

# SCREENWEST ANNUAL REPORT

## 2009-10



Hon John Day MLA

Minister for Planning; Culture and the Arts

In accordance with section 63 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 2010.

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

Yours sincerely



Erica Smyth

CHAIR  
SCREENWEST

25 August 2010





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# 1.0 OVERVIEW

## 1.1 Executive Summary

### A record year

For the third year in a row, the level of production in Western Australia was a record high with 27 productions with combined total budgets of \$52.58million entering Principal Photography during the year - a 25 percent increase on the previous financial year.

This was achieved with ScreenWest investment of \$5.17million; so for every \$1 invested by ScreenWest our producers were able to turn this into \$10 in value to their production budgets.

The productions included the much anticipated screen version of Tim Winton's *Cloudstreet*, animation series *Dogstar* (series 2), children's series *Castaway* and *Waabiny Time*, feature films *Red Dog* and *Blame*, and outstanding factual programs *Gallipoli Deep Secrets*, *Skin Deep*, *Filth*, and *Who Do You Think You Are?* (series 2).

In keeping with the economic growth in the sector, the financial year was a record in terms of critical recognition of WA productions and practitioners, as demonstrated through their success in national and international festivals and awards. The successes were across a range of productions and craft, highlighting the depth and level of talent in Western Australia.

## Key achievements

Our congratulations to all the nominees and winners throughout the year who have had their work acknowledged and celebrated.

Highlights included:

Electric Pictures documentary film *Surviving Mumbai* has been nominated for two Emmys (the National Academy of Television Arts and Sciences, 31st Annual News and Documentary Emmy Awards) for Outstanding Historical Program, Long Form, and Outstanding Individual Achievement in a Craft, Research.

*Bran Nue Dae* achieved Australian box office takings of more than \$7.6million and was selected to screen at more than 15 international film festivals including Sundance, Toronto, Cannes and Berlin.

*The Circuit Series 2* (Media World Pictures) – WA scriptwriters Mitch Torres and Dot West with Kelly Lefever and Wayne Blair, won the Australian Writers Guild AWGIE for Television Mini Series Original. The series was also awarded a Silver Hugo for Best Mini-Series at the 2010 Hugo Television Awards, Cinema/Chicago.

Prospero Productions took home six Remi Awards in the Television and Cable Production categories at the WorldFest Houston Film Festival: *Heartbreak Science* – a Platinum and a Gold Remi Award; *Death of the Megabeasts* - two Gold; and *Every Family's Nightmare* - two Gold.

*Death of the Megabeasts* (Prospero Productions) was also Highly Commended at the Asian Television Awards - Best Natural History or Wildlife Program, and nominated in the Wildlife & Natural History category, Banff World Television Awards.

Ian Batt (WA) & Vincent Fooy (France), winner AFI Best Cinematography in a Documentary for *Cracking the Colour Code* - Episode 2, Making Colours.

Jim Frater, cinematographer, Australian Cinematographers Society (ACS) National Award for *The Great Escape: The Reckoning*.

Allan Collins, Director of Photography, ACS National Award for *3 Acts of Murder*.

## Enhanced digital program

In 2009-10, ScreenWest increased its focus on digital development and production. To bolster industry skills, ScreenWest hosted a two-day Executive Digital Workshop with national speakers which were well received by the industry.

The ScreenWest, Department of Culture and the Arts (DCA) and ABC joint digital initiative iArts continued with applications taken for round two. ScreenWest also partnered again with Singapore's Media Development Authority to continue the media development initiative.

To further boost the industry skills ScreenWest appointed a Digital Project Manager who will be responsible for managing ScreenWest's digital funding schemes and encouraging digital creativity in the WA film industry.

The digital program for the coming year is very promising with the new digital initiatives launching and the internationally acclaimed digital media think-tank X|Media|Lab being held in Perth for the first time in April 2011. X|Media|Lab Perth will connect artists, media practitioners and public institutions with international experts to propel our creative digital content from concept to market.

## ScreenWest Indigenous Screen Strategy

Guided by the Indigenous Film Policy 2003-2008, ScreenWest has long recognised the need to proactively develop Indigenous filmmakers. This has resulted in a rising WA Indigenous screen industry and many notable achievements.

During the year a new ScreenWest *Indigenous Screen Strategy 2010 – 2015* was developed in consultation with the Western Australian Indigenous filmmakers. In developing the new strategy, we looked at practical ways in which ScreenWest funding and support can move Indigenous production forward in Western Australia over the next five years.

With the strategy as guidance, ScreenWest is well placed to continue to provide a high level of support to WA Indigenous filmmakers, and to continue to grow the skills set and number of Indigenous filmmakers and screen companies.

## A focus on the future

The *ScreenWest Strategic Plan 2006-2011* will conclude in June 2011. Work has begun on the development of a new five-year strategic plan (2011 - 2015), a process that will involve significant input of the screen industry and other stakeholders. This is a crucial juncture in the ongoing growth of the WA screen industry. It is a time to critically assess recent years, and set a new strategic path that will see the Western Australian screen industry continues to grow, provide employment and business opportunities, and most importantly, tell robust stories across a range of genres and platforms.



## Our thanks

We would like to acknowledge the support provided to ScreenWest and the WA screen industry by Culture and the Arts Minister John Day and the Lotterywest Board and staff. Their on-going support of our industry has ensured that ScreenWest is well placed to repeat the positive results of this financial year in 2010–11.

We would also like to acknowledge the significant contribution of the ScreenWest Board and dedicated staff. In particular, our sincere thanks to outgoing Board member Joan Peters for her guidance, advice and contribution to the ScreenWest Board for six years.

Finally, our thanks to all the key creatives, crew, cast, and support companies who have worked on WA productions this year. It is your hard work and commitment that keeps the industry going and growing.



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



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



# 1.2 Operational Structure

## Enabling Legislation

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

## Responsible Minister

The Hon John Day, MLA, Minister for Culture and the Arts.

## Organisational Structure

### *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.

### *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.



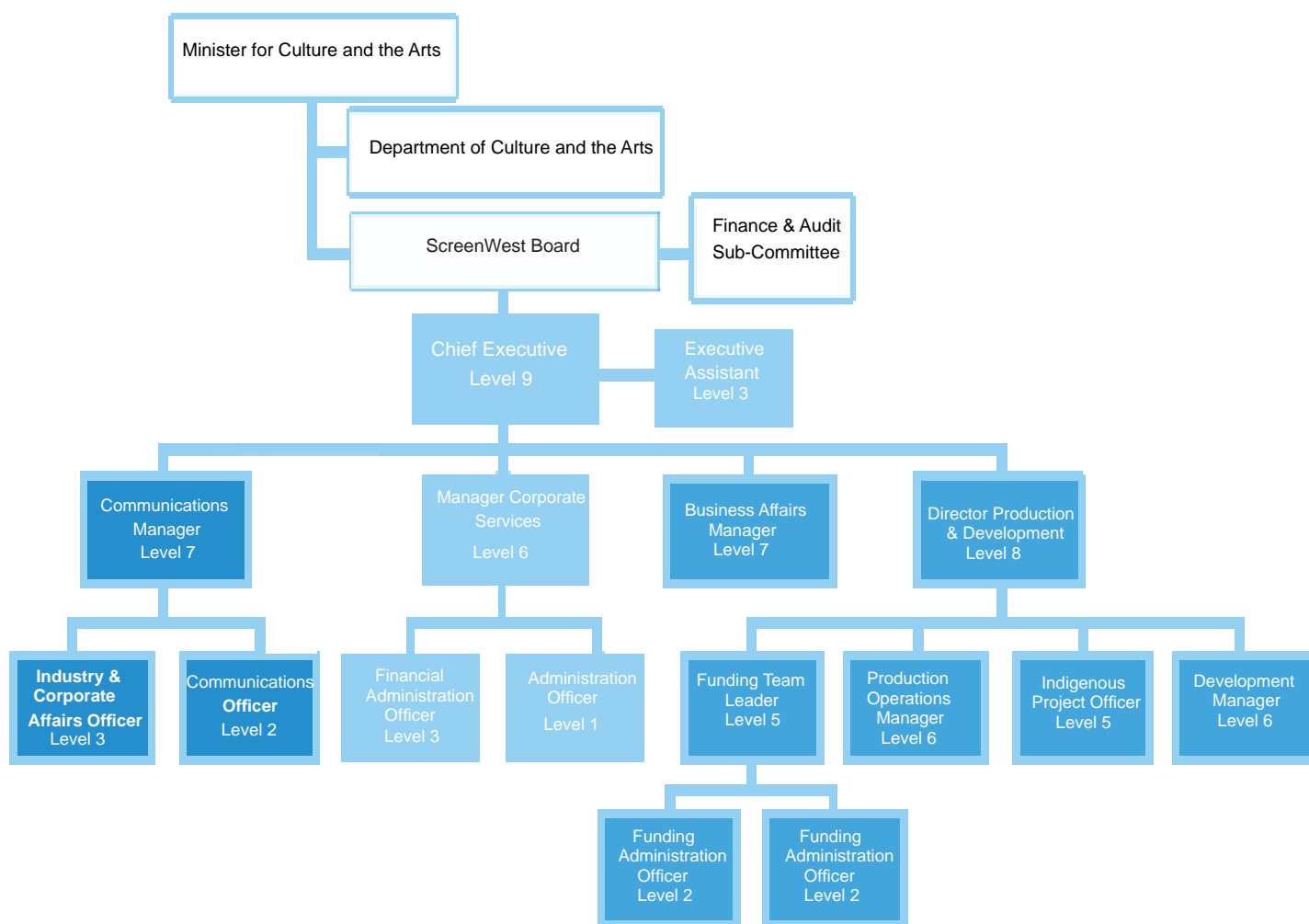
# Organisational Chart

ScreenWest is structured with three operational sections:

**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.

**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.

**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 Board

Board members are appointed by the Minister for Culture and the Arts for a three year period. Members are appointed according to their expertise and experience in areas relevant to ScreenWest's activities.

### Erica Smyth, Chairperson

*Appointed Chairperson January 2006; Term expires 31 December 2012*

Ms Smyth has a BSc with Honours in Geology from the University of Western Australia, an applied Masters in Science from McGill University in Montreal, Canada and is a Fellow of the Australian Institute of Company Directors.

She is currently 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 2012*

Ms Ferrari took up the position of General Manager Communications Group when she joined the Water Corporation in 2004.

She came to the Corporation from the West Australian Symphony Orchestra where she was Chief Executive Officer and prior to that was Western Australian Director of the Society of Certified Practising Accountants. Ms Ferrari has experience in the strategic positioning of organisations with key strengths in the engagement of stakeholders and the community.

She is a director of The West Australian Opera and WaterAid Australia, and a Trustee of the Legal Contribution Trust.

### 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* (winner of 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 she 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* (telemovie and series), the telemovies *Secret Bridesmaids' Business*, *Loot* and the mini series, *Marking Time*, *Shark Net* and the short feature *The Forest*. While General Manager of Belvoir St. Theatre, Ms Kershaw produced the work of Australia's most prominent composers, designers, writers, directors and actors.

Ms Kershaw studied at Murdoch University and the Australian Film Television and Radio School and has served on the Board of the Australian Film Finance Corporation.

## Stephen Langsford

*Appointed January 2008; Term expires 31 December 2010*

Mr Langsford is a Western Australian businessman and entrepreneur having founded successful businesses in a number of high growth sectors including information technology, new media and entertainment. He has a finance and business management background and enjoys working in start-up and high growth environments.

Mr Langsford is Founder and Executive Chairman of Quickflix Limited, Australia's leading online movie rental company listed on the Australian Stock Exchange (ASX:QFX).

In 1998 Mr Langsford founded Method + Madness, a pioneering internet and e-business group which was later acquired by ASX listed Sausage Software (later renamed SMS Management & Technology). Mr Langsford was a member of the Executive Committee of SMS Management & Technology until 2002. 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 January 2005; Term expires 31 December 2012*

Mr Lewis has extensive experience in directing film, television and theatre. He has directed episodes of the television series, *Castaway*, *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.

Mr Lewis is Associate Professor at the Western Australian Academy of Performing Arts and is responsible for the Performance Program, which includes the Acting, Music Theatre and Aboriginal Theatre courses. He is also the Associate Director of the WA Screen Academy.

## Alan Lindsay

*Appointed January 2006; Term expires 31 December 2012*

Employing experience earned in 40 years in broadcast production and 23 years as managing director of production company Vue Group, Mr Lindsay has over 140 productions, documentary and drama to his credit as writer, producer and/or director.

In 2010 Vue Group opened a new facility in Bunbury in the South West. Here the group have a lead animation and visual effects studio, a production facility and (in 50/50 partnership with ISA Technologies), the Australian Centre for Digital Innovation (ACDI). Now Vue Group is supplying visual effects to feature films and television, creating digital projection experiences for museums and theme tourist attractions, and producing animated feature films - as well as its traditional work in documentary and drama.

Vue Group also has a Melbourne production company and the ACDI has shop fronts in Melbourne, Singapore, Kuala Lumpur and Manchester.

## Aidan O'Bryan

*Appointed January 2008; Term expires 31 December 2010*

Mr O'Bryan is an experienced producer and media innovator. Mr O'Bryan established WBMC as a collaborative, creative production company focused on the production of high quality film and television content and digital production at the forefront of innovation.

WBMC's recent projects include feature film *Wasted on the Young*; *ReFace*, an interactive street art project and documentary with a live event as part of the Perth International Arts Festival; *Something in the Water*, a feature rockumentary on the disproportionate international success of the WA music industry; and *My Generation*, a six-part documentary series for SBS on Australian youth culture told from the perspective of Generation Y.

## 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 she has worked on a variety of ABC programs including *TV News Perth*, *The 7.30 Report*, *Australian Story* and *Blackout*. Her radio credits include *Awaye!* 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.

## 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 2009-10 Finance and Audit Committee members are:

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

## Senior Officers

### Ian Booth LLB (Chief Executive)

Mr Booth commenced as Chief Executive of ScreenWest in May 2007. Prior to this, he had his own solicitor's practice specialising in film and television law. He had also established Sassafras Films, co-producing the adult drama series *Marx and Venus* and other projects. Previously he worked at the ABC in Melbourne as Business Affairs Manager for Drama and Comedy, working on projects such as *Kath & Kim*, *MDA*, *The Glasshouse*, *Enough Rope*, *The Shark Net*, and *Marking Time*.

## Harry Bardwell (Director Production and Development)

Mr Bardwell manages ScreenWest's production and development programs. His extensive industry background includes many years of independent producing and public broadcasting. He has held senior production and management positions with ABC TV, SBS, Carlton Productions (UK) and Hutchison Telecoms. He is credited as Producer, Commissioning Editor or Executive Producer on over 400 Australian productions and co-productions.

## Funding Application Assessment Members

Throughout the year, ScreenWest convened assessment meetings to make recommendations or decisions on funding applications. The assessment meetings included ScreenWest representatives and industry professionals who are leaders in their field. The assessment meetings enhance the decision making process and ensures good governance of ScreenWest funding.

For a full list of assessment meetings and members see [Appendix 1](#).

## Other Key Legislation Impacting on ScreenWest's Activities

In the performance of its functions, ScreenWest complies with the following relevant written laws:

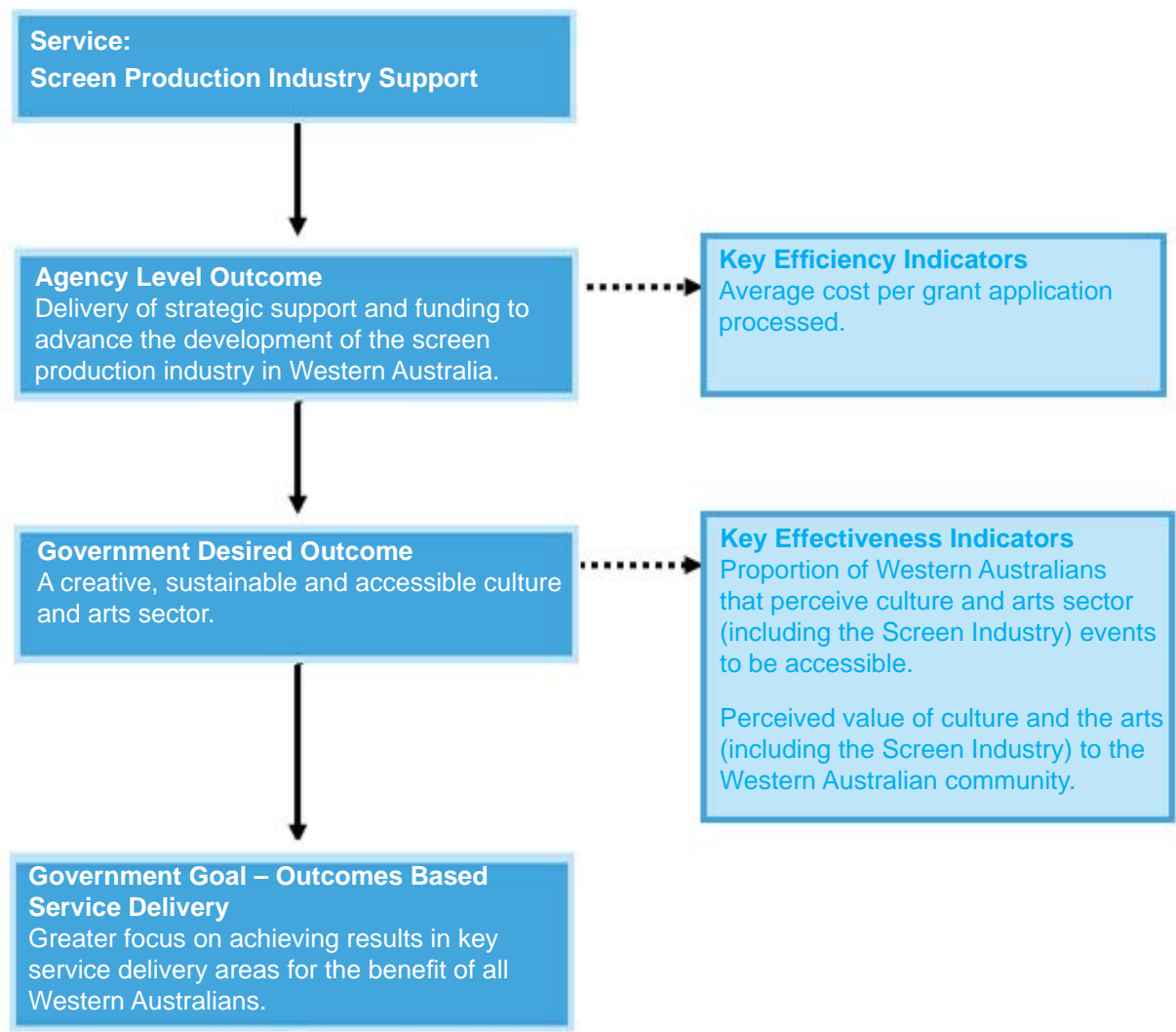
- *Auditor General Act 2006*
- *Criminal Code, Crimes and Misconduct Commissions Act 2001*
- *Disability Services Act 1993*
- *Equal Opportunity Act 1984*
- *Financial Management Act 2006*
- *Freedom of Information Act 1992*
- *Industrial Relations Act 1979*
- *Minimum Conditions of Employment Act 1993*
- *Occupational Safety and Health Act 1984*
- *Public Interest Disclosure Act 2003*
- *Public Sector Management Act 1994*
- *Salaries and Allowances Act 1975*
- *State Records Act 2000*
- *State Supply Commission Act 1991*
- *Superannuation Guarantee (Administration) Act 1992 (Cth)*
- *Workers' Compensation and Injury Management Act 1981.*

# 1.3 Performance Management Framework

## Outcome Based Management Framework

Broad government goals and outcomes are supported by ScreenWest by delivering a specific service to achieve a specific outcome. The following table illustrates the relationship between the agency and the government goal it contributes to.

The key efficiency indicator monitors the relationship between the service delivered and the resources used to produce the service. The key effectiveness indicators measure the extent of impact of the delivery of services on the achievement of desired outcomes.



## Changes to Outcome Based Management Framework

The Model Statutory Authority's Outcome Based Management Framework did not change during 2009-10.

## Shared Responsibilities with Other Agencies

ScreenWest is solely responsible for delivering the service screen production industry support. However, the Government Desired Outcome and Key Effectiveness Indicators, as specified above, are contributed to by the work of the Department of Culture and the Arts and its portfolio agencies - Art Gallery of Western Australia, State Library of Western Australia, Perth Theatre Trust, and the Western Australian Museum.





# 2.0 AGENCY PERFORMANCE

## 2.1 Certified Performance Indicators

Actual Performance Compared to Budget Targets

### **SCREENWEST (INC.)** CERTIFICATION OF PERFORMANCE INDICATORS FOR THE YEAR ENDED JUNE 30, 2010

We hereby certify that the performance indicators are based on proper records, are relevant and appropriate for assisting users to assess ScreenWest Incorporated's performance, and fairly represent the performance of ScreenWest Inc. for the financial year ending June 30, 2010.

**Erica Smyth**  
**Chairman of Accountable Authority**  
**25 August 2010**

**Catherine Ferrari**  
**Member of Accountable Authority**  
**25 August 2010**

## Key Efficiency and Effectiveness Indicators

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

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

2009-10 Average cost per grant application processed				
Indicator	2008-09 Actual (\$)	2009-10 Target (\$)	2009-10 Actual (\$)	2010-11 Target (\$)
Average cost per grant application <sup>1</sup> processed	2,853	2,829	2,428	2,855

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

1. The number of grant applications figure reflects the number of grant applications received for grants administered through ScreenWest's Funding Program, scripts read by staff for the provision of script advice, applications for participation in industry workshops that are received and assessed by ScreenWest staff and applications that are evaluated by ScreenWest staff for programs managed by industry partners.

## Key Effectiveness Indicators

This indicator is measured by the Arts Monitor community survey instrument applied by Patterson Market Research. This is an annual community survey conducted using telephone interviewing techniques.

	2007-08 Actual	2008-09 Actual	2009-10 Target	2009-10 Actual	2010-11 Target	Notes
<b>OUTCOME:</b> A creative, sustainable and accessible culture and arts sector.						
<b>Creativity <sup>(a)</sup></b> Proportion of funding applicants satisfied with the key elements of the ScreenWest funding programs. <ul style="list-style-type: none"><li>ScreenWest</li></ul>	99.3%	99.3%	99%	99.5%	99%	The 2009-10 Actual is based on three complaints received during 2009-10.
<b>Sustainability <sup>(b)</sup></b> Perceived value of the Screen Industry to the Western Australian community. <ul style="list-style-type: none"><li>ScreenWest</li></ul>	76%	78%	77%	78%	79%	

### (a) Creativity

Approximately \$9.78million 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 2010 survey indicated that 66% of respondents believe the industry is of 'some value', up from 65% 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 (70% compared to 61%).

### (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 2010 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 2010 the index score is calculated to be 58%, which is slightly higher than the 2008 and 2009 figures.

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 (29%) of respondents perceived that it is easy to view Western Australian produced film and TV events or productions, whilst almost four in 10 people (39%) believe that it is 'not easy'.

## 2.2 Report on ScreenWest's Funding Program

ScreenWest's funding and support programs are designed to:

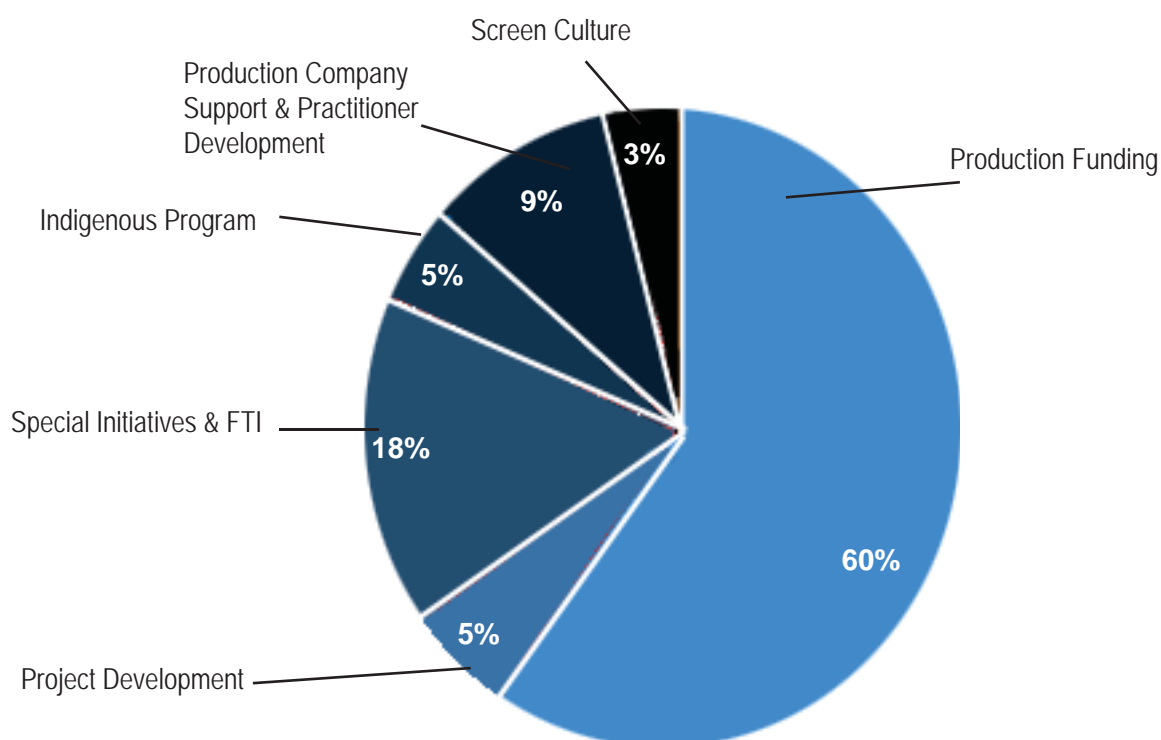
- Foster the development and production of quality, marketable film and television projects;
- Expand the creative and professional development of Western Australia's film and television key creatives and crew; and
- Promote Western Australian screen culture.

On 1 July 2009, ScreenWest implemented revised guidelines for its production, development and production company and practitioner support funding programs. This followed on from a comprehensive industry review of the programs earlier in the year.

### Funding Program Expenditure 2009-10

In 2009-10, ScreenWest spent \$9.69million in directly supporting Western Australian productions and practitioners through its Funding Program. This was expended in the five core program areas: Production; Development; Production company and practitioner support; Indigenous; and Screen Culture. Funding was also spent on several special project initiatives, and the Film and Television Institute to support and develop emerging practitioners.

ScreenWest Funding Program Expenditure Breakdown 2009-10



## Funding Program Allocations 2009-10

Through the Funding Program, ScreenWest approved grants totalling \$9.4million. This excludes ScreenWest sponsorship. For a list of all funding grants approved in 2009-10, please see [Appendix 3](#).

### *Production Funding*

In 2009-10, \$5.64million was allocated to production companies in production funding.

During the financial year, 27 productions entered principal photography including 21 broadcast length television productions or feature films and six short films. Details of each project are provided in [Appendix 2](#).

#### *West Coast Visions Initiative*

Running since 2004-05, West Coast Visions is a low budget feature film initiative with the principal aim of developing promising WA filmmakers. Offered annually, in 2009-10 the successful applicant is Media World Pictures with psychological thriller *Dieback*.

Recent West Coast Visions projects *Wasted on the Young* (produced by WBMC) and *Blame* (produced by Factor 30 Films and 3monkeysfilms) achieved considerable success during the year.

*Wasted on the Young* premiered In Competition at the 2010 Sydney Film Festival, where it was highly commended by the judges. *Blame* had its Australian premiere at the 2010 Melbourne International Film Festival (MIFF).

In 2010-11, both will screen at the prestigious 35th Toronto International Film Festival in the Discovery section and *Blame* has also been selected for the 46th Chicago International Film Festival. In addition, both films will have a domestic theatrical release in 2010-11.

### *Project Development*

In 2009-10, approximately \$532,000 was allocated to developing screen projects including matched development funding, West Coast Visions development and location scouting assistance.

ScreenWest aims to enhance its project development program in 2010-11, including increasing the funding to this program area.

#### *MDA-ScreenWest Cross-Media Development Initiative*

This initiative between ScreenWest and the Media Development Authority (MDA) aims to encourage Singaporean and WA production companies to co-develop concepts with cross-media elements (i.e. television, mobile phone, games etc), in any of the following genres:

- Children's Series (including Animation)
- Documentary Series
- Factual or Factual Entertainment Series.

The second round took place in 2009-10, with three projects awarded up to US\$30,000 each in development funding.



## Special Initiatives and FTI Funding

### West Coast Kids Initiative

A joint initiative of ScreenWest, ABC TV and the Australian Children's Television Foundation (ACTF), West Coast Kids will fund a new 13 x 15-minute situation comedy series aimed at 10-14 year olds, to be screened on ABC3. Three projects were initially selected to receive development funding, with one project – *Mal.com* by Animazing Productions – then selected to receive further development funding.

### Secrets and Lives Initiative

ScreenWest negotiated a new factual production initiative with SBS, Secrets and Lives. Secrets and Lives is a long running series for SBS, produced in association with State funding agencies. The project is based around short character led, thematic series. The first Western Australian project, *Filth*, the story of extreme cleaning, is in production. A further project will be selected with production to occur in 2010-11.

### iArts 2

A joint digital initiative of ScreenWest, Department of Culture and the Arts (DCA) and the ABC, iArts was continued in 2009-10. iArts 2 provided Western Australian arts practitioners and digital content producers with the opportunity to utilise social networking to interact with their target audience and other arts stakeholders as part of the creative process. An accompanying short documentary following the process will screen on ABC TV which will complement the online work.

Inaugural iArts project *Motel Deception*, was selected as a finalist in the 2010 ReelDance Australian/New Zealand Awards. Australian choreographer Chrissie Parrott and producer Nancy Jones created the contemporary dance cross-platform media project. A unique component of *Motel Deception* is a website with over 350 different clips of the film, shot from various angles that users use to create their own dance mash-up version.

### Film and Television Institute (FTI)

During the year FTI managed on ScreenWest's behalf a range of emerging production initiatives. This included Link (four short film projects with each receiving up to \$30,000), Hyperlink (one project up to 15 minutes in length provided with up to \$70,000), and the Making Movies Roadshow program that visits regional and remote communities.

## 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.

### ScreenWest Indigenous Screen Strategy 2010 – 2015

The strategy was developed in close consultation with the WA Indigenous filmmakers and industry partners. In developing the strategy, the WAIFs looked at practical ways in which ScreenWest funding and support can move Indigenous production forward in WA over the next five years.

Key issues taken into account were the current level of skills in the state; making a living as a professional media practitioner; attracting market interest in local Indigenous productions in a changing production and broadcasting environment; and most importantly, developing the most relevant forms of filmmaking and media production for the local community.



### Indigenous Community Stories

Indigenous Community Stories records Western Australia's Indigenous heritage, cultural and historical stories using the latest digital technology and a professional film crew. The initiative aims to record 100 stories so they can be viewed by future generations.

To support the continuation of this important project, in 2009-10 a promotional DVD was created along with a dedicated Indigenous Community Stories website. During the year, applications were called for twice with nine community stories selected to be recorded.

### Deadly Yarns – 5th Series

The Deadly Yarns initiative develops WA Indigenous writers, directors and producers by funding the production of short films. In 2009-10, four shorts were commissioned. These will be screened on ABC TV's Message Sticks program.

Previous Deadly Yarns short films had success on the festival circuit during the year:

- *Bollywood Dreaming* screened at the imagineNATIVE Film + Media Arts Festival 2009 in Toronto, Canada.
- *Mabuji* was a finalist in the 2010 St Kilda Film Festival - Indigenous short film category.
- *My Nan & the Yandi* won Best Documentary at the WA Screen Awards 2010.

### Other Indigenous productions achieving success:

- *Waabiny Times*, a 13 x ½ hour children's Noongar language series is a finalist in the 2010 ATOM Awards - Best Indigenous Resource category.
- Western Australian feature *Stone Bros.* and short film *Layoordoo* screened at the imagineNATIVE Film + Media Arts Festival 2009, Toronto.

## Practitioner and Production Company Support

In 2009-10, ScreenWest continued to invest heavily in supporting WA production companies and screen practitioners. More than \$800,000 was allocated to providing business and market opportunities, skills development and industry specific seminars and courses.

The inaugural Business Development Fund – a re-conceptualisation of the former Production Enterprise Program - was implemented. The Business Development Fund aims to support business development to create higher levels of sustainability within the WA film and television industry. In a highly competitive program, four companies that had identified and scoped within a business plan opportunities to develop and expand their business were selected to receive \$80,000 over the financial years 2009-10 and 2010-11.

Travel funding assistance was supported in 100 instances, helping practitioners to attend a wide range of markets, conferences and courses, including national conferences SPAA and AIDC, as well as international events Cannes Film Festival, X Media Lab in China, Realscreen and Kidscreen in New York, and ImagiNATIVE Film Festival, Toronto, to name a few. The diversity of events attended reflects the broad range and scope of production in WA.

During the year 10 attachments on WA productions were supported, as well as five mentorships and one professional placement.

### Significant seminars organised by ScreenWest in 2009-10 included:

#### OHS industry briefing

SPAA in association with ScreenWest hosted a seminar to provide industry practitioners with an overview of OHS in film and television and the resources they can access to help plan their next steps. The seminar covered the requirements of current OHS law and the impact proposed changes in OHS legislation will have.

#### Business Development workshops

In association with the Small Business Development Corporation, an intensive full-day workshop on business planning was held in Perth and Broome. The workshop content was prepared specifically for the screen industry.

#### Executive Multi-Platform Workshop: Building your Business for the Digital World

Facilitated by International Emmy award winning producer Marcus Gillezeau, this three day conference aimed to assist WA media executives grappling with gearing their companies for multi platform production and digital distribution.

#### Development Tools Workshop – Feature Film

In the association with the Australian Writers' Guild (AWG) WA, international consultants Simon van der Borgh and Jonathan Rawlinson presented a three day workshop to equip writers, producers and script editors with practical tools to help them solve problems in stories and scripts, and identify why a screenplay may not be working. The workshop was so popular an additional workshop was organised.

### Screen Culture

#### Audience and Industry Engagement Program (AIEP)

AIEP seeks to support the expansion of the Western Australian screen industry through projects that encourage and facilitate dialogue and interaction between the screen industry and the Western Australian public.

Activities that were supported in 2009-10 include:

- Revelation International Film Festival, Perth - an eclectic mix of cutting edge and thought provoking documentaries, shorts, and feature films from Australia and around the world. WA feature documentary *Three Hams in a Can* was screened during the festival along with WA shorts *Fugue* and *Till 3 Knocks*.
- CinéfestOZ, Busselton - a celebration of French and Australian film. The WA feature film *Stone Bros.* was screened during the festival along with a number of WA short films.
- A Night of Horror Film Festival, Perth - Three WA shorts were selected to screen as part of the 2009 festival.
- Perth Actors Collective (PAC) Script Lab, Subiaco – bi-monthly event where draft feature scripts are read by professional actors to an audience of industry colleagues and members of the public.
- Doco Club, Fremantle – provides audiences with the opportunity to watch, debate and be inspired by documentary films that have received a limited release in Perth.

- Big Screen toured to Kununurra, Broome, Karratha – Big Screen showcased Australian feature films including WA made *Stone Bros*.
- Black Screen toured to Warmun, Halls Creek, Yiyili, Fitzroy Crossing, Broome - Black Screen takes Indigenous films to regional and remote communities. Films shown included WA productions *Bollywood Dreaming*, *Storytime* and *Who's Paintin Dis Wandjina*.

In addition, ScreenWest organised for CinéfestOZ a forum titled 'The New International Film Market'. Hosted by Troy Zafer (ZAC Toons), panel speakers were Jérôme Paillard, Executive Director Cannes Marché du Film (Cannes Film Market), Melanie Coombs (producer of *Mary & Max*), James Hewison (Madman Entertainment) and Aidan O'Bryan (WBMC).

#### WA Screen Awards - Industry Awards

The 23rd Western Australian Screen Awards (WASA) celebrated excellence in film and television production.

Acclaimed telemovie *3 Acts of Murder* by Taylor Media received the Lotterywest Award for Outstanding Achievement for a Production. Its producer Sue Taylor was also recognised with the Lotterywest Award for Outstanding Achievement for a Practitioner.

John Rapsey and Carmelo Musca were both awarded the Lotterywest Award for Outstanding Contribution to the Industry.




## 3.0 SIGNIFICANT ISSUES IMPACTING SCREENWEST

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

### Current and emerging issues and trends

- 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.
- Government funding for the ABC Matched Prime Time Fund was provided as a special two year initiative (\$3.2million across 2008-09 and 2009-10). This arrangement has now concluded which will reduce available funding for the screen industry.
- The screen industry in Western Australia is expanding 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.
- 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 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 realised.



# 4.0 DISCLOSURES AND LEGAL COMPLIANCE

## 4.1 Financial Statements

### SCREENWEST (INC.) CERTIFICATION OF FINANCIAL STATEMENTS FOR THE YEAR ENDED JUNE 30, 2010

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 and present fairly the financial transactions for the financial year ending June 30, 2010 and the financial position as at June 30, 2010.

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.

**Tony Loiacono**  
**Chief Finance Officer**  
**25 August 2010**



**Erica Smyth**  
**Chairman of Accountable Authority**  
**25 August 2010**



**Catherine Ferrari**  
**Member of Accountable Authority**  
**25 August 2010**







## 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 2010**

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

The financial statements comprise the Statement of Financial Position as at 30 June 2010, and the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows 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 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. This document is available on the OAG website under "How We Audit".

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 2010**

#### **Audit Opinion**

In my opinion,

- (i) the financial statements are based on proper accounts and present fairly the financial position of the Screen West (Inc.) at 30 June 2010 and its financial performance and cash flows for the year ended on that date. They are in accordance with Australian Accounting Standards and the Treasurer's Instructions;
- (ii) the controls exercised by the 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 the Screen West are relevant and appropriate to help users assess the Screen West's performance and fairly represent the indicated performance for the year ended 30 June 2010.



COLIN MURPHY  
AUDITOR GENERAL  
26 August 2010



**SCREENWEST (INC.)**  
**Statement of Comprehensive Income**  
**For the year ended 30 June 2010**

	Note	2010 \$000	2009 \$000
<b>COST OF SERVICES</b>			
<b>Expenses</b>			
Employee benefits expense	5	1,364	1,295
Supplies and services	6	366	434
Depreciation and amortisation expense	7	3	2
Accommodation expenses	8	119	91
Grants and loans expense	9	9,558	9,748
Other expenses	10	233	131
<b>Total cost of services</b>		<b>11,643</b>	<b>11,701</b>
<b>Income</b>			
<b>Revenue</b>			
Returns on funding activities	11	329	409
Interest revenue	12	411	387
Lapsed commitments	13	840	2,128
Other revenue	14	164	213
<b>Total Revenue</b>		<b>1,744</b>	<b>3,137</b>
<b>Total income other than income from State Government</b>		<b>1,744</b>	<b>3,137</b>
<b>NET COST OF SERVICES</b>		<b>9,899</b>	<b>8,564</b>
<b>Income from State Government</b>	15		
Service grant		3,702	3,611
Lotterywest grant		5,030	4,968
Resources received free of charge		907	1,077
<b>Total income from State Government</b>		<b>9,639</b>	<b>9,656</b>
<b>(DEFICIT) / SURPLUS FOR THE PERIOD</b>		<b>(260)</b>	<b>1,092</b>

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

**SCREENWEST (INC.)**  
**Statement of Financial Position**  
**As at 30 June 2010**

	Note	2010 \$000	2009 \$000
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	24	9,380	6,864
Receivables	16	166	562
Amounts receivable for services	17	0	14
Other current assets	18	2	10
<b>Total Current Assets</b>		<b>9,548</b>	<b>7,450</b>
<b>Non-Current Assets</b>			
Amounts receivable for services	17	28	27
Furniture and equipment	19	7	10
<b>Total Non-Current Assets</b>		<b>35</b>	<b>37</b>
<b>TOTAL ASSETS</b>		<b>9,583</b>	<b>7,487</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Payables	21	662	89
Loans and grants payable	22	5,859	5,219
<b>Total Current Liabilities</b>		<b>6,521</b>	<b>5,308</b>
<b>Non-Current Liabilities</b>			
Loans and grants payable	22	1,184	47
<b>Total Non-Current Liabilities</b>		<b>1,184</b>	<b>47</b>
<b>TOTAL LIABILITIES</b>		<b>7,705</b>	<b>5,355</b>
<b>NET ASSETS</b>		<b>1,878</b>	<b>2,132</b>
<b>EQUITY</b>			
Contributed equity	23	150	144
Accumulated surplus		1,728	1,988
<b>TOTAL EQUITY</b>		<b>1,878</b>	<b>2,132</b>

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

**SCREENWEST (INC.)**  
**Statement of Changes in Equity**  
**for the year ended 30 June 2010**

	Note	Contributed equity \$000	Accumulated surplus \$000	Total equity \$000
<b>Balance at 1 July 2008</b>	23	131	896	1,027
Total comprehensive income for the year			1,092	1,092
Transactions with owners in their capacity as owners:				
Capital grant		13		13
Total		13	1,092	1,105
<b>Balance at 30 June 2009</b>		<b>144</b>	<b>1,988</b>	<b>2,132</b>
<b>Balance at 1 July 2009</b>		144	1,988	2,132
Total comprehensive income for the year			(260)	(260)
Transactions with owners in their capacity as owners:				
Capital grant		6		6
Total		6	(260)	(254)
<b>Balance at 30 June 2010</b>		<b>150</b>	<b>1,728</b>	<b>1,878</b>

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

**SCREENWEST (INC.)**  
**Statement of Cash Flows**  
**For the year ended 30 June 2010**

	Note	2010 \$000	2009 \$000
<b>CASH FLOWS FROM STATE GOVERNMENT</b>			
Service grant		3,721	3,625
Lotterywest grant		5,030	4,968
<b>Net cash provided by State Government</b>		<b>8,751</b>	<b>8,593</b>
Utilised as follows:			
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Employee benefits		(10)	(254)
Supplies and services		(328)	(390)
Accommodation		(82)	(92)
Grants and loans		(6,941)	(8,258)
GST payments on purchases		(725)	(875)
GST payments to taxation authority		(568)	(694)
Other payments		(170)	(131)
<b>Receipts</b>			
Returns on funding activities		312	409
Interest received		346	326
GST receipts on sales		543	552
GST receipts from taxation authority		759	858
Other receipts		629	98
<b>Net cash used in operating activities</b>	24	<b>(6,235)</b>	<b>(8,451)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Purchase of non-current physical assets		0	(12)
<b>Net cash provided by/(used in) investing activities</b>		<b>0</b>	<b>(12)</b>
Net increase in cash and cash equivalents		2,516	130
Cash and cash equivalents at the beginning of period		6,864	6,734
<b>CASH AND CASH EQUIVALENTS AT THE END OF PERIOD</b>	24	<b>9,380</b>	<b>6,864</b>

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

**SCREENWEST (INC.)**  
**Notes to the Financial Statements**  
**For the year ended 30 June 2010**

**Note 1. Australian Accounting Standards**

**General**

ScreenWest (Inc.)'s financial statements for the year ended 30 June 2010 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' refers to Standards and Interpretations issued by the Australian Accounting Standard Board (AASB).

ScreenWest (Inc.) has adopted any applicable, new and revised Australian Accounting Standards from their operative dates.

**Early adoption of standards**

ScreenWest (Inc.) cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 *Application of Australian Accounting Standards and Other Pronouncements*. No Australian Accounting Standards that have been issued or amended but not operative have been early adopted by ScreenWest (Inc.) for the annual reporting period ended 30 June 2010.

**Note 2. Summary of significant accounting policies**

**(a) General statement**

The financial statements constitute general purpose financial statements that have 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 the Treasurer's instructions are legislative provisions governing the preparation of financial statements and take precedence over the Australian 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.), it has no related bodies.

### (d) Contributed equity

AASB Interpretation 1038 *Contributions by Owners Made to Wholly-Owned Public Sector Entities* requires transfers in the nature of equity contributions, other than as a result of a restructure of administrative arrangements, 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 grants 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.

### (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.

#### *Provision 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 is recognised as the interest accrues.

#### *Service grants*

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 'Amounts receivable for services' (holding account) held at Treasury.

Refer to note 15 'Income from State Government' for further information.

#### *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 Statement of Comprehensive Income (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.

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

### 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 Statement of Comprehensive Income.

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 <sup>(a)</sup>	3 to 5 years
Website costs	3 to 5 years

(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.

#### Website costs

Website costs are charged as expenses when they are incurred unless they relate to the acquisition or development of an asset when they may be capitalised and amortised. Generally, costs in relation to feasibility studies during the planning phase of a website, and ongoing costs of maintenance during the operating phase are expensed. Costs incurred in building or enhancing a website, to the extent that they represent probable future economic benefits that can be reliably measured, are capitalised.

#### **(h) Impairment of assets**

Furniture, equipment and intangible assets are tested for any indication of impairment at the end of each reporting date. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is 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 reporting period 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 reporting period.

#### **(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**

In addition to cash, ScreenWest (Inc.) has two categories of financial instrument:

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

Financial Instruments 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 Statement of Cash Flows, 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.

## **(l) Accrued salaries**

Accrued salaries represent 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 Statement of Comprehensive Income 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 of Culture and the Art's holding account that is accessible on the emergence of the cash funding requirement to cover leave entitlements and asset replacement.

## **(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.

### **(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.

### **(p) Resources received free of charge or for nominal cost**

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.

Where assets or services are received from another State Government agency, these are separately disclosed under 'Income from State Government' in the Statement of Comprehensive Income.

### **(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 Statement of Comprehensive Income 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 Statement of Comprehensive Income.

### **Note 3. Judgments made by management in applying accounting policies**

The preparation of financial statements requires management to make judgements about the application of accounting policies that have a significant effect on the amounts recognised in the financial statements. ScreenWest (Inc.) evaluates these judgements regularly.

### **Operating lease commitments**

ScreenWest (Inc.) has entered into a commercial lease for a motor vehicle and has determined that the lessor retains substantially all the significant risks and rewards of ownership of the property. Accordingly, this lease has been classified as an operating lease.

### **Note 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 2009 that have impacted on ScreenWest (Inc.):

AASB 101 *Presentation of Financial Statements* (September 2007). This Standard has been revised and introduces a number of terminology changes as well as changes to the structure of the Statement of Changes in Equity and the Statement of Comprehensive Income. It is now a requirement that owner changes in equity be presented separately from non-owner changes in equity. There is no financial impact resulting from the application of this revised Standard.

AASB 2007-10	<i>Further Amendments to Australian Accounting Standards arising from AASB 101.</i> This Standard changes the term 'general purpose financial report' to 'general purpose financial statements'. Where appropriate in Australian Accounting Standards and the Framework to better align with IFRS terminology. There is no financial impact resulting from the application of this Standard.
AASB 2008-13	<i>Amendments to Australian Accounting Standards arising from AASB Interpretation 17 - Distributions of Non-cash Assets to Owners [AASB 5 &amp; AASB 110].</i> 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 ScreenWest (Inc.) where the Crown land is to be sold by the Department of Regional Development and Lands (formerly Department of Planning and Infrastructure). ScreenWest (Inc.) does not expect any financial impact when the Standard is first applied prospectively.
AASB 2009-2	<i>Amendments to Australian Accounting Standards - Improving Disclosures about Financial Instruments AASB 4, AASB 7, AASB 1023 &amp; AASB 1038.</i> This Standard amends AASB 7 and will require enhanced disclosures about fair value measurements and liquidity risk with respect to financial instruments. There is no financial impact resulting from the application of this Standard.

### Voluntary changes in accounting policy

ScreenWest (Inc.) made no voluntary changes to its Accounting Policy during 2010.

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

ScreenWest (Inc.) cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 *Application of Australian Accounting Standards and Other Pronouncements*. Consequently, ScreenWest (Inc.) has not applied early any following Australian Accounting Standards that have been issued that may impact ScreenWest (Inc.). Where applicable, ScreenWest (Inc.) plans to apply these Australian Accounting Standards from their application date.

### Operative for reporting periods beginning on/after

AASB 2009-11	<i>Amendments to Australian Accounting Standards arising from AASB 9 [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 121, 128, 131, 132, 136, 139, 1023 &amp; 1038 and Interpretations 10 &amp; 12].</i>	1 Jan 2013
	The amendment to AASB 7 requires modification to the disclosure of categories of financial assets. ScreenWest (Inc.) does not expect any financial impact when the Standard is first applied. The disclosure of categories of financial assets in the notes will change.	

AASB 1053      *Application of Tiers of Australian Accounting Standards*      1 July 2013

The Standard establishes a differential financial reporting framework consisting of two tiers of reporting requirements for preparing general purpose financial statements.

The Standard does not have any financial impact on ScreenWest (Inc.). However it may affect disclosures in the financial statements of ScreenWest (Inc.) if the reduced disclosure requirements apply. DTF has not yet determined the application or the potential impact of the new Standard for agencies.

AASB 2010-2      *Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.*      1 Jan 2013

The Standard makes amendments to many Australian Accounting Standards, including Interpretations, to introduce reduced disclosure requirements into these pronouncements for application by certain types of entities.

The Standard does not have any financial impact on ScreenWest (Inc.). However this Standard may reduce some note disclosures in the financial statements of ScreenWest (Inc.). DTF has not yet determined the application or the potential impact of these Standards for agencies.

**Note 5. Employee benefits expense**

	2010	2009
	\$000	\$000
Wages and salaries (a)	1,217	1,152
Superannuation - defined contribution plans (b)	112	113
Other related expenses	35	30
	<b>1,364</b>	<b>1,295</b>

(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.

**Note 6. Supplies and services**

	2010	2009
	\$000	\$000
Communications	13	11
Consultants	2	3
Board fees	42	33
Travel	59	61
Printing and advertising	31	24
Lease - equipment and vehicles	13	24
Entertainment	26	19
Legal fees	100	141
Consumables	36	31
Insurance	12	5
Membership subscriptions	11	10
Other	21	72
	<b>366</b>	<b>434</b>

**Note 7. Depreciation and amortisation expense**

	2010	2009
	\$000	\$000
<u>Depreciation</u>		
Furniture and equipment	3	2
<b>Total depreciation and amortisation</b>	<b>3</b>	<b>2</b>

**Note 8. Accommodation expenses**

	2010	2009
	\$000	\$000
Rent	103	80
Other	16	11
	<b>119</b>	<b>91</b>

**Note 9. Grants and loans expense**

	2010	2009
	\$000	\$000
Project Assistance	7,740	8,199
Production Company Support	428	506
Practitioner Development	439	296
Industry & Screen Culture	951	747
	<b>9,558</b>	<b>9,748</b>



**Note 10. Other expenses**

	2010	2009
	\$000	\$000
Panels and assessment costs	55	68
Sponsorship	93	21
Employment on-costs <sup>(a)</sup>	23	20
Refund of previous years revenue	42	2
Audit fees	20	19
Other	0	1
	<b>233</b>	<b>131</b>

(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.

**Note 11. Returns on funding activities**

	2010	2009
	\$000	\$000
Funding program	329	409
	<b>329</b>	<b>409</b>

**Note 12. Interest revenue**

	2010	2009
	\$000	\$000
Commonwealth operating account	48	71
Bankwest term deposits	363	316
	<b>411</b>	<b>387</b>

**Note 13. Lapsed commitments**

	2010	2009
	\$000	\$000
Project Assistance	817	2,095
Production Company Support	17	18
Practitioner Development	3	11
Industry & Screen Culture	3	4
	<b>840</b>	<b>2,128</b>

**Note 14. Other revenue**

	2010	2009
	\$000	\$000
Management fees	79	87
Other	85	126
	<b>164</b>	<b>213</b>

**Note 15. Income from State Government**

	2010	2009
	\$000	\$000
Grants received during the year:		
Service grant <sup>(a)</sup>	3,702	3,611
Lotterywest grant	5,030	4,968
	<b>8,732</b>	<b>8,579</b>

Resources received free of charge <sup>(b)</sup>

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

(i) Payroll expenditure	907	1,077
	<b>907</b>	<b>1,077</b>
	<b>9,639</b>	<b>9,656</b>

(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.

**Note 16. Receivables**

	2010	2009
	\$000	\$000
<u>Current</u>		
Receivables	17	142
Cash flow loans	0	336
Interest	149	84
	<b>166</b>	<b>562</b>

**Note 17. Amounts receivable for services**

	2010 \$000	2009 \$000
Current	0	14
Non-current	28	27
	<b>28</b>	<b>41</b>

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

**Note 18. Other assets**

	2010 \$000	2009 \$000
<u>Current</u>		
Prepayments	2	10
<b>Total current</b>	<b>2</b>	<b>10</b>

**Note 19. Furniture and equipment**

	2010 \$000	2009 \$000
<u>Furniture and equipment</u>		
At cost	11	23
Accumulated depreciation	(4)	(13)
	<b>7</b>	<b>10</b>

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

	2010 \$000	2009 \$000
	<b>Furniture and Equipment</b>	<b>Furniture and Equipment</b>
<u>Reconciliations:</u>		
Carrying amount at start of year	10	0
Additions	0	12
Depreciation	(3)	(2)
Carrying amount at end of year	<b>7</b>	<b>10</b>

### **Note 20. Impairment of assets**

There were no indications of impairment of furniture and equipment at 30 June 2010.

### **Note 21. Payables**

	2010	2009
	\$000	\$000
<u>Current</u>		
Trade payables	653	89
GST payable	9	0
	<b>662</b>	<b>89</b>

### **Note 22. Loans and grants payable**

	2010	2009
	\$000	\$000
<u>Current</u>		
Project Assistance	5,446	4,849
Production Company Support	188	241
Practitioner Development	88	80
Industry & Screen Culture	137	49
Total current	<b>5,859</b>	<b>5,219</b>
<u>Non-current</u>		
Project Assistance	950	47
Production Company Support	184	0
Industry & Screen Culture	50	0
Total non-current	<b>1,184</b>	<b>47</b>

### Note 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

	2010 \$000	2009 \$000
Balance at start of period	144	131
<u>Contributions by owners</u>		
Capital grant <sup>(a)</sup>	6	13
<b>Total contributions by owners</b>	<b>6</b>	<b>13</b>
<b>Balance at end of period</b>	<b>150</b>	<b>144</b>

#### Accumulated surplus

	2010 \$000	2009 \$000
Balance at start of year	1,988	896
Result for the period	(260)	1,092
<b>Balance at end of year</b>	<b>1,728</b>	<b>1,988</b>

### Note 24. Notes to the Statement of Cash Flows

#### Reconciliation of cash

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

	2010 \$000	2009 \$000
Commonwealth Bank operating account	169	360
Bankwest term deposits	9,211	6,504
<b></b>	<b>9,380</b>	<b>6,864</b>

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

	2010 \$000	2009 \$000
Net cost of services	(9,899)	(8,564)
<u>Non-cash items:</u>		
Depreciation and amortisation expense (note 7)	3	2
Resources received free of charge (note 15)	907	1,077
<u>(Increase)/decrease in assets:</u>		
Current receivables <sup>(c)</sup>	396	(174)
Other current assets	8	(2)
<u>Increase/(decrease) in liabilities:</u>		
Current payables <sup>(c)</sup>	564	7
Loans and grants payable	1,777	(638)
Net GST receipts/(payments) <sup>(a)</sup>	9	(159)
Change in GST in receivables / payables <sup>(b)</sup>	0	0
<b>Net cash used in operating activities</b>	<b>(6,235)</b>	<b>(8,451)</b>

(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 end of the reporting period, ScreenWest (Inc.) had fully drawn down on all financial facilities, details of which are disclosed in the financial statements.

## Note 25. Commitments

### Lease commitments

	2010	2009
	\$000	\$000
Commitments in relation to leases contracted for at the end of the reporting period but not recognised in the financial statements are payable as follows:		
Within 1 year	5	5
Later than 1 year and not later than 5 years	4	10
	<b>9</b>	<b>15</b>
Representing:		
Non-cancellable operating leases	9	15
	<b>9</b>	<b>15</b>

### Non-cancellable operating leases

	2010	2009
	\$000	\$000
Commitments for minimum leases payments are payable as follows:		
Within 1 year	9	15
	<b>9</b>	<b>15</b>

The motor vehicle lease is non-cancellable with payments made monthly in advance.

### Grant commitments

	2010	2009
	\$000	\$000
Grant commitments contracted for at the end of the reporting period but not recognised as liabilities, are payable as follows:		
Within 1 year	485	1,254
Later than 1 year and not later than 5 years	671	11
	<b>1,156</b>	<b>1,265</b>

These commitments are all inclusive of GST.

## Note 26. Events occurring after the end of the reporting period

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



## Note 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 \$100,000.

### Significant variances between estimated and actual result for the financial year

	2010 Estimate \$000	2010 Actual \$000	Variation \$000
Supplies and services	413	366	(47)
Grants and loans expense	8,779	9,558	779
Other expenses	142	233	91
Returns on funding activities	265	329	64
Interest revenue	197	411	214
Lapsed commitments	0	840	840
Other revenue	98	164	66
Resources received free of charge	1,049	907	(142)

#### Supplies and services

The decrease is primarily due to reduced expenditure on internal audit, temporary labour hire staff and website/database development.

#### Grants and loans expense

During the year ScreenWest was successful in securing additional funding. This funding was directed back into the funding program and committed. Monies from lapsed commitments were also directed back into the funding program and committed.

#### Other expenses

The variance can be attributed to ScreenRights payments made to eligible production companies and increased sponsorship and assessment expenditure.

#### Returns on funding activities

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

#### Lapsed commitments

The variance is a result of an increase in lapsed commitments during the year. Production investment decisions made by ScreenWest rely on funding commitments from third parties which are difficult to coordinate and from time to time projects lapse before full finance is achieved. These funds are then committed back into grants and loans expense.

#### Other revenue

This increase can be attributed to an increase in management and administration fees received proportionate to the increased expenditure on grants and loans, additional funding from the Australian Broadcasting Corporation and the Australian Children's Television Foundation and increased sundry income.

#### Resources received free of charge

The decrease is due to a repayment of salary related funding to the Department of Culture and the Arts from a previous financial year.

#### **Significant variances between actual and prior year actual**

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.

	2010 \$000	2009 \$000	Variance \$ 000
<u>Income</u>			
Lapsed commitments	840	2,128	(1,288)
Other revenue	164	213	(49)
<u>Expenses</u>			
Supplies and services	366	434	(68)
Accommodation expenses	119	91	28
Grants and loans expense	9,558	9,748	(190)
Other expenses	233	131	102

#### Lapsed commitments

The variance is a result of a reduced level of commitments lapsing during the year.

#### Other revenue

The decrease in revenue can be attributed to contract timing; funding expected in 2009/10 will now be received in 2010/11.

#### Supplies and services

The reduction is primarily due to a decrease in legal fees and temporary labour hire expenditure.

#### Accommodation expenses

This increase is a result of increased rental costs.

#### Grants and loans expense

Due to changes in the nature of the marketplace, reviews by third parties, changes in an individuals' circumstances and the long term time and commitment it takes to see a project through to production the timing of some initiatives were delayed.

#### Other expenses

The variance can be attributed to ScreenRights payments made to eligible production companies and increased sponsorship and assessment expenditure.

## Note 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.).

The maximum exposure to credit risk at end of the reporting period 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. At the end of the reporting period there were no significant concentrations of credit risk.

#### Liquidity Risk

Liquidity risk arises when ScreenWest (Inc.) is unable to meet its financial obligations as they fall due.

ScreenWest (Inc.) is exposed to liquidity risk through its trading in the normal course of business.

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.

### (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 end of the reporting period are as follows:

	2010 \$000	2009 \$000
<u>Financial Assets</u>		
Cash and cash equivalents	9,380	6,864
Loans and receivables (a)	194	603
<u>Financial Liabilities</u>		
Financial liabilities measured at amortised cost	7,696	5,355

(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 <sup>(a)</sup>

Weighted Average Effective Interest Rate %	Carrying Amount \$000	Interest rate exposure			Past due but not impaired					Impaired financial assets \$000	
		Fixed interest rate \$000	Variable interest rate \$000	Non - interest bearing \$000	Up to 3 months \$000	3-12 months \$000	1-2 years \$000	2-5 years \$000	More than 5 years \$000		
<u>Financial Assets</u>											
2010											
Cash and cash equivalents	9,380	9,211	169								
Loans and receivables (a)	166			166		1					
Amounts receivable for services	28			28							
	9,574	9,211	169	194	0	1	0	0	0	0	0
2009											
Cash and cash equivalents	6,864	6,478	386								
Loans and receivables (a)	562	-		562	5	366	28				
Amounts receivable for services	41	-		41							
	7,467	6,478	386	603	5	366	28	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 \$000	Interest rate exposure			Past due but not impaired				
			Fixed interest rate \$000	Variable interest rate \$000	Non - interest bearing \$000	Up to 3 months \$000	3-12 months \$000	1-2 years \$000	2-5 years \$000	More than 5 years \$000
<u>Financial Liabilities</u>										
2010										
Payables	-	653			653	653				
Grants and loans payable	-	7,043			7,043	1,473	4,386	1,184		
		7,696	0	0	7,696	2,126	4,386	1,184	0	0
2009										
Payables	-	89	-		89	89				
Grants and loans payable	-	5,266	-		5,266	1,231	3,988	47		
		5,355	0	0	5,355	1,320	3,988	47	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 end of the reporting period on the surplus for the period and equity for a 1% change in interest rates. It is assumed that the interest rates are held constant throughout the reporting period.

2010	Carrying amount \$ 000	-100 basis points		+100 basis points	
		Surplus \$ 000	Equity \$ 000	Surplus \$ 000	Equity \$ 000
<u>Financial Assets</u>					
Cash and cash equivalents	169	(2)	(2)	2	2
		(2)	(2)	2	2

2009	Carrying amount \$ 000	-100 basis points		+100 basis points	
		Surplus \$ 000	Equity \$ 000	Surplus \$ 000	Equity \$ 000
<u>Financial Assets</u>					
Cash and cash equivalents	386	(4)	(4)	4	4
		(4)	(4)	4	4

### Fair Values

All financial assets and liabilities recognised in the statement of financial position, 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.



**Note 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:

	2010 \$000	2009 \$000
\$		
0 - 10,000	9	9
<b>The total remuneration of all members of ScreenWest (Inc.)</b>	<b>46</b>	<b>36</b>

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

**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:

	2010 \$000	2009 \$000
\$		
80,001 - 90,000	0	1
110,001 - 120,000	0	1
120,001 - 130,000	1	0
130,001 - 140,000	0	1
150,001 - 160,000	1	1
<b>The total remuneration of senior officers</b>	<b>281</b>	<b>343</b>

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.).

**Note 30. Remuneration of auditor**

Remuneration payable to the Auditor General in respect to the audit for the current financial year is as follows:

	2010 \$000	2009 \$000
Auditing the accounts, financial statements and performance indicators	23	22

**Note 31. Related bodies**

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

**Note 32. Affiliated bodies**

Australian Writers' Guild (WA) is a government affiliated body that received administrative support and a grant of \$92,249 (2009: \$72,480) from ScreenWest (Inc.). Australian Writers' Guild (WA) is not subject to operational control by ScreenWest (Inc.)

**Note 33. Supplementary financial information**

**(a) Write-offs**

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

**(b) 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.

**(c) Gift of public property**

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

**Note 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 Statement of Comprehensive Income.

## 4.2 Additional Key Performance Indicators Information

### Summary

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.

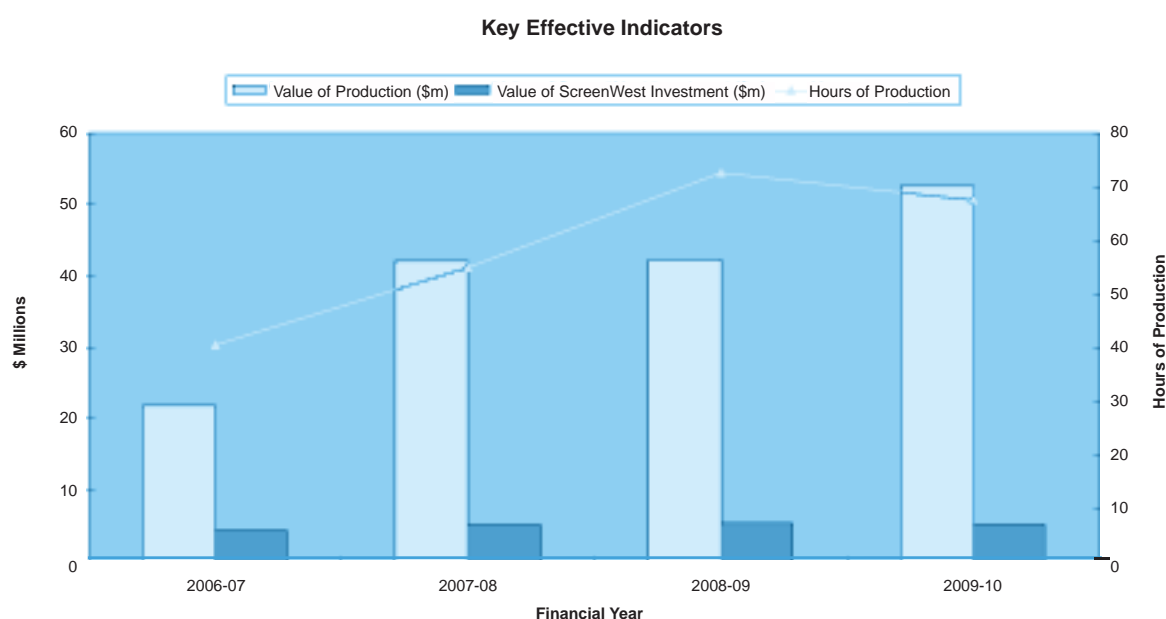
ScreenWest's funding criteria are clearly expressed in guidelines and the ScreenWest Terms of Trade, available on the ScreenWest website. The definition of 'Western Australian elements' includes any combination of project concepts, production personnel, companies and services, and activities that support future production outcomes.

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.

As shown in the Key Effectiveness Indicator graph below, the total budget value of Western Australian productions in 2009-10 was \$52.58million, achieved with ScreenWest investment of \$5.17million.

The value of WA productions has increased by 60% since 2006-07, the start of ScreenWest's current Strategic Plan. Across the same period, the ratio of ScreenWest investment to the value of production has risen from \$4.94 for every dollar invested to \$10.18. This demonstrates that Western Australian production companies are significantly leveraging ScreenWest's funding.

In the graph, the overlaid line charts the number of hours of production. The total number of hours produced in 2009-10 decreased by five hours from the previous year, however, the average value of production per hour of production increased by 25% to \$779,091.



## Data Source

INDICATOR	2006-07	2007-08	2008-09	2009-10
<b>Value of Production (\$M)</b>	21.87	42.07	42.15	52.58
<b>Value of ScreenWest Investment (\$M)</b>	4.42	5.23	5.33	5.17
<b>Ratio of ScreenWest Investment to the Value of Production (\$)</b>	4.94:1	8.04:1	7.90:1	10.18:1

INDICATOR	2006-07	2007-08	2008-09	2009-10
<b>Hours of Production</b>	40.5	55	72.5	67.5
<b>Average Value of Production per Hour of Production</b>	\$539,941	\$747,455	\$581,355	\$779,092

'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.

'Ratio of ScreenWest Investment to the Value of Production' compares the Value of Production to the Value of ScreenWest Investment. Calculations are based on actual figures and not the rounded data reported in the table.

'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. It does not include Indigenous Community Stories recordings. 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.

'Average Value of Production per Hour of Production' divides the total Value of Production by the total number of hours of production per annum. Calculations are based on actual figures and not the rounded data reported in the table.

## 4.3 Ministerial Directives

ScreenWest received no Ministerial directives in 2009-10 with the exception of the Minister's decisions in relation to the approval of funding recommendations.

## 4.4 Other Financial Disclosures

### Pricing policies of services provided

Not applicable to ScreenWest.

### Major capital projects

No major capital projects were undertaken or underway in 2009-10.

### Employment and Industrial Relations

ScreenWest staff are 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 ScreenWest as at 30 June 2010 is 15.9 FTEs.

Employment Type	Women	Men	Total
Permanent Full-time	9	0	9
Permanent Part-time	0	0	0
Fixed Term Full-time	4	3	7
Fixed Term Part-time	0	0	0
Casual paid in previous 12 months	0	0	0
Other* paid in previous 12 months	0	1	1
<b>Total</b>	<b>13</b>	<b>4</b>	<b>17</b>

\* Employees seconded in or out of the organisation or not being paid for reasons such as Leave Without Pay/Parental leave etc.

### 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 2009-10, ScreenWest staff attended various training sessions as appropriate to their role and development needs. Sessions attended included *Writing Skills for Modern Government*, *Dealing with Misconduct – Tips for Managers*, *Better Buying for Public Service Employees*, and *Fundamentals of Risk Management*.

New staff members attend the Department's comprehensive Portfolio Induction Program.

## 4.5 Governance Disclosures

### Interests of Senior Officers

At the date of reporting, other than normal contracts of employment of service, no senior officers, or firms of which senior officers are members, or entities in which senior officers have substantial interests, had any interests in existing or proposed contracts with the ScreenWest and senior officers.

## 4.6 Other Legal Requirements

### 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 2009-10 was \$6,059.
2. Expenditure was incurred in the following areas:

Expenditure Area	Total Amount (\$)	Supplier	Sub Total (\$)
Advertising agencies	0.00	-	0
Market research organisations	35.00	Survey Monkey	35.00
Polling organisations	0	-	0
Direct mail organisations	0	-	0
Media advertising organisations			
<i>Job vacancies</i>	2,154.91	Adcorp Australia Ltd	2,154.91
<i>Advertising and graphic design</i>	3,793.98	Seedpod Pty Ltd	820.00
		Marche' Du Film	2,973.98
<i>Classifieds/Listings</i>	75.00	Reed Business Information	75.00

### 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.

It is anticipated DCA and ScreenWest will be relocating office in the near future. New office building specifications will meet the legislative requirements for standards of access and services for people with disabilities.

*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.

*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 Procedure and Complaints Records 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 is available on the ScreenWest website.

*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.

*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.



## Compliance with Public Sector Standards, Code of Ethics and Code of Conduct

Compliance with the *Public Sector Standards and Ethical Codes* are assessed regularly by the Department's Human Resources area 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*.

COMPLIANCE ISSUE	SIGNIFICANT ACTION TAKEN TO MONITOR AND ENSURE COMPLIANCE
<b>Public Sector Standards</b> <ul style="list-style-type: none"> <li>Nil breaches</li> </ul>	<ul style="list-style-type: none"> <li>Information about Public Sector Standards included on intranet and incorporated into the Department's Induction Program.</li> <li>Education Program for Managers was rolled out.</li> <li>A portfolio-wide performance management system, the Staff Development System, is in operation and meets the requirements of the Public Sector Standards in Human Resource Management for Performance Management.</li> <li>Grievance and Performance Management has been incorporated into the Department's Induction Program.</li> <li>HR policies and guidelines developed to ensure compliance issues are recognised.</li> </ul>
<b>Western Australian Public Sector Code of Ethics</b> <ul style="list-style-type: none"> <li>Nil breaches</li> </ul>	<ul style="list-style-type: none"> <li>An ethics and integrity awareness raising program has been incorporated into the Induction program for new and existing employees. It covers information on the Western Australian Public Sector Code of Ethics.</li> <li>Code of Conduct reflects the same areas as the Code of Ethics.</li> </ul>
<b>Code of Conduct</b> <ul style="list-style-type: none"> <li>Nil breaches</li> </ul>	<ul style="list-style-type: none"> <li>Code of Conduct has reflects the Western Australian Public Sector Code of Ethics.</li> <li>Code of Conduct has been incorporated into the Department's Induction Program.</li> <li>A discipline policy has been developed.</li> </ul>

## 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 in 2010-11.

ScreenWest follows the Department's Record's Management policy and utilises its records management system.

During the year ScreenWest staff received training on TRIM, the Department's information management system. The training was provided by the Department and is supplemented by additional training as required.

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

## 4.7 Government Policy Requirements

### Equal Employment Opportunity (EEO)

ScreenWest and the Department of Culture and the Arts 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 2010-12*.

### Occupational Safety, Health and Injury Management

ScreenWest is committed to ensuring that all employees are safe from injuries and risks to health while they are at work and accepts that employee health and safety is primarily a responsibility of management. Specified policies, work practices and procedures have been prepared to address the hazards and hazardous work processes in the work place. These are available on the Department's intranet.

An Injury Management Policy, also communicated through the intranet, establishes the Department's commitment to assist employees to return to work after a work-related injury or work-related disease.

The Occupational Safety and Health Framework has been reviewed and finalised with its implementation commencing during the 2009-10 year. This came about as it was considered that the policy and OSH information was outdated and potentially not compliant with all aspects of the revised OSH Act and Public Sector Code of Practice for Occupational Safety and Health.

An employee awareness strategy is currently being considered with Manager Training scheduled for July 2010.

During the year ScreenWest staff had their workstations ergonomically assessed by a qualified occupational therapist and were individually advised on the protocols of safe work station setup and work practices.

Staff were offered the opportunity to have influenza injections and also participated in evacuation drills.

All Culture and Arts Portfolio staff, and their immediate family members, has 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.

## Workers Compensation

ScreenWest is committed to adhering to the requirements of the *Workers' Compensation and Injury Management Act 1981 (WA)* and the *Workers' Compensation Code of Practice (Injury Management) 2005 (WA)* in the event of a work-related injury. Specified policies, work practices and procedures are available for staff on the Department's intranet.

No workers' compensation claims arose during 2009-10.

Indicator	Target	2008-09	2009-10
Number of fatalities	Zero (0)	0	0
Lost time injury/disease (LTI/D) incidence rate	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 severity rate	Zero (0) or 10% improvement on previous year	0	0
Percentage of injured workers returned to work within 28 weeks	Actual percentage result to be reported	-	N/A – Nil claims reported%
Percentage of managers trained in occupational safety, health and injury management responsibilities	Greater than or equal to 50%	-	Not recorded *

\* Records are not kept at DCA level for this category. Training requirements will be considered



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# Appendix 1: Funding Assessment Meetings and Members 2009-10

## Assessors' Key

\* ScreenWest Staff Member

\*\* ScreenWest Board Member

FUNDING INITIATIVE	MEETING DATE	MEMBERS
T-Vis Network Assessment Meeting	1 July 2009	Victor Gentile* Jo Bell, ABC Bevan Lee
General Production Fund	18 August 2009	Ian Booth* Harry Bardwell* Liz Sward* Aidan O'Bryan** Paul Barron
Project Development Investment Fund - Documentary and TV, and Features	19 August 2009	Victor Gentile* Harry Bardwell* James Bogle
Audience and Industry Engagement Program	18 September 2009	Neta Gill* Joanna Hos* Zanda Cameron, EPRA
Pre-Vis Project Development	21 September 2009	Harry Bardwell* Matt Dabner Dave Warner
West Coast Visions – Short-listing	30 October 2009	Harry Bardwell* Victor Gentile* Barbara Connell Phillip Bowman
Matched Prime-Time Television Production Fund - ABC	19 October 2009	Ian Booth* Harry Bardwell* Liz Sward* Andrew Lewis** Ray Pedretti Leighton De Barros
Short Film and Self Funded Low Budget Feature Marketing - Round 1	6 & 9 Nov 09	Shannon Jenkins* Joanna Hos* D'arcy Hodgkinson*
Project Development Investment Fund - Documentary and TV	13 November 2009	Harry Bardwell* Rikki Lea Bestall* Miranda Edmonds Rob Bygott
West Coast Visions - Finalist Selection	23 November 2009	Harry Bardwell* Rikki Lea Bestall* Rosemary Blight Keith Thompson
MDA-ScreenWest Cross-Media Development Initiative - Part 1	30 November 2009	Rikki Lea Bestall* Haryaty Abdul Rahman, MDA Li Ling Keh, MDA

FUNDING INITIATIVE	MEETING DATE	MEMBERS
MDA-ScreenWest Cross-Media Development Initiative - Part 2	6 December 2009	Rikki Lea Bestall* Haryaty Abdul Rahman, MDA Li Ling Keh, MDA
General Production Fund	9 December 2009	Ian Booth* Harry Bardwell* Liz Sward* Aidan O'Bryan** Ross Hutchens
Short Film and Self Funded Low Budget Feature Marketing - Round 1	22 December 2009	Shannon Jenkins* Joanna Hos* D'arcy Hodgkinson*
Matched Prime-Time Television Production Fund - ABC	30 November 2009	Ian Booth* Harry Bardwell* Liz Sward* Aidan O'Bryan** Susie Campbell Troy Zafer
General Production Fund <i>and</i> Matched Prime-Time Television Production Fund - ABC	27 January 2010	Ian Booth* Harry Bardwell* Michael Tucak* Vikki Barr* Rikki Lea Bestall* Alan Lindsay** Chris Hetherington Nelson Woss
Project Development Investment Fund - Documentary and TV	11 February 2010	Rikki Lea Bestall* Ray Pedretti Peter Templeman
Bill Warnock Award – Short-listing	12 February 2010	Rikki Lea Bestall* Adam Isitt
Project Development Investment Fund - Features	18 February 2010	Rikki Lea Bestall* Greg Woodlands Ross Hutchens
Bill Warnock Award - Finalist Selection	26 February 2010	Rikki Lea Bestall* Adam Isitt Barbara Connell
Audience and Industry Engagement Program	5 March 2010	Neta Gill* Joanna Hos* Zanda Cameron, EPRA
Business Development Fund - Stage 1 – Short-listing	16 March 2010	Ian Booth* Catherine Ferrari** David Court
Indigenous Community Stories - Round 3	26 March 2010	Debra Miller* Michelle White** Gina Williams Kelrick Martin Mandy Corunna

FUNDING INITIATIVE	MEETING DATE	MEMBERS
Matched Prime-Time Television Production Fund - ABC	19 April 2010	Ian Booth* Harry Bardwell* Michael Tucak* Vikki Barr* Stephen Langsford** Rob Bygott Leighton De Barros
Business Development Fund - Stage 2	20 April 2010	Ian Booth* Catherine Ferrari** David Court
Short Film and Self Funded Low Budget Feature Marketing	21 April 2010	Shannon Jenkins* Rikki Lea Bestall* Joanna Hos*
Project Development Investment Fund - Documentary and TV	12 May 2010	Rikki Lea Bestall* Brian Beaton Cath Trimboli
iArts – Short-listing	12 May 2010	Harry Bardwell* Rikki Lea Bestall* Colin Walker, DCA Kath Earle, ABC Stephanie Salter, ABC
iArts - Applicant Interviews	13 May 2010	Harry Bardwell* Rikki Lea Bestall* Colin Walker, DCA Kath Earle, ABC Stephanie Salter, ABC
Pre-Vis Script Editor Grant - Short-listing	14 May 2010	Rikki Lea Bestall* Shannon Jenkins*
Audience and Industry Engagement Program	14 May 2010	Joanna Hos* Zoe Hayden* Carina Lauder
Project Development Investment Fund - Features	27 May 2010	Rikki Lea Bestall* Adam Isitt Melissa Kelly
General Production Fund and Matched Prime-Time Television Production Fund - ABC	10 June 2010	Ian Booth* Harry Bardwell* Vikki Barr* Michael Tucak* Alan Lindsay** Natalie Bell Richard Todd
Pre-Vis Script Editor Grant - Finalist Selection	11 June 2010	Rikki Lea Bestall* Shannon Jenkins*
Indigenous Community Stories - Round 4	28 June 2010	Debra Miller* Michelle White** Taryne Laffar Mandy Corunna



## Appendix 2: Productions with ScreenWest Funding 2009-10

The following projects all entered Principal Photography in 2009-10.

### DOCUMENTARY

#### A ROYAL ROMANCE

1 x 52 minute Documentary

Production Company: Electric Pictures

Producers: Andrew Ogilvie, Andrea Quesnelle

Director: Trevor Graham

Writer: Trevor Graham

DoP: Ulrich-Stephan Krafzik

Broadcaster: ABC TV

ScreenWest Initiative: ABC Matched Primetime Television Production Fund

Synopsis: *A Royal Romance* is an informed, probing and affectionate look at Queen Elizabeth's relationship with her Australian Realm and its people.

#### ARTHOUSE

1 x 26 minute Documentary

Production Company: Paalma Pty Ltd (Mago Films)

Producer: Marian Bartsch

Director: Britt Arthur

Writer: Marian Bartsch

DoP: Peter Zakharov

Broadcaster: ABC TV

ScreenWest Initiative: ABC Matched Primetime Television Production Fund

Synopsis: *ArtHouse* looks at the changing face of architecture, innovation and design in Australia through the eyes of Melbourne based husband and wife team, architect Robert McBride and interior designer Debbie Ryan. Their outstanding architecture which is changing the skyline of Melbourne has achieved the highest accolade winning the recent 2009 World Architecture Festival Awards for best residential house in the world.

#### DINO STAMPEDE

1 x 52 minute for ABC and 1 x 50 minute for BBC

Production Company: Prospero Productions

Producers: Ed Punchard, Julia Redwood

Director: Catherine Marciniak

Writers: Catherine Marciniak, John McCourt

DoP: Jim Frater

Broadcaster: ABC, BBC Scotland, Smithsonian Channel

ScreenWest Initiative: ABC Matched Primetime Television Production Fund

Synopsis: Combining stunning CGI with major high tech adventure, *Dino Stampede* reveals how scientists are using battlefield forensics and the very latest CGI technology to study the footprints of dinosaurs and unearth incredible details about the predation and social behaviour of these once enigmatic creatures.

### **DR MARY GOES BUSH (WORKING TITLE)**

3 x 52 minute for SBS and 3 x 59 minute for BBC

Production Company: Artemis International

Producers: Brian Beaton, Celia Tait

Director: Stuart Greig

Writers: Stuart Greig, Alan Carter

DoP: Ian Pugsley, Greg Knight

Broadcaster: SBS, BBC Scotland

ScreenWest Initiative: General Production Fund

Synopsis: Outspoken and zealous, Dr Mary Fortune leaves Scotland to take up the challenge of working in one of the most remote medical posts on the planet. With her fresh eyes we discover the realities of Australian health delivery in a new light.

### **FILTH**

1 x 60 minute Factual

Production Company: Milk Productions, Muse Productions

Producers: Jacqueline Willinge, Anthony Willinge

Director: Daniel Brown

Writer: Daniel Brown

DoP: Jim Frater

Broadcaster: SBS

ScreenWest Initiative: Secrets and Lives

Synopsis: Society makes a mess, a lot of mess and by definition it's pretty grim. It requires a hidden army of dedicated individuals with very strong stomachs to keep our streets habitable and clean. Filth is an insight into their lives, minds and the deeply unpleasant work they carry out.

### **GALLIPOLI: DEEP SECRETS**

1 x 90 minute Documentary

Production Company: Prospero Productions

Producers: Ed Punchard, Julia Redwood

Director: Julia Redwood

Writer: Julia Redwood

DoP: Malcolm Ludgate, Uli Krafzik

Broadcasters: National Geographic US, National Geographic Channels, RAI International, Foxtel History Channel

ScreenWest Initiative: General Production Fund

Synopsis: He found the Titanic, the Bismarck and countless other wrecks, now the world's greatest shipwreck hunter, Robert Ballard, is diving deep in search of answers to one of the bloodiest and most controversial battles of WW1.

### **LEAKY BOAT (WORKING TITLE)**

1 x 55 minute Documentary

Production Company: Indian Pacific Pictures

Producer: Penny Chapman

Director: Victoria Pitt

Writer: Victoria Pitt

DoP: Jim Frater

Broadcaster: ABC TV

ScreenWest Initiative: ABC Matched Primetime Television Production Fund

Synopsis: In late 2001, Australia moved to stop boatloads of Iraqi and Afghan asylum seekers who were headed for the northern coast of Western Australia. The events that unfolded out on the Indian Ocean are recounted by the people who were actually there - from the Norwegian merchant-sailors on the Tampa, to the Australian Navy sailors sent to turn the later boats back, to the refugees themselves.

## MILLI MILLI NGANKA SERIES 2

6 x 30 minute Series

Production Company: Wawili Pitjas

Producer: Eileen Torres

Director: Mitch Torres

Writer: Mitch Torres

DoP: Cornel Ozies

Broadcaster: NITV

ScreenWest Initiative: Indigenous Low Budget TV Production Fund

Synopsis: From seaside to the river lands, desert to the tablelands and everywhere in between, *Milli Milli Nganka* is a celebration of Kimberley Indigenous characters and storytellers, young and old.

## ON A WING AND A PRAYER

1 x 52 minute Documentary

Production Company: Sea Dog TV International Pty Ltd

Producers: Jodie De Barros, Leighton De Barros

Director: Leighton De Barros

Writers: Leighton De Barros & Sam Smith

DoP: Leighton De Barros

Broadcaster: ABC TV

ScreenWest Initiative: ABC Matched Primetime Television Production Fund

Synopsis: *On a Wing and a Prayer* follows the incredible life cycle of the endangered Carnaby's Black Cockatoo through an engaging story of one small bird family as they fight for survival and the one man who will do whatever it takes to protect them.

## PIRATE PATROL

4 x 52 minute Documentary Series

Production Company: Prospero Productions

Producers: Ed Punchard, Julia Redwood

Directors: Steve Peddie, Kay Pavlou, Will Minchin, Jon Matthews, Bruce Permezel

Writer: Alan Carter

DoP: Phil Bull, Ian Pugsley, Jon Matthews

Broadcaster: National Geographic

ScreenWest Initiative: General Production Fund

Synopsis: With unparalleled access, *Warship* follows the highly challenging lives of the crew of a Royal Australian Navy frigate as it embarks on a nine-month tour in the hazardous waters of the Persian Gulf.

## SKIN DEEP

1 x 52 minute Documentary

Production Company: Electric Pictures, DocLab s.r.l.

Producers: Andrew Ogilvie, Marco Visalberghi, Andrea Quesnelle

Director: Franco Di Chiera

Writers: Barbara Bernadini, Franco Di Chiera, Greg Colgan

DoP: Torstein Dyrting

Broadcaster: SBS, ARTE, WDR, UR Sweden

ScreenWest Initiative: General Production Fund

Synopsis: Written in the colours of our skin is the story of an epic journey - one with extraordinary implications for our survival. From Australia to Africa and from Darwinian theory to current science, we shed new light on the human rainbow that is challenging traditional notions of "race".

## THE MAKING OF COLLISION COURSE

1 x 30 minute Documentary

Production Company: CM Film Productions:

Producers: Carmelo Musca

Directors: Nick Dunlop

Writers: Bridget Curran

Broadcaster: ABC

ScreenWest Initiative: ABC Matched Primetime Production Fund

Synopsis: Floating, surreal, colourful. Bodies gliding through space at 1,500 frames per second. And then the moment of impact. Not violent or destructive, but poetic. In a nation that glorifies sport and worships physical beauty, these images slow down the pace and create a space for reflection.

## WHO DO YOU THINK YOU ARE? – SERIES 3

6 x 52 minute Documentary Series

Production Company: Artemis International, Serendipity Productions

Executive Producers: Brian Beaton, Margie Bryant

Producer: Celia Tait

Directors: Russell Vines, Catherine Marciniak, Jane Manning, Kay Pavlou, Belinda Mason

Writers: Russell Vines, Catherine Marciniak, Jane Manning, Kay Pavlou, Belinda Mason

DoP: Ian Pugsley, Ulrich Stephan Krafzik

Broadcaster: SBS

ScreenWest Initiative: General Production Fund

Synopsis: Well-known Australians play detective as they go in search of their family history, revealing secrets and surprises from their past

## DRAMA

### BLAME

1 x 90 minute Feature Film

Production Company: Factor 30 Films, 3monkeysfilms

Producers: Melissa Kelly, Ryan Hodgson, Michael Robinson

Director: Michael Henry

Writer: Michael Henry

DoP: Torstein Dyrting

Domestic Distributor: The Pack

ScreenWest Initiative: West Coast Visions

Synopsis: Seeking justice and revenge, five friends violently attack a man in his remote country house. Their plan: the perfect murder. Confident that their victim's death by his own hand will not be questioned, they overdose him on sleeping pills, but it all goes horribly wrong when their attempt fails and their victim fights for his life. In the aftermath, questions are raised about the true nature of the events leading up to the botched attack. As lies and secrets are revealed, the dynamic of the once-tight group shifts as the friends begin to question each other's motives. As they move closer to the truth, the weight of their quest for justice drives them to a place of no return.

## CEDRIC AND HOPE

1 x 11 minute Short Film (Animation)

Production Company: DavisonBros

Producer: Jacob Fjord

Director: Pierce Davidson

Writer: Pierce Davidson

ScreenWest Initiative: Filmex

Synopsis: Cedric, a downtrodden peasant, gets caught up in a phony war, where he questions the meaning of life and what it's all about.

## CLOUDSTREET

6-hour Television Mini-Series

Production Company: Screentime

Producers: Greg Haddrick, Brenda Pam

Director: Matthew Saville

Writers: Tim Winton, Ellen Fontana

DoP: Mark Wareham

Broadcaster: Showtime Australia - Foxtel, Austar

ScreenWest Initiative: Production Attraction Fund

Synopsis: From separate catastrophes two rural families flee to the city and find themselves sharing a great, breathing, shuddering joint called Cloudstreet, where they begin their lives again from scratch.

## DOGSTAR SERIES 2

26 x 30 minute Children's Animated TV Series

Production Company: Media World Pictures

Producers: Ross Hutchens, Colin South

Director: Scott Vanden Bosch

Writers: Doug MacLeod, Philip Dalkin

Broadcaster: Nine Network, The Disney Channel

ScreenWest Initiative: General Production Fund

Synopsis: After the Dogstar is accidentally re-launched into space, the intrepid Clark kids once again set off to find their missing pet dog Hobart and return all the world's dogs back to Earth.

## RED DOG

1 x 90 minute Feature Film

Production Company: Woss Group Film Productions Pty Ltd

Producers: Nelson Woss, Julie Ryan

Director: Kriv Stenders

Writer: Daniel Taplitz

DoP: Geoffrey Hall

Domestic Distributor: Village Roadshow

ScreenWest Initiative: General Production Fund

Synopsis: *Red Dog* celebrates the life of a charismatic dog that roamed the Western Australian outback in the 1970s searching for his master, John. Red Dog hitched rides and traveled on foot throughout the Pilbara, adopting people and uniting communities along the way.

## THE TREE

1 x 100 minute Feature Film

Production Company: Taylor Media, Les Films du Poisson

Producers: Sue Taylor, Yaël Fogiel

Director: Julie Bertuccelli

Writer: Julie Bertuccelli

DoP: Nigel Bluck

Domestic Distributor: Transmission

ScreenWest Initiative: Project Development Fund

Synopsis: After the sudden death of her father, 8-year-old Simone shares a secret with her mother Dawn. She's convinced her father speaks to her through the leaves of her favourite tree and he's come back to protect them. But the new bond between mother and daughter is threatened when Dawn starts a relationship with George, the plumber, called in to remove the tree's troublesome roots. As the branches of the tree start to infiltrate the house, the family is forced to make an agonising decision. But have they left it too late?

## TRAPPED SERIES 2: CASTAWAY

26 x 24 minute Children's TV Series

Production Company: Westway Productions

Producer: Bruce Best

Directors: Paul Komadina, Ben Young, Andrew Lewis, Claire Marshall, Damien Spiccia, Grant Sputore, Mike Hoath

Writers: Tracey Defty-Rashid, Ben Young, Lucinda Marty, Kate Rice, Hamilton Budd

DoP: David Le May

ScreenWest Initiative: General Production Fund

Synopsis: The children of Project Enterprise are ship wrecked on a remote part of the WA coast then must face a difficult journey and a dangerous enemy to find their parents.

## WAABINY TIME

13 x 30 minute Children's TV Series

Production Company: l'unica Productions

Producers: Cath Trimboli, Todd Russell

Director: Cath Trimboli

Writers: Iris Woods, Sharon Gregory, Jules Duncan, Cath Trimboli

ScreenWest Initiative: Indigenous Low Budget TV Production Fund

Synopsis: A kids' variety program that uses Noongar Language, presenter Kylie Farmer takes children from the ages of 3 to 6 on an educational and entertaining adventure, guiding young viewers through stories, songs and activities that are authentically indigenous and encourage participation.

## DEADLY YARNS 5 SHORT FILMS

### BINGO

1 x 5 minute Short Drama

Producer: Taryne Laffar

Director: Kelli Cross

Writer: Kelli Cross

DoP: Rob Bygott

Broadcaster: ABC TV

Synopsis: Nanna Kath is all ready to battle it out at bingo against her rival, Lorraine, only to discover the object of her affection isn't exactly the man of her dreams.

## TWO WORLDS

1 x 5 minute Short Drama

Producer: Kate Wilson  
Director: Lorraine Coppin  
Writer: Lorraine Coppin  
DoP: David Le May  
Broadcaster: ABC TV

Synopsis: A child, this child, all our Indigenous children dream their ways forward to the lives they can have. A young boy caught between cultures, finds one is a dream and the other a nightmare. Eventually he learns to adjust and the two worlds merge. With his knowledge of the old ways and the new, he moves forward to the next stage of his life with an understanding to appreciate the benefits from both cultures.

## LINK & HYPERLINK SHORT FILMS

### BERTRAND THE TERRIBLE

1 x 10 minute Drama

Producer: Bridget Curran  
Director: Karen Farmer  
Writer: Karen Farmer

Synopsis: Bertrand and Cassie live on the brink of a fantasy world- until a group of bullies shake their faith, and force them to decide what they believe in.

### IT'S JUST GARY

1 x 19 minute Drama

Producer: Kate Bailey  
Directors: Vincenzo Perrella, Dan Osborn  
Writers: Vincenzo Perrella, Dan Osborn  
DoP: Richard Malins

Synopsis: When Gary wanted a little attention he got the hype machine rolling: now it's out of control and too late to turn back.

### LIGHT AS A FEATHER

1 x 11 minute Musical Drama

Producer: Julianne Fortune  
Director: Damien Spiccia  
Writer: Damien Spiccia

Synopsis: Once upon a time, there lived a young woman called Abby couldn't seem to find contentment with her husband, Arne. At night, while dreaming of floating in space, light as a feather, she sleepwalks next door to Terry Miller's house – and this is where her trouble really begins. A 'nocturnal musical' about searching for happiness, whether consciously or unconsciously...

### THE BILLABONG

1 x 11 minute Drama

Producer: Michael Liu  
Director: Jeff Asselin  
Writer: Jeff Asselin  
DoP: Antony Webb

Synopsis: A young boy is forced to stand up and face his fears head on.



## Appendix 3: ScreenWest Funding Approvals 2009-10

**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	
Mago Films	<i>Arthouse</i>	Documentary Single	\$ 10,000	Emergency Development	
Ben Lucas	<i>Chronic</i>	Feature	\$ 18,000		
Tim Duffy Films	<i>Drift</i>	Feature	\$ 25,000	Emergency Development	
Lisa Thompson	<i>Earth to Claire</i> - Online Script Mentorship Program with Paul Chitlik	Feature	\$ 1,486		
Tama Films and Transcendence Media	<i>Falling Star</i>	Feature	\$ 15,000		
Prospero Productions	<i>Gallipoli's Deep Secrets</i>	Documentary Single	\$ 15,000	Emergency Development	
Original Pitjas	<i>Jandamarra's War</i>	Documentary Single	\$ 25,000	Emergency Development	
Mintie Moo Productions	<i>Lottie and Mia, Twin Magic!</i>	Animated Children's TV Series	\$ 7,500	Lapsed	
Crewjo	<i>Milli</i>	Animated Children's TV Series	\$ 7,000		
Sea Dog TV International	<i>Odyssey of the Whalesong</i>	Documentary Series	\$ 18,000		
Sea Dog Films	<i>On a Wing and a Prayer</i>	Documentary Single	\$ 14,990	Emergency Development	
Prospero Productions	<i>Raising a Navy</i>	Documentary Single	\$ 12,350		
Aquarius Productions	<i>Saltwater Cowboy</i>	Documentary Single	\$ 11,350	Emergency Development	
Fuzzy Pictures	<i>Sound of White</i> - Online Script Mentorship Program with Paul Chitlik	Feature	\$ 1,486		

Recipient	Project Title	Format	Amount	Notes
Guru Productions	<i>The Loved One</i>	Documentary Series	\$ 20,000	
Forgeworks	<i>The Red Bride</i> - Online Script Mentorship Program with Paul Chitlik	Feature	\$ 1,486	
Steve Peddie	<i>The Road Block</i>	Feature	\$ 10,000	
Peter Templeman	<i>The Saviour</i>	Feature	\$ 20,000	
Bellavision Media	<i>The Unlikeliest Hero</i>	Feature	\$ 15,000	
Doubleview Films	<i>The Wishbone Bag</i>	Feature	\$ 17,000	
Electric Pictures	<i>Tidy Town</i>	Documentary Single	\$ 16,515	Lapsed
I'unica Productions	<i>Young CUBs</i>	Documentary Single	\$ 10,000	
<b>Sub-Total</b>			<b>\$ 292,162</b>	
<b>Lapsed</b>			<b>\$ 24,015</b>	
<b>Total</b>			<b>\$ 268,147</b>	

#### PROJECT DEVELOPMENT - MATCHED DEVELOPMENT

Recipient	Project Title	Format	Amount	Notes
Artemis International	<i>An Awkward Truth</i>	Documentary Single	\$ 16,000	Matched with ABC Lapsed \$4,800
ZAC Toons	<i>Off the Wall</i>	Animated TV Series	\$ 12,995	Matched with ABC
Great Western Entertainment	<i>Serangoon Road</i>	TV Series	\$ 25,000	Matched with Nine Network
Zinc Finger Films	<i>The Great Mint Swindle</i>	Telemovie	\$ 11,050	Matched with Nine Network
Great Western Entertainment	<i>Tyger, Tyger</i>	Children's TV Series	\$ 19,995	Matched with ABC
<b>Sub-Total</b>			<b>\$ 85,040</b>	
<b>Lapsed</b>			<b>\$ 4,800</b>	
<b>Total</b>			<b>\$ 80,240</b>	

SPECIAL INITIATIVES					
Recipient	Project Title	Format	Amount	Notes	
iArts 2 Initiative					
West Media	<i>Progressive Ballet</i>	Digital Initiative	\$ 22,500	DCA commitment \$50,000 Total commitment \$72,500	
Yvette Coyne	<i>Sound Chamber</i>	Digital Initiative	\$ 22,500	DCA commitment \$50,000 Total commitment \$72,500	
ScreenWest - Media Development Authority Matched Development Fund					
Sea Dog Films	<i>Are You Smarter Than Nature?</i>	Documentary Series	\$ 16,372		
Great Western Entertainment	<i>Gallery of Everyday Things</i>	Documentary Series	\$ 16,372		
Circling Shark Productions	<i>Global Sound Hunters</i>	Documentary Series	\$ 16,372		
Secrets and Lives Initiative					
Joined Up Films	<i>Extreme Cleaners (aka Filth)</i>	Documentary	\$ 90,000		
Joined Up Films	<i>My Mum Talks to Aliens</i>	Documentary	\$ 60,000		
To be advised	Secrets and Lives Initiative	Documentary	\$ 120,000		
West Coast Kids Initiative					
Animazing Productions	Stage 1: <i>Mal.com</i>	Children's TV Series	\$ 6,666	ABC commitment: \$6,667 ACTF commitment: \$6,667 Total commitment: \$20,000	
Media World Pictures	Stage 1: <i>The Making of Sirius 5 (TMOS-5)</i>	Children's TV Series	\$ 6,667	ABC commitment: \$6,667 ACTF commitment: \$6,666 Total commitment: \$20,000	
Rochelle Wiltshire and Kate Reynolds	Stage 1: <i>WestSide Central</i>	Children's TV Series	\$ 6,667	ABC commitment: \$6,666 ACTF commitment: \$6,667 Total commitment: \$20,000	

Recipient	Project Title	Format	Amount	Notes
To be advised	Stage 2	Children's TV Series	\$ 200,000	

#### Digital Initiative

Various	Executive Multi-Platform Workshop: speaker fees, catering, accommodation, airfares, and venue hire		\$ 16,752	
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**Total** **\$ 600,870**

#### LOCATION SCOUTING ASSISTANCE

Recipient	Description	Amount	Notes
Scarnett	By Montague Production Services	\$ 2,000	
Cine@	By Tim Burns	\$ 2,000	
Circling Shark Productions	By Tim Burns	\$ 2,000	
	Sunset Hospital site – various expenses	\$ 3,386	
	<b>Total</b>	<b>\$ 9,386</b>	

#### PRODUCTION FUNDING

Recipient	Project Title	Format	Amount	Notes
Shotcut Productions	<i>Dead Cool</i>	Feature	\$ 500,000	
Artemis International	<i>Dr. Mary Goes Bush</i>	Documentary Series	\$ 185,000	
Goalpost Pictures/Taylor Media	<i>Draftin'</i>	Feature	\$ 228,403	Lapsed
Prospero Productions	<i>Gallipoli's Deep Secrets</i>	Documentary Single	\$ 227,880	
Prospero Productions	<i>Ned's Head</i>	Documentary Single	\$ 73,901	
Filmscope Entertainment	<i>Needle</i>	Feature	\$ 600,000	Lapsed
Filmscope Entertainment	<i>Needle</i>	Feature	\$ 407,000	Lapsed
Filmscope Entertainment	<i>Needle</i>	Feature	\$ 500,000	Lapsed
Prospero Productions	<i>Pirate Patrol</i>	Documentary Series	\$ 313,483	
Woss Group Films	<i>Red Dog</i>	Feature	\$ 180,000	Total commitment \$510,000
Prospero Productions	<i>The Lone Warrior</i>	Documentary Single	\$ 97,251	

Recipient	Project Title	Format	Amount	Notes
Electric Pictures	<i>Skin Deep</i>	Documentary Single	\$ 150,000	
Electric Pictures	<i>The Secret History of the Eurovision Song Contest</i>	Documentary Series	\$ 152,741	
Westway Productions	<i>Trapped Series 2: The Castaway</i>	Children's TV Series	\$ 283,766	Total commitment \$600,000
Artemis International	<i>Who Do You Think You Are? Series 3</i>	Documentary Series	\$ 449,294	
Artemis International	<i>Who Do You Think You Are? Series 4</i>	Documentary Series	\$ 165,706	Total commitment \$364,151
<b>Sub-Total</b>			<b>\$ 4,514,425</b>	
<b>Lapsed</b>			<b>\$ 1,735,403</b>	
<b>Total</b>			<b>\$ 2,779,022</b>	

#### PRODUCTION ATTRACTION FUND

Recipient	Project Title	Format	Amount	Notes
To be advised	Production Attraction Fund	-	\$ 1,000,000	
<b>Total</b>			<b>\$ 1,000,000</b>	

#### WEST COAST VISIONS INITIATIVE

Recipient	Project Title	Format	Amount	Notes
Media World Pictures	<i>Dieback</i>	Feature	\$ 750,000	
<b>Total</b>			<b>\$ 750,000</b>	

#### WEST COAST VISIONS DEVELOPMENT

Recipient	Description / Project Title	Format	Amount	Notes
Media World Pictures	Script Assessment for <i>Dieback</i>	Feature	\$ 1,500	
Factor 30 Films	Script Polish for <i>Blame</i>	Feature	\$ 7,500	
<b>Total</b>			<b>\$ 9,000</b>	

#### WRITERS' DEVELOPMENT INITIATIVES

Recipient	Description / Project	Format	Amount	Notes
Adam Isitt	Pre-Vis 2009 Development Investment: <i>The Swashbucklers</i>	Feature	\$ 15,000	
Renee Webster	Pre-Vis 2009 Development Investment: <i>Virgin Ground</i>	Feature	\$ 15,000	
Australian Writer's Guild (AWG) WA and Various	Pre-Vis 2010 Operational		\$ 27,000	
Rachael BernSousa	Pre-Vis 2010 Script Editor Grant: <i>Crazy Fever</i>	Feature	\$ 3,500	
Justin Beckett	Pre-Vis 2010 Script Editor Grant: <i>Never Let Me Down</i>	Feature	\$ 3,500	

Recipient	Description / Project	Format	Amount	Notes
Alexander von Hofmann	Pre-Vis 2010 Script Editor Grant: <i>The Catalyst</i>	Feature	\$ 3,500	
Australian Writers' Guild (AWG) WA and Various	Tele-Navigator 2010 Operational		\$ 11,500	
To be advised	Tele-Navigator: Phase 2 Development - Project 1		\$ 3,500	
To be advised	Tele-Navigator: Phase 2 Development - Project 2		\$ 3,500	
To be advised	Tele-Navigator: Phase 3 Development Investment - Project 1		\$ 15,000	
To be advised	Tele-Navigator: Phase 3 Development Investment - Project 2		\$ 15,000	
		<b>Total</b>	<b>\$ 116,000</b>	

AUDIENCE AND INDUSTRY ENGAGEMENT PROGRAM				
Recipient	Activity		Amount	Notes
Arts Margaret River Volunteer Cinema Documentary Club	Arts Margaret River Volunteer Cinema Documentary Club 2010	\$	2,166	
National Film and Sound Archive	Big Screen 2010	\$	4,000	
National Film and Sound Archive	Black Screen 2011	\$	5,000	
Bridgetown Digital Media Arts	Bridgetown Digital Media Arts and Film Festival 2010	\$	1,800	
Geographe French Australian Film Festivals Inc	CinefestOZ 2010	\$	15,000	
Australian Directors Guild	Doco Club 2010	\$	5,875	
Flickerfest	Flickerfest International Short Film Festival 2010	\$	5,000	
Perth Actors Collective	PAC Script Lab 2010	\$	7,000	
Revelation Perth International Film Festival	Revelation Perth International Film Festival Triennial Funding 2010-12	\$	150,000	
City of Port Phillip	St Kilda Film Festival WA Tour 2010	\$	5,125	
		<b>Total</b>	<b>\$ 200,966</b>	

PROFESSIONAL ATTACHMENTS, PLACEMENTS AND MENTORSHIPS				
Recipient	Description / Project	Initiative	Amount	Notes
ScreenTime / Derryn Clarkson	Sound Attachment to Glenn Dillon on <i>Cloudstreet</i>	Attachment	\$ 8,219	
ScreenTime / Daniel Butler	Clapper Loader Attachment to Melissa Ozich on <i>Cloudstreet</i>	Attachment	\$ 5,311	
ScreenTime / Danielle Miller	Costume Attachment to Kerry Thompson on <i>Cloudstreet</i>	Attachment	\$ 5,858	
ScreenTime / Marie Princi	Make-up Attachment to Peta Hastings on <i>Cloudstreet</i>	Attachment	\$ 6,404	
ScreenTime / Andrew Nowrojee	Director's Attachment to Matthew Saville on <i>Cloudstreet</i>	Attachment	\$ 2,307	
The Elephant Princess / Gabrielle Mouat	Camera Focus Puller Attachment to Dan Clark on <i>The Elephant Princess 2</i>	Attachment	\$ 3,768	
Factor 30 Films / Melissa Kelly and Ryan Hodgson	David Lightfoot Producer Mentor on <i>Blame</i>	Mentorship	\$ 10,000	
Great Western Entertainment / Bryan McQueen-Mason / Vanessa Demaine / Shane McCarthy	Writers Attachments to John Goldsmith on <i>Tyger, Tyger</i>	Attachment	\$ 7,815	
Great Western Entertainment / Bryan McQueen-Mason / Vanessa Demaine / Shane McCarthy	John Goldsmith Writer Mentor on <i>Tyger, Tyger</i>	Mentorship	\$ 5,750	
Factor 30 Films / Kiran Wilson	1st AD Attachment on <i>Blame</i>	Attachment	\$ 4,800	
Prospero Productions / Nick Dunlop	Marcus Gillezeau Mentor for Offline/Web and Online Editor on <i>Eco Superstar</i>	Professional Placement	\$ 10,000	
Sanctum Australia / Rebecca Crowe	Camera Assistant Attachment to Scott Dolan on <i>Sanctum</i>	Attachment	\$ 6,992	
WA Screen Academy / Robert Viney	Locations Manager/Unit Manager Attachment to Natalie Bell	Attachment	\$ 7,200	

Recipient	Description / Project	Initiative	Amount	Notes
WBMC / Aidan O'Bryan and Janelle Landers	Scott Meek Executive Producer Mentor on <i>Wasted on the Young</i>	Mentorship	\$ 2,500	Total \$12,500
I'unica Productions / Todd Russell	Simon Ryan Post Production Mentor on <i>Waabiny Time</i>	Mentorship	\$ 2,250	
MB Films / Robyn Marais	Yvonne Collins Production Manager Mentor on <i>Mad Bastards</i>	Mentorship	\$ 3,000	
<b>Total</b>			<b>\$ 92,173</b>	

BUSINESS DEVELOPMENT FUND				
Recipient	Description	Amount	Notes	
Milk Productions & Muse Productions	Business Development Fund 2010-11 to 2011-12	\$ 80,000		
Filmscope Entertainment	Business Development Fund 2010-11 to 2011-12	\$ 80,000		
RKPix	Business Development Fund 2010-11 to 2011-12	\$ 80,000		
Vue Group	Business Development Fund 2010-11 to 2011-12	\$ 80,000		
<b>Total</b>		<b>\$ 320,000</b>		

TRAVEL ASSISTANCE				
Recipient	Event / Description	Initiative	Amount	Notes
Simon Akkerman	ACS Awards 2009, Gold Coast	Skills and Professional Development	\$ 1,000	Lapsed \$75
Richard Malins Film & Video	ACS Awards 2009, Gold Coast	Skills and Professional Development	\$ 868	
Claire Marshall	ADG Conference 2009, Sydney	Markets and Conferences	\$ 700	
Miranda Edmonds	ADG Conference 2009, Sydney	Markets and Conferences	\$ 1,250	
Britt Arthur	ADG Conference 2009, Sydney	Skills and Professional Development	\$ 1,000	
Corrie Jones	AFI Awards 2009, Melbourne	Skills and Professional Development	\$ 1,000	
Ashley Gibson Greig	AGSC Awards 2009, Sydney	Skills and Professional Development	\$ 853	



Recipient	Event / Description	Initiative	Amount	Notes
Britt Arthur	AIDC 2010, Adelaide	Markets and Conferences	\$ 1,500	
Robyn Marais	AIDC 2010, Adelaide	Markets and Conferences	\$ 1,500	
Sovereign Pictures - Alan Bacchelli	AIDC 2010, Adelaide	Markets and Conferences	\$ 1,500	
Lost and Found Productions - Alison James	AIDC 2010, Adelaide	Markets and Conferences	\$ 1,500	
Electric Pictures - Andrew Ogilvie	AIDC 2010, Adelaide	Markets and Conferences	\$ 1,500	
CM Films - Carmelo Musca	AIDC 2010, Adelaide	Markets and Conferences	\$ 1,500	
JAG Films - Jennifer Gherardi	AIDC 2010, Adelaide	Markets and Conferences	\$ 1,500	
Sea Dog Films - Jodie De Barros	AIDC 2010, Adelaide	Markets and Conferences	\$ 1,500	
Mago Films - Marian Bartsch	AIDC 2010, Adelaide	Markets and Conferences	\$ 1,500	
Natural Affinity Productions - Sam Field	AIDC 2010, Adelaide	Markets and Conferences	\$ 1,500	
Annie Murtagh-Monks	Annual showcase of NIDA and QUT 2009, Sydney	Skills and Professional Development	\$ 1,500	
MRG International - Russell Goodrick	Asia Australia Media Executive Leadership Program (AAMELP) 2009, Singapore	Skills and Professional Development	\$ 1,200	Lapsed
Zac Toons - Troy Zafer	Asia Television Forum, Singapore	Markets and Conferences	\$ 920	
Crewjo - Craig Wilson	Austrade 2009, Seoul, Korea	Skills and Professional Development	\$ 2,000	
Siamese - Rob Bygott	Australia Directors Guild Workshop 2010, NSW	Skills and Professional Development	\$ 1,435	
Reg Cribb	AWGIE Awards 2009, Sydney	Skills and Professional Development	\$ 1,000	
Goolarri Media Enterprises - Dorothy West	AWGIE Awards 2009, Sydney West	Skills and Professional Development	\$ 1,000	
Wawili Pitjas - Mitch Torres	AWGIE Awards 2009, Sydney	Skills and Professional Development	\$ 1,000	Lapsed

Recipient	Event / Description	Initiative	Amount	Notes
Great Western Entertainment - Paul Barron	Biannual Children's Television Classification Forum 2010	Markets and Conferences	\$ 1,500	
WBMC - Aidan O'Bryan	Cannes Film Festival Market 2010	Markets and Conferences	\$ 6,000	
CM Films - Carmelo Musca	Cannes Film Festival Market 2010	Markets and Conferences	\$ 6,250	
Filmscope Entertainment - Deidre Kitcher	Cannes Film Festival Market 2010	Markets and Conferences	\$ 6,250	
Zac Toons - Troy Zafer	China Digital Content, Applications and Service Mission Conference (Austrade)	Markets and Conferences	\$ 3,000	
Ivan Borgnino	Fantastic Film Festival 2009, Sydney	Markets and Conferences	\$ 554	Lapsed
Ethan Marrell	Film Victoria Genre/Genre Hybrid Workshop 2010	Skills and Professional Development	\$ 2,000	Lapsed \$150
Claire Marshall	Film Victoria Genre/Genre Hybrid Workshop 2010	Skills and Professional Development	\$ 2,000	
Madjulla Inc - Mark Coles Smith	ImagiNATIVE Film Festival, Toronto, Canada	Skills and Professional Development	\$ 2,000	
Blue Stone Films - Karen Sims	IMATS Makeup Seminar, Sydney	Skills and Professional Development	\$ 1,500	
WBMC - Aidan O'Bryan	International Marketing Trip to London, New York, Los Angeles (Round the World)	Markets and Conferences	\$ 5,000	
Annie Murtagh-Monks	Judith Weston Workshop, Los Angeles	Skills and Professional Development	\$ 3,000	
Kate Vyvyan	Kidscreen 2010, New York	Markets and Conferences	\$ 4,000	
Vue DC - Alan Lindsay	Kidscreen 2010, New York	Markets and Conferences	\$ 6,250	
Crewjo - Craig Wilson	Kidscreen 2010, New York	Markets and Conferences	\$ 5,766	
Mintie Moo Productions - Kate Ledger	Kidscreen 2010, New York	Markets and Conferences	\$ 6,250	
Animazing Productions - Suzie Campbell	Kidscreen 2010, New York	Markets and Conferences	\$ 6,250	

Recipient	Event / Description	Initiative	Amount	Notes
Jocelyn Quioc	Legalwise Seminar, Melbourne	Skills and Professional Development	\$ 1,000	
Interior Castle - Bridget Curran	Little Airplane Academy 2009, Sydney	Skills and Professional Development	\$ 1,750	Lapsed
Crow Media & Communications - Robert McGlynn	Little Airplane Academy 2009, Sydney	Skills and Professional Development	\$ 1,750	Lapsed
Kate Vyvyan	Little Airplane Academy 2010, New York, USA	Skills and Professional Development	\$ 1,750	
Kate Vyvyan	MIPCOM 2009	Markets and Conferences	\$ 6,250	
Rachael Way	MIPCOM 2009	Markets and Conferences	\$ 6,250	
Vue DC - Alan Lindsay	MIPCOM 2009	Markets and Conferences	\$ 6,250	
CM Films - Carmelo Musca	MIPCOM 2009	Markets and Conferences	4,750	
Circling Shark Productions - Chris Hetherington	MIPCOM 2009	Markets and Conferences	\$ 6,250	
Prospero Productions - Ed Punchard	MIPCOM 2009	Markets and Conferences	\$ 6,250	
Mago Films - Marian Bartsch	MIPCOM 2009	Markets and Conferences	\$ 6,250	
Taylor Media - Natalie Bell	MIPCOM 2009	Markets and Conferences	\$ 6,250	
Great Western Entertainment - Paul Barron	MIPCOM 2009	Markets and Conferences	\$ 6,250	
Media World Pictures - Ross Hutchens	MIPCOM 2009	Markets and Conferences	\$ 6,250	
Animazing Productions - Susie Campbell	MIPCOM 2009	Markets and Conferences	\$ 6,250	
Zac Toons - Troy Zafer	MIPCOM 2009	Markets and Conferences	\$ 6,250	
Raging Pixel Productions - Aaron Kennedy	MIPTV 2010	Markets and Conferences	\$ 5,800	
Electric Pictures - Andrew Ogilvie	MIPTV 2010	Markets and Conferences	\$ 5,750	Lapsed
Storyteller Digital - Mike Searle	MIPTV 2010	Markets and Conferences	\$ 4,250	

Recipient	Event / Description	Initiative	Amount	Notes
Circling Shark Productions - Ray Pedretti	MIPTV 2010	Markets and Conferences	\$ 6,200	
Electric Pictures - Andrew Ogilvie	Realscreen 2010, New York	Markets and Conferences	\$ 6,250	
MRG International - Russell Goodrick	Screening of Mikis Theodorakis, Athens	Skills and Professional Development	\$ 3,000	
Film & Television Institute	SDA Pitching Competition at SPAA Fringe 2010, Sydney	Markets and Conferences	\$ 1,250	
Interior Castle - Bridget Curran	SPAA 2009, Sydney	Markets and Conferences	\$ 1,500	
Kate Vyvyan	SPAA 2009, Sydney	Markets and Conferences	\$ 1,500	
Susan Fleming	SPAA 2009, Sydney	Markets and Conferences	\$ 1,500	Lapsed
Sovereign Pictures - Alan Bacchelli	SPAA 2009, Sydney	Markets and Conferences	\$ 1,500	
WBMC - Janelle Landers	SPAA 2009, Sydney	Markets and Conferences	\$ 1,500	
Rapsody Productions - John Rapsey	SPAA 2009, Sydney	Markets and Conferences	\$ 1,500	
Blossom Films - Mala Sujan	SPAA 2009, Sydney	Markets and Conferences	\$ 1,500	
Crow Media & Communications - Robert McGlynn	SPAA 2009, Sydney	Markets and Conferences	\$ 1,500	
Factor 30 Films - Ryan Hodgson	SPAA 2009, Sydney	Markets and Conferences	\$ 1,500	
Zac Toons - Troy Zafer	SPAA 2009, Sydney	Markets and Conferences	\$ 1,500	
Cottesloe Films - Miranda Edmonds	Steven Soderbergh Masterclass, Sydney	Skills and Professional Development	\$ 1,338	Lapsed \$338
Amicko Films - Amy Broadfoot	Sundance Film Festival 2010 - Utah, USA	Skills and Professional Development	\$ 2,000	
Electric Pictures - Andrew Ogilvie	Sunny Side of the Doc 2010, La Rochelle, France	Markets and Conferences	\$ 5,750	
JAG Films - Jennifer Gherardi	Sunny Side of the Doc 2010, La Rochelle, France	Markets and Conferences	\$ 6,250	
James Hewison	The New International Film Market Forum at CinefestOZ 2009, Busselton	Markets and Conferences	\$ 859	
WBMC - Aidan O'Bryan	The New International Film Market Forum at CinefestOZ 2009, Busselton	Markets and Conferences	\$ 159	

Recipient	Event / Description	Initiative	Amount	Notes
Zac Toons - Troy Zafer	The New International Film Market Forum at CinefestOZ 2009, Busselton	Markets and Conferences	\$ 159	
Artemis International	Travel Assistance Established: Production Companies 2009-10	Travel Assistance	\$ 13,750	
Great Western Entertainment	Travel Assistance Established: Production Companies 2009-10	Travel Assistance	\$ 20,250	
Media World Pictures	Travel Assistance Established: Production Companies 2009-10	Travel Assistance	\$ 14,000	
Prospero Productions	Travel Assistance Established: Production Companies 2009-10	Travel Assistance	\$ 18,250	
Taylor Media	Travel Assistance Established: Production Companies 2009-10	Travel Assistance	\$ 28,750	
Eva Di Blasio	Travel for Producer's Internship with Odin's Eye Entertainment at Cannes 2010	Skills and Professional Development	\$ 2,000	
Ceinwen Langley	Travel for Australian Writers' Guild Internship Program with Fremantle Media	Skills and Professional Development	\$ 1,500	
Wavebreaker - Burleigh Smith	Travel for The Art of the Romantic Comedy Seminar	Skills and Professional Development	\$ 1,500	
Aquarius Productions - Richard Todd	Travel to AFTRS Workshops in Brisbane and Melbourne: <i>Marketing Masterclass</i> , <i>The Burning Seasons</i> and <i>Developing an iPhone Application</i>	Skills and Professional Development	\$ 1,500	
Interior Castle - Bridget Curran	World Congress of Science and Factual Producers 2009, Melbourne	Markets and Conferences	\$ 1,500	Lapsed
JAG Films - Jennifer Gherardi	World Congress of Science and Factual Producers 2009, Melbourne	Markets and Conferences	\$ 1,500	
Sea Dog Films - Jodie De Barros	World Congress of Science and Factual Producers 2009, Melbourne	Markets and Conferences	\$ 1,500	
Crewjo - Craig Wilson	X Media Lab: China Animation Market 2010, Suzhou	Markets and Conferences	\$ 3,250	
Last Pixel Studios - David McDonnell	X Media Lab: China Animation Market 2010, Suzhou	Markets and Conferences	\$ 2,711	

Recipient	Event / Description	Initiative	Amount	Notes
Symphonic Pictures - Ian Abercromby	X Media Lab: China Animation Market 2010, Suzhou	Markets and Conferences	\$ 3,000	
Weerianna Street Media - Tyson Mowarin	X Media Lab: Global Media Ideas Conference 2010, Sydney	Skills and Professional Development	\$ 2,138	
UTV - Amanda Morrison	X Media Lab: Global Media Ideas Conference 2010, Sydney	Skills and Professional Development	\$ 1,250	
Gramercy Park Consulting - Simon te Brinke	X Media Lab: Global Media Ideas Conference 2010, Sydney	Skills and Professional Development	\$ 1,250	
<b>Sub-Total</b>			<b>\$ 362,660</b>	
<b>Lapsed</b>			<b>\$ 15,567</b>	
<b>Total</b>			<b>\$ 347,093</b>	

PRACTITIONER EXECUTIVE DEVELOPMENT				
Recipient	Event / Location	Amount	Notes	
Eileen Torres	Asia Australia Media Executive Leadership Program (AAMELP) 2010, Singapore	\$ 4,448		
Anne Masterton	Asia Australia Media Executive Leadership Program (AAMELP) 2010, Singapore	\$ 1,200	Lapsed	
Russell Goodrick	Asia Australia Media Executive Leadership Program (AAMELP) 2010, Singapore	\$ 7,751	Lapsed \$1794.44	
Jule Chiari	Provide support to WA filmmakers attending Cannes Marche du Film 2010	\$ 2,907		
<b>Sub-Total</b>		<b>\$ 16,305</b>		
<b>Lapsed</b>		<b>\$ 2,994</b>		
<b>Total</b>		<b>\$ 13,311</b>		

BILL WARNOCK WRITER'S AWARD				
Recipient	Project Title	Format	Amount	Notes
Regan Bennett	<i>Yilgarn Street</i>	Feature	\$ 6,000	
<b>Total</b>			<b>\$ 6,000</b>	

## LOTTERYWEST AWARDS FOR EXCELLENCE

Recipient	Description	Amount	Notes
Film & Television Institute	WA Screen Awards	\$ 15,000	
Film & Television Institute	Lotterywest Awards	\$ 20,000	
	<b>Total</b>	<b>\$ 35,000</b>	

## SHORT FILM AND SELF FUNDED LOW BUDGET FEATURE MARKETING

Recipient	Project Title	Amount	Notes
Liz Kearney	<i>Arrivals and Departures</i>	\$ 2,000	
Ethan Marrell	<i>Carlos Rules the World</i>	\$ 1,500	
Will Faulkner and Nathan Keene	<i>Disarm</i>	\$ 1,925	
Katharine Neylon	<i>Enemy</i>	\$ 1,911	
Interior Castle	<i>Hairoes</i>	\$ 800	
Archangel Pictures	<i>Kanowna</i>	\$ 1,998	
Bolder Pictures	<i>Little Sparrows</i>	\$ 2,000	
Blue Moon Film & Video	<i>Motel Deception</i>	\$ 1,000	
Quagmire Productions	<i>The Toll</i>	\$ 2,000	
Little Boy Pictures	<i>Three Hams in a Can</i>	\$ 2,000	
Meaning Maker Creations	<i>Trigger</i>	\$ 2,000	
The Everywhen	<i>Water</i>	\$ 2,000	
	<b>Total</b>	<b>\$ 21,134</b>	

## INTERNATIONAL MARKETING SUPPORT

Recipient	Project Title / Description	Amount	Notes
Taylor Media	<i>3 Acts of Murder</i> - Subtitling	\$ 3,296	
Media World Pictures	<i>Stone Bros</i> - Subtitling	\$ 2,796	
	<b>Total</b>	<b>\$ 6,092</b>	

RESOURCE ORGANISATIONS			
Recipient	Description	Amount	Notes
Film & Television Institute	Animation Centre (Jul - Dec 2009)	\$ 65,000	
Film & Television Institute	Core Resource Organisation (Jul 2009 - Dec 2010)	\$ 647,412	
Film & Television Institute	External Consultations for Strategic Plan	\$ 3,000	
Film & Television Institute	Link and Hyperlink 2009-10	\$ 250,000	
Film & Television Institute	Making Movies Roadshow 7, 2010	\$ 80,000	
Australian Writers' Guild (AWG) WA	Resource Organisation 2009-10	\$ 42,000	
	<b>Total</b>	<b>\$ 1,087,412</b>	

COURSES / TRAINING			
Recipient	Description	Amount	Notes
Australian Film Television and Radio School (AFTRS)	1st AD Workshop - Course Presenter Vicki Sugars	\$ 2,000	Lapsed
Australian Film Television and Radio School (AFTRS)	21st Century All Media Storytelling: The Firelight Production Model	\$ 3,500	
Australian Writers' Guild (AWG) WA Branch and Various	Expenses for Development Tools Workshop with Jonathan Rawlinson and Simon van der Borgh	\$ 6,959	Screen Australia commitment: \$12,500 Total Commitment: \$19,459
Fortissimo and Various	Expenses for Michael Werner Distribution Seminar	\$ 1,265	
Association of Screen Professionals (ASP)	<i>Cloudstreet</i> evening with Director Matt Saville and cast	\$ 1,147	Lapsed \$200
Australian Writer's Guild (AWG) WA Branch	Creating Narrative Comedy Course	\$ 2,418	
Australian Film Television and Radio School (AFTRS)	Creating Success with Your Short Film	\$ 2,000	
Australian Film Television and Radio School (AFTRS)	Directing for the Web	\$ 2,000	



Recipient	Description	Amount	Notes
Australian Film Television and Radio School (AFTRS)	Documentary Idea to Page Workshop	\$ 1,000	
Australian Film Television and Radio School (AFTRS)	Indigenous Animation Workshop in Broome	\$ 2,310	
Association of Screen Professionals (ASP)	Lesley Langs Masterclass: The Psychology of Music for Film and Television	\$ 1,500	
Australian Film Television and Radio School (AFTRS)	Movie Magic Scheduling Short Course	\$ 1,000	Lapsed
Association of Screen Professionals (ASP)	Post Sound Masterclass	\$ 2,645	
Association of Screen Professionals (ASP)	Ross McGregor Script Analysis Masterclass	\$ 600	
Ian Jones and Various	Expenses for Screen Business Seminar	\$ 2,027	
Australian Film Television and Radio School (AFTRS)	Studio History of Animation Short Course	\$ 1,000	
Australian Film Television and Radio School (AFTRS)	The Adaptation Workshop	\$ 1,000	
Art Gallery of Western Australia	Venue hire for Stuart Menzies Event	\$ 300	
WAnimate	WAM BAM Speed Animation Competition	\$ 3,000	
	<b>Sub-Total</b>	<b>\$ 37,670</b>	
	<b>Lapsed</b>	<b>\$ 3,200</b>	
	<b>Total</b>	<b>\$ 34,470</b>	

#### INDIGENOUS FUNDING

Recipient	Project / Description	Amount	Notes
Kelli Cross	AFTRS online course fee - Storytelling for Film and TV	\$ 500	
Snakewood Films - Frank Rijavec	Attend the 12th Remote Indigenous Media Festival, Darwin	\$ 1,500	
Roadshow Films and Various	<i>Bran Nue Dae</i> Broome Launch	\$ 9,160	

Recipient	Description	Amount	Notes
I'unica Productions	Development and Production of <i>Waabiny Time</i> ATOM Study Guide	\$ 4,000	
CM Films	Development and Writing of <i>Tribal Scent</i> Proposal	\$ 1,364	
Goolarri Media Enterprises	Dorothy West Script Consultancy on <i>End of Town</i>	\$ 400	
Film & Television Institute	Employment of two part-time Indigenous assistants to edit Indigenous Community Stories story highlights	\$ 13,400	
Media World Pictures	Gary Cooper travel to Perth and Busselton for <i>Stone Bros</i> Premiere	\$ 1,136	
Film & Television Institute	Index Script Development - 2nd Draft of <i>Ace of Spades</i>	\$ 5,000	
Film & Television Institute	Index Short Film Initiative	\$ 60,000	
Film & Television Institute	Indigenous Community Stories Initiative	\$ 200,000	
El Goblin and Various	James Bogle Indigenous Script Mentoring Project, Perth and Broome	\$ 12,264	
Dennis Simmons	James Bogle Script Development Mentor on <i>Snakebite</i>	\$ 3,000	
Electric Pictures	<i>Jandamarra's War</i> Indigenous Attachments and Cultural Liaisons	\$ 12,000	
Electric Pictures	<i>Jandamarra's War</i> Indigenous Crew Skills Development	\$ 25,000	
Goolarri Media Enterprises / Dorothy West	Kelly Lefever Script Producer Mentor on <i>Boomerang</i>	\$ 10,000	
Joined Up Films	Low Budget TV Production Fund: <i>Homeward Bound</i> - Documentary Single	\$ 25,000	
FORM and Goolarri Media Enterprises	Low Budget TV Production Fund: <i>Ngurra Kuru Walyja - One Country, One People: The Canning Stock Route Project</i> - Documentary Single	\$ 50,000	

Recipient	Project / Description	Amount	Notes
Film & Television Institute	Moora Aboriginal Community Screening of <i>Samson and Delilah</i>	\$ 1,745	
Noir Media	Post production costs on <i>Layoordoo</i>	\$ 1,450	
Taryne Laffar	Purchase of Screen Australia's 'The Satchel' Producer's Manual	\$ 118	
Michael Woodley	Purchase of Screen Australia's 'The Satchel' Producer's Manual	\$ 118	
Katrina Russell	Sydney Travel Pitching Session: Message Sticks Festival 2009 and FTI Production Boot Camp	\$ 87	
Madjulla Inc - Mark Coles Smith	Travel to ImagiNATIVE Film Festival, Toronto, Canada	\$ 1,000	
Denise Groves	Travel to Port Hedland for Screening of <i>My Nan &amp; the Yandi</i>	\$ 500	
Cornel Ozies / Arnhem Hunter	Mentoring by Tony Thorne on Deadly Yarns 5 projects	\$ 10,000	
	<b>Total</b>	<b>\$ 448,742</b>	

ABC MATCHED PRIMETIME TELEVISION DEVELOPMENT FUND				
Recipient	Project Title	Format	Amount	Notes
Taylor Media	<i>The Graduates</i>	TV Series	\$ 25,000	
Joined Up Films	<i>Who's Been Sleeping in My House?</i>	Documentary Series	\$ 35,000	
Factor 30 Films	<i>Grooming the Bride</i>	Telemovie	\$ 10,500	
	<b>Total</b>		<b>\$ 70,500</b>	

ABC MATCHED PRIMETIME TELEVISION PRODUCTION FUND				
Recipient	Project Title	Format	Amount	Notes
Original Pitjas	<i>Jandamarra's War</i>	Documentary Single	\$ 142,820	Total commitment \$182,820
Great Western Entertainment	<i>Gallery of Everyday Things</i>	Documentary Series	\$ 240,000	
Prospero Productions	<i>Dino Stampede</i>	Documentary Single	\$ 150,000	
CM Films	<i>The Making of Collision Course</i>	Documentary Series	\$ 35,000	
Mago Films	<i>Arthouse</i>	Documentary Single	\$ 45,000	
Joined Up Films	<i>Who's Been Sleeping in My House?</i>	Documentary Series	\$ 322,500	
Sea Dog TV International	<i>On a Wing and a Prayer</i>	Documentary Single	\$ 175,000	
<b>Total</b>			<b>\$ 1,110,320</b>	

<b>Funding Initiatives Sub-Total</b>	<b>\$ 11,191,857</b>
<b>Lapsed</b>	<b>\$ 1,785,979</b>
<b>TOTAL FUNDING INITIATIVES</b>	<b>\$ 9,405,877</b>

SPONSORSHIP				
Recipient	Event / Description		Amount	Notes
Australian Film Institute	2008 AFI Awards Screenings in Perth	\$	5,000	
AIDC	Australian International Documentary Conference 2010	\$	10,000	
Screen Producers Association of Australia	SPAA Conference 2010	\$	9,500	
Screen Australia	Cannes Networking Events	\$	5,000	
The Australian Museum of Motion Picture Technology	WA Television Anniversary Exhibition	\$	250	
Australian Writers' Guild	National Screenwriters Conference 2011	\$	8,000	
Melbourne International Film Festival	37 South Market, Melbourne International Film Festival 2010	\$	3,000	
X Media Lab	X Media Lab Conference 2011	\$	50,000	
<b>TOTAL Sponsorship</b>		<b>\$</b>	<b>90,750</b>	

CASHFLOW LOANS					
Recipient	Description	Format		Amount	Notes
Electric Pictures	<i>Addicted to Money</i>	Documentary Series	\$	40,000	Lapsed
Taylor Media	<i>Blood in the Sand</i>	Telemovie	\$	500,000	Lapsed \$35,000
Vue DC	<i>The Eyes of the Dragon</i>	Animated Feature	\$	250,000	Total Commitment \$500,000
<b>Cashflow Loans Sub-Total</b>			<b>\$</b>	<b>790,000</b>	
<b>Lapsed</b>			<b>\$</b>	<b>75,000</b>	
<b>TOTAL Cashflow Loans</b>			<b>\$</b>	<b>715,000</b>	

## Images

### Front cover

*Wasted on the Young*, WBMC - Darren (Oliver Ackland) and Zack (Alex Russell).

*Red Dog*, Woss Group Films – Red Dog (Koko) and John (Josh Lucas).

Indigenous Community Stories, *Tatitjarra's Story* - Daisy Tjuparntarri Ward with director Adrian Holmes at Tjintjirra, Mantjiltjarra Country, Gibson Desert. Photo by Jason Thomas.

*Death of the Megabeasts*, Prospero Productions - Two megalania, the biggest lizards to have ever lived, in a fight to the death.

*Blame*, Factor 30 Films and 3 Monkey Films – Natalie (Sophie Lowe).

*Lockie Leonard 2*, Goalpost Pictures – Egg (Clarence Ryan), Lockie (Sean Keenan) and Vicki (Gracie Gilbert). Photo by David Dare Parker.

*Bran Nue Dae*, Robyn Kershaw Productions – Rosie (Jessica Mauboy) and friends (L-R Sophie Kelly, Emma Subaisado, Irene Shadforth). Photo by Ingetje Tadros.

*The Great Escape*: Electric Pictures / Brook Lapping Production – Escapees (Grzegoi Steinzinper and Przemyslaw Terpinski) trudging through snow. Photo by Steve Westh.

### Page 4

*Blame*, Factor 30 Films and 3 Monkey Films – Director of Photography Torstein Dyrting ACS shoots Mark Winter and Ashley Zukerman in the forest.

### Page 16

*Waabiny Time*, L'unica Productions – Joey and Yagan kakarook!

### Page 26

*The Circuit Series 2*, Media World Pictures - Cast Gary Sweet, Aaron Pedersen, Tammy Clarkson, Kelton Pell, Bill McClusky and Marta Kazmarek. Photo by Megan Lewis.

### Page 27

*Cloudstreet*, Screentime - Premier Colin Barnett with Stephen Curry as Sam Pickles, and Producer Greg Haddrick and Executive Producer Des Monaghan on the set of Cloudstreet. Photo by David Dare Parker.

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*Who Do You Think You Are? Series 2*, Artemis International and Serendipity Productions - John Butler with his late grandfather's Dobro guitar at studio shoot for the opening titles.

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