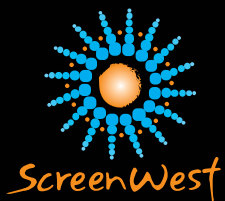
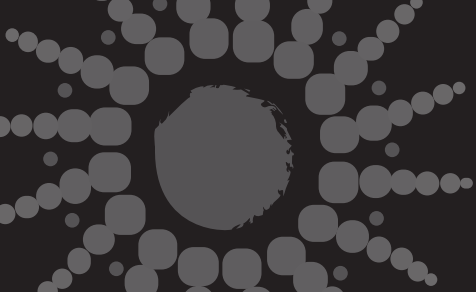


ScreenWest

ANNUAL REPORT 2013-14





FRONT PAGE

(From the top, left to right)

Kill Me Three Times, KM3T Productions Pty Ltd

Who's Been Sleeping in my House? - Season 3,
Joined Up Films

Paper Planes, Arena Media

The Write Stuff, Mad Kids

Edison – Adventures in Power,
DavisonBros. Productions

Who Do You Think You Are? - Series 6,
Artemis International and Serendipity Productions

The War That Changed Us, Electric Pictures

Life on the Edge - Series 2, Prospero Production

Prison Songs, Spear Point Productions & Beyond West

PAGE 4

The Waler: Australia's Great War Horse, Mago Films

PAGE 6

These Final Hours, 8th In Line Productions

PAGE 7

Desert War, Electric Pictures and Nutopia Ltd

PAGE 14

Kurrumpa Kunpu (One and Only series), L'unica Productions

PAGE 18

One Fine Day, Spear Point Productions

PAGE 20

Birthplace of the Giants, Sea Dog TV International

PAGE 23

Perth Revelation International Film Festival

PAGE 24

Tribal Scent, CM Film Productions

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37 South	Melbourne International Film Festival 37° South Market
AACTA	Australian Academy Cinema Television Arts
ABC	Australian Broadcasting Corporation
ACS	Australian Cinematographers Society
ACTF	Australian Children's Television Foundation
ADG	Australian Directors Guild
AFI	Australian Film Institute
AFTRS	Australian Film Television and Radio School
AIDC	Australian International Documentary Conference
APDG	Australian Production Design Guild
APRA	Australasian Performing Rights Association
ASE	Australian Screen Editors Guild
ASSG	Australian Screen Sound Guild
ATOM	Australian Teachers of Media
AWG	Australian Writers' Guild
AWGIE	AWG national awards
DCA	Department of Culture and the Arts
FTI	Film and Television Institute (WA)
MDA	Media Development Authority (Singapore)
MIFF	Melbourne International Film Festival
MIPCOM	Marché Internationale de Programmes Communications
MIPTV	Marché Internationale de Programmes de Television
NFSA	National Film and Sound Archive
NITV	National Indigenous Television
PFC WA	Professional Film Crew (WA)
PIAF	Perth International Arts Festival
SAFC	South Australian Film Corporation
SBS	Special Broadcasting Service
SFF	Sydney Film Festival
SMA	Screen Music Awards
SPA	Screen Producers Australia
SXSW	South by Southwest Film Festival
TIFF	Toronto International Film Festival
WA	Western Australia(n)
WAnimate	Western Australian Animation Association
WASAs	Western Australian Screen Awards
XML	X Media Lab

For year ended 30 June 2014

HON JOHN DAY MLA

MINISTER FOR CULTURE AND THE ARTS

In accordance with section 63 of the *Financial Management Act 2006*, we hereby submit for your information and presentation to Parliament, the Annual Report of ScreenWest Inc for the financial year ending 30 June 2014.

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

Yours sincerely



Peter Rowe
CHAIRMAN
SCREENWEST

25 August 2014

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2.0 OVERVIEW OF THE AGENCY



2.1 Executive Summary

For more than 22 years ScreenWest has helped tell Western Australian stories to the world. With changing technologies and increasingly competitive markets, in recent years a new focus has been to assist local producers to partner nationally and internationally to create world-class screen content.

In 2012, ScreenWest revised its production funding guidelines to provide more opportunities for co-productions and the benefits of this are now coming to fruition. This year, Western Australian co-produced feature films *Kill Me Three Times* and *Paper Planes* filmed in Western Australia. This followed on from last year's co-productions *Son of a Gun* (to be released later this year) and the critically acclaimed *The Turning*.

A strategic focus has also been to collaborate internationally, in particular with China and Singapore. A highlight of 2013-14 was Bunbury-based Vue Group and China-based Shanghai Hippo Animation Design Company signing a multi-million dollar contract to develop animated feature films in the South West of Western Australia. Production has since begun on two films. In addition, a number of other Western Australian companies are in advanced stages of negotiations with Chinese companies to produce live action films.

We would like to acknowledge and thank the Department of State Development for their assistance in enabling ScreenWest and the Western Australian producers to build strong relationships with Chinese companies, and for providing exceptional on-the-ground support when local delegations visit China.

Western Australia's partnership with Singapore came to our screens in September with the ABC broadcast of *Serangoon Road*, a 10-part detective series set in Singapore in the 1960s. A co-production between Western Australia's Great Western Entertainment and Singapore's Infinite Studios, the production was supported by ScreenWest, Media Development Authority of Singapore (MDA), ABC TV and HBO Asia. *Serangoon Road* won the Digital and Film Award at the inaugural Australian Arts in Asia Awards and was nominated for an AACTA Award for Best Television Drama Series.

Following additional funding from Lotterywest last financial year, another strategic change has been to provide more advanced business development support. This is being spearheaded through three Funds: SuperDoc, Industry Enhancement and the Screen Business Development Fund.

The SuperDoc Fund saw a shift away from funding on a project-by-project basis to providing significant financial support (\$800,000) to a production company to execute a sophisticated business plan. This was a dramatic change in the way ScreenWest operates. The 2012-13 recipient, Prospero Productions, significantly increased their production output this year. The fund was run again at the end of 2013-14 with Electric Pictures and Prospero Productions awarded this support.

The Industry Enhancement Fund is helping to build the broader screen industry capacity of the State. Last year's inaugural recipients have generated significant outcomes in 2013-14:

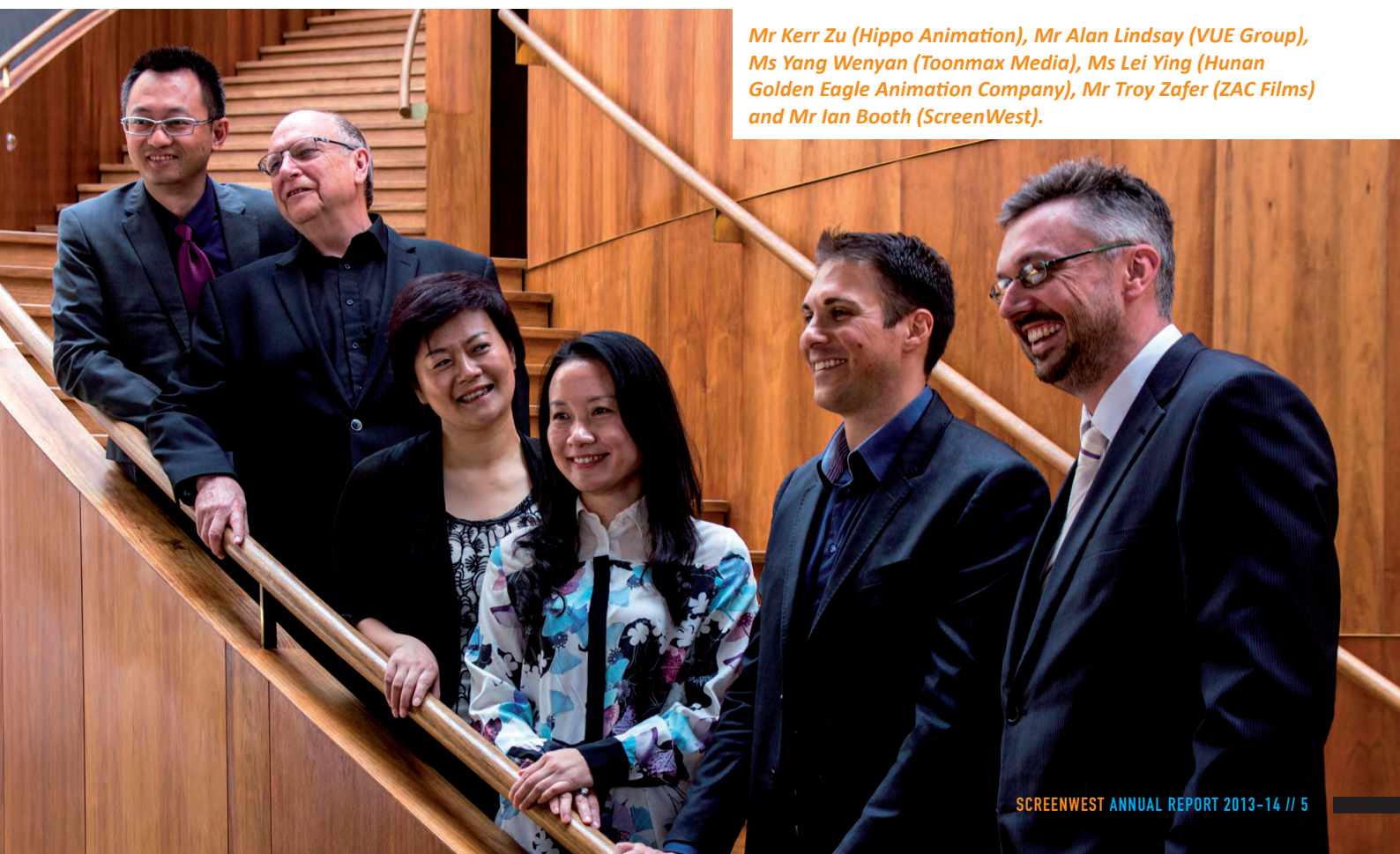
- Larrikin Entertainment further developed their Catalina Capital financing plans for a significant film fund based in Western Australia.
- The Vue Group increased its access to Chinese markets and capital through co-productions with China.
- Leap Frog Films created a distribution model which allowed them to launch as a Western Australia-based distribution company.

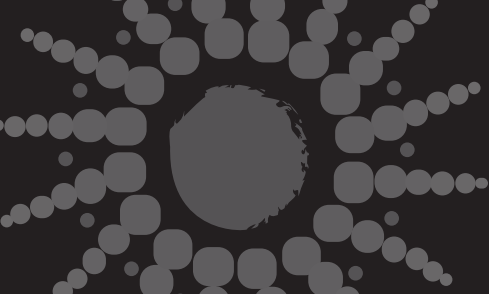
In 2013-14, ScreenWest launched the Screen Business Development Fund to help Western Australian production businesses develop and expand their business. Five established and four emerging production companies shared in funding totalling \$820,000. Each company has set and met major KPIs associated with project and staff development, as well as building substantial industry partnerships.

Overall it was a positive year for ScreenWest and the Western Australian screen industry in what was a difficult production market environment worldwide. Forty-eight projects with ScreenWest funding support entered principal photography in 2013-14. This consisted of four feature films (two animated), nine documentary series, six documentaries, five short films, eight short series for web or television, and one interactive project. In addition, 15 Indigenous Community Stories were recorded for archival purposes.

ScreenWest invested \$5.01million in these projects, which leveraged production with a total value of \$34.57million. This brings the three-year rolling average of production in Western Australia to \$39.42million per financial year.

Mr Kerr Zu (Hippo Animation), Mr Alan Lindsay (VUE Group), Ms Yang Wenyan (Toonmax Media), Ms Lei Ying (Hunan Golden Eagle Animation Company), Mr Troy Zafer (ZAC Films) and Mr Ian Booth (ScreenWest).





KEY INDUSTRY ACHIEVEMENTS

These Final Hours (8th In Line Productions)

Apocalyptic thriller *These Final Hours* had its international premiere at the Directors' Fortnight, a section held in parallel with the Festival de Cannes. The first Western Australian film to be selected for the Directors' Fortnight, this is testament to the skills of writer/director Zak Hilditch and producer Liz Kearney. The film premiered at the Melbourne International Film Festival (MIFF) in August 2013 where it won The Age Critics' Award for Best Australian Film, and opened in cinemas nationally in July 2014.

These Final Hours was funded through ScreenWest's West Coast Visions initiative, continuing the success of this unique development program. West Coast Visions films have screened at the prestigious Cannes, Toronto, South by Southwest, Sydney and Melbourne international film festivals.

Desert War (Electric Pictures and Nutopia Ltd)

Broadcast on ABC, *Desert War* is an insightful account of the conflict between the Australian and British "Rats of Tobruk" and General Rommel's Afrika Korps, one of the most celebrated and romanticised campaigns of the Second World War. This outstanding documentary was highly awarded during the year:

- Won two awards at the 2014 AACTA Awards - Best Editing in a Documentary (Lawrie Silvestrin) and Best Sound in a Documentary (Ash Gibson Greig, Ric Curtin, Glenn Martin, Ash Charlton and Chris Bollard). Also nominated for Best Documentary Television Program and Best Cinematography
- Won Documentary Television Program at the Screen Producers Australia Awards
- Won Best Docudrama (dramatised documentary) at the 2013 ATOM Awards
- Nominated for Most Outstanding Factual Program, TV Week LOGIE Awards.

An Accidental Soldier (Goalpost Taylor)

Produced by Sue Taylor and Kylie du Fresne, directed by Rachel Ward and starring Dan Spielman, Marie Bunel and Bryan Brown, this ABC telemovie is set in wartime France but was filmed entirely in Western Australia. Nominated for six AACTA Awards, an AWGIE, a Silver TV Week LOGIE and an ADG Award.

The Turning (Arena Media)

The seminal feature film from producer Robert Connolly involved 17 directors from diverse artistic disciplines. Six of the 17 chapters were filmed in Western Australia, including chapters from Western Australia's Jub Clerc and Claire McCarthy. Critically acclaimed, the film's recognition includes:

- International premiere at Berlin International Film Festival
- Official selection Melbourne International Film Festival
- Rose Byrne won Best Lead Actress at the 2014 AACTA Awards
- Nominated for Best Feature at the Asia Pacific Screen Awards.

Girt By Sea (Digital Jellyfish and Re Angle Pictures)

Director Shane McNeil drew on visual collections held by the National Film and Sound Archive (NFSA), ABC Archives, and footage from crowd-sourced home movies for *Girt By Sea*, hailed as a musical and cinematic love letter to the Australian coast. Prior to its broadcast on ABC, *Girt By Sea* premiered at the Perth International Arts Festival (PIAF) with the soundtrack's composers, award-winning Western Australian band The Panics, playing the score live.

CinéfestOZ launched Australia's richest film prize

CinéfestOZ, the annual film festival celebrating Australian and French films held in the South West of Western Australia, continued to grow on the national stage with the launch of the inaugural CinéfestOZ Film Prize, which at \$100,000 is Australia's richest film prize. The prize, funded by Tourism Western Australia's Regional Events Program and Royalties for Regions, was awarded for the first time at the 2014 festival to *Paper Planes* (Arena Media). Four of the six finalists were Western Australian productions: *Paper Planes*, *Son of a Gun*, *The Reckoning* and *The Waler: Australia's Great War Horse*, all of which received ScreenWest funding.



AGENCY ACHIEVEMENTS

During the year ScreenWest was recognised for its programs and work as a State Government agency. We are very proud of this recognition as it is a reflection of the dedicated and hardworking ScreenWest staff. We thank them for all their efforts, often going above and beyond in the interests of ScreenWest and the Western Australian screen industry.

ScreenWest's accomplishments during the year include:

- Winner 2013 Premier's Award for Excellence in Public Sector Management in the 'Developing the Economy' category for 3to1, a crowdfunding initiative with our project partners Reliance Consulting and Pozible. The agency was the first state screen agency on a global level to run a crowdfunding initiative.
- Recognised as a Finalist for our work in the Indigenous screen sector in the AIM WA WestBusiness Pinnacle Awards 2013 in the 'Aboriginal Leadership Development Excellence' category.
- Finalist in the Western Australian Heritage Awards 2014, also for our work in the Indigenous screen sector.

OUR THANKS

At ScreenWest we take great pride in being part of an industry sector that, in terms of size internationally, punches well above its weight. This is in no small part thanks to the wonderful support ScreenWest – and hence the Western Australian screen industry – receives from Lotterywest. In 2013-14, Lotterywest contributed \$7.56million to ScreenWest, 100% of which goes to our Funding Program.

ScreenWest and the Board would also like to acknowledge the tremendous support we and the industry receives from the Minister for Culture and the Arts, the Hon John Day MLA.

Thank you also to Screen Australia, whose backing of Western Australian practitioners and their projects is invaluable.

We would also like to acknowledge the work of the associations for their support of the industry, including Screen Producers Australia (SPA), Australian Writers' Guild (AWG), Film and Television Institute (FTI), Australian Directors Guild (ADG), Australian Cinematographers Society (ACS), Australian Screen Editors Guild (ASE), Australian Screen Sound Guild (ASSG), WAnimate and the Professional Film Crew of WA.

Finally, we would like to acknowledge and thank the hard working, talented and passionate Western Australian screen practitioners, without whom there would be no local screen industry.

Peter Rowe
CHAIR

Ian Booth
CHIEF EXECUTIVE



2.2 Operational Structure

Enabling Legislation

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

Responsible Minister

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

Organisational Structure

Our Vision

ScreenWest is the partner of choice, enabling a thriving, distinctive and world-class Western Australian screen industry.

We aim 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 Western Australian screen industry:

1. Enhance the industry's capability.
2. Increase funding to the industry.
3. Strengthen the positioning of the industry.
4. Operate as a Leading Best Practice Agency.

ScreenWest is structured into three operational divisions:

Executive and Corporate Services

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

Funding Program

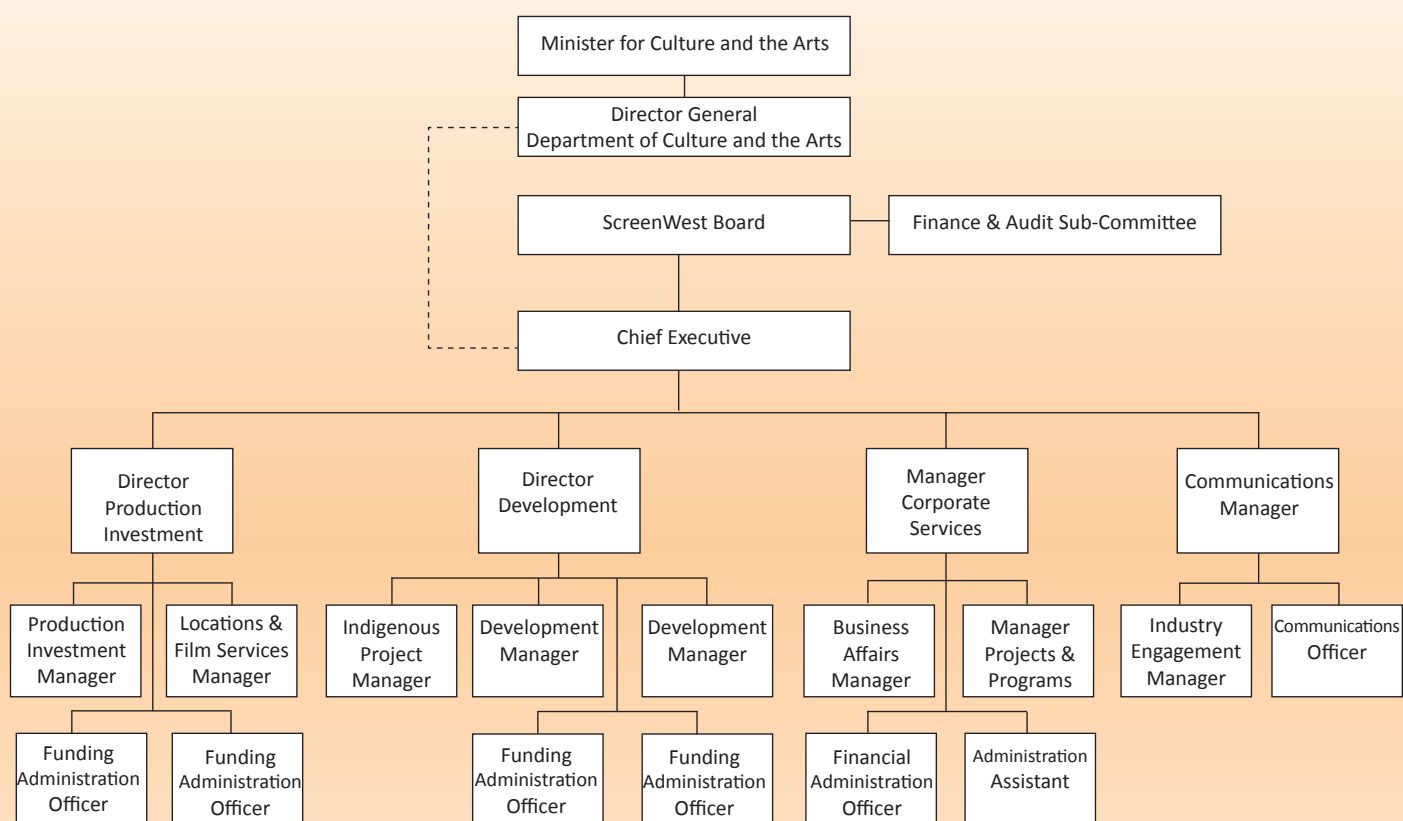
Designs, implements and administers funding initiatives to support and develop Western Australian screen industry practitioners and productions, and build a sustainable screen industry in Western Australia.

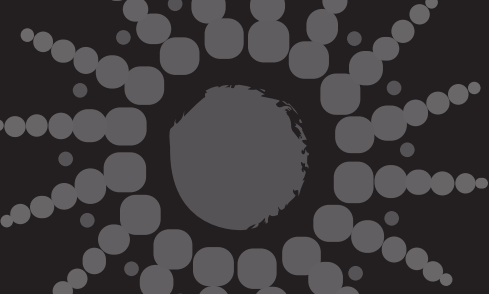
Communications

Promotes ScreenWest and the Western Australian screen industry to increase its profile and achievements; fosters the Western Australian community's engagement with screen content and the local screen industry; and liaises with and keeps key stakeholders informed.

Organisational Chart

ScreenWest organisational structure as at 30 June 2014.





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.

Mr Peter Rowe, Chairman

Appointed to the Board February 2011

Appointed Chairman 1 January 2013

Term expires 31 December 2015

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. He is also National President of the Australian Federation of AIDS Organisations.

Ms Amanda Higgs

Appointed December 2011

Term Expires 31 December 2014

Ms Higgs is an independent TV producer. She co-created and produced the ABC television drama *The Time of Our Lives*; Series 1 premiered June 2013 and Series 2 in June 2014. She also co-created and produced the first three series of the *The Secret Life of Us*, which won three Logies for Most Outstanding Drama Series, was nominated for a number of AFI and AWGIE Awards, and received a Bronze Medal at the New York Festival Awards for Best Television Program. Ms Higgs has worked at ABC TV Drama as an Executive Producer and Acting Head of Drama. She script edited *The Slap* and was executive producer on *SLIDE* for Fox8. Ms Higgs is a former AACTA Board member.

Ms Sue Taylor

Appointed December 2011

Term Expires 31 December 2014

Ms Taylor has been a filmmaker for more than 30 years working across documentary, children's drama, adult drama and feature films. She established production company Taylor Media in 2001 and has been nominated for numerous AFI, Logie and Critics Circle Awards. In 2013 she received the Outstanding Contribution to Industry Award at the WA Screen Awards. Her projects include the children's series *Minty* and *Time Trackers*, adult mini-series *The Shark Net*, telemovies *An Accidental Soldier* and *3 Acts of Murder*, and feature films *Last Train To Freo* and *The Tree*. *The Tree*, an Australia/France co-production starring Charlotte

Gainsbourg, closed the 2010 Cannes Film Festival. She co-produces regularly with other production companies including NSW based Goalpost Pictures and Screentime.

Ms Taylor is Vice President of Screen Producers Australia (SPA) and a Board member of Screenrights.

Mr Alan Lindsay

Appointed November 2007

Reappointed 2012

Term expires 31 December 2015

Mr Lindsay is Managing Director, Vue Group where he is currently producing in joint venture with Shanghai Hippo Animation the animated movies *Kung Fu Style* and *Perfect Friends*. China is a special focus for Vue Group which has a joint venture training studio in Shijiazhuang and joint ventures for a 4D theatre attraction and a studio village in Shanghai. Mr Lindsay was International Jury Chairperson for the China International Animation and Digital Arts Festival 2013.

A producer, writer and director of 145 productions, genre drama, comedy, documentary and transmedia, Mr Lindsay has been awarded the Asian Broadcasting Union Special Award for Innovation and is writer/director of films that have been awarded Silver World Medal New York Film Festival, the ABU/CASBBA/UNICEF Award and UNESCO Awards among others.

Professor Dax Calder

Appointed January 2013

Term Expires 31 December 2015


Professor Calder is a Specialist Periodontist and the founder of West Perth Periodontics. He is also involved in post-graduate teaching and research at The University of Western Australia and The University of Sydney. Professor Calder also holds directorships with Southbank Day Hospital and OMR Pty Ltd, a not-for-profit consultancy for venture capital, philanthropic organisations and individuals seeking to invest in the listed ASX biotechnology sector. He is also a majority shareholder of Patrys Pty Ltd, an ASX listed Australian biotechnology company focused on the development of novel antibodies for the treatment of aggressive human cancers.

Mrs Janelle Marr

Appointed January 2013

Term Expires 31 December 2015

Mrs Marr is an experienced strategist and founder of StepBeyond, an award-winning consultancy that



provides Strategic and Board Advisory Services to corporate, government and not-for-profit organisations. Mrs Marr brings extensive management consulting experience having worked in the advisory arms of both KPMG and Ernst & Young. She has also worked with some of the world's most recognised and trusted brands including Credit Suisse and Goldman Sachs.

A graduate of the Australian Institute of Company Directors, she holds a Master of Business Administration and was recently selected a 'hero' of Mt Eliza Executive Education, Melbourne Business School. She also holds directorships with The Centre for Cerebral Palsy and Diabetes WA. Mrs Marr was recently awarded a 40Under40 WA Business News Award, was a Finalist of the WA Telstra Business Women's Awards and in 2013, her consultancy StepBeyond won a Telstra Business Award.

Mr Aidan O'Bryan

Appointed January 2008 to 31 December 2013

Re-appointed May 2014

Term expires 31 December 2016

After completing a degree in Philosophy and Political Science, Mr O'Bryan moved from political research into online development and then media production. In 2000 Mr O'Bryan established WBMC and started producing for television. WBMC created the first television series in the world to incorporate SMS interactivity and established Australia's most prolific television program legal download site. Mr O'Bryan's screen credits include writer/director of feature rockumentary *Something in the Water*; co-writer *HURT*, a revolutionary interactive documentary about domestic violence; and he has produced or executive produced the feature films *Son of a Gun*, *Wasted on the Young* and *Ned Rifle*.

Mr Stephen Langsford

Appointed January 2008 to 31 December 2013

Re-appointed May 2014

Term expires 31 December 2016

Mr Langsford has an entrepreneurial background in entertainment, media and technology. He is founder and CEO of movie and TV streaming company Quickflix Limited which is listed on the Australian Stock Exchange (ASX). Prior to Quickflix he founded and successfully grew information technology companies Corporation and Method + Madness both which were acquired by ASX-listed companies. Mr Langsford's earlier career was in funds management.

Board members retired in 2013-14

Ms Ningali Lawford-Wolf

Appointed February 2011

Term expired 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 (*Rabbit Proof Fence*, *Bran Nue Dae*, *3 Acts of Murder*, *The Circuit*), she is also involved in developing understanding between Indigenous and non-Indigenous people.

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 2013-14 Finance and Audit Committee members are:

- Peter Rowe (Chair)
- Stephen Langsford (Term expired December 2013)
- Alan Lindsay
- Janelle Marr (Appointed February 2014).

Senior Officers

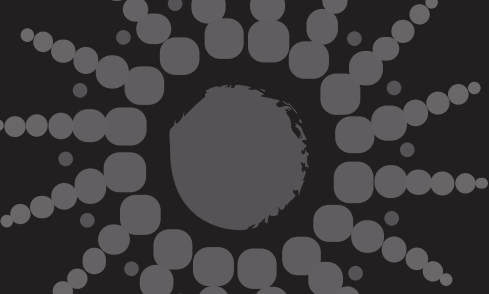
Mr Ian Booth LLB, Chief Executive

Appointed 2007

Reappointed 2012

Western Australian filmmaker and entertainment lawyer, Ian Booth has been Chief Executive of ScreenWest for seven years and has overseen the successful investment of numerous screen productions and strong growth in the local film and television industry.

This era has included investment by ScreenWest in a number of feature film successes, including *Bran Nue Dae*, *Mad Bastards*, *Red Dog* and *Drift* and award winning television productions, including *Cloudstreet*, *Who Do You Think You Are?*, *Lockie Leonard*, *Jandamarra's War*, *SAS: Search for Warriors*, *The Great Mint Swindle*, *Desert War*, *Murdoch* and *The War That Changed Us*.



Mr Booth previously worked as Business Affairs Manager for Drama and Comedy at the ABC in Melbourne, where he worked on projects including *Kath & Kim*, *MDA*, *The Glasshouse*, *Enough Rope*, *The Shark Net* and *Marking Time*. A lawyer by background, he ran his own law practice specialising primarily in film and television law, and also established the production company Sassafras Films.

Mr Defrim Isai, Director Production

Appointed August 2011

Departed September 2013

Mr Isai's industry experience includes General Manager of Development and Investment at the South Australian Film Corporation (SAFC) for six years; Project Manager at Pacific Film and Television Commission (now Screen Queensland); and co-producer of feature films *Blurred* and *Under the Radar*.

Ms Annabelle Sheehan, Director Production Investment

Appointed February 2014

Immediately prior to joining ScreenWest, Ms Sheehan was a senior executive with Hugh Marks' Media Venture Partners. Prior to this she was the CEO and Senior Agent at RGM Artist Group for 10 years, representing many of Australia's leading artists in film, television, theatre and radio. Ms Sheehan was Head of the Film and Television division at the Australian Film, Television and Radio School (AFTRS) for six years. This followed on from her role as Curriculum Manager at AFTRS where she led the process for the move from an undergraduate to a post-graduate program.

Ms Sheehan's career began in post-production including senior positions on 17 cinema features such as *The Piano*, *The Portrait of a Lady*, *Dead Calm*, *Lorenzo's Oil* and *Mad Max 3*.

She holds a Master of Arts in Cinema Studies from New York University, and a Bachelor of Arts in Communications and Graduate Diploma in Education from the University of Technology Sydney.

Ms Rikki Lea Bestall, Director Development

Appointed October 2011

Parental leave March 2013 – December 2014

Ms Bestall commenced as Director Development in October 2011. Prior to this Ms Bestall was Vice President - Features at Krasnoff/Foster Entertainment in Los Angeles. During her five years in Los Angeles, Ms Bestall co-produced two studio feature films *The*

Soloist (DreamWorks) and *When in Rome* (Disney) and developed numerous feature and television projects. Earlier, Ms Bestall spent several years working in various production capacities in Australian film and television.

Ms Krista Carpenter, Acting Director Development

Acting appointment March 2013 – February 2014

Ms Carpenter joined ScreenWest as a Development Manager in July 2012. She has 15 years experience working in the entertainment industry in Los Angeles including Vice President at Krasnoff/Foster Entertainment; Creative Executive and assistant for producer Gary Foster on the films *The Soloist* (DreamWorks) and *When in Rome* (Disney); and she worked as an assistant to Stacey Snider (CEO, DreamWorks) for several years.

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:

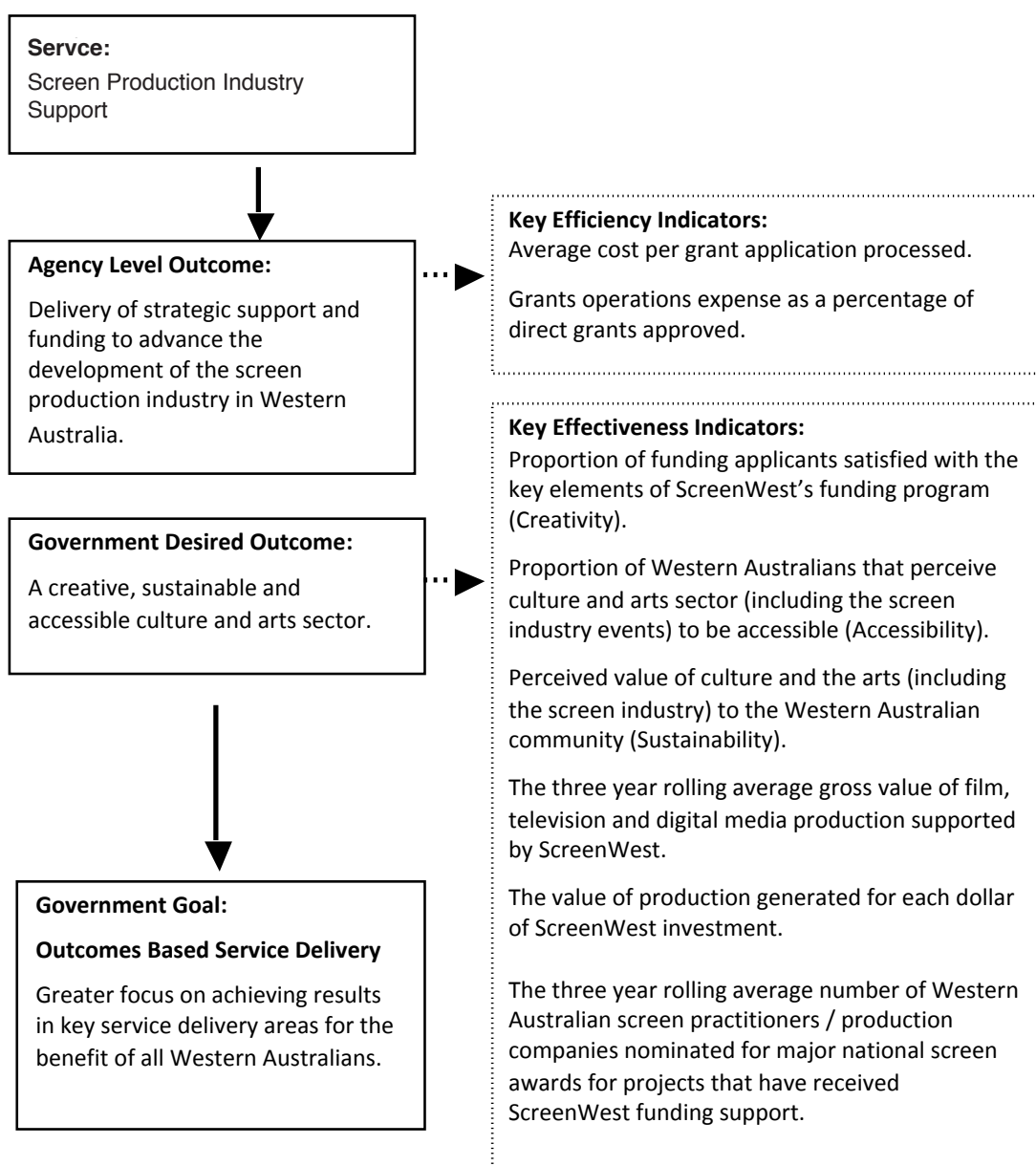
- *Associations Incorporation Act 1987*
- *Auditor General Act 2006*
- *Criminal Code, Crimes and Misconduct Commissions Act 2001*
- *Disability Services Act 1993*
- *Equal Opportunity Act 1984*
- *Financial Management Act 2006*
- *Freedom of Information Act 1992*
- *Industrial Relations Act 1979*
- *Minimum Conditions of Employment Act 1993*
- *Occupational Safety and Health Act 1984*
- *Public Interest Disclosure Act 2003*
- *Public Sector Management Act 1994*
- *Salaries and Allowances Act 1975*
- *State Records Act 2000*
- *State Supply Commission Act 1991*
- *Superannuation Guarantee (Administration) Act 1992 (Cth)*
- *Workers' Compensation and Injury Management Act 1981.*

2.3 Performance Management Framework

2.3.1 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.



2.3.2 Changes to Outcome Based Management Framework

ScreenWest's Outcome Based Management Framework did not change during 2013-14.

2.3.3 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 are contributed to by the work of the Department of Culture and the Arts and its portfolio agencies - the Art Gallery of Western Australia, State Library of Western Australia, Perth Theatre Trust, State Records Office and the Western Australian Museum.

3.0 AGENCY PERFORMANCE

3.1 Report on the ScreenWest Funding Program 2013-14

The *ScreenWest Strategic Plan 2011-2016* provides a strategic, concise and practical guide to ScreenWest's operations and informs how the agency supports the Western Australian screen industry. Accordingly, the ScreenWest Funding Program consists of programs and activities designed to realise the Strategic Plan's objectives and the underlying initiatives.

In particular, the Funding Program works towards achieving the following strategic initiatives:

- 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.
- Ensure availability to the industry of relevant infrastructure.
- Advance the industry's business capability.
- Implement the *ScreenWest Indigenous Screen Strategy 2010-2015*.
- Augment international alliances and partnerships.
- Development partnerships with additional and diverse funders.
- Increase awareness of the Western Australian screen industry.
- Form partnerships to develop a vibrant screen culture in Western Australia.

3.1.1 Funding Application Assessments

ScreenWest uses a combination of ScreenWest and/or external industry experts to assess funding applications. At assessment meetings, recommendations are made with the final decision determined as follows:

- ≤ \$25,000: Resolution by ScreenWest management.
- >\$25,000 - \$50,000: Resolution by ScreenWest Board.
- >\$50,000: Recommendation endorsed by ScreenWest Board. Resolution by Director General DCA under delegated authority from the Minister.

The following individuals participated in assessment meetings during the year:

Development

Paul Barron, Paul Bennett, Anni Browning, Jodie De Barros, Bennet Grant, Regina Lee, Claire McCarthy, Rick McPhee, Sue Milliken, Sue Murray, Drew Proffitt, Christopher Sharp, Erin Stam, Sue Taylor, Paul Welsh, Rowan Woods, ScreenWest Board members, ScreenWest staff members.

Digital

Evan Bregman, Brian Cain, Gary Hayes, Gareth Lockett, ScreenWest staff members.

Indigenous

Kelrick Martin, ABC representatives, NITV representatives, ScreenWest staff members.

Production

Tania Chambers, Kim Dalton, Jodie De Barros, Denise Eriksen, Todd Felman, Nicola Harvey, Liz Kearney, Marian MacGowan, Julia Overton, Laurie Patton, Ray Pedretti, Penny Robbins, Katrina Sedgwick, Colin South, ScreenWest Board members, ScreenWest staff members.

Screen Culture

Daavid Anderson, Rudi Gracias, Jayde Little, ScreenWest Board member, ScreenWest staff members.



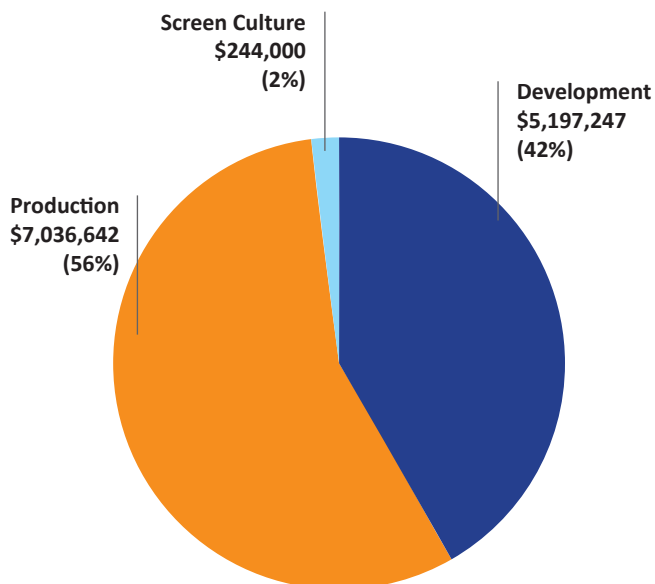
3.1.2 Funding Program Allocations

ScreenWest continued its focus on maximising funding to the industry with 89% of total expenditure (\$12.48million) spent on the Funding Program. This includes funding provided as grants and investments, as well as assessment costs and ScreenWest funding program staff costs.

Of the Funding Program expenditure:

- 56% was spent on Production (Production Funding, Business Development, Locations and Film Services).
- 42% on Development (Project Development, Indigenous Program, Digital Program, Skills and Professional Development).
- 2% on Screen Culture (Screen Culture Fund and WA Screen Awards).

Chart 1: ScreenWest Funding Program Expenditure 2013-14

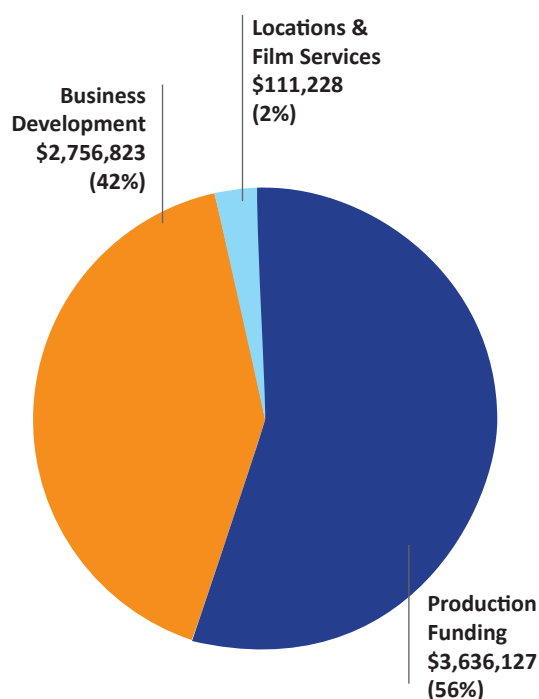


For a list of all Funding Program commitments made in 2013-14, please see Appendix 1.

PRODUCTION

More than \$6.5million was committed through Production's three areas of Production Funding, Business Development, and Locations and Film Services. This excludes assessment and ScreenWest funding program staff costs.

Chart 2: Production and Business Support 2013-14



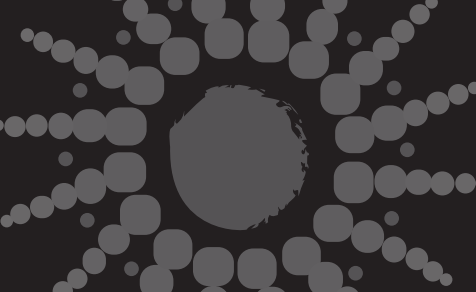
For all Production commitments in 2013-14, please see Appendix 1.

Production Funding

Production Investment Funds

The Documentary Production Investment Fund and the Drama Production Investment Fund provide production financing for feature films and television productions with strong market attachments, and cross-media projects with significant third party funding and broad audience reach.

Both Funds maximise outcomes for the Western Australian screen industry by encouraging producers to engage Western Australian screen practitioners (especially directors and key heads of departments), equipment hire facilities and post-production houses through bonus funding incentives based on Qualifying Western Australian Expenditure (QWAE).



Fourteen productions were allocated funding totaling more than \$2.6million, thereby supporting five feature films, one telemovie, three documentary series and five documentaries.

Matched Primetime Television Production Fund

The ScreenWest / ABC Matched Primetime Television Production Fund provided matched production funding for projects produced in Western Australia with a primetime broadcast commitment from the ABC.

ScreenWest committed almost \$850,000 to four new documentary projects.

Other support

ScreenWest also allocated \$100,000 to WBMC for comedy web series and transmedia project *Four Quarters*; \$10,000 to Perfectly Adequate for the ABC2 *Henry & Aaron Xmas Special*; \$10,000 to Mad Kids for the three-part five minute comedy *The Write Stuff* (part of the ABC Entertainment TV and Screen Australia Fresh Blood Initiative); and \$31,500 to Abbaceo Films to complete the 30-minute documentary *Orphans on Wall Street* for the ABC's *Compass* program.

Business Development

Industry Enhancement Fund

The Industry Enhancement Fund provides financing to realise innovative activities that will generate significant Western Australian screen industry outcomes and help build the independent screen content production capacity of the State.

This year's round supported two proposals: Leap Frog Films and Filmscope Entertainment.

SuperDoc Fund

The SuperDoc Fund provides significant financing to credited Western Australian documentary companies with proven year-to-year high turnover production outcomes in Western Australia. The fund assists companies to develop sophisticated business plans and new partnerships, generate new market opportunities and develop new screen industry personnel on a long-term basis.

Funding of \$800,000 each was allocated to two production companies this year – Electric Pictures and Prospero Productions.

Screen Business Development Fund

The Screen Business Development Fund enables Western Australian production companies who have identified growth opportunities to develop and expand their business. Funding is provided over two years.

This year, ScreenWest invested a total of \$500,000 to five established Western Australian production companies, and a total of \$320,000 to four emerging Western Australian production companies. Each company has set and met major KPIs associated with project and staff development, as well as building substantial industry partnerships.

Locations and Film Services

ScreenWest's Locations and Film Services supports the industry and film production sector by helping to maintain and develop an economically viable film production sector and industry infrastructure in Western Australia.

During 2013-14, ScreenWest funded 13 location presentations and two hosted location scouts for interstate producers. ScreenWest also hosted four film delegations from China.

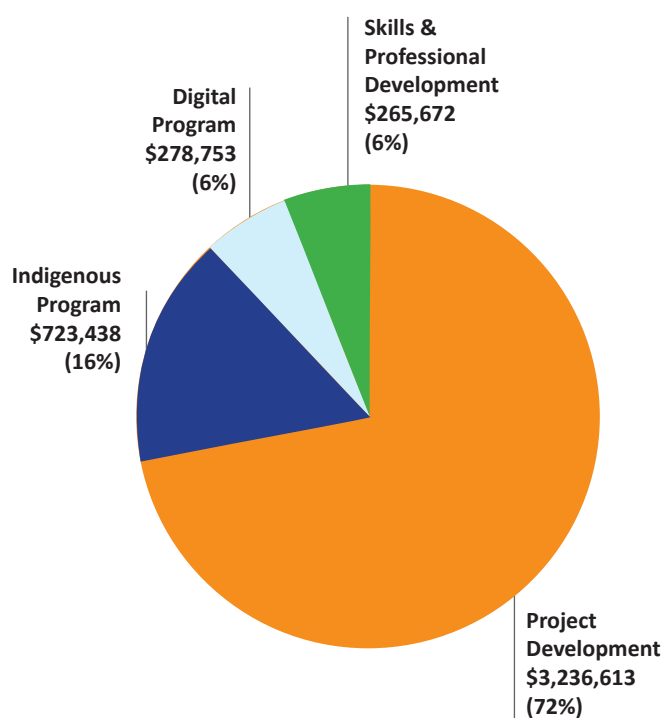
ScreenWest continued to build on Film Friendly Best Practice, highlighting the value of the creative industries to the regions and the opportunities open to local governments and other regulatory authorities to promote sustainable growth in the production of films.

In 2012, DCA and ScreenWest commissioned a report by consultants Hames Sharley titled *Focus on the Future - Western Australian Screen Industry Infrastructure Needs Assessment*. The report researched existing infrastructure (human, technical and built) in Western Australia and identified the local industry's long-term demand drivers so that appropriate service delivery models and asset and non-asset solutions can be planned for. The report was presented to the Minister for Culture and the Arts and publicly released in August 2014.

DEVELOPMENT

More than \$4.5million was committed through Development in the areas of Project Development, Indigenous Program, Digital Program, and Skills and Professional Development. This excludes assessment and ScreenWest funding program staff costs.

Chart 3: Development and Practitioner Support 2013–14



For all Development commitments in 2013-14, please see Appendix 1.

Project Development

General development funds

More than \$512,000 was invested in 27 projects through general project development funding:

- Documentary and TV Development Fund – 13 projects received funding for script/treatment/research/trailer development and fees incurred for that process.
- Matched Development Investment Fund – 12 applicants received matched funding for projects that have received a development investment from a nationally or internationally recognised broadcaster or distributor.
- Emergency Development Fund – two projects received emergency funding due to time critical development investment being required.

Feature Film Development Funding

ScreenWest revised the program to be more focused whereby a consistent panel oversees the development of feature film projects over the course of a year. Projects accepted into the track funding program can submit at multiple times throughout the year for further development funds. Five projects have been developed through this fund to date.

Factual and Drama Slate Development Fund

This was the first year Slate Development was run. ScreenWest allocated \$450,000 to six production companies to support the sourcing, generation and creative development of factual projects or scripted television and feature film projects.

Tele-Navigator Development Program

Tele-Navigator, presented in association with the AWG, supports the development of scripted narrative television series, telemovies and miniseries.

Six teams were selected for Tele-Navigator. The teams took part in a Consultation Week where they worked with producing mentors Sue Taylor, Sue Masters and Amanda Higgs, and writing mentors Kelly Lefever, Ray Boseley and Michael Miller. One project – *New Eden* (aka *New Life Homes*) by Jules Duncan - then received \$15,000 in development funding.

Feature Navigator Development Program

The Feature Navigator program was revised in 2013-14 to deliver high-level, year-long development assistance for early to mid-career practitioners to develop their feature film projects from idea stage to second draft.

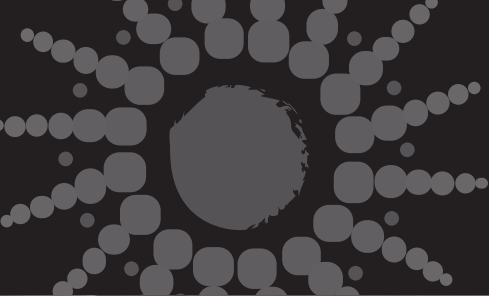
The program provided six selected teams with script development support, workshops and helped connect them with experienced producers and the marketplace.

The program is run with assistance from Screen Australia and in association with the AWG.

Elevate30 and Elevate70

ScreenWest launched Elevate, a new skills development and production opportunity to provide early to mid-career Western Australian filmmakers with a short film or web series that will act as a high-calibre calling-card and build on their show reel of work.

A multi-phased initiative, Elevate involves both script and project development workshops prior to the successful projects moving towards production.



The program consists of two strands:

- Elevate30 for less-established filmmakers that have completed at least one short form project. Provides up to \$30,000 for a project of 5-10 minutes duration.
- Elevate70 for more advanced practitioners with a strong track record of producing quality short form projects, but that still require an additional short to progress their career. Up to \$70,000 for a project of 10-15 minutes in duration.

In July 2014, ScreenWest announced that after an intensive development period with UK script specialist Paul Welsh, seven teams were selected for Elevate production funding.

Elevate30:

- *One & Only* (writer/director: Lauren Brunswick, producer: Georgina Isles)
- *Partners* (director: Henry Inglis, writer: Jules Duncan, producer: Catherine Trimboli)
- *Pest Control* (writer/director: Simon Hill, producer: Ivan Davidov)
- *Sol Bunker* (writer/director: Nathan Mewett, producer: Damian Fasolo)

Taylor Media will oversee the production and mentor each of the Elevate30 teams.

Elevate70:

- *Amay* (writer/director: David Vincent Smith, producer: Lauren Brunswick)
- *The Shapes* (writer/director: Matt Lovkis, writer: Henry Inglis, producer: Lauren Elliott)
- *Long Highway* (director: Mike Hoath, writer: Steven McCall, producer: Dan Wood)

West Coast Visions

West Coast Visions is a development initiative designed to uncover, inspire and develop local talent and skills. The initiative supports talented and motivated writer/director/producer teams with distinctive visions to advance their professional potential by ScreenWest investing in a low budget feature film intended for theatrical release.

Three projects received West Coast Visions development funding.

West Coast Visions production funding of \$750,000 was awarded to *Hounds of Love* from writer/director Ben Young and producer Melissa Kelly (Factor 30 Films). *Hounds of Love* is the debut feature for Ben Young. A thriller, the story centres on a teenager's psychological battle to win her freedom after being abducted by a serial killer couple. The fictional screenplay draws from a number of true crimes.

Indigenous Program

In 2013-14, ScreenWest's Indigenous program focused on providing high level skills development and broadcast opportunities for Indigenous key creatives and on reaching a new generation of filmmakers from Western Australia's many regions.

ScreenWest / NITV Factual Television Initiative – From The Western Frontier

ScreenWest partnered with NITV on a new factual documentary initiative, *From The Western Frontier*, to produce three 30-minute contemporary, positive and inspirational stories encapsulating the theme 'Defining Moments'.

The series, from writer/director Tyson Mowarin, writer/director Todd Russell, and writer Dot West with director Kim West, delivered three insightful and emotionally moving stories and were broadcast during National Reconciliation Week 2014. The series was produced by Logie Award winning filmmaker Renee Kennedy, Metamorflix.

ScreenWest / ABC One and Only Initiative

ScreenWest and ABC jointly launched a new initiative to unearth new Indigenous screen talent. The initiative called for stories from Western Australian Indigenous Youth aged between 18 – 35 years to tell us what it's like to be a 'One and Only' contemporary Indigenous youth living in Australia today.

Following an intense writing and directing development workshop with filmmaker Dr Tom Murray, Media, Music, Communication and Cultural Studies Macquarie University, seven three-minute profile documentaries were produced for ABC2.

Through this initiative, first time writer/directors Arthur Hunter, Clint Dixon, Jaylon Tucker, Ashley Spratt and Samantha Johnston along with Perun Bonsor and Karla Hart received broadcast credits. The series was produced by Cath Trimboli, L'Unica Productions.

Indigenous Community Stories (ICS)

Initiated in 2008 by ScreenWest and FTI, ICS digitally records Indigenous heritage, culture and history for future generations. Fifteen stories were filmed during the year, bringing the total ICS stories recorded to 62.

Managed by FTI, ICS recordings are stored at FTI and archived at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).

ICS is funded by founding partner ScreenWest, principle partner Rio Tinto and partner Leighton Contracting. ScreenWest has provided more than \$1million to the initiative since its inception.

Other Indigenous highlights

- The newly formed production company, Talkabout Productions captured the lead up and historical moment the first Aboriginal team completed the Rottnest channel swim. Co-producer, writer and director Dennis Simmons's 30-minute documentary *Whadjuk to Wadjemup* will be produced as part of NITV's *From the Western Frontier* series.
- *Outside Chance* broadcast on ABC2 in April 2014. Co-produced, written and directed by Kelrick Martin, Spear Point Productions, *Outside Chance* enabled prison inmates to have a voice in this five-part documentary series. The program follows a team of prison inmates as they participate in a rarely seen rehabilitation program that uses Australian Rules football to prepare them for a life on the outside.
- Funded last financial year through the Indigenous Short Drama Development and Production Initiative, principal photography took place this year on three short dramas - *One Fine Day* (writer/director Kelli Cross), *High Tide* (writer Dot West, Director Kim West) and *Dark Whispers* (writer/director Ngarie Pigram). The films were produced by Kelrick Martin, Spear Point Productions and were developed with the assistance of UK short film specialist Paul Welsh.
- Wawili Pitjas Enterprises showcased the multicultural and multigenerational cooking skills and flavours of the Kimberley in the NITV entertainment series *Kriol Kitchen*.
- Producer/writer/director Kelrick Martin, Spear Point Productions, with Harry Bardwell of Beyond West, undertook production on *Prison Songs* (formerly *Songs from the Inside*), a one-hour documentary musical exploring the experiences of prisoners living inside the walls of Darwin's Berrimah Prison. Funded this year through ScreenWest's Documentary Production Investment Fund, *Prison Songs* will broadcast on SBS in 2014.
- ScreenWest partnered with PIAF to support Tyson Mowarin, Weerianna Street Media, and renowned filmmaker Warwick Thornton to present at the PIAF Writers' Festival INDIGItal symposium.
- Screenwriters Jub Clerc and Dennis Simmons continued the Indigenous Feature Film Development Program with script consultant Regina Lee, a Los Angeles-based script consultant and script editor.



Digital

Online and Interactive Funds

ScreenWest launched a new slate of Digital program guidelines in May 2014:

- Interactive Development Fund
- Digital Extension Development Fund
- Interactive Production Fund
- Digital Extension Production Fund.

Through these new funds ScreenWest supported the development of five digital projects (\$10,000 each) and the production of one project (\$100,000).

Digital Extension Development

- *On the Jellicoe Road* (Taylor Media)
- *Birthplace of the Giants* (Sea Dog TV International)

Interactive Development

- *Sand Tracks Interactive* (WBMC)
- *Lost+Found* (WBMC)
- *ANZAC Tom McKinnon* Interactive Story App (Frame AR)

Interactive Production

- *Beneath the Waves* (Periscope Pictures).

SBS Comedy Web-Series Initiative

ScreenWest teamed-up with SBS on a nationwide comedy initiative to co-fund Western Australian filmmaking teams to produce a web series pilot in Western Australia, for distribution on the SBS online comedy portal.

In July 2014, two Western Australian projects were named as finalists and will each receive \$20,000 to create a five-minute web pilot. The projects are *Top Knot Detective* (Aaron McCann) and *Saturday Night Five* (James Helm), a topical, innovative and interactive online sketch show.

Practitioner Development

Travel Funding

ScreenWest recognises that through strategic attendance at selected market events, conferences and festivals, Western Australian industry practitioners can gain the exposure, experience, and networking opportunities to help move a project or slate of projects forward and progress their career.

ScreenWest supported five established production companies with annual funding totalling more than \$153,000.

In addition, 62 applications for one-off travel funding were supported totalling more than \$170,000. This assisted 36 people to attend interstate activities including AACTA Awards (Sydney), AIDC Conference (Adelaide), MIFF 37 South Market (Melbourne) and SPA Screen Forever Conference (Melbourne); and 26 people to attend international events including at Asia TV Forum & Market (Singapore & Malaysia), Cannes Film Festival (France), MIPCOM (France), and the World Congress for Science & Factual Producers (Canada).

Skills and Professional Development

As summarised below, ScreenWest supported the career progression of six Western Australian practitioners through its Skills and Professional Development Program.

Eva Di Blasio - Robyn Kershaw, Amanda Morrison

Eva Di Blasio undertook a three-month producer attachment with Robyn Kershaw and Amanda Morrison on *Mychonny Moves In* and *Sucker* in Melbourne. Ms Di Blasio attended the 2014 Cannes Film Festival and Marche with Robyn Kershaw during the attachment.

Lauren Brunswick - Odin's Eye Entertainment

Lauren Brunswick undertook an internship with Odin's Eye Entertainment, under the guidance of Michael Favelle, for the duration of the 2014 Berlinale/ European Film Market, Berlin. Ms Brunswick assisted with the overall operation of having a marquee presence at the Market, engaged in pitch meetings with producers/filmmakers and assessed films for potential acquisition by Odin's Eye Entertainment.

Reg Cribb - Inscription US Tour

Reg Cribb was selected by Inscription, an Australian scriptwriting development agency, to participate in a delegation of writers that toured the United States. The tour included pitch meetings and introductions, aiding the participants in getting a foothold in the international marketplace and securing overseas representation, as well as advancing participants' projects.



Alex von Hofmann and director David Petrarca.

Lauren Elliott - Red Hour Films / Abso Lutely Productions

Lauren Elliott will undertake a three-month producer placement in Los Angeles with Red Hour Films and Abso Lutely Productions. Ms Elliott will report to Debbie Liebling, President of Red Hour Films (*South Park*, *Borat*, *Dodgeball*, Former President of Production of Universal Pictures) and Dave Kneebone, founder, producer and CEO at Abso Lutely Productions. The placement is co-funded by ScreenWest and Screen Australia.

Alan Iverson - Matchbox Pictures

Alan Iverson undertook a six week internship with Matchbox Pictures where he gained experience and training in the development area of the business, with a focus on early stage development (research, brainstorm, coverage and pitching), and late stage development (script co-ordinating and project tracking).

Alex von Hofmann – David Petrarca, Marco Polo

Alex von Hofmann will undertake a six-week director's attachment to David Petrarca on *Marco Polo*. The highly anticipated historical drama series, which will be released in the US on Netflix, is being produced by The Weinstein Company at Pinewood Studios in Malaysia. Mr Petrarca has directed over 40 world premieres in the theatre, as well as extensive television working including *Game of Thrones*, *Boardwalk Empire*, *Big Love*, *True Blood* and *Hung*.

Industry Conferences, Seminars and Events

ScreenWest hosted and supported a range of industry seminars and events for Western Australian practitioners, many held in conjunction with the AWG or FTI. These included:

- ScreenWest networking breakfast event, Cannes Film Festival 2014.
- Emergence Creative Festival 2014 – held in Margaret River, this unique three-day event themed the ‘currency of creativity’ featured speakers from around the globe, with ScreenWest contributing two speakers to the event: Mark Herbert, CEO of pioneering British film production company Warp Films and Evan Bregman LA-based, award-winning producer and Director of Digital Media at Electus.
- Encore Short Film Development Intensive with Claire Dobbin - a one-day workshop for 12 new short filmmakers.
- Intermediate Short Film Development Intensive with Claire Dobbin – following the success of the first workshop, a follow-up intermediate intensive workshop was held with the same participants.
- Mike Cowap, Screen Australia Investment Manager – information sessions and meetings were held with representatives of the games and digital industries.
- Producing Television Drama - Amanda Higgs, Sue Masters and Sue Taylor discussed the challenge of creating and producing television drama.
- Sam Griffin, Screen Australia Documentary Investment Development Manager - Q&A information session with Sam Griffin to discuss documentary funding. Individual meetings with producers also took place.
- WA State Pitching Competition – the WA State Pitching Competition is an opportunity for filmmakers to learn and practice the art of pitching. ScreenWest sent the winning producers - Alice Ross and Ella Wright with their project *Men Making Babies* - to Melbourne to compete at the SPA Conference National Competition finals, where they pitched in front of 700+ industry delegates.
- Writing Australian Television Drama - three of Australia’s most accomplished screenwriters, Ray Boseley, Kelly Lefever and Michael Miller spoke about the craft of writing television drama, and the creation of character, themes and structure.



CinéfestOZ 2013 - ScreenWest Chief Executive Ian Booth and Chairman Peter Rowe with *An Accidental Soldier* producer Sue Taylor, actor Dan Spielman and director Rachel Ward.

- X-Media Lab (XML) “Video+Social” – a day of conference sessions and masterclass presentations with international mentors.

SCREEN CULTURE

ScreenWest aims to increase awareness of the local screen industry and create a vibrant screen culture in the State through the Screen Culture Fund, and by supporting premieres and other activities that celebrate Western Australian screen content.

Screen Culture Fund

Formerly the Audience and Industry Engagement Program, ScreenWest together with Screen Australia re-launched the Screen Culture Fund in 2013-14, offering an increased funding pool. The Fund aims to support projects that encourage and facilitate dialogue and interaction between the screen industry and the Western Australian public.

In 2013-14, seven festivals were allocated Screen Culture funding totalling \$219,000:

- Armadale FilmFest 2014
- Big Screen Film Festival 2014
- Black Screen Film Festival 2014
- CinéfestOZ 2014
- Flickerfest Film Festival 2014
- Gimme Some Truth RTRFM Music Documentary Festival 2014
- Revelation Perth International Film Festival 2014.

For details of Screen Culture commitments in 2013-14, please see Appendix 1.

Festivals held during 2013-14 with ScreenWest support are summarised below, some of which were allocated funding in the prior financial year.



Armadale FilmFest 2014 (1-7 April)

Armadale FilmFest is a community focused competitive, independent film festival run as part of the Minnawarra Festival. Featured content included Western Australian feature film *Drift* and the screening of the short film competition winners. The festival also held a screening and Q&A session of *Satellite Boy*.

Black Screen 2013 (31 July-16 August)

Coordinated by the NFSA, Black Screen provides Indigenous communities and the broader Australian public with access to Indigenous films. In 2013 the touring festival visited Marble Bar, Newman, Roebourne and South Hedland. The program included Western Australian short film *Ace of Spades* by director Dennis Simmons and feature film *Satellite Boy*.

CinéfestOZ 2013 (21-25 August)

CinéfestOZ is an annual French-Australian film festival that runs in the South West of Western Australia. In 2013 CinéfestOZ attendances grew by over 25 per cent from the previous year. Western Australian productions such as *An Accidental Soldier*, *These Final Hours* as well as Western Australian chapters from *The Turning* and a diversity of short films were screened.

Flickerfest Film Festival 2014 (30 January-16 May)

Flickerfest is a touring short film festival that tours throughout Australia. 2014 was the 20th year the tour visited Western Australia which expanded to include new venues in Kalgoorlie-Boulder and Kununurra in addition to Perth, Broome, Esperance, Bunbury, Denmark, Narrogin and Exmouth. All programs included a Western Australian short film.

Gimme Some Truth – Music Documentary Festival 2013 (29 November-1 December)

Run by RTRFM, Gimme Some Truth is the first music documentary film festival in Australia. The festival showcased local and international independent music

documentaries, live music and Q&A sessions. Western Australian music documentaries included *Masonik Presents Haxan*, *Hunter: For The Record*, *Friday at the Hyde* and *Three Hams in a Can*.

Revelation Perth International Film Festival 2013 (4-14 July)

Revelation is an independent film festival that runs annually in Perth. In 2013, 50 Australian films were screened including seven Western Australian short films as part of Get Your Shorts On! Panels, sessions and masterclasses involving 22 local and national guests were also conducted.

WA Screen Awards 2013 (2 August)

The 25th WA Screen Awards (WASAs) were presented by FTI. In total, over 800 entries were received across 66 screen projects. Of the 104 nominees, 29 winners were announced. The ScreenWest Outstanding Contribution Award was presented to Western Australian producer Sue Taylor for her longstanding services to and her betterment of the industry.

Other activities (Non-grant funding)

In 2013-14, ScreenWest organised or provided funding support to the following celebratory events:

- *Comic Book Heroes* launch
- *Factory293* premiere screening event
- NITV *From the Western Frontier* premiere event
- PIAF 2014 *The Coast* event
- *Serangoon Road* launch event
- *Tango Underpants* launch
- *The Dreamhouse* launch
- *The War That Changed Us* premiere event
- *Vet School* launch
- WA Day screening local films at Northbridge Piazza.

The agency also supports key national conferences and markets to raise the profile of ScreenWest and further promote the Western Australian screen industry. During the year, ScreenWest sponsored the following:

- 37 South Market, MIFF
- Screen Producers Australia Conference: Screen Forever 2013 (Melbourne)
- Perth International Arts Festival 2014 (PIAF)
- Australian International Documentary Conference 2014 (AIDC) (Adelaide).

4.0 SIGNIFICANT ISSUES IMPACTING THE AGENCY

ScreenWest and the screen industry face a range of significant current and emerging issues that are or could have an impact on the achievement of strategic outcomes, policies and operational targets.

ScreenWest is guided by the *ScreenWest Strategic Plan 2011-2016* in planning for and/or responding to issues. The agency also seeks to be innovative and flexible in its operations and to work in partnership with the screen industry, all levels of Government and others to enable it to respond to a rapidly evolving industry.

Current and emerging issues and trends

- ScreenWest will commence the Production Attraction Scheme to facilitate locally generated projects to deliver culturally relevant Western Australian stories, seeking to boost the economic sustainability of the Western Australian screen industry by increasing the level of local, Australian and international productions made here; and promote Western Australia as an international film brand and destination.
- As the Western Australian screen industry grows, it is necessary to ascertain and plan for the industry's future infrastructure needs, be it people or other assets. In 2014-15, ScreenWest will work with the screen industry and relevant Government departments to progress this.

- As audiences shift to new ways of accessing screen content, film and television financing is becoming more difficult and competitive. In addition, the continuing high level of the Australian dollar and the cost of living and labour makes Australia an expensive destination for production. To try to offset this, ScreenWest is working closely with local and international producers to develop more co-production opportunities.
- Developing stronger links with international partners, including China, and utilising the co-production arrangements between Australia and other territories provides the potential to further develop the screen industry in Western Australia. ScreenWest will continue to actively work toward building stronger and ongoing relationships with our international partners.



5.0 DISCLOSURES AND LEGAL COMPLIANCE

5.1 Financial Statements

ScreenWest Inc

Certification of Financial Statements

For the year ended 30 June 2014

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 2014 and the financial position as at 30 June 2014.

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.



Chief Finance Officer
Date: 25/8/2014



Member of Accountable Authority
Date: 25/8/14



Chairman of Accountable Authority
Date: 25/8/14



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 the ScreenWest Inc.

The financial statements comprise the Statement of Financial Position as at 30 June 2014, 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 the ScreenWest Inc at 30 June 2014 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 the ScreenWest Inc during the year ended 30 June 2014.

Controls exercised by the 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 the 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 the ScreenWest Inc 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 the 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 2014.

Report on the Key Performance Indicators

I have audited the key performance indicators of the ScreenWest Inc for the year ended 30 June 2014.

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 the ScreenWest Inc are relevant and appropriate to assist users to assess the ScreenWest's performance and fairly represent indicated performance for the year ended 30 June 2014.

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 the ScreenWest Inc for the year ended 30 June 2014 included on the ScreenWest's website. The ScreenWest's management is responsible for the integrity of the ScreenWest's website. This audit does not provide assurance on the integrity of the ScreenWest's website. The auditor's report refers only to the financial statements and key performance indicators described above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements or key performance indicators. If users of the financial statements and key performance indicators are concerned with the inherent risks arising from publication on a website, they are advised to refer to the hard copy of the audited financial statements and key performance indicators to confirm the information contained in this website version of the financial statements and key performance indicators.



DON CUNNINGHAME
ASSISTANT AUDITOR GENERAL FINANCIAL AUDIT
Delegate of the Auditor General for Western Australia
Perth, Western Australia
28 August 2014

STATEMENT OF COMPREHENSIVE INCOME

ScreenWest Inc

Statement of Comprehensive Income

For the year ended 30 June 2014

	Note	2014 \$000	2013 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	5	2,027	2,044
Supplies and services	6	443	529
Depreciation expense	7	1	2
Accommodation expenses	8	169	173
Grants and loans expense	9	11,253	12,113
Other expenses	10	117	127
Total cost of services		14,010	14,988
Income			
Revenue			
Returns on funding activities	11	495	501
Interest revenue	12	407	520
Lapsed commitments	13	1,838	1,570
Other revenue	14	308	152
Total Revenue		3,048	2,743
Total income other than income from State Government		3,048	2,743
NET COST OF SERVICES		10,962	12,245
Income from State Government	15		
Service grant		2,000	2,002
State grant and subsidies		0	1,250
Lotterywest grant		7,560	7,023
Services received free of charge		1,286	1,280
Total income from State Government		10,846	11,555
DEFICIT FOR THE PERIOD		(116)	(690)
OTHER COMPREHENSIVE INCOME			
Items not reclassified subsequently to profit or loss			
Changes in asset revaluation surplus		0	0
Total other comprehensive income		0	0
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		(116)	(690)

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

STATEMENT OF FINANCIAL POSITION

ScreenWest Inc
Statement of Financial Position
As at 30 June 2014

	Note	2014	2013
		\$000	\$000
ASSETS			
Current Assets			
Cash and cash equivalents	24	10,220	11,355
Receivables	16	192	107
Other current assets	17	24	9
Total Current Assets		10,436	11,471
Non-Current Assets			
Amounts receivable for services	18	34	34
Furniture and equipment	19	0	1
Total Non-Current Assets		34	35
TOTAL ASSETS		10,470	11,506
LIABILITIES			
Current Liabilities			
Payables	21	149	134
Loans and grants payable	22	8,692	9,806
Total Current Liabilities		8,841	9,940
Non-Current Liabilities			
Loans and grants payable	22	1,183	1,004
Total Non-Current Liabilities		1,183	1,004
TOTAL LIABILITIES		10,024	10,944
NET ASSETS		446	562
EQUITY			
Contributed equity	23	150	150
Accumulated surplus		296	412
TOTAL EQUITY		446	562

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 2014

	Note	Contributed equity \$000	Accumulated surplus \$000	Total equity \$000
Balance at 1 July 2012	23	150	1,102	1,252
Total comprehensive income for the year			(690)	(690)
Total		0	(690)	(690)
Balance at 30 June 2013		150	412	562
Balance at 1 July 2013		150	412	562
Total comprehensive income for the year			(116)	(116)
Total		0	(116)	(116)
Balance at 30 June 2014		150	296	446

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

STATEMENT OF CASH FLOWS

ScreenWest Inc

Statement of Cash Flows

For the year ended 30 June 2014

	Note	2014 \$000	2013 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service grant		2,000	2,000
State grant and subsidies		0	1,250
Lotterywest grant		7,560	7,023
Net cash provided by State Government		9,560	10,273
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(723)	(867)
Supplies and services		(519)	(411)
Accommodation		(164)	(203)
Grants and loans		(10,350)	(8,684)
GST payments on purchases		(1,041)	(966)
GST payments to taxation authority		(496)	(565)
Other payments		(62)	(142)
Receipts			
Returns on funding activities		527	575
Interest received		403	593
GST receipts on sales		805	856
GST receipts from taxation authority		716	609
Other receipts		209	150
Net cash (used in) operating activities	24	(10,695)	(9,055)
CASH FLOWS FROM INVESTING ACTIVITIES			
Net cash provided by/(used in) investing activities		0	0
Net increase in cash and cash equivalents		(1,135)	1,218
Cash and cash equivalents at the beginning of the period		11,355	10,137
CASH AND CASH EQUIVALENTS AT THE END OF THE PERIOD	24	10,220	11,355

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

ScreenWest Inc
Notes to the Financial Statements
For the year ended 30 June 2014

Note 1. Australian Accounting Standards

General

ScreenWest Inc's financial statements for the year ended 30 June 2014 have been prepared in accordance with Australian Accounting Standards. The term 'Australian Accounting Standards' includes 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 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 2014.

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

ScreenWest Inc receive a service grant from DCA and recognise it as revenues at fair value in the period in which ScreenWest Inc gains control of the appropriated funds. ScreenWest Inc gains control of the appropriated 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.

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

(g) Impairment of assets

Furniture and equipment are tested for any indication of impairment at the end of each reporting period. 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. Where an asset measured at cost is written down to a recoverable amount, an impairment loss is recognised in profit or loss. Where a previously revalued asset is written down to a recoverable amount, the loss is recognised as a revaluation decrement in other comprehensive income. 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 property.

(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) Assets and services received free of charge or for nominal cost

Assets or services received free of charge or for nominal cost are recognised as income at the fair value of the assets and/or the fair value of those services that can be reliably measured and that ScreenWest Inc would otherwise pay for. A corresponding expense is recognised for services received. 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 2013 that impacted on ScreenWest Inc.

AASB 13	<p><i>Fair Value Measurement</i></p> <p>This Standard defines fair value, sets out a framework for measuring fair value and requires disclosures about fair value measurements. The Department has liaised with the Western Australia Land Information Authority (Valuation Services) to ensure that sufficient information will be provided to meet the disclosure requirements of this Standard. There is no financial impact.</p>
AASB 1048	<p><i>Interpretation of Standards</i></p> <p>This Standard supersedes AASB 1048 (June 2012), enabling references to the Interpretations in all other Standards to be updated by reissuing the service Standard. There is no financial impact.</p>
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>
AASB 119	<p><i>Employee Benefits</i></p> <p>The standard supersedes AASB 119 (October 2010), making changes to the recognition, presentation and disclosure requirements. The Authority assessed employee leave patterns to determine whether annual leave is a short-term or other long-term employee benefit. The resultant discounting of annual leave liabilities that were previously measured at the undiscounted amounts is not material.</p>
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 in September 2011. The resultant discounting of annual leave liabilities that were previously measured at the undiscounted amounts is not material.</p>
AASB 2012-2	<p><i>Amendments to Australian Accounting Standards - Disclosures - Offsetting Financial Assets and Financial Liabilities [AASB 7 & 132]</i></p> <p>This Standard amends the required disclosures in AASB 7 to include information that will enable users of an entity's financial statements to evaluate the effect or potential effect of netting arrangements, including rights of set-off associated with the entity's recognised financial assets and recognised financial liabilities, on the entity's financial position. There is no financial impact.</p>
AASB 2012-5	<p><i>Amendments to Australian Accounting Standards arising from Annual Improvements 2009-11 Cycle [AASB 1, 101, 116, 132 & 134 and Int 2]</i></p> <p>This Standard makes amendments to the Australian Accounting Standards and Interpretations as a consequence of the annual improvements process. There is no financial impact.</p>

AASB 2012-6	<p><i>Amendments to Australian Accounting Standards - Mandatory Effective Date of AASB 9 and Transition Disclosures [AASB9, 2009-11, 2010-7, 2011-7 & 2011-8]</i></p> <p>This Standard amends the mandatory effective date of AASB 9 <i>Financial Instruments</i> to 1 January 2015 (instead of 1 January 2013). Further amendments are also made to numerous consequential amendments arising from AASB 9 that will now apply from 1 January 2015. There is no financial impact.</p>
AASB 2012-10	<p><i>Amendments to Australian Accounting Standards - Transition Guidance and Other Amendments [AASB 1, 5, 7, 8, 10, 11, 12, 13, 101, 102, 108, 112, 118, 119, 127, 128, 132, 133, 134, 137, 1023, 1038, 1039, 1049 & 2011-7 and Int 12]</i></p> <p>The Standard introduces a number of editorial alterations and amends the mandatory application date of Standards for not for profit entities accounting for interests in other entities. There is no financial impact.</p>
AASB 2013-9	<p><i>Amendments to Australian Accounting Standards - Conceptual Framework, Materiality and Financial Instruments.</i></p> <p>Part A of this omnibus Standard makes amendments to other Standards arising from revisions to the Australian Accounting Conceptual Framework for annual reporting periods ending on or after 20 December 2013. Other Parts of this Standard become operative in later periods. There is no financial impact for Part A of the Standard.</p>

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 Int 21	<p><i>Levies</i></p> <p>This Interpretation clarifies the circumstances under which a liability to pay a government levy imposed should be recognised. There is no financial impact for the Authority at reporting date.</p>	1 Jan 2014
AASB 9	<p><i>Financial Instruments</i></p> <p>This Standard supersedes AASB 139 <i>Financial Instruments: Recognition and Measurement</i>, introducing a number of changes to accounting treatments.</p> <p><i>AASB 2012-6 Amendments to Australian Accounting Standards – Mandatory Effective Date of AASB 9 and Transition Disclosures</i> amended the mandatory application date of this Standard to 1 January 2015. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2017

NOTES TO THE FINANCIAL STATEMENTS

AASB 10	<p><i>Consolidated Financial Statements</i></p> <p>This Standard, issued in August 2011, supersedes requirements under AASB 127 <i>Consolidated and Separate Financial Statements</i> and Int 112 <i>Consolidation – Special Purpose Entities</i>, introducing a number of changes to accounting treatments.</p> <p>Mandatory application was deferred by one year for not-for-profit entities by AASB 2012- 10 Amendments to Australian Accounting Standards – Transition Guidance and Other Amendments. The adoption of the new Standard has no financial impact for the Model Statutory Authority as it doesn't impact accounting for related bodies and the Department has no interests in other entities.</p>	1 Jan 2014
AASB 11	<p><i>Joint Arrangements</i></p> <p>This Standard, issued in August 2011, supersedes AASB 131 <i>Interests in Joint Ventures</i>, introducing new principles for determining the type of joint arrangement that exists, which are more aligned to the actual rights and obligations of the parties to the arrangement.</p> <p>Mandatory application of the Standard was deferred by one year for not-for-profit entities by AASB 2012-10. There is no financial impact for the Model Statutory Authority as the new standard will continue to require proportional consolidation of the Department's rights to assets and liabilities for the unincorporated joint operation.</p>	1 Jan 2014
AASB 12	<p><i>Disclosure of Interests in Other Entities</i></p> <p>This Standard, issued in August 2011, supersedes disclosure requirements under AASB 127 <i>Consolidated and Separate Financial Statements</i>, AASB 128 <i>Investments in Associates and Joint Ventures</i> and AASB 131 <i>Interests in Joint Ventures</i>.</p> <p>Mandatory application was deferred by one year for not-for-profit entities by AASB 2012- 10. There is no financial impact.</p>	1 Jan 2014
AASB 127	<p><i>Separate Financial Statements</i></p> <p>This Standard, issued in August 2011, supersedes AASB 127 <i>Consolidated and Separate Financial Statements</i>, removing the consolidation requirements of the earlier standard whilst retaining accounting and disclosure requirements for the preparation of separate financial statements.</p> <p>Mandatory application was deferred by one year for not-for-profit entities by AASB 2012- 10. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2014

AASB 128	<p><i>Investments in Associates and Joint Ventures</i></p> <p>This Standard supersedes <i>AASB 128 Investments in Associates</i>, introducing a number of changes to accounting treatments.</p> <p>Mandatory application of this Standard was deferred by one year for not-for-profit entities by AASB 2012-10. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2014
AASB 1031	<p><i>Materiality</i></p> <p>This Standard is an interim standard crossreferencing definitions of 'materiality' in other Standards and will remain operative until references to AASB 1031 are removed from other Standards. There is no financial impact.</p>	1 Jan 2014
AASB 1055	<p><i>Budgetary Reporting</i></p> <p>This Standard specifies the nature of budgetary disclosures, the circumstances in which they are to be included in the general purpose financial statements of not-for-profit entities within the GGS. ScreenWest Inc will be required to disclose additional budgetary information and explanations of major variances between actual and budgeted amounts, though there is no financial impact.</p>	1 Jan 2014
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] [modified by AASB 2010-7]</i></p>	1 Jan 2015
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 2015

NOTES TO THE FINANCIAL STATEMENTS

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 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>. The Model Statutory Authority has undertaken an analysis of the suite of Consolidation and Joint Arrangements Standards and determined that there is no financial impact arising from adoption of the various Standards.</p>	1 Jan 2014
AASB 2012-3	<p><i>Amendments to Australian Accounting Standards – Offsetting Financial Assets and Financial Liabilities [AASB 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> <p>The model Authority does not routinely hold financial assets and financial liabilities that it intends to settle on a net basis, therefore there is no financial impact.</p>	1 Jan 2014
AASB 2013-3	<p><i>Amendments to AASB 136 – Recoverable Amount Disclosures for Non-Financial Assets</i></p> <p>This Standard introduces editorial and disclosure changes. There is no financial impact.</p>	1 Jan 2014
AASB 2013-4	<p><i>Amendments to Australian Accounting Standards – Novation of Derivatives and Continuation of Hedge Accounting [AASB 139]</i></p> <p>This Standard permits the continuation of hedge accounting in circumstances where a derivative, which has been designated as a hedging instrument, is novated from one counterparty to a central counterparty as a consequence of laws or regulations. The model Authority does not routinely enter into derivatives or hedges, therefore there is no financial impact.</p>	1 Jan 2014
AASB 2013-8	<p><i>Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Entities – Control and Structured Entities [AASB 10, 12 & 1049].</i></p> <p>The amendments, issued in October 2013, provide significant guidance to determine whether a not-for-profit entity controls another entity when financial returns aren't a key attribute of the investor's relationship. The Standard has no financial impact in its own right, rather the impact results from the adoption of the amended AASB 10.</p>	1 Jan 2014

AASB 2013-9	<i>Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments</i>	1 Jan 2014 1 Jan 2017
	This omnibus Standard makes amendments to other Standards arising from the deletion of references to AASB 1031 in other Standards for periods beginning on or after 1 January 2014 (Part B), and, defers the application of AASB 9 to 1 January 2017 (Part C). The Authority has not yet determined the application or the potential impact of AASB 9, otherwise there is no financial impact for Part B.	

Note 5. Employee benefits expense

	2014	2013
	\$000	\$000
Wages and salaries ^(a)	1,832	1,852
Superannuation - defined contribution plans ^(b)	168	161
Other related expenses	27	31
	2,027	2,044

(a) Includes the value of the fringe benefit to the employee plus the fringe benefits tax component, leave entitlements including superannuation contribution 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'.

NOTES TO THE FINANCIAL STATEMENTS

Note 6. Supplies and services

	2014	2013
	\$000	\$000
Communications	9	15
Consultants	5	94
Board fees	43	44
Travel	51	63
Printing and advertising	10	15
Lease - equipment and vehicles	35	21
Entertainment	31	30
Legal fees	175	171
Consumables	10	21
Insurance	10	5
Membership subscriptions	3	3
Other	61	47
	443	529

Note 7. Depreciation expense

	2014	2013
	\$000	\$000
<u>Depreciation</u>		
Furniture and equipment	1	2
Total depreciation	1	2

Note 8. Accommodation expenses

	2014	2013
	\$000	\$000
Rent	138	151
Other	31	22
	169	173

Note 9. Grants and loans expense

	2014	2013
	\$000	\$000
Project Assistance	6,185	8,049
Production Company Support	3,447	3,120
Practitioner Development	370	416
Industry & Screen Culture	1,251	528
	11,253	12,113

Note 10. Other expenses

	2014	2013
	\$000	\$000
Panels and assessment costs	71	69
Sponsorship	20	36
Employment on-costs	3	0
Refund of previous years' revenue	0	0
Audit fees	23	22
Other	0	0
	117	127

Note 11. Returns on funding activities

	2014	2013
	\$000	\$000
Funding program	495	501
	495	501

Note 12. Interest revenue

	2014	2013
	\$000	\$000
Commonwealth Bank (CBA) operating account	4	10
Bankwest term deposits	403	510
	407	520

Note 13. Lapsed commitments

	2014	2013
	\$000	\$000
Project Assistance	966	1,549
Production Company Support	867	15
Practitioner Development	5	6
Industry & Screen Culture	0	0
	1,838	1,570

Note 14. Other revenue

	2014	2013
	\$000	\$000
Management fees	82	63
Other	226	89
	308	152

NOTES TO THE FINANCIAL STATEMENTS

Note 15. Income from State Government

	2014 \$000	2013 \$000
Grants received during the year:		
Service grant ^(a)	2,000	2,002
State grant and subsidies ^(b)	0	1,250
Lotterywest grant	7,560	7,023
	9,560	10,275
Resources received free of charge ^(c)		
Determined on the basis of the following actuals provided by Department of Culture and the Arts:		
(i) Payroll expenditure	1,285	1,280
(ii) Minor equipment	1	0
	1,286	1,280
	10,846	11,555

(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 of Culture and the Arts) comprises the depreciation expense for the year and any agreed increase in leave liability during the year.

(b) State grant and subsidies relates to the funding ScreenWest secured for the ABC Matched Primetime Television Fund. The grant was provided by the Department of Culture and the Arts.

(c) 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

	2014 \$000	2013 \$000
<u>Current</u>		
Receivables	106	39
Interest	31	27
GST receivable	55	41
	192	107

Note 17. Other current assets

	2014 \$000	2013 \$000
<u>Current</u>		
Prepayments	24	9
Total current	24	9

Note 18. Amounts receivable for services (Holding Account)

	2014	2013
	\$000	\$000
Non-current	34	34
	34	34

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

	2014	2013
	\$000	\$000
<u>Furniture and equipment</u>		
At cost	12	12
Accumulated depreciation	(12)	(11)
	0	1

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

	2014	2013
	\$000	\$000
	Furniture and Equipment	Furniture and Equipment
<u>Reconciliations:</u>		
Carrying amount at start of year	1	3
Additions	0	0
Depreciation	(1)	(2)
Carrying amount at end of year	0	1

Note 20. Impairment of assets

There were no indications of impairment of furniture and equipment at 30 June 2014.

Note 21. Payables

	2014	2013
	\$000	\$000
<u>Current</u>		
Trade payables	3	35
Accrued expenses	146	99
	149	134

NOTES TO THE FINANCIAL STATEMENTS

Note 22. Loans and grants payable

	2014	2013
	\$000	\$000
<u>Current</u>		
Project Assistance	5,556	7,049
Production Company Support	2,554	2,594
Practitioner Development	76	106
Industry & Screen Culture	506	57
Total current	8,692	9,805
<u>Non-current</u>		
Project Assistance	831	795
Production Company Support	352	209
Industry & Screen Culture	0	0
Total non-current	1,183	1,004

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

	2014	2013
	\$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

	2014	2013
	\$000	\$000
Balance at start of period	412	1,102
Result for the period	(116)	(690)
Balance at end of period	296	412
Total Equity at end of period	446	562

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:

	2014	2013
	\$000	\$000
Commonwealth Bank operating account	71	168
Bankwest term deposits	10,149	11,187
	10,220	11,355

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

	2014	2013
	\$000	\$000
Net cost of services	(10,962)	(12,245)
<u>Non-cash items:</u>		
Depreciation expense (note 7)	1	2
Resources received free of charge (note 15)	1,286	1,280
<u>(Increase)/decrease in assets:</u>		
Current receivables ^(a)	(71)	123
Other current assets	(15)	(5)
<u>Increase/(decrease) in liabilities:</u>		
Current payables ^(a)	15	3
Loans and grants payable	(935)	1,853
Net GST receipts / (payments) ^(b)	(16)	(66)
Change in GST in receivables / payables ^(c)	2	0
Net cash (used in) operating activities	(10,695)	(9,055)

(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.

NOTES TO THE FINANCIAL STATEMENTS

Note 25. Commitments

The commitments below are inclusive of GST where relevant.

Non-cancellable operating leases

	2014 \$000	2013 \$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	6	6
Later than 1 year and not later than 5 years	6	12
	12	18
Representing:		
Non-cancellable operating leases	12	18
	12	18

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

Grant commitments

	2014 \$000	2013 \$000
Grant commitments contracted for at the end of the reporting period but not recognised as liabilities, are payable as follows:		
Within 1 year	310	409
Later than 1 year and not later than 5 years	218	110
	528	519

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 2014 and between actual results for 2013 and 2014 are shown below. Significant variations are considered to be those greater than 10% or \$100,000.

Significant variances between estimated and actual result for 2014

	2014 Estimate \$000	2014 Actual \$000	Variation \$000
Employee benefits expense	2,304	2,027	(277)
Grants and loans expense	11,041	11,253	212
Returns on funding activities	350	495	145

Employee benefits expense

The variance is primarily due to positions remaining vacant for periods during the year.

Grants and loans expense

During the year additional income was secured. These funds were directed back into the grant funding program and committed. Monies from lapsed commitments were also directed back into the grant funding program and committed.

Returns on funding activities

ScreenWest is a minority investor 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.

Significant variances between actual results for 2013 and 2014

	2014	2013	Variance
	\$000	\$000	\$ 000
<u>Income</u>			
Lotterywest grant	7,560	7,023	537
Interest Revenue	407	520	(113)
Other Revenue	308	152	156
Lapsed Commitments	1,838	1,570	268
State Grants and Subsidies	0	1,250	(1,250)
<u>Expenses</u>			
Supplies and services	443	529	(86)
Grants and loans expense	11,253	12,113	(860)

Lotterywest Grant

The variance reflects the additional funding support received from Lotterywest.

Interest Revenue

The variance can primarily be attributed to the decrease in interest rates.

Other Revenue

Variance is due to additional financial support being received from Screen Australia and the Department of Culture and the Arts.

Lapsed Commitments

Reflects the environment the screen industry is operating in. Production companies rely on funding commitments from third parties which are difficult to coordinate. From time to time projects lapse before full finance is achieved. These funds are committed back into the grants and loans expense.

State Grants and Subsidies

The variance can be attributed to the additional funding ScreenWest secured for the ABC Matched Primetime Television Fund in 2012-13.

Supplies and services

Higher expenditure in 2012-13 is attributed to the screen industry needs assessment project work undertaken in 2012-13.

Grants and loans expense

The variance reflects the difficult financial environment the industry is operating in, with productions taking longer than previously to get all funding parties to commit.

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 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 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:

	2014 \$000	2013 \$000
<u>Financial Assets</u>		
Cash and cash equivalents	10,220	11,355
Loans and receivables ^(a)	171	100
<u>Financial Liabilities</u>		
Financial liabilities measured at amortised cost	10,024	10,845

(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 the ScreenWest Inc.

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

Ageing 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	
2014								
Cash and cash equivalents	10,220	10,220						
Loans and receivables ^(a)	106	20	12	74				
Amounts receivable for services	34	34						
	10,360	10,274	12		0	0	0	0
2013								
Cash and cash equivalents	11,355	11,355						
Loans and receivables ^(a)	66	66			1			
Amounts receivable for services	34	34						
	11,455	11,455	0	0	1	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 %	Interest rate exposure					Maturity dates				
	Carrying Amount \$000	Fixed interest rate \$000	Variable interest rate \$000	Non - interest bearing \$000	Nominal amount \$ 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
2014										
<u>Financial Assets</u>										
Cash and cash equivalents	10,220	10,149	71		10,220	4,060	6,160			
Loans and receivables ^(a)	137			137	137	31	33		73	
Amounts receivable for services	34			34	34					34
	10,391	10,149	71	171	10,391	4,091	6,193	0	73	34
<u>Financial Liabilities</u>										
Payables	3			3	3	3				
Grants and loans payable	9,875			9,875	9,875	705	2,693	5,294	1,183	
	9,878	0	0	9,878	9,878	708	2,693	5,294	1,183	0
2013										
<u>Financial Assets</u>										
Cash and cash equivalents	11,355	11,187	168		11,355	3,316	8,039			
Loans and receivables ^(a)	107			107	107	73				
Amounts receivable for services	34			34	34					34
	11,496	11,187	168	141	11,496	3,389	8,039	0	0	34
<u>Financial Liabilities</u>										
Payables	35			35	35					
Grants and loans payable	10,810			10,810	10,810	639	2,831	6,336	1,004	
	10,845	0	0	10,845	10,845	674	2,831	6,336	1,004	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.

	Carrying amount \$ 000	-100 basis points		+100 basis points	
		Surplus \$ 000	Equity \$ 000	Surplus \$ 000	Equity \$ 000
2014					

Financial Assets

Cash and cash equivalents	71	(1)	(1)	1	1
		(1)	(1)	0	1

	Carrying amount \$ 000	-100 basis points		+100 basis points	
		Surplus \$ 000	Equity \$ 000	Surplus \$ 000	Equity \$ 000
2013					

Financial Assets

Cash and cash equivalents	168	(2)	(2)	2	2
		(2)	(2)	2	2

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:

\$	2014	2013
0 - 10,000	5	9
10,000 - 20,000	1	0
	\$000	\$000
Base remuneration and superannuation		
Annual leave and long service leave accruals		
Other benefits		
The total remuneration of all members of ScreenWest Inc	42	44

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:

\$	2014	2013
110,001 - 120,000	0	0
140,001 - 150,000	0	0
150,001 - 160,000	0	1
180,001 - 190,000	0	1
190,001 - 200,000	1	1
	\$000	\$000
Base remuneration and superannuation	453	493
Annual leave and long service leave accruals	(9)	31
Other benefits	5	-
The total remuneration of senior officers	449	524

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:

	2014	2013
	\$000	\$000
Auditing the accounts, financial statements and key performance indicators	25	25

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 \$134,061 (2013: \$127,014) from ScreenWest Inc. Australian Writers' Guild (WA) is not subject to operational control by ScreenWest Inc.

Note 33. Supplementary financial information

(a) Write-offs

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

(b) Losses through theft, defaults and their causes

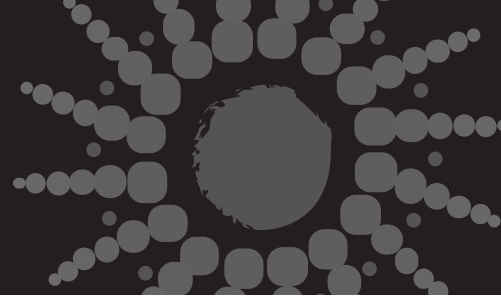
There were no losses of public moneys and public and other property through theft or default during the financial year.

(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.



5.2 Detailed Key Performance Indicators Information

Certified Performance Indicators 2013-14

The Independent Auditor's Opinion is located under Section 5.1.

ScreenWest Inc

Certification of Performance Indicators

For the year ended 30 June 2014

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 2014.



Chairman of Accountable Authority
Date: 25/8/14



Member of Accountable Authority
Date: 25/8/14



KEY EFFICIENCY AND EFFECTIVENESS INDICATORS

Government Goal

ScreenWest Inc contributes to the achievement of the Government Goal:

Greater focus on achieving results in key service delivery areas for the benefit of all Western Australians.

And the Government Desired Outcome:

A creative, sustainable and accessible culture and arts sector.

Key efficiency and effectiveness indicators have been developed in accordance with Treasurer's Instruction 904 to evaluate ScreenWest Inc's performance in achieving the Government Desired Outcome.

In 2013-14 ScreenWest reviewed its key performance indicators. In brief, the review that was undertaken saw some additional key performance indicators developed to allow for better accountability and transparency in reporting the agency's performance.

Key Efficiency Indicators

ScreenWest has two key efficiency indicators:

1. Average cost per grant application processed.
2. Grants operations expense as a percentage of direct grants approved. (New indicator.)

Key Effectiveness Indicators

ScreenWest has six key effectiveness indicators:

1. Proportion of applicants satisfied with key elements of the 'creative' funding program (Creativity).
2. Proportion of Western Australians that perceive culture and arts (including the screen industry) events to be accessible (Accessibility).
3. Perceived value of culture and the arts (including the screen industry) to the Western Australian community (Sustainability).
4. The three-year rolling average gross value of film, television and digital media production supported by ScreenWest (\$M). (New indicator.)
5. The value of production generated for each dollar of ScreenWest investment (\$ ratio). (New indicator.)
6. The three year rolling average number of Western Australian screen practitioners / production companies nominated for major national screen industry awards for projects that have received ScreenWest funding support. (New indicator.)

Report on Key Efficiency Indicators 2013-14

Key Efficiency Indicator 1: Average Cost per Grant Application Processed

The average cost per grant application process in 2013-14 was \$3,948. The 2013-14 actual average cost per grant application figure is lower than the 2013-14 target as the agency received more applications during the year than was originally estimated (577 versus 550) and the total services cost was lower due to salary and administrative savings made during the year.

	2012-13 Actual (\$)	2013-14 Target (\$)	2013-14 Actual (\$)	2014-15 Target (\$)
Average cost per grant application processed ¹	3,304	4,876	3,948	4,055

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

The number of 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 Efficiency Indicator 2: Grants Operations Expense as a Percentage of Direct Grants Approved

This new indicator shows the ratio of expenditure associated with the distribution of grant funding support managed directly by ScreenWest to eligible production companies and screen practitioners.

In 2013-14 savings were made in salaries due to staff vacancies and the administration expenses associated with grant operations. In 2014-15 ScreenWest will receive additional government funding to develop and implement a Production Attraction scheme, in addition it is not expected that there will be staff vacancies during the year.

	2013-14 Actual (%)	2014-15 Target (%)
Grants operations expense as a percentage of direct grants approved	11.68	17.76

Base data

	2013-14 Actual (\$M)	2014-15 Target (\$M)
Expenses associated with grant operations ¹	1,314	1,681
Direct grants approved ²	11,253	9,463

1. 'Expenses associated with grant operations' shows the total operating expenses in delivering grant funding support to eligible production companies and practitioners.
2. 'Direct grants approved' shows the total of direct grant funding committed to eligible production companies and practitioners.

Report on Key Effectiveness Indicators 2013–14

	2012-13 Actual	2013-14 Target	2013-14 Actual	2014-15 Target	NOTES
OUTCOME: A creative, sustainable and accessible culture and arts sector					
CREATIVITY Proportion of funding applicants satisfied with the key elements of the ScreenWest funding programs.	99.6%	99.6%	99.8%	99.7%	The 2013-14 actual is based on a single complaint being received during 2013-14.
SUSTAINABILITY¹ Perceived value of the screen industry to the Western Australian community.	76%	80%	74%	77%	
ACCESSIBILITY¹ Proportion of Western Australians that perceived the screen industry to be accessible.	58%	60%	48%	59%	

1. The 'Sustainability' and 'Accessibility' indicators are measured by a community survey instrument applied by Patterson Market Research. This is an annual survey and was conducted in April 2014 using telephone interviewing techniques.

Key Effectiveness Indicator 1: Proportion of applicants satisfied with key elements of the 'creative' funding program (Creativity)

The 'Creativity' indicator measures the satisfaction of funding applicants with the funding process and provides an assessment of the screen industry sector's satisfaction with the creative outcomes being achieved through ScreenWest's 'creative' funding programs.

In 2013-14, \$11.25million was allocated to ScreenWest to fund its programs to produce 'creative' outcomes. Refer to section 3.1 for detail on 2013-14 Funding Program activities and outcomes.

Industry advisors help to 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.

Key Effectiveness Indicator 2: Perceived value of culture and the arts (including the screen industry) to the Western Australian community (Sustainability).

The 'Sustainability' indicator 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.

The Patterson Market Research survey indicated that 59% of respondents believe the screen industry is of 'high value', a decrease on the previous year (63%). The perceived value index score for 2013-14 was 74%, a slight decrease on the previous year (76%) and a further decrease from 2011-12, which was an all-time high of 84%. The 2011-12 index score may be influenced by the commercial success of feature film *Red Dog* in that year.



Key Effectiveness Indicator 3: Proportion of Western Australians that perceive culture and arts (including the screen industry) events to be accessible (Accessibility).

The 'Accessibility' indicator provides an assessment of the extent to which the Western Australian community perceives film screening events and/or productions to be accessible.

The scores for the degree of accessibility of Western Australian screen content was 58% for the past four years, however the 2014 result dropped to 48%.

The 2013-14 survey indicated a level of perceived difficulty with the accessibility of Western Australian screen productions ; with only 17% of respondents reporting that this is 'net easy', 26% reporting 'neither easy nor difficult' and 51% reporting 'net not easy'.

One explanation for the decrease is that in 2014 no high profile Western Australian feature film was released in cinemas. In comparison, the period from 2009-10 to 2012-13 saw the cinema and DVD release of *Bran Nue Dae*, *Red Dog*, *Drift* and *Satellite Boy*.

It is anticipated that the accessibility factor will increase in 2014-15 due to the impending release of Western Australian feature films *These Final Hours*, *Son of a Gun*, *Kill Me Three Times* and *Paper Planes*. In addition a strategic initiative within the *ScreenWest Strategic Plan 2011 - 2016* is to focus on increasing the awareness of the Western Australian screen industry and to build a following for Western Australian screen content.

Key Effectiveness Indicator 4: Three Year Rolling Average Gross Value of Film, Television and Digital Media Production Supported by ScreenWest

This new indicator measures the instrumental impact/contribution that culture and the arts (in this case the screen industry) makes to the economy. It is also an indicator of how effective a State/Territory/country has been in facilitating, supporting and attracting production opportunities.

It is not appropriate to draw conclusions about trends in movements in the 'value of production' in a single financial year as there is often a substantial time lapse between a grant funding commitment and the start of a production filming (principal photography). A more useful picture is obtained by considering the average 'production value' over three financial years as it 'normalises' the fluctuations in data within a given financial year.

In 2013-14, the value of production was lower than the previous financial year. 2012-13 was a record year for the local screen industry; in terms of production value it was the highest value of production ScreenWest has been involved in since the agency's establishment.

	2013-14 Actual (\$M)	2014-15 Target (\$M)
Three year average value of production ¹	39.42	48.91

Base Data

	2011-12 Actual (\$M)	2012-13 Actual (\$M)	2013-14 Actual (\$M)	2014-15 Target (\$M)
Value of Production ¹	23.81	59.88	34.57	41.30
Value of ScreenWest Investment	4.38	7.35	5.01	6.44

1. 'Value of Production' refers to the total contracted production budgets of feature films, television drama and documentaries, web series, short films and interactive projects produced in Western Australia that have received ScreenWest funding and have commenced principal photography within the given financial year. Short films include those produced through FTI short film initiatives that FTI currently manages on ScreenWest's behalf. Where a 'traditional' principal photography date is not obvious, such as for interactive projects (websites/apps) or projects using predominantly archival footage, the principal photography start date is determined by the date that the contract was fully executed. For animated productions, the principal photography date is determined by the date production begins.

Key Effectiveness Indicator 5: Value of Production Generated for Each Dollar of ScreenWest Investment

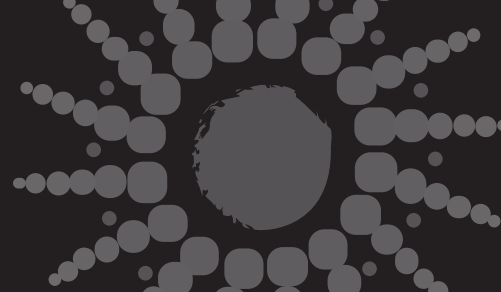
Also a new effectiveness indicator, the 'value of production generated for each dollar of ScreenWest investment' compares the value of ScreenWest investment to the total value of contracted production budgets. The ratio is an indication of the leverage of State Government funding.

	2013-14 Actual (\$ ratio)	2014-15 Target (\$ ratio)
Ratio of ScreenWest Investment to the Total Value of Production (\$)	1:6.90	1:6.41

Base Data

	2013-14 Actual (\$M)	2014-15 Target (\$M)
Value of Production ¹	34.57	41.30
Value of ScreenWest Investment ²	5.01	6.44

1. 'Value of Production' refers to the total contracted production budgets of feature films, television drama and documentaries, web series, short films and interactive projects produced in Western Australia that have received ScreenWest funding and have commenced principal photography within the given financial year. Short films include those produced through FTI short film initiatives that FTI currently manages on ScreenWest's behalf.
2. 'Value of ScreenWest Investment' refers to the total amount of State Treasury and Lotterywest funding that is invested by ScreenWest into projects that have commenced principal photography within a given financial year.



Key Effectiveness Indicator 6: Three Year Rolling Average Number of Western Australian Screen Practitioners/ Production Companies Nominated for Major National Screen Industry Awards For Projects That Have Received ScreenWest Funding Support

Nominations for major national screen awards are peer recognition of (and in the case of the TV Week Logies Awards community recognition of) craft excellence and/or outstanding contribution. If a practitioner/production company is nominated for a major national award this is a good proxy for recognising 'world-class practice', 'craft excellence' and the 'value' of the screen industry to individuals.

ScreenWest uses a three-year rolling average figure as the number of award nominations will fluctuate from year to year in line with fluctuations in the levels of production.

In 2013-14, the three-year rolling average for Western Australian practitioners and/or production companies nominated for major national awards is 35 nominations.

Nominations during the year included 19 AACTA Awards, including Best Film for *Satellite Boy* and *The Turning*, and nominations in the fields of cinematography, direction, editing, music, production design, scriptwriting and sound.

	2013-14 Actual	2014-15 Target
The three-year rolling average number of Western Australian screen practitioners / production companies nominated for major national screen industry awards for projects that have received ScreenWest funding support	35	24

The data excludes acting nominations.

For the purposes of this measure ScreenWest defines 'major national screen awards' as being the following:

- **AACTA.** Australian Academy Cinema Television Arts Awards (AACTA) (formerly the AFIs). Australia's highest film and television awards. Practitioners are recognised and awarded for outstanding work within their fields, and in recognition for their contribution to the Australian film, television, documentary and short film production industries. Awards are held in January.
- **ACS.** Australian Cinematography Society (ACS) Awards. The ACS Awards recognise and reward excellence in cinematography. Awards are held in May.
- **ADG.** Australian Directors Guild (ADG) Awards. The ADG Awards ceremony celebrates and recognises the contribution of Australian Directors. Awards are held in May.
- **AIMIA.** Australian Interactive Media Industry Association (AIMIA) Awards. The AIMIA Awards recognise the best work in digital media in Australia. Awards are announced in January.
- **APRA/AMCOS.** Screen Music Awards. The Screen Music Awards are presented by Australian Performing Rights Association (APRA) in conjunction with the Australian Guild of Screen Composers (AGSC). The ceremony acknowledges excellence and innovation in the field of screen composition. Awards are held in December.
- **ATOM.** Australian Teachers of Media Awards. The ATOM Awards recognise the best of Australian and New Zealand screen content and media excellence from the education sector and screen industry professionals. Awards announced in November.
- **AWG.** Australian Writers Guild - AWGIE Awards. The AWGIE Awards recognise and reward excellence in performance writing. The AWGIEs are usually held in the latter half of the year.
- **Deadlys.** The Deadly Awards (Deadlys). The Deadly Awards recognise the contribution of Aboriginal and Torres Strait Islander achievement and excellence in music, sport, entertainment and community. The 2013 Awards were held in September. The 2014 Deadly Awards have been cancelled due to funding cuts and the future of the awards is currently unclear.
- **IF.** Inside Film (IF) Awards. The IF Awards are an annual award ceremony for the Australian film industry. The awards are determined by a national audience poll, which differentiates it from the AACTA Awards, which are judged by industry professionals. These awards were not held in 2013-14; they are currently on hold and their future is unclear.
- **Logies.** TV Week Logie Awards. The Logie Awards are the Australian television industry awards. The Logies are held in April.

5.3 Ministerial Directives

ScreenWest received no Ministerial directives in 2013-14.

5.4 Other Financial Disclosures

5.4.1 Pricing Policies of Services Provided

Not applicable to ScreenWest Inc.

5.4.2 Capital Works

No capital projects were completed during 2013-14.

5.4.3 Employment and Industrial Relations

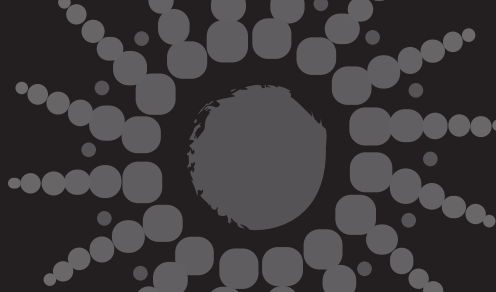
ScreenWest staff are employed through the employing authority of the DCA. Employment conditions are governed by the *Public Sector Management Act 1994*, the *Public Service Award 1992*, and the *Public Service and Government Officers General Agreement 2011*.

The following table summarises ScreenWest's employee count as at 30 June 2014. Figures include staff on paid and unpaid leave and on fixed term contracts.

Employment Type	2012-13		2013-14	
	Women	Men	Women	Men
Permanent Full-time	8	1	6	0
Permanent Part-time	2	0	3	0
Fixed Term Full-time	7	4	10	4
Fixed Term Part-time	1	0	2	0
Casual paid in previous 12 months	0	0	0	0
Other paid in previous 12 months	0	0	0	0
Total	18	5	21	4

Managing Our People

The DCA Human Resources directorate provides services across the culture and arts portfolio to support agencies' 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.



Staff Development

ScreenWest is committed to the development of its employees. During the year employees attended a number of training and development opportunities relevant to their roles including:

- Online Accountable and Ethical Decision Making training
- Mental Health Training for Managers and Supervisors
- Manager Occupational Safety & Health Responsibilities
- Safe workstation set up
- Microsoft Word and Excel training
- Industrial Foundation for Accident Prevention Safety training
- XMedia Lab “Video+Social” conference
- Pablo Gonzalez Tugg Disruptive Distribution Masterclass
- Creating a Healthy Film Set Seminar Day with sessions titled OS&H and Risk Management; The Safe Use of Firearms on the Film Set; Insurances for Film & TV Your Rights as Producer; Your Rights on a Film Set; and How to Film on WA Roads.
- Round table discussions and briefings with a variety of industry practitioners including Evan Bregman producer and director of Digital Media at Electus, Paul Welsh UK script specialist, and Felicity McVay, YouTube, who leads the development of content strategy and partnerships for YouTube in Australia and New Zealand.

5.4.4 Governance Disclosures

Interests of Senior Officers

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

ScreenWest adheres to the culture and arts portfolio Code of Conduct that clearly outlines how perceived and actual conflicts of interest need to be managed. ScreenWest Board members and staff strictly adhere to the Code of Conduct protocols should an actual conflict of interest or perceived conflict of interest arise.

ScreenWest Board and Finance and Audit Sub-Committee remuneration

The table below outlines ScreenWest's 2013-14 Board and committee members and the remuneration they have received for fulfilling their membership role. The remuneration figures reflect members' attendance at Board/committee meetings, grant assessment meetings, events, strategic planning days and participation on steering and working committees. The figures exclude travel expenses.

Position	Name	Type of remuneration	Period of membership 2013-14	Actual remuneration for services rendered 2013-14
ScreenWest Board				
Chair	Peter Rowe	Per meeting	1 July 2013 – 30 June 2014	\$18,165
Member	Dax Calder	Per meeting	1 July 2013 – 30 June 2014	\$5,880
Member	Amanda Higgs	Per meeting	1 July 2013 – 30 June 2014	\$6,250
Member	Stephen Langsford	Per meeting	1 July 2013 – 31 December 2013 1 May 2014 – 30 June 2014	\$2,120
Member	Alan Lindsay	Per meeting	1 July 2013 – 30 June 2014	\$3,940
Member	Janelle Marr	Per meeting	1 July 2013 – 30 June 2014	\$8,070
Member	Aidan O'Bryan	Per meeting	1 July 2013 – 31 December 2013 1 May 2014 – 30 June 2014	\$4,780
Member	Sue Taylor	Per meeting	1 July 2013 – 30 June 2014	\$6,680
ScreenWest Finance and Audit Sub-Committee				
Chair	Peter Rowe	Per meeting	1 July 2013 – 30 June 2014	\$2,100
Member	Stephen Langsford	Per meeting	1 July 2013 – 31 December 2013	\$300
Member	Alan Lindsay	Per meeting	1 July 2013 – 30 June 2014	\$1,400
Member	Janelle Marr	Per meeting	1 July 2013 – 30 June 2014	\$800
Total:				\$60,485

5.5 Other Legal Requirements

5.5.1 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 2013-14 was \$510.82, which was incurred as a result of staff recruitment and ScreenWest's inclusion in the White Pages.

Expenditure Area	Total Amount (\$)	Supplier	Sub Total (\$)
Advertising agencies	0.00	-	0.00
Market research organisations	0.00	-	0.00
Polling organisations	0.00	-	0.00
Direct mail organisations	0.00	-	0.00
Media advertising organisations			
<i>Job vacancies</i>	439.78	Adcorp Australia Ltd Grapevine Jobs Ltd	339.78 100.00
<i>Advertising</i>	71.04	Sensis Melbourne	71.04

5.5.2 Disability Access and Inclusion Plan Outcomes

Culture and arts are fundamental to our history, identity, creativity and desire for play and enjoyment. ScreenWest recognises participation in arts and cultural experience, as a right for all people, has the potential to improve all areas of human endeavour.

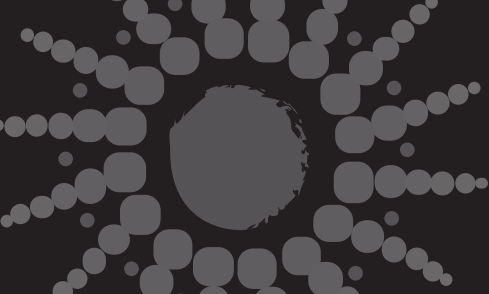
ScreenWest has adopted the culture and arts portfolio agencies *Disability Access and Inclusion Plan 2013–2017* (DAIP) to ensure that ScreenWest's services, information and facilities are accessible for people with a disability.

The DAIP's strategies ScreenWest implemented and/or principles adhered to are as follows:

Outcome 1

People with a disability have the same opportunities as other people to access the services of, and any events organised by, the Portfolio.

- 1.1 Build awareness, capacity and sustainability within the Portfolio's funded arts and cultural organisations to enhance access for people with disability.
- 1.2 Encourage the Portfolio's funded arts and cultural organisations to develop strategies to improve access for people with disability to mainstream programs and services.
- 1.3 Improve access for people with disability to arts funding programs, processes and timelines.
- 1.4 Ensure Portfolio funded events are accessible.
- 1.5 Ensure individuals and organisations contracted by the Portfolio to provide services comply with DAIP requirements.



Outcome 2

People with a disability have the same opportunities as other people to access the buildings and other facilities of the Portfolio.

- 2.1 Ensure the Portfolio's buildings and facilities meet access standards.
- 2.2 Ensure access is monitored and maintained to ensure our buildings and facilities continue to meet the needs of people with disability and their families and carers.
- 2.3 Ensure community consultation on access standards is a requirement in the design, planning, and construction of any buildings and facilities.

Outcome 3

People with a disability receive information from the Portfolio in a format that will enable them to access the information, as readily as other people are able to access it.

- 3.1 Ensure information provided for people with disability complies with State Government Access Guidelines for Information, Services and Facilities.
- 3.2 Make available upon request alternative format versions of public documents.
- 3.3 Make available Plain English versions of key public documents relevant to people with disability.
- 3.4 Ensure staff are aware of accessible information needs and how to obtain information in other formats.

Outcome 4

People with a disability receive the same level and quality of service from the staff of the Portfolio as other people receive from the staff of the Portfolio.

- 4.1 Ensure staff have the knowledge and skills to provide an equal level and quality of service to people with disability and their families and carers.

Outcome 5

People with a disability have the same opportunities as other people to make complaints to the Portfolio.

- 5.1 Review the complaints process to ensure it meets the needs of people with disability.
- 5.2 Ensure people with disability are aware of the complaints process.
- 5.3 Ensure staff handling complaints have sufficient knowledge and understanding of people with disability to adequately respond to complaints.

Outcome 6

People with a disability have the same opportunities as other people to participate in any public consultation by the Portfolio.

- 6.1 Ensure public consultation processes are inclusive.
- 6.2 Increase opportunities for people with disability, their family, and carers to be involved in public consultation.

Outcome 7

People with a disability have the same opportunities as other people to seek employment with the Portfolio.

- 7.1 Ensure recruitment policies and practices are inclusive.
- 7.2 Develop strategies to improve attraction, recruitment and retention of employees with disability.
- 7.3 Ensure Portfolio staff with a disability are supported to undertake their employment responsibilities.



ScreenWest engaged in a number of activities during 2013-14 to deliver specific outcomes and strategies within the DAIP. Activities included:

- Enhanced accessibility to funding programs and initiatives through the development of a new website and e-newsletter.
- Hosting of events, screenings, seminars and briefing sessions at fully accessible public venue spaces. These spaces included the ScreenWest offices at 140 William St, the Art Gallery of Western Australian theatrette and the Northbridge Piazza.
- Various activities available to all Western Australians for free including the screening of Western Australian films at the Northbridge Piazza for WA Day; a Masterclass on developing low budget features with specialist Paul Welsh; and a series of seminars on creating a safe and healthy film set.

5.5.3 Compliance with Public Sector Standards and Ethical Codes

In accordance with Section 31 of the *Public Sector Management Act 1994*, the following is a report of the extent to which the ScreenWest has complied with Public Sector Standards, the Western Australian Public Sector Code of Ethics and the Culture and the Arts Portfolio Code of Conduct. The Public Sector Commission investigates and determines the outcome of breach claims, should they occur.

Compliance Issue	Significant action taken to monitor and ensure compliance
Code of Conduct <ul style="list-style-type: none">• Nil breaches	A Code of Conduct policy booklet is provided to all new culture and arts portfolio staff. New staff are required to read and acknowledge the policy booklet as well as to undertake online Accountable and Ethical Decision Making training. DCA Human Resource directorate of in the process of reviewing the existing Code of Conduct.
Public Sector Standards <ul style="list-style-type: none">• Nil breaches	Information about Public Sector Standards is included on the DCA intranet and incorporated into the culture and arts portfolio induction program. The DCA Human Resources directorate continually reviews culture and arts portfolio human resources policies and guidelines to ensure ongoing compliance with the Public Sector Standards.
Western Australian Public Sector Code of Ethics <ul style="list-style-type: none">• Nil breaches	Online Accountable and Ethical Decision Making training was undertaken by the majority of ScreenWest staff in 2013-14.



5.5.4 Recordkeeping Plans

As required under the *State Records Act 2000*, ScreenWest's Recordkeeping Plan was last reviewed and registered with the State Records Office in 2011. The last major review of recordkeeping systems coincided with DCA and ScreenWest's move to Gordon Stephenson House in 2011.

ScreenWest continues to implement strategies to ensure that employees are aware of their compliance responsibilities established in the Act. DCA Information Management staff continually monitor, review and update practices to maintain and increase the efficiency and effectiveness of ScreenWest's recordkeeping system as more staff use ScreenWest's electronic records and document management system, TRIM.

The efficiency and effectiveness of the organisation's recordkeeping system is scheduled to be evaluated next year.

Recordkeeping training program

All ScreenWest staff have access to TRIM and have been provided with training. TRIM usage is increasingly embedded into ScreenWest's operations.

Regular recordkeeping training is provided to staff to raise awareness of recordkeeping responsibilities and to provide instruction in the use of TRIM. All new staff are trained and refresher training is provided to existing staff. Training and support is also provided on a one-on-one basis as required.

The recordkeeping training program is reviewed regularly and staff usage of TRIM is monitored to identify gaps in usage. Training material is regularly revised to address updates in the system and to incorporate frequently asked questions.

The culture and art's portfolio induction program addresses employee roles and responsibilities in regard to their compliance with their organisation's Recordkeeping Plan.

Freedom of Information

Under Schedule 2 of the Regulations of the *Freedom of Information Act 1992*, DCA coordinates freedom of information requests for the culture and arts portfolio agencies including ScreenWest.

As prescribed in Section 96 of the Act, the DCA publishes an up-to-date information page confirming the DCA's commitment to the right of all Western Australians to have access to government information for whatever reason they wish. The information page is available on the DCA's website and gives details on how a person can apply for access to culture and arts portfolio documents. Information is also included on ScreenWest's website.

5.6 Government Policy Requirements

5.6.1 Substantive Equality

ScreenWest is represented on the culture and arts portfolio Substantive Equality Reference Group. Collectively, the reference group has created a portfolio policy that will be implemented across the portfolio.

The Reference Group has also been working to finalise a communication plan to increase awareness of the policy and ensure substantive equality is considered in all aspects of the all culture and arts portfolio business. Once finalised a substantive equality information and awareness raising session will be held for ScreenWest staff.

5.6.2 Occupational Safety, Health and Injury Management

ScreenWest is committed to providing a safe and healthy workplace for all its employees by developing and implementing safe systems of work and identifying hazards and controlling risks as far as practicable.

The Culture and Arts Portfolio Occupational Safety and Health (OSH) Framework sets out the policies, work practices and procedures that have been prepared to address hazards and hazardous work processes. Information on these policies, practises and procedures is made available to ScreenWest staff through the DCA intranet.

An audit of the Culture and the Arts portfolio was completed in 2012-13 using the WorkSafe Plan elements and standards as the benchmark. An implementation plan has been developed that focuses on recommendations in the areas of management commitment, planning, consultation, hazard management and training.

The formal mechanisms for consultation with employees on OSH and injury management matters are primarily via line management and the Agency's employee safety and health representative. ScreenWest has both an employee and a management safety and health representative on the DCA OSH Committee. The OSH Committee meets each quarter.

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

OSH Performance Indicator Table

Indicator	Target	2012-13	2013-14
Number of fatalities	0	0	0
Lost time injury/disease (LTI/D) incidence rate	0 or 10% reduction on the previous three years	0	0
Lost time injury severity rate	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) NA (ii) NA	(i) NA (ii) NA
Percentage of line managers trained in occupational safety, health and injury management responsibilities	Greater than or equal to 80%	50%	100%

APPENDIX 1 SCREENWEST FUNDING COMMITMENTS 2013-14

Amounts listed are approved commitments as at 30 June 2014 and may not be the final amounts contracted or paid. Monetary amounts are rounded to the nearest dollar.

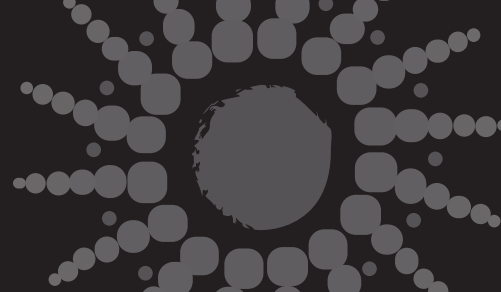
Project names are as at 30 June 2014 and may be working titles.

PRODUCTION INVESTMENT FUND			
Recipient	Project	Format	Amount (\$)
Feisty Dame Productions	<i>Kill Me Three Times</i>	Feature	41,500
Arenamedia	<i>Paper Planes</i>	Feature	75,000
Vue DC	<i>Kung Fu Style aka Rabbit - Star Dreams 2</i>	Animated Feature	200,000
Vue DC	<i>Farm House 81 II - Perfect Friends</i>	Animated Feature	200,000
Cordell Jigsaw Zapruder	<i>Gina</i>	Telemovie	120,000
Woss Group Film Productions	<i>Blue Dog</i>	Feature	800,000
Seaflower Holdings	<i>Tribal Scent</i>	Documentary	39,832
Spear Point Productions & Beyond West	<i>Prison Songs (aka Songs from the Inside)</i>	Documentary	119,216
Sea Dog TV International	<i>Birthplace of the Giants</i>	Documentary	171,903
Mago Films	<i>Recipes That Rock - Series 2</i>	Documentary Series	74,730
Artemis International	<i>Who Do You Think You Are? - Series 7</i>	Documentary Series	576,409
Artemis International	<i>Shaun Micallef Gets Religion</i>	Documentary	93,982
Artemis International	<i>The Lloyd Rayney Story (aka WKCR)</i>	Documentary	60,000
Artemis International	<i>Great Pubs of Western Australia</i>	Documentary Series	52,940
TOTAL			2,625,512

ABC MATCHED PRIMETIME PRODUCTION FUND			
Recipient	Project	Format	Amount (\$)
Prospero Productions	<i>The Cutting Edge</i>	Documentary	135,000
Joined Up Films	<i>Parental Guidance</i>	Documentary Series	293,750
Zinc Finger Films & Beyond West	<i>C3: Road to Salvation</i>	Documentary Series	120,500
Electric Pictures	<i>Blowing Up Australia</i>	Documentary Series	300,000
TOTAL			849,250

SUPERDOC		
Recipient	Project	Amount (\$)
Prospero Productions	<i>SuperDoc (2014-15)</i>	800,000
Electric Pictures	<i>SuperDoc (2014-15)</i>	800,000
TOTAL		1,600,000

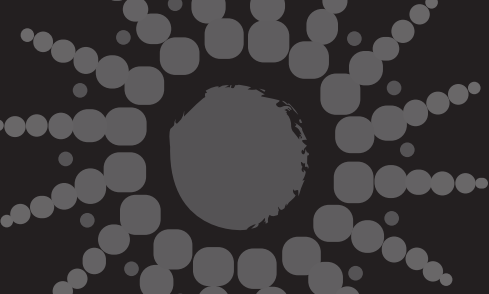
INDUSTRY ENHANCEMENT FUND		
Recipient	Project	Amount (\$)
Leap Frog Films	<i>Industry Enhancement Fund (2013-14)</i>	80,000
Filmscope Entertainment	<i>Industry Enhancement Fund (2014-15)</i>	100,000
TOTAL		180,000



SCREEN BUSINESS DEVELOPMENT FUND		
Recipient	Project	Amount (\$)
Bardwell Media	<i>Screen Business Development Fund (2013-14)</i>	80,000
Factor 30 Films	<i>Screen Business Development Fund (2013-14)</i>	80,000
Mago Films	<i>Screen Business Development Fund (2013-14)</i>	100,000
Sea Dog TV International	<i>Screen Business Development Fund (2013-14)</i>	80,000
Woss Group Film Productions	<i>Screen Business Development Fund (2013-14)</i>	100,000
Goalpost Taylor	<i>Screen Business Development Fund (2013-14)</i>	100,000
Seaflower Holdings	<i>Screen Business Development Fund (2013-14)</i>	100,000
Showrunner Productions	<i>Screen Business Development Fund (2013-14)</i>	80,000
Artemis International	<i>Screen Business Development Fund (2013-14)</i>	100,000
	TOTAL	820,000

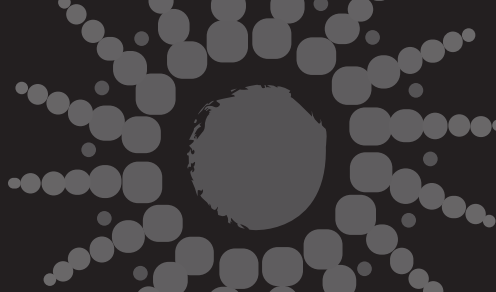
LOCATION SCOUTING COMMISSIONS		
Recipient	Project	Amount (\$)
Various	<i>WA Location Recces</i>	22,155
David Dare Parker Photographer	<i>Production stills photography</i>	2,400
Ausfilm International	<i>AusFilm membership fees</i>	16,800
Thomson Coach lines	<i>Herbei Delegation 2013, Perth</i>	2,001
Various	<i>CCG Conference China, 2013</i>	321
Various	<i>Shanghai Delegation 2013, Perth</i>	150
Various	<i>Hippo Entertainment Animation Delegation 2013, Perth</i>	4,459
Various	<i>Sunset Hospital maintenance and repair</i>	2,220
Various	<i>Location Support, Material Costs and Brochure</i>	9,304
Various	<i>Co-pro Australia China Delegation 2013, Perth</i>	4,593
Carlson Wagonlit	<i>Location and Film Services Support</i>	587
John Fox	<i>Commissioned proposed for Film Industry Firearms permit System for WA, 2014</i>	10,000
John Fox	<i>Safe use of Firearms Workshop, 2014</i>	1,513
Creative Compliance Australia	<i>Elevating Production Safety Workshop</i>	2,419
Various	<i>Shanghai International Film Festival (SIFF), 2014</i>	303
Vivid Group	<i>Production Directory Website Enhancement</i>	19,999
Creative Compliance Australia	<i>WA Safety Management Plan License Fee</i>	12,000
	TOTAL	111,224

FILM FINANCE INITIATIVES		
Recipient	Project	Amount (\$)
Various	<i>Film Financing Workshop, CinéfestOZ 2013, Busselton</i>	3,139
	TOTAL	3,139



SLATE DEVELOPMENT FUND		
Recipient	Project	Amount (\$)
Taylor Media	<i>Drama Slate Development (2014-15)</i>	100,000
WBMC	<i>Drama Slate Development (2014-15)</i>	100,000
Woss Group Film Productions	<i>Drama Slate Development (2014-15)</i>	100,000
Joined Up Films	<i>Factual Slate Development (2014-15)</i>	50,000
Sea Dog International	<i>Factual Slate Development (2014-15)</i>	50,000
TBA	<i>Factual Slate Development (2014-15)</i>	50,000
TOTAL		450,000

PROJECT DEVELOPMENT (TV, DOCUMENTARY, FEATURE FILM)			
Recipient	Project	Format	Amount (\$)
Ella Wright	<i>People are Idiots (aka Hot Brekky)</i>	Drama - TV Series	175
Tenille Kennedy	<i>The Unloved</i>	Feature	23,000
Mad Kids	<i>The Legend of Gavin Tanner</i>	Drama - TV Series	14,000
Mad Kids / The Jam Room	<i>Boy Jam</i>	Drama - TV Series	18,000
Periscope Pictures	<i>Meeting the Neighbours</i>	Documentary Series	18,750
Bardwell Media	<i>Convent Girls</i>	Feature	20,000
Electric Pictures	<i>Surviving Mumbai</i>	Feature	25,000
Hoover's Gold	<i>The Interior</i>	Feature	7,500
Forgeworks	<i>The Red Bride</i>	Feature	18,000
Tenille Kennedy	<i>The Unloved</i>	Feature	5,000
Periscope Pictures	<i>Kickstart a Baby</i>	Documentary	19,000
Factor 30 Films	<i>Loud & Blunt</i>	Drama - TV Series	18,000
Feature Film Track	<i>Intake 1 & 2 – funding for subsequent stages</i>	Feature	43,000
TOTAL			229,425

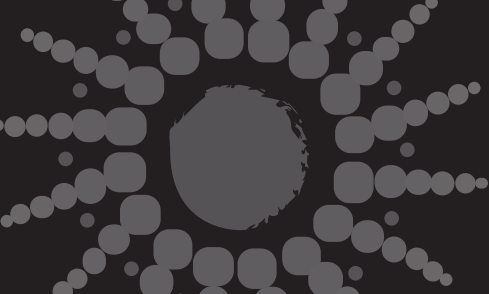


MATCHED DEVELOPMENT			
Recipient	Project	Format	Amount (\$)
Spear Point Productions & Beyond West	<i>Prison Songs (aka Songs from the Inside)</i>	Documentary	20,000
Electric Pictures	<i>Blowing Up Australia</i>	Documentary	10,000
Ramu Productions	<i>Broomerang</i>	Drama - TV Series	9,594
Vue DC	<i>Farm House (2) / The Rabbit's Back</i>	Animated Feature	25,000
Vue DC	<i>The Adventures of Marco Polo & Ali</i>	Animated Feature	25,000
Artemis International	<i>Shaun Micallef Gets Religion</i>	Documentary	12,000
Ramu Productions	<i>Broomerang</i>	Drama - TV Series	24,877
Serangoon Road Productions	<i>Serangoon Road: The Long Game</i>	Drama - TV Series	25,000
Joined Up Films	<i>The Expendables (Australia's Secret Heroes - Vietnam)</i>	Documentary Series	15,000
Joined Up Films	<i>Is Australia Racist?</i>	Documentary	25,000
Feisty Dame Productions	<i>A Few Less Men</i>	Feature	25,000
RKPix	<i>The Jake Project</i>	Animation - TV	23,800
TOTAL			240,271

EMERGENCY DEVELOPMENT			
Recipient	Project	Format	Amount (\$)
Outside The Lines	<i>The Unlikeliest Hero</i>	Feature	17,500
Sea Dog TV International	<i>Super Predator Battleground</i>	Documentary	25,000
TOTAL			42,500

WEST COAST VISIONS			
Recipient	Project	Format	Amount (\$)
Factor 30 Films	<i>Hounds of Love</i>	Feature	750,000
TOTAL			750,000

WEST COAST VISIONS DEVELOPMENT			
Recipient	Project	Format	Amount (\$)
Feisty Dame Productions	<i>Surrender</i>	Feature	21,000
Impian Films	<i>The Damned</i>	Feature	21,000
Factor 30 Films	<i>Hounds of Love</i>	Feature	25,000
TOTAL			67,000



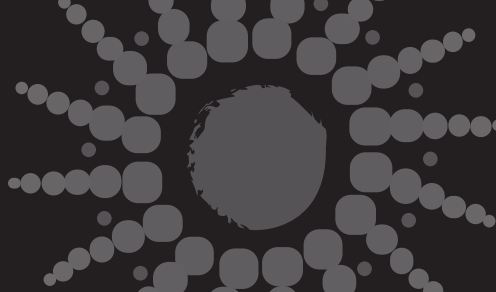
FEATURE NAVIGATOR			
Recipient	Project	Format	Amount (\$)
Various	<i>Feature Navigator 2013-14 (inclusive of consultant fees, workshop fees and costs associated with Feature Navigator participants partaking in CinéfestOZ 2013)</i>		77,434
Various	<i>Feature Navigator (Script editor fees for 2nd Draft Project Development 2013-2014)</i>		24,000 ¹
Australian Writers' Guild	<i>Feature Navigator 2013-14 (inclusive of Claire Dobbin script development workshops 2013 and eQuinox script hothouse 2014)</i>		38,143 ¹
Paul Komadina	<i>Nasty Business</i>	Feature	5,500
Factor 30 Films	<i>Dylan Smith & The Mystery of the Dakota Diamond</i>	Feature	5,500
SAR Films	<i>Derek's Farm</i>	Feature	5,500
Spear Point Productions	<i>Exhumed</i>	Feature	5,500
Jules Duncan	<i>The Big Yarn</i>	Feature	5,500
Renee Rutgrink	<i>Woman in the Closet</i>	Feature	5,500
TOTAL			172,577

1. Screen Australia contributed a total of \$50,000 to the Feature Navigator 2013-14 program.

TELE-NAVIGATOR			
Recipient	Project	Format	Amount (\$)
Various - TBC	<i>Tele-Navigator program 2014 (inclusive of script workshop, consultant fees and project development funds)</i>		70,000
TOTAL			70,000

INDIGENOUS COMMUNITY STORIES			
Recipient	Project	Format	Amount (\$)
Film & Television Institute	<i>Indigenous Community Stories 2013-14</i>		200,000
TOTAL			200,000

INDIGENOUS PROJECT DEVELOPMENT			
Recipient	Project	Format	Amount (\$)
Spear Point Productions	<i>The Pact</i>	Online Series - Drama	15,000
Talkabout Productions	<i>Whadjuk to Wadjemup</i>	Documentary	20,000
Sam Field	<i>One and Only Short Documentary Initiative, Director Mentor</i>		10,000
Metamorflix	<i>Whadjuk to Wadjemup - Renee Kennedy script consultant to Talkabout Productions</i>		1,600
TOTAL			46,600



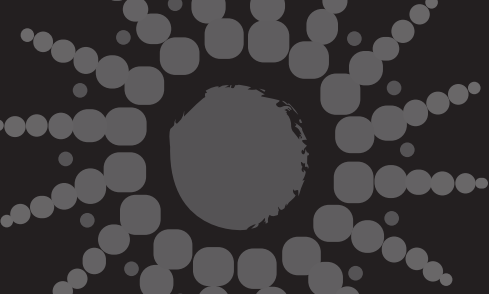
INDIGENOUS PRACTITIONER DEVELOPMENT		
Recipient	Project	Amount (\$)
Jub Clerc	<i>MIFF 37 South Market 2013, Melbourne</i>	1,500
Various	<i>One and Only Short Documentary Initiative - additional funds for writer and director fees</i>	7,000
Tyson Mowarin	<i>PIAF 2014 Perth Writers' Festival inDIGITAL workshop, Perth</i>	700
Perth International Arts Festival	<i>Warwick Thornton - PIAF 2014</i>	1,248
Goolarri Media Enterprises	<i>Goolarri Screen Writers Seminar Intensive, 2014</i>	5,000
	TOTAL	15,448

INDIGENOUS PRODUCTION			
Recipient	Project	Format	Amount (\$)
Wawili Pitjas Enterprises	<i>Kriol Kitchen</i>	Documentary - Series	25,000
Metamorphix	<i>SW/NITV Indigenous Factual Television Initiative – From The Western Frontier</i>	Documentary Series	48,000
Spear Point Productions	<i>Indigenous Short Drama Production Initiative - additional funds</i>	Short Drama	28,500
Various	<i>Whadjuk to Wadjemup</i>	Documentary	75,000
Spear Point Productions	<i>Returning</i>	Short Drama	25,000
	TOTAL		201,500

INDIGENOUS MARKET PARTNER INITIATIVE			
Recipient	Project	Format	Amount (\$)
Various	<i>One and Only Short Documentary Development and Production Initiative</i>	Short Documentary	250,222
	TOTAL		250,222

INDIGENOUS INDUSTRY SUPPORT		
Recipient	Project	Amount (\$)
Various	<i>Arnie Custo, Director Mentor for Indigenous Short Drama Production Initiative accommodation</i>	1,536
Spear Point Productions	<i>Yagan - ATOM Study Guide</i>	3,350
Various	<i>From The Western Frontier SW/NITV 'Defining Moments' Series Launch</i>	4,782
	TOTAL	9,668

SHORT FORM PRODUCTION INITIATIVES			
Recipient	Project	Format	Amount (\$)
Various	<i>Elevate30 & Elevate70</i>	Short Film - Drama Initiative	225,000
	TOTAL		225,000



DIGITAL MARKET PARTNER INITIATIVE			
Recipient	Project	Format	Amount (\$)
Various	<i>ScreenWest & SBS Online Comedy Pilot initiative</i>	Online	90,000
TOTAL			90,000

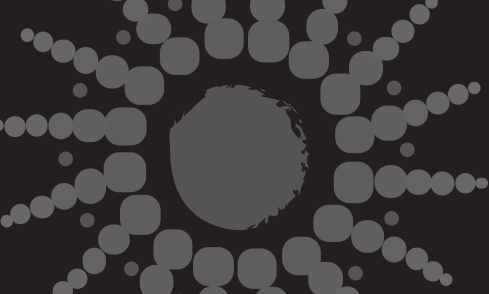
DIGITAL PRODUCTION			
Recipient	Project	Format	Amount (\$)
Periscope Pictures	<i>Beneath The Waves</i>	Interactive Project	100,000
TOTAL			100,000

DIGITAL PROJECT AND PRACTITIONER DEVELOPMENT			
Recipient	Project	Format	Amount (\$)
X Media Lab	<i>X Media Lab 2013-14, Perth</i>	-	15,000 ¹
Various	<i>Emergence Creative Festival 2014, Margaret River</i>	-	23,753
Taylor Media	<i>On the Jellicoe Road aka #Jellicoe Road Territory Wars</i>	Online Series - Drama	10,000
Sea Dog TV International	<i>Birth Place of Giants - Web Expedition</i>	Interactive Project	10,000
WBMC	<i>Sand Tracks Interactive</i>	Interactive Project	10,000
WBMC	<i>Lost + Found</i>	Interactive Project	10,000
Frame AR	<i>ANZAC Tom McKinnon Interactive Story App</i>	Interactive Project	10,000
TOTAL			88,753

1. DCA contribution to XML 2014.

TRAVEL ASSISTANCE - ESTABLISHED PRODUCTION COMPANIES		
Recipient	Project	Amount (\$)
WBMC	<i>Travel Assistance - Established Production Companies (2013-14)</i>	34,820
Electric Pictures	<i>Travel Assistance - Established Production Companies (2013-14)</i>	34,800
Taylor Media	<i>Travel Assistance - Established Production Companies (2013-14)</i>	15,780
Filmscope Entertainment	<i>Travel Assistance - Established Production Companies (2013-14)</i>	35,000
Artemis International	<i>Travel Assistance - Established Production Companies (2013-14)</i>	33,284
TOTAL		153,684

TRAVEL ASSISTANCE		
Recipient	Project	Amount (\$)
Ivan Davidov	<i>5 Day Colourist Strategies Workshop 2014, Brisbane</i>	1,000
8th In Line Productions	<i>AACTA Awards 2014, Sydney</i>	1,000
Ash Charlton	<i>AACTA Awards 2014, Sydney</i>	1,000
Ash Gibson Greig	<i>AACTA Awards 2014, Sydney</i>	838
Clayton Jauncey	<i>AACTA Awards 2014, Sydney</i>	1,000
Denaire Motion Pictures	<i>AACTA Awards 2014, Sydney</i>	1,000
Great Western Entertainment	<i>AACTA Awards 2014, Sydney</i>	1,000
Paradise Productions	<i>AACTA Awards 2014, Sydney</i>	922
Steady-Vision Australia	<i>AACTA Awards 2014, Sydney</i>	1,000
Tenille Kennedy	<i>AACTA Awards 2014, Sydney</i>	1,000
Terri Lamera	<i>AACTA Awards 2014, Sydney</i>	1,000
Everythingdances	<i>AFTRS Screenwriting Masterclass with Linda Aronson, 2014, Sydney</i>	800
Bardwell Media	<i>AIDC 2014, Adelaide</i>	1,500
Factor 30 Films	<i>AIDC 2014, Adelaide</i>	1,500
Joined Up Films	<i>AIDC 2014, Adelaide</i>	1,500
Sea Dog TV International	<i>AIDC 2014, Adelaide</i>	1,500
Vam Media	<i>AIDC 2014, Adelaide</i>	1,500
Zinc Finger Films	<i>AIDC 2014, Adelaide</i>	1,500
Jimmy the Exploder	<i>American Film Market 2013, Los Angeles</i>	3,200
Great Western Entertainment	<i>Asia TV Forum & Market 2013, Singapore & Malaysia</i>	2,163
Showrunner Productions	<i>Asia TV Forum & Market 2013, Singapore & Malaysia</i>	2,915
Outside The Lines	<i>Asian Animation Summit 2013, Thailand</i>	1,965
Zac Toons	<i>Ausfilm TV Week 2013, London</i>	6,250
Military Road Productions	<i>Australian Directors Guild (ADG) Conference 2013, NSW</i>	1,500
Interior Castle	<i>AWG Kids Animation Masterclass 2013, Sydney</i>	1,000
Inkubator	<i>B&T Women in Media Awards 2013, Sydney</i>	1,000
Impian Films	<i>Body of Work 2013, Canberra</i>	1,500
Circling Shark Productions	<i>Broadcast Asia Conference 2014, Singapore</i>	2,000
8th In Line Productions (Liz Kearney)	<i>Cannes Film Festival Directors' Fortnight 2014, France</i>	6,250
8th In Line Productions (Zak Hilditch)	<i>Cannes Film Festival Directors' Fortnight 2014, France</i>	6,250
Feisty Dame Productions	<i>Cannes Film Festival Market 2014, France</i>	4,612
Little Star Productions	<i>OZ Comic-Con 2013, Melbourne</i>	650
Interior Castle	<i>Intellectual Property Awareness Foundation (IPAF) Australian Teachers of Media (ATOM) Awards 2013, Melbourne</i>	1,000
Sea Dog TV International	<i>Jackson Hole Wildlife Film Festival, 2013, USA</i>	5,389
RKPix	<i>Joint venture company meetings, 2013, Los Angeles</i>	4,065
RKPix	<i>Kidscreen 2014, New York</i>	3,185
8th In Line Productions	<i>MIFF 37 South Market 2013, Melbourne</i>	1,500
Denaire Motion Pictures	<i>MIFF 37 South Market 2013, Melbourne</i>	1,500
Factor 30 Films	<i>MIFF 37 South Market 2013, Melbourne</i>	1,500
Archangel Pictures	<i>MIFF 37 South Market 2013, Melbourne</i>	1,000



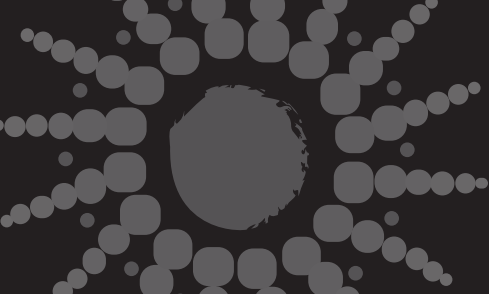
Final Hour Films	<i>MIFF 37 South Market 2013, Melbourne</i>	1,000
Sue Italiano	<i>MIFF 37 South Market 2013, Melbourne</i>	911
Tenille Kennedy	<i>MIFF 37 South Market 2013, Melbourne</i>	1,000
RKPix	<i>MIPCOM and MIPJUNIOR, 2013, France</i>	6,250
Great Western Entertainment	<i>MIPCOM 2013, France & Ausfilm TV Week 2013, London</i>	6,250
Bardwell Media	<i>MIPCOM 2013, France</i>	6,250
Clique Visual	<i>MIPCOM 2013, France</i>	6,250
Mago Films	<i>MIPCOM 2013, France</i>	6,250
Showrunner Productions	<i>MIPTV 2014, France</i>	6,250
Storyteller Digital	<i>MIPTV 2014, France</i>	6,250
Sandpiper Entertainment	<i>Singapore, London and MIPTV 2014, France</i>	3,978
Ella Wright	<i>SPAA Conference (Screen Forever) 2013, Melbourne</i>	1,000
Bardwell Media	<i>SPAA Conference (Screen Forever) 2013, Melbourne</i>	1,500
Factor 30 Films	<i>SPAA Conference (Screen Forever) 2013, Melbourne</i>	1,500
Tenille Kennedy	<i>SPAA Conference (Screen Forever) 2013, Melbourne</i>	1,000
Alice Ross	<i>SPAA 2013 National Pitching Competition, Melbourne</i>	1,500
Bardwell Media	<i>Sunny Side of the DOC 2014, France</i>	4,250
CM Film Productions	<i>Sunny Side of the DOC 2014, France</i>	6,250
Zak Hilditch	<i>US Agent meetings, 2013, Los Angeles</i>	4,000
Zac Toons	<i>World Animation & VFX Summit 2013, Los Angeles and co-production meetings, ShangHai</i>	6,250
Mago Films	<i>World Congress for Science & Factual Producers (WCSFP) 2013, Canada</i>	5,000
Sea Dog TV International	<i>World Congress for Science & Factual Producers (WCSFP) 2013, Canada</i>	6,250
TOTAL		170,093

SKILLS AND PROFESSIONAL DEVELOPMENT		
Recipient	Project	Amount (\$)
Lauren Elliott	<i>Producer Placement with Debbie Liebling, Red Hour Films and Dave Kneebone, Abso Lutely Productions</i>	30,000 ¹
Alan Iverson	<i>Matchbox Pictures Internship with Development Manager Charlotte McLellan</i>	7,820
Reginald Cribb	<i>Writer Internship, Inscription US Tour</i>	10,000
Eva Di Blasio	<i>Producer Attachment with RKPix on 'Mychonny Moves In' and Robyn Kershaw on 'Sucker', Melbourne & Cannes Film Festival Market 2014, France</i>	15,000
Lauren Brunswick	<i>Michael Favelle Odin's Eye Entertainment Internship & Berlinale & European Film Festival Market 2014</i>	3,000
Alex von Hofmann	<i>Director's Attachment with David Petrarca on 'Marco Polo', 2014</i>	10,000
TOTAL		75,820

1. Includes Screen Australia contribution.

COURSES/WORKSHOPS			
Recipient	Project	Format	Amount (\$)
Various	<i>Pablo Gonzalez Tugg Disruptive Distribution Masterclass, May 2014</i>	Industry Development	2,268
Screen Producers Australia	<i>Screen Producers Australia Employment Law Masterclass, June 2014</i>	Industry Development	5,500
Various	<i>ScreenWest Masterclass Developing Low-Budget Features and short film development program with Paul Welsh, June 2014</i>	Industry Development	24,991
HD Rentals	<i>Creating a Healthy Film Set Seminars, June 2014</i>	Industry Development	2,000
TOTAL			34,759

RESOURCE ORGANISATIONS		
Recipient	Project	Amount (\$)
Australian Writers' Guild (WA)	<i>Resource Organisation (2013-14)</i>	43,000
Australian Directors Guild (WA)	<i>Resource Organisation (2014)</i>	14,595
Film & Television Institute	<i>Resource Organisation (2013-14)</i>	449,245
TBC	<i>Resource Organisation (2014-15)</i>	468,000
TOTAL		999,840



POST PRODUCTION AND PROMOTION FUND			
Recipient	Project	Format	Amount (\$)
Sharon Menzies and Donna Geyer	<i>Orphans On Wall Street</i>	Documentary	31,500
Various	<i>WA Animated Shorts Screening Shanghai Cultural Festival 2013, China</i>		366
Foreshadow	<i>Foreshadow</i>	Feature	6,000
Digital Jellyfish	<i>Graduation Afternoon</i>	Short Film - Drama	2,000
Various	<i>Meal Tickets consultancies</i>	Feature - Documentary	1,500
TOTAL			41,366

INNOVATION FUND			
Recipient	Project	Format	Amount (\$)
Perfectly Adequate	<i>Henry & Aaron's ABC2 Xmas Quickie</i>	Online Series - Drama	10,000
Mad Kids	<i>ABC Fresh Blood - The Write Stuff with Noel and Carl Pennyman</i>	Online Series - Drama	10,000
WBMC	<i>Four Quarters</i>	Online Series	100,000
TOTAL			120,000

SCREEN CULTURE		
Recipient	Project	Amount (\$)
Revelation Film Festival	<i>Revelation Perth International Film Festival 2014</i>	95,000 ¹
Geographe French Australian Festivals	<i>CinéfestOZ 2014</i>	95,000 ¹
Flickerfest	<i>Flickerfest Film Festival 2014</i>	8,500
Armada FilmFest	<i>Armada FilmFest 2014</i>	5,000
National Film & Sound Archive	<i>Big Screen Film Festival 2014</i>	5,000
National Film & Sound Archive	<i>Black Screen Film Tour 2014</i>	5,500
RTRFM	<i>Gimme Some Truth RTRFM Music Documentary Festival 2014</i>	5,000
Film & Television Institute	<i>WA Screen Awards 2014</i>	25,000
TOTAL		244,000

1. Includes Screen Australia contribution.

TOTAL 2013-14 FUNDING COMMITMENTS	\$11,252,654
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APPENDIX 2 PRODUCTIONS WITH SCREENWEST FUNDING 2013-14

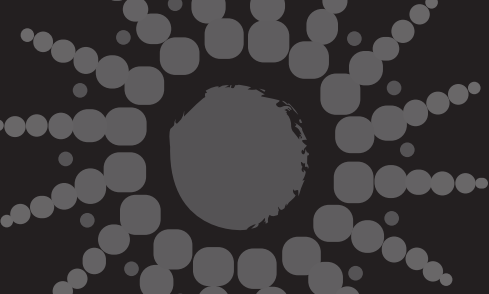
The following projects commenced Principal Photography (filming) in 2013-14. For animated productions, it is projects that began production during the financial year. Where a 'traditional' Principal Photography date is not obvious, such as for interactive projects (websites/apps) or projects using predominantly archival footage, the Principal Photography start date is taken as the date that the contract was fully executed.

Disclaimer: All information was provided to ScreenWest by a representative of the production company.

DOCUMENTARY

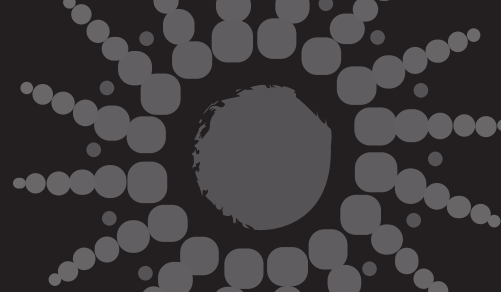
Title of Project:	<i>Girt By Sea</i>
Duration:	1 x 58 min
Production Company:	Digital Jellyfish and ReAngle Pictures
Producer:	Kate Separovich, Heather Croall
Director:	Shane McNeil
Writer:	Shane McNeil
Editor:	Merlin Cornish, Sean O'Keefe
Broadcaster:	ABC
ScreenWest Initiative:	Innovation Fund
Synopsis:	<i>Girt By Sea</i> is a cinematic love letter to the coastline of Australia - a poetic celebration of our connection to the sea as documented through archival footage over the past 100 years.

Title of Project:	<i>Songs from the Inside (aka Prison Songs)</i>
Duration:	1 x 52 min documentary
Production Company:	Spear Point Productions & Beyond West
Producer:	Harry Bardwell, Kelrick Martin
Director:	Kelrick Martin
Writer:	Kelrick Martin, Harry Bardwell
DoP:	Torstein Dyrting
Editor:	Merlin Cornish
Broadcaster:	SBS
ScreenWest Initiative:	Documentary Production Investment Fund
Synopsis:	A documentary musical exploring the experiences of prisoners living inside the walls of Darwin's Berrimah Prison.



Title of Project:	<i>The Waler: Australia's Great War Horse</i>
Duration:	1 x 56 min documentary
Production Company:	Mago Films
Producer:	Marian Bartsch
Director:	Russell Vines
Writer:	Barry Strickland
DoP:	Torstein Dyrting
Editor:	John Carozzi
Broadcaster:	ABC
ScreenWest Initiative:	ABC Matched Primetime Production Fund
Synopsis:	In WWI over 135,000 horses left Australia's shores to serve their country in the Great War - one came home. Known as Walers they were a special kind of horse as they could withstand great heat, travel great distances and perform great feats in battle. They served their Light Horsemen most significantly in the Desert War. Across the inhospitable terrain of the Middle East, they carried the first of the victorious allied forces into Damascus in 1918. With over 70,000 succumbing to the horrors of the conflict what happened to 50,000 horses who gallantly served Australia's forces at war's end? Some served elsewhere; however, some were discovered ending their lives as 'beasts of burden' on the streets of Cairo. Why?

Title of Project:	<i>The Wild Survivor</i>
Duration:	1 x 48 min
Production Company:	Prospero Productions
Producer:	Julia Redwood, Ed Punchard
Director:	Russell Vines
Writer:	Russell Vines
DoP:	Uli Krafzik
Editor:	David Langlands
Broadcaster:	National Geographic Australia
ScreenWest Initiative:	SuperDoc
Synopsis:	He's passionate about the world and loves living off the land, but can science teacher and adventurer Phil Breslin endure one whole week in some of Australia's most hostile environments with little more than the shirt on his back? Nicknamed "the Naked Survivor", Phil will attempt exactly that.



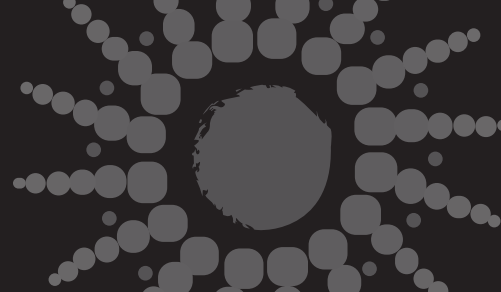
Title of Project:	<i>Tribal Scent</i>
Duration:	1 x 52 min
Production Company:	CM Film Productions
Producer:	Marian Bartsch, Carmelo Musca
Director:	Richard Walley, Carmelo Musca
Writer:	Alun Bartsch, John Carozzi
DoP:	Carmelo Musca
Editor:	John Carozzi
Broadcaster:	NITV
ScreenWest Initiative:	Documentary Production Investment Fund
Synopsis:	Sandalwood is the basis of most of the world's expensive and exotic perfumes. Once prolific, 80% of it now comes from one location, the outback of Western Australia. <i>Tribal Scent</i> follows the journey of activist and tribal elder Dr Richard Walley. Richard has joined forces with scientists and the CEO's from Clarins, Aveda, Yves Rocher and Dior, the world's major perfume makers, the group is called the Natural Resources Stewardship Circle. This committee work toward their shared goal of protecting one of the few remaining Indigenous sandalwood reserves in the world. In the outback deserts of Western Australia.

Title of Project:	<i>The Lloyd Rayney Story</i>
Duration:	1 x 70 min
Production Company:	Artemis International
Producer:	Brian Beaton, Celia Tait
Director:	Michael Muntz
Writer:	Michael Muntz, Celia Tait
DoP:	Ian Batt, Torstein Dyrting, Jim Frater
Editor:	David Fosdick
Broadcaster	7 Network Australia
ScreenWest Initiative:	Documentary Production Investment Fund
Synopsis:	Corryn Rayney's murder tore a family apart and divided a city. Silent during his trial, for the first time, Lloyd Rayney speaks out - of being accused, of losing his wife and the mother to his daughters, and the on-going backlash from his home town.

DOCUMENTARY SERIES

Title of Project:	72
Duration:	12 x 48 min
Production Company:	Showrunner
Producer:	Ray Pedretti, Trish Robinson
Director:	Ray Pedretti, Trish Robinson
Writer:	Ray Pedretti, Trish Robinson, Mike Nicholas, Monique Conduit, Jane Rose
DoP:	John Kerr, Chris Guyn, Karl Meithe
Editor:	Jude Cotter, Dom Giorgi, Dorian Grey
Broadcaster:	National Geographic (Australia, UK, Europe)
ScreenWest Initiative:	Documentary Production Investment Fund
Synopsis:	72 is a series that counts down the deadliest, cutest, coolest etc. The series is designed to be an add-on where up to 10 separate series can be produced. In each episode twelve animals, cars (etc) are shown with real life examples. In <i>Deadliest Animals</i> we will highlight every animal that has historically been responsible for deaths in Australia. To qualify the animal has to have killed someone in the past 100 years. File vision, filmed interviews and newly shot footage of each animal will tell the story of why they have made it into the countdown. Each episode will count down, eventually leading to the number one killer in Australia. The stories are linked together through entertaining voice over and creative graphics.

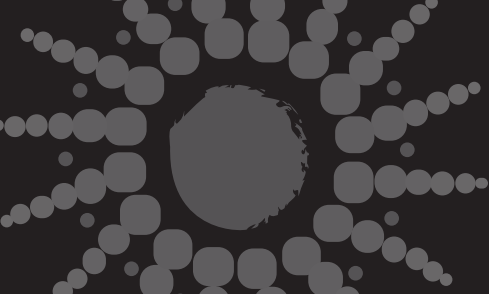
Title of Project:	<i>Kriol Kitchen</i>
Duration:	10 x 25 min
Production Company:	Wawili Pitjas Enterprises (Wawili Pitjas Films)
Producer:	Eileen Torres
Director:	Mitch Torres
Writer:	Mitch Torres
DoP:	Cornel Ozies, Mark Jones
Editor:	Cornel Ozies, Mark Jones
Broadcaster:	NITV
ScreenWest Initiative:	Indigenous Low Budget TV Production
Synopsis:	Drawing on their combined acting experiences and local inside knowledge, sisters Mitch & Ali Torres will take you on a journey of food, culture and family history in Kriol Kitchen. Kriol Kitchen is a journey of a unique cuisine that comes from the people, country, culture and the blending of these elements that form the Kriol culture of Broome and its surrounds.



Title of Project:	<i>Life on the Edge - Series 2</i>
Duration:	4 x 47 minute
Production Company:	Prospero Productions
Producer:	Julia Redwood, Ed Punchard
Director:	Russell Vines
Writer:	Russell Vines
DoP:	Malcolm Ludgate
Editor:	David Langlands, John Carozzi
Broadcaster:	National Geographic Australia, 7 Network Australia
ScreenWest Initiative:	SuperDoc
Synopsis:	Much of Australia's identity had been derived from the bush myth, but in this series the filmmakers reveal the maritime legend that has helped shape life on the edge of the world's largest island continent.

Title of Project:	<i>Recipes That Rock - Series 2</i>
Duration:	6 x 25 min
Production Company:	Mago Films
Producer:	Marian Bartsch, Alun Bartsch
Director:	Carmelo Musca
Writer:	Alun Bartsch
DoP:	Jim Frater
Editor:	John Carozzi
Broadcaster:	National Geographic Australia, UK Food
ScreenWest Initiative:	Documentary Production Investment Fund
Synopsis:	Series 2 of <i>Recipes that Rocks</i> sees the successful format of a rock'n'roll farmer Alex James and the rock'n'roll chef Matt Stone take a journey of discovery around the Margaret River and Great Southern region to discover unique characters and events, music related craftspeople and musicians, surf and surfers plus discover wonderful natural attractions to coincide with the gourmet world descending on the region for the second Margaret River Gourmet Escape festival where music and television celebrities as well as celebrity chefs from around the world rub shoulders and exchange ideas.

Title of Project:	<i>The Flying Miners</i>
Duration:	3 x 57 min
Production Company:	Screentime
Producer:	Jennifer Collins, Simon Steel, Stephen Peters, David Peters, Adam Page
Director:	Tim Green, Martin Taylor
Writer:	Adam Page
DoP:	Ian Batt
Editor:	Shannon Ruddock, Marcos Moro, Christopher Mill, Robin Lloyd, Duane Fogwell, Thom Corcoran
Broadcaster:	ABC
ScreenWest Initiative:	ABC Matched Primetime Production Fund
Synopsis:	A high stakes contemporary story about everyday Australians who risk all to make it rich from mining.



Title of Project:	<i>The War That Changed Us</i>
Duration:	4 x 57 min documentary series
Production Company:	Electric Pictures
Producer:	Andrew Ogilvie, Andrea Quesnelle, Claire Jager
Series Director:	Don Featherstone
Drama Director:	James Bogle
Writer:	Don Featherstone, Clare Wright
DoP:	Jim Frater
Editor:	Lawrie Silvestrin, David Fosdick
Broadcaster:	ABC
ScreenWest Initiative:	ABC Matched Primetime Fund
Synopsis:	The epic story of Australia and the First World War is revealed through the lives of five Australians. A soldier, nurse, anti-war activist, female politician and well-connected journalist: their transformative journeys through conflict on the warfront and the home front are brought to life through a blend of personal testimony, drama, expert analysis, location filming and archive.

Title of Project:	<i>Who Do You Think You Are? - Series 6.2</i>
Duration:	2 x 60 min
Production Company:	Artemis International and Serendipity Productions
Producer:	Brian Beaton, Celia Tait, Margie Bryant, Bernice Toni
Director:	Steve Westh, Alan Carter, Steven Peddie
Writer:	Steven Peddie, Steve Westh, Alan Carter
DoP:	Ian Pugsley
Editor:	Jonathan Rowden, Teresa Ashton-Graham
Broadcaster:	SBS
ScreenWest Initiative:	Documentary Production Investment Fund
Synopsis:	Well-known Australians play detective as they go in search of their family history, revealing secrets from the past. Taking us to all corners of Australia and the globe are two stories of individuals seeking to find the definitive answer to where they came from. Along the way secrets are uncovered and histories are revealed—with each individual discovering that their ancestors form an integral part of not only their own identity, but that of the nation. Combining emotional and personal journeys with big-picture history, these inspiring and sometimes challenging stories remind us how Australians have come to be the people that we are today.

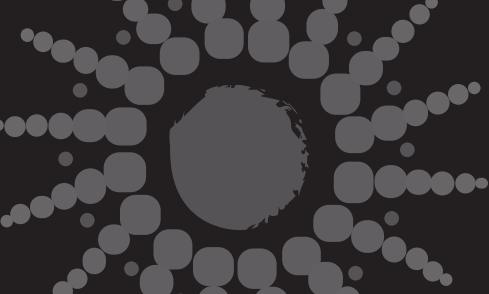


Title of Project:	<i>Who's Been Sleeping In My House? – Season 3</i>
Duration:	6 x 27.5 min
Production Company:	Joined Up Films
Producer:	Jacqueline Willinge, Anthony Willinge, Dan Brown
Director:	Dan Brown, Darren Hutchinson
Writer:	Angela Davison
DoP:	David Lemay
Editor:	Jonathan Rowdon, Matthew Clifton, Ivan Davidov
Broadcaster:	ABC
ScreenWest Initiative:	ABC Matched Primetime Production Fund
Synopsis:	Every house has a tale to tell. In this third season of <i>Who's Been Sleeping in My House?</i> archaeologist Adam Ford ventures into homes across Australia to reveal the hidden stories and histories of the people who once lived in them.

Documentary Series – *From The Western Frontier, Defining Moments*

Title of Project:	<i>Elizika</i>
Duration:	1 x 26 min
Production Company:	Metamorflix
Producer:	Renee Kennedy
Director:	Kimberley West
Writer:	Dot West
DoP:	Simon Manzie
Editor:	Fiona Strain ASE
Broadcaster:	NITV
ScreenWest Initiative:	SW/NITV Indigenous Production Initiative
Synopsis:	A tragic car accident crushed Elizika's life; she tells of how she defied the odds against extreme adversity to celebrate life again.

Title of Project:	<i>My Three Families</i>
Duration:	1 x 26 min
Production Company:	Metamorflix
Producer:	Renee Kennedy
Director:	Todd Russell
Writer:	Todd Russell
DoP:	Greg Knight
Editor:	Nicholas Dunlop
Broadcaster:	NITV
ScreenWest Initiative:	SW/NITV Indigenous Production Initiative
Synopsis:	In 1947 Sue Gordon AM was taken from her mother under the auspices of the Native Act; she grew up thinking that she was an orphan until one remarkable day thirty years later when her birth family found her.



Title of Project:	<i>Thunderstorm</i>
Duration:	1 x 26 min
Production Company:	Metamorphlix
Producer:	Renee Kennedy
Director:	Tyson Mowarin
Writer:	Tyson Mowarin
DoP:	Torstein Dyrting ACS
Editor:	Melanie Sandford ASE
Broadcaster:	NITV
ScreenWest Initiative:	SW/NITV Indigenous Production Initiative
Synopsis:	Life is a thunderstorm; this is true of Uncle Patrick Tittums but he dreams with eyes wide open and believes that anyone can achieve greatness once their storm has passed.

FEATURE FILM

Title of Project:	<i>Kill Me Three Times</i>
Duration:	1 x 90 min
Production Company:	KM3T Productions Pty Ltd
Producer:	Tania Chambers, Laurence Malkin, Share Stallings
Director:	Kriv Stenders
Writer:	James McFarland
DoP:	Geoffrey Simpson
Editor:	Jill Bilcock
Distributor:	eOne
ScreenWest Initiative:	Drama Production Investment
Synopsis:	<i>Kill Me Three Times</i> is a darkly comedic thriller. It takes place in a picturesque and sun-drenched surfing town, where a young woman (Alice Braga) is the thread that binds three tales of murder, blackmail and revenge. The inimitable Simon Pegg plays a mercurial assassin who quickly realizes that he isn't the only person trying to kill the woman he is hired to murder. The film also stars Sullivan Stapleton, Teresa Palmer, Bryan Brown and Luke Hemsworth.

Title of Project:	<i>Paper Planes</i>
Duration:	1 x 93 min
Production Company:	Arena Media
Producer:	Robert Connolly, Maggie Miles, Liz Kearney
Director:	Robert Connolly
Writer:	Steve Worland, Robert Connolly
DoP:	Tristan Milani ACS
Editor:	Nick Meyers ASE
Distributor:	Roadshow Films (ANZ), Arclight (ROW)
ScreenWest Initiative:	Drama Production Investment
Synopsis:	An imaginative children's film about a young Australian boy's passion for flight and his challenge to compete in the World Paper Plane Championships in Japan.



FEATURE FILM - ANIMATION

Title of Project:	<i>Farm House 81 II - Perfect Friends</i>
Duration:	1 x 80 min
Production Company:	Vue DC and Shanghai Hippo Animation Corp Ltd
Producer:	Alan Lindsay, Kerr Xu, Lei Ying, Yang Wenyan, Michael Kuan
Director:	Kerr Xu
Writer:	Kerr Xu, Mo Wenli, Zhao Xue, Zhang Haifeng
ScreenWest Initiative:	Drama Production Investment Fund
Synopsis:	The enemy vulture is defeated and Xiao Bao rules that everyone living at Farm House 81 will now be a soldier with their own unique superpower. But the enemy spy Xiang Xiang infiltrates Farm House 81 to learn the secret of Xiao Bao's power. Once successful, Xiang Xiang uses the knowledge to steal the moon's energy and to morph into an evil monster intent on destroying Farm House 81. The villagers of Farm House 81 face their destruction with great courage, rediscovering themselves and new friendships along the way.

Title of Project:	<i>Kung Fu Style</i>
Duration:	1 x 89 min
Production Company:	Vue DC and Shanghai Hippo Animation Corp., Ltd.
Producer:	Alan Lindsay, Kerr Xu, Michael Kuan, Yang Wenyan
Director:	Kerr Xu
Writer:	Kerr Xu, Gu Xiao, Cao Yingjie
Editor:	Kerr Xu, Pan Wei, Fan Jiaqing
ScreenWest Initiative:	Drama Production Investment Fund
Synopsis:	Kung Fu kid Dodo Lee dreams of being a star at power-producer Oscar Lei's studio but is stuck as a puppeteer in his father's puppet show. When Dodo encounters super star Kitty Mo, dream and reality clash and the pair find themselves in a frantic, perilous drama between good and evil orchestrated by the power crazed Oscar. Despite Oscar's best efforts, good triumphs over evil - Dodo proves himself to his father and wins Kitty's heart. Set in a steam-punk world of decaying buildings, the film studio is in a washed up cruise liner. Manic chase scenes tear along on treacherous mountain trails with flying motorbikes, flying tanks and flying fish.

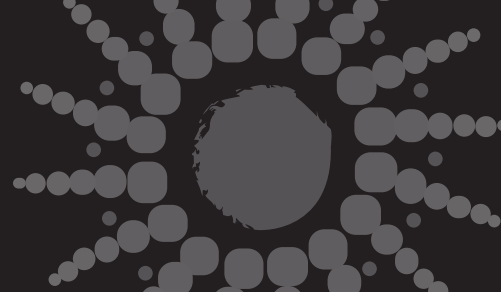


INTERACTIVE PROJECT

Title of Project:	<i>Hunter Interactive</i>
Duration:	NA
Production Company:	Inkubator
Producer:	Danielle Giles
Editor:	Stefan Radanovich
Web Development / Programmer	Steve Berrick
Delivery Platform:	Interactive website – curated audio visual material including archival photos, video files, audio files, music recordings, video blogs and personal writings
ScreenWest Initiative:	Digital Breakout Production Fund
Synopsis:	The journey of an Aussie Hip Hop pioneer told through a collection of writings, recordings and photos. Through a collection of personal writings, recordings and images audiences can journey with Hunter from the early days of a fledgling Aussie hip hop scene through to his public battle with terminal cancer.

ONLINE SERIES

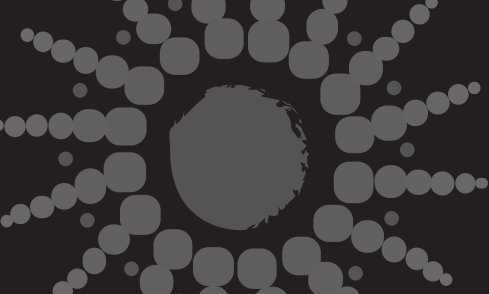
Title of Project:	<i>Binge Inferno</i>
Duration:	1 x 12 min
Production Company:	Turbine Midnight
Producer:	David Smith, Darren Moroney, and Troy Zafer
Director:	Nicholas Kempt
Writer:	Darren Moroney, David Smith
DoP:	Sam Winzar
Editor:	Tey Vandenberg
Delivery Platform:	Online
ScreenWest Initiative:	Digital Breakout Production
Synopsis:	Harry, a once high-flying astronaut but now a washed-up squatter at Dr Benjamin Mulvey's Legitimate Cemetery, lacks a future direction for his life. When one of the depraved residents of the cemetery tells Harry that his face looks like one of the rockets he used to fly, he becomes obsessed with learning if this is true. His quest for the answer unexpectedly leads him to discover his new purpose in life: to become "The Anti-Man", a self-appointed spokesman for ants - the only friends he had in his space pod during his disastrous celestial odyssey.



Title of Project:	<i>Greenfield</i>
Duration:	6 x 10 min
Production Company:	Tino Films
Producer:	Daniel Tenni, Robert W Livings
Director:	Julius Telmer
Writer:	Julius Telmer
DoP:	Mathias Docker
Editor:	Julius Telmer
Delivery Platform:	Online
ScreenWest Initiative:	3to1 Crowdfunding Initiative
Synopsis:	James moves to Greenfield to get away from trouble but it soon catches up with him as a scandalous accusation surfaces and the entire town seems to conspire against him

Title of Project:	<i>Henry & Aaron's ABC2 Xmas Quickie</i>
Duration:	1 x 8 minute
Production Company:	Perfectly Adequate
Producer:	Lauren Elliott
Director:	Henry Inglis and Aaron McCann
Writer:	Henry Inglis and Aaron McCann
DoP:	Jim Frater
Editor:	Henry Inglis
Distributor:	ABC
Delivery Platform:	TV and Online
ScreenWest Initiative:	Innovation Fund
Synopsis:	Aaron has been kidnapped by the elusive Yuletide Killer. His best friend, Detective Henry Inglis, is on the case and will need to use all his cop intuition to track him down before it's too late.

Title of Project:	<i>Super Dingo 2.0</i>
Duration:	1 x 6 min webisode and 1 x 6 min interactive webisode
Production Company:	Dog of Victory
Producer:	Natalie Lewis, Ethan Marrell, Paul Montague
Director:	Ethan Marrell, Paul Montague
Writer:	Ethan Marrell, Paul Montague
DoP:	Eamon Dimmitt
Editor:	Ethan Marrell, Natalie Lewis, Dominic Pearce
Delivery Platform:	Online
ScreenWest Initiative:	Digital Breakout Production Fund
Synopsis:	Super Dingo, The Chief, Kelly, Bushman, Johnny Two Trees, and Chinaman Bill come head to head with Tomb Raider and Pharaoh Tutu-Ra. Plus, a company called Agri-Tech genetically modifies cabbages on top of an old pioneer cemetery, which results in a zombie outbreak. Plus, the Secret Bush Agency loses its cash flow because of budget cuts to the Department of Rural Defence. Busy times.



Title of Project	<i>The Write Stuff</i>
Duration:	3 x 5 min
Production Company:	Mad Kids
Producer:	Lauren Elliott
Director:	Henry Inglis and Matt Lovkis
Writer:	Henry Inglis and Matt Lovkis
DoP:	Antony Webb
Editor:	Henry Inglis
Distributor:	ABC
Delivery Platform:	Online and TV
ScreenWest Initiative:	Innovation Fund
Synopsis:	Noel and Carl Pennyman are two delusional screenwriting gurus who offer superficial, misguided and woefully inaccurate advice on how to make it big in Hollywood.

Title of Project:	<i>Zac and Me</i>
Duration:	3 x 8 min
Production Company:	Storyhorse, Fuzzy Pictures
Producer:	Natalie Lewis, Paul Komadina
Director:	Paul Komadina
Writer:	Paul Komadina, Natalie Lewis, Zach Dresler
DoP:	David Le May
Editor:	Frances Elliott
Delivery Platform:	Online
ScreenWest Initiative:	3to1 Crowdfunding Initiative
Synopsis:	A cross between <i>Drop Dead Fred</i> and <i>Wilfred</i> , <i>Zac and Me</i> is a web series about a naive teenage girl, Emma and her heavyset, loud-mouthed, New Yorkian imaginary friend, Zac.



SHORT DOCUMENTARY SERIES – *ONE AND ONLY*

Title of Project: ***Footsteps***

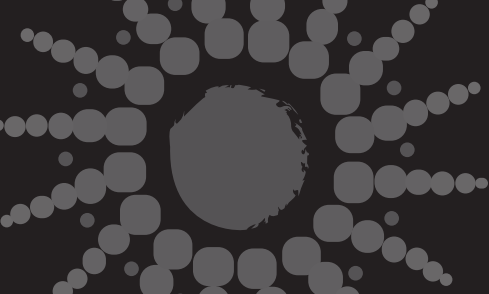
Duration:	1 x 3 min
Production Company:	L'unica Productions
Producer:	Catherine Trimboli
Director:	Arthur Hunter
Writer:	Arthur Hunter
DoP:	Jim Frater
Editor:	Nick Dunlop
Broadcaster:	ABC
ScreenWest Initiative:	SW/ABC <i>One and Only</i> Indigenous Short Documentary Initiative
Synopsis:	Arthur Hunter's personal exploration finding his way out of a small town and becoming his own man, employing atmospheric sound-scapes to transport the audience through his past, present and future.

Title of Project: ***Kurrumpa Kunpu***

Duration:	1 x 3 min Short Documentary
Production Company:	L'unica Productions
Producer:	Catherine Trimboli
Director:	Perun Bonser
Writer:	Perun Bonser
DoP:	Jim Frater
Editor:	Nick Dunlop
Broadcaster:	ABC
ScreenWest Initiative:	SW/ABC <i>One and Only</i> Indigenous Short Documentary Initiative
Synopsis:	Derik charts the meteoric rise of Derik Lynch's acting career, from growing up in a town camp to shaking hands with the Queen.

Title of Project: ***Learning to Fly***

Duration:	1 x 3 min
Production Company:	L'unica Productions
Producer:	Catherine Trimboli
Director:	Clint Dixon
Writer:	Clint Dixon
DoP:	Jim Frater
Editor:	Nick Dunlop
Broadcaster:	ABC
ScreenWest Initiative:	SW/ABC <i>One and Only</i> Indigenous Short Documentary Initiative
Synopsis:	Clint's a born and bred Broome boy, but he's not following his families footsteps, instead he is pursuing his filmmaking dreams, overcoming hardship to do what makes him happiest.

**Title of Project:** ***My Brother My Sister*****Duration:** 1 x 3 min Short Documentary**Production Company:** L'unica Productions**Producer:** Catherine Trimboli**Director:** Ashley Spratt**Writer:** Ashley Spratt**DoP:** Jim Frater**Editor:** Nick Dunlop**Broadcaster:** ABC**ScreenWest Initiative:** SW/ABC *One and Only* Indigenous Short Documentary Initiative

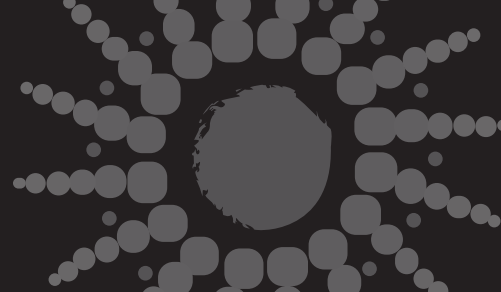
Synopsis: It's always been just Ashley and his little sister, Anika, and like all little sisters they want to do everything their big brothers do. Ashley and Anika take us on a personal journey to explore their past successes, while sharing their hopes and dreams for the future, but also their struggles to get to where they are today, the choices they have made and the decisions they will be faced with.

Title of Project: ***My Cousin Troy*****Duration:** 1 x 3 min Short Documentary**Production Company:** L'unica Productions**Producer:** Catherine Trimboli**Director:** Jaylon Tucker**Writer:** Jaylon Tucker**DoP:** Jim Frater**Editor:** Nick Dunlop**Broadcaster:** ABC**ScreenWest Initiative:** SW/ABC *One and Only* Indigenous Short Documentary Initiative

Synopsis: By seriously contemplating his cousin Troy's success as a musician, Jaylon Tucker ponders what he wants out of his music, and considers his purpose in the music world.

Title of Project: ***Is Sharing Caring?*****Duration:** 1 x 3 min Short Documentary**Production Company:** L'unica Productions**Producer:** Catherine Trimboli**Director:** Karla Hart**Writer:** Karla Hart**DoP:** Jim Frater**Editor:** Nick Dunlop**Broadcaster:** ABC**ScreenWest Initiative:** SW/ABC *One and Only* Indigenous Short Documentary Initiative

Synopsis: Karla Hart examines the impact people's opinions can have on shaping who we are, and asks, does it really matter what they think of us?

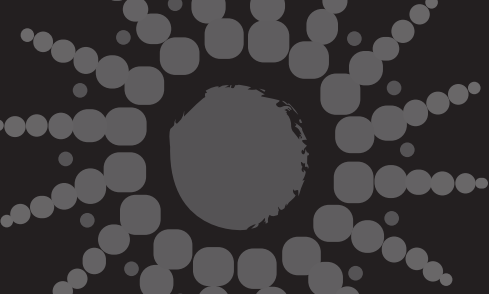


Title of Project:	<i>When I Look at the City</i>
Duration:	1 x 3 min Short Documentary
Production Company:	L'unica Productions
Producer:	Catherine Trimboli
Director:	Samantha Johnston
Writer:	Samantha Johnston
DoP:	Jim Frater
Editor:	Nick Dunlop
Broadcaster:	ABC
ScreenWest Initiative:	SW/ABC <i>One and Only</i> Indigenous Short Documentary Initiative
Synopsis:	Samantha's journey is both physical and spiritual moving from Borroloola to Perth; she's had to adapt to change and grow into herself, something she's happy about.

SHORT FILMS

Title of Project:	<i>Barrow</i>
Duration:	1 x 15 min
Production Company:	Hometown Pictures and Encryption Films
Producer:	Peter Gurbiel, Stuart Mackenzie, Wade K Savage
Director:	Wade K Savage
Writer:	Peter Gurbiel, Wade K Savage
DoP:	George Davis
Editor:	Lawrie Silvestrin ASE
ScreenWest Initiative:	Link
Synopsis:	Coming to terms with the night her father murdered her mother; Carly learns that both time and memory are never what they seem.

Title of Project:	<i>Dark Whispers</i>
Duration:	1 x 10 min Short Drama
Production Company:	Spear Point Productions
Producer:	Kelrick Martin
Director:	Ngarie Pigram
Writer:	Ngarie Pigram
DoP:	Ian Batt
Editor:	Merlin Cornish
ScreenWest Initiative:	Indigenous Short Drama Production Initiative
Synopsis:	As Debbie struggles to cope with an approaching anniversary, her children dance excitedly about tomorrow's birthday party. Is a mother's love capable of hiding the darkest of truths - even from herself?



Title of Project: *Edison – Adventures in Power*

Duration: 1 x 5 min (stop motion animation)

Production Company: DavisonBros. Productions

Producer: Jacob Fjord

Director: Pierce Davison

Writer: Pierce Davison

Editor: Merlin Cornish

Delivery Platform: Online

ScreenWest Initiative: 3to1 Crowdfunding Initiative

Synopsis: In a bid to win the “War of Currents”, Thomas Edison undertakes an unusual experiment to win over the public.

Title of Project: *High Tide*

Duration: 1 x 10 min Short Drama

Production Company: Spear Point Productions

Producer: Kelrick Martin

Director: Kim West

Writer: Dot West

DoP: Ian Batt

Editor: Merlin Cornish

ScreenWest Initiative: Indigenous Short Drama Production Initiative

Synopsis: Fifteen year-old fishing fanatic Jamie is thrown into a spin when Trudy, the girl he has a major crush on, suggests they go on a date - on the one night of the year when the tide is perfect for catching fish!

Title of Project: *One Fine Day*

Duration: 1 x 10 min Short Drama

Production Company: Spear Point Productions

Producer: Kelrick Martin

Director: Kelli Cross

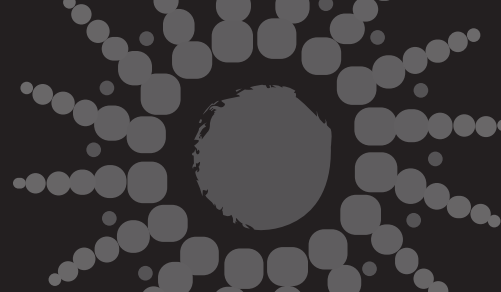
Writer: Kelli Cross

DoP: Ian Batt

Editor: Merlin Cornish

ScreenWest Initiative: Indigenous Short Drama Production Initiative

Synopsis: Trying to stay strong for her family on what proves to be a distressing and difficult day, a young woman comes to realize that some things in life are beyond her control. All that is left is love and hope.

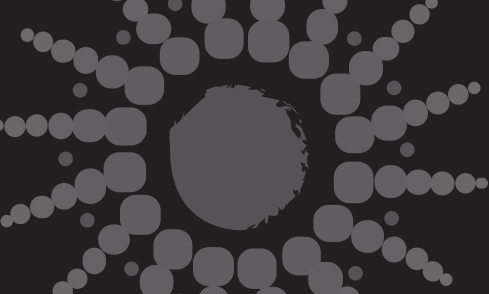


INDIGENOUS COMMUNITY STORIES

Name of Story:	<i>Adam Fernandez</i>
Hours of footage:	4:10hrs
Applicant:	Adam Fernandez
Director:	Mandy Corunna, Kaye Richie
Camera:	Claire Leach
Sound:	Devina McPherson
Location:	Stratton, Caversham
ScreenWest Initiative:	Indigenous Community Stories
Synopsis:	Adam shares his story of growing up in Carnarvon, where he was educated at a local Catholic Convent school and segregated from the white students. Adam recalls meeting his wife in India and moving down to Perth in the late seventies. He talks about his love for his cattle, which he cares for at his home in Middle Swan. His wife and children share their thoughts, feelings and stories through photos and memorabilia of Carnarvon and Beagle Bay.

Name of Story:	<i>Bundiyarra</i>
Hours of footage:	11:56hrs
Applicant:	Bundiyarra
Director:	Melissa Haywood
Camera:	Daniel Gallagher
Sound:	Claire Leach
Location:	Geraldton
ScreenWest Initiative:	Indigenous Community Stories
Synopsis:	Elders and community members explain how the Bundiyarra Aboriginal Community Aboriginal Corporation was established and what it means to the community of Geraldton. Through photos, memorabilia and interviews we listen to the history, cultural significance, and contribution the organisation has made over the last 15 years.

Name of Story:	<i>David Stock</i>
Hours of footage:	6hrs
Applicant:	IBN Corporation
Director:	Simon Akkerman
Camera:	Jacob McCallum
Sound:	Owen Hughes
Location:	Newman, Pilbara
ScreenWest Initiative:	Indigenous Community Stories
Synopsis:	Senior Nyiyaparli elder David Stock, one of the last few remaining fluent speakers of Nyiyaparli and a small group of elders will record Nyiyaparli language culture and history. Story Owner: Gordon Yuline.



Name of Story: ***Gina Williams***

Hours of footage: 9.5hrs

Applicant: Gina Williams

Director: Stefan Radanovich

Camera: Simon Akkerman, Mat de Koning, Jason Thomas

Sound: Owen Hughes

Location: Perth

ScreenWest Initiative: Indigenous Community Stories

Synopsis: Noongar singer-songwriter Gina Williams will recall her childhood and her professional achievements, leading to the recording and release of her album of Noongar language songs.

Name of Story: ***Hip Hop – Blow ‘N’ Up Showcase***

Hours of footage: 16hrs

Applicant: Willis Yu

Director: Mat de Koning

Camera: Simon Akkerman

Sound: Alex Wilson

Location: Perth

ScreenWest Initiative: Indigenous Community Stories

Synopsis: Musicians highlight how hip hop music has given Indigenous people an outlet to tell their stories, and the importance of the annual Western Australian Indigenous Blow ‘N’ Up Showcase.

Name of Story: ***Ingaarda People***

Hours of footage: 9.5hrs

Applicant: David Chesson / Wadaby Family Trust

Director: David Chesson

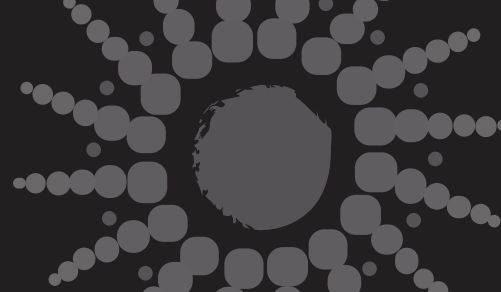
Camera: Jacob McCallum

Sound: Owen Hughes

Location: Gascoyne/Mogumber

ScreenWest Initiative: Indigenous Community Stories

Synopsis: Descendants of Dolly Bidgemia will travel back to their homelands to recall stories of the Ingaarda peoples’ station and family life.

**Name of Story: *Margaret Smith***

Hours of footage: 7:21hrs

Applicant: Margaret Smith

Director: Taryne Laffar

Camera: Simon Akkerman

Sound: Owen Hughes

Location: Broome, Derby

ScreenWest Initiative: Indigenous Community Stories

Synopsis: This story is about the life of a Nyul Nyul woman, Margaret Smith (nee Patrick) and her stories and memories from the Derby and Beagle Bay area. Margaret is one of the oldest of the Nyul Nyul people. She represents many Elders who were placed in the dormitory at Beagle Bay as a small child along with those who were stolen. Family members share stories and history on Margaret Smith and her family and the land.

Name of Story: *Medina Aboriginal Cultural Centre*

Hours of footage: 7:27hrs

Applicant: Medina Aboriginal Cultural Centre

Director: Simon Akkerman

Camera: Dan Ghallagher, Jacob McMullan

Sound: Owen Hughes

Location: Medina, Kwinana

ScreenWest Initiative: Indigenous Community Stories

Synopsis: Recollections of the Medina Aboriginal Cultural Centre (MACC), which turned 40 in 2013. Elders, family members and people involved with MACC, tell stories about this Aboriginal organization, which has played an important role in the Noongar community in Kwinana. Elders and community members share stories about how the cultural centre has benefited their lives and the community.

Name of Story: *Miriwoong Language*

Hours of footage: 9.5hrs

Applicant: Mirima Council Aboriginal Corp (Language Centre)

Director: Vicky Biorac

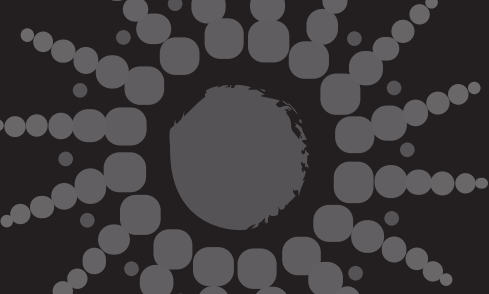
Camera: Simon Akkerman

Sound: Alex Wilson

Location: Kununurra, East Kimberley

ScreenWest Initiative: Indigenous Community Stories

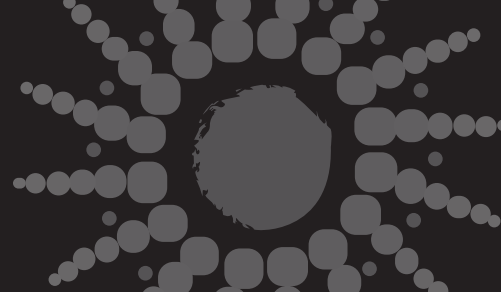
Synopsis: Recording the history and achievements of Mirima Dawang Woorlab-gerring (Mirima Place for Talking) Language and Cultural Centre.



Name of Story:	<i>Mowanjum - The Women of the Wanjina</i>
Hours of footage:	12:24hrs
Applicant:	Mowanjum - The Women of the Wanjina
Director:	Jub Clerc, Wayne Nicholson (Part A), Mary Anne Jebb (Part B)
Camera:	Susan Standen
Sound:	Claire Leach (A), Steve Makhoulta (B)
Location:	Mowanjum
ScreenWest Initiative:	Indigenous Community Stories
Synopsis:	History and family stories from four prominent women elders from Mowanjum Community. These women are the last of the generation raised in the bush, where they observed the teachings of their elders. We follow the women Elders through their country in the Kimberley, where they share their stories cultural knowledge and Dreamings. We also capture the Elders at the nationally significant Mowanjum Festival.

Name of Story:	<i>Ollie George - Life on Kirkalocka Station</i>
Hours of footage:	5:54hrs
Applicant:	Ollie George
Director:	Aaron McCann
Camera:	Dan Gallagher
Sound:	Jake McCallum
Location:	Kirkalock Station, Wydee Station, Mt Magnet
ScreenWest Initiative:	Indigenous Community Stories
Synopsis:	Badimaya elder Ollie George shares his stories about life growing up on the Kirkalocka Station and Wydgee Station, with his Nanna and Pops. Ollie George speaks and explains Badimaya language and we learn about his traditional Badimaya culture and history.

Name of Story:	<i>Ross Boddington - Wajarri Songman</i>
Hours of footage:	6:44hrs
Applicant:	Ross Boddington - Wajarri Songman
Director:	Simon Akkerman
Camera:	Dan Gallagher
Sound:	Jake McCallum
Location:	Wooleen Station
ScreenWest Initiative:	Indigenous Community Stories
Synopsis:	Ross Boddington, Wajarri Elder and Songman, shares his life story of growing up Wajarri. He shares his knowledge on language, significant sites and culture in his beloved country. Family members travel with Ross Boddington to significant sites, stations and watering holes. They go kangaroo shooting and participate in corroboree at Wooleen Station, where Ross plays the Walarnu (Boomerang).

**Name of Story:** ***The Jetta Family*****Hours of footage:** 6:16hrs**Applicant:** Doreen Nelson**Director:** Jan Turner**Camera:** Simon Ackerman**Sound:** Alex Wilson**Location:** Kelleberrin**ScreenWest Initiative:** Indigenous Community Stories

Synopsis: This project tells the story of the Jetta family and their personal life experiences. Doreen Nelson, Dorothy Jetta, Dennis Jetta and Bruce Jetta will talk about their family living on Government Native Reserves under difficult conditions in the 1930's up until the 1970's. It describes issues faced by the family and how traditional cultures and customs have survived over the years. They travel to Kellerberrin to describe significance places and events.

Name of Story: ***Tucker Family*****Hours of footage:** 9.5hrs**Applicant:** Leslie and Kathleen Tucker**Director:** Alison James**Camera:** Dan Gallagher**Sound:** Owen Hughes**Location:** Goldfields/Esperance area**ScreenWest Initiative:** Indigenous Community Stories

Synopsis: Recording the history of Leslie and Kathleen Tucker and the establishment of the Kalgoorlie People Church, Christian Aboriginal Parent-Directed School and Wongatha Training Centre.

Name of Story: ***Walking With Biddy*****Hours of footage:** 9.5hrs**Applicant:** Yarliyl Art Centre**Director:** Simon Akkerman**Camera:** Dan Gallagher**Sound:** Owen Hughes**Location:** Halls Creek Kimberley**ScreenWest Initiative:** Indigenous Community Stories

Synopsis: Born in the 1920's, award winning artist/painter Biddy Timbinah and her family will travel across the Western Desert and recall Biddy's life story.