



# ScreenWest Annual Report 2008-09



## STATEMENT OF COMPLIANCE

Hon John Day MLA  
Minister for Planning; Culture and the Arts;

In accordance with section 61 of the *Financial Management Act 2006*, I hereby submit for your information and presentation to Parliament, the Annual Report for ScreenWest (Inc.), for the financial year ended 30 June 2009.

The report has been prepared in accordance with the provisions of the *Financial Management Act 2006*.

Yours sincerely

Dr Erica Smyth  
**CHAIR**  
**SCREENWEST**

9 September 2009

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## 1.0 OVERVIEW

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### 1.1 Executive Summary

#### ***Report from the Chair***

I am pleased to report that in 2008-09, the Western Australian screen industry continued on its path of growth with another bumper year of production. ScreenWest investment of \$5.33million helped achieve a record year of production valued at an estimated \$42.15million. The total hours of production were also a record - 72.5 hours up from 55 hours the previous year.

These successful outcomes could not have been realised without close partnerships between producers, ScreenWest, broadcasters, distributors, Screen Australia and other state agencies. Partnerships are integral to the work of ScreenWest and accordingly, I would like to highlight several key partnership accomplishments of 2008-09:

#### Lotterywest

Lotterywest's contribution of almost \$4.97million continues to be crucial funding support that enables the WA screen industry to produce creative outcomes. For the wider community, this means they have the opportunity to enjoy Western Australian-made stories at the cinema, on television and via new mediums.

Lotterywest's support extends beyond providing funding. It was wonderful to see Lotterywest Board members, retailers and staff attending screen industry events throughout the year. This connects the industry with our supporters whilst also providing a broader audience for word-of-mouth promotion about upcoming screenings and what's going-on in the industry.

We thank Lotterywest for their continued support and look forward to working closely with them in the coming year.

#### ABC TV

This year was the first of the new ScreenWest-ABC Matched-Prime Time Fund, which will provide \$3.2million over two years. The Fund has already seen great results with feature film *Bran Nue Dae* and documentaries *Skippy: Australia's First Superstar*, *Addicted to Money*, *Terror in Mumbai*, and *Royal Romance* produced, and Indigenous docu-drama *Jandamarra's War* is currently in pre-production.

Additionally ABC TV's ongoing support of *Deadly Yarns* – a short film initiative with ScreenWest and the Film and Television Institute (FTI) – provides Indigenous filmmakers with a wonderful opportunity to learn their craft and obtain a broadcast credit. This year, five *Deadly Yarns* were made, bringing the total to 20.

Next year we will work with ABC TV and the Australian Children's Television Foundation on the new West Coast Kids initiative to produce a children's comedy series for ABC 3 here in WA. This new free to air ABC TV channel will offer exciting new opportunities for WA's skilled TV producers, directors and writers. We also look forward to the new ABC digital channels providing further opportunities for Western Australian producers.

#### Film and Television Institute (FTI)

For many years ScreenWest has worked closely with FTI to deliver programs that support the emerging and Indigenous sector of the industry. This continued throughout 2008-09 and I thank the FTI Board, management and staff for their efforts.

A highlight was the commencement of the Indigenous Community Stories initiative which will record in high definition, broadcast-quality digital video, Indigenous Elders and community members telling their stories. The recordings will be an important educational and cultural resource for the wider community and will create invaluable records of Australia's national cultural identity. As a pilot project, in 2008-09, 11 community stories have been recorded and we have now called for proposals for the next round.

#### Media Development Authority (MDA), Singapore

MDA and ScreenWest announced in October 2008 the Cross-Media Development Initiative to encourage film producers from both countries to jointly develop concepts for television and cross-platform digital media.

The successful recipients were announced at the 2008 Asia Media Festival Country Showcase by ScreenWest Chief Executive Ian Booth, with each receiving US\$30,000 in development funding. This initiative is leading the way for further co-production projects between Singapore and Western Australia.

#### Perth International Arts Festival (PIAF)

As the premiere arts and cultural event in WA, it is wonderful to showcase the creative talents of WA filmmakers at the Lotterywest Festival Films season at PIAF. In 2008-09, four WA short films were selected to screen at Somerville and WA Indigenous short film *Karla* featured at the Festival's traditional Noongar Welcome to Country.

In closing I would like to sincerely thank the ScreenWest Board members, committees and staff for their hard work and dedication throughout the year. I also acknowledge the excellent support of Culture and Arts Minister John Day and the Department of Culture and the Arts, in particular Director General Allanah Lucas. It has been a very busy year and as Chair, I am proud of all that has been achieved by ScreenWest and the WA screen industry.

The future is challenging and exciting and ScreenWest looks forward to working closely with all our industry partners and supporters in 2009-10.

**Erica Smyth**  
**CHAIR**  
**SCREENWEST**

## ***Report from the Chief Executive***

The global financial crisis is proving to be a testing time for the wider economy and the screen industry due to the changing dynamics of the national and international marketplace. However, uncertain times can also create opportunities and so far Western Australian companies seem to be resilient, dealing with change and having delivered a record year of production. This is a remarkable achievement, and when viewed with the 2007-08 year also being strong; and the 2009-10 financial year also shaping up very well it would seem that the recent growth in output will be sustained.

Part of the reason for this resilience is Western Australian producers have needed to identify and deliver to international partners to finance productions; something they have successfully achieved for many years. There has been a strong growth in repeat series in 2008-09, with repeats of economically and critically successful series including *The Circuit*, *Who Do You Think You Are?*, and *Lockie Leonard* going into production.

Structural change has occurred in the provision of screen industry support by the Federal Government, which has also offered new opportunities and challenges for producers. One particular challenge is the introduction of the Producer Offset – which has put more pressure on budgets and cashflow as incentives that were previously provided during production are now being provided after a project has been delivered.

The amalgamation of three Federal government screen agencies into one body is another challenge the industry has encountered in 2008-09. The formal introduction of Screen Australia on 1 July 2008 heralded a new era for the industry. ScreenWest welcomes Dr Ruth Harley to her role as the Chief Executive and I readily acknowledge a very strong working relationship with Ruth and her team has been established.

Screen Australia provided increased support of Indigenous development and programming during the year, and the strong history of Federal Government investment in Western Australian productions continued. During the year, ScreenWest partnered with Screen Australia on several initiatives, including the inaugural T-Vis workshop, a week-long television drama development program. T-Vis was a great success and I thank Screen Australia, the Australian Writers' Guild (WA) and industry consultants including Sue Masters, Tim Pye and Dave Warner for their support of this 'hot house' development program.

The opportunities and challenges facing the wider industry are also felt by ScreenWest, and this required us to look at our funding programs and how we'll meet the future needs of the industry. To this end, a comprehensive review of the majority of ScreenWest funding programs was undertaken during the financial year, with new schemes up and running from the commencement of the 2009-10 financial year. This was a major achievement and I sincerely thank the industry associations and members for their participation and input into the review. My thanks also to the ScreenWest staff for whom this was a very large body of work. The new and revised funding programs will provide administration efficiencies, improved practitioner skills development, and a production focus.

During the year I had the pleasure of welcoming Minister for Culture and the Arts, John Day, to his role as Minister. The Minister was able to attend a number of screen industry events including launches for documentaries *Risking our Kids* and *Through Foreign Eyes*, tele-movie *3 Acts of Murder*, and the screening of *Edgar and Elizabeth* at the Perth International Arts Festival. I also joined the Minister for the Welcome to Country for both

*The Circuit* and *Bran Nue Dae* at the premises of Goolarri Media in Broome, a very special event.

The Minister was also able to attend the set of feature film *Bran Nue Dae* when it was shooting in Perth and children's TV series *Lockie Leonard Series 2* in Albany. These activities showcased some of the great work being undertaken around the State, and highlight the diversity of local productions.

In closing I would like to personally thank the Board and staff of ScreenWest for their hard work and commitment to create a vibrant screen industry in Western Australia.

**Ian Booth**  
**CHIEF EXECUTIVE**  
**SCREENWEST**

## **1.2 Operational Structure**

### **1.2.1 ScreenWest Overview**

#### **Responsible Minister**

Minister for Culture and the Arts

#### **Enabling Legislation**

ScreenWest is an incorporated association under the *Associations Incorporation Act 1987* and is governed by the *Constitution of Screen West (Inc.)*.

#### **Our Vision**

- ScreenWest will foster growth in cultural distinctiveness, innovation and increased sustainability in the Western Australian screen industry.
- ScreenWest will work with talented screen practitioners, facilitating knowledge exchange and advancement of their craft and business skills.
- ScreenWest will develop national and international market opportunities for our industry by fostering relationships and partnerships.

#### **Our Mission**

ScreenWest funds the development and production of quality innovative screen productions in Western Australia, primarily, but not exclusively, in the areas of:

- Drama production
- Factual production, especially documentaries
- indigenous production
- Innovative digital production

It is assumed that animation is included in each of these areas.

ScreenWest works with other industry partners to advance the business/leadership acumen and craft skills of Western Australian screen industry members so they can remain valuable and competitive to a global standard of excellence.

#### **Our Values**

- Audience Engagement
- Community Identity
- Craft Excellence
- Innovation
- Integrity
- Openness and Adaptability

### **1.2.2 ScreenWest Board**

#### **Erica Smyth, Chairperson**

*Appointed Chairperson January 2006; Term expires 31 December 2009*

Ms Smyth is currently also Chairman of Toro Energy Ltd, Scitech and the Diabetes Research Foundation. She is a Board Director for various organisations including, the Australian Nuclear Science and Technology Organisation and the Centre for Sustainable Resource Processing. Ms Smyth's current focus as a Board Director follows on from a successful career as a senior executive in the mining and petroleum industry.



**Catherine Ferrari**

*Appointed January 2005; Term expires 31 December 2009*

Ms Ferrari is currently General Manager, Communications, Water Corporation. She was formerly Chief Executive of WA Symphony Orchestra and was formerly State Director of CPA Australia. Ms Ferrari is Director of the West Australian Opera.

**Robyn Kershaw**

*Appointed December 2005; Term expires 31 December 2011*

Ms Kershaw is an independent producer whose credits include the feature films *Bran Nue Dae* and *Looking For Alibrandi* (which won five 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, Ms Kershaw commissioned and executive produced over 100 hours of programming, including the hit comedy series *Kath and Kim* (series I, II & III), International Emmy nominated *MDA* (series I & II), *Fireflies* (tele-movie and series), the tele-movies *Secret Bridesmaids' Business*, *Loot* and the mini series *Marking Time*, *Shark Net* and the short feature *The Forest*.

**Stephen Langsford**

*Appointed January 2008; Term expires 31 December 2010*

Mr Langsford is the Founder and Executive Director of Quickflix Limited, Australia's leading online movie rental company listed on the Australian Stock Exchange (ASX). Mr Langsford has founded successful businesses in a number of high growth sectors including information technology, new media and entertainment. In 1998, he founded Method + Madness, a pioneering internet and e-business group which was later acquired by ASX listed Sausage Software (later renamed SMS Management & Technology). In 2002, he founded Change Corporation a consulting, technology and venturing group of which he was Executive Chairman until it was acquired by ASX listed CSG Limited in December 2007.

**Andrew Lewis**

*Appointed December 2005; Term expires 31 December 2011*

A director and writer, Mr Lewis is currently the Program Director of Performance at the Western Australian Academy of Performing Arts (WAAPA) and the Associate Director of the WA Screen Academy. Mr Lewis has extensive experience in directing film, television and theatre. He has directed numerous short films including the award winning *Calling Gerry Molloy*. He has directed episodes of television series *Sleepover Club*, *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.

**Alan Lindsay**

*Appointed January 2006; Term expires 31 December 2009*

Mr Lindsay is Managing Director of production company Vue DC Pty Ltd and is also a producer, writer and director. Employing experience earned over 39 years in broadcast production and 19 years as managing director Vue Group, Mr Lindsay has over 140 productions, documentary and drama to his credit as writer, producer and/or director.

**Aidan O'Bryan**

*Appointed January 2008; Term expires 31 December 2010*

Mr O'Bryan is the Chief Creative Officer, WBMC. An experienced television producer and media innovator, he established WBMC as a heavily collaborative, creative production company focussed on the production of high quality film and television and digital production at the forefront of innovation.

**Joan Peters**

*Appointed January 2004; Term expires 31 December 2009*

Ms Peters is an entertainment lawyer and Executive Producer. She has her own practice and has been actively involved with the WA film and television industry for a significant period, executive producing several WA productions. Ms Peters offers the Australian film and television industry the benefit of being a lawyer with substantial practical experience in film and television production and financing.

**Michelle White**

*Appointed January 2008; Term expires 31 December 2010*

Ms White is a multi-award winning journalist with more than 20 years experience in television and radio. She is a former Series Producer for the ABC TV Indigenous series *Message Stick* and has worked on a variety of ABC programs including TV News Perth, the *7.30 Report*, *Australian Story* and *Blackout*. Her radio credits include *Away!* on Radio National and a four year stint as the WA representative for *The Morning Show* on Triple J. Ms White is a passionate supporter of the arts and spent three years as the Marketing Manager for Yirra Yaakin Aboriginal Corporation. Her latest challenge is the CEO of Noongar Media Enterprise, the company behind Perth's Aboriginal community broadcaster, 100.9fm Noongar Radio

**1.2.3 Finance and Audit Committee**

The Finance and Audit Committee assists the ScreenWest Board to discharge its responsibility to exercise due care, diligence and skill in relation to ScreenWest's reporting of financial information, internal audit process and risk management programs.

The 2008-09 Finance and Audit Committee members were:

- Catherine Ferrari (Chair)
- Stephen Langsford
- Alan Lindsay

**1.2.4 Organisational Chart**

The Chief Executive reports administratively to the Director General of the Department of Culture and the Arts.

The Department of Culture and the Arts receives the appropriation for all portfolio salary and associated costs and the use and governance of these resources is provided to ScreenWest.

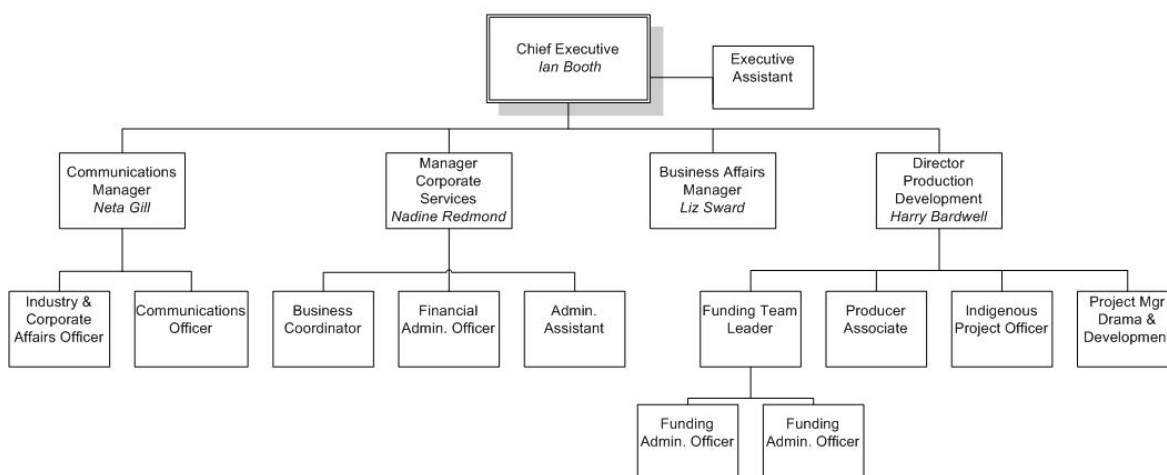
ScreenWest has three main sections:

1. Executive and Corporate Services – responsible for strategic and operational planning; corporate governance and compliance with Government policies; provision of HR,

finance and ICT services; and reporting to major stakeholders e.g. Minister for Culture and the Arts, ScreenWest Board, and Lotterywest.

2. Funding Program – designs, implements and administers funding initiatives to support and develop Western Australian screen industry practitioners and productions, and build a sustainable screen industry in Western Australia.
3. Communications – promotes ScreenWest and the WA screen industry to increase its profile and achievements; fosters the WA community's engagement with screen content and the local screen industry; and liaises with and keeps key stakeholders informed.

**ScreenWest Organisational Structure**



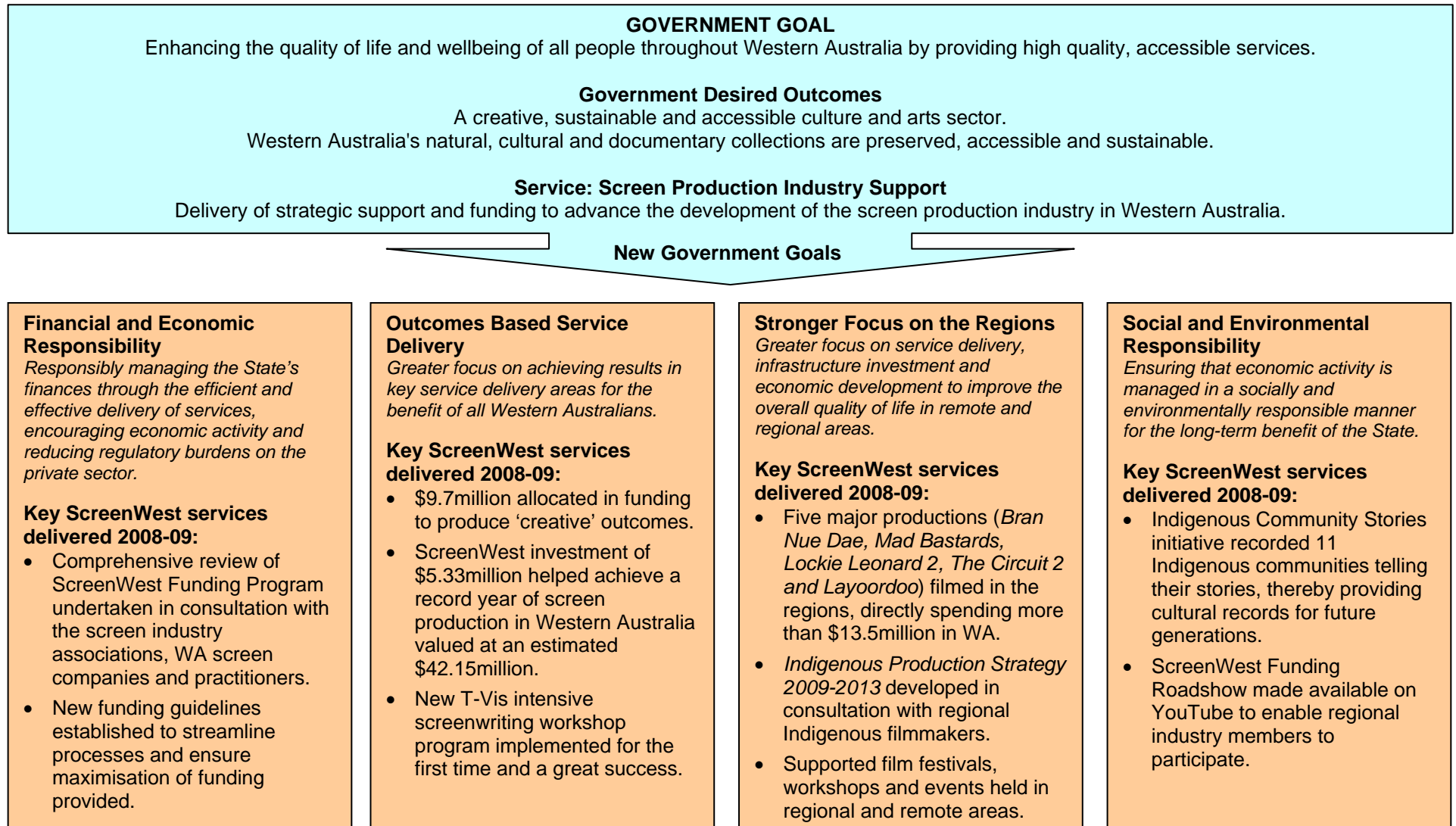
### **1.2.5 ScreenWest Panel Meetings and Members**

In 2008-09, ScreenWest convened 14 panels to make recommendations and/or decisions on funding applications, and also to participate in a comprehensive review of the ScreenWest Funding Program.

The panels include ScreenWest representatives and industry professionals. The industry representatives are leaders in their specialised field and in the national screen industry. This enhances the decision making process and ensures good governance of ScreenWest funding.

For a full list of panel meetings and members see Appendix 2.

### 1.3 Performance Management Framework



## 2.0 AGENCY PERFORMANCE

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### 2.1 Actual Performance Compared to Budget Targets

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#### SCREENWEST (INC.)

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##### CERTIFICATION OF PERFORMANCE INDICATORS FOR THE YEAR ENDED JUNE 30, 2009

We hereby certify that the performance indicators are based on proper records, are relevant and appropriate for assisting users to assess ScreenWest (Inc.) performance, and fairly represent the performance of ScreenWest (Inc.) for the financial year ending 30 June 2009.



E. Smyth  
Chairman of Accountable Authority

Date: 27<sup>th</sup> August 2009



C. Ferrari  
Member of Accountable Authority

Date: 27 August 2009.

### 2.1.1 Key Efficiency and Effectiveness Indicators

As outlined in section 1.3 Performance Management Framework, ScreenWest's activities work towards an overall Government goal and desired outcomes.

The primary service of ScreenWest is the delivery of strategic support and funding to advance the development of the screen production industry in Western Australia. The key efficient and effectiveness indicators are measures of this service delivery.

#### Key Efficiency Indicator

2008-09 Average cost per grant application processed				
Indicator	2007-08 Actual (\$)	2008-09 Target (\$)	2008-09 Actual (\$)	2009-10 Target (\$)
Average cost per grant application processed	2,970	2,902	2,853	2,829

Note: The cost per grant calculation excludes the Department of Culture and the Arts overheads.

#### Key Effectiveness Indicators

	2006-07 Actual	2007-08 Actual	2008-09 Actual	2008-09 Target	2009-10 Target	Notes
OUTCOME: A creative, sustainable and accessible culture and arts sector.						
Creativity <sup>(a)</sup> Proportion of funding applicants satisfied with the key elements of the ScreenWest funding programs.						Based on four complaints received during 2008-09.
➤ ScreenWest	99%	99.3%	99.3%	100%	99%	
Sustainability <sup>(b)</sup> Perceived value of the Screen Industry to the Western Australian community.						
➤ ScreenWest	78%	76%	78%	79%	77%	
Accessibility <sup>(c)</sup> Proportion of Western Australians that perceived the Screen Industry to be accessible.						
➤ ScreenWest	54%	56%	56%	57%	57%	

(a) Creativity

Approximately \$9.7million per annum is allocated to ScreenWest to fund its programs to produce 'creative' outcomes. Peer panels assess funding applications to ensure the proposed projects demonstrate significant and achievable 'creative' outcomes for the people of Western Australia. Comprehensive processes are in place to monitor and acquit the State's investment in (creative) outcomes delivered via the funding programs. This Indicator measures the satisfaction of funding applicants with the funding process and provides an assessment of the film industry sector's satisfaction with the creative outcomes being achieved through ScreenWest's 'creative' funding programs.

(b) Sustainability

The 'Sustainability' KPI provides an assessment of the extent to which the community values the screen industry sector, a key element in the sustainability of the wider culture and arts sector. This Indicator was measured by the *Arts Monitor* community survey instrument applied by Patterson Market Research.

In relation to the Western Australian film and television industry, the *Arts Monitor 2009* survey indicated that 65% of respondents believe the industry is of 'some value', up from 61% the previous year. Retirees were significantly more likely to perceive the Western Australian film and television industry as valuable compared to any other family structure, and females were more likely to value the industry than males (67 per cent compared to 63 per cent).

(c) Accessibility

The 'Accessibility' Key Performance Indicator (KPI) provides an assessment of the extent to which the Western Australian community perceives film screening events and/or productions to be accessible. This Indicator was measured by the *Arts Monitor 2009* community survey instrument applied by Patterson Market Research.

In terms of how accessible WA TV events and productions are considered, it has remained stable over the last three years. In 2009 the index score is calculated to be 56%, which is the same as in 2008 and slightly higher than 2007.

In order to assess the accessibility of ScreenWest funded productions, all respondents were asked to rate how easy they believe it is to view Western Australian produced television events and/or productions. Just over a quarter (26%) of respondents perceived that it is easy to view Western Australian produced film and TV events or productions, whilst four in 10 people (41%) believe that it is 'not easy'.

## 2.2 Report on Operations

### 2.2.1 Funding Program

ScreenWest's funding and support programs are designed to:

- Foster the development and production of quality, marketable film and television projects;
- Expand the creative and professional development of Western Australia's film and television program makers; and
- Promote Western Australian screen culture.

The funding programs provide support in five broad areas: Production, Development, Production company and practitioner support, Indigenous, and Screen Culture. In total, \$9.7million was allocated to funding initiatives in 2008-09.

See Appendix 3 for a list of all funding grants approved.

#### ***New funding initiatives in 2008-09***

##### Media Development Authority (MDA)-ScreenWest Cross-Media Development Initiative

The MDA-ScreenWest Cross-Media Development Initiative encourages producers in Singapore and Western Australia to jointly develop multi-platform content, for example, publishing, online and mobile distribution. The initiative invited producers to submit proposals in children's programming, documentary or animation.

Two projects received a grant of up to US\$30,000 each in development funding: *Off the Wall* from ZAC Toons (WA) and Scrawl Studios (Singapore) and *Borders – Life on the Edge* by Artemis International (WA) and Threesixzero Productions (Singapore).

##### iArts

A joint initiative of the Department of Culture and the Arts, ScreenWest, and ABC TV, iArts aims to create cross platform, digital, audience-interactive content for broadcast on ABC TV and ABC online. Two projects were selected in the inaugural round – *Re-Face* and *Motel Deception*.

*Re-Face*, produced by WA media production company WBMC and art collective Ololo, examined the public's perception of screen art. People from around the world uploaded images of street art to the Re-Face ABC website. Selected works were then projected onto Perth buildings during the Perth International Arts Festival (PIAF). A short documentary about the project to broadcast on ABC was also created.

*Motel Deception* is an innovative project where a physical dance piece will be turned into an online experience. Users can create their own online dance works with a tool-kit of music and a gallery of dance shots. Visitors to the website can play and explore with the language of dance. A television short documentary piece and a four minute dance film will also be produced.

##### T-Vis Workshop

The inaugural T-Vis workshop - a week-long program that assists television drama projects move from story development through to financing – was a great success. Six project teams (producer/writer/director) were selected from 38 applications to work on their project in an intensive 'hot-house' environment, with advice and feedback provided by industry experts Sue Masters - the former head of drama at Network Ten and the ABC;



Tim Pye - a writer, producer, story editor and executive producer with over 20 years experience; and Dave Warner - an experienced writer who has worked on *Packed to the Rafters*, *McLeod's Daughters*, *Canal Road* and more.

Following T-Vis week, two projects were selected to receive up to \$15,000 in development funding: *Grooming the Bride* (Factor 30 Films) - producers Melissa Kelly and Mala Sujan, writer Eoin O'Brian; and *My School is an Alien Mothership* - writer Adam Isitt.

T-Vis was supported by ScreenWest, the Australian Writers' Guild (AWG) and Screen Australia.

#### Nick Shorts

Six outstanding West Australian animation concepts were selected for the new Nick Shorts animation initiative, a joint production partnership between Nickelodeon Australia, ScreenWest and the FTI. Coordinated by FTI, Nick Shorts provided grants of \$15,000 and professional industry mentoring to develop and produce a 1-3 minute animated short film. The shorts will be broadcast nationally on a range of Nickelodeon Australia's media platforms including Nick TV, Turbo Nick and Mobile.

### **2.2.2 Indigenous Program**

ScreenWest implemented a broad program of activities that aim to create opportunities and increase the skills and talent of Indigenous filmmakers in Western Australia, and to bridge the skills gap between Indigenous and non-Indigenous filmmakers. Many of the activities are carried out in partnership with the FTI.

A summary of the Indigenous Program achievements in 2008-09 follows.

#### Indigenous Production Strategy 2009-2013

During the year, the inaugural *ScreenWest Indigenous Film Strategy 2003-2008* was reviewed and a new strategy *Indigenous Production Strategy 2009-2013* drafted in consultation with the Western Australian Indigenous Filmmakers (WAIFs) and industry members. Recommendations of the new strategy will be taken up in 2009-10.

#### Indigenous Community Stories (ICS)

A new initiative, the ICS initiative digitally records Indigenous Elders and community members talking about their heritage, culture and history for future generations as well as creating invaluable records of Australia's national cultural identity. The recordings are carried out by FTI using professional broadcast-quality digital video.

Stories may be dreamtime stories; purely biographical; about a particular period in time; an event or other social history. This may include song form or dance, or a story told in language. The oral history recordings may be of life experiences, culture or history with individuals or groups that matter to the community.

This financial year, 11 projects were selected and recorded.

See Appendix 2 for details of ICS films recorded.

### Deadly Yarns Initiative

A joint partnership between ABC TV, ScreenWest and FTI, the Deadly Yarns initiative provides Indigenous filmmakers the opportunity to learn their craft by making a short (5-8 minute) documentary or drama, with advice and assistance provided by seasoned industry professionals.

In 2008-09, five short films were made by Indigenous filmmakers for the Deadly Yarns 4 series and will be broadcast on ABC TV. See Appendix 2 for the films' details. A total of 20 short films have made through the Deadly Yarns initiative to date.

### INDEX Initiative

The INDEX Initiative is designed to extend the experience of Indigenous filmmakers in drama production. INDEX is only open to Indigenous director, writer or producer residents of Western Australia who have previous production experience. A joint initiative between ScreenWest and Screen Australia, INDEX funds a 10-15 minute drama.

In 2008-09, *Layoordoo* written and directed by Broome-based filmmaker Mark Coles Smith was produced.

### Low Budget Television Production

Three series were funded for broadcast on the National Indigenous Television Network (NITV):

1. *Life of the Town* - a 13 x 30 minute observational documentary series produced by Excalibur Nominees.
2. *The Chocolate Martini Series* - 8 x 60 minute, 20 x 26 minute, and 22 x 55 minute Indigenous music showcase series, co-produced by South West Aboriginal Entertainment and Elephant Productions.
3. *Milli Milli Nganka Series 2* - a 6 x 30 minute magazine series produced by Wawili Pitjas (Broome).

### FTI Indigenous Media Internship

The Indigenous Media Internship offers two Indigenous people per year the opportunity to study FTI's full-time 30-week Diploma in Screen and Media (Digital Production) course, followed by a six week professional development work placement at FTI. The diploma is an intensive hands-on training program where participants gain experience in all the key crew roles in film production including camera, sound, lighting, editing, directing and producing.

The inaugural 2008 recipients, Taryne Laffar and Irma Woods, completed the Internship and found it to be a genuine pathway to further work. The 2009 recipients are Katherine Glass and Greg Martin.

The Indigenous Media Internship program is funded by ScreenWest.

### Professional Attachments and Mentorships

Fourteen attachment opportunities were provided to Indigenous filmmakers. The attachment program funds filmmakers to work on productions, thereby gaining hands-on experience and skills development. Productions worked on included feature films *Bran Nue Dae* and *Mad Bastards* and TV drama series *The Circuit 2*.

### Making Movies Roadshow

ScreenWest supports the FTI Making Movies Roadshow, a five-day introductory filmmaking workshop which tours to predominantly Indigenous regional and remote locations in WA. The aim of the program is to increase access to filmmaking for people in regional areas and create new opportunities for storytelling and cultural expression using the medium of digital video.

Eight Making Movies Roadshow workshop tours occurred in 2008:

- Burdekin Youth In Action - Kimberley
- Djarindjin - Lombadina Aboriginal Communities - Kimberley
- Exmouth Cultural Arts Centre – Pilbara
- Yaandina Youth Centre, Roebourne – Pilbara
- Jigalong Community - Western Desert, Pilbara
- Mullewa Youth Centre - Mid West
- Collie PCYC - South West
- Wongutha Caps - Great Southern

### **2.2.3 Screen Culture Program**

The Screen Culture program provides funding assistance to film festival and event organisers to enable the WA community and WA filmmakers to participate in screen culture activities. Funded activities that took place in 2008-09 include:

- Revelation Perth International Film Festival, including WA short film special event Get Your Shorts On!;
- 2009 Flickerfest International Short Film Festival tour to WA. This included WA short films screening prior to the main program;
- New WA feature film scripts have been read by actors and enjoyed by the Perth community at the PAC Script Lab;
- South West short films screened alongside national films at the regional film festival Margaret River Shorts 2009;
- Indigenous WA shorts and the WA feature documentary *Spirit Stones* screened in Perth at the 2008 Message Sticks Film Festival.

See Appendix 3 for the full list of Screen Culture funding allocations in 2008-09.

During the year the Screen Culture program was reviewed and new guidelines established for 2009-10. The program was renamed the Audience and Industry Engagement Program (AIEP) to better reflect a new focus on supporting the expansion of the local screen industry through projects that connect the Western Australian audience with filmmakers.

### **2.2.4 WA Screen Awards – Industry Awards**

The 22nd Western Australian Screen Awards (WASA) celebrate excellence in film and television production.

The inaugural Lotterywest Award for Outstanding Production for a film or television production that reached Australian screens in the calendar year 2008, was awarded to the television series *Who Do You Think You Are?*, produced by Celia Tait of Artemis International with Serendipity Productions.

*The Fabulous Flag Sisters*, a documentary produced by Mago Films for SBS and Fox Italy, won four Lotterywest Awards for Excellence in Craft in the categories of Cinematography, Editing, Directing and Documentary Production.

Broadcasting industry stalwart Kevin Campbell was recognised for his long-standing contribution and awarded the Lotterywest Award for Outstanding Contribution to the Industry.

The Young Filmmaker of the Year - presented to a filmmaker aged 25 years or younger - was awarded to Antony Webb.

### **Lotterywest Outstanding Achievement Awards**

#### **Lotterywest Award for Excellence in Craft - Visual Effects**

Recipient: Mike Dunn / Production: *Gallipoli Submarine*

#### **Lotterywest Award for Excellence in Craft - Cinematography**

Recipient: Ulrich-Stephen Krafzik / Production: *The Fabulous Flag Sisters*

#### **Lotterywest Award for Excellence in Craft - Editing**

Recipient: Beckett Broda / Production: *The Fabulous Flag Sisters*

#### **Lotterywest Award for Excellence in Craft - Original Music Composition**

Recipient: Ash Gibson Greig / Production: *Gallipoli Submarine*

#### **Lotterywest Award for Excellence in Craft - Directing**

Recipient: Franco di Chiera / Production: *The Fabulous Flag Sisters*

#### **Lotterywest Award for Excellence - Documentary Production**

Recipient: Marian Bartsch, Mago Films / Production: *The Fabulous Flag Sisters*

#### **Lotterywest Award for Outstanding Production**

Recipient: Celia Tait, Artemis International / Production: *Who Do You Think You Are?*

#### **Outstanding Contribution to the Industry**

Recipient: Kevin Campbell

### **Open Categories**

**Best Cross Platform Media** Recipient: Dirty Stylus Productions and The Penguin Empire  
Production: Cut & Paste DVD Magazine

**Best Short Animation** Recipient: Derek Winchester / Production: *The Visitor*

#### **Best Music Video**

Recipient: Janelle Landers and Steve McCallum / Production: *Dying For You (End of Fashion)*

#### **Bill Warnock Award**

Recipient: Meg Shields / Production: *The Flying Fleas*

### **3.0 SIGNIFICANT ISSUES IMPACTING THE AGENCY**

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The screen industry and ScreenWest face a range of current and emerging issues that are – or have the potential to – impact on the achievement of Government desired outcomes, policies and the associated performance targets. These include:

- The screen industry in Western Australia is expanding rapidly in the traditional film and television sectors. This continued growth is resulting in increased pressure on ScreenWest resources and also the ability of production companies to source local skilled crews for the level of production activity.
- The screen industry has seen an increased need for the creation of digital content for multiple platform distribution (i.e. online, mobile phones). This is opening up new markets and opportunities, however, there is strong pressure for ScreenWest to increase its services and support of digital content.
- There are a number of major projects interested in filming in Western Australia, creating more pressure on ScreenWest to find funding to secure them versus losing these productions to other states. A down turn in global international production has meant increased financial competition between the states to secure productions.
- The successful Prime Time ABC/ScreenWest Matched Production Fund (\$3.2million over two financial years) runs out in 2010-11.
- Structural changes to Federal Government support for the screen industry is causing financial problems for Western Australian productions and increasing pressure for support from ScreenWest.
- The global financial crisis has significantly impacted on the industry worldwide. Some international partners are now facing smaller budgets, however, potentially this creates opportunities for WA producers as international projects may now need to be co-produced to be realized.

#### 4.0 DISCLOSURES AND LEGAL COMPLIANCE

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##### 4.1 Financial Statements

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**SCREENWEST (INC.)**  
**CERTIFICATION OF FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 JUNE 2009**

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The accompanying financial statements of ScreenWest (Inc.) have been prepared in compliance with the provisions of the Financial Management Act 2006 from proper accounts and records to present fairly the financial transactions for the financial year ending 30 June 2009 and the financial position as at 30 June 2009.

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.



T. Loiacono  
Chief Finance Officer  
Date: 27 August 2009



E. Smyth  
Chairman of Accountable Authority  
Date: 27<sup>th</sup> August 2009



C. Ferrari  
Member of Accountable Authority  
Date: 27 August 2009.



## Auditor General

### **INDEPENDENT AUDIT OPINION**

**To the Parliament of Western Australia**

#### **SCREEN WEST (INC.)**

#### **FINANCIAL STATEMENTS AND KEY PERFORMANCE INDICATORS FOR THE YEAR ENDED 30 JUNE 2009**

I have audited the accounts, financial statements, controls and key performance indicators of Screen West (Inc.).

The financial statements comprise the Balance Sheet as at 30 June 2009, and the Income Statement, Statement of Changes in Equity and Cash Flow Statement for the year then ended, a summary of significant accounting policies and other explanatory Notes.

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

#### **Board's Responsibility for the Financial Statements and Key Performance Indicators**

The Board is responsible for keeping proper accounts, and the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Treasurer's Instructions, and the key performance indicators. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements and key performance indicators that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; making accounting estimates that are reasonable in the circumstances; and complying with the Financial Management Act 2006 and other relevant written law.

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

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the financial statements, controls and key performance indicators based on my audit. This was done by testing selected samples of the audit evidence. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion. Further information on my audit approach is provided in my audit practice statement. Refer [www.audit.wa.gov.au/pubs/AuditPracStatement\\_Feb09.pdf](http://www.audit.wa.gov.au/pubs/AuditPracStatement_Feb09.pdf).

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

**Screen West (Inc.)**

**Financial Statements and Key Performance Indicators for the year ended 30 June 2009**

**Audit Opinion**

In my opinion,

- (i) the financial statements are based on proper accounts and present fairly the financial position of Screen West (Inc.) at 30 June 2009 and its financial performance and cash flows for the year ended on that date. They are in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Treasurer's Instructions;
- (ii) the controls exercised by Screen West provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions; and
- (iii) the key performance indicators of Screen West are relevant and appropriate to help users assess Screen West's performance and fairly represent the indicated performance for the year ended 30 June 2009.



COLIN MURPHY  
AUDITOR GENERAL  
31 August 2009



**SCREENWEST (INC.)**  
**Income Statement**  
**For the year ended 30 June 2009**

	<b>Note</b>	<b>2009</b>	<b>2008</b>
		<b>\$000</b>	<b>\$000</b>
<b>COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits expense	5	1,295	1,153
Supplies and services <sup>(a)</sup>	6	434	366
Depreciation and amortisation expense	7	2	1
Accommodation expenses	8	91	66
Grants and loans expense	9	9,748	7,656
Other expenses	10	131	186
<b>Total cost of services</b>		<b>11,701</b>	<b>9,428</b>
<b>Income</b>			
<b>Revenue</b>			
Returns on funding activities	11	409	381
Lotterywest grant		4,968	4,585
Interest revenue	12	387	478
Lapsed commitments	13	2,128	212
Other revenue	14	213	136
<b>Total Revenue</b>		<b>8,105</b>	<b>5,792</b>
<b>Total income other than income from State Government</b>		<b>8,105</b>	<b>5,792</b>
<b>NET COST OF SERVICES</b>		<b>3,596</b>	<b>3,636</b>
<b>INCOME FROM STATE GOVERNMENT</b>			
	15		
Service grant		3,611	2,652
Resources received free of charge		1,077	1,010
<b>Total income from State Government</b>		<b>4,688</b>	<b>3,662</b>
<b>SURPLUS FOR THE PERIOD</b>		<b>1,092</b>	<b>26</b>

*(a) Includes administrative expenses.*

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

**SCREENWEST (INC.)**  
**Balance Sheet**  
**As at 30 June 2009**

	<b>Note</b>	<b>2009</b>	<b>2008</b>
		<b>\$000</b>	<b>\$000</b>
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	24	6,864	6,734
Receivables	16	562	388
Amounts receivable for services	17	14	12
Other current assets	18	10	8
<b>Total Current Assets</b>		<b>7,450</b>	<b>7,142</b>
<b>Non-Current Assets</b>			
Amounts receivable for services	17	27	30
Furniture and equipment	19	10	0
<b>Total Non-Current Assets</b>		<b>37</b>	<b>30</b>
<b>TOTAL ASSETS</b>		<b>7,487</b>	<b>7,172</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Payables	21	89	241
Loans and grants payable	22	5,219	5,051
<b>Total Current Liabilities</b>		<b>5,308</b>	<b>5,292</b>
<b>Non-Current Liabilities</b>			
Loans and grants payable	22	47	853
<b>Total Non-Current Liabilities</b>		<b>47</b>	<b>853</b>
<b>Total Liabilities</b>		<b>5,355</b>	<b>6,145</b>
<b>NET ASSETS</b>		<b>2,132</b>	<b>1,027</b>
<b>Equity</b>			
Contributed equity	23	144	131
Accumulated surplus		1,988	896
<b>TOTAL EQUITY</b>		<b>2,132</b>	<b>1,027</b>

*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 2009**

	<b>Note</b>	<b>2009</b>	<b>2008</b>
		<b>\$000</b>	<b>\$000</b>
<b>Balance of equity at start of period</b>		1,027	931
<b>CONTRIBUTED EQUITY</b>			
Balance at start of period	23	131	61
Capital contribution		13	70
Balance at end of period		144	131
<b>ACCUMULATED SURPLUS</b>	23		
Balance at start of period		896	870
Surplus for the period		1,092	26
Balance at end of period		1,988	896
<b>Balance of equity at end of period</b>		<b>2,132</b>	<b>1,027</b>
Total income and expense for the period (a)		1,092	26

(a) The aggregate net amount attributable to each category of equity is: surplus \$1,092,000 (2008: surplus \$26,000).

*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 2009**

	Note	2009 \$000	2008 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Service grant		3,625	2,716
<b>Net cash provided by State Government</b>		<b>3,625</b>	<b>2,716</b>
<b>Utilised as follows:</b>			
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee benefits		(254)	(123)
Supplies and services		(390)	(344)
Accommodation		(92)	(47)
Grants and loans		(8,258)	(7,292)
GST payments on purchases		(875)	(749)
GST payments to taxation authority		(694)	(324)
Other payments		(131)	(256)
<b>Receipts</b>			
Returns on funding activities		409	381
Lotterywest grant		4,968	4,585
Interest received		326	455
GST receipts on sales		552	522
GST receipts from taxation authority		858	749
Other receipts		98	166
<b>Net cash used in operating activities</b>	24	<b>(3,483)</b>	<b>(2,277)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of non-current physical assets		(12)	0
<b>Net cash used in investing activities</b>		<b>(12)</b>	<b>0</b>
<b>Net increase in cash and cash equivalents</b>		<b>130</b>	<b>439</b>
Cash and cash equivalents at the beginning of period		6,734	6,295
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	24	<b>6,864</b>	<b>6,734</b>

*The Cash Flow Statement should be read in conjunction with the accompanying notes.*

**SCREENWEST (INC.)**  
**Notes to the Financial Statements**  
**for the year ended 30 June 2009**

**1. Australian equivalents to International Financial Reporting Standards**

**General**

ScreenWest (Inc.)'s financial statements for the year ended 30 June 2009 have been prepared in accordance with Australian equivalents to International Financial Reporting Standards (AIFRS), which comprise a Framework for the Preparation and Presentation of Financial Statements (the Framework) and Australian Accounting Standards (including the Australian Accounting Interpretations).

In preparing these financial statements ScreenWest (Inc.) has adopted, where relevant to its operations, new and revised Standards and Interpretations from their operative dates as issued by the AASB and formerly the Urgent Issues Group (UIG).

**Early adoption of standards**

ScreenWest (Inc.) cannot early adopt an Australian Accounting Standard or Australian Accounting Interpretation unless specifically permitted by TI 1101 'Application of Australian Accounting Standards and Other Pronouncements'. No Standards and Interpretations that have been issued or amended but are not yet effective have been early adopted by ScreenWest (Inc.) for the annual reporting period ended 30 June 2009.

**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 Management 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.

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 and all values are 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'.

**(c) Reporting Entity**

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

**(d) Contributed Equity**

AASB Interpretation 1038 'Contributions by Owners Made to Wholly-Owned Public Sector Entities' requires transfers, other than as a result of a restructure of administrative arrangements, 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 have been designated as contributions by owners by Treasurer's Instruction (TI) 955 'Contributions by Owners made to Wholly Owned Public Sector Entities' and have been credited directly to Contributed Equity.

Transfer of net assets to/from other agencies, other than as a result of restructure of administrative arrangements, are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal. See note 23 'Equity'.

**(e) Income**

***Revenue recognition***

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 and can be measured reliably.

***Rendering of services***

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

***Interest Revenue***

Revenue is recognised as the interest accrues.

***Service Grant***

Service Grants are recognised as revenues at nominal value in the period in which ScreenWest (Inc.) gains control of the granted funds. ScreenWest (Inc.) gains control of the grant funds at the time those funds are deposited to the bank account or credited to the holding account held at Treasury. (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.

***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) Furniture and Equipment**

*Capitalisation/Expensing of assets*

Items of furniture and equipment costing \$5,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of furniture and equipment costing less than \$5,000 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 furniture and equipment are initially recognised at cost.

*Subsequent measurement*

Furniture and equipment are stated at historical cost less accumulated depreciation and accumulated impairment losses.

*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 \$5,000 or more and internally generated intangible assets costing \$50,000 or more 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 amortisation and accumulated impairment losses.

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 (a)	4 years
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(a) Software that is not integral to the operation of any related hardware.

**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 \$5,000 is expensed in the year of acquisition.

**(h) Impairment of Assets**

Furniture, equipment and intangible assets are tested for any indication of impairment at each balance sheet 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 considered impaired and written down to the recoverable amount and an impairment loss is recognised. As ScreenWest (Inc.) is a not-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, where the replacement cost is falling or where there is a significant change in useful life. 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 balance sheet 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-based 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 balance sheet date.

*Refer to note 20 'Impairment of assets' for the outcome of impairment reviews and testing.*

*Refer also to note 2(n) 'Receivables' and note 16 'Receivables' for impairment of receivables.*

**(i) Leases**

ScreenWest (Inc.) holds operating leases for a motor vehicle. 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:

- \* Receivables; and
- \* Financial liabilities measured at amortised cost.

These have been disaggregated into the following classes:

Financial Assets:

- \* Cash and cash equivalents
- \* Receivables
- \* Amounts receivable for services

Financial Liabilities:

- \* Payables
- \* Loans and grants payable



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.

**(l) Accrued Salaries**

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.

**(m) 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 grants are paid partly in cash and partly as an asset held in the Department's Holding Account that is accessible on the emergence of the cash funding requirement to cover items such as leave entitlements and asset replacement.

*See also note 15 'Income from State Government' and note 16 'Amounts receivable for services'.*

**(n) Receivables**

Receivables are recognised and carried at original invoice amount less an allowance for any uncollectible amounts (i.e. impairment). The collectability of receivables is reviewed on an ongoing basis and any receivables identified as uncollectible are written-off against the allowance account. The allowance 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 16 'Receivables'.*

**(o) 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'.*

**(p) 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 income and as assets or expenses as appropriate, at fair value.

**(q) Comparative Figures**

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

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

The Department provides staff and other support to agencies in the Culture and the Arts portfolio. The Department receives an appropriation for salary costs, superannuation and fringe benefits tax. 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 has determined that the lessor retains all the significant risks and rewards of ownership of the property. Accordingly, this lease has been classified as an operating lease.

**4. Disclosure of changes in accounting policy and estimates**

**Initial application of an Australian Accounting Standard**

ScreenWest (Inc.) has applied the following Australian Accounting Standards and Australian Accounting Interpretations effective for annual reporting periods beginning on or after 1 July 2008 that have impacted on ScreenWest (Inc.):

Review of AAS 27 'Financial Reporting by Local Governments', AAS 29 'Financial Reporting by Government Departments' and AAS 31 'Financial Reporting by Governments'. The AASB has made the following pronouncements from its short term review of AAS 27, AAS 29 and AAS 31.

AASB 1004 'Contributions'

AASB 1050 'Administered Items'

AASB 1051 'Land Under Roads'

AASB 1052 'Disaggregated Disclosures'

AASB 2007-9 'Amendments to Australian Accounting Standards arising from the review of AASs 27, 29 and 31 [AASB 3, AASB 5, AASB 8, AASB 101, AASB 114, AASB 116, AASB 127 & AASB 137]; and

Interpretation 1038 'Contributions by Owners Made to Wholly-Owned Public Sector Entities'.

The existing requirements in AAS 27, AAS 29 and AAS 31 have been transferred to the above new and revised topic-based Standards and Interpretation. These requirements remain substantively unchanged. AASB 1050, AASB 1051 and AASB 1052 do not apply to Statutory Authorities. The other Standards and Interpretation make some modifications to disclosures and provide additional guidance, otherwise there is no financial impact.

**Voluntary changes in Accounting Policy**

ScreenWest (Inc.) made no voluntary changes to its Accounting Policy during 2009.

**Future impact of Australian Accounting Standards not yet operative**

ScreenWest (Inc.) cannot early adopt an Australian Accounting Standard or Australian Accounting Interpretation unless specifically permitted by TI 1101 'Application of Australian Accounting Standards and Other Pronouncements'. Consequently, ScreenWest (Inc.) has not applied the following Australian Accounting Standards and Australian Accounting Interpretations that have been issued and which may impact ScreenWest (Inc) but are not yet effective. Where applicable, ScreenWest (Inc.) plans to apply these Standards and Interpretations from their application date.

Title	Operative for reporting period beginning on/after
AASB 101 'Presentation of Financial Statements' (September 2007). This Standard has been revised and will change the structure of the financial statements. These changes will require that owner changes in equity are presented separately from non owner changes in equity. ScreenWest (Inc.) does not expect any financial impact when the Standard first applied.	1 January 2009
AASB 2008-13 'Amendments to Australian Accounting Standards arising from AASB Interpretation 17 - Distributions of Non-cash Assets to Owners [AASB 5 & AASB 110]'. This standard amends AASB 5 'Non-current Assets Held for Sale and Discontinued Operations' in respect of the classification, presentation and measurement of non-current assets held for distribution to owners in their capacity as owners. This may impact on the presentation and classification of Crown land held by the Department where the Crown land is sold by the Department for Planning and Infrastructure. The Department does not expect any financial impact when the Standard is first applied prospectively.	1 July 2009
AASB 2009-2 'Amendments to Australian Accounting Standards - Improving Disclosures about Financial Instruments (AASB 4, AASB 7, AASB 1023 & AASB 1038]'. This Standard amends AASB 7 and will require enhanced disclosures about fair value measurements and liquidity risk with respect to financial instruments. ScreenWest (Inc.) does not expect any financial impact when the Standard is first applied.	1 January 2009

	2009 \$ 000	2008 \$ 000
<b>5. Employee benefits expense</b>		
Wages and salaries (a)	1,152	1,022
Superannuation - defined contribution plans (b)	113	101
Other related expenses	30	30
	<u>1,295</u>	<u>1,153</u>

(a) Includes the value of the fringe benefit to the employee plus the fringe benefits tax component.

(b) Defined contribution plans include West State and Gold State and GESB Super Scheme (contributions paid).

*Employment on-costs such as workers compensation insurance are included at note 10 'Other Expenses'.*

	2009 \$ 000	2008 \$ 000
<b>6. Supplies and services</b>		
Communications	11	10
Consultants	3	0
Board fees	33	19
Travel	61	67
Printing and advertising	24	37
Lease - equipment and vehicles	24	39
Entertainment	19	23
Legal fees	141	74
Consumables	31	24
Insurance	5	3
Membership subscriptions	10	11
Other	72	59
	<u>434</u>	<u>366</u>
<b>7. Depreciation and amortisation expense</b>		
<b>Depreciation</b>		
Furniture and equipment	2	1
Total depreciation	<u>2</u>	<u>1</u>
<b>8. Accommodation expenses</b>		
Rent	80	61
Other	11	5
	<u>91</u>	<u>66</u>
<b>9. Grants and loans expense</b>		
Project Assistance	8,199	5,978
Production Company Support	506	579
Practitioner Development	296	340
Industry & Screen Culture	747	759
	<u>9,748</u>	<u>7,656</u>
<b>10. Other expenses</b>		
Panels and assessment costs	68	45
Sponsorship	21	94
Employment on-costs (a)	20	17
Refund of previous years revenue	2	7
Other (b)	20	23
	<u>131</u>	<u>186</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) Audit fees, see also note 30 'Remuneration of Auditor'.

	2009 \$ 000	2008 \$ 000
<b>11. Returns on funding activities</b>		
Funding program	409	356
Cash flow loans (a)	0	25
	<u>409</u>	<u>381</u>

(a) Cash flow loans are now recognised under Receivables. See note 16 'Receivables'.

**12. Interest Revenue**

Commonwealth operating account	71	69
Bankwest term deposits	316	409
	<u>387</u>	<u>478</u>

**13. Lapsed commitments**

Project Assistance	2,095	194
Production Company Support	18	2
Practitioner Development	11	7
Industry & Screen Culture	4	9
	<u>2,128</u>	<u>212</u>

**14. Other revenue**

Management fees	87	67
Legal fees recovered (a)	0	17
Other	126	52
	<u>213</u>	<u>136</u>

(a) Legal fees recovered are now incorporated with the management and administration fees recovered.

**15. Income from State Government**

Grants received during the year:		
Service grant (a)	3,611	2,652
	<u>3,611</u>	<u>2,652</u>
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	1,077	1,010
	<u>1,077</u>	<u>1,010</u>
	<u>4,688</u>	<u>3,662</u>

(a) Service grants are accrual amounts reflecting the net cost of services delivered. The grant revenue comprises a cash component and a receivable (asset). The receivable (holding account held by the Department) comprises the depreciation expense for the year and any agreed increase in leave liability during the year. The grant is provided by the Department of Culture and the Arts.

(b) Where assets or services have been received free of charge or for nominal cost, ScreenWest (Inc.) recognises revenues 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. The exception occurs where the contribution of assets or services are in the nature of contributions by owners, in which case ScreenWest (Inc.) makes the adjustment direct to equity.

	<b>2009</b>	<b>2008</b>
	<b>\$ 000</b>	<b>\$ 000</b>
<b>16. Receivables</b>		
Current		
Receivables	142	340
Cash flow loans	336	25
Interest	84	23
	<u>562</u>	<u>388</u>

See also note 2(n) 'Receivables' and note 27 'Financial Instruments'.

**17. Amounts receivable for services**

Current	14	12
Non-current	27	30
	<u>41</u>	<u>42</u>

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

**18. Other assets**

Prepayments	10	8
	<u>10</u>	<u>8</u>

**19. Furniture and equipment**

Furniture and equipment		
At cost	23	11
Accumulated depreciation	(13)	(11)
	<u>10</u>	<u>0</u>

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

	Furniture and Equipment	Furniture and Equipment
<u>Reconciliations:</u>		
Carrying amount at start of year	0	1
Additions	12	0
Depreciation	(2)	(1)
Carrying amount at end of year	<u>10</u>	<u>0</u>

	<b>2009</b> <b>\$ 000</b>	<b>2008</b> <b>\$ 000</b>
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## 20. Impairment of assets

There were no indications of impairment of furniture and equipment at 30 June 2009.

## 21. Payables

### Current

Trade payables	89	82
GST payable	0	159
	<u>89</u>	<u>241</u>

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

## 22. Loans and grants payable

### Current

Project Assistance	4,849	4,608
Production Company Support	241	266
Practitioner Development	80	114
Industry & Screen Culture	49	63
Total current	<u>5,219</u>	<u>5,051</u>

### Non-current

Project Assistance	47	853
Total non-current	<u>47</u>	<u>853</u>

## 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	131	61
--------------------------	-----	----

### Contributions by owners

Capital contributions (a)	13	70
Total contributions by owners	<u>13</u>	<u>70</u>
Balance at end of year	<u>144</u>	<u>131</u>

(a) Under the Treasurer's instruction TI 955 'Contributions by Owners Made to Wholly Owned Public Sector Entities' Capital Contributions have been designated as contributions by owners in accordance with AASB Interpretation 1038 'Contributions by Owners Made to Wholly-Owned Public Sector Entities'.

### Accumulated surplus

Balance at start of year	896	870
Result for the period	1,092	26
Balance at end of year	<u>1,988</u>	<u>896</u>

## 24. Notes to the Cash Flow Statement

2009	2008
\$ 000	\$ 000

### 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:

Commonwealth Bank operating account	360	763
Bankwest term deposits	6,504	5,971
	<u>6,864</u>	<u>6,734</u>

### Reconciliation of net cost of services to net cash flows used in operating activities

Net cost of services	(3,596)	(3,636)
Non-cash items:		
Depreciation and amortisation expense (note 7)	2	1
Resources received free of charge (note 14)	1,077	1,010
Decrease in assets:		
Current receivables (c)	(174)	(163)
Other assets	(2)	(1)
Increase / (decrease) in liabilities:		
Current payables (c)	7	(50)
Loans and grants payable	(638)	364
Net GST receipts/(payments) (a)	(159)	198
Change in GST in receivables / payables (b)	0	0
Net cash used in operating activities	<u>(3,483)</u>	<u>(2,277)</u>

(a) This is the net GST paid/received, ie. cash transactions.

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

(c) Note that the Australian Taxation Office (ATO) receivable/payable in respect of GST and the receivable/payable in respect of the sale/purchase of non-current assets are not included in these items as they do not form part of the reconciling items.

At the balance sheet date, ScreenWest (Inc.) had fully drawn down on all financial facilities, details of which are disclosed in the financial statements.



	2009 \$ 000	2008 \$ 000
<b>25. Commitments</b>		
(a) Lease commitments		
Commitments in relation to leases contracted for at the balance sheet date but not recognised in the financial statements are payable as follows:		
Within 1 year	5	3
Later than 1 year and not later than 5 years	10	0
	<u>15</u>	<u>3</u>
Representing:		
Non-cancellable operating leases	15	3
	<u>15</u>	<u>3</u>
Non-cancellable operating leases		
Commitments for minimum leases payments are as follows:		
Within 1 year	15	3
	<u>15</u>	<u>3</u>

The motor vehicle lease is non-cancellable with payments made monthly in advance. The lease commitments are all inclusive of GST.

(b) Grant commitments

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

Within 1 year	1,254	2,302
Later than 1 year and not later than 5 years	11	351
	<u>1,265</u>	<u>2,653</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 2009

	2009 Estimate \$ 000	2009 Actual \$ 000	Variance \$ 000
<b>Expenses</b>			
Employee benefits expenses	1,510	1,295	(215)
Supplies and services	490	434	(56)
Accommodation expenses	66	91	25
Grants and loans expense	8,685	9,748	1,063
<b>Income</b>			
Returns on funding activities	315	409	94
Lotterywest grant	4,592	4,968	376
Lapsed commitments	0	2,128	2,128
Other revenue	48	213	165

#### Employee benefits expenses

The reduction is a result of reduced salaries expenditure, long service leave expenditure being lower than anticipated, a long service leave recoup was received for a staff member and reduced staff learning and development costs.

#### Supplies and services

This saving is mainly a result of a reduction in strategic consultancies following the decision to redevelop the existing database rather than develop a new one. Additional savings occurred from the decision not to produce a new Locations DVD.

#### Accommodation expenses

This increase is primarily due to increased rental costs.

#### Grants and loans expense

ScreenWest was successful in securing additional funding. This was directed back into the funding program and committed. Monies from lapsed commitments were also directed back into the funding program and committed. See *note 25(b)'Grant Commitments'*.

#### Returns on funding activities

Returns are difficult to estimate as they depend on progress with production projects. Estimates are therefore conservative. This increase actually demonstrates more projects with ScreenWest development funding have reached full production

#### Lotterywest grant

An early drawdown of \$250,000 was granted against the quadrennial in-principle agreement and a CPI top up payment was received as per the quadrennial in-principle agreement.

#### Lapsed commitments

The variance is a result of an increased level of lapsed commitments during the year.

#### Other revenue

This increase can be attributed to the additional funding received from Screen Australia and an increase in management and administration fees proportionate to the increased expenditure on grants and loans.

### Significant variances between actual results for 2008 and 2009

In the interest of concise reporting, variations between this year and last year that have already been explained in part (i) have not been repeated in this section.

	2009 \$ 000	2008 \$ 000	Variance \$ 000
<b>Expenses</b>			
Employee expenses	1,295	1,153	142
Supplies and services	434	366	68
Accommodation expenses	91	66	25
Grants and loans expense	9,748	7,656	2,092
Other expenses	131	186	(55)
<b>Income</b>			
Lotterywest grant	4,968	4,585	383
Interest revenue	387	478	(91)
Lapsed commitments	2,128	212	1,916
Other revenue	213	136	77
Service grant	3,611	2,652	959

#### Employee expenses

This increase can be attributed to the public sector pay rise and incremental increases as per the Public Service Agreement.

#### Other expenses

The decrease is due to a reduction in sponsorship expenditure.

#### Interest revenue

The reduction in revenue is primarily due to the decrease in bank interest rates.

#### Service grant

The increase is due to funding for the Matched Prime Time Television Production Fund.

## 28. Financial instruments

### (a) Financial Risk Management Objectives and Policies

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

#### *Credit Risk*

Credit risk arises when there is the possibility of ScreenWest (Inc.)'s receivables defaulting on their contractual obligations resulting in financial loss to ScreenWest (Inc.) ScreenWest (Inc.) measures credit risk on a fair value basis and monitors risk on a regular basis.

The maximum exposure to credit risk at balance sheet date in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment as shown in the table at *Note 28(c) 'Financial Instruments Disclosures' and Note 16 'Receivables'*.

Credit risk associated with ScreenWest (Inc.)'s financial assets is minimal. For receivables other than government 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 at balance sheet date.

#### *Liquidity Risk*

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

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

#### *Market risk*

Market risk is the risk that changes in market prices such as foreign exchange rates and interest rates will affect ScreenWest (Inc.)'s income or the value of its holdings of financial instruments. ScreenWest (Inc.) does not trade in foreign currency and is not materially exposed to other price risks. ScreenWest (Inc.)'s exposure to market risk for changes in interest rates relates primarily to the long-term debt obligations. Other than as detailed in the Interest rate sensitivity analysis table at Note 28(c), ScreenWest (Inc.) is not exposed to interest rate risk because it has no borrowings.

### (b) Categories of Financial Instruments

In addition to cash, the carrying amounts of each of the following categories of financial assets and financial liabilities at the balance sheet date are as follows:

	2009 \$ 000	2008 \$ 000
<b>Financial Assets</b>		
Cash and cash equivalents	6,864	6,734
Loans and receivables (a)	603	430
<b>Financial Liabilities</b>		
Financial liabilities measured at amortised cost	5,355	5,986

(a) The amount of loans and receivables excludes GST recoverable from the ATO (statutory receivable).

### (c) Financial Instrument Disclosures

#### *Credit Risk and Interest rate Exposures*

The following table details ScreenWest (Inc.)'s maximum exposure to credit risk, interest rate exposures and the ageing analysis of financial assets. ScreenWest (Inc.)'s maximum exposure to credit risk at the balance sheet date is the carrying amount of the financial assets as shown below. The table discloses the ageing of financial assets that are past due but not impaired financial assets. The table is based on information provided to senior management of ScreenWest (Inc.).

ScreenWest (Inc.) does not hold any collateral as security or other credit enhancements relating to the financial assets it holds.

ScreenWest (Inc.) does not hold any financial assets that had to have their term renegotiated that would have otherwise resulted in them being past due or impaired.

#### Interest rate exposures and ageing analysis of financial assets (a)

	Weighted Average Effective Interest Rate	Carrying Amount	Interest rate exposure		Past due but not impaired							Impaired financial assets
			Variable Interest Rate	Non- interest Bearing	Up to 3 months	3-12 months	1-2 Years	2-3 Years	3-4 Years	4-5 Years	More than 5 years	
	%	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
<b>Financial Assets</b>												
<b>2009</b>												
Cash and cash equivalents	4.33%	6,864	386		4,478	2,000						
Loans and receivables (a)	-	562		562	5	366	28					
Amounts receivable for services	-	41		41								
		7,467	386	603	4,483	2,366	28	0	0	0	0	0
<b>2008</b>												
Cash and cash equivalents	7.15%	6,734	3,019		3,715							
Loans and receivables (a)	-	388		388	128							
Amounts receivable for services	-	42		42								
		7,164	3,019	430	3,843	0	0	0	0	0	0	0

(a) The amount of receivables excludes GST recoverable from the ATO (statutory receivable).

### *Liquidity Risk*

The following table details the contractual maturity analysis of financial liabilities. The contractual maturity amounts are representative of the undiscounted amounts at the balance sheet date. The table includes interest and principal cash flows. An adjustment has been made where material.

### **Interest rate exposures and maturity analysis of financial liabilities**

	Weighted Average Effective Interest Rate	Carrying Amount	<u>Interest rate exposure</u>		<u>Maturity dates</u>						
			Variable Interest Rate	Non- interest Bearing	Up to 3 months	3-12 months	1-2 Years	2-3 Years	3-4 Years	4-5 Years	More than 5 years
	%	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
<u>Financial Liabilities</u>											
<b>2009</b>											
Payables	-	89		89	89						
Grants and loans payable	-	5,266		5,266	1,231	3,988	47				
		5,355	0	5,355	1,320	3,988	47	0	0	0	0
<b>2008</b>											
Payables	-	164		82	82						
Grants and loans payable	-	5,904		5,904	2,666	2,385	853				
		6,068	0	5,986	2,748	2,385	853	0	0	0	0

The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities.

*Interest rate sensitivity analysis*

The following table represents a summary of the interest rate sensitivity of ScreenWest (Inc.)'s financial assets and liabilities at the balance sheet date on the surplus for the period and equity for a 1% change in interest rates. It is assumed that the interest rates is held constant throughout the reporting period.

	Carrying amount \$ 000	-1% change		+1% change	
		Profit \$ 000	Equity \$ 000	Profit \$ 000	Equity \$ 000
<b>2009</b>					
<b>Financial Assets</b>					
Cash and cash equivalents	4,864	(49)	(49)	49	49
		(49)	(49)	49	49
	Carrying amount \$ 000	-1% change		+1% change	
		Profit \$ 000	Equity \$ 000	Profit \$ 000	Equity \$ 000
<b>2008</b>					
Financial Assets					
Cash and cash equivalents	6,734	(67)	(67)	67	67
		(67)	(67)	67	67

*Fair Values*

All financial assets and liabilities recognised in the balance sheet, whether they are carried at cost or fair value, are recognised at amounts that represent a reasonable approximation of fair value unless otherwise stated in the applicable notes.

**2009**  
**\$ 000**

**2008**  
**\$ 000**

**29. Remuneration of members of ScreenWest (Inc.) and senior officers**

Remuneration of Members of ScreenWest (Inc.)

The number of board members of ScreenWest (Inc.) whose total of board fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year, fall within the following bands are:

	<b>2009</b>	<b>2008</b>
\$0 - \$10,000	9	9

The total remuneration of all board members of ScreenWest (Inc.) is:

33

25

The total remuneration includes the superannuation expense incurred by ScreenWest (Inc.) in respect of board members of ScreenWest (Inc.).

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

Remuneration of Senior Officers

The number of senior officers, other than senior officers reported as members of ScreenWest (Inc.), whose total of fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year, fall within the following bands are:

	<b>2009</b>	<b>2008</b>
\$80,001 - \$90,000	1	0
\$110,001 - \$120,000	1	1
\$120,001 - \$130,000	0	1
\$130,001 - \$140,000	1	1

The total remuneration of senior officers is:

343

365

The total remuneration includes 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 in respect to the audit for the current financial year is as follows:

Auditing the accounts, financial statements and performance indicators

22

21

The expense is included in note 10 '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**

Australian Writers Guild (WA) is a government affiliated body that received administrative support and a grant of \$72,480 (2008: \$52,120) from ScreenWest (Inc.). Australian Writer's Guild (WA) is not subject to operational control by ScreenWest (Inc.)

**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.

Gift of Public Property

There were no gifts of public property provided by ScreenWest (Inc.)

**34. Schedule of Income and Expenses by Service**

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

## 4.2 Detailed Key Performance Indicators Information

### 4.2.1 Production Indicators

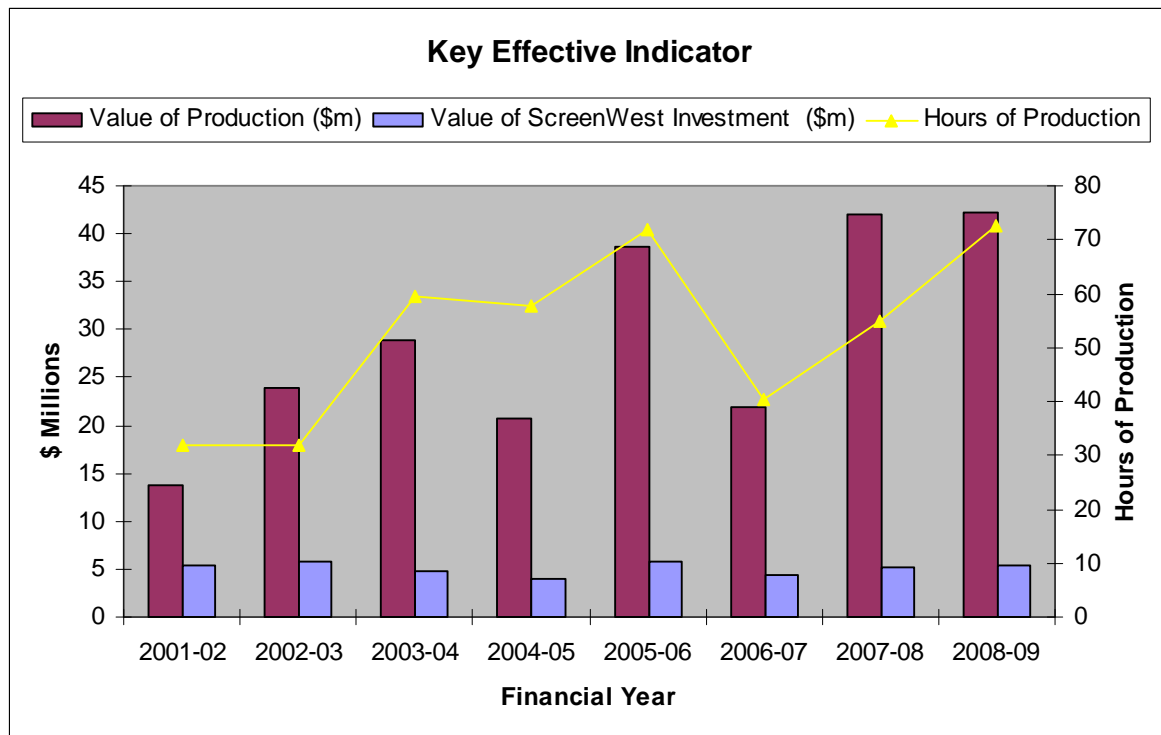
The aim of all ScreenWest initiatives is to increase the output of screen productions made in Western Australia involving significant Western Australian elements. ScreenWest funding may be accessed by industry professionals, production companies, support organisations and individuals who can clearly demonstrate a commitment to developing or working within the screen industry in Western Australia.

ScreenWest's criteria for funding are 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 national television transmission. Therefore, prior to the provision of funding, 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 eight years, with the level of investment of State Government and Lotterywest funding provided via ScreenWest. In the graph, the overlaid line charts the number of hours of production.

INDICATORS	2001-02	2002-03	2003-04	2004-05	2005-06	2006-07	2007-08	2008-09
Value of Production (\$M)	13.783	23.809	28.81	20.668	38.7	21.867	42.072	42.15
Value of ScreenWest Investment (\$M)	5.426	5.717	4.811	4.073	5.769	4.422	5.23	5.33
Hours of Production	32	32	59.5	57.7	72	40.5	55	72.5



‘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 on feature films, television drama, documentaries and short films that have received ScreenWest production funding. 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.

## 4.3 Other Financial Disclosures

### 4.3.1 Pricing policies of services provided

Not applicable to ScreenWest.

### 4.3.2 Employment and Industrial Relations

ScreenWest staff are all employed through the employing authority of the Department of Culture and the Arts. Employment conditions are governed by the *Public Sector Management Act 1994 (WA)*, the *Public Service Award 1992 (WA)*, and the *Public Service General Agreement 2008 (WA)*.

The average Full-Time Equivalent (FTE) for 2008-09 for ScreenWest was 17 FTEs.

	2007-08	2008-09
Full-time equivalents	16.3	17
Female staff	11	12
Male staff	6	5

#### Staffing Policies including Recruitment & Staff Development

The Department of Culture and the Arts is committed to the professional development of its staff. Individual staff development needs are identified through the Culture and Arts Portfolio's performance management system.

In 2008-09, line managers attended training sessions on the topics of *Managing Difficult Employee Issues* and *Recruitment and Selection*. *Code of Conduct* training was also conducted for all Portfolio staff.

New staff members continue to attend the comprehensive Portfolio Induction Program.

ScreenWest abides by the Department of Culture and the Arts' Injury Management Policy and remains committed to providing injury management support to all employees in the event that they sustain a work related injury or illness.

## 4.4 Governance Disclosures

### 4.4.1 Conflict of Interest procedure

The ScreenWest Board adopted a Code of Conduct at its meeting of August 27, 2002, based on the Western Australian Public Sector Code of Ethics, which summarises its obligations and provides guidance about ethical conduct, including conflict of interest practice. This Code was updated at the Board's meeting of January 23, 2007 and was adhered to in 2008-09.

### 4.4.2 Interests of Senior Officers

Senior Officers of ScreenWest have confirmed that no officer has an interest in a contract made or proposed with ScreenWest.

## 4.5 Other Legal Requirements

### 4.5.1 Advertising

In accordance with Section 175ZE of the *Electoral Act 1907*, ScreenWest incurred the following expenditure in advertising, market research, polling, direct mail and media advertising:

1. Total expenditure for 2008-09 was \$10,260.
2. Expenditure was incurred in the following areas:

Expenditure Area	Total Amount (\$)	Supplier	Sub Total (\$)
Advertising agencies	0	-	0
Market research organisations	0	-	0
Polling organisations	0	-	0
Direct mail organisations	0	-	0
Media advertising organizations	10,260		
<i>Job vacancies</i>		Marketforce	550
		Adcorp Australia Ltd	3,140
		AIDC Ltd	500
		Ausfilm International Inc	1,000
		Film & Television Institute (WA) Inc	2,160
		Seedpod Pty Ltd	720
		Square Peg Design	200
		Australian Business Pages	195
		Directory	
<i>Classifieds/Listings</i>		Reed Business Information	1,795

### 4.5.2 Disability Access and Inclusion Plan Outcomes

ScreenWest is committed to ensuring that people with disabilities, their families, friends and carers have the same opportunities, rights and responsibilities enjoyed as others, to access its services, information and facilities. As a portfolio agency, ScreenWest utilises the Department of Culture and the Arts Disability Access and Inclusion Plan (DAIP) 2007 – 2011. The following progress has been made towards the DAIP desired outcomes by ScreenWest and, where directly relevant to ScreenWest, DCA:

*Outcome 1: People with disabilities have the same opportunities as other people to access the services of, and any events organised by, the Department.*

- People with disabilities have the same opportunities as other people to access the services of, and any events organised by, ScreenWest.

*Outcome 2: People with disabilities have the same opportunities as other people to access the buildings and other facilities of the Department.*

- DCA has commenced auditing of external access to all Department buildings. A list has been developed of required building and facility amendments and the associated costs. Items have been prioritised and some funding approved.

*Outcome 3: People with disabilities receive information from the Department in a format that will enable them to access the information as readily as other people are able to access it.*

- All new publications follow the State Government Access Guidelines for Information, Services and Facilities. A variety of alternative and accessible formats are available upon request.
- The ScreenWest Funding Review workshop was video recorded and made available for viewing on YouTube.

*Outcome 4: People with disabilities receive the same level and quality of service from the staff of the Department as other people receive from the staff of the Department.*

- A presentation on disability access and inclusion, including customer service for people with disabilities, has been added to the Culture and Arts Portfolio Induction Program which is attended by all new ScreenWest employees.

*Outcome 5: People with disabilities have the same opportunities as other people to make complaints to the Department.*

- ScreenWest's complaints process has been reviewed and a new Complaints Handling Guideline and complaints Record Form created. Staff training is being undertaken to ensure all staff are aware of their responsibilities and can assist a person wishing to make a complaint. The new complaints guideline and form will be made available online at the start of 2009-10.

*Outcome 6: People with disabilities have the same opportunities as other people to participate in any public consultation by the Department.*

- Whenever external consultations or public gatherings have taken place: consultation information has been available in alternative formats upon request where appropriate and information was written in clear, concise language; the invitation process has been accessible; and people with disabilities, their families and carers have been supported to attend through use of access requirements and accessible venues.
- The ScreenWest Funding Review workshop and feedback session was video recorded and made available for viewing on YouTube for people unable to attend the Perth-based workshop.

*Outcome 7: People with disabilities have the same opportunities as other people to seek employment with the Department.*

- The Recruitment, Selection and Appointment Manual developed by DCA Human Resources include strategies to recruit people with disabilities and to improve access to employment opportunities.

#### **4.5.3 Compliance with Public Sector Standards and Ethical Codes**

Compliance with Public Sector Standards and Ethical Codes is assessed regularly in conjunction with the Department of Culture and the Arts Human Resources Team and the Office of Public Sector Standards (in the case of a breach claim).

In accordance with section 31 of the *Public Sector Management Act 1994 (WA)*, the following is a report of the extent to which ScreenWest has complied with Public Sector Standards, Western Australian Public Sector *Code of Ethics* and the Department's *Code of Conduct*.

## Public Sector Standards

Nil Breaches

### Significant Action Taken to Monitor and Ensure Compliance:

- Information about Public Sector Standards in Human Resource Management and how to lodge a breach is included on the Department's intranet and incorporated into the Portfolio Induction Program.
- All selection reports undergo quality assurance checking through Shared Services to help ensure compliance with the Recruitment, Selection and Appointment Standard.
- The Culture and Arts Portfolio performance management system, the *Staff Development System*, is in operation and meets the requirements of the Public Sector Standard in Human Resource Management for Performance Management.
- Information on grievance and performance management is incorporated into the Induction Program provided by the Department. In addition, in 2008-09 Portfolio line managers were trained on *Managing Difficult Employee Issues* these sessions including grievance handling and managing substandard performance.

## Western Australian Public Sector Code of Ethics

Nil breaches

### Significant Action Taken to Monitor and Ensure Compliance:

- In 2008-09, all Culture and Arts Portfolio staff were required to attend *Code of Conduct* training. The Department's *Code of Conduct* is based on the recently revised public sector *Code of Ethics*.
- Information on the Western Australian Public Sector Code of Ethics is incorporated into the Induction Program provided by the Department.

## Code of Conduct

Nil breaches

### Significant Action Taken To Monitor And Ensure Compliance:

- In 2008-09, all Culture and Arts Portfolio staff were required to attend *Code of Conduct* training.
- Code of Conduct has been incorporated into the Induction Program provided by the Department.

### **4.5.4 Recordkeeping Plans**

ScreenWest utilises a Recordkeeping Plan registered with the State Records Office (SRO) in accordance with the *State Records Act 2000* and State Records Commission Standards.

The Recordkeeping Plan is scheduled for review. Processes and compliance will be examined with a view to making the records management system a more useful corporate resource. The revised Recordkeeping Plan will be submitted to the State Records Commission by 7 October 2009.

ScreenWest follows the Department's Record's Management policy and utilises its records management system. Basic training is provided by the Department; this training is supplemented by additional training as required.

The Department Portfolio Induction Program includes information on staff record management responsibilities.

#### ***4.5.5 Ministerial Directives***

ScreenWest received no Ministerial directives in 2008-09 with the exception of the Minister's decisions in relation to the approval of funding recommendations.

### **4.6 Government Policy Requirements**

#### ***4.6.1 Corruption Prevention***

ScreenWest has undertaken a fraud and corruption control risk analysis and has a Fraud Prevention and Detection Policy in place to help reduce the risk of corruption and misconduct. This policy aligns with the Culture and Arts Portfolio Fraud Detection and Prevention Policy. In terms of the wider Culture and Arts Portfolio, the Code of Conduct now includes awareness of fraud and corruption and conflict of interest. ScreenWest employees received training on this revised Code of Conduct. The Culture and Arts Portfolio Induction for new employees also includes information on ethical behaviour, conflict of interest and fraud and corruption prevention.

#### ***4.6.2 Substantive Equality***

##### **Equal Employment Opportunity (EEO)**

ScreenWest is committed to equity and diversity by encouraging the employment of Indigenous Australians, young people, people with disabilities, people from culturally diverse backgrounds and women.

ScreenWest participates as a member of the Culture and the Arts Portfolio Equity and Diversity Reference Group which is responsible for the portfolio wide *Equal Employment Opportunity and Diversity Management Plan 2008-2009*. To date 23 of the 34 initiatives within the plan have been completed or are ongoing.

A new Culture and Arts Portfolio *Equal Employment Opportunity and Diversity Management Plan* will be developed for 2010-12. Development of the new plan is scheduled to commence in August 2009.

#### ***4.6.3 Occupational Safety, Health and Injury Management***

ScreenWest is committed to providing a safe and healthy workplace for its staff.

The Department's Portfolio Induction Program sets out to all new staff the Department's commitment to safety and health and their responsibilities under the *Occupational Safety and Health Act 1979* (WA).

During the year, ScreenWest staff were offered the opportunity to have influenza injections. ScreenWest staff also participated in fire drills.



All Culture and Arts Portfolio staff, and their immediate family members, have access to the Department's *Employee Assistance Program*. This provides them with 24 hour, seven day a week access to a confidential and professional counselling service.

No workers' compensation claims arose during the year.

Indicator	Target	2007-08	2008-09
Number of fatalities	Zero (0)	0	0
Number of lost time injury or disease (LTI/D)	Zero (0) or 10% reduction on previous year	0	0
Number of severe claims	Zero (0) or 10% improvement on previous year	0	0
Lost time injury or severity rate	Zero (0) or 10% improvement on previous year	0	0

## APPENDIX 1: PANEL MEETINGS AND MEMBERS 2008-09

### Members' Key

- \* ScreenWest staff member
- \*\* Attachment
- \*\*\* ScreenWest Board member

FUNDING INITIATIVE	DATE	MEMBERS
Matched Prime Time TV Production Fund	July 2008	Ian Booth* Harry Bardwell* Liz Sward* Andrew Lewis*** Susie Campbell Brian Beaton
Production Investment Fund Round 1	July 2008	Ian Booth* Harry Bardwell* Michelle White*** Chris Hetherington Brian Beaton
Project Development Investment Fund Round 1 (Features included)	July 2008	Victor Gentile* Franco di Chiera Ryan Hodgson Barbara Connell
Travel & Marketing 2008-09 Round 1	July 2008	Harry Bardwell* Shannon Jenkins* Joan Peters***
Indigenous Community Stories Round 1	September 2008	Harry Bardwell* Debra Miller* Michelle White*** Janine Boreland (FTI Representative) Gina Williams
Production Investment Fund Round 2	September 2008	Harry Bardwell* Liz Sward* Andrew Lewis*** Mike Searle Carmelo Musca
Project Development Investment Fund Round 2 (Documentary & Television only)	September 2008	Victor Gentile* Brian Beaton Kit Oldfield
Screen Culture Round 1	October 2008	Neta Gill* Ben O'Shea Melissa Kelly
Short Film Marketing Round 1	October 2008	Mala Sujan* Ivan Borgnino
West Coast Visions Short List	October 2008	Victor Gentile* Barbara Connell Franco di Chiera Reg Cribb
West Coast Visions Finalists	October 2008	Ian Booth* Victor Gentile* Andrew Bovell Scott Meek

FUNDING INITIATIVE	DATE	MEMBERS
Indigenous Community Stories Round 2	November 2008	Harry Bardwell* Debra Miller* Michelle White*** Janine Boreland (FTI Representative) Mandy Corunna David Milroy
Project Development Investment Fund Round 3 (Features Included)	November 2008	Victor Gentile* John Rapsey Susie Campbell Natalie Bell
Singapore MDA-ScreenWest Matched Development Fund	December 2008	Harry Bardwell* Mala Sujana* Li Ling Keh (MDA) Yusmawati Yahya (MDA) Adriana Lee (MDA)
Matched Prime Time TV Production Fund	December 2008	Ian Booth* Liz Sward* Aidan O'Bryan*** Ray Pedretti Marian Bartsch
Pre T-Vis (Preliminary Grant Round)	January 2009	Victor Gentile* Sarah Rossetti
Travel Marketing 2008-09 Round 2	January 2009	Harry Bardwell* Shannon Jenkins* Michelle White***
Project Development Investment Fund Round 4 (Documentary & Television only)	January 2009	Victor Gentile* Carmelo Musca Jocelyn Quioc
Bill Warnock Award Shortlist	February 2009	Victor Gentile* Barbara Connell Adam Isitt
Bill Warnock Award Finalists	February 2009	Victor Gentile* Barbara Connell Adam Isitt
T-Vis Workshop	February 2009	Victor Gentile* Rosemary Blight Greg Woodland
PEP 2009	February 2009	Ian Booth* Shannon Jenkins* Catherine Ferrari*** David Noakes
Production Investment Fund Round 4 & Matched Prime Time TV Production Fund	March 2009	Ian Booth* Liz Sward* Alan Lindsay*** Carmelo Musca Sue Taylor
Pre Pre-Vis (Preliminary Grant Round)	March 2009	Victor Gentile* Kit Oldfield Matthew Dabner

<b>FUNDING INITIATIVE</b>	<b>DATE</b>	<b>MEMBERS</b>
Project Development Investment Fund Round 5 (Features included)	March 2009	Victor Gentile* Andrew Lewis*** David Revill Rebecca Ciallella**
Digital Directions Award 2009	March 2009	Victor Gentile* Ian Tregonning
Short Film Marketing Round 2	April 2009	Darcy Hodgkinson* Tenille Kennedy
Production Attraction Fund & Matched Prime Time TV Production Fund	April 2009	Ian Booth* Harry Bardwell* Liz Sward* Andrew Lewis*** Robyn Kershaw*** Paul Barron
Screen Culture Round 2	May 2009	Jo Hos* Renee Zaffino-Little Deidre Kitcher
Production Investment Fund Round 5	May 2009	Ian Booth* Harry Bardwell* Liz Sward* Aidan O'Bryan*** John Rapsey Natalie Bell
Project Development Investment Fund Round 6 (Documentary & Television only)	May 2009	Victor Gentile* Carmelo Musca Dave Warner
Pre-Vis Workshop	June 2009	Victor Gentile* Phillip Bowman David Caesar
T-Vis Project Development Fund	June 2009	Victor Gentile* Bevan Lee Amanda Higgs

## APPENDIX 2: PRODUCTIONS WITH SCREENWEST FUNDING 2008-09

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The following projects all entered principal photography in 2008-09.

### DOCUMENTARY

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#### **ADDICTED TO MONEY**

3 x 52 minute Documentary

Production Company: Electric Pictures

Network: ABC

Producers: Andrew Ogilvie, Andrea Quesnelle

Directors: Simon Nasht, Mathew Kelley

Writers: Simon Nasht, David McWilliams

DoP: Ulrich-Stephen Krafzik

Synopsis: Everything you need to know about what caused the financial meltdown, what lies ahead and what we all need to do to survive in the New Economy.

ScreenWest Investment: \$405,000

Other Parties: ABC, Screen Australia, RTE, S4C

#### **BRIDGE BETWEEN TWO WORLDS**

1 x 52 minute Documentary

Production Companies: Artemis International, Inavision Films

Network: SBS

Producers: Brian Beaton, Shireen Narayanan

Director: Shireen Narayanan

Writer: Shireen Narayanan

DoPs: Ulrich-Stephen Krafzik, Ian Pugsley

Synopsis: An English language program becomes a bridge between two vastly different worlds for newly arrived refugee children – an amazing journey of discovery, resilience, courage, hope and optimism.

ScreenWest Investment: \$150,000

Other Parties: SBS

#### **EVERY FAMILY'S NIGHTMARE**

1 x 52 minute Documentary

Production Company: Prospero Productions

Network: SBS

Producers: Ed Punchard, Julia Redwood

Directors: Michael Muntz, Helga Berry

Writers: John McCourt, Rhian Skirving, Julia Redwood

DoPs: Ian Batt, Ulrich-Stephen Krafzik, Steve Paton, Evan Cunningham-Dunlop, Ian Pugsley, Torstein Dyrting

Synopsis: Every Family's Nightmare is the story of a 15-year old boy accused of rape and a family's incredible fight for justice that exposes fundamental problems in the way in which forensic science is used to investigate serious crimes.

ScreenWest Investment: \$75,378

Other Parties: Screen Australia, SBS

### **HEARTBREAK SCIENCE**

1 x 52 minute Documentary

Production Company: Prospero Productions

Network: SBS

Producers: Ed Punchard, Julia Redwood

Director: Russell Vines

Writers: John McCourt, Russell Vines

DoP: Mark Zagar

Synopsis: In the fight against the world's number one killer, scientists are discovering that the heart is much more than just a pump.

ScreenWest Investment: \$103,991

Other Parties: Screen Australia, SBS, BBC

### **KURU**

1 x 52 minute Documentary

Production Company: Siamese

Network: SBS

Producers: Peter Du Cane, Francesca Hope

Directors: Rob Bygott, Ben Alpers

Writers: Peter Du Cane, Rob Bygott

DoP: Rob Bygott

Synopsis: Kuru is a documentary about medical discovery, cannibalism, sorcery and a lesson for the modern world.

ScreenWest Investment: \$79,198

Other Parties: Screen Australia, SBS, Private Investor

### **LIFE OF THE TOWN**

13 x 30 minute Documentary

Production Company: Excalibur Productions

Network: NITV

Producer: Paul Roberts

Directors: Brett Cullen, Paul Roberts

Writer: Paul Roberts

DoP: Anthony Hanson

Synopsis: Ongerup faces extermination, not by drought, or natural disaster, or locust plague, although this Southwest rural community has had its share of those. The football club, which binds the small town together, is failing. Just one year after gloriously winning the regional Grand Final, the team cannot get a win on the board.

ScreenWest Investment: \$25,000

Other Parties: NITV

### **MY ASIAN HEART**

1 x 52 minute Documentary

Production Company: CM Film Productions

Producers: Carmelo Musca, David Bradbury

Director: David Bradbury

Writer: David Bradbury

DoP: David Bradbury

Synopsis: Classic photojournalism is still alive, though struggling, amongst a new generation of photographers. Philip Blenkinsop is one of them.

ScreenWest Investment: \$65,000

Other Parties: Screen Australia, NSW FTO, SBS

## **OLD COUNTRY, NEW COUNTRY – THE JOURNEY OF A RAFT**

1 x 26 minute Documentary

Production Company: Gaia Media

Network: SBS

Producers: Mark Jones, Meg Henschke-Jones, Alex Petersons, Cindy Petersons

Directors: Mark Jones, Alex Petersons

Writer: Mark Jones

DoP: Mark Jones

Synopsis: "Building the raft is the main culture" and it is with these words an old Bardi man and his two sons embark on a journey which is as old as time. Old Country, New Country is a parable. It shows the two ways of life that the Aboriginal people of the Kimberley have to choose from. One is the old way, a culture which is the oldest surviving. The other way is the new, but in order to do it they have to sell the very thing that they identify themselves with.

ScreenWest Investment: \$25,000

Other Parties: SBS

## **SALAM FATHER**

1 x 52 minute Documentary

Production Company: Artemis International

Network: SBS

Producers: Brian Beaton, Celia Tait

Directors: Max Walker, Sam Ziusudras

Writers: Max Walker, Sam Ziusudras

DoPs: Ian Pugsley, Max Walker, Sam Ziusudras

Synopsis: An Australian son's quest to find out why his father's body was found in a mass grave in Iraq.

ScreenWest Investment: \$82,500

Other Parties: Screen Australia, SBS, Al Jazeera

## **SKIPPY: AUSTRALIA'S FIRST SUPERSTAR**

1 x 52 minute Documentary

Production Company: Electric Pictures, Brook Lapping (UK)

Network: ABC, BBC

Producers: Andrew Ogilvie, Andrea Quesnelle

Director: Stephen Oliver

Writers: Stephen Oliver, Phil Craig

DoP: Ulrich-Stephen Krafzik

Synopsis: The inside story of a remarkable television series starring a crime-fighting kangaroo who became the emblem of a nation for children the world over.

ScreenWest Investment: \$135,000

Other Parties: Screen Australia, ABC, BBC, NRK, DV1 Distribution

## **TERROR IN MUMBAI**

1 x 60 minute Documentary

Production Company: Electric Pictures, Furnace (UK)

Network: ABC

Producers: Andrew Ogilvie, Andrea Quesnelle

Director: Victoria Pitt

Writers: Victoria Pitt, Phil Craig

DoP: Jim Frater

Synopsis: Told entirely from the perspective of the survivors of the Mumbai terrorist attack, this is the revealing story of the emotions we experience, the decisions we make and the desperate actions we take when death is staring us in the face.

ScreenWest Investment: \$150,000

Other Parties: Screen Australia, ABC, History Channel (UK), Discovery Asia, WNET (USA)

## **THE GREAT ESCAPE**

1 x 60 minute Documentary

Production Companies: Electric Pictures, Brook Lapping (UK)

Network: ABC

Producers: Andrew Ogilvie, Andrea Quesnelle

Director: Steve Westh

Writers: Steve Westh, Phil Craig

DoP: Ulrich-Stephen Krafzik

Synopsis: The story of a heroic Australian pilot who was murdered by the Nazi's and of the post-war manhunt to bring to justice those responsible for the murders of 50 Allied airmen in the aftermath of the Great Escape of WWII.

ScreenWest Investment: \$135,000

Other Parties: Screen Australia, ABC, BBC Worldwide, Channel 4, DV1 (Australia)

## **WHO DO YOU THINK YOU ARE? - SERIES 2**

6 x 52 minute Documentary

Production Company: Artemis International, Serendipity Productions

Network: SBS

Producers: Brian Beaton, Margie Bryant, Celia Tait

Directors: Alan Carter, Russell Vines, Catherine Marciniak, Jane Manning, Belinda Mason

DoPs: Ian Pugsley, Ulrich-Stephen Krafzik

Synopsis: Six famous Australians take a journey to discover their family ancestry.

ScreenWest Investment: \$465,000

Other Parties: Screen Australia, SBS

## **DRAMA**

### **BRAN NUE DAE**

1 x 90 minute Feature Film

Production Company: BND The Film Pty Ltd

Producers: Robyn Kershaw, Graeme Isaac

Director: Rachael Perkins

Writers: Based on the stage musical by Jimmy Chi and Kuckles – Screen Adaptation by Reg Cribb, Rachael Perkins, Jimmy Chi

DoP: Andrew Lesnie

Synopsis: An energetic, musical road trip through the 1967 desertscapes of Western Australia, shot in Broome, Kununurra and Perth. Bran Nue Dae is a toe-tapping story about finding where you belong. Sent away from his hometown of Broome, Willie decides that boarding school life isn't for him. He legs it and so starts a comical, musical adventure as Willie does his best to make his way back home. Starting life as a one-of-a-kind musical in the early 90's. Bran Nue Dae's exuberant mix of comedy, music, dance and joy stars newcomer Rocky McKenzie, Jessica Mauboy, Ernie Dingo, Missy Higgins and Geoffrey Rush.

ScreenWest Investment: \$600,000

Other Parties: Screen Australia, Omnifab Media, ABC, Film Victoria, Melbourne International Film Festival Premiere Fund.



## **LAYOORDOO**

1 x 10 minute Short Drama

Production Company: Noir Media

Producer: Naomi Ashcroft

Director: Mark Coles Smith

Writer: Mark Coles Smith

DoP: David Le May

Synopsis: Layoordoo is the traditional Bardi name for a female spirit that inhabits certain parts of the Kimberley coast. The oldest stories recognize the spirit as being the cause of tidal currents and the disappearance of young men. The story follows three young Broome boys on their holiday camping trip into the coastal wilderness of creeks made rich with history of pearling industry and local mythology. The real value of friendship can only be realized in the most challenging moments.

ScreenWest Investment: \$50,000

Other Parties: Screen Australia

## **LOCKIE LEONARD SERIES 2**

26 x 24 minute Children's TV Series

Production Company: Goalpost Pictures

Network: Nine Network, BBC, Nickelodeon Australia

Producers: Kylie Du Fresne

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

Writers: Keith Thompson, Shelley Birse, Michael Miller, LeeAnne Innes, Drew Proffitt, Matt Ford, Josh Wakely, Wayne Blair, Rhys Muldoon, Peter Templeman

DoP: Justin Brickle

Synopsis: Lockie Leonard Series 2 will revisit all of the comedic and emotional strengths of the first series. Together with his family and friends, Lockie will again stumble his way through a succession of funny, fanciful, subversive, emotional yet always touching and empowering snapshots of the weirdness of everyday teenage life and love.

ScreenWest Investment: \$475,000

Other Parties: Screen Australia, NSWFTO, ACTF, IDM, BBC, Nine Network

## **MAD BASTARDS**

1 x 96 minute Feature Film

Production Company: MB Productions

Producers: Alan Pigram, Steven Pigram, Brendan Fletcher

Director: Brendan Fletcher

Writer: Brendan Fletcher

DoP: Alan Collins

Synopsis: A man takes a journey deep into Kimberley country and is challenged and inspired by what he finds.

ScreenWest Investment: \$280,000

Other Parties: Screen Australia, NSWFTO, Mushroom Distributions

## **THE CHOCOLATE MARTINI**

8 x 60 minute, 20 x 26 minute, 22 x 55 minute TV Variety Music Series

Production Companies: Elephant Productions, South West Aboriginal Entertainment

Network: NITV

Producers: Jen Dunstan, Chris Woodland, Keith Woodland, Jessie Lloyd, Della-Rae Morrison

Directors: Jen Dunstan, Jessica Woodland

Writers: Mike Callaghan, Britt Arthur, Jessica Woodland

DoPs: Andrew Renton, Paul Bennet, Darren Dunstan, Dave Baster, Bernard Shaw, Karl Miethe

Synopsis: The Chocolate Martini is a television series that showcases spectacular Indigenous variety performers from around Australia.

ScreenWest Investment: \$25,000

Other Parties: NITV

## **THE CIRCUIT SERIES 2**

6 x 60 minute Drama TV Series

Production Company: Media World Pictures

Network: SBS

Producers: Ross Hutchens, Colin South

Directors: Steve Jodrell, James Bogle, Aaron Pedersen

Writers: Kelly Lefever, Dot West, Mitch Torres, Wayne Blair

DoP: Joe Pickering, Danny Batterham

Synopsis: Aboriginal Lawyer Drew Ellis continues his journey on 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 2,000kms round trip to dispense justice to the dusty, remote communities of North Western Australia.

ScreenWest Investment: \$525,000

Other Parties: SBS, Daro Distribution, Screen Australia

## **WASTED ON THE YOUNG**

1 x 95 minute Feature Film

Production Company: WBMC

Producers: Aidan O'Bryan, Janelle Landers

Director: Ben C Lucas

Writer: Ben C Lucas

DoP: Dan Freene

Synopsis: The sordid events of a party divide an elite high school community and forces two brothers to face the ultimate judgment after a classmate commits suicide.

ScreenWest Investment: \$750,000

## **DEADLY YARNS 4**

*A joint initiative with ABC TV and FTI. Total ScreenWest investment \$250,000.*

## **MABUJI**

1 x 5 minute Short Drama

Network: ABC

Producer: Robyn Marais

Director: Tyson Mowarin

Writer: Tyson Mowarin

DoP: Torstein Dyrting

Synopsis: The past and present come together when a budding stockman on his first muster learns about his grandfather, who passed away after a mustering accident, but who remains close.

## **CULTURE CLASH**

1 x 5 minute Short Drama

Network: ABC

Producer: Danielle Giles

Director: Dennis Simmons

Writer: Dennis Simmons

DoP: Jason Thomas

Synopsis: A stressed out father assembles his kart warah (crazy) cousin and a mundjong (silly person) spiritual healing rapper to rescue his son from the clutches of a possessed game console.

## **MY NAN & THE YANDI**

1 x 5 minute Short Drama

Network: ABC

Producer: Jennifer Gherardi

Director: Denise Groves

Writer: Denise Groves  
DoP: Robert Castiglione

Synopsis: *My Nan and the Yandi* tells the story of a granddaughter's love for her grandmother and the important role a humble piece of tin played in her family's story.

### **GEORGE & THE NGURRUNGU**

1 x 5 minute Short Documentary  
Network: ABC  
Producer: Paul Roberts  
Director: David Chesson  
Writer: David Chesson  
DoP: Leighton De Barros

Synopsis: George Brooking is a Bunaba Elder and knows his Country like the back of his hand, but upon sighting an unusual animal he calls Ngurrungu he asks: What is this animal and where did it come from?

### **MUSIC MEN**

1 x 5 minute Short Documentary  
Network: ABC  
Producer: Eileen Torres  
Director: Jub Clerc  
Writer: Jub Clerc  
DoP: Cornel Ozies

Synopsis: Daniel and David were the music men of Port Hedland. Since they've passed on, the family talks about the striking similarities in Daniel and David junior today.

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## **NICK SHORTS**

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*A joint initiative with Nickelodeon and FTI. Total ScreenWest Investment: \$75,000*

### **THE GEEKS!**

1 x 5 minute Short Animation  
Network: Nickelodeon  
Producer: David Downie  
Director: Todd Miliias  
Writer: Todd Miliias

Synopsis: Hope desperately wants to be part of her brother's social circle – they are geniuses, each and every one of them.

### **STEPMONSTER**

1 x 5 minute Short Animation  
Network: Nickelodeon  
Producer: Kate Rothschild  
Directors: Stephen Grant, Tim Beeson  
Writer: Kate Rothschild

Synopsis: Convinced their stepmother is really a STEPMONSTER planning a dreadful surprise, Henry and Greta desperately try to stop her and reveal her true identity.

### **MY EXTRAORDINARY LITTLE SISTER**

1 x 3 minute Short Animation  
Network: Nickelodeon  
Producer: Kate Vyvyan  
Director: Stephen Grant  
Writer: Kate Vyvyan

Synopsis: Dreamer Matty Pat must mind his little sister whose hair gives her super power.

### **THE PAPER TALE**

1 x 3 minute Short Animation

Network: Nickelodeon  
Producer: Sohan Arial Hayes  
Director: Sohan Arial Hayes  
Writer: Sohan Arial Hayes

Synopsis: A shadow boy cuts himself free from a blank book but falls into a mysterious paper world.

### **JAMES BLONDE**

1 x 3 minute Short Animation

Network: Nickelodeon  
Producer: Bridget Curran  
Directors: Jesse Emmerson, Gaeton Raspanti  
Writers: Jesse Emmerson, Gaeton Raspanti

Synopsis: Blonde and Goldie must put a stop to the mysterious force that is robbing people of their hair, before their beloved Fringe City is stripped bald forever.

### **BACKSTAGE**

1 x 3 minute Short Animation

Network: Nickelodeon  
Producer: Jacob Fjord  
Director: Pierce Davison  
Writer: Pierce Davidson

Synopsis: Drama backstage of a drama club.

## **INDIGENOUS COMMUNITY STORIES**

*A joint initiative with FTI. Total ScreenWest Investment: \$200,000.*

### **MALGANA SALTWATER**

Producer: Janine Boreland  
Director: Janine Boreland  
Sound Operator: Damian Smith  
DoP: Jason Thomas

Synopsis: Shark Bay's traditional Indigenous families share previously unrecorded cultural stories of this unique world heritage area.

### **THE GNUDJU TRIAL**

Producer: Janine Boreland  
Director: Paul Roberts  
DoP: Jason Thomas

Synopsis: The endeavors of traditional Noongar women who walked the Gnudju trail from Esperance to Albany to be with their men who were incarcerated in the Albany gaol in the 1890's.

### **HEADING BUSH**

Producer: Janine Boreland  
Director: Peter Gleeson  
Sound Operator: Damian Smith  
DoP: Anthony Hanson

Synopsis: A humorous and entertaining tale of three elderly brothers from Carnarvon who share their stories of the area while going out on a prospecting trip.

### **FREO YORKAS**

Producer: Janine Boreland  
Director: Paul Roberts  
Sound Operator: Michael Rautao  
DoP: Rodney Stratton

Synopsis: Stories exploring Fremantle's social history in the 1960's told by a selection of Indigenous women who found a new home in this culturally diverse port city.

### **COLLIE RIVER SHORTS**

Producer: Janine Boreland  
Director: Janine Boreland  
Sound Operator: Damian Smith  
DoP: Anthony Hanson

Synopsis: This is the account of two contrasting stories of Noongar life in the 1950's around the Collie River. Life at the Government run Roelands Mission juxtaposed with what was happening across the river with the Burekup Gravel Pit Mob.

### **THUDGARRI WOMEN CULTURE**

Producer: Janine Boreland  
Director: Janine Boreland  
Sound Operator: Damian Smith  
DoP: Jason Thomas

Synopsis: This is the story of four senior Thudgarri women from the Yamatji region in the Midwest. They explore their early life on the pastoral stations, their mission schooling and the pathways they have taken to navigate between Aboriginal and Non-Aboriginal culture.

### **TATITJARRA**

Producers: Janine Boreland, Mandy Corunna  
Director: Adrian Holmes  
DoP: Jason Thomas

Synopsis: Looking through the eyes of a senior man, Tatitjarra, at how much the Gibson Desert country means to him. Now very weak and incapacitated this articulate, poetic speaker of Ngaanyatjarra, recalls life as a young child roaming with his parents in one of the last nomadic family groups to live in remote Australia.

### **YINHAWANGKA DREAMTIME STORIES & SONGS**

Producer: Mandy Corunna  
Director: Irma Woods  
DoP: Anthony Hanson

Synopsis: Dreamtime stories told in language and transcribed in English. Telling up to 10 Yinhanwangka stories including 'Two Sister's', 'The Zebra Finch & the Crested Pigeon', 'The Crow & the Eagle', 'The Emu & the Turkey', 'Pelican Dreaming'

### **GABRIEL DOLBY**

Producer: Mandy Corunna  
Director: Daniel Balint  
DoP: Jason Thomas

Synopsis: At the age of 10 Gabriel Dolby was taken away from his family at Beagle Bay and raised in the Derby Leprosarium at Bungarun. Now in his 80's, he recalls a life of overcoming adversity spending 50 years at the Leprosarium as patient then an employee.

### **PINTIRRI: A KARAJARRI SONG CYCLE**

Producer: Mandy Corunna  
Director: Mitch Torres  
DoP: Jason Thomas

Synopsis: Wittadong Mulardy is one of the most senior Karajarri women alive today. She is now frail and almost blind. She is the inheritor of the Pintarri Song Cycle which came to her from her father. She wants to record the song cycle for her sons and daughters, her grandchildren and great grandchildren, and for all the other Karajarri people.

#### **KARLA KULINJ: RETURN TO CAMPFIRE**

Producers: Janine Boreland, Mandy Corunna  
Director: Adrian Holmes  
DoP: Jason Thomas

Synopsis: Karla Kulinj is the Kickett family's story about their connection to Nyungah Boodja in the south west. The family's elders will tell their historical experiences of living and working around the Dryandra area, including their cultural, spiritual, ceremonial and family kinship base.

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### **iARTS**

*A joint initiative with ABC TV and the Department of Culture and the Arts.*

#### **MOTEL DECEPTION**

1 x 5 minute Multimedia Cross Platform Dance Project  
Production Company: Blue Moon Film & Video  
Producer: Nancy Jones  
Directors: Chrissie Parrott, Nancy Jones  
Writers: Nancy Jones, Jonathan Mustard, Chrissie Parrott  
DoP: Denis Forkin

Synopsis: Motel Deception is a five minute, noir style, romantic physical theatre film and TV crammed with parody, and deceit. It's narrated on an interactive website called Circus of Dreams by animated characters.

ScreenWest Investment: \$57,500

#### **RE-FACE**

1 x 10 minute Documentary Multimedia Cross Platform Project  
Production Company: WBMC  
Producers: Aidan O'Bryan, Janelle Landers  
Director: Steve McCallum  
Writer: Steve McCallum

Synopsis: Re-Face used projections, city walls, the internet and the work of all manner of artists and audience to explore whether or not street art is actually art and create a dialogue on public space, community values and artistic expression.

ScreenWest Investment: \$59,700

### APPENDIX 3: SCREENWEST FUNDING APPROVALS 2008-09

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

PROJECT DEVELOPMENT				
Recipient	Project Title	Format	Amount	Notes
Pinjarra Katijin Inc	<i>Carrolup</i>	Documentary Single	\$ 5,000	Lapsed
Crewjo - Craig Wilson	<i>Charlie Gribble and The Magic Maps</i>	Animated Children's TV Series	\$ 25,000	
Julian Duncan	<i>Deathbed Confessions</i>	Feature	\$ 385	
Mago Films	<i>Digging and Dealing</i>	Documentary Single	\$ 10,000	
Prospero Productions	<i>Dino Stampede</i>	Documentary Single	\$ 15,750	
Prospero Productions	<i>Heartbreak Science</i>	Documentary Single	\$ 25,000	Emergency Development
Jelly Jym - Kate Vyvyan	<i>Kit and Ker-boot</i>	Animated Children's TV Series	\$ 6,000	
Taylor Media	<i>Late Change Expected</i>	Feature	\$ 25,000	
Prospero Productions	<i>Mutha Truckers</i>	Documentary Series	\$ 10,600	
ZAC Toons	<i>Off the Wall</i>	Animated TV Series	\$ 11,776	
Gaia Media	<i>Old Country New Country</i>	Documentary Single	\$ 25,000	
Woss Group Films	<i>Red Dog</i>	Feature	\$ 25,000	
Ben Young and Naomi Ashcroft	Script Assessment for 25 by Script Factory UK	Feature	\$ 161	Total Commitment \$337
Forgeworks	Script Assessment for 7th Moon by Script Factory UK	Feature	\$ 257	
Mark DeFriest and Tom Lubin	Script Assessment for Bugle Boy by Script Factory UK	Feature	\$ 161	Total Commitment \$337
Melanie Rodriga	Script Assessment for Shore by Script Factory UK	Feature	\$ 161	Total Commitment \$337
Aquarius Productions - Richard Todd	<i>Suicide Club</i>	Documentary Single	\$ 7,400	
Electric Pictures	<i>Terror in Mumbai</i>	Documentary Single	\$ 15,000	Lapsed
John Tatoulis	<i>The Cursed</i>	Feature	\$ 9,000	
Impian Films	<i>The Drowner</i>	Feature	\$ 75,000	
Zinc Finger Films	<i>The Great Mint Swindle</i>	Tele-movie	\$ 25,000	
Great Western Entertainment and Sam Cleary	<i>The Magic Rainbow</i>	Children's TV Series	\$ 15,500	
Animazing Productions	<i>Truly</i>	Children's TV Series	\$ 25,000	

Recipient	Project Title	Format	Amount	Notes
Animazing Productions	Vanished	Children's TV Series	\$ 14,000	
Julian Duncan	Vernon James	TV Series	330	
Prospero Productions	Warship	Documentary Series	\$ 25,000	Emergency Development
<b>Sub-Total</b>			<b>\$ 396,481</b>	
<b>Lapsed</b>			<b>\$ 20,000</b>	
<b>Total</b>			<b>\$ 376,481</b>	

SPECIAL INITIATIVES				
Recipient	Project Title	Format	Amount	Notes
Recipient/s to be advised	iArts (ScreenWest, ABC and Department of Culture the Arts initiative): Contingency	Digital Initiative	\$ 26,900	
Blue Moon Film and Video and Chrissie Parrot	iArts (ScreenWest, ABC and Department of Culture and the Arts initiative): <i>Motel Deception</i>	Digital Initiative	\$ 58,400	
Ololo and WBMC	iArts (ScreenWest, ABC and Department of Culture and the Arts initiative): <i>Re-Face</i>	Digital Initiative	\$ 14,700	Total Commitment \$59,700
Recipient/s to be advised	iArts 2 (ScreenWest, ABC and Dept Culture and the arts initiative)	Digital Initiative	\$ 50,000	
Artemis International and Threesixzero Productions	Media Development Authority (Singapore) Matched Development Fund: <i>Borders - Life on the Edge</i>	Documentary Series	\$ 18,809	
Scrawl Studios and ZAC Toons	Media Development Authority (Singapore) Matched Development Fund: <i>Off the Wall</i>	Animated TV Series	\$ 21,264	
Sitting In Pictures and Vue DC	Media Development Authority (Singapore) Matched Development Fund: <i>Origami Samurai</i>	Animated Children's TV Series	\$ 21,264	Lapsed
Recipient/s to be advised	West Coast Kids (ScreenWest, Australian Children's Television Foundation and ABC TV initiative)	Children's TV Series	\$ 400,000	
<b>Sub-Total</b>			<b>\$ 611,337</b>	
<b>Lapsed</b>			<b>\$ 21,264</b>	
<b>Total</b>			<b>\$ 590,073</b>	



PROJECT DEVELOPMENT – MATCHED DEVELOPMENT				
Recipient	Project Title	Format	Amount	Notes
ZAC Toons	<i>Freaking Funnies</i> (Phase 1)	Animated TV Series	\$ 12,500	Matched with SBS
ZAC Toons	<i>Freaking Funnies</i> (Phase 2)	Animated TV Series	\$ 25,000	Matched with SBS
Siamese	<i>MIDDAR</i>	Documentary Single	\$ 4,500	Matched with ABC
Sea Dog Films	<i>On a Wing and a Prayer</i>	Documentary Single	\$ 19,883	Matched with ABC
Woss Group Films	<i>Red Dog</i>	Feature	\$ 15,000	Matched with Village Roadshow
Artemis International	<i>Who Do You Think You Are? Series 3</i>	Documentary Series	\$ 20,000	Matched with SBS and Screen Australia
<b>Total</b>			<b>\$ 96,883</b>	

STATE LOCATION AND CREW SUPPORT SERVICES			
Recipient	Project Title	Amount	Notes
Location and crew support services to various productions.		8,346	
<b>Total</b>		<b>\$ 8,346</b>	

PRODUCTION FUNDING				
Recipient	Project Title	Format	Amount	Notes
Prospero Productions	<i>Death of the Megabeasts</i>	Documentary Single	\$ 73,922	Total commitment \$403,767
Media World Pictures	<i>Dogstar 2</i>	Animated Children's TV Series	\$ 250,000	
Prospero Productions	<i>Every Family's Nightmare</i>	Documentary Single	\$ 68,378	
Prospero Productions	<i>Heartbreak Science</i>	Documentary Single	\$ 103,991	
Siamese	<i>Kuru</i>	Documentary Single	\$ 79,198	
RB Films	<i>Lockie Leonard 2</i>	Children's TV Series	\$ 475,000	
Bush Turkey Films	<i>Mad Bastards</i>	Feature	\$ 280,000	
CM Films	<i>My Asian Heart</i>	Documentary Single	\$ 65,000	
Prospero Productions	<i>Navy Divers</i>	Documentary Single	\$ 10,297	Total commitment \$102,967
Woss Group Films	<i>Red Dog</i>	Feature	\$ 330,000	Total commitment \$510,000
Artemis International	<i>Salam Father</i>	Documentary Single	\$ 82,500	

Recipient	Project Title	Format	Amount	Notes
Prospero Productions	<i>The Snake Crusader</i>	Documentary Series	\$ 15,927	Total commitment \$353,412
Media World Pictures	<i>The Circuit Series 2</i>	TV Series	\$ 239,553	Total commitment \$525,000
Electric Pictures	<i>The Great Escape - The Reckoning</i>	Documentary Single	\$ 135,000	
Northway Productions	<i>Trapped Series 2 - The Castaway</i>	Children's TV Series	\$ 316,234	Total commitment \$600,000
<b>Total</b>			<b>\$ 2,525,000</b>	

PRODUCTION ATTRACTION FUND				
Recipient	Project Title	Format	Amount	Notes
To be announced	-	-	\$ 500,000	
<b>Total</b>			<b>\$ 500,000</b>	

WEST COAST VISIONS INITIATIVE				
Recipient	Project Title	Format	Amount	Notes
Factor 30 Films	<i>A Kind of Hush</i>	Feature	\$ 750,000	
Jocelyn Quioc	<i>Sister Sister</i>	Feature	\$ 750,000	
<b>Total</b>			<b>\$ 1,500,000</b>	

WEST COAST VISIONS DEVELOPMENT				
Recipient	Project Title	Format	Amount	Notes
Factor 30 Films	<i>A Kind of Hush</i> Script Development	Feature	\$ 8,000	
Jocelyn Quioc	<i>Sister Sister</i> Casting	Feature	\$ 7,000	Emergency Funding
<b>Total</b>			<b>\$ 15,000</b>	

WRITERS' DEVELOPMENT INITIATIVES			
Recipient	Project Title	Amount	Notes
Various	Pre-Vis Workshop – running costs	\$ 25,000	
Various	T-Vis Workshop – Panel fees, travel costs and associated running costs	\$ 43,669	
Coral Drouyn	Five feedback reports for 2008 TV Writers' Award finalists	\$ 1,500	
33 Films - Rachel BernSousa	<i>Crazy Fever</i> - Pre-Vis Preliminary Development Grant	\$ 2,000	
Eoin O'Briain	<i>Deadline</i> - Pre-Vis Preliminary Development Grant	\$ 2,000	
Eoin O'Briain	<i>Grooming the Bride</i> - T-Vis Preliminary Development Grant	\$ 2,000	

Recipient	Project Title	Amount	Notes
Factor 30 Films	<i>Grooming the Bride</i> - T-Vis Development Investment	\$ 15,000	
Renee Webster	<i>Inside</i> - Pre-Vis Preliminary	\$ 2,000	
Adam Isitt	<i>My School is an Alien Mothership</i> - T-Vis Preliminary Development Grant	\$ 2,000	
Adam Isitt	<i>My School is an Alien Mothership</i> - T-Vis Development Investment	\$ 15,000	
Gary Sewell	<i>Strange Practice</i> - T-Vis Preliminary Development Grant	\$ 2,000	
<b>Total</b>		<b>\$ 112,169</b>	

PRACTITIONER DEVELOPMENT TRAVEL			
Recipient	Event / Location	Amount	Notes
Film and Television Institute (FTI)	2008 AbaF Awards, Melbourne - Graeme Sward	\$ 1,119	
WBMC	2008 Asia Australia Media Executive Leadership Program (AAMELP), Sydney - Aidan O'Bryan	\$ 750	
Wawili Pitjas	2008 Asia Australia Media Executive Leadership Program (AAMELP), Sydney - Eileen Torres	\$ 800	Lapsed
Miranda Edmonds	2008 Australian Directors Guild (ADG) Conference, Sydney	\$ 1,250	
Beckett Broda	2008 Australian Screen Editors Awards, Sydney	\$ 1,000	
Jimmy Jack	2008 AWGIE Awards, Melbourne - <i>The Black Balloon</i>	\$ 1,050	
Jimmy Jack	2008 IF Awards, Gold Coast and 2008 AFI Awards, Melbourne - <i>The Black Balloon</i>	\$ 1,600	
Christopher Trappe	2008 I've Seen Films International Short Film Festival, Milan - <i>Ableman's Final Account</i>	\$ 2,500	
Ivan Borgnino	2008 Melbourne Underground Film Festival	\$ 600	
Renee Webster	2008 Shorts Film Festival, Adelaide - <i>Edgar and Elizabeth</i>	\$ 1,000	
Bridget Curran	2008 SPAA Conference, Gold Coast	\$ 1,500	
John Rapsey	2008 SPAA Conference, Gold Coast	\$ 1,500	
Kate Beverley	2008 SPAA Conference, Gold Coast	\$ 1,500	
Kate Vyvyan	2008 SPAA Conference, Gold Coast	\$ 1,500	
Shelly Craddock	2008 SPAA Conference, Gold Coast	\$ 1,500	
WBMC	2008 SPAA Conference, Gold Coast - Aidan O'Bryan	\$ 1,500	
L'unica Productions	2008 SPAA Conference, Gold Coast - Catherine Trimboli	\$ 1,500	
Andrew Hollett	2008 SPAA Fringe, Sydney	\$ 1,250	
Liz Sideris	2008 SPAA Fringe, Sydney	\$ 1,250	
Sarah Davies	2008 SPAA Fringe, Sydney	\$ 1,250	

Recipient	Event / Location	Amount	Notes
Gary Sewell	2008 SPAA Fringe, Sydney - Prize for Film and Television Institute (FTI) Statewide Pitching Competition	\$ 1,250	
Aquarius Productions - Richard Todd	2008 Sun Valley Spiritual Film Festival, Idaho - <i>God Made Them Blind</i>	\$ 3,000	
Andrew Burleigh Smith	2008 Tropfest, New York - <i>Gentle Persuasion</i>	\$ 2,500	
Sea Dog Films	2008 X Media Lab, Melbourne - Leighton De Barros	\$ 1,332	
Broome Picture Company - Peter Strain	2009 Australian International Documentary Conference (AIDC), Adelaide	\$ 1,250	
Daniel Balint	2009 Australian International Documentary Conference (AIDC), Adelaide	\$ 1,250	
Inkubator - Danielle Giles Cohen	2009 Australian International Documentary Conference (AIDC), Adelaide	\$ 1,250	Lapsed
Janine Boreland	2009 Australian International Documentary Conference (AIDC), Adelaide	\$ 1,250	
Machinama - Diana Ford	2009 Australian International Documentary Conference (AIDC), Adelaide	\$ 600	
MRG International - Russell Goodrick	2009 Australian International Documentary Conference (AIDC), Adelaide	\$ 1,250	
Schmick Films - Britt Arthur	2009 Australian International Documentary Conference (AIDC), Adelaide	\$ 1,250	
Solo Films - Scott Wright	2009 Australian International Documentary Conference (AIDC), Adelaide	\$ 1,250	
WBMC	2009 Cannes Film Festival - Aidan O'Bryan	\$ 6,250	
Andi Putra Ng	2009 CG Overdrive, Singapore	\$ 1,160	
Adam Isitt	2009 Eurista Workshop, Freycinet, Tasmania	\$ 6,000	
Barbara Connell	2009 Eurista Workshop, Freycinet, Tasmania	\$ 6,000	
Kate Vyvyan	2009 Kidscreen Summit, New York	\$ 6,000	
Reg Cribb	2009 Melbourne International Film Festival (MIFF) - <i>Bran Nue Dae</i>	\$ 500	
Inkubator - Danielle Giles Cohen	2009 Message Sticks Indigenous Film Festival and ABC Pitching Session, Sydney - <i>Footnotes</i>	\$ 900	
Bridget Curran	2009 National Screenwriters' Conference, Barossa Valley	\$ 1,250	
Christopher Kenworthy	2009 National Screenwriters' Conference, Barossa Valley	\$ 600	Lapsed
Sarah Rossetti	2009 National Screenwriters' Conference, Barossa Valley	\$ 1,250	
The Penguin Empire - Grant Sputore	2009 Palm Springs International Shorts Festival - <i>Legacy</i>	\$ 1,800	

Recipient	Event / Location	Amount	Notes
Maziar Lahooti	2009 Pre-Vis Workshop, Perth	\$ 600	
Robyn Kershaw	2009 Pre-Vis Workshop, Perth	\$ 600	
Recipient to be advised	2009 SPAA Fringe, Sydney - Prize for Film and Television Institute (FTI) Statewide Pitching Competition	\$ 1,250	
Schmick Films - Britt Arthur	2009 Sydney Film Festival - <i>My Uncle Bluey</i>	\$ 1,000	
Robert Spencer	2009 X Media Lab, Sydney	\$ 1,000	
Christopher Kenworthy	Breakthru Screenings 37 Degrees South, Melbourne International Film Festival (MIFF) Market, Melbourne - <i>The Sculptor</i>	\$ 550	
Paul Baker	Broadcast Gems After Effects Training, Singapore	\$ 2,000	
Honeytree Services - Carol Seeley	Producer Offset Seminar, Adelaide	\$ 550	
Thunderbox - Jody Nunn	Screening of <i>Risking Our Kids</i> at Parliament House, Canberra	\$ 891	
WBMC	X Media Lab Keynote Conference Day, Auckland and HIT Lab NZ, Christchurch - Al McEwen	\$ 1,500	
<b>Sub-Total</b>		<b>\$ 85,002</b>	
<b>Lapsed</b>		<b>\$ 2,650</b>	
<b>Total</b>		<b>\$ 82,352</b>	

SCREEN CULTURE			
Recipient	Project / Description	Amount	Notes
Ivan Borgnino	2009 A Night of Horror Film Festival	\$ 3,000	
National Film and Sound Archive	2009 Big Screen	\$ 4,000	
National Film and Sound Archive	2009 Black Screen	\$ 5,000	
Geographe French Australian Film Festivals Inc	2009 CinéfestOz	\$ 7,000	
Flickerfest	2009 Flickerfest	\$ 5,000	
Frergham Four & 4 is Jazz - Brad Fergusson	2009 Margaret River Shorts	\$ 6,000	
Revelation Perth International Film Festival Inc	2009 Revelation Perth International Film Festival	\$ 50,000	
City of Port Phillip	2009 St Kilda Film Festival	\$ 5,000	
Australian Writers' Guild (AWG) WA Branch	AWG Oral History Project	\$ 2,000	
Ivan Borgnino	Launch of FREE FILMS @ Velvet Lounge with David Lynch documentary	\$ 287	
Film and Television Institute and Screen Hub	Screen Hub Emerging Practitioners website	\$ 12,000	
Perth Actors Collective (PAC)	Screen Workshop	\$ 9,253	
<b>Total</b>		<b>\$ 108,540</b>	

PROFESSIONAL ATTACHMENTS AND MENTORSHIPS				
Recipient	Project / Description	Type	Amount	Notes
Goalpost Productions	Chris Veerhuis - <i>Lockie Leonard</i> 2 Locations Manager	Attachment	\$ 3,480	
Goalpost Productions	Claire Marshall - <i>Lockie Leonard</i> 2 2nd Unit Director	Attachment	\$ 18,040	
WBMC	Dan Freene mentoring Ashley Barron, Camera Department on <i>Wasted on the Young</i>	Mentorship	\$ 3,000	
Media World Pictures	Dan Giles - <i>Circuit 2</i> Sound Attachment - per diems, accommodation and return airfares	Attachment	\$ 6,380	
Jocelyn Quioc	David Elfick mentoring Jocelyn Quioc, Producer on <i>Sister Sister</i>	Mentorship	\$ 8,000	Lapsed
Mayfan and Robyn Kershaw Productions	Devina McPherson - <i>Bran Nue Dae</i> Cinematographer Attachment	Attachment	\$ 3,500	
Southern Star Entertainment	Gary Sewell - <i>Rescue</i> Script Writing Attachment	Attachment	\$ 5,500	
Taylor Media	Grant Sputore - <i>3 Acts of Murder</i> Online Marketing Attachment	Attachment	\$ 2,000	
Mayfan and Robyn Kershaw Productions	Irma Woods - <i>Bran Nue Dae</i> Producer's Attachment	Attachment	\$ 4,000	
Factor 30 Films	James Bogle mentoring Michael Henry, Director on <i>A Kind of Hush</i>	Mentorship	\$ 8,000	
Blue Moon Film and Video and Chrissie Parrot, Ololo and WBMC	Jodie De Barros mentoring Natalie Eaton, Production Account on <i>Re-Face</i> and <i>Motel Deception</i>	Mentorship	\$ 4,000	
Film Projects	Josh Lee - <i>Life at 18</i> All Round Attachment, Assistant Camera and 2nd Unit. <i>New Beijing</i> Assistant Editor. <i>Angels in New York</i> Producer's Assistant.	Attachment	\$ 4,000	
Mayfan and Robyn Kershaw Productions	Kartika Christopher - <i>Bran Nue Dae</i> Production Runner and Office Assistant	Attachment	\$ 4,000	
Goalpost Productions	Katherine Marmion - <i>Lockie Leonard</i> 2 Accounts Assistant	Attachment	\$ 3,480	
WBMC	Lawrie Silverstrin mentoring Leanne Cole, Editor on <i>Wasted on the Young</i> . Leanne Cole, Chris Trappe and Robert Woods, Editors on <i>Wasted on the Young</i> - accredited training in Avid ALEX media composer.	Mentorship	\$ 2,000	
WAAPA - Screen Academy	Nigel Devenport - WAAPA Films 1st AD Attachment	Attachment	\$ 6,000	
WBMC	Peter McIntosh - <i>Wasted on the Young</i> Sound Attachment	Attachment	\$ 5,500	

Recipient	Project / Description	Type	Amount	Notes
WBMC	Sam Hobbs mentoring Anya Watroba, Art Direction on <i>Wasted on the Young</i>	Mentorship	\$ 3,000	
WBMC	Scott Meek mentoring Aidan O'Bryan and Janelle Landers, Producers on <i>Wasted on the Young</i>	Mentorship	\$ 10,000	
Mayfan and Robyn Kershaw Productions	Taryne Laffar - <i>Bran Nue Dae</i> Producer's Attachment	Attachment	\$ 4,000	
WBMC	Yvonne Collins mentoring James Grandison, Production Manager on <i>Wasted on the Young</i>	Mentorship	\$ 4,000	
<b>Sub-Total</b>			<b>\$ 111,880</b>	
<b>Lapsed</b>			<b>\$ 8,000</b>	
<b>Total</b>			<b>\$ 103,880</b>	

PRODUCER ENTERPRISE PACKAGES			
Recipient	Description	Amount	Notes
Small Business Development Corporation	Business Planning workshop for the Screen Industry	\$ 15,000	
Animazing Productions	PEP 2008-09	\$ 25,000	
Electric Pictures	PEP 2008-09	\$ 45,000	
Factor 30 Films	PEP 2008-09	\$ 5,000	
Filmscope Productions	PEP 2008-09	\$ 45,000	
Forgeworks	PEP 2008-09	\$ 5,000	
Great Western Entertainment	PEP 2008-09	\$ 20,000	
Mago Films	PEP 2008-09	\$ 20,000	
Mark Simpfendorfer Productions	PEP 2008-09	\$ 20,000	
Prospero Productions	PEP 2008-09	\$ 20,000	
Sea Dog Films	PEP 2008-09	\$ 25,000	
Taylor Media	PEP 2008-09	\$ 35,000	
WBMC	PEP 2008-09	\$ 25,000	
ZAC Toons	PEP 2008-09	\$ 5,000	
<b>Total</b>		<b>\$ 310,000</b>	

TRAVEL MARKETING			
Recipient	Event / Description	Amount	Notes
Vue DC	Singapore Stopover - Alan Lindsay	\$ 600	
Artemis International	Singapore Stopover - Brian Beaton	\$ 600	
Prospero Productions	Singapore Stopover - Ed Punchard	\$ 600	Lapsed
Film and Television Institute (FTI)	Singapore Stopover - Graeme Sward	\$ 1,800	
Great Western Entertainment	Singapore Stopover - Paul Barron	\$ 600	

Recipient	Event / Description	Amount	Notes
Circling Shark Productions	Singapore Stopover - Ray Pedretti	\$ 600	
ZAC Toons	Singapore Stopover - Troy Zafer	\$ 600	
Animazing Productions	Travel and Marketing 2008-09 (Round 1)	\$ 6,250	
Artemis International	Travel and Marketing 2008-09 (Round 1)	\$ 8,750	
Circling Shark Productions	Travel and Marketing 2008-09 (Round 1)	\$ 9,510	
Electric Pictures	Travel and Marketing 2008-09 (Round 1)	\$ 10,000	
Factor 30 Films	Travel and Marketing 2008-09 (Round 1)	\$ 3,750	
Great Western Entertainment	Travel and Marketing 2008-09 (Round 1)	\$ 6,250	
Jag Productions	Travel and Marketing 2008-09 (Round 1)	\$ 5,000	
Mago Films	Travel and Marketing 2008-09 (Round 1)	\$ 5,900	
Mark Simpfendorfer Productions	Travel and Marketing 2008-09 (Round 1)	\$ 5,000	
Prospero Productions	Travel and Marketing 2008-09 (Round 1)	\$ 11,250	
Taylor Media	Travel and Marketing 2008-09 (Round 1)	\$ 12,500	
Vue DC	Travel and Marketing 2008-09 (Round 1)	\$ 6,250	
ZAC Toons	Travel and Marketing 2008-09 (Round 1)	\$ 7,500	
Animazing Productions	Travel and Marketing 2008-09 (Round 2)	\$ 7,500	
Circling Shark Productions	Travel and Marketing 2008-09 (Round 2)	\$ 7,500	
CM Films	Travel and Marketing 2008-09 (Round 2)	\$ 8,750	
Factor 30 Films	Travel and Marketing 2008-09 (Round 2)	\$ 10,000	
Great Western Entertainment	Travel and Marketing 2008-09 (Round 2)	\$ 8,750	
Jag Productions	Travel and Marketing 2008-09 (Round 2)	\$ 8,750	
Mago Films	Travel and Marketing 2008-09 (Round 2)	\$ 8,750	
Prospero Productions	Travel and Marketing 2008-09 (Round 2)	\$ 7,500	
Sea Dog Films	Travel and Marketing 2008-09 (Round 2)	\$ 1,250	
ZAC Toons	Travel and Marketing 2008-09 (Round 2)	\$ 8,750	
<b>Sub-Total</b>		<b>\$ 180,810</b>	
<b>Lapsed</b>		<b>\$ 600</b>	
<b>Total</b>		<b>\$ 180,210</b>	

WRITERS' AWARDS			
Recipient	Project Title	Amount	Notes
Inkubator - Danielle Giles Cohen and Lis Hoffmann	<i>Ordinary Blokes</i> - Digital Directions Award	\$ 6,000	
Meg Shields	<i>The Flying Fleas</i> - Bill Warnock Award	\$ 6,000	
<b>Total</b>		<b>\$ 12,000</b>	

WA SCREEN AWARDS			
Recipient	Description	Amount	Notes
Various - Award prizes	Lotterywest Awards for Excellence	\$ 20,000	
Film and Television Institute (FTI)	Western Australian Screen Awards	\$ 15,000	
<b>Total</b>		<b>\$ 35,000</b>	



SHORT FILM MARKETING			
Recipient	Project Title	Amount	Notes
Epoch Media - Annabelle Fouchard	<i>Clouds</i>	\$ 400	
Blossom Films - Mala Sujan	<i>Deep End</i>	\$ 2,000	
Agapanthus Publishing - Ian Paton	<i>Freedom on the River</i>	\$ 1,350	
Jessica Woodland	<i>Hollywood Sign Girls</i>	\$ 1,650	
MRG International - Russell Goodrick	<i>Mikis Theodorakis</i>	\$ 2,000	
James Grandison	<i>My Uncle Bluey</i>	\$ 2,000	
Smooth Motion Films - Brad Major	<i>Ronan's Escape</i>	\$ 2,000	
JAG Productions	<i>Spirit Stones</i> subtitling costs	\$ 2,100	
Balthazaar Media - Wendi Graham	<i>Til 3 Knocks</i>	\$ 2,000	
Quagmire Productions - Antony Webb	<i>Tinglewood</i>	\$ 2,000	
<b>Total</b>		<b>\$ 17,500</b>	

RESOURCE ORGANISATIONS / PROFESSIONAL ASSOCIATIONS			
Recipient	Description	Amount	Notes
Film and Television Institute (FTI)	Animation Centre	\$ 130,000	
Film and Television Institute (FTI)	Link/Hyperlink 2008-09 - Short Film Initiative	\$ 250,000	
Film and Television Institute (FTI)	Making Movies Roadshow 2009 - Regional Short Film Initiative	\$ 80,000	
Film and Television Institute (FTI)	Resource Organisation Funding 2008-09	\$ 426,350	
Australian Writers' Guild (AWG) WA Branch	Resource Organisation Funding 2008-09	\$ 35,000	
Film and Television Institute (FTI)	Screen Culture Development	\$ 12,000	
<b>Total</b>		<b>\$ 933,350</b>	

COURSES / TRAINING			
Recipient	Description	Amount	Notes
Australian Film Television and Radio School (AFTRS)	Field and Segment Producing for Television Course	\$ 2,000	
Australian Film Television and Radio School (AFTRS)	Marketing for the Digital Age Course	\$ 1,000	Lapsed
Association of Screen Professionals (ASP)	Michael Bond and Cameron Daddo Masterclass	\$ 2,000	
Australian Film Television and Radio School (AFTRS)	Pitching for TV Courses	\$ 2,500	
Heather Ogilvie	Producer Offset Masterclass	\$ 500	
Australian Film Television and Radio School (AFTRS)	Production Budgeting and Accounting Course	\$ 1,000	
Association of Screen Professionals (ASP)	Ross McGregor Masterclass	\$ 1,500	
Australian Film Television and Radio School (AFTRS)	The Art of Creative Editing Seminar	\$ 1,000	Lapsed

Recipient	Description	Amount	Notes
Australian Film Television and Radio School (AFTRS)	Writing Children's Television Short Course	\$ 1,000	
	<b>Sub-Total</b>	<b>\$ 12,500</b>	
	<b>Lapsed</b>	<b>\$ 2,000</b>	
	<b>Total</b>	<b>\$ 10,500</b>	

INDIGENOUS FUNDING			
Recipient	Project / Description	Amount	Notes
Media World Pictures	Brett Cullen - per diems and return airfare to Broome for <i>The Circuit 2</i>	\$ 1,565	
Jenni Cohen Casting Consultants	Broome Casting Workshop	\$ 3,776	
Inkubator - Danielle Giles Cohen and Katrina Russell	Chris Pip mentoring <i>Footnotes</i> proposal	\$ 545	
Mayfan and Robyn Kershaw Productions	Devina McPherson - return airfare to Broome for <i>Bran Nue Dae</i>	\$ 432	
Film and Television Institute (FTI)	Deadly Yarns 5 - Short Film Initiative	\$ 250,000	
Taryne Laffar	Emergency Filming equipment hire for <i>Who Paintin' dis Wandjina</i>	\$ 500	
Alison McArdle	Facilitator for ScreenWest Indigenous Strategy 'Visioning Day'	\$ 1,860	
Noel Nannup	Flight and accommodation to attend <i>First Australians</i> launch, Sydney	\$ 1,065	
Phillip Prosser	Flight and accommodation to attend <i>First Australians</i> launch, Sydney	\$ 1,065	
Sam Dinah	Flight and accommodation to attend <i>First Australians</i> launch, Sydney	\$ 401	
Taryne Laffar	Flight and accommodation to attend ScreenWest Indigenous Strategy 'Visioning Day'	\$ 693	
Wawili Pitjas	Flight to 2009 Australian International Documentary Conference (AIDC), Adelaide - Eileen Torres	\$ 723	
Katrina Russell	Flight to 2009 Message Sticks Indigenous Film Festival, Sydney	\$ 641	
Wawili Pitjas	Flight to Australian Film Television and Radio School (AFTRS) Production Budgeting and Accounting Course - Gloria Lockyer	\$ 578	
Bernadette Pilkington	Flight to <i>First Australians</i> launch, Sydney	\$ 401	
Doris Pilkington	Flight to <i>First Australians</i> launch, Sydney	\$ 401	
Debbie Carmody	Flight to ScreenWest Indigenous Strategy 'Visioning Day'	\$ 223	
Snakewood Films - Frank Rijavec	Flight to ScreenWest Indigenous Strategy 'Visioning Day'	\$ 417	
Snakewood Films - Frank Rijavec	Flight to the 10th National Remote Indigenous Media Festival, Yuendumu	\$ 3,000	

Recipient	Project / Description	Amount	Notes
Pigram Bros	Flights and accommodation to attend <i>Australia</i> premiere, Kununurra	\$ 1,373	
Wawili Pitjas	Flights and accommodation to attend SBS Award Presentation at Message Sticks Indigenous Film Festival, Sydney - Eileen Torres	\$ 1,035	
Dennis Simmons	Film and Television Institute (FTI) Creative Video Editing course fee	\$ 209	
Greg Martin	Film and Television Institute (FTI) Final Cut Pro short course fee	\$ 227	
Katrina Russell	Film and Television Institute (FTI) Production Boot Camp fee	\$ 227	
Irma Woods	Film and Television Institute (FTI) Production Boot Camp fee	\$ 227	
Robyn Smith-Walley	Film and Television Institute (FTI) Production Boot Camp fee and FTI membership	\$ 272	
Marianne Mackay	Film and Television Institute (FTI) Storytelling and Scriptwriting course fee	\$ 282	
Film and Television Institute (FTI)	Indigenous Community Stories	\$ 200,000	
L'unica Productions	Jim Frater mentoring Todd Russell, Director of Photography on <i>Waabiny Time</i>	\$ 4,000	
Bush Turkey Films	Justine Grey, Troy Albert, Jub Clerc & Taryne Laffar - Attachments on <i>Mad Bastards</i>	\$ 9,985	
David Milroy and WAAPA Indigenous Drama Students	Legal fees for short film	\$ 1,848	
Excalibur Productions	<i>Life of the Town</i> - Low Budget Production	\$ 25,000	
Wawili Pitjas	<i>Milli Milli Nganka 2</i> - Low Budget Production	\$ 25,000	
Snakewood Films - Frank Rijavec	Review and feedback of Indigenous Community Stories guidelines	\$ 150	
Tyson Mowarin	Robyn Marais mentoring Tyson Mowarin	\$ 400	
Aquinas Crowe	<i>Something Football</i> - DADAABA filming interviews and editing mentoring at Wawili Pitjas	\$ 2,000	
Film and Television Institute (FTI)	Additional contribution to 12 week work placement for 2008 FTI Media Interns	\$ 1,080	
Elephant Productions and South-West Aboriginal Entertainment	<i>The Chocolate Martini</i> - Low Budget Production	\$ 25,000	
Film and Television Institute (FTI)	Two 2009 FTI Indigenous Media Internships	\$ 22,540	
DVD Factory and L'unica Productions	<i>Waabiny Time</i> - Low Budget Production	\$ 25,000	
Irene Stainton	Welcome to Country for ScreenWest Indigenous Strategy 'Visioning Day'	\$ 400	
	<b>Total</b>	<b>\$ 614,541</b>	

PRACTITIONER EXECUTIVE DEVELOPMENT			
Recipient	Event / Location	Amount	Notes
WBMC	2009 Asia Australia Media Executive Leadership Program (AAMELP), Sydney - Aidan O'Bryan	\$ 9,133	
Wawili Pitjas	2009 Asia Australia Media Executive Leadership Program (AAMELP), Sydney - Eileen Torres	\$ 9,133	Lapsed \$2,352
	<b>Sub-Total</b>	<b>\$ 18,266</b>	
	<b>Lapsed</b>	<b>\$ 2,352</b>	
	<b>Total</b>	<b>\$ 15,914</b>	

ABC MATCHED PRIMETIME TELEVISION PRODUCTION FUND				
Recipient	Project Title	Format	Amount	Notes
Electric Pictures	<i>A Royal Romance</i>	Documentary Single	\$ 135,000	
Electric Pictures	<i>Addicted to Money</i>	Documentary Series	\$ 405,000	
Mayfan and Robyn Kershaw Productions	<i>Bran Nue Dae</i>	Feature	\$ 600,000	Total \$650,000
December Films and Wawili Pitjas	<i>Jandamarra's War</i>	Documentary Single	\$ 40,000	Total \$150,000
Indian Pacific Picture Company	<i>Leaky Boat</i>	Documentary Single	\$ 135,000	
Electric Pictures	<i>Skippy - Australia's First Superstar</i>	Documentary Single	\$ 135,000	
Electric Pictures	<i>Terror in Mumbai</i>	Documentary Single	\$ 150,000	
	<b>Total</b>		<b>\$ 1,600,000</b>	

<b>Funding Initiatives Sub-Total</b>	<b>\$ 9,804,604</b>
<b>Lapsed</b>	<b>\$ 56,866</b>
<b>TOTAL FUNDING INITIATIVES</b>	<b>\$ 9,747,738</b>

SPONSORSHIP			
Recipient	Event / Description	Amount	Notes
Screen Producers Association of Australia	2009 SPAA Conference	\$ 5,000	
Australian International Documentary Conference	2009 AIDC	\$ 10,000	
	<b>Total</b>	<b>\$ 15,000</b>	

<b>CASHFLOW LOANS</b>				
<b>Recipient</b>	<b>Description</b>	<b>Format</b>	<b>Amount</b>	<b>Notes</b>
Nexus 6 Films	Post production loan for <i>Crush</i>	Feature	\$ 44,722	Lapsed
Northway Productions	Cashflow loan for <i>Trapped</i>	Children's TV Series	\$ 462,485	\$12,485 lapsed
Production Attraction Fund	Cashflow loan	-	\$ 250,000	Total Commitment \$500,000
	<b>Cashflow Loans Sub-Total</b>		<b>\$ 757,207</b>	
	<b>Lapsed</b>		<b>\$ 57,207</b>	
	<b>TOTAL Cashflow Loans</b>		<b>\$ 700,000</b>	