

SCREENWEST ANNUAL REPORT 2011-12



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STATEMENT OF COMPLIANCE

Hon John Day MLA
Minister for Culture and the Arts

We hereby submit for your information and presentation to Parliament the Report of ScreenWest Inc for the financial year ending 30 June 2012.

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

Yours sincerely

A handwritten signature in black ink, appearing to read 'E. Smyth', with a stylized flourish at the end.

Erica Smyth
CHAIRMAN
SCREENWEST

21 August 2012

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Acronyms

AACTA	Australian Academy Cinema Television Arts
AAMELP	Asia Australia Media Executive Leadership Program
ABC	Australian Broadcasting Corporation
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
AIDC	Australian International Documentary Conference
ASTRA	Australian Subscription and Television and Radio Association
AWG	Australian Writers' Guild
ACS	Australian Cinematographers Society
ADG	Australian Directors Guild
APDG	Australian Production Design Guild
AFCA	Australian Film Critics Association
ASSG	Australian Screen Sound Guild
ASE	Australian Screen Editors Guild
ASP	Association of Screen Professionals Inc.
ATOM	Australian Teachers of Media
DCA	Department of Culture and the Arts
IF	Inside Film
FTI	Film and Television Institute (WA)
MDA	Media Development Authority
MIFF	Melbourne International Film Festival
MIPCOM	Marché Internationale de Programmes Communications
MIPTV	Marché Internationale de Programmes de Television
SBS	Special Broadcasting Service
SMA	Screen Music Awards
SPAA	Screen Producers Association of Australia
SXSW	South by Southwest Film Festival
US	United States
WA	Western Australia(n)
WAnimate	Western Australian Animation Association
XML	X Media Lab



1.0 OVERVIEW OF THE AGENCY

1.1 Executive Summary

This financial year has been another eventful 12 months for both ScreenWest and the Western Australian screen industry.

Although the total production budget value of projects entering principal photography dipped from \$28.42million in 2010-11 to \$23.75million in 2011-12, hours of production increased from 39.41 hours (2010-11) to 47.23 hours (2011-12). This difference reflects the difficult financial environment the industry is operating in, with productions taking longer than previously to get all funding parties to commit and the preference by networks for lower budget series rather than more expensive options.

Despite these challenges, ScreenWest funded productions continued to screen to national and international acclaim. The most high profile outcome in 2011 was the release of the feature film, *Red Dog*. *Red Dog* was one of the biggest success stories for the Australian screen industry in recent years, becoming the eighth highest grossing Australian film of all time and taking over \$21 million at the domestic box office.

In addition, the success for Western Australian productions was widespread as other local productions received a number of nominations at key industry awards including the Australian Academy Cinema Television Arts (AACTA) Awards (formerly the AFIs) and the Inside Film (IF) Awards.

Award highlights for 2011-12 include:

- ***Red Dog*** (Woss Group Films) - Winner of the Best Film and the Australian Film Institute (AFI) Members' Choice Awards at the 2012 AACTA Awards. The film was nominated for eight awards at the AACTA's including Best Film, Best Direction, Best Adapted Screenplay, Best Cinematography, Best Editing, Best Original Music Score, Best Production Design and the AFI's Members' Choice Award. The film dominated the 2011 Inside Film (IF) Awards; it was nominated in nine categories and won seven. Awards received included Best Feature Film, Best Actor, Best Direction, Best Script, Best Cinematography, Best Music and Best Box Office Achievement. *Red Dog* also won the Grand Prize Award for Best Narrative Feature at the 2011 Heartland Film Festival, a prestigious American film festival; and in 2012 Koko won the Award for Best Dog in a Foreign Film at the inaugural Golden Collar Awards in Los Angeles.
- ***SAS: Search for Warriors*** (Prospero Productions) - Winner of the 2012 AACTA Award for the Best Documentary Series. Winner of the 2012 Gold Prestige Award at the Prestige Film Awards in Eureka, California.
- ***Jandamarra's War*** (Electric Pictures, Wawili Pitjas) - Winner of the 2012 AACTA Award for Best Documentary Under One Hour. Winner of the Australian Teachers of Media (ATOM) Award for Best Documentary Biography and Best Docudrama.

- **Mad Bastards** (Bush Turkey Films) - Nominated for five awards at the 2012 AACTA Awards including Best Film, Best Original Screenplay, Best Sound, Best Young Actor and the AFI Members' Choice Award. Winner of the 2011 Deadly Awards' Film of the Year. Winner of the 2011 IF Awards' Independent Spirit Award and Winner of the 2011 Australian Screen Sound Guild (ASSG) Award for Best Achievement in Sound for Film Sound Recording. Nominated for the 2012 Australian Directors Guild (ADG) Award for Best Direction in Feature Film, the 2012 Australian Film Critics Association (AFCA Film) Award for Best Director, and the 2011 Screen Music Awards (SMA) for Best Original Song Composed for the Screen "Won't Look Back", Best Soundtrack Album and Feature Film Score of the Year.
- **Cloudstreet** (Screentime) - Winner of the awards for Best Actor and Outstanding Achievement in Television Screen Craft at the 2012 AACTA Awards. The mini-series was nominated in seven categories at the AACTA Awards including Best Telefeature, Mini Series or Short Run Series, Best Screenplay in Television, Best Actress, Best Guest or Supporting Actor and Best Guest or Supporting Actress. Winner of 2012 Australian Subscription and Television and Radio Association (ASTRA) Awards for Most Outstanding PR Communications Campaign and Most Outstanding Off-Air Program Promotion, winner of Best Director at the 2012 ADG Awards and winner of Best Design at the 2011 Australian Production Design Guild (APDG) Awards.
- **Leaky Boat** (Indian Pacific Pictures with Matchbox Pictures) - Nominated in the 2012 AACTA Awards for Best Documentary Under One Hour and Best Editing in a Documentary. Winner of the 2011 ATOM Award for Best Documentary, History, Social and Political Issues.
- **Transmission** (Liz Kearney, Zak Hilditch) - Winner of the 2011 St Kilda Film Festival awards for Best Short Film, Best Director, Best Actor and Best Achievement in Editing.

Television highlights for 2011-12 include:

- **The Bombing of Darwin: An Awkward Truth** (Artemis International) - Premiering in February 2012, the documentary has become the highest rated program of all time on Foxtel's History Channel and the fourth highest rated subscription television documentary program in Australia of all time.
- **Who's Been Sleeping In My House?** (Joined Up Films) - The eight-part documentary series aired to strong audiences on ABC1. The ABC has already commissioned series two of the successful series from executive producers Jacqueline Willinge and Anthony Willinge, and series producer Dan Brown.
- **The Great Mint Swindle** (Zinc Finger Films and Cordell Jigsaw) - The critically acclaimed WA telemovie premiered on Channel 9 in March, 2012. *The Great Mint Swindle* brings to life the local crime story of the 80s which remains one of the most celebrated unsolved crimes in Western Australia's history.

Agency highlights for 2011-12 include:

A significant milestone for ScreenWest this year was the launch of the agency's 2011-16 Strategic Plan in July 2011. The Plan was drafted following an extensive consultation process with more than 150 stakeholders participating - including producers, industry practitioners, service providers, broadcasters and government partners.

In November 2011, ScreenWest was recognised for its work supporting WA Indigenous filmmakers and storytelling, winning the Improving Indigenous Outcomes category at the 16th annual Premier's Awards for Excellence in Public Sector Management. ScreenWest has long identified the need to proactively develop Indigenous filmmakers and was the first State Government screen agency in Australia to implement a targeted Indigenous support program. The Premier's Award acknowledges many years of work by the agency and our partners.

ScreenWest has been awarded the Office of the Auditor General's Better Practice Agency status for the past three financial years (2008-09, 2009-10 and 2010-11). This award acknowledges better practice in terms of managing the agency's financial reporting including producing quality and timely financial statements and exercising sound financial controls.

In 2012, ScreenWest undertook a major restructure to its drama and documentary investment funding guidelines. The new investment guidelines will increase the opportunities available to WA producers, appeal to major producers and investors interested in making Western Australian films, and increase the level of WA creatives involved in production in Western Australia.

Agency challenges in 2011-12

There have been a number of challenges throughout the last financial year.

The high value of the Australian dollar is impacting on international co-productions and sales. To help counter this, ScreenWest is actively working to further develop ties and cultivate partnerships within the Asia Pacific region as well as the more established markets of Europe, Canada and the USA in order to attract co-production and productions to Western Australia.

In April 2012, the Federal Government released the Convergence Review Final Report. The review examined the policy and regulatory frameworks that apply to the converged media and communications landscape in Australia. The final report recommends a number of changes to the way the screen industry is structured. At the time of writing, the Federal Government has not responded to the final report, so it remains unclear how much of the reform proposed in the report will be implemented. Consequently, the effect on the Western Australian screen industry remains uncertain.

Our thanks

We would like to acknowledge the ongoing support and commitment from our key partner, Lotterywest. Lotterywest funding over an extended timeframe enables ScreenWest to partner with the screen industry to develop, support and promote film, television and digital media and enable WA screen practitioners to develop and progress their careers.

We would also like to thank members of the WA screen industry and the many partners including the industry associations such as SPAA, AWG, ADG, ACS, ASE, ASP and the WA Professional Film Crew. We also acknowledge all the key creatives, crew, cast and support companies who worked tirelessly on WA productions this year.

And our sincere thanks to outgoing Board members Robyn Kershaw, Andrew Lewis and Catherine Ferrari. All three have made a significant and valuable contribution to Western Australia's screen industry.

We would also like to acknowledge the hard work of the ScreenWest staff, who are very dedicated in their efforts to enhance the screen industry in Western Australia.

And finally, ScreenWest and the Board would like to acknowledge the continued and unwavering support of the Western Australian screen industry from Minister for Culture and the Arts, Hon John Day.



Erica Smyth
CHAIRMAN
SCREENWEST



Ian Booth
CHIEF EXECUTIVE
SCREENWEST

1.2 Operational Structure

Enabling Legislation

ScreenWest is an incorporated association under the Associations Incorporation Act 1987 (WA) and is governed by its Constitution.

Responsible Minister

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

Organisational Structure

Our Vision

ScreenWest aims to be the partner of choice with stakeholders in Australia and abroad to underpin the growth and success of the Western Australian screen industry; an industry with flexible, entrepreneurial companies and distinctive, innovative, world-class screen content, recognised nationally and internationally.

Mission

ScreenWest exists to partner with the Western Australian screen industry to produce and promote quality storytelling that delivers multiple cultural and economic benefits to the Western Australian community.

Objectives

Within the context of a rapidly evolving industry in terms of digital production, distribution and changing audiences, ScreenWest will, in partnership with the WA screen industry:

1. Enhance the industry's capability;
2. Increase funding to the industry;
3. Strengthen the positioning of the industry; and
4. Operate as a leading best practice agency.

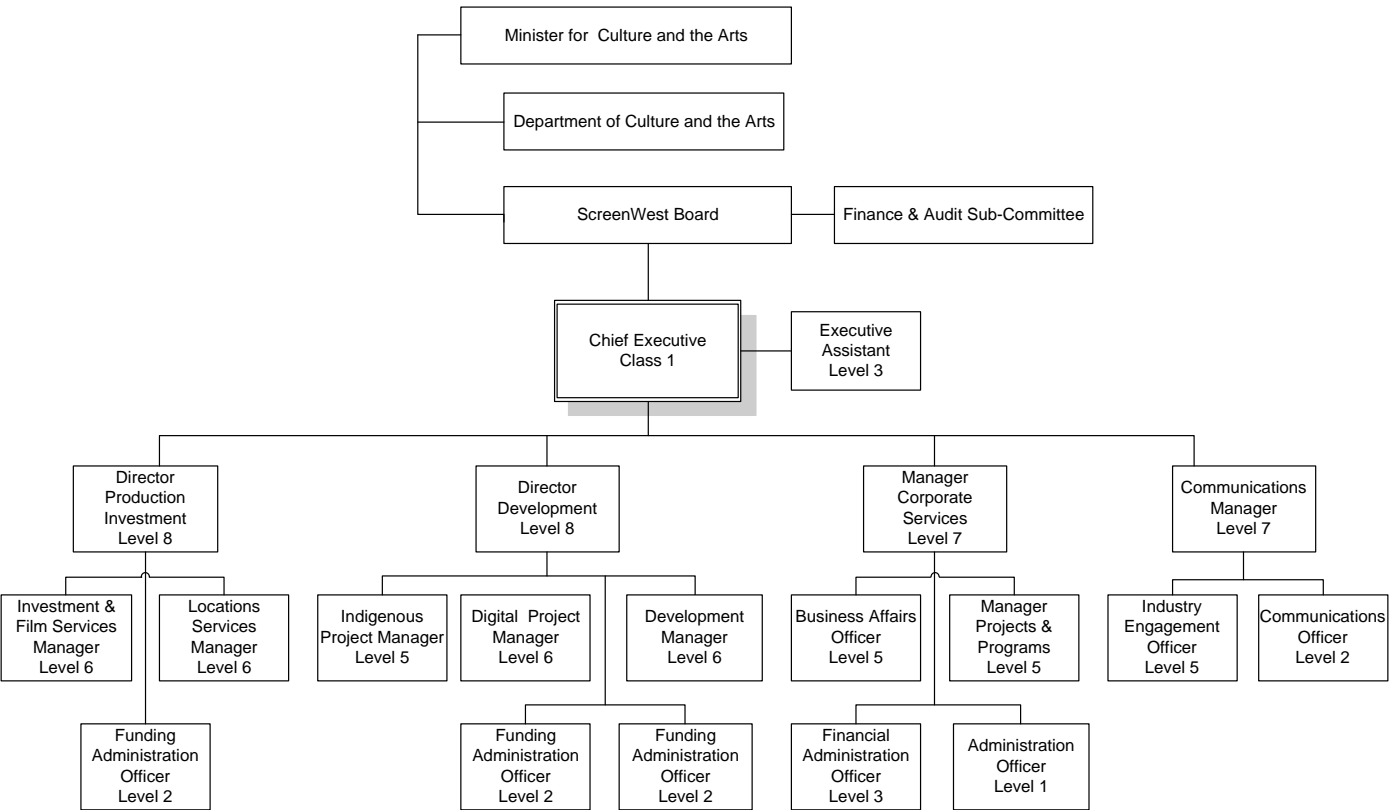
ScreenWest's structure is based on the following operational divisions:

Executive and Corporate Services – Provides leadership and operational management of ScreenWest including strategic and operational planning, budget planning, corporate governance and compliance and reporting to major stakeholders. ICT, finance and human resource services are provided in collaboration with the Department of Culture and the Arts.

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.

Organisational Chart



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, Chairman

Appointed Chairman January 2006; Term expires 31 December 2012

After a successful career as a geologist and senior executive in the mining and petroleum industry, Ms Smyth's current focus is as a Board Director. She is a Fellow of the Australian Institute of Company Directors and is currently Chair of Toro Energy Ltd, Scitech and the Diabetes Research Foundation WA. Ms Smyth is also Board Director for various organisations, including the Australian Nuclear Science and Technology Organisation, the Royal Flying Doctor Service - Western Operations and Emeco Holdings Ltd.



Alan Lindsay

Appointed January 2006; Term expires 31 December 2012

Mr Lindsay is Managing Director of digital content production companies Vue DC Pty and Vue Pty Ltd (trades as Vue Group, operating in WA and Victoria) and 50 per cent partner of the Australian Centre for Digital Innovation (WA). A producer, writer and director with 40 years' experience, Mr Lindsay has a long list of quality television productions to his credit including documentary, drama, comedy and animation. Since establishing a facility in Bunbury (a private/public initiative with the WA State Government and the City of Bunbury), Mr Lindsay and co-owner Helen Clucas have embraced transmedia; shaping a creative studio that works in visual effects, animation, live action and design for cinema, television, public exhibition, multiplatform broadcast and events.



Stephen Langsford

Appointed January 2008. Reappointed February 2011; Term expires 31 December 2013

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 subscription company, which listed on the Australian Stock Exchange (ASX:QFX).



Aidan O'Bryan

Appointed January 2008. Reappointed February 2011; Term expires 31 December 2013

Chief Creative Officer of WBMC, Mr O'Bryan is an experienced television producer and media innovator. Mr O'Bryan established WBMC as a collaborative, creative production company focussed on the production of high quality film and television and digital production at the forefront of innovation. His production credits include feature film *Wasted on the Young*, rockumentary *Something in the Water*, television series *My Generation* and ABC digital media project *ReFace*.



Ningali Lawford-Wolf

Appointed February 2011; Term expires 31 December 2013

Ms Lawford-Wolf is a Walmajarri, Wankatjungka and Gooniyandi woman from the Fitzroy Valley area in the Kimberley Region. A renowned theatre and screen actor, she is also involved in developing understanding between Indigenous and non-Indigenous people.



Peter Rowe

Appointed February 2011; Term expires 31 December 2013; Chairman of the Finance and Audit Sub-Committee

Director, Gryphon Management Australia, Mr Rowe has 25 years' experience in corporate communications, issues management and strategic advice with extensive negotiation experience in a broad range of areas.

Board Members Appointed in 2011-12



Amanda Higgs

Appointed December 2011; Term expires 31 December 2014

Amanda Higgs is an independent TV producer with a 13 part series in development with the ABC scheduled to shoot in June this year. Previously, Ms Higgs co-created and produced the first three series of the television drama *The Secret Life of Us*. The series won three Logies for Most Outstanding Drama Series and was nominated for a number of AFI and AWGIE Awards. The series also went on to receive a Bronze Medal at the New York Festival Awards for Best Television Program.

In 2007 Ms Higgs worked at ABC TV Drama as an Executive Producer, and Acting Head of Drama in late 2009. In the past two years, Ms Higgs also script edited *The Slap* and executive produced *SLiDE* for Fox8. She is also on the board of the AACTA (formerly the AFI).



Sue Taylor

Appointed December 2011; Term expires 31 December 2014

Ms Taylor has been a filmmaker for over 25 years. In 2001, Ms Taylor established her own production company Taylor Media and has been nominated for numerous AFI, Logie, Premier and Critics Circle Awards for projects which include the children's series *Minty*, the mini-series *The Shark Net*, the telemovie *3 Acts of Murder* and the feature film, *Last Train to Freo*. Her most recent feature film, *The Tree*, starring Charlotte Gainsbourg, was selected to close the 2010 Cannes Film Festival and has sold to over 30 countries. Ms Taylor is Vice President of the Screen Producer's Association and a current Board member of Screenrights.

Board members retired in 2011-12



Robyn Kershaw

Appointed December 2005; Term expired 31 December 2011

Ms Kershaw is an independent producer whose credits include the feature films *Bran Nue Dae* and *Looking For Alibrandi* 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 1, 2 and 3), International Emmy nominated *MDA* (series 1 and 2), *Fireflies* (telemovie and series), the telemovies *Secret Bridesmaids' Business*, *Loot* and the miniseries *Marking Time* and *Shark Net*.



Catherine Ferrari

Appointed January 2005; Term expired 31 December 2011

Ms Ferrari is General Manager, Communications - Water Corporation. She was formerly Chief Executive of the WA Symphony Orchestra and was formerly State Director of CPA Australia. Ms Ferrari is a Director of the West Australian Opera and WaterAid Australia and also a Trustee of the Legal Contribution Trust.



Andrew Lewis

Appointed December 2005; Term expired 31 December 2011

Mr Lewis is a director and writer with extensive experience in film, television and theatre. He has directed episodes of the television series *Sleepover Club*, *Streetsmartz*, *Parallax*, *Something in the Air*, *Home and Away*, *Ocean Star*, *Snobs*, *Going Home*, *Breakers* and *Pacific Drive* and numerous short films. He has also produced, directed and written documentary and magazine programs for the ABC.

Ex-Officio Member of the Board



Allanah Lucas, Director General, Department of Culture and the Arts

Ms Lucas has worked in the Australian and United Kingdom arts sectors for more than 25 years as a professional CEO and arts administrator, performing arts producer, presenter and practitioner, researcher, consultant and tutor.

Since joining the Culture and Arts Portfolio in 2000 as Director of ArtsWA, she has held the positions of Acting Chief Executive Officer of the WA Museum (2004) and Executive Director of the Culture and Arts Development directorate (2005). She was appointed Director General in 2008.

Under the delegated authority of the Minister for Culture and the Arts, the Director General has the authority to approve ScreenWest Board decisions to provide financial assistance to the film industry that are in excess of \$50,000.

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 2011-12 Finance and Audit Committee Members:

- Peter Rowe (Chairman);
- Stephen Langsford;
- Alan Lindsay; and
- Catherine Ferrari (Chairman 1 July - 31 December 2011; term expired 31 December 2011).

Senior Officers



Ian Booth LLB, Chief Executive

Appointed 2007; reappointed 2012

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 established production company 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*.



Defrim Isai, Director Production

Mr Isai joined ScreenWest in August 2011 after serving as General Manager of Development and Investment at the South Australian Film Corporation (SAFC) for six years. Prior to the SAFC, Mr Isai was a Project Manager at Pacific Film and Television Commission (PFTC - now Screen Queensland) and also co-produced the features *Blurred* and *Under the Radar*.



Rikki Lea Bestall, Director Development

Ms Bestall commenced as Director Development in October 2011. Prior to joining ScreenWest Ms Bestall was Vice President at Krasnoff/Foster Entertainment in Los Angeles. During her time in Los Angeles Ms Bestall developed numerous feature and television projects and co-produced two studio feature films *The Soloist* (Dreamworks) and *When in Rome* (Disney). Prior to moving to Los Angeles Ms Bestall spent several years working in various production capacities in Australian film and television.

Administered Legislation

Nil

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
Associations Incorporation Act 1987
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

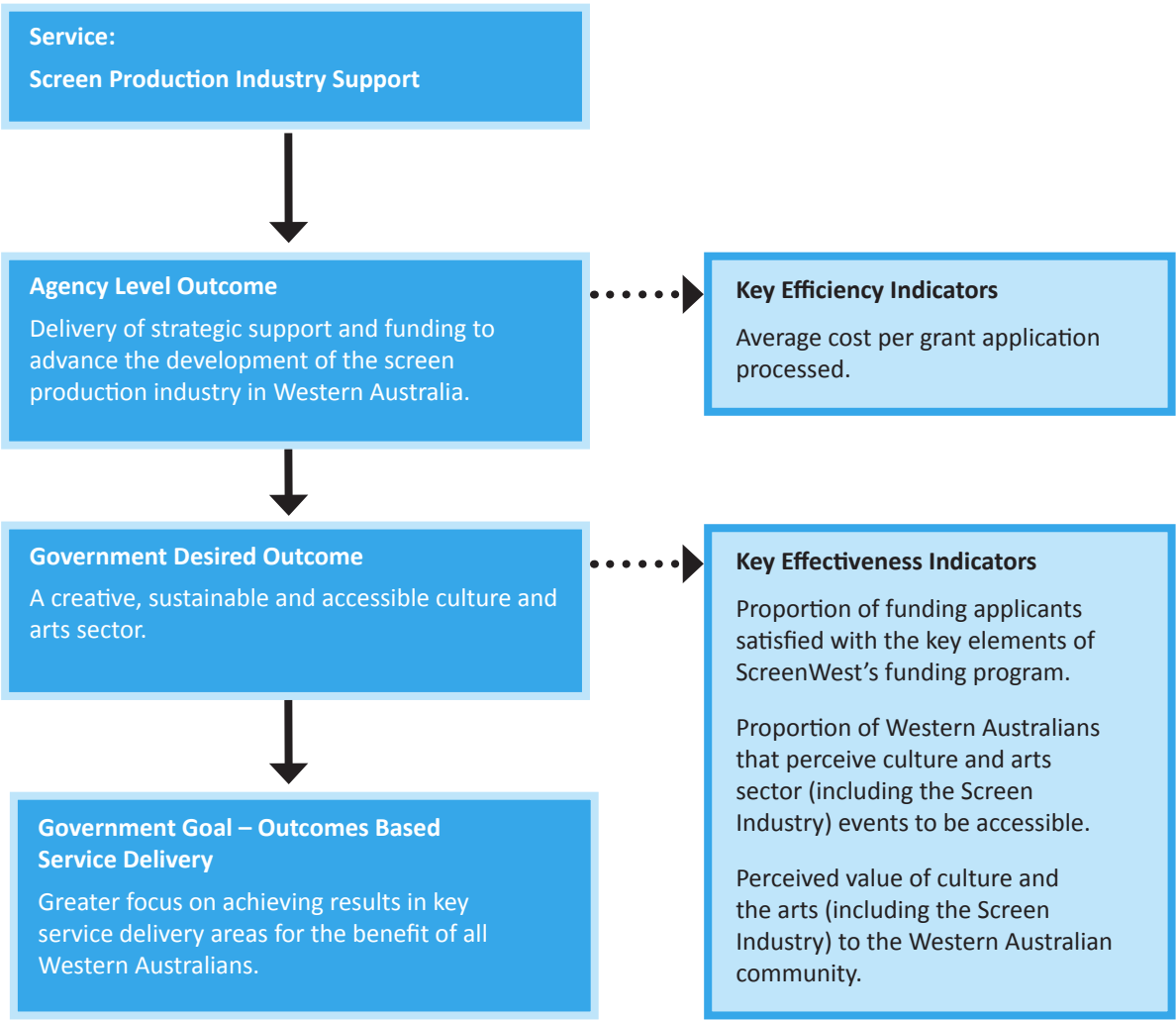
1.3 Performance Management Framework

1.3.1 Outcome Based Management Framework

ScreenWest delivers services to achieve the agency level desired outcome, which ultimately contributes to meeting the Government’s goals.

ScreenWest’s 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.

The table below sets out the relationship to the Government’s goal outcome based management framework.



1.3.2 Changes to Outcome Based Management Framework

The Model Statutory Authority's Outcome Based Management Framework did not change during 2011-12.

1.3.3 Shared Responsibilities with Other Agencies

ScreenWest is solely responsible for delivering the service of screen production industry support. However, the Government Desired Outcome and some of the Key Effectiveness Indicators, as specified above in 1.3.1, are contributed to by the work of the Department of Culture and the Arts and Culture and Arts portfolio agencies - the Art Gallery of Western Australia, State Library of Western Australia, Perth Theatre Trust, State Records Office and the Western Australian Museum.



2.0 AGENCY PERFORMANCE

2.1 Report on ScreenWest's 2011-2012 Funding Program

The intent of ScreenWest's Strategic Plan 2011-16 is to provide a strategic, concise and practical guide to ScreenWest operations and inform how the agency will support the Western Australian screen industry over the next five years.

To reflect the strategic plan, ScreenWest's funding and support programs are designed to:

- Support the development of world-class practice and craft excellence across developed and emerging platforms;
- Facilitate the screen industry to take advantage of innovation and technology developments;
- Advance the industry's business capability; and
- Form partnerships to develop a vibrant screen culture in Western Australia.

In 2011-12 the Funding Program focused on five core areas:

- Production;
- Development;
- Indigenous;
- Digital; and
- Screen Culture.

2.1.1 Funding Application Assessment Meetings and Members

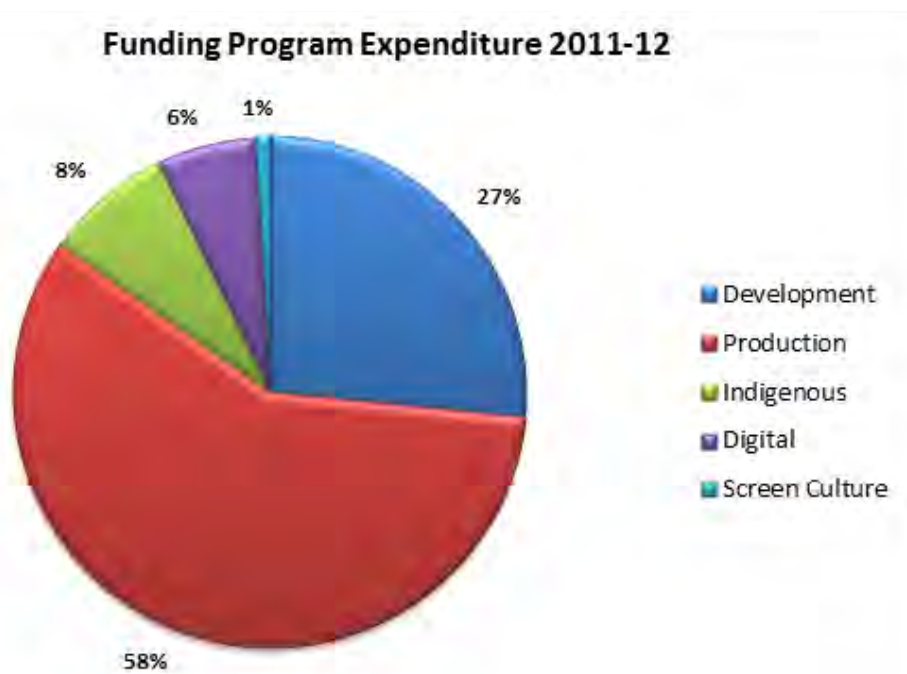
During 2011-12, ScreenWest convened 29 assessment meetings. ScreenWest uses a combination of ScreenWest and external industry experts to assess funding applications.

For a full list of assessment meetings and members see Appendix 1.0

2.1.2 Funding Program Allocations

In 2011-12, ScreenWest approved grants and investment funds totalling over \$9.6million through the Funding Program, an increase of almost \$1million from 2010-11. The majority (58 per cent) of this funding was allocated to Production. The Film and Television Institute (FTI) continued to be funded to manage and deliver a range of initiatives to support the emerging independent screen sector.

Chart 1.0



2.1.3 Funding Program Key Outcomes and Highlights 2011-12

For a full list of productions that entered principal photography in 2011-12, please see Appendix 2.0

For a list of all grant funding approvals in 2011-12, please see Appendix 3.0

Production

During 2011-12, 32 ScreenWest funded productions entered principal photography, including one feature film, one tele-movie, one live action children's comedy series, six documentary series, four documentaries, two factual entertainment series, seven digital projects and 10 short films (short film initiatives are managed by the Film & Television Institute).

During the year ScreenWest funded productions screened to national and international acclaim. Award and television highlights are located on page 5-6.

ScreenWest actively encourages producers to employ Western Australian screen practitioners and currently provides a financial incentive to production companies that employ qualifying WA resident crew and complete a production in WA. In 2011-12 the number of WA key creatives¹ employed on ScreenWest funded productions was 76 per cent. The three-year average of the financial years 2009-10 to 2011-12 is 78.3 per cent.

The total value of production² of projects funded by ScreenWest decreased from \$28.42million in 2010-11 to \$23.75million in 2011-12. This can be attributed to a number of significant issues including the current challenging financial environment and the preference by networks for lower budget series rather than more expensive options. However, despite these challenges there are a number of significant projects due to commence filming in Western Australia in 2012-13.

1. For statistical purposes ScreenWest's definition of 'key creatives' is defined as director, producer, writer.

2. 'Value of production' refers to the total contracted cost of feature films, television drama, documentaries, digital projects and short films produced in Western Australia that have received ScreenWest funding and have entered Principal Photography within the financial year.

In 2011-12 ScreenWest undertook a review of its Production Funding Guidelines and made a number of changes intended to improve production opportunities for WA projects.

ScreenWest also continued its efforts to further develop partnerships with additional and diverse funders to attract finance, sales and secure funding for projects. This included working closely with international producers to develop more co-production opportunities.

West Coast Visions

Established in 2004-05, West Coast Visions is designed to uncover and develop local projects and skills and increase the level of feature film production in Western Australia. In 2011-12 Denaire Motion Pictures and Factor 30 Films were selected for their project *The Children*.

The recipients of the 2010-11 funding, for their project *These Final Hours*, will begin production in the 2012-13 financial year. The creative duo behind the project (producer Liz Kearney and writer/director Zak Hilditch) dominated the 2012 St Kilda Film Festival with their short film *Transmission*. *Transmission* was produced through Screen Australia's Springboard initiative which helps promising filmmaking teams transition from short to feature length filmmaking.

Matched Primetime Television Production Fund

The ScreenWest/Australian Broadcasting Corporation (ABC) Matched Primetime Television Production Fund continued to promote, enhance and expand the Western Australian independent production sector in 2011-12. The fund provides production funding for primetime projects produced in WA with a broadcast commitment from the ABC.

During the year ScreenWest supported 10 projects, with this support totalling \$2,586,291. A number of significant projects have now entered principal photography and will be completed in 2012-13.

For a full list of productions supported, please see Appendix 3.0

Development Programs

A key strategic objective of ScreenWest is to support the development of world class practice and craft excellence across developed and emerging platforms. To help achieve this goal ScreenWest secured a number of international and national guests to act as mentors/presenters for a selection of the agency's 2011-12 project and skills development programs. Guests included:

- Tony Ayres: High profile Australian producer – *The Slap*, *Bogan Pride*.
- Ron Osborne: High profile Oscar nominated writer – *Meet Joe Black*, *The West Wing*.
- Sue Masters: High profile Australian producer - *Seachange*, *White Collar Blue* and previous Head of Drama at Channel 10 and the ABC.
- Paul Chitlik: University of California (LA) post graduate lecturer in screenwriting and high profile, LA based screenwriter.
- Jacquelin Perske: Co-creator of highly acclaimed TV shows *Spirited* and *Love My Way*.
- Robyn Kershaw: high profile Australian producer - *Bran Nue Dae*, *Looking for Alibrandi*, *Kath and Kim*, *MDA*, *Fireflies*, *Secret Bridesmaids' Business*, *Loot*, *Marking Time* and *Shark Net* and former Head of Drama and Narrative Comedy at the ABC.
- Nick Batzias: Producer and Business Development Manager, Madman Entertainment.
- Seph McKenna: Head of Australian Production, Village Roadshow.
- Andrew Bovell: High profile Australian writer and playwright – *Lantana*.

Feature Navigator and Tele-Navigator Programs

The Navigator programs are ScreenWest's development programs for television drama and feature film projects.

Feature Navigator focuses on screenplay development and marketing and aims to move drama feature projects from story development through to financing. Six teams participated in the 2011-12 Feature Navigator consultation week with two projects being selected for ScreenWest development investment funding - *The Unloved* (writer/director Ben Young, producer Tenille Kennedy); and *Beyond the Pale* (writer Damien Spiccia).

Tele-Navigator is aimed at assisting television drama or comedy projects to move from concept development through to broadcaster commissioning. The program was presented by ScreenWest in association with the Australian Writers' Guild. In 2011-12, six creative teams took part in a week long workshop.

Special initiatives

LINK and HYPERLINK

FTI provides a range of programs and services to support emerging and early career independent screen creators. FTI delivered the LINK and HYPERLINK programs on ScreenWest's behalf, with four LINK productions each receiving up to \$32,000 funding in 2011-12. The LINK initiative is a competitive grant scheme designed as a developmental opportunity for newer Western Australian filmmakers to gain the required skills and working knowledge to take their future projects to the next funding level.

HYPERLINK is designed to support vital, original and stylish projects from early career filmmakers, promoting career advancement through production and project management. One HYPERLINK grant is awarded per year, with this year's successful recipient, Digital Jellyfish receiving up to \$72,000 in production funding.

Stepping Stones

In 2011-12, under the Stepping Stone initiative, ScreenWest supported the filming of nine episodes for series 3 of the hugely popular kid's TV show, *Prank Patrol*. These episodes were filmed around the Perth area and were directed by local writer/director Ben Young. Each episode features *Prank Patrol* host Scotty Tweedie, the Ninjas and guest experts helping kids pull off the prank of a lifetime on an unsuspecting friend or family member. The Perth episodes will be aired on ABC3 in the latter part of 2012.

Bill Warnock Award

The 2012 Bill Warnock Award for emerging screen writers was presented to Brad Major for his script *Asanti*. As recipient of the Bill Warnock Award, Brad received a support package of up to \$6,000 which included a writer's fee and professional consultation with a script editor/mentor, to develop his script.

Travel Assistance

ScreenWest provides a contribution towards the costs of travel to enable Western Australian production companies and film practitioners to attend relevant markets, conferences, festivals, awards and professional development opportunities held interstate or internationally. During 2011-12 ScreenWest provided 90 travel assistance grants totalling \$244,499.

ScreenWest also provides a contribution towards the costs of travel to enable established Western Australian production companies to attend relevant markets, conferences, festivals and awards held interstate or internationally. During 2011-12 ScreenWest allocated more than \$180,000 for Travel Assistance: Established Production Companies grants.

Indigenous

As identified earlier, a major achievement for ScreenWest was winning the Improving Indigenous Outcomes category at the 16th annual WA Premier's Awards for the *ScreenWest Indigenous Screen Strategy 2010-15*. The Strategy focuses on storytelling, technical and business skills development, providing opportunities for Indigenous companies to produce programs, and for Indigenous key creatives to work in the mainstream screen sector.

Other 2011-12 highlights include:

- ScreenWest continued to support the *Indigenous Community Stories* (ICS) digital recording and archive program. Managed by FTI, the program also received additional funding from Rio Tinto, Leighton Holdings and Ngarda Civil and Mining. The initiative aims to film 100 WA Indigenous stories and digitally archive them for future generations to view. To date 27 stories have been captured with an additional 20 stories to be produced and archived by the end of the 2012-13 financial year.
- Cornel Ozies from Wawili Pitjas graduated from the Australian Film, Television and Radio Schools (AFTRS) prestigious Diploma in Cinematography Award Course; receiving the AV Myers Indigenous award for exceptional talent.
- The Deadly Yarns (DY) 6 series explored new ground with the development and production of four contemporary documentaries, all made by first time writer/directors. Spear Point Productions produced the series for ABC TV. DY films have been selected to screen at the Byron Bay Film Festival, Revelation Perth International Film Festival's Get Your Shorts On! and the St Kilda Film Festival.
- Spear Point Productions, Creative Director Kelrick Martin continued to impress with ABC TV commissioning the prime time feature documentary *Yagan* for ABC1 and a five-part observational documentary series, *Inside AFL* (with *Wild Fury*) for ABC2 .
- Four filmmakers; Dot West, Jub Clerc, Debbie Carmody and Dennis Simmons are participating in the ScreenWest Indigenous Feature Development (on-line) Program, with LA based screenwriter/producer Paul Chitlik.
- Ramu Productions team; producer Jodie Bell, writer Dot West, and director Kim West's film *In The Air* was developed and produced through the ABC TV and Screen Australia Indigenous Department's *Flash Black* short drama initiative. ScreenWest contributed to the production, which was filmed in the Kimberley by Director of Photography, Warwick Thornton.

For the full list of opportunities supported through the Indigenous program refer to Appendix 3.0

Digital

During the financial year ScreenWest committed \$596,940 to its Digital Program.

Innovative digital media projects supported include online documentaries such as *Enter the Detention Centre*, an interactive documentary detailing the experience of Australian Detention Centre workers (commissioned by SBS Online); interactive animated graphic novel *Afterdeath*; interactive documentary *Frackman and the Fracktivists*; and *Memory Walls*, a situational augmented reality, enabling site-specific dramatised documentaries and archival materials to be experienced using hand held-devices as a fundamental story telling tool.

Two of the digital projects currently in development are the successful recipients of the 2012 X|Media|Lab Digital Development Awards, *Super Dingo* and *The Grand City Project*.

During 2011-12 a variety of successful professional development sessions and networking opportunities occurred including:

- X|Media|Lab Perth (XML) (April 2012).

This was the second time that this international conference and development workshop (The Lab) was held in Perth. Over 300 screen practitioners, games developers, technologists and digital media professionals attended the conference. Fifteen WA teams and one New Zealand team were selected to attend The Lab where they had the opportunity to work one-on-one with international mentors gaining high-level personal consultation and networking from an elite global network of digital creative practitioners.

- ScreenWest facilitated an opportunity for a three-month Digital Internship with SBS online in Sydney for a local practitioner to receive exposure at a national level. This initiative will enable the WA digital practitioner to cultivate skills across multiple platforms and develop contacts through on the job training with an internationally recognised broadcaster. The successful recipient will be announced in the second half of 2012.

- A Transmedia Masterclass was held with one of the world's most successful transmedia producers, Jeff Gomez (August 2011). This opportunity saw participants learn how to create loyalty and long-term engagement amongst audiences and communities, and how to turn that into multiple revenue streams. Jeff's transmedia credits include *Avatar*, *Pirates of the Caribbean* and *Tron*.

- SPAA TressCox Masterclass: *What's the Deal with Digital?* (September 2011) featured presenters Jennifer Wilson, The Project Factory; Cora Spear, The Playroom (Omnilab Media Group); Brian Rosen, Tree (Australia) and SPAA Feature Film Councillor; Marshall Heald, SBS; and a recorded presentation from Andra Sheffer, Bell Fund (Canada).

- Presented by Let's Make Games, the Indie Games Marketing Workshop (April 2012) featured guests Chris Wright, founder of indie game marketing firm Surprise Attack, and Tim Colwill, Editor-in-Chief of games.on.net. The workshop assisted emerging digital content creators and gamemakers develop their marketing plans, give them insight into approaching the press and position them competitively in the global market.

Screen Culture

In 2012, ScreenWest undertook a review of its screen culture program to assess the activities, strategies and engagement that the agency provides in this broad area.

Although there are considerable challenges that are likely to have a major impact on screen culture in the short and long term, there is an overall sense of opportunity and potential to bolster the profile and audience opportunities for WA screen product.

Audience and Industry Engagement Program

ScreenWest's Audience Engagement and Industry Engagement Program (AIEP) is designed to foster the WA communities' engagement with screen content and the WA screen industry.

In 2011-12, ScreenWest committed \$90,000 in AIEP funding, supporting eight activities. A total of 25,547 audience members engaged with these activities.

Activities supported include:

- Revelation Perth International Film Festival - attendance of 8,208 in July 2011 and 54 Australian films were screened including seven WA short films as part of 'Get Your Shorts On!'
- CinéfestOZ - attendance of 8,348 in August 2011, growing from 1,898 in 2008. WA films *Red Dog*, *Mad Bastards* and *Blackfellas* were screened.
- Yallingup Surfilm Festival - attendance of 2,400.
- Flickerfest WA Tour - the number of touring venues increased from six (in 2011) to eight (in 2012) with the addition of Margaret River and Narrogin. Audience numbers increased from 1,849 to 1,910. All programs were supported with a WA short film.
- Perth Actors Collective Script Lab – six labs were held, with approximately 120-130 people attending each session.
- Seniors on Screen - WA films that are specifically aimed at a senior audience to engage seniors in viewing and discussing films. *Bran Nue Dae*, *Little Sparrows* and 10 digital stories were screened. More than 460 seniors attended.
- Big Screen Australian Film Festival - 2,063 people attended the Big Screen school and public events in Broome, Albany, Geraldton and Kununurra. *Wasted on the Young* and various WA shorts were included in the screenings.
- Rottotest's Funniest Shorts - 632 people attended film screenings of works by WA and Australian filmmakers.

Industry Conferences

During the year ScreenWest provided support to the following national conferences:

- X|Media|Lab;
- Screen Producers Association Australia Conference;
- Australian International Documentary Conference;
- INPUT Conference;
- Melbourne International Film Festival; and
- Australian Writers' Guild Conference (to be held in 2013).

Screening Opportunities

Throughout the year ScreenWest supported a total of 18 screenings, launches of WA productions and events to promote the WA screen industry.

Highlights include the premiere of *Red Dog* in both Karratha (July 2011) and Perth (July 2011).

Other premieres and screenings arranged by ScreenWest during the year included *On a Wing and a Prayer*, *Dino Stampede*, *Mal.com*, *Deadly Yarns 6* and *Life Architecturally*. In addition ScreenWest organised a special screening of *Red Dog* in Los Angeles to coincide with G'Day USA and a screening of *Jandamarra's War* in Jakarta.

In recognition of the 20 years of support from Lotterywest, ScreenWest created a new promotional trailer which was run at the Lotterywest Film Season as part of the 2011-12 Perth International Arts Festival.

Social Media

Facebook and Twitter have proven to be strong communications channels through which ScreenWest can notify industry members and supporters of news and information in a timely manner. At the end of the 2011-12 financial year ScreenWest's Facebook page had 1,141 followers, a 13 per cent increase from last year, and ScreenWest's Twitter account had a Twitter following of 1,719.



Current and emerging issues and trends

- In 2011-12 ScreenWest invested \$4.34million in projects that entered principal photography, helping achieve production valued at an estimated \$23.75million. This is down from \$28.42million in 2010-2011.
- The screen industry is operating in a difficult financial environment with productions now taking longer to get all funding parties to commit. The high Australian dollar makes Australia less appealing to international partners and diminishes the value (in Australian dollars) of international sales.
- To counter the impact of the strong dollar, ScreenWest is working closely with local and international producers to develop more co-production opportunities. There are a number of major producers and investors interested in filming in Western Australia in 2012-13 and ScreenWest is continuing its efforts to secure funding for these projects.
- ScreenWest needs to continue to take a leadership position to assist the industry to capitalise on innovation and technology developments in terms of digital production, distribution channels and audience needs.
- Appropriate infrastructure, both in terms of people and physical assets is needed to ensure the growth of the Western Australian screen industry.
- ScreenWest remains committed to Indigenous filmmaking. The implementation of the ScreenWest Indigenous Screen Strategy 2010-2015 is helping to address the specific needs and requirements of this growing sector.
- The Federal Government is currently undertaking the Convergence Review, with broad terms of reference that includes a review of all the legislation underpinning the screen industry. At this stage the outcomes and how they may affect the WA screen industry are unclear. ScreenWest will be closely monitoring the review in 2012-13.



4.0 DISCLOSURES AND LEGAL COMPLIANCE

4.1 Financial Statements


ScreenWest Inc

Certification of Financial Statements


For the year ended 30 June 2012

The accompanying financial statements of ScreenWest Inc have been prepared in compliance with the provisions of the Financial Management Act 2006 from proper accounts and records to present fairly the financial transactions for the financial year ended 30 June 2012 and the financial position as at 30 June 2012.


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
Date: 15/8/2012



Erica Smyth
Chairman of Accountable Authority
Date: 15/8/2012



Peter Rowe
Member of Accountable Authority
Date: 15/8/2012



Auditor General

INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

SCREENWEST INC

Report on the Financial Statements

I have audited the accounts and financial statements of ScreenWest Inc.

The financial statements comprise the Statement of Financial Position as at 30 June 2012, the Statement of Comprehensive Income, Statement of Changes in Equity and Statement of Cash Flows for the year then ended, and Notes comprising a summary of significant accounting policies and other explanatory information.

Board's Responsibility for the Financial Statements

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 for such internal control as the Board determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the financial statements based on my audit. The audit was conducted in accordance with Australian Auditing Standards. Those Standards require compliance with relevant ethical requirements relating to audit engagements and that the audit be planned and performed to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the ScreenWest's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the financial position of ScreenWest Inc at 30 June 2012 and its financial performance and cash flows for the year then ended. They are in accordance with Australian Accounting Standards and the Treasurer's Instructions.

Report on Controls

I have audited the controls exercised by ScreenWest Inc during the year ended 30 June 2012.

Controls exercised by ScreenWest Inc are those policies and procedures established by the Board to ensure 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.

Board's Responsibility for Controls

The Board is responsible for maintaining an adequate system of internal control to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of public and other property, and the incurring of liabilities are in accordance with the Financial Management Act 2006 and the Treasurer's Instructions, and other relevant written law.

Auditor's Responsibility

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the controls exercised by ScreenWest Inc based on my audit conducted in accordance with Australian Auditing and Assurance Standards.

An audit involves performing procedures to obtain audit evidence about the adequacy of controls to ensure that ScreenWest complies with the legislative provisions. The procedures selected depend on the auditor's judgement and include an evaluation of the design and implementation of relevant controls.

I believe that the audit evidence obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the controls exercised by ScreenWest Inc are sufficiently adequate to 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 during the year ended 30 June 2012.

Report on the Key Performance Indicators

I have audited the key performance indicators of ScreenWest Inc for the year ended 30 June 2012.

The key performance indicators are the key effectiveness indicators and the key efficiency indicators that provide information on outcome achievement and service provision.

Board's Responsibility for the Key Performance Indicators

The Board is responsible for the preparation and fair presentation of the key performance indicators in accordance with the Financial Management Act 2006 and the Treasurer's Instructions and for such controls as the Board determines necessary to ensure that the key performance indicators fairly represent indicated performance.

Auditor's Responsibility

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the key performance indicators based on my audit conducted in accordance with Australian Auditing and Assurance Standards.

An audit involves performing procedures to obtain audit evidence about the key performance indicators. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the key performance indicators. In making these risk assessments the auditor considers internal control relevant to the Board's preparation and fair presentation of the key performance indicators in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the relevance and appropriateness of the key performance indicators for measuring the extent of outcome achievement and service provision.

I believe that the audit evidence obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the key performance indicators of ScreenWest Inc are relevant and appropriate to assist users to assess ScreenWest's performance and fairly represent indicated performance for the year ended 30 June 2012.

Independence

In conducting this audit, I have complied with the independence requirements of the Auditor General Act 2006 and Australian Auditing and Assurance Standards, and other relevant ethical requirements.

Matters Relating to the Electronic Publication of the Audited Financial Statements and Key Performance Indicators

This auditor's report relates to the financial statements and key performance indicators of ScreenWest Inc for the year ended 30 June 2012 included on ScreenWest's website. The Board is responsible for the maintenance and integrity of ScreenWest's website. I have not been engaged to report on the integrity of ScreenWest's website. The auditor's report refers only to the financial statements and key performance indicators named above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements and key performance indicators. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the audited financial statements and key performance indicators and related auditor's report dated 16 August 2012 to confirm the information included in the audited financial statements and key performance indicators presented on this website.



DON CUNNINGHAME
ASSISTANT AUDITOR GENERAL ASSURANCE SERVICES
Delegate of the Auditor General for Western Australia
Perth, Western Australia
16 August 2012

ScreenWest Inc
Statement of Comprehensive Income
For the year ended 30 June 2012

	Note	2012 \$000	2011 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	5	1,781	1,515
Supplies and services	6	395	441
Depreciation expense	7	2	2
Accommodation expenses	8	122	123
Grants and loans expense	9	9,620	8,595
Other expenses	10	278	197
Total cost of services		12,198	10,873
Income			
Revenue			
Returns on funding activities	11	357	264
Interest revenue	12	573	581
Lapsed commitments	13	1,626	811
Other revenue	14	164	239
Total Revenue		2,720	1,895
Total income other than income from State Government		2,720	1,895
NET COST OF SERVICES		9,478	8,978
Income from State Government	15		
Service grant		2,322	2,502
Lotterywest grant		5,500	5,228
Resources received free of charge		1,173	1,105
Total income from State Government		8,995	8,835
SURPLUS/(DEFICIT) FOR THE PERIOD		(483)	(143)
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		(483)	(143)

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

ScreenWest Inc**Statement of Financial Position****As at 30 June 2012**

	Note	2012 \$000	2011 \$000
ASSETS			
Current Assets			
Cash and cash equivalents	24	10,137	9,976
Receivables	16	189	202
Other current assets	17	4	2
Total Current Assets		10,330	10,180
Non-Current Assets			
Amounts receivable for services	18	32	30
Furniture and equipment	19	3	5
Total Non-Current Assets		35	35
TOTAL ASSETS		10,365	10,215
LIABILITIES			
Current Liabilities			
Payables	21	156	87
Loans and grants payable	22	7,825	8,330
Total Current Liabilities		7,981	8,417
Non-Current Liabilities			
Loans and grants payable	22	1,132	63
Total Non-Current Liabilities		1,132	63
TOTAL LIABILITIES		9,113	8,480
NET ASSETS		1,252	1,735
EQUITY	23		
Contributed equity		150	150
Accumulated surplus		1,102	1,585
TOTAL EQUITY		1,252	1,735

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 2012**

	Note	Contributed equity \$000	Accumulated surplus \$000	Total equity \$000
Balance at 1 July 2010	23	150	1,728	1,878
Total comprehensive income for the year			(143)	(143)
Total		0	(143)	(143)
Balance at 30 June 2011		150	1,585	1,735

Balance at 1 July 2011	150	1,585	1,735
Total comprehensive income for the year		(483)	(483)
Total	0	(483)	(483)
Balance at 30 June 2012	150	1,102	1,252

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 2012**

	Note	2012 \$000	2011 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service grant		2,320	2,500
Lotterywest grant		5,500	5,228
Net cash provided by State Government		7,820	7,728
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(628)	(910)
Supplies and services		(338)	(410)
Accommodation		(82)	(177)
Grants and loans		(7,436)	(6,434)
GST payments on purchases		(764)	(658)
GST payments to taxation authority		(362)	(323)
Other payments		(286)	(236)
Receipts			
Returns on funding activities		323	241
Interest received		629	574
GST receipts on sales		600	562
GST receipts from taxation authority		557	404
Other receipts		128	235
Net cash (used in) operating activities	24	(7,659)	(7,132)
Net increase in cash and cash equivalents		161	596
Cash and cash equivalents at the beginning of period		9,976	9,380
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	24	10,137	9,976

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

Note 1. Australian Accounting Standards

General

ScreenWest Inc's financial statements for the year ended 30 June 2012 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*. There has been no early adoption of Australian Accounting Standards that have been issued or amended [but not operative] by ScreenWest Inc for the annual reporting period ended 30 June 2012.

Note 2. Summary of significant accounting policies

(a) General statement

ScreenWest Inc is a not-for-profit reporting entity that prepares general purpose financial statements in accordance with Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the AASB 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 impose legislative provisions that govern 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 AASB.

Where modification is required and has had 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).

Note 3 'Judgements made by management in applying accounting policies' discloses judgements that have been made in the process of applying ScreenWest Inc's accounting policies resulting in the most significant effects on amounts recognised in the financial statements.

(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 TI 955 *Contributions by Owners made to Wholly Owned Public Sector Entities* and have been credited directly to Contributed equity.

The 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 recognised and measured at the fair value of consideration received or receivable. The following specific recognition criteria must also be met before 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 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 fair 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.

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.

Royalties for Regions funds are recognised as revenue at fair value in the period in which ScreenWest Inc obtains control over the funds. ScreenWest Inc obtains control of the funds at the time the funds are deposited into ScreenWest Inc's bank account.

Gains

Realised or unrealised gains 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 cost 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) Impairment of assets

Furniture and equipment 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 reflects the level of consumption or expiration of asset's future economic benefits and to evaluate any impairment risk from falling replacement costs.

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.

(h) 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.

(i) 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.

(j) 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, and bank overdrafts.

(k) 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.

(l) Amounts receivable for services (holding account)

ScreenWest Inc receives grants from the Department of Culture and the Arts partly in cash and partly as asset (holding account receivable). The accrued amount appropriated is accessible on the emergence of the cash funding requirement to cover leave entitlements and asset replacement.

(m) 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.

(n) Payables

Payables are recognised 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 settlement is generally within 30 days.

(o) 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 at fair value. Where the resource received represents a service that ScreenWest Inc would otherwise pay for, a corresponding expense is recognised. Receipts of assets are recognised in the Statement of Financial Position.

Assets or services received from other State Government agencies are separately disclosed under Income from State Government in the Statement of Comprehensive Income.

(p) Comparative figures

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

(q) 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, fringe benefits tax and minor equipment as part of the PC replacement program. These resources, provided to ScreenWest Inc, 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. Judgements 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 Standard effective for annual reporting periods beginning on or after 1 July 2011 that impacted on ScreenWest Inc.

AASB 1054	<i>Australian Additional Disclosures</i>	<p>This Standard, in conjunction with AASB 2011-1 Amendments to <i>Australian Accounting Standards</i> arising from Trans-Tasman Convergence Project, removes disclosure requirements from other standards and incorporates them in a single Standard to achieve convergence between Australian and New Zealand Accounting Standards. There is no financial impact.</p>
AASB 2009-12	<i>Amendments to Australian Accounting Standards [AASBs 5, 8, 108, 110, 112, 119, 133, 137, 139, 1023 & 1031 and Int 2, 4, 16, 1039 & 1052].</i>	<p>This Standard makes editorial amendments to a range of Australian Accounting Standards and Interpretations. There is no financial impact.</p>
AASB 2010-4	<i>Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project [AASB 1, 7, 101 & 134 and Int 13]</i>	<p>The amendments to AASB 7 clarify financial instrument disclosures in relation to credit risk. The carrying amount of financial assets that would otherwise be past due or impaired whose terms have been renegotiated is no longer required to be disclosed. There is no financial impact.</p>

The amendments to AASB 101 clarify the presentation of the Statement of Changes in Equity. This disaggregation of other comprehensive income reconciling the carrying amount at the beginning and the end of the period for each component of equity can be presented in either the Statement of Changes in Equity or the Notes. There is no financial impact.

AASB 2010-5 *Amendments to Australian Accounting Standards [AASB 1, 3, 4, 5, 101, 107, 112, 118, 119, 121, 132, 133, 134, 137, 139, 140, 1023 & 1038 and Int 112, 115, 127, 132 & 1042]*

This standard makes editorial amendments to a range of Australian Accounting Standards and Interpretations. There is no financial impact.

AASB 2010-6 *Amendments to Australian Accounting Standards - Disclosure on Transfers of Financial Assets [AASB 1 & 7]*

This standard introduces additional disclosures relating to transfers of financial assets in AASB 7. An entity shall disclose all transferred financial assets that are not derecognised and any continuing involvement in a transferred asset, existing at the reporting date, irrespective of when the related transfer transaction occurred. There is no financial impact.

AASB 2011-1 *Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project [AASB 1, 5, 101, 107, 108, 121, 128, 132 & 134 and Int 2, 112 & 113]*

This Standard, in conjunction with AASB 1054, removes disclosure requirements from other Standards and incorporates them in a single Standard to achieve convergence between Australia and New Zealand Accounting Standards. There is no financial impact.

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 of the 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 9	<i>Financial Instruments</i>	1 Jan 2013
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This Standard supersedes AASB 139 *Financial Instruments: Recognition and Measurement*, introducing a number of changes to accounting treatments.

The Standard was reissued in December 2010. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.

AASB 1053	<i>Application of Tiers of Australian Accounting Standards</i>	1 July 2013
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This Standard establishes a differential financial reporting framework consisting of two tiers of reporting requirements for preparing general purpose financial statements. There is no financial impact.

AASB 2009-11	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 121, 127, 128, 131, 132, 136, 139, 1023 & 1038 and Int 10 & 12]</i></p> <p>[Modified by AASB 2010-7]</p>	1 July 2013
AASB 2010-2	<p><i>Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements [AASB 1, 2, 3, 5, 7, 8, 101, 102, 107, 108, 110, 111, 112, 116, 117, 119, 121, 123, 124, 127, 128, 131, 133, 134, 136, 137, 138, 140, 141, 1050 & 1052 and Int 2, 4, 5, 15, 17, 127, 129 & 1052]</i></p> <p>This Standard makes amendments to Australian Accounting Standards and Interpretations to introduce reduced disclosure requirements for certain types of entities. There is no financial impact.</p>	1 July 2013
AASB 2010-7	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 & 1038 and Int 2, 5, 10, 12, 19 & 127]</i></p> <p>This Standard makes consequential amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 9 in December 2010. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2013
AASB 2011-2	<p><i>Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project – Reduced Disclosure Requirements [AASB 101 & AASB 1054]</i></p> <p>This Standard removes disclosure requirements from other Standards and incorporates them in a single Standard to achieve convergence between Australian and New Zealand Accounting Standards for reduced disclosure reporting. There is no financial impact.</p>	1 July 2013

AASB 2011-7	<p><i>Amendments to Australian Accounting Standards arising from the Consolidation and Joint Arrangements Standards [AASB 1, 2, 3, 5, 7, 9, 2009-11, 101, 107, 112, 118, 121, 124, 132, 133, 136, 138, 139, 1023 & 1038 and Int 5, 9, 16 & 17]</i></p> <p>This Standard gives effect to many consequential changes arising from the issuance of AASB 10, AASB 11, AASB 127 <i>Separate Financial Statements</i> and AASB 128 <i>Investments in Associates and Joint Ventures</i>. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2013
AASB 2011-8	<p><i>Amendments to Australian Accounting Standards arising from AASB 13 [AASB 1, 2, 3, 4, 5, 7, 9, 2009-11, 2010-7, 101, 102, 108, 110, 116, 117, 118, 119, 120, 121, 128, 131, 132, 133, 134, 136, 138, 139, 140, 141, 1004, 1023 & 1038 and Int 2, 4, 12, 13, 14, 17, 19, 131 & 132]</i></p> <p>This Standard replaces the existing definition and fair value guidance in other Australian Accounting Standards and Interpretations as the result of issuing AASB 13 in September 2011. There is no financial impact.</p>	1 Jan 2013
AASB 2011-9	<p><i>Amendments to Australian Accounting Standards – Presentation of Items of Other Comprehensive Income [AASB 1, 5, 7, 101, 112, 120, 121, 132, 133, 134, 1039 & 1049]</i></p> <p>This Standard requires to group items presented in other comprehensive income on the basis of whether they are potentially reclassifiable to profit or loss subsequently (reclassification adjustments). ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 July 2012
AASB 2011-10	<p><i>Amendments to Australian Accounting Standards arising from AASB 119 (September 2011) [AASB 1, 8, 101, 124, 134, 1049 & 2011-8 and Int 14]</i></p> <p>This Standard makes amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 119 <i>Employee Benefits</i> in September 2011. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2013

AASB 2011-11	<i>Amendments to AASB 119 (September 2011) arising from Reduced Disclosure Requirements</i>	1 July 2013
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This Standard gives effect to Australian Accounting Standards – Reduced Disclosure Requirements for AASB 119 (September 2011). There is no financial impact.

AASB 2012-1	<i>Amendments to Australian Accounting Standards - Fair Value Measurement - Reduced Disclosure Requirements [AASB 3, 7, 13, 140 & 141]</i>	1 July 2013
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This Standard establishes and amends reduced disclosure requirements for additional and amended disclosures arising from AASB 13 and the consequential amendments implemented through AASB 2011-8. There is no financial impact.

Note 5. Employee benefits expense

	2012	2011
	\$000	\$000
Wages and salaries ^(a)	1,600	1,350
Superannuation - defined contribution plans ^(b)	139	139
Other related expenses	42	26
	1,781	1,515

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

(b) Defined contribution plans includes West State, Gold State and GESB Super Scheme (contributions paid by DCA).

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

Note 6. Supplies and services

	2012	2011
	\$000	\$000
Communications	13	11
Consultants	25	58
Board fees	24	25
Travel	66	63
Printing and advertising	21	13
Lease - equipment and vehicles	29	38
Entertainment	32	45
Legal fees	85	81
Consumables	25	13
Insurance	4	9
Membership subscriptions	10	11
Other	61	74
	395	441

Note 7. Depreciation expense

	2012	2011
	\$000	\$000
<u>Depreciation</u>		
Furniture and equipment	2	2
Total depreciation	2	2

Note 8. Accommodation expenses

	2012	2011
	\$000	\$000
Rent	101	107
Other	21	16
	122	123

Note 9. Grants and loans expense

	2012	2011
	\$000	\$000
Project Assistance	8,441	7,138
Production Company Support	273	424
Practitioner Development	363	540
Industry & Screen Culture	543	493
	9,620	8,595

Note 10. Other expenses

	2012	2011
	\$000	\$000
Panels and assessment costs	88	54
Sponsorship	169	113
Employment on-costs	0	2
Refund of previous years revenue	0	5
Audit fees	21	21
Other	0	2
	278	197

Note 11. Returns on funding activities

	2012	2011
	\$000	\$000
Funding program	357	264
	357	264

Note 12. Interest revenue

	2012	2011
	\$000	\$000
Commonwealth operating account	12	34
Bankwest term deposits	561	547
	573	581

Note 13. Lapsed commitments

	2012	2011
	\$000	\$000
Project Assistance	1,614	793
Production Company Support	9	2
Practitioner Development	2	14
Industry & Screen Culture	1	2
	1,626	811

Note 14. Other revenue

	2012	2011
	\$000	\$000
Management fees	51	43
Other	113	196
	164	239

Note 15. Income from State Government

	2012	2011
	\$000	\$000
Grants received during the year:		
Service grant ^(a)	2,322	2,502
Lotterywest grant	5,500	5,228
	7,822	7,730

Resources received free of charge ^(b)

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

(i) Payroll expenditure	1,158	1,103
(ii) Minor equipment	15	2
	1,173	1,105
	8,995	8,835

(a) Service grants fund the net cost of services delivered. 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) Assets or services received free of charge or for nominal cost are recognised as revenue at fair value of the assets and/or services that can be reliably measured and which would have been purchased if they were not donated. Contribution of assets or services in the nature of contributions by owners are recognised direct to equity.

Note 16. Receivables

	2012	2011
	\$000	\$000
<u>Current</u>		
Receivables	89	40
Interest	100	156
GST receivable	0	6
	189	202

Note 17. Other current assets

	2012	2011
	\$000	\$000
<u>Current</u>		
Prepayments	4	2
Total current	4	2

Note 18. Amounts receivable for services (Holding Account)

	2012	2011
	\$000	\$000
Non-current	32	30
	32	30

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 19. Furniture and equipment

	2012	2011
	\$000	\$000
<u>Furniture and equipment</u>		
At cost	11	11
Accumulated depreciation	(8)	(6)
	3	5

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

	2012	2011
	\$000	\$000
	Furniture and Equipment	Furniture and Equipment
<u>Reconciliations:</u>		
Carrying amount at start of year	5	7
Additions	0	0
Depreciation	(2)	(2)
Carrying amount at end of year	3	5

Note 20. Impairment of assets

There were no indications of impairment of furniture and equipment at 30 June 2011.

Note 21. Payables

	2012	2011
	\$000	\$000
<u>Current</u>		
Trade payables	131	87
GST payable	25	0
	156	87

Note 22. Loans and grants payable

	2012	2011
	\$000	\$000
<u>Current</u>		
Project Assistance	7,566	7,881
Production Company Support	195	343
Practitioner Development	42	67
Industry & Screen Culture	22	39
Total current	7,825	8,330
<u>Non-current</u>		
Project Assistance	1,132	0
Production Company Support	0	23
Industry & Screen Culture	0	40
Total non-current	1,132	63

Note 23. Equity

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

Contributed equity

	2012	2011
	\$000	\$000
Balance at start of period	150	150
<u>Contributions by owners</u>		
Capital grant	0	0
Total contributions by owners	0	0
Balance at end of period	150	150

Accumulated surplus

	2012	2011
	\$000	\$000
Balance at start of period	1,585	1,728
Result for the period	(483)	(143)
Balance at end of period	1,102	1,585
Total Equity at end of period	1,252	1,735

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:

	2012	2011
	\$000	\$000
Commonwealth Bank operating account	91	133
Bankwest term deposits	10,046	9,843
	10,137	9,976

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

	2012	2011
	\$000	\$000
Net cost of services	(9,478)	(8,978)

Non-cash items:

Depreciation expense (note 7)	2	2
Resources received free of charge (note 15)	1,173	1,105

(Increase)/decrease in assets:

Current receivables ^(a)	7	(30)
Other current assets	(2)	0

Increase/(decrease) in liabilities:

Current payables ^(a)	44	(566)
Loans and grants payable	564	1,350

Net GST receipts / (payments) ^(b)	31	(15)
Change in GST in receivables / payables ^(c)	0	0

Net cash (used in) operating activities

	(7,659)	(7,132)
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(a) 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.

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

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

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

The commitments below are inclusive of GST where relevant.

Lease commitments

	2012 \$000	2011 \$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	0	4
Later than 1 year and not later than 5 years	0	0
	0	4
Representing:		
Non-cancellable operating leases	0	4
	0	4

Non-cancellable operating leases

	2012 \$000	2011 \$000
Commitments for minimum leases payments are payable are as follows:		
Within 1 year	0	4
	0	4

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

Grant commitments

	2012 \$000	2011 \$000
Grant commitments contracted for at the end of the reporting period but not recognised as liabilities, are payable as follows:		
Within 1 year	804	533
Later than 1 year and not later than 5 years	0	117
	804	650

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

There were no subsequent events brought to account.

Note 27. Explanatory statement

Significant variations between estimates and actual results for 2012 and between actual results for 2011 and 2012 are shown below. Significant variations are considered to be those greater than 10% or \$100,000.

Significant variances between estimated and actual result for 2012

	2012	2012	
	Estimate	Actual	Variation
	\$000	\$000	\$000
Employee benefits expense	1,888	1,781	(107)
Supplies and services	535	395	(140)
Grants and loans expense	8,340	9,620	1,280
Other expenses	185	278	93
Returns on funding activities	290	357	67
Interest revenue	350	573	223
Lapsed commitments	0	1,626	1,626
Other revenue	123	164	41

Employee benefits expense

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

Supplies and services

This saving is mainly a result of the decision to postpone the redevelopment of the ScreenWest website and the timing of database development work.

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 increase can be attributed to securing third party contribution to the X Media Lab Conference 2012, and the creation of a promotional trailer.

Returns on funding activities

ScreenWest is a minority investor in most productions and prioritises returns to producers to strengthen Western Australian production companies. Returns were higher than initially estimated due to the commercial success of the content produced by Western Australian production companies in the marketplace.

Interest revenue

Interest revenue is estimated conservatively, as it is based on long term interest rate levels, which are difficult to forecast. The increased interest revenue is also reflective of the difficult financial environment the industry is operating in, with productions taking longer than previously to fully finance and commence production.

Lapsed commitments

The variance is a result of large grant commitments lapsing during the year. As ScreenWest is a minority investor 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 loan expense.

Other revenue

This increase is associated with the recoupment of superannuation funds paid to an employee whilst they were working for another agency and the recoupment of grant funding paid to a client in a previous financial year.

Significant variances between actual results for 2011 and 2012

	2012	2011	Variance
	\$000	\$000	\$000
<u>Income</u>			
Returns on funding activities	357	264	93
Lapsed commitments	1,626	811	815
Other revenue	164	239	(75)
Service grant	2,322	2,502	(180)
<u>Expenses</u>			
Employee benefits expense	1,781	1,515	266
Supplies and services	395	441	(46)
Grants and loans expense	9,620	8,595	1,025
Other expenses	278	197	81

Returns on funding activities

ScreenWest is a minority investor in most productions and prioritises returns to producers to strengthen Western Australian production companies. Returns were higher than initially estimated due to the commercial success of the content produced by Western Australian production companies in the marketplace.

Lapsed commitments

The variance is a result of large grant commitments lapsing during the year. As ScreenWest is a minority investor 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 loan expense.

Other revenue

Variance is due to the change in classification towards the provision of additional financial support to ScreenWest between financial years.

Service grant

The decrease is due to a reduction in funding for the Matched Prime Time Television Production Fund.

Employee benefits expense

The variance can be attributed to the WA Public Sector wage increase and level increment increases, a change in organisational structure to align with the new ScreenWest Strategic Plan and an increase in leave expenditure.

Supplies and services

Expenditure was lower in 2012, as the drafting of the new ScreenWest Strategic Plan processes was finalised the previous year.

Grants and loans expense

The increase this year is proportionate to the increase in lapsed commitments during the year, these funds are committed back into grants and loan expense.

Other expenses

The increase can be attributed to increased support of screen industry conferences/events and the creation of a new ScreenWest trailer.

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.

Market risk

Market risk is the risk that changes in market prices such as foreign exchange rates and interest rates will affect ScreenWest Inc's income or value of its holdings of financial instruments. ScreenWest Inc does not trade in foreign currency and is not materially exposed to other price risks. ScreenWest Inc's does not have any exposure to market risk for changes in interest rates.

(b) Categories of financial instruments

In addition to cash and bank overdraft, the carrying amounts of each of the following categories of financial assets and financial liabilities at the end of the reporting period are:

	2012	2011
	\$000	\$000
<u>Financial Assets</u>		
Cash and cash equivalents	10,137	9,976
Loans and receivables ^(a)	221	226
<u>Financial Liabilities</u>		
Financial liabilities measured at amortised cost	9,088	8,480

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

(c) Financial Instrument Disclosures

Credit Risk

The following table discloses ScreenWest Inc's maximum exposure to credit risk and the ageing analysis of financial assets. ScreenWest Inc's maximum exposure to credit risk at the end of the reporting period 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 and 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.

Aged analysis of financial assets

	Carrying Amount \$000	Not past due and not impaired \$000	Past due but not impaired					Impaired financial assets \$000
			Up to 1 month \$000	1-3 months \$000	3 months to 1 year \$000	1-5 years \$000	More than 5 years \$000	
2012								
Cash and cash equivalents	10,137	10,137						
Loans and receivables ^(a)	189	189	27	55				
Amounts receivable for services	32	32						
	10,358	10,358	27	55	0	0	0	0
2011								
Cash and cash equivalents	9,976	9,976						
Loans and receivables ^(a)	166	163		3				
Amounts receivable for services	30	30						
	10,172	10,169	0	3	0	0	0	0

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

Liquidity Risk and interest rate exposure

The following table details ScreenWest Inc's interest rate exposure and contractual maturity analysis of financial assets and financial liabilities. The maturity analysis section includes interest and principal cash flows. The interest rate exposure section analyses only the carrying amounts of each item.

Interest rate exposures and maturity analysis of financial assets and financial liabilities ^(a)

Weighted Average Effective Interest Rate %	Carrying Amount \$000	Interest rate exposure			Nominal amount \$ 000	Maturity dates				
		Fixed interest rate \$000	Variable interest rate \$000	Non - interest bearing \$000		Up to 1 month \$000	1-3 months \$000	3 months to 1 year \$000	1-5 years \$000	More than 5 years \$000
2012										
Financial Assets										
Cash and cash equivalents	5.06%	10,137	10,046	91	10,137	2,484	5,259	2,394		
Loans and receivables ^(a)	-	189		189	189	189				
Amounts receivable for services	-	32		32	32					32
		10,358	10,046	91	221	2,673	5,259	2,394	0	32
Financial Liabilities										
Payables	-	131		131	131	131				
Grants and loans payable	-	8,957		8,957	8,957	2,067	2,241	3,517	1,132	
		9,088	0	0	9,088	2,198	2,241	3,517	1,132	0
2011										
Financial Assets										
Cash and cash equivalents	5.93%	9,976	9,843	133	9,976	2,404	2,189	5,383		
Loans and receivables ^(a)	-	196		196	196	196				
Amounts receivable for services	-	30		30	30					30
		10,202	9,843	133	226	2,600	2,189	5,383	0	30
Financial Liabilities										
Payables	-	87		87	87	87				
Grants and loans payable	-	8,393		8,393	8,393	894	1,753	5,683	63	
		8,480	0	0	8,480	981	1,753	5,683	63	0

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

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.

2012	-100 basis points			+100 basis points	
	Carrying	Surplus	Equity	Surplus	Equity
	amount \$ 000	\$ 000	\$ 000	\$ 000	\$ 000

Financial Assets

Cash and cash equivalents	91	(1)	(1)	1	1
		(1)	(1)	1	1

2011	-100 basis points			+100 basis points	
	Carrying	Surplus	Equity	Surplus	Equity
	amount \$ 000	\$ 000	\$ 000	\$ 000	\$ 000

Financial Assets

Cash and cash equivalents	133	(1)	(1)	1	1
		(1)	(1)	1	1

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 fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year, fall within the following bands are:

	2012	2011
\$		
0 - 10,000	8	9
	\$000	\$000
The total remuneration of all members of ScreenWest Inc	24	25

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:

	2012	2011
\$		
110,001 - 120,000	1	0
130,001 - 140,000	0	1
140,001 - 150,000	1	0
160,001 - 170,000	0	1
180,001 - 190,000	1	0
	\$000	\$000
The total remuneration of senior officers	440	297

The total remuneration includes the superannuation expense incurred by ScreenWest Inc in respect of senior officers other than senior officers reported as board members of ScreenWest Inc.

Note 30. Remuneration of auditor

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

	2012	2011
	\$000	\$000
Auditing the accounts, financial statements and key performance indicators	24	23

Note 31. Related bodies

At the reporting date, ScreenWest Inc had no related bodies as defined by TI 951 *Related and Affiliated Bodies*.

Note 32. Affiliated bodies

Australian Writers Guild (WA) is a government affiliated body that received administrative support and a grant of \$114,853 (2011: \$158,343 from ScreenWest Inc. Australian Writer's 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.

4.2 Additional Key Performance Indicators Information

4.2.1 Certified Performance Indicators 2011-12

The Independent Auditor's Opinion is located under Section 4.1.

ScreenWest Inc

Certification of Financial Statements

For the year ended 30 June 2012

We hereby certify that the performance indicators are based on proper records, are relevant and appropriate for assisting users to assess ScreenWest Inc's performance, and fairly represent the performance of ScreenWest Inc for the financial year ending 30 June 2012.



Erica Smyth
Chairman of Accountable Authority
Date: 15/8/12



Peter Rowe
Member of Accountable Authority
Date: 15/8/2012

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 efficiency and effectiveness indicators are measures of this service delivery.

Key Efficiency Indicator

Average cost per grant application processed				
Indicator	2010-11 Actual (\$)	2011-12 Target (\$)	2011-12 Actual (\$)	2012-13 Target (\$)
Average cost per grant application ¹ processed	2,492	2,831	2,739	2,989

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

1. *No. grant applications* figure reflects the number of applications received for grants administered through ScreenWest's Funding Program, scripts read by ScreenWest staff for the provision of script advice, applications for participation in industry workshops that are received and assessed by ScreenWest staff, applications that are evaluated by ScreenWest for programs managed by industry partners and the assessment and follow up of project enquiries and applications for locations' services funding.

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.

	2009-10 Actual	2010-11 Actual	2010-11 Target	2011-12 Actual	2012-13 Target	Notes
OUTCOME: A creative, sustainable and accessible culture and arts sector.						
Creativity ^(a) Proportion of funding applicants satisfied with the key elements of the ScreenWest funding programs.						The 2011-12 Actual is based on two complaints received during 2011-12.
ScreenWest	99.5%	99.6%	99%	99.7%	99%	
Sustainability ^(b) Perceived value of the Screen Industry to the Western Australian community.						
ScreenWest	78%	78%	79%	84%	79%	
Accessibility ^(c) Proportion of Western Australians that perceived the Screen Industry to be accessible.						
ScreenWest	58%	58%	59%	58%	59%	

(a) Creativity

Approximately \$8.92million per annum was 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 2012 community survey instrument applied by Patterson Market Research.

In relation to the Western Australian film and television industry, the Arts Monitor 2012 survey indicated that 77% of respondents believe the industry is of ‘high value’, an increase on the previous year (66%). Empty Nesters were 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 (83% compared to 71%).

(c) Accessibility

The ‘Accessibility’ 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 2012 community survey instrument applied by Patterson Market Research.

4.2.2 Additional Indicators



Data Source

INDICATOR	2008-09	2009-10	2010-2011	2011-12
Value of Production (\$M)	42.15	52.58	28.42	23.75
Value of ScreenWest Investment (\$M)	5.33	5.17	3.75	4.34
Ratio of ScreenWest Investment to the Total Value of Production (\$)	7.90:1	10.18:1	7.57:1	5.47:1

INDICATOR	2008-09	2009-10	2010-11	2011-12
Hours of Production	72.5	67.5	39.41	47.23
Average Value of Production per Hour of Production	\$581,355	\$779,092	\$721,058	\$502,956

Data is correct as at 30 June 2012.

'Value of Production' refers to the total contracted cost of feature films, television drama, documentaries and short films produced in Western Australia that have received ScreenWest funding and have commenced principal photography within the given financial year.

'Value of ScreenWest Investment' refers to the amount of funding provided by State Treasury and Lotterywest that is invested by ScreenWest for projects listed as entering principal photography in the 2011-12 financial year.

'Ratio of ScreenWest Investment to the Total 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' refers to the total number of hours produced in Western Australia on feature films, television drama, documentaries and short films³ that have received ScreenWest production funding. It does not include *Indigenous Community Stories* recordings as these are up to eight hours each of unedited archival footage, or Digital Production Funding as each project is varied in its cross platform elements and would therefore not represent an accurate level of production hours. 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 2011-12.

³ Short films include those produced through FTI short film initiatives; FTI manages these initiatives on ScreenWest's behalf.

4.4 Other Financial Disclosures

4.4.1 Pricing Policies of Services Provided

Not applicable to ScreenWest.

4.4.2 Capital Works

No capital projects were completed during 2011-12.

4.4.3 Employment and Industrial Relations

ScreenWest staff are employed through the employing authority of the Department of Culture and the Arts Director General. Employment conditions are governed by the *Public Sector Management Act 1994* (WA), the *Public Service Award 1992* (WA), and the *Public Service and Government Officers General Agreement 2011* (WA).

The following table summarises ScreenWest's employee demographics as at 30 June 2012. Figures include staff on paid leave and on fixed term contracts.

Employment Type	Women	Men	Total
Permanent Full-time	9	1	10
Permanent Part-time	2	0	2
Fixed Term Full-time	5	3	8
Fixed Term Part-time	2	0	2
Casual paid in previous 12 months	0	0	0
Other* paid in previous 12 months	0	0	0
Total	18	4	22

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

Managing our People

The Department of Culture and the Arts' Human Resources directorate provides services across the culture and arts portfolio to support workplace issues and needs, including the development and implementation of human resource policy, planning and development initiatives, industrial relations support and the offering of staff training. Significant activities undertaken by the Department throughout the year included:

- The implementation of a new human resources team structure. The new centralised team structure allows for greater clarity of function between teams, continuity of service to portfolio agencies and a more sustainable human resources team.
- The incorporation of recruitment and classifications functions previously provided by the Office of Shared Services into the human resources team.
- Development of a portfolio strategic workforce plan and associated consultation. The plan will seek to address issues faced by each agency by developing administrative capacity, developing managerial and staff skills development, workforce compliance, health and safety, change management, and managing our aging workforce.
- The renewal of the Employee Assistance Program for a five- year term.

New Culture and the Arts portfolio staff members attend the Department's comprehensive Portfolio Induction Program. The Portfolio Induction Program has been developed to assist new employees to settle into their environment and understand their responsibilities.

4.5 Governance Disclosures

4.5.1 Interests of Senior Officers

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 ScreenWest and senior officers.

4.6 Other Legal Requirements

4.6.1 Expenditure on Advertising, Market Research, Polling and Direct Mail

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:

- Total expenditure for 2011-12 was \$30,045.50
- Expenditure was incurred in the following areas:

Expenditure Area	Total Amount (\$)	Supplier	Sub Total (\$)
Advertising agencies	0.00	-	0.00
Market research organisations	3,825.00	Patterson Market Research	3,825
Polling organisations	0.00	-	0.00
Direct mail organisations	0.00	-	0.00
Media advertising organisations	26,220.50	Adcorp Australia Ltd	\$972.50
<i>Job vacancies</i>		Grapevine Jobs Ltd	\$300.00
<i>Advertising and graphic design</i>		Siamese Pty Ltd	\$24,948.00

4.6.2 Disability Access and Inclusion Plan Outcomes

The culture and arts portfolio 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 is part of the Department's Disability Access and Inclusion Plan (DAIP) and Disability Services Planning Committee.

Portfolio progress towards meeting the desired outcomes of the DIAP is outlined below.

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

The current Disability Access and Inclusion Plan 2007–2011 was extended to 31 December 2012 to enable the Department to undertake public consultation for the development of a new Plan for 2013–2017. The new Plan will guide us in how we welcome people with disability, their carers, friends and families to our buildings, services and employment.

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

Access auditing of all Department buildings is planned. Access is recognised as the second priority for maintenance work after safety of the public, our people and collections.

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.

ScreenWest's style guide is in the process of being reviewed to ensure it complies with the Disability Service Commission guidelines for making information accessible. Alternative and accessible formats are available on 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, is included in the Culture and Arts Portfolio Induction Program that is attended by all new employees.

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

ScreenWest's complaints guidelines are accessible online via the ScreenWest website.

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

To support people with disabilities, their families and carers to attend external consultations and public gatherings, ScreenWest and the Department provides event information in clear, concise language and in accessible formats. It also holds events in accessible venues and provides consultation information in alternative formats, upon request.

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

Information and a policy aimed at encouraging and facilitating the recruitment of people with disabilities has been incorporated within the Department's Recruitment, Selection and Appointment Manual. All staff have access to the manual through the Departmental intranet.

4.6.3 Compliance with Public Sector Standards and Ethical Codes

Compliance with the Public Sector Standards and Ethical Codes are assessed regularly by the Department's human resources department. The Public Sector Commission investigates and determines the outcome of breach claims, should they occur.

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

	COMPLIANCE
Code of Conduct <ul style="list-style-type: none">• Nil breaches	<ul style="list-style-type: none">• The Code of Ethics has been incorporated as a separate item within the Department's Code of Conduct.
Public Sector Standards <ul style="list-style-type: none">• Nil breaches	<ul style="list-style-type: none">• Information about Public Sector Standards is included on the Department's intranet and incorporated into the Department's Portfolio Induction Program.• The Department continually reviews its human resources policies and guidelines to ensure ongoing compliance with the Public Sector Standards.• The Department is about to deliver a manager education program to the portfolio organisations, this includes information on Public Sector Standards.
Western Australian Public Sector Code of Ethics <ul style="list-style-type: none">• Nil breaches	<ul style="list-style-type: none">• Training on the Code of Ethics and Code of Conduct continues to be covered in the Department's Portfolio Induction Program.• Staff are required to acknowledge receipt of their own copies of the Department's Code of Conduct at the time they sign their initial employment contract.• The Department currently applies the Commissioner's Instruction: Discipline - General and regularly reviews policies and processes to ensure compliance.• Accountable and Ethical Decision Making was planned to be held for all staff this year, however it has been delayed due to the Public Sector Commission announcement that the relevant policy will be revised and incorporated into the Code of Conduct.

4.6.4 Recordkeeping Plans

In accordance with s19 of the *State Records Act 2000* ScreenWest has a Recordkeeping Plan in place that has been approved by the State Records Commission.

ScreenWest utilises the Department's records management policy and system and its electronic information management system, TRIM. During the year the Department provided ScreenWest staff with training on TRIM; additional training is provided as required.

The Department's Portfolio Induction Program provides new employees with information on their record management responsibilities under the *State Records Act 2000*.

4.7 Government Policy Requirements

4.7.1 Substantive Equality

This year the Department of Culture and Arts conducted a review of its Substantive Equality project plan, incorporating changes made to the revised Equal Opportunity Commission policy framework. A reference group has been established, with all portfolio agencies represented. A new Substantive Equality policy and communications plan is under consideration.

During the year ScreenWest attended needs and impact assessment training at the Equal Opportunity Commission. This training will assist with the development of a Substantive Equality implementation schedule to cover the Department and all portfolio agencies for the period 2012 to 2014.

Equity and Diversity

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

The implementation of the Portfolio Equal Employment Opportunity (EEO) and Diversity Management Plan 2010–12 is now complete. Future EEO goals will be incorporated into the portfolio strategic workforce plan.

4.7.2 Occupational Safety, Health and Injury Management

Commitment

ScreenWest recognises that the safety and health of staff is primarily management's responsibility. The agency is committed to providing a safe and healthy workplace for all its staff by developing and implementing safe systems of work and by identifying hazards and controlling risks as far as practicable.

The Culture and Arts Occupational Safety and Health (OSH) Framework sets out specified policies, work practices and procedures that have been prepared to address hazards and hazardous work processes. Information is made available through the Department's intranet.

A WorkSafe Plan audit will be carried out in the first quarter of 2012-13 across the Culture and Arts Portfolio. A request for quote for a WorkSafe-accredited auditor has been undertaken and an auditor has been selected. Audits will commence in July 2012.

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

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

Mechanisms for Consultation with Staff

The formal mechanisms for consultation with employees on OSH and injury management matters are primarily via line management. Staff are made aware of this process at their induction and by having access to the same information on the intranet.

Compliance with Injury Management Requirements

ScreenWest demonstrates its commitment to assist staff to return to work after a work-related injury or disease through the Department's Injury Management Policy. Information on workers' compensation and injury management is provided to staff at the Portfolio induction and via the intranet. The Department engages in formal, documented programs for employees requiring modified duties or equipment upon returning to work after an injury. Such programs are compliant with the *Workers' Compensation and Injury Management Act 1981 (WA)*.

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 2011-12.

Indicator	Target	2009-10	2010-11
Number of fatalities	Zero (0)	0	0
Lost time injury/disease (LTI/D) incidence rate	Zero (0) or 10% reduction on the previous three years	0	0
Lost time injury severity rate	Zero (0) or 10% reduction on the previous three years	0	0
Percentage of injured workers returned to work: i. within 13 weeks ii. within 26 weeks	Actual percentage result to be reported Greater than or equal to 80%	(i) 0.00% (ii) 0.00%	(i) 0.00% (ii) 0.00%
Percentage of managers trained in occupational safety, health and injury management responsibilities**	Greater than or equal to 80%	Not recorded	50%

** The Department is about to deliver a manager education program to the portfolio organisations, this includes information on occupational safety and health and injury management responsibilities.



APPENDICES

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Assessment Meetings and Members 2011-12.....72

Appendix 2.0:

Productions with ScreenWest Funding 2011-1276

Appendix 3.0:

Funding Approvals 2011-1287

APPENDIX 1.0: ASSESSMENT MEETINGS AND MEMBERS 2011-12

Members' Key

* ScreenWest Staff Member

** ScreenWest Board Member

FUNDING INITIATIVE/S BEING ASSESSED	MEETING DATE	ASSESSORS
Audience & Industry Engagement	27 July 2011	Renee Zaffino-Little Neta Gill* Tamara Small* Zoe Hayden*
Documentary & TV Development	11 August 2011	Susie Campbell Franco DiChiera Barbara Connell* Karolina Musiatowicz*
General Production Fund, Matched Primetime TV Production Fund, and ABC SW Factual Initiative	15 August 2011	Susie Campbell Alan Carter Aaron Kennedy Aidan O'Bryan** Ian Booth* Mark Donaldson* Vikki Barr* Michelle Glaser*
Feature Navigator Consultation Week	09 September 2011	Adam Isitt Barbara Connell*
Feature Film Development	19 September 2011	Adam Isitt Tracey Defty-Rashid Victor Gentile
Digital Breakout Development	22 September 2011	Gareth Lockett Michelle Glaser* Zoe Hayden*
Audience & Industry Engagement	26 October 2011	Marty Cunningham Tamara Small* Zoe Hayden*

FUNDING INITIATIVE/S BEING ASSESSED	MEETING DATE	ASSESSORS
General Production Fund, Matched Primetime TV Production Fund and ABC SW Factual Initiative	09 November 2011	Sue Taylor Kelrick Martin Colin South Andrew Lewis** Ian Booth* Defrim Isai* Mark Donaldson* Vikki Barr*
Documentary & TV Development	10 November 2011	Susie Campbell Victor Gentile Ray Pedretti
General Production Fund	18 November 2011	Susie Campbell Ross Hutchens Aidan O'Bryan** Defrim Isai * Mark Donaldson* Vikki Barr*
Digital Production - Fifty/Fifty Fund and Digital Breakout Production Fund	21 November 2011	Adam Sigel Amanda Morrison Rikki Lea Bestall* Michelle Glaser*
Feature Film Development	16 December 2011	Barbara Connell Tony Leach James Bogle*
Feature Navigator – Phase One (Writer's Workshop)	24 January 2012	Victor Gentile Alan Payne Karolina Musiatowicz*
Feature Navigator – Development Grant	25 January 2012	Adam Isitt Tracey Defty-Rashid Karolina Musiatowicz*
Documentary & TV Development	09 February 2012	Jodie De Barros Barbara Connell Ross Hutchens Karolina Musiatowicz*

FUNDING INITIATIVE	MEETING DATE	ASSESSORS
Bill Warnock Award (Shortlisting)	15 February 2012	Natalie Bell Barbara Connell* Karolina Musiatowicz*
Audience & Industry Engagement	01 March 2012	Jo Hos Sheridan Webb* Tamara Small* Zoe Hayden*
Digital Production - Fifty/Fifty Fund and Digital Breakout Production Fund	06 March 2012	Jennifer Wilson Justin McArdle Michelle Glaser*
General Production Fund	07 March 2012	Ross Hutchens Brian Beaton Amanda Higgs** Defrim Isai* Vikki Barr* Mark Donaldson*
Bill Warnock Award (Final Selection)	08 March 2012	Natalie Bell Janelle Landers Barbara Connell* Karolina Musiatowicz*
Digital Breakout Development	26 March 2012	Ray Pedretti Danielle Giles Rikki Lea Bestall* Michelle Glaser*
Feature Navigator	04 April 2012	Victor Gentile Jocelyn Quioc Karolina Musiatowicz*
General Production Fund and Matched Primetime TV Production Fund	16 April 2012	Brian Beaton Deidre Kitcher Alan Lindsay** Defrim Isai* Mark Donaldson* Vikki Barr*

FUNDING INITIATIVE	MEETING DATE	ASSESSORS
West Coast Visions (Short listing)	04 May 2012	Sue Murray Janelle Landers Rikki Lea Bestall
Feature Film Development	18 May 2012	Ross Hutchens Peter Templeman Barbara Connell*
Digital Breakout Production Fund	30 May 2012	Victor Gentile Sarah Tierney Michelle Glaser*
General Production Fund, Matched Primetime TV Production Fund and Stepping Stones Initiative	30 May 2012	Carmelo Musca Marian Bartsch Alan Lindsay** Defrim Isai* Mark Donaldson* Vikki Barr*
West Coast Visions (Final Selection Round)	16 and 17 June 2012	Nelson Woss Robyn Kershaw Rikki Lea Bestall*
Digital Breakout Development	22 June 2012	Bridget Curran Troy Zafer Michelle Glaser*

APPENDIX 2.0: PRODUCTIONS WITH SCREENWEST FUNDING 2011-12

The following projects all entered principal photography in 2011-12.

Please note: For Digital Projects, the principal photography start date is listed as the date that the contract was fully executed, as the definition of “principal photography” differs for each digital project.

DRAMA

SATELLITE BOY

1 x 95 min Feature Drama

Production Company: SB Films
Producer/s: David Jowsey, Julie Ryan
Executive Producer/s: Colin McCumstie, Troy Lum
Director: Catriona McKenzie
Distributor: Hopscotch
Broadcaster: ABC TV
ScreenWest Initiative: General Production Fund

Synopsis: Two boys head for the city to save their home from developers and get lost in the bush. They have to use their bush skills to save themselves and their home.

THE GREAT MINT SWINDLE (AKA SUNDOWNER)

1 x 95 min Telemovie Drama

Production Companies: Zinc Finger Films & Cordell Jigsaw
Producer/s: Russell Vines, Michael Cordell, Paul Bennett
Executive Producer: Nick Murray
Director: Geoff Bennett
Writer: Reg Cribb
Broadcaster: Nine Network
ScreenWest Initiative: General Production Fund

Synopsis: Two innocent men become inadvertently embroiled in a crime they didn't commit and fight to clear their names.

CHILDREN'S TV SERIES

PRANK PATROL

26 x 25 minute Live Action Comedy Series (9 episodes produced in WA)

Production Company: activeTV
Executive Producer/s: Amanda Peppard, Michael McKay
Series Producer: Jaala Webster
Director/s: Ben Young, Peter Lawler, Brad Gustafson
Writer/s: Fiona Harris, Scott Brennan
Lead Cast/
Key Participant: Scotty Tweedie
Broadcaster: ABC3
ScreenWest Initiative: Stepping Stones Initiative

Synopsis: Each week Scotty, the Ninjas and guest experts help kids pull off the prank of a lifetime on an unsuspecting friend or family member.

DOCUMENTARY

RED HEART ROAD TRAIN 1 X 60 (AKA MUTHA TRUCKERS)

1 x 60 min Documentary

Production Company: Prospero Productions
Producer/s: Ed Punchard, Julia Redwood
Series Producer: Rhian Skirving
Field Director/s: Cian O'Clery, Ben Erikson, Eliot Buchan
Post Director: Chris Blackburn
Writer: Chris Blackburn
Editor: Roland Smith
Broadcaster: Channel 7 (ANZ)
Distributor: NGTI (ROW)
ScreenWest Initiative: General Production Fund

Synopsis: *Red Heart Road Train*, episode one of the Outback Trucker series, follows road train truck drivers on their long, demanding and often incredibly dangerous journeys across some of the toughest terrain in Australia.

OUTBACK TRUCKERS 4 X 60 (AKA AUSSIE TRUCKERS)

4 x 60 min Documentary Series

Production Company: Prospero Productions
Producer/s: Julia Redwood, Ed Punchard
Series Producer: Rhian Skirving
Field Director/s: Eliot Buchan, Madeline Heatherton, Matt O'Donnel, Cian O'Clery
Post Director: Chris Blackburn
Writer: Chris Blackburn
Cinematographer: Nathan Hayter
Editor/s: Roland Smith, Jonathan Rowdon, David Langlands
Broadcaster: 7Mate (Aus) and Discovery Europe
Distributor: NGTI
ScreenWest Initiative: General Production Fund

Synopsis: The *Outback Truckers* 4 x 60 min series follows road train trucks and their drivers on their long, demanding and often incredibly dangerous journeys across the toughest terrain of Australia.

WHO'S BEEN SLEEPING IN MY HOUSE? SERIES 2

6 x 28 min Documentary Series

Production Company: WBS2
Executive Producer/s: Jacqueline Willinge, Anthony Willinge
Series Producer: Dan Brown
Field Director/s: Max Walker, Steve Oliver, Franco de Chiera
Assistant Producer: Darren Hutchinson
Cinematographer: Dave Le May
Editor/s: Jonathon Rowdon, Roland Smith, Ingo Helbig, Matt Clifton
Broadcaster: ABC
ScreenWest Initiative: Matched Primetime TV Production Fund

Synopsis: Have you ever wondered about who lived in your house before you? *Who's Been Sleeping in My House?* sets out to reveal the incredible stories that lie between the bricks and mortar of our homes.

DOCUMENTARY CONT

WHO DO YOU THINK YOU ARE? SERIES 5

6 x 60 min Documentary Series

Production Company: Artemis International & Serendipity Productions

Producer/s: Brian Beaton, Celia Tait, Margie Bryant

Cinematographer/s: Ian Pugsley, Uli Krafzik

Editor/s: David Fosdick, Beckett Broda

Broadcaster: SBS

ScreenWest Initiative: General Production Fund

Synopsis: Well-known Australian identities play detective as they go in search of their family genealogy.

YAGAN

1 x 59 min Documentary

Production Company: Spear Point Productions

Producer: David Jowsey

Director: Kelrick Martin

Director Mentor: Arnie Cust

Writer: Kelrick Martin

DOP: Torstein Dyrting

Broadcaster: ABC

ScreenWest Initiative: Matched Primetime TV Production Fund

Synopsis: Murdered by those he trusted and cruelly beheaded, the return of Yagan's skull to Nyoongar country was a momentous occasion for Indigenous people nationwide. This is his story.

DO OR DIE

4 x 58 min Observational Documentary Series

Production Companies: Zinc Finger Films & Essential Media

Producer: Russell Vines

Executive Producer/s: Chris Hilton, Julia Peters, Russell Vines

Director: Steve Peddie

Post Director/Writer: Alan Carter

Cinematographer/s: Ian Batt, Gavin Johns

Editor/s: Beckett Broda, Teresa Ashton Graham

Broadcaster: ABC2

ScreenWest Initiative: Matched Primetime TV Production Fund

Synopsis: *The Office* meets *Man Vs Wild* in this action-packed adventure format that sees dysfunctional workplace colleagues pushed to their physical and psychological limits in a bid to survive, improve their performance – and get back to work!

DOCUMENTARY CONT

CHATEAU CHUNDER: A WINE REVOLUTION

1 x 57 min Documentary

Production Companies: Electric Pictures & Brook Lapping Productions

Producer/s: Andrew Ogilvie, Andrea Quesnelle

Executive Producer/s: Phil Craig, Andrew Ogilvie

Director: Stephen Oliver

Writer/s: Stephen Oliver, Phil Craig

Cinematographer: Ian Batt

Editor: Lawrie Silverstrin

Broadcasters: ABC & BBC

Distributors: Parthenon Entertainment & EP Independent

ScreenWest Initiative: Matched Primetime TV Production Fund

Synopsis: How the Aussies took on the world of wine - and won.

DESERT WARS

2 x 57 min Dramatised Documentary

Production Companies: Electric Pictures & Nutopia

Producer/s: Andrew Ogilvie, Andrea Quesnelle

Executive Producer/s: Phil Craig, Andrew Ogilvie

Director: Steve Westh

Writer/s: Steve Westh, Greg Colgan

DOP: Jim Frater

Editor: Lawrie Silverstrin

Broadcasters: ABC & BBC Scotland

Distributor: BBC WORLDWIDE & EP Independent

ScreenWest Initiative: Matched Primetime TV Production Fund

Synopsis: For the 70th anniversary of the Battles of Alamein in 2012, *Desert Wars* is an exciting, insightful and subtly revisionist account of one of the most celebrated campaigns of the Second World War.

VET SCHOOL (aka Vets)

6 x 27 min Factual Entertainment Series

Production Company: Prospero Productions

Producer/s: Ed Punchard, Julia Redwood

Series Director: Adam Barry

Shooter Director/s: Nick Fletcher, Chester Dent

Editor/s: Jonathon Rowdon, Roland Smith

Broadcaster: ABC1

Distributor: DCD Rights

ScreenWest Initiative: ABC ScreenWest Factual Entertainment Initiative

Synopsis: With the pressures of their final year mounting, *Vet School* joins veterinary students at Murdoch University as they learn the animal life-saving skills they need to become successful vets. But as graduation looms - will they all make it?

BOOMTOWN WEST

6 x 27 min Factual Entertainment Series

Production Company: Electric Pictures

Executive Producer/s: Andrew Ogilvie, Andrea Quesnelle

Series Producer: Roz Silvestrin

Shooter Director: Chester Dent

Writer: Chester Dent

Broadcast/Distributor: ABC

ScreenWest Initiative: ABC ScreenWest Factual Entertainment Initiative

Synopsis: In a city famous for its prosperity and 'can do' attitude, we enter the exciting and surprisingly diverse world of Perth entrepreneurs to discover the secret of their success.

DEADLY YARNS 6 (Managed by the Film & Television Institute)

IF I DROWN, I CAN SWIM – DEADLY YARNS 6

1 x 6 min Short Documentary

Production Companies: Spear Point Productions & Moorditj Footage Productions

Producer/s: Kelrick Martin, Irma Woods

Associate Producer: Katrina Russell

Line Producer: Robyn Marais

Director/Writer: Irma Woods

Cinematographer: Torstein Dyrting

Editor: Rob Bygott

Broadcaster: ABC

ScreenWest Initiative: Deadly Yarns

Synopsis: Maitland Schnaars explores the conflicted struggle between pursuing his international physical theatre career, and his determination to be a strong, positive Indigenous role model to his children.

WALK TALL, STAND STRONG – DEADLY YARNS 6

1 x 6 min Short Documentary

Production Company: Spear Point Productions

Producer: Kelrick Martin

Associate Producer: Katrina Russell

Line Producer: Robyn Marais

Director/Writer: Dean Daley-Jones

Cinematographer/s: Jim Frater, Torstein Dyrting

Editor: Regg Skwarko

Broadcaster: ABC

ScreenWest Initiative: Deadly Yarns

Synopsis: The thoughts, regrets and dreams of Nyoongar men, whispered through the concrete walls of prison.

DEADLY YARNS 6 CONT

BUNNY – DEADLY YARNS 6

1 x 6 min Short Documentary

Production Company: Spear Point Productions
Producer: Kelrick Martin
Associate Producer: Katrina Russell
Line Producer: Robyn Marais
Director/Writer: Janine Kelly
Cinematographer: Torstein Dyrting
Editor/s: Regg Skwarko, Rob Bygott
Broadcaster: ABC
ScreenWest Initiative: Deadly Yarns

Synopsis: The tragic tale of Richard ‘Bunny’ Morris, and the decades long journey to redeem his name.

WADUMBAH – DEADLY YARNS 6

1 x 6 min Short Documentary

Production Company: Spear Point Productions
Producer: Kelrick Martin
Associate Producer: Katrina Russell
Line Producer: Robyn Marais
Director/Writer: James Webb
Cinematographer: Jim Frater
Editor: Antony Webb
Broadcaster: ABC
ScreenWest Initiative: Deadly Yarns

Synopsis: An uplifting and hectic look at one day in the life of the Wadumbah Aboriginal Dance Group.

INDIGENOUS LOW BUDGET TV PRODUCTION

ACE OF SPADES

1 x 12 min Short Drama

Production Company: Inkubator
Producer: Danielle Giles
Director/Writer: Dennis Simmons
Script Mentor/s: Barbara Connell, James Bogle
ScreenWest Initiative: INDEX Short Drama Initiative

Synopsis: Christian is an ambitious young film maker with his sights set on success. When Christian is told about the story of the “Ace of Spades” by an Aboriginal elder, he convinces his producer Annie to follow him to the town of New Norcia, a mission town steeped in ambiguous history, to investigate the origins of the Ace of Spades story. With camera’s rolling Christian and Annie experience more than they bargained for...

INDIGENOUS LOW BUDGET TV PRODUCTION CONT

HOMEWARD BOUND

1 x 30 min Documentary

Production Company: Joined Up Films

Producer/s: Dan Brown, Jacqueline Willinge

Writer/Director: Todd Russell

Mentor Director/Writer: Kelrick Martin

Editor/s: Todd Russell, Jonathan Rowdon, Regg Skwarko

Broadcaster: ABC

ScreenWest Initiative: Indigenous Low Budget TV Production

Synopsis: *Homeward Bound* is the inspiring story of a group of people who refused to let anything stand in their way when they realised all they wanted to do was spend their remaining years 'at home' amongst the family they were raised with, in the place where it all began.

CHARACTERS OF BROOME

2 x 26 min Documentary Series

Production Company: Ramu Productions

Producer: Jodie Bell

Director: Kimberley West

Writer: Dot West

Editor/s: Mark Cochrane, Kimberley West, Chris Mitskinis, Nigel Abbot

Broadcaster: NITV

ScreenWest Initiative: Indigenous Low Budget TV Production

Synopsis: Broome locals share their stories and give an intimate look at this famous multicultural pearling town.

DIGITAL

HARVEST

Delivery Platform: Online Interactive Documentary

Production Company: RMKR Holdings (CROW media + communications)

Producer: Robert McGlynn

Documentary Director: Alison James

Writer: Robert McGlynn

DOP: James Frater

Editor: Nick Dunlop

Production Supervisor: Elizabeth Sward

Partner/Broadcaster: SBS

ScreenWest Initiative: SBS Digital Factual Initiative

Synopsis: Via the produce that takes root in a community garden, *Harvest* digs deep into Australia's multicultural cuisines, the traditions surrounding them and what it means to 'belong'.

DIGITAL CONT

ENTER THE DETENTION CENTRE

Delivery Platform:	Online Interactive Documentary
Production Company:	Prospero Productions
Producer/s:	Ed Punchard, Julia Redwood
Digital Producers:	Knucklehead
Content Director:	Eliot Buchan
Assistant Producer:	Nichole Dryburgh
Editor:	Teresa Ashton Graham
Drama Cameraman:	Torstein Dyrting
Partner/Broadcaster:	SBS
ScreenWest Initiative:	SBS Digital Factual Initiative

Synopsis: An interactive online documentary which captures life in a detention centre.

BEFORE IT'S TOO LATE: ORANGUTAN

Delivery Platform:	iOS Mobile Phone App
Production Company:	Storyteller Media Group
Producer:	Jeremy Bean
Digital Producer:	Aaron Kennedy
Technical Director:	Gareth Lockett
Writer:	Mike Searle
Project Partners:	Raging Pixel Productions
ScreenWest Initiative:	Digital Production – First in Fund

Synopsis: *Before It's Too Late: Orangutan* is a mobile app for the conservation of the endangered orangutan species. The app will allow its audience to support, interact with and stay informed about the ongoing conservation of the endangered orangutan species.

AFTERDEATH

Delivery Platform:	Online Graphic Novel
Production Company:	Red Alpha
Producer/Mentor:	Gareth Lockett
Writer:	Evangeline Than
Project Manager:	Evangeline Than
Concept artist/designer:	Gareth Lockett
Animator/programmer:	Gareth Lockett
ScreenWest Initiative:	Digital Breakout Production Fund

Synopsis: A desperate ghost must outwit a devious fallen angel to save her brother's soul from eternal torment.

DIGITAL CONT

CARPARK WHALERS

Delivery platforms: Live Webcast & Interactive Online Documentary
Production Company: Vue DC
Producer/s: Helen Clucas, Alan Lindsay
Documentary Director: Alan Lindsay
Visual Effects Director/
Supervisor: David Rutherford
Design Director: Carissa Howard
Technical Director: Mike Dunn
Head Archive Research: Helen Clucas
Archaeology: Department of Marine Archaeology
Heritage Advisor: Leigh Barrett
Bunbury History
Advisor: Laretta Davies
Project Partners: Country Local Government Fund, SWDC
ScreenWest Initiative: Digital Production – First in Fund

Synopsis: An imminent test excavation of the hulls of two sailing ships from under a Bunbury carpark, one ship which is the Samuel Wright, a US whaler of international significance, is the catalyst for an adventurous 360 experiential museum which will transform the way we engage with our history and explore our past to understand our future.

MEMORY WALLS

Delivery Platform: Situational Augmented Reality Documentary
Production Company: Digital Media Arts
Producer: Justin McArdle
Director: Justin McArdle
Technical Director: Nick Lowe
Technical Consultant: Minh Tran
Audio/
Sound Design & Scoring: Josh Hogan
Mentor Advisor: Gary Hayes
ScreenWest Initiative: Digital Breakout Production Fund

Synopsis: Developing an augmented reality story-telling experience for the 21st century

FRACKMAN AND THE FRACKTIVISTS

Delivery Platform: 2 x 9 minute webisodes with documentary content and website
Production Company: Aquarius Productions
Producer/s: Trish Lake, Richard Todd, Simon Nasht
Documentary Director: Richard Todd
DOP: Richard Todd
Editor: Richard Todd
ScreenWest Initiative: Digital Production Fifty/Fifty Fund

Synopsis: A multi-platform digital approach to a David and Goliath story as one lone landholder and his band of unlikely allies, go to war with multinational giants seeking to make billions in Australia's coal-seam gas rush.

LINK/HYPERLINK SHORT FILM (Managed by the Film & Television Institute)

GRADUATION AFTERNOON

1 x 11 min Short Film

Producer: Kate Separovich
Writer/Director: Alex von Hofmann
DOP: Allan Collins
Editor: Beckett Broda
ScreenWest Initiative: Hyperlink – FTI

Synopsis: Jane is worried about going to Ben's graduation party. She doesn't fit in with his family. They could swap one of their cars for everything her family owns and get some change. And she knows Ben is going to ask her to say those three words again – I love you. She can't do it because, when she's honest with herself, she knows they have no future together. He's going to ANU, on the other side of the country, and she has big plans here in her city that are too important to throw away on a boy. But in a single horrifying act, all her plans will be swept away and her future will become very uncertain.

INNER QUALITY

1 x 7 min Short Film

Producer: Ethan Marrell
Writer/Director: Ethan Marrell
DOP: Ethan Marrell
Editor: Robert Woods
ScreenWest Initiative: Link – FTI

Synopsis: The Homeless Man wakes to another day of self-loathing and living on the street. As he comes to his usual busking place and plays for the inattentive crowd, he notices a competitor on the street - Jasmine. Jasmine is a child prodigy and will soon lend her talents to help the Homeless Man win a crowd.

DENVER CITY SHUFFLE

1 x 26 min Short Film

Producer: Kate Neylon
Writer/Director: Peter Gleeson
DOP: Peter Gleeson
Editor: Peter Gleeson
ScreenWest Initiative: Link – FTI

Synopsis: At the only pub in a small Goldfields town in Western Australia, the arrival every three months of a new pair of foreign barmaids is eagerly anticipated. As the single men of the town focus their attention on the new arrivals, the girls must adapt to an unfamiliar culture as they navigate their way through the perks and pitfalls that this attention brings.

STRANGE CLOUDS

1 x 11 min Short Film

Producer/s: Michael Facey, Chris Richards-Scully
Director: Timothy Sharp
DOP: Richard Malins
Editor: Stefan Radanovich
ScreenWest Initiative: Link – FTI

Synopsis: Chris sees a razor-thin white vapour trail cutting across the sky. He's never seen anything like it and when he asks his two best friends about it, they don't know what he's talking about. The three boys set about having a fun lazy day, swimming in the creek and riding their bikes, but Chris can't put what he saw out of his mind. As the day wears on he begins to notice other unusual things around their small country town; the streets are empty, the stores are abandoned and there's an official sounding voice on the radio. Before the end of the day Chris will have to face up to the fact that something serious is happening, unlike anything he has ever known.

"WHAT A DEBACLE, FREDDY FARKLE!"

1 X 5 min Short Film

Producer: Bridget Curran
Writer: Natalie Manning
Director: Jessie Emmerson
DOP: N/A
Editor/s: Tim Merks, Andrew Buckley
ScreenWest Initiative: Link – FTI

Synopsis: Amongst the peaceful neighbourhood of Cherry View Lane, there's a debacle in number 59. Freddy's always late. When he finally realises that his lack of organisation is holding him back he promises to change his ways. Freddy attempts to stride into an unfamiliar world of punctuality and cleanliness and things seem to fall into place, until he discovers that arriving 'early' isn't as satisfying as he imagined.

APPENDIX 3.0: FUNDING APPROVALS 2011-12

Amounts listed are the approved commitments by ScreenWest and may not be the final amounts contracted or paid. Monetary amounts are rounded to the nearest dollar.

GENERAL DEVELOPMENT

RECIPIENT	PROJECT TITLE	FORMAT	AMOUNT	NOTES
Media World Pictures	<i>A Million Elephants and a White Parasol</i>	Television Drama Series	\$ 11,000	
Aquarius Productions	<i>Gas Guerrilla</i>	Documentary	\$ 19,760	
Media World Pictures	<i>Dieback</i>	Feature	\$ 16,000	
WBMC	<i>The Noble Path</i>	Feature	\$ 24,000	
Factor 30 Films	<i>Tide of Souls</i>	Feature	\$ 17,500	
See-Saw Productions	<i>Tracks</i>	Feature	\$ 25,000	
Taylor Media	<i>Mulga Town</i>	Television Drama Series	\$ 19,900	
Raging Pixel Productions	<i>Mars Live</i>	Documentary	\$ 10,000	
Great Western Entertainment	<i>Escape 3</i>	Children's Series	\$ 18,410	
Primero Productions	<i>Outlaw</i>	Feature	\$ 5,000	
Denaire Motion Pictures	<i>The Lost Souls of Batavia</i>	Feature	\$ 5,000	
The Penguin Empire	<i>The Rot</i>	Feature	\$ 10,000	
Jag Films	<i>Heavenly Food and Wine</i>	Documentary Series	\$ 16,000	
8th in Line Productions	<i>Untitled Small Town Thriller</i>	Feature	\$ 10,000	
Filmscope Entertainment	<i>Stiff Drinks</i>	Feature	\$ 10,000	
Archangel Pictures	<i>No Exit (Sunday's Driver)</i>	Feature	\$ 10,000	
Vue DC	<i>Heroes & Monsters</i>	Animated Feature	\$ 25,000	
Prospero Productions	<i>Race For Beauty</i>	Documentary Series	\$ 20,000	
Perfectly Adequate	<i>Henry & Aaron</i>	Television Drama Series	\$ 25,000	
Mago Films	<i>The Walers: Australia's Horses of War</i>	Documentary	\$ 15,000	
Total			\$ 312,570	

WEST COAST VISIONS DEVELOPMENT

RECIPIENT	PROJECT TITLE	FORMAT	AMOUNT	NOTES
8th in Line Productions	<i>These Final Hours</i>	Feature	\$ 15,000	
Total			\$ 15,000	

MATCHED DEVELOPMENT INVESTMENT

RECIPIENT	PROJECT TITLE	FORMAT	AMOUNT	NOTES
Taylor Media & Goalpost Pictures Australia	<i>The Deserter</i>	Tele-Movie	\$ 23,400	
Spear Point Productions	<i>Inside AFL</i>	Documentary Series	\$ 15,000	
Electric Pictures	<i>Desert Rats</i>	Documentary Series	\$ 15,000	
Great Western Entertainment	<i>Tyger, Tyger</i>	Children's Series	\$ 11,260	Lapsed \$5,260
Vue DC	<i>The Crystal Boomerang</i>	Feature	\$ 15,000	
Joined Up Films	<i>Who's Been Sleeping in my House - Series 2</i>	Documentary Series	\$ 18,500	
Taylor Media & Goalpost Pictures Australia	<i>The Deserter</i>	Tele-movie	\$ 20,000	
Sea Dog TV International	<i>Will's Big Aussie Twitch</i>	Documentary Series	\$ 20,000	
Great Western Entertainment	<i>Serangoon Road</i>	Television Drama Series	\$ 25,000	
Sub Total			\$ 163,160	
Lapsed			\$ 5,260	
Total			\$ 157,900	

EMERGENCY DEVELOPMENT

RECIPIENT	PROJECT TITLE	FORMAT	AMOUNT	NOTES
Electric Pictures	<i>The Power Game</i>	Documentary Series	\$ 20,000	
Sea Dog TV International	<i>The Search for the Oceans Super Predator</i>	Documentary	\$ 25,000	
Joined Up Films	<i>Who's Been Sleeping in my House - Series 2</i>	Documentary Series	\$ 25,000	
Vue DC	Sony Feature Film Projects	Feature	\$ 25,000	
Sea Dog TV International	<i>Will's Big Aussie Twitch</i>	Documentary Series	\$ 25,000	
Total			\$ 120,000	

STATE LOCATION AND CREW SUPPORT SERVICES

RECIPIENT	DESCRIPTION	AMOUNT	NOTES
Feisty Dame Productions	Provision of Location Services - 2011/2012	\$ 560	
Impian Films	Provision of Location Services - 2011/2012	\$ 1,547	
International Astronaut Productions	Various Location Recces - 2011/2012	\$ 7,019	Lapsed \$1,500
Mintlog	Provision of Location Services - 2011/2012	\$ 2,500	
Montague Production Services	Various Location Recces - 2011/2012	\$ 4,507	
Tim Burns Productions	Various Location Recces - 2011/2012	\$ 9,931	
Tony Gilbert	Provision of Location Services - 2011/2012	\$ 2,000	
Various Recipients	Provision of Location Services - 2011/2012	\$ 15,000	Lapsed \$1,843.29
Sub Total		\$ 43,064	
		\$ 3,343	
Total		\$ 39,721	

WRITER'S DEVELOPMENT INITIATIVES

RECIPIENT	PROJECT TITLE/DESCRIPTION	FORMAT	AMOUNT	NOTES
Australian Writers' Guild (WA)	Feature Navigator 2012	Feature Navigator	\$ 24,940	Screen Australia Contribution
Australian Writers' Guild (WA) and Various	Feature Navigator 2012	Feature Navigator	\$ 18,130	Lapsed \$0.27
Interior Castle	<i>Bertrand the Terrible</i>	Feature	\$ 3,500	
Sam Longley	<i>The Concierge is Killing Me</i>	Feature	\$ 3,500	
Steve McCall	<i>The Enemy on the Wall</i>	Feature	\$ 3,500	
Tenille Kennedy	<i>The Unloved</i>	Feature	\$ 20,000	Inclusive of \$5,000 Script Editor Fees
Damien Spiccia	<i>Beyond The Pale</i>	Feature	\$ 20,000	Inclusive of \$5,000 Script Editor Fees
Spear Point Productions	<i>Chin</i>	TV Drama Series	\$ 25,000	
TBC	Tele-Navigator 2012 Development Funding	Tele-Navigator	\$ 30,000	
Total			\$ 148,569	Due to 0.27 lapse, this total has been rounded down to the nearest dollar

GENERAL PRODUCTION FUND

RECIPIENT	PROJECT TITLE	FORMAT	AMOUNT	NOTES
Prospero Productions	<i>Aussie Truckers</i>	Documentary Series	\$ 156,306	
Filmscope Entertainment	<i>Vengeance</i>	Feature	\$ 567,250	
Electric Pictures	<i>Murdoch</i>	Documentary Series	\$ 159,263	
Prospero Productions	<i>Sydney Harbour: Life on the Edge</i>	Documentary	\$ 180,622	
Seaflower Holdings	<i>One Night of Madness</i>	Feature	\$ 305,454	
Prospero Productions	<i>Life on the Edge: The Series</i>	Documentary Series	\$ 200,000	
Artemis International	<i>Who Do You Think You Are? - Series 6</i>	Documentary Series	\$ 374,574	
Arenamedia	<i>The Turning</i>	Feature	\$ 175,000	
Wild Fury & Spear Point Productions	<i>Inside AFL</i>	Documentary Series	\$ 122,983	
		Total	\$ 2,241,452	

ABC MATCHED PRIMETIME TELEVISION PRODUCTION FUND

RECIPIENT	PROJECT TITLE	FORMAT	AMOUNT	NOTES
Prospero Productions	<i>Vet School – (2nd Stage Development)</i>	Documentary Series	\$ 20,000	
Electric Pictures	<i>Chateau Chunder: A Wine Revolution</i>	Documentary	\$ 140,000	
Electric Pictures	<i>Desert Wars</i>	Documentary Series	\$ 250,000	
Serangoon Road Productions	<i>Serangoon Road</i>	Television Drama Series	\$ 600,000	
Artemis International	<i>Dream House – (2nd Stage Development)</i>	Documentary Series	\$ 9,600	
Electric Pictures & Wawili Pitjas	<i>Jandamarra's War</i>	Documentary	\$ 9,000	WA Crew Employment Incentive Fund
Joined Up Films	<i>Who's Been Sleeping in my House? - Series 2</i>	Documentary Series	\$ 334,984	
Electric Pictures	<i>Boomtown West</i>	Documentary Series	\$ 299,999	
Goalpost Taylor	<i>The Deserter</i>	Tele-Movie	\$ 643,400	
Sea Dog TV International	<i>Will's Big Aussie Twitch</i>	Documentary Series	\$ 279,308	
		Total	\$ 2,586,291	

WEST COAST VISIONS INITIATIVE

RECIPIENT	PROJECT TITLE	FORMAT	AMOUNT	NOTES
Denaire Motion Pictures & Factor 30 Films	<i>The Children</i>	Feature	\$ 750,000	
		Total	\$ 750,000	

SPECIAL INITIATIVES

RECIPIENT	DESCRIPTION	AMOUNT	NOTES
TBC	Indigenous Short Documentary Production Initiative	\$ 250,000	
TBC	Indigenous Short Drama Production Initiative	\$ 120,000	
TBC	Digital Funding Initiative	\$ 250,000	
Total		\$ 620,000	

WA CREW EMPLOYMENT FUND

RECIPIENT	PROJECT TITLE	FORMAT	AMOUNT	NOTES
Electric Pictures & Wawili Pitjas	<i>Jandamarra's War</i>	Documentary	\$ 31,000	WA Crew Employment Incentive Fund
Prospero Productions	<i>The Man Who Jumped</i>	Documentary	\$ 31,000	WA Crew Employment Incentive Fund
Electric Pictures	<i>The Secret History of Eurovision</i>	Documentary	\$ 27,342	WA Crew Employment Incentive Fund
Prospero Productions	<i>Ned's Head</i>	Documentary	\$ 28,830	WA Crew Employment Incentive Fund
Prospero Productions	<i>Outback Truckers (4x60)</i>	Documentary Series	\$ 12,586	WA Crew Employment Incentive Fund
Prospero Productions	<i>Outback Truckers (1x60)</i>	Documentary	\$ 11,579	WA Crew Employment Incentive Fund
Artemis International	<i>Who Do You Think You Are? - Series 4</i>	Documentary Series	\$ 43,128	WA Crew Employment Incentive Fund
Artemis International	<i>An Awkward Truth</i>	Documentary	\$ 41,954	WA Crew Employment Incentive Fund
Electric Pictures	<i>Singapore 1942</i>	Documentary Series	\$ 16,782	WA Crew Employment Incentive Fund
Prospero Productions	<i>Jack The Ripper: The Case Reopened</i>	Documentary	\$ 29,368	WA Crew Employment Incentive Fund
Artemis International	<i>Desperately Seeking Doctors: The Kimberley</i>	Documentary Series	\$ 26,431	WA Crew Employment Incentive Fund
Total			\$ 300,000	

STEPPING STONES INITIATIVE

RECIPIENT	PROJECT TITLE	FORMAT	AMOUNT	NOTES
activeTV	<i>Prank Patrol - Series 3</i>	Children's Series	\$ 150,000	
Total			\$ 150,000	

RESOURCES ORGANISATIONS

RECIPIENT	DESCRIPTION	AMOUNT	NOTES
Film & Television Institute	Link and Hyperlink 2012	\$ 260,000	
Australian Writers' Guild (WA)	Core Resource Organisational Funding 2012	\$ 43,000	
Film & Television Institute	Core Resource Organisational Funding 2012	\$ 459,763	Lapsed: \$6,160
	Subtotal	\$ 762,763	
	Lapsed	\$ 6,160	
	Total	\$ 756,603	

SHORT FILM MARKETING

RECIPIENT	PROJECT TITLE	AMOUNT	NOTES
Interior Castle	<i>Bertrand The Terrible</i>	\$ 2,000	
Media World Pictures	<i>Bush Basher</i>	\$ 2,000	
17° South Films	<i>Crosshairs</i>	\$ 2,000	
Aaron McCann	<i>Perished</i>	\$ 885	
Angel Pictures	<i>The Billabong</i>	\$ 2,000	
Portrait Strange Productions	<i>Blue</i>	\$ 1,964	
DavisonBros. Productions	<i>Cedric & Hope</i>	\$ 2,000	
Interior Castle	<i>"What a Debacle, Freddy Farkle!"</i>	\$ 2,000	
	Total	\$ 14,849	

INDIGENOUS FUNDING

RECIPIENT	PROJECT/DESCRIPTION	AMOUNT	NOTES
Film & Television Institute	Indigenous Community Stories Initiative - Round 6	\$ 200,000	
Ramu Productions	<i>In the Air</i>	\$ 25,000	Indigenous Low Budget TV Production
Taryne Laffar	Attendance at Jeff Gomez Transmedia Masterclass 2011, Perth	\$ 198	Lapsed: \$18.00
The Sapphires Production / Katherine Glass	Sound Assistant Attachment to Ben Osmo on <i>The Sapphires</i>	\$ 2,349	
SB Films / Deanella Purdie	Wardrobe Department Attachment to Maria Pattison on <i>Satellite Boy</i>	\$ 4,853	Lapsed: \$485.28
SB Films / John Purdie	1st Assistant Director Attachment to Marc Ashton on <i>Satellite Boy</i>	\$ 4,460	Lapsed: \$4,460.40
Suzanne (Jub) Clerc	Travel Assistance – Western Australian Indigenous Filmmaker (WAIF) Meeting 2011, Perth	\$ 1,300	
Ramu Productions	Travel Assistance - Production Slate Meetings 2012, Sydney	\$ 2,000	
Alan Pigram	Travel Assistance - Australian Academy of Cinema and Television Arts (AACTA) Awards 2012, Sydney for <i>Mad Bastards</i>	\$ 1,500	
Stephen Pigram	Travel Assistance - AACTA Awards 2012, Sydney for <i>Mad Bastards</i>	\$ 1,500	
Dean Daley-Jones	Travel Assistance - AACTA Awards 2012, Sydney for <i>Mad Bastards</i>	\$ 1,500	

INDIGENOUS FUNDING CONT

RECIPIENT	PROJECT/DESCRIPTION	AMOUNT	NOTES
Greg Tait	Travel Assistance - AACTA Awards 2012, Sydney for <i>Mad Bastards</i>	\$ 1,500	
Paul Chitlik	Indigenous (Online) Feature Treatment Workshop 2012 - Consultant	\$ 3,800	
Dot West	Travel Assistance - Andrew Bovell Feature Navigator Workshop 2012, Perth	\$ 1,500	
Taylor Media and Various	Film Finance & Producer Offset Workshops with Sue Taylor 2012, Perth	\$ 2,534	Inclusive of associated costs
Moorditj Footage Productions/ Irma Woods	Attendance at 'The Fundamentals of Executive Screen Producing' Course 2012, Perth	\$ 950	
Joanna Hos and Various	Short Film Marketing Workshop with Joanna Hos 2012, Perth	\$ 2,091	Inclusive of associated costs
Moora Yorga's Aboriginal Corporation	Screening of Our Story - <i>Six Sisters of the Stolen Generation</i> 2012, Moora	\$ 2,000	
Ramu Productions / Jodie Bell	Producer Mentorship with Pauline Clague on <i>In the Air, Broomerang & Barefoot Catwalk</i>	\$ 5,000	
X I Media I Lab	Attendance at X I Media I Lab Pro Conference Day, 2012 - Katherine Glass and Irma Woods, Perth	\$ 511	
Goolarri Media Enterprises / Michael Torres	Travel Assistance - X I Media I Lab 2012, Perth for the project <i>Offline Story Blog Magazine</i>	\$ 1,500	
Ramu Productions	Time Critical Filming for <i>Kimberley Girl - The Barefoot Catwalk</i> 2012, Perth	\$ 3,000	
Dot West	Travel Assistance - Tele-Navigator Workshop 2012, Perth	\$ 1,500	
Jimmy Chi Pty Ltd / Dot West	Indigenous Feature Development Initiative - <i>Corrugation Road</i>	\$ 20,000	Inclusive of \$5,000 Script Editor Fees
Suzanne (Jub) Clerc	Indigenous Feature Development Initiative - <i>Joona</i>	\$ 20,000	Inclusive of \$5,000 Script Editor Fees
Dennis Simmons	Indigenous Feature Development Initiative - <i>Snakebite</i>	\$ 21,000	Inclusive of \$6,000 Script Editor Fees
Debbie Carmody	Indigenous Feature Development Initiative - <i>Angelica</i>	\$ 20,000	Inclusive of \$5,000 Script Editor Fees
Bindjareb Pinjarra	Pitching Document and Time Critical Footage for <i>The Bindjareb Pinjarra Project</i>	\$ 3,000	
Ramu Productions	<i>The Barefoot Catwalk</i>	\$ 20,000	Indigenous Development
Spear Point Productions / Kelrick Martin	Director Mentorship with Arnie Cust on <i>Yagan</i>	\$ 3,000	
SB Films	Screenings of ' <i>Satellite Boy</i> ' 2012, Wyndham & Kununurra	\$ 5,000	
		\$ 382,547	
		\$ 4,964	
	Total	\$ 377,583	

DIGITAL PRODUCTION

RECIPIENT	PROJECT TITLE	AMOUNT	NOTES
Prospero Productions	<i>Enter The Detention Centre</i>	\$ 1,000	Increase to total Production Commitment (\$51,000)
Banksia Media	<i>Our Streets</i>	\$ 39,940	
Digital Media Arts	<i>Memory Walls</i>	\$ 40,000	
d-gradeBoys.com	<i>Binge Inferno</i>	\$ 40,000	
Aquarius Productions	<i>The Frackman and the Fracktivists</i>	\$ 50,000	
Inkubator	<i>Hunter Interactive Project</i>	\$ 40,000	
Lewis, Marrell & Montague	<i>Super Dingo</i>	\$ 40,000	
Total		\$ 250,940	

DIGITAL DEVELOPMENT

RECIPIENT	PROJECT TITLE	AMOUNT	NOTES
RKPix	<i>Curry Cricket</i>	\$ 4,000	Digital Scoping Development
Spear Point Productions	<i>A Quicke Guide to the Universe</i>	\$ 4,000	Digital Scoping Development
Inkubator	<i>The Lunchbox Project</i>	\$ 5,000	Digital Breakout Development
Sovereign Pictures	<i>Kuku Island: A Refugee's Perspective</i>	\$ 5,000	Digital Breakout Development
Balthazaar Media	<i>Similar And Familiar</i>	\$ 5,000	Digital Breakout Development
Crewjo Entertainment	<i>Probed</i>	\$ 4,000	Digital Scoping Development
Spiralworks	<i>Eco Home Open</i>	\$ 5,000	Digital Breakout Development
RKPix	<i>The Jake Series</i>	\$ 4,000	Digital Scoping Development
Prospero Productions	<i>Enter The Detention Centre - Phase Two</i>	\$ 5,000	Digital Scoping Development
DavisonBros. Productions	<i>Adventures In Power</i>	\$ 5,000	Digital Breakout Development
Seventh Continent Productions	<i>!Beka</i>	\$ 5,000	Digital Breakout Development
Periscope Pictures	<i>Beneath The Waves</i>	\$ 5,000	Digital Breakout Development
Total		\$ 56,000	

X I MEDIA I LAB 2012 DIGITAL DEVELOPMENT AWARD

RECIPIENT	PROJECT TITLE	AMOUNT	NOTES
Handwritten Games	<i>The Grand City Project</i>	\$ 20,000	Third Party Contribution from the DCA
Lewis, Marrell and Montague	<i>Super Dingo</i>	\$ 20,000	
Total		\$ 40,000	

TRAVEL ASSISTANCE – ESTABLISHED PRODUCTION COMPANIES

RECIPIENT	PROJECT/DESCRIPTION	AMOUNT	NOTES
Media World Pictures	Travel Assistance: Established Production Company 2011-12	\$ 15,250	
Prospero Productions	Travel Assistance: Established Production Company 2011-12	\$ 35,000	
WBMC	Travel Assistance: Established Production Company 2011-12	\$ 33,500	
Artemis International	Travel Assistance: Established Production Company 2011-12	\$ 30,560	
Filmscope Entertainment	Travel Assistance: Established Production Company 2011-12	\$ 31,841	
Electric Pictures	Travel Assistance: Established Production Company 2011-12	\$ 35,000	
Total		\$ 181,151	

INTERNATIONAL MARKETING SUPPORT

RECIPIENT	PROJECT TITLE	AMOUNT	NOTES
Bush Turkey Films	Subtitling costs for <i>Mad Bastards</i> - St Tropez Antipodes Film Festival 2011	\$ 3,262	Lapsed:\$15.51
Woss Group Film Productions	Subtitling costs for <i>Red Dog</i> - Cannes & St Tropez Antipodes Film Festivals 2012	\$ 2,588	
World Wide Mind Films	<i>Drift</i> End Credit Amendments	\$ 5,000	
Subtotal		\$ 10,850	
Lapsed		\$ 15.51	
Total		\$ 10,835	

TRAVEL ASSISTANCE

RECIPIENT	EVENT/DESCRIPTION	AMOUNT	NOTES
Jocelyn Quioc	Film And TV Law Seminar 2011, Melbourne	\$ 950	
Interior Castle	Rhode Island International Film Festival (RIIFF) 2011, USA	\$ 5,400	
Tin Can Films	Melbourne International Film Festival (MIFF) 37° South 2011, Melbourne	\$ 956	
Ethan Marrell	Screenwriting Expo 2011, Los Angeles	\$ 2,000	
Factor 30 Films	MIFF 37° South Market 2011, Melbourne	\$ 1,500	
Raging Pixel Productions	Giant Screen Cinema Association (GSCA) International Conference & Trade Show 2011, Texas	\$ 4,700	
Interior Castle	Little Airplane Academy Course 2011, New York	\$ 2,566	
8th in Line Productions	Strategic Partners 2011, Canada	\$ 6,095	
Jimmy Jack	Melbourne Underground Film Festival (MUFF) 2011, Melbourne	\$ 1,500	

TRAVEL ASSISTANCE CONT

RECIPIENT	EVENT/DESCRIPTION	AMOUNT	NOTES
Transcendence Media	Australian Writers' Guild Awards (AWGIE) Awards 2011, Sydney	\$ 1,457	
Dean Daley-Jones	Deadly Awards 2011, Sydney	\$ 1,500	
Matthew Hawksworth	EMMY Awards 2011, New York	\$ 5,050	
Circling Shark Productions	Marché Internationale de Programmes Communications (MIPCOM) 2011, France	\$ 5,900	Lapsed:\$5,900
Joined Up Films	MIPCOM 2011, France	\$ 6,250	
Zac Toons	MIPCOM 2011, France	\$ 5,600	
Mago Films	MIPCOM 2011, France	\$ 6,250	Lapsed:\$6,250
Storyteller Digital	MIPCOM 2011, France	\$ 5,000	Lapsed:\$5,000
Interior Castle	Screen Producers Association of Australia (SPAA) 2011, Sydney	\$ 1,500	
Spear Point Productions	SPAA 2011, Sydney	\$ 1,500	
Digital Media Arts	MIPCOM 2011, France	\$ 3,743	Lapsed: \$317
Tenille Kennedy	SPAA 2011, Sydney	\$ 1,500	
EVERYTHINGDANCES	SPAA 2011, Sydney	\$ 1,500	
Taylor Media	SPAA 2011, Sydney	\$ 1,500	
Transcendence Media	SPAA 2011, Sydney	\$ 1,500	
Steady-Vision Australia	Phantom Camera Course 2011, Los Angeles	\$ 3,000	
RKPix	MIPCOM 2011, France	\$ 5,675	
Devina Mcpherson	Australian Film Television and Radio School (AFTRS) Camera Assistants Workshop 2011, Sydney	\$ 1,500	
Great Western Entertainment	MIPCOM 2011, France	\$ 6,250	
CROW media + communications	SPAA 2011, Sydney	\$ 1,500	
Inkubator	Storyworld & Mashable Media Summit 2011, San Francisco & New York	\$ 5,827	Lapsed:\$5,827
EVERYTHINGDANCES	SPAA Fringe SDA Pitch 2011, Sydney	\$ 1,500	
Annie Murtagh-Monks & Associates	NIDA & QUT Graduations 2011, Sydney	\$ 1,000	
Woss Group Film Productions	Busan International Film Festival & USA Travel 2011, Korea & USA	\$ 6,250	
Sea Dog TV International	World Congress of Science and Factual Producers (WCSFP) 2011, Paris	\$ 6,250	
Mago Films	WCSFP 2011, Paris	\$ 6,250	
CM Film Productions	WCSFP 2011, Paris	\$ 6,250	
Storyteller Digital	WCSFP 2011, Paris	\$ 6,250	
Factor 30 Films	American Film Market (AFM) 2011, Los Angeles	\$ 1,500	
Zak Hilditch	Independent Film (IF) Awards 2011, Sydney	\$ 1,200	Lapsed: \$667

TRAVEL ASSISTANCE CONT

RECIPIENT	EVENT/DESCRIPTION	AMOUNT	NOTES
Spear Point Productions	Asia Australia Media Executive Leadership Program (AAMELP) 2012, Sydney	\$ 442	
Digital Media Arts	AAMELP 2012, Sydney	\$ 517	
Aleisha Caruso	WCSFP 2011, Paris	\$ 6,250	Lapsed:\$6,250
Meredith Jeffrey	Australian Screen Editors (ASE) Awards 2011, Sydney	\$ 974	
L'unica Productions	AAMELP 2012, Sydney	\$ 605	
WBMC	AAMELP 2012, Sydney	\$ 538	
Interior Castle	Kidscreen 2012, USA	\$ 6,250	
Animazing Productions	Kidscreen 2012, USA	\$ 6,250	
L'unica Productions	Kidscreen 2012, USA	\$ 6,040	
Crewjo Entertainment	Kidscreen 2012, USA	\$ 6,250	
Sea Dog TV International	Australian International Documentary Conference (AIDC) 2012, Adelaide	\$ 1,500	
Inkubator	AAMELP 2012, Sydney	\$ 523	Lapsed:\$523
Mago Films	AIDC 2012, Adelaide	\$ 1,500	
Glare Productions	AIDC 2012, Adelaide	\$ 1,304	
Circling Shark Productions	AIDC 2012, Adelaide	\$ 1,500	
Alice Ross	AIDC 2012, Adelaide	\$ 1,496	
Jag Films	AIDC 2012, Adelaide	\$ 1,500	
Reginald Cribb	Skills Development Opportunity, Los Angeles	\$ 4,500	
The Indian Pacific Picture Co	AACTA Awards 2011, Sydney	\$ 1,500	Lapsed: \$300
Vue DC	G'Day USA 2012, Los Angeles	\$ 6,250	
Honeytree Services	Meet Market 2012, South Australia for <i>35 Letters</i>	\$ 1,500	
Paradise Productions	AACTA Awards 2012, Sydney	\$ 1,000	
Mediabox Productions	Marché International des Programmes de Television (MIPTV) 2012, France	\$ 6,145	
Taylor Media	MIPTV 2012, France	\$ 6,250	Lapsed:\$6,250
Great Western Entertainment	MIPTV 2012, France	\$ 6,250	Lapsed:\$6,250
SAR Films	South by Southwest (SXSW) 2012, Texas for <i>Perished</i>	\$ 4,860	
Little Star Productions	AIDC 2012, Adelaide	\$ 1,500	
Lauren Cleary	AFTRS Assistant Director Workshop 2012, Melbourne	\$ 1,290	Lapsed:\$1,290
The Indian Pacific Picture Co	AIDC 2012, Adelaide	\$ 1,500	
Storyteller Digital	MIPCUBE & MIPTV 2012, France	\$ 6,250	
Taylor Media	AUSFILM Co-production Forum & Cannes Film Festival 2012, London & France	\$ 6,250	
Impian Films	Cannes Film Festival 2012, France	\$ 6,250	
Cottesloe Films	Cannes Film Festival 2012, France	\$ 6,250	
Seaflower Holdings	Cannes Film Festival 2012, France	\$ 6,250	

TRAVEL ASSISTANCE CONT

RECIPIENT	EVENT/DESCRIPTION	AMOUNT	NOTES
Vue DC	Australia-China Forum 2012, China	\$ 5,790	Lapsed: \$194
Arthur Bienkowski	AFTRS Data Management/Wrangling Course 2012, Sydney	\$ 768	
Myles Pollard	Cannes Film Festival 2012, France for <i>Drift</i>	\$ 6,250	
Goolarri Media Enterprises	Tele-Navigator Seminars 2012, Perth	\$ 1,500	
Gerald Lillywhite	Inside Out/Outside In Seminar 2012, Sydney	\$ 1,120	
Inkubator	Cross Video Days Transmedia Conference and Market 2012, France for <i>209 Days</i>	\$ 4,710	Lapsed:\$4,710
The Workshop Productions	Cross Video Days Market 2012, France for <i>209 Days</i>	\$ 4,742	
Transcendence Media	MIFF 37° South Market 2012, Melbourne for <i>Father's Day</i>	\$ 1,500	
Adam Isitt	MIFF 37° South Market (Post Script & Direct Program) 2012, Melbourne	\$ 1,500	
Chris Richards-Scully	MIFF 37° South Market (Post Script & Direct Program) 2012, Melbourne	\$ 1,500	
Damien Spiccia	MIFF 37° South Market (Post Script & Direct Program) 2012, Melbourne	\$ 1,500	
Jules Duncan	MIFF 37° South Market (Post Script & Direct Program) 2012, Melbourne	\$ 1,500	
Jeffory Asselin	MIFF 37° South Market (Post Script & Direct Program) 2012, Melbourne	\$ 1,500	
Helen Mulroney	MIFF 37° South Market (Post Script & Direct Program) 2012, Melbourne	\$ 1,500	
Antony Webb	MIFF Accelerator Program 2012, Melbourne for <i>Tinglewood</i>	\$ 1,500	
Michael Facey	MIFF 37° South Market 2012, Melbourne for <i>Sunday's Driver</i>	\$ 1,494	
Filmfest Limited	MIFF 37° South 2012 (Post Script & Direct Program Operational Costs)	\$ 3,000	
Subtotal		\$ 294,227	
Lapsed		\$ 49,728	
Total		\$ 244,499	

PROFESSIONAL ATTACHMENTS, PLACEMENTS AND MENTORSHIPS

RECIPIENT	PROJECT/DESCRIPTION	INITIATIVE	AMOUNT	NOTES
The Sapphires Production / Katherine Glass	Sound Assistant Attachment to Ben Osmo on <i>The Sapphires</i>	Attachment	\$ 3,408	
SB Films / Renata Murdoch	Casting Attachment to Jub Clarke & Faith Martin on <i>Satellite Boy</i>	Attachment	\$ 4,852	
Worldwide Production Services / Teya Larsen	Camera Assistant Attachment to Gavin Head on <i>Sundowner</i>	Attachment	\$ 2,039	

PROFESSIONAL ATTACHMENTS, PLACEMENTS AND MENTORSHIPS CONT

RECIPIENT	EVENT/DESCRIPTION	INITIATIVE	AMOUNT	NOTES
Great Wight Productions / Brad Major	Production Manager Attachment to Brett Popplewell on <i>Deep Dive Challenge</i>	Attachment	\$ 6,848	
Exclusive Media Group / Miranda Edmonds	Script and Story Development Placement with Exclusive Media Group	Placement	\$ 10,000	
OOTB Productions / Adriel Bong	Offline Editor Placement with OOTB Productions	Placement	\$ 10,000	
CROW media + communications / Kelly Rippingale	Production Accountant Mentorship with Robyn McFadgen on <i>Harvest</i>	Mentorship	\$ 5,000	
Another Man's Box / Leanne Cole	Editing Mentorship with Jill Bilcock on <i>Save Your Legs!</i>	Mentorship	\$ 6,000	
Screentime / Ben Mizzi	Director Attachment to Tony Tilse on <i>Underbelly Badness</i>	Attachment	\$ 4,522	
Prospero Productions / Tania Nelson	Production Assistant Attachment to Jules Fortune on various productions	Attachment	\$ 4,800	
Total			\$ 57,469	

COURSES/TRAINING/INDUSTRY ACTIVITIES

RECIPIENT	DESCRIPTION	AMOUNT	NOTES
Screen Producers Association of Australia (SPAA)	SPAA Tresscox Digital Masterclass - September 2011, Perth	\$ 3,000	
Let's Make Games	Indie Games Marketing Workshop - April 2012, Perth	\$ 3,000	
Australian Directors Guild (ADG)	INPUT Roadshow - March 2012, Perth	\$ 2,000	
Australian Film Television and Radio School (AFTRS)	The Role of Music in Film and Television - 2012, Perth	\$ 3,000	
Association of Screen Professionals (ASP)	'In Conversation' with David Stevens - July 2011, Perth	\$ 700	
Total		\$ 11,700	

PRACTITIONER EXECUTIVE DEVELOPMENT

RECIPIENT	EVENT/LOCATION	AMOUNT	NOTES
Inkubator	AAMELP 2012, Sydney	\$ 6,600	Lapsed: \$2,100
WBMC	AAMELP 2012, Sydney	\$ 6,600	
L'unica Productions	AAMELP 2012, Sydney	\$ 6,600	
Spear Point Productions	AAMELP 2012, Sydney	\$ 6,600	
Digital Media Arts	AAMELP 2012, Sydney	\$ 6,600	
Subtotal		\$ 33,000	
Lapsed		\$ 2,100	
Total		\$ 30,900	

BILL WARNOCK WRITER AWARD

RECIPIENT	PROJECT TITLE	FORMAT	AMOUNT	NOTES
Brad Major	<i>Asanti</i>	Feature	\$ 6,000	Inclusive of Script Consultant fees
Total			\$ 6,000	

INNOVATION FUND

RECIPIENT	PROJECT TITLE/DESCRIPTION	AMOUNT	NOTES
Salam Ziusudras	Post Production Costs for <i>Salam Father</i> (Festival Version)	\$ 10,000	
Periscope Pictures	<i>The Hunter Project</i>	\$ 40,000	
Total		\$ 50,000	

AUDIENCE AND INDUSTRY ENGAGEMENT PROGRAM

RECIPIENT	PROJECT/DESCRIPTION	AMOUNT	NOTES
Surf Film & Art Incorporated	The Yallingup Surfilm Festival - January, 2012	\$ 8,000	
Seniors on Screen	Seniors on Screen: WA Made Film Festival - September 2011-January 2012	\$ 5,000	
Association of Screen Professionals	Perth Actors Collective (PAC) Script Lab - 2012	\$ 7,000	
National Film and Sound Archive of Australia	Black Screen Tour - May-June, 2012	\$ 5,000	
Flickerfest	Flickerfest WA Tour, 2012	\$ 7,000	
National Film and Sound Archive of Australia	BIG SCREEN Australian Film Festival 2012	\$ 5,000	
Ronan Freeburn	Rottfest's Funniest Shorts - 2012	\$ 3,000	
Geographe French Australian Festivals	CinefestOZ - 2012	\$ 50,000	
Total		\$ 90,000	

Funding Initiatives Subtotal	\$ 9,691,602
Lapsed	\$ 71,571
TOTAL FUNDING INITIATIVES	\$ 9,620,031

SPONSORSHIP

RECIPIENT	EVENT/DESCRIPTION	AMOUNT	NOTES
X I Media I Lab	X I Media I Lab 2012	\$ 110,000	Includes \$50,000 Third Party Contribution from the DCA
X I Media I Lab	Jeff Gomez Transmedia Masterclass 2011	\$ 7,500	
Screen Producers Association of Australia	SPAA Conference 2012	\$ 5,000	
Australian Cinematography Society	ACS Awards 2011	\$ 10,000	
AIDC	Australian International Documentary Conference 2012	\$ 10,000	
Filmfest Limited	Melbourne International Film Festival 2012	\$ 3,500	
Input Australia	INPUT Conference 2012	\$ 10,000	
Australian Writers' Guild	Screenwriters Conference 2013	\$ 8,000	
Sponsorship Total		\$ 164,000	Includes \$50,000 Third Party Contribution from the DCA

Image Credits

Front Cover

(Vertically left to right from top): *Super Dingo*, Lewis, Marrell and Montague; *Who Do You Think You Are?*, Artemis International and Serendipity Productions; *Who's Been Sleeping in My House?*, Joined Up Films; *Harvest*, CROW media + communications; *Drift*, World Wide Mind Films Pty Ltd, *Perished*, SAR Films; *Walk Tall, Stand Strong*, Spear Point Productions; *Cedric and Hope*, DavisonBros.; *Outback Truckers*, Prospero Productions; *Vet School*, Prospero Productions, *Satellite Boy*, SB Films Pty Ltd.

Page 5

Drift, World Wide Mind Films Pty Ltd.

Page 17

The Great Mint Swindle, Zinc Finger Films and Cordell Jigsaw.

Page 25

Chateau Chunder - A Wine Revolution, Electric Pictures and Brook Lapping.

Page 26

On a Wing and a Prayer, Sea Dog TV International Pty Ltd.

Page 70

Satellite Boy, SB Films Pty Ltd.

the 1990s, the incidence of *S. flexneri* has increased in the United Kingdom [10]. In the United States, *S. flexneri* has been reported as the most common serotype in children with acute bacterial dysentery [11].

There is a paucity of data on the epidemiology of *S. flexneri* in the United Kingdom. In the 1980s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [12]. In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [13].

The purpose of this study was to determine the prevalence of *S. flexneri* in the United Kingdom. The study was designed to determine the prevalence of *S. flexneri* in the United Kingdom. The study was designed to determine the prevalence of *S. flexneri* in the United Kingdom.

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