Lotterywest grant	4,000	0	0	4,000
	Interest revenue	233	0	0	233
(4)	Other revenue	533	0	0	533
	Total Revenue	5,000	0	0	5,000
	Total income other than income from State Government	5,000	0	0	5,000
	NET COST OF SERVICES	3,498	0	0	3,498
	INCOME FROM STATE GOVERNMENT				
	Service appropriation	2,235		0	2,235
	<i>Resources received free of charge</i>	800		0	800
	Total income from State Government	3,035	0	0	3,035
(5)	SURPLUS/DEFICIT FOR THE PERIOD	(463)	0	0	(463)
(1)	Equivalent AGAAP line item 'Employee expenses' (AIFRS 'Employee benefits expense')				
(2)	Supplies and services (AGAAP \$289,000 at 30 June 2005) now includes Administration expenses (AGAAP \$55,000 at 30 June 2005)				
(3)	Equivalent AGAAP line item 'Other expenses from ordinary activities' (AIFRS 'Other expenses')				
(4)	Equivalent AGAAP line item 'Other revenues from ordinary activities' (AIFRS 'Other revenue')				
(5)	Equivalent AGAAP line item 'Change in net assets' (AIFRS 'Surplus/(deficit)')				

RECONCILIATION OF CASH FLOW STATEMENT FOR YEAR ENDED 30 JUNE 2005
(AASB 1.40)

Note	GAAP 30 June 2005	Adjustments	Total	AIFRS June 2005	30
	AASB 119 35.2b				
	\$000	\$000	\$000		\$000
	CASH FLOWS FROM STATE GOVERNMENT				
	Service appropriations	2,220	0	0	2,220
	Capital contributions	6	0	0	6
	Holding account drawdowns	19	0	0	19
	Net cash provided by State Government	2,245	0	0	2,245
	Utilised as follows:				
	CASH FLOWS FROM OPERATING ACTIVITIES				
	Payments				
(1)	Employee benefits	(63)	3	3	(60)
	Supplies and services	(300)	0	0	(300)
	Accommodation	(56)	0	0	(56)
	Grants and loans	(6,081)	0	0	(6,081)
	GST payments on purchases	(630)	0	0	(630)
	GST payments to taxation authority	(291)	0	0	(291)
	Other payments	(136)	(3)	(3)	(139)
	Receipts				
	Returns on funding activities	253	0	0	253
	Lotterywest grant	4,000	0	0	4,000
	Interest received	233	0	0	233
	GST receipts on sales	428	0	0	428
	GST receipts from taxation authority	477	0	0	477
	Other receipts	72	0	0	72
	Net cash used in operating activities	(2,094)	0	0	(2,094)
	CASH FLOWS FROM INVESTING ACTIVITIES				
	Purchase of non-current physical assets	(2)	0	0	(2)
	Net cash used in investing activities	(2)	0	0	(2)
	Net increase in cash and cash equivalents	149	0	0	149
	Cash and cash equivalents at the beginning of period	4,385	0	0	4,385
	CASH AND CASH EQUIVALENTS AT END OF PERIOD	4,534	0	0	4,534
(1)	Equivalent AGAAP line item 'Employee expenses' (AIFRS 'Employee benefits')				

Notes to the reconciliations**35.1 Intangible assets (AASB 138)**

AASB 138 requires that software not integral to the operation of a computer must be disclosed as intangible assets. Intangible assets must be disclosed on the balance sheet. All software has previously been classified as property, plant and equipment (office equipment).

AASB 138 requires that all research costs must be expensed and imposes stricter recognition for the capitalisation of development costs. As a consequence, deferred research and development costs previously capitalised (under other assets) must be derecognised.

35.1a Adjustments to opening Balance Sheet (1 July 2004)

ScreenWest Inc has transferred \$2,394 in software from furniture and equipment to intangible assets.

35.1b Adjustments to 30 June 2005 Balance Sheet

ScreenWest Inc has transferred \$1,475 in software from furniture and equipment to intangible assets.

35.2 Employee benefits (AASB 119)

Employment on-costs are not included in employee benefits under AGAAP or IFRS. However, under AGAAP employee benefits and on-costs were disclosed together on the face of the Income Statement as employee costs. Under IFRS employee benefits will be the equivalent item disclosed on the face. On-costs are transferred to other expenses.

35.2a Adjustments to the Income Statement for the period ended 30 June 2005

Employment on-costs expense has been reclassified from employee benefits expense to other expenses (\$3,409).

35.2b Adjustments to the Cash Flow Statement for the period ended 30 June 2005

Employment on-costs payments have been reclassified from employee benefits payments to other payments (\$3,409).