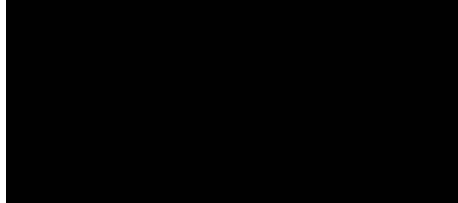


ScreenWest

ANNUAL REPORT 2014-15



Photograph acknowledgements

Front cover (left to right, top to bottom)

From the Western Frontier Series 2: Fighter (Metamorflix Pty Ltd), Photo by Sabine Albers

Birthplace of the Giants (Sea Dog TV International)

Looking for Grace (Looking for Grace Pty Ltd)

Top Knot Detective (Blue Forest Media), Photo by Matsu Photography

Four Quarters (WBMC)

Who Do You Think You Are? Series 6 (Artemis International and Serendipity Productions)

BLUE DOG (Good Dog Enterprises Pty Ltd)

Outback Truckers (Prospero Productions)

Min Min, Light short documentary series (Metamorflix Pty Ltd), Photo by Michael Torres

Inside pages

Page 4: *Mountains May Depart* (Arte France Cinéma and Office Kitano)

Page 5: *Paper Planes* (Arena Media), Photo by Jane Bennett

Page 8: *Invisible Light*, Light short documentary series (Metamorflix Pty Ltd), Photo by Sabine Albers

Page 14: *Birthplace of the Giants* (Sea Dog TV International)

Page 18: *Shadows of Displacement*, Light short documentary series (Metamorflix Pty Ltd)

Page 20: *Studio 33* (The Umbrella Room)

Page 22: CinefestOZ Film Festival 2014, Photo by Tim Swallow

Page 24: *From The Western Frontier Series 2: Angela's Rules* (Metamorflix Pty Ltd), Photo by Sabine Albers

Page 58: *Karroyul* (Spear Point Productions), Photo by Jean-Paul Horré

CONTENTS

1.0	Statement Of Compliance	3
2.0	Overview Of The Agency	4
2.1	Executive Summary.....	4
2.2	Operational Structure	8
2.3	Performance Management Framework.....	13
2.3.1	Outcome Based Management Framework	13
2.3.2	Changes To Outcome Based Management Framework.....	13
2.3.3	Shared Responsibilities With Other Agencies	13
3.0	Agency Performance	14
3.1	Report On The Screenwest Funding Program 2014-15	14
3.1.1	Funding Application Assessments	14
3.1.2	Funding Program Allocations	15
4.0	Significant Issues Impacting The Agency.....	24
5.0	Disclosures And Legal Compliance.....	25
5.1	Financial Statements.....	25
5.2	Detailed Key Performance Indicators Information.....	57
5.3	Ministerial Directives	63
5.4	Other Financial Disclosures	63
5.4.1	Pricing Policies Of Services Provided	63
5.4.2	Capital Works	63
5.4.3	Employment And Industrial Relations	63
5.4.4	Governance Disclosures	64
5.5	Other Legal Requirements.....	65
5.5.1	Expenditure On Advertising, Market Research, Polling And Direct Mail.....	65
5.5.2	Disability Access And Inclusion Plan Outcomes	66
5.5.3	Compliance With Public Sector Standards And Ethical Codes	68
5.5.4	Recordkeeping Plans.....	68
5.6	Government Policy Requirements.....	69
5.6.1	Substantive Equality	69
5.6.2	Occupational Safety, Health And Injury Management	69
APPENDIX 1	ScreenWest Funding Commitments 2014-15	71
APPENDIX 2	ScreenWest Funded Productions Entering Principal Photography 2014-15	81

Acronyms

AACTA	Australian Academy Cinema Television Arts
ABC	Australian Broadcasting Corporation
ACS	Australian Cinematographers Society
ADG	Australian Directors Guild
AFI	Australian Film Institute
AFL	Australian Football League
AFTRS	Australian Film Television and Radio School
AIDC	Australian International Documentary Conference
APRA	Australasian Performing Rights Association
ATOM	Australian Teachers of Media
AWG	Australian Writers' Guild
AWGIE	AWG national awards
DCA	Department of Culture and the Arts
FIPA	International Festival of Audiovisual Programmes
FTI	Film and Television Institute (WA)
IPAF	Intellectual Property Awareness Foundation
MIFF	Melbourne International Film Festival
MIPCOM	Marché Internationale de Programmes Communications
MIPTV	Marché Internationale de Programmes de Television
MRA	Metropolitan Redevelopment Authority
NITV	National Indigenous Television
SBS	Special Broadcasting Service
SPA	Screen Producers Australia
TIFF	Toronto International Film Festival
WA	Western Australia(n)
WASAs	Western Australian Screen Awards

1.0 STATEMENT OF COMPLIANCE

For year ended 30 June 2015

HON JOHN DAY MLA

MINISTER FOR CULTURE AND THE ARTS

In accordance with section 63 of the *Financial Management Act 2006 (WA)*, we hereby submit for your information and presentation to Parliament, the Annual Report of ScreenWest Inc for the financial year ending 30 June 2015.

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

Yours sincerely



Janelle Marr

**CHAIR
SCREENWEST**

24 August 2015

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2.0 OVERVIEW OF THE AGENCY

2.1 Executive Summary

It was a positive year for ScreenWest and the Western Australian screen industry in what continued to be a difficult production market environment worldwide.

Production in the State was at a healthy level with 40 projects entering principal photography in 2014-15. This consisted of five documentary series, four documentary singles, two feature films, one mini-series, eight short dramas, a short documentary series, five digital projects and 14 Indigenous Community Stories recordings.

ScreenWest invested \$5.11 million in these projects, which leveraged production with a total value of \$40.39 million. This brings the three-year rolling average of production in Western Australia to \$44.95 million per financial year.

This strong form is anticipated to continue with many drama and documentary projects slated to film in Western Australia in 2015-16, including high profile features *Breath* and *Jasper Jones*, which were secured by ScreenWest for the State.

SCREENWEST HIGHLIGHTS 2014-15

During the year, 90 per cent of ScreenWest's total expenditure was disbursed through the Funding Program to support Western Australian projects, productions, practitioners and companies.

A full summary of the programs and initiatives ScreenWest ran or supported during the year is provided in section 3.1 *Report on the ScreenWest Funding Program*. Three areas of particular note are highlighted below.

Production Attraction

As part of the State Government's support for the film and television industry, an additional \$2 million over four years was allocated for Production Attraction, beginning in 2014-15. This aims to boost the economic sustainability of the Western Australian screen industry by increasing the level of local, Australian and international

productions made here; and to promote the State as a screen brand and filming destination.

This year the agency focused on carrying out initial groundwork activities in preparation for significant undertakings in the coming years.

Connecting Internationally

During the year the agency actively worked on further developing links between the Western Australian and Asian Pacific screen industries, as well as the established markets of the United Kingdom, Europe and United States. Activities included:

- ScreenWest hosted the China Film Forum as part of CinéfestOZ 2014.
- ScreenWest hosted two film delegations from China.
- The Western Australian Government and Ausfilm hosted the opening of Ausfilm Week London 2014.
- ScreenWest held a networking event at the 2015 Festival de Cannes.
- Major Chinese-French co-production feature film *Mountains May Depart* was partially shot in Bunbury, Mandurah and Perth, with Vue Group providing local production support. The film was selected to compete for the Palme d'Or at the 2015 Festival de Cannes.
- Perth producer Dee Kitcher established Opal Films International, a joint venture with Pauline Chan, to specialise in film productions between Asia and Australia.





ScreenWest Indigenous Screen Strategy 2016-2020

Following on from the success of previous ScreenWest Indigenous strategies, a new five-year strategy was developed in close consultation with Indigenous and non-Indigenous producers and screen practitioners, and representatives of broadcasters, Government agencies and training organisations.

The objectives of the 2016-2020 strategy are underpinned by a continuous cycle to develop and grow the Western Australian Indigenous screen sector with the aim that by 2020, Western Australian Indigenous films are highly valued and celebrated by the public.

The *ScreenWest Indigenous Screen Strategy 2016-2020* was launched by the Minister for Culture and the Arts, Hon John Day MLA on 2 July 2015.

INDUSTRY ACHIEVEMENTS 2014-15

There were many accomplishments by Western Australian productions and practitioners including box office triumph, critical and audience acclaim, and recognition at international and national festivals and awards.

We congratulate everyone involved and thank the industry for their hard work, professionalism and commitment to their craft.

Feature film successes

Paper Planes (Arena Media), the Western Australian-made family film, delighted audiences taking more than \$9.65 million at the Australian box office and winning the inaugural \$100,000 CinéfestOZ Film Prize.

It was a strong year on the international stage, with Western Australian feature films selected to screen at prominent festivals, including:

- ***Paper Planes (Arena Media)*** - Berlinale (Berlin International Film Festival), 19th Busan International Film Festival in Korea, TIFF International Kids Film Festival (Toronto International Film Festival), and other festivals including Dubai, Jerusalem, Edinburgh, Seattle, Dallas and Palm Springs.
- ***Kill Me Three Times (KM3T Productions)*** - Toronto International Film Festival (TIFF) 2014, BFI London Film Festival and the 19th Busan International Film Festival.
- ***Son of a Gun (SOAG Productions)*** - BFI London Film Festival.

In addition, ***These Final Hours (8th In Line Productions)***, which had its theatrical release during the year, was acquired by French filmmaker Luc Besson's Europacorp and will be made into a television series.

Awards recognition for television productions

Musical documentary ***Prison Songs (Beyond West and Spear Point Productions)*** won a 2015 Rockie Award at the Banff World Media Festival in Canada, was selected for the FIPA TV Film Festival in France, selected for Good Pitch Australia, and director Kelrick Martin won an ADG Award for Best Documentary – Stand Alone.

The War That Changed Us (Electric Pictures) was nominated for Most Outstanding Factual Program Logie Awards 2015, whilst the production company's ***Enigma Man: A Stone Age Mystery*** won Best Docudrama at the 2014 IPAF ATOM Awards.

Who Do you Think You Are? Series 6 (Artemis International and Serendipity Productions) won Best Documentary Television Production of the Year at the 2014 SPA Awards. ***The War That Changed Us*** was also nominated, whilst ***The Waler: Australia's Greatest War Horse (Mago Productions)*** was nominated in the Best Feature Documentary category.

Torstein Dyrting ACS was nominated for an AACTA for Best Cinematography in a Documentary for his work on ***The Waler: Australia's Greatest War Horse***.

Serangoon Road (Great Western Entertainment) led the nominations at the Asian Television Awards with seven nominations including Best Drama Series and Best Editing for **Lawrence Silvestrin ASE**.

Getting creative online

A number of web-series were funded by ScreenWest during the year.

Set against the guts and glory world of AFL football, ***Four Quarters (WBMC)*** was a narrative-based comedy web series and transmedia project that took its plot cues in real time from the weekend's football results and commentary.

The ScreenWest supported SBS Comedy Runway initiative saw two WA pilot episodes launched online - ***Top Knot Detective*** and ***Studio 33***. ***Top Knot Detective*** has now been selected by SBS to be produced as a six-part web-series, with ScreenWest funding support.

ABC Arts and ScreenWest teamed up to showcase some of Western Australia's most exciting artistic talents through ***Art X West***, with five filmmaking teams each making a short film about a visual artist for the ABC Arts website and ABC iView.

OUR THANKS

ScreenWest and the Western Australian screen industry once again received unwavering support from the Culture and the Arts Minister Hon John Day MLA and his staff. We thank the Minister for his continued commitment to the industry.

We would also like to acknowledge the support of the Minister for Regional Development, Hon Terry Redman MLA. Minister Redman, along with the Department for Regional Development, and the South West, Great Southern and Pilbara Development Commissions, have supported our efforts to attract feature films to the State and regional Western Australia through the Royalties for Regions program. This has been a welcome boost for the industry.

ScreenWest and the screen industry continues to receive significant support from Lotterywest, and in 2014-15 ScreenWest received a grant of \$7.34 million for the ScreenWest Funding Program. We would like to express our sincere thanks to Jan Stewart who retired as Lotterywest Chief Executive Officer. During her 22 years as CEO, Jan was a great supporter of the local industry and in bringing Western Australian stories to the screen. We welcome new CEO Paul Andrew and look forward to continuing our great partnership with Lotterywest.

Throughout the year, many of the programs and initiatives run by ScreenWest, and productions supported by the agency, would not have occurred without the support of partners such as Screen Australia, ABC, SBS, Roadshow Films, SPA, AWG, FTI, ADG, to name a few. To all our partners we thank you and look forward to working with you again in the coming year.

A special thank you to Alan Payne who stepped down as AWG WA Branch Manager. Alan supported the local industry for more than 23 years and was an invaluable partner to ScreenWest delivering a significant number of high level workshops on behalf of the AWG and ScreenWest.

In May we farewelled ScreenWest Chair Peter Rowe who resigned from the Board when he took up the position of Chief of Staff to the Premier of Western Australian, Hon Colin Barnett MLA.

Peter joined ScreenWest in 2011 and took on the role of Chair two years later. During his time on the Board, he championed the Western Australian screen industry with his connections across Government and the private sector.

His strategic thinking assisted us to better support the local industry in these challenging times. Peter

was instrumental in ScreenWest implementing new funding programs to assist businesses to grow, as well as our efforts to attract productions to the State.

We thank Peter and wish him well with his new role.

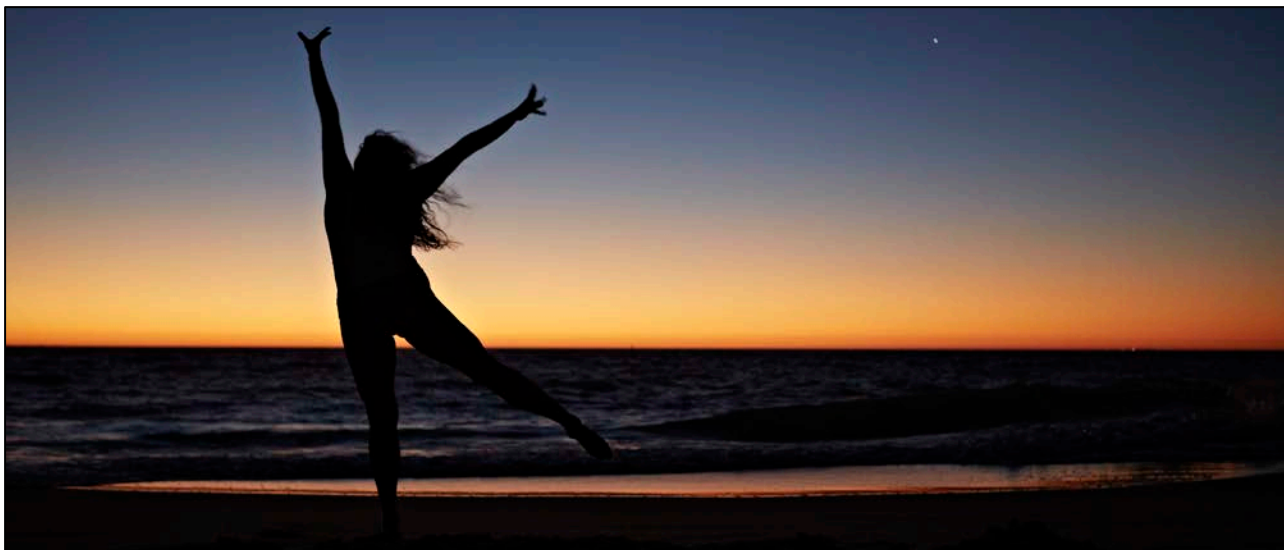
In closing, we wish to thank the ScreenWest Board and staff. It was an extremely busy year in the agency, with much achieved as a direct result of everyone's hard work and dedication.



Janelle Marr
CHAIR



Ian Booth
CHIEF EXECUTIVE



2.2 Operational Structure

Enabling Legislation

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

Responsible Minister

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. Information and communications technologies, finance and human resource services are provided in collaboration with the Department of Culture and the Arts (DCA).

Funding Program

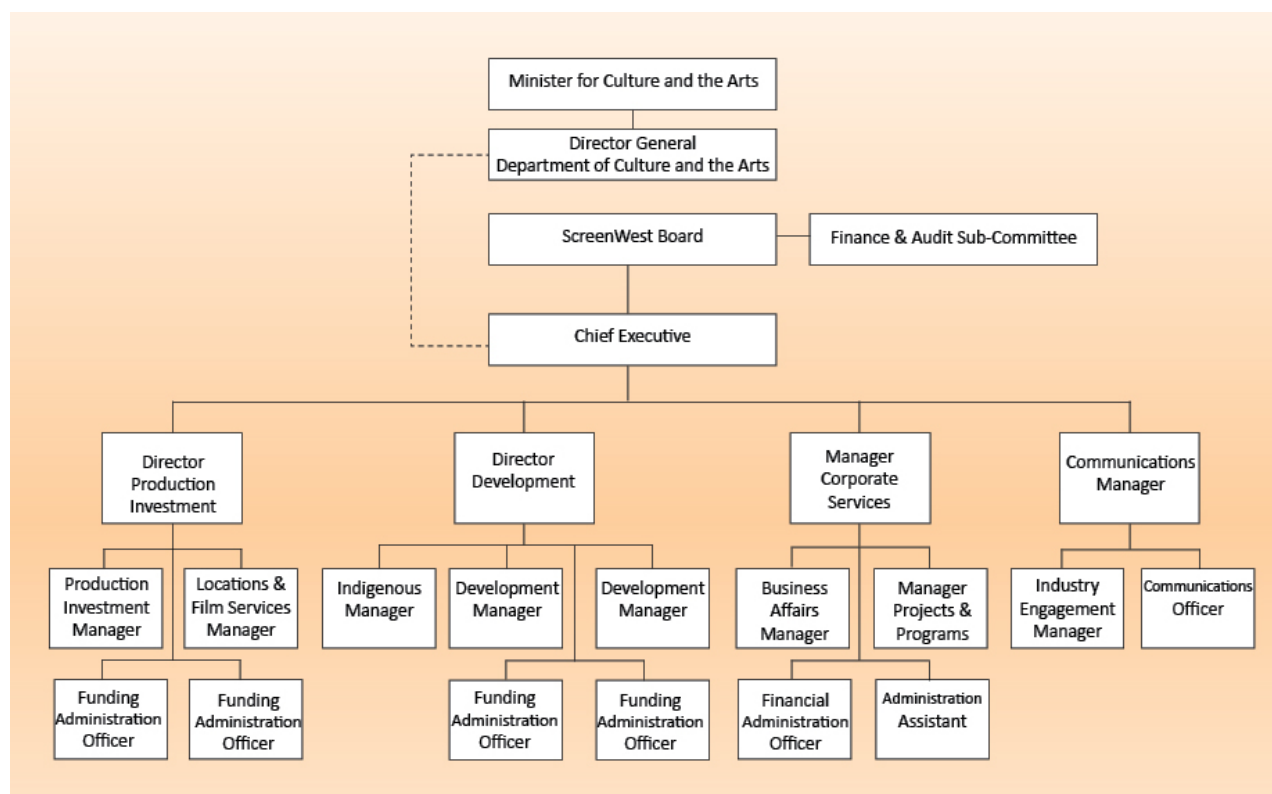
Designs, implements and administers funding initiatives to support and develop Western Australian screen industry practitioners and productions, and build a sustainable screen industry in Western Australia.

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 2015.



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.

Mrs Janelle Marr, Chair

Commenced on the Board January 2013; Appointed Chair 22 June 2015; Term expires 31 December 2018

Mrs Marr is Founder and Managing Director of StepBeyond, an award-winning consultancy that provides strategic advisory services to corporate, government and not-for-profit organisations. Previous to this she worked in the strategy practices of both KPMG and Ernst & Young and with global investment banks Credit Suisse and Goldman Sachs both in Australia and overseas.

Mrs Marr is a graduate of the Australian Institute of Company Directors and holds a Master of Business Administration. She has held a number of directorships including current directorships with Diabetes WA and the Ability Centre. She is a

recipient of a 40Under40 WA Business News Award and in 2013, her consultancy won a Telstra Business Award and she was a Finalist of the Telstra Women's Awards.

Professor Dax Calder

Commenced 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 (ASX:PAB) an ASX listed Australian biotechnology company focused on the development of novel antibodies for the treatment of aggressive human cancers.

Ms Amanda Higgs

Commenced January 2012; Reappointed January 2015; Term Expires 31 December 2017

Ms Higgs is an independent television producer and experienced executive producer. She co-created and produced two series of the ABC drama *The Time of Our Lives* and the first three series of the Logie, AFI and AWGIE award winning television drama series *The Secret Life of Us*. 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 Carol Innes

Commenced July 2014; Term expires 30 June 2017

Ms Innes currently holds the position of Manager Aboriginal Cultural Heritage & Arts at the Metropolitan Redevelopment Authority (MRA). This is a new role at the MRA and she commenced in this role in July 2015.

Ms Innes was recently employed at the South West Aboriginal Land & Sea Council for the past nine years where she worked on projects that maintained Noongar involvement in many areas through Native Title.

Previous to this, Ms Innes spent 11 years working in the arts sector in the area of Aboriginal and Torres Strait Islander arts. Ms Innes is experienced in Government at both State and Federal levels and in the community arts sector. She is a mother and grandmother and is a very strong advocate for raising the profile of Noongar people in Western Australia.

Mr Stephen Langsford

Commenced December 2007; Reappointed 2011 and 2014; Term expires 31 December 2016

Mr Langsford is Founder, CEO and Chairman of Quickflix Limited, a movie and television streaming company which is listed on the Australian Stock Exchange (ASX). Mr Langsford has a management background and has founded a number of companies in the information technology sector. His industry experience includes media and entertainment, technology and financial services.

Mr Alan Lindsay

Commenced January 2007; Reappointed 2009 and 2012; Term expires 31 December 2015

Industry veteran and managing director of South West production group and VFX studio Vue Group, Mr Lindsay has built powerful relationships with China. In the past year Vue Group has completed two joint venture animated movies with China and service produced the production of one of China's top director's Palme d'Or nominated movie. He has also forged a co-production movie partnership with the UK and is developing a feature film with France. Vue Group received Western Australia's Creative Industries Export Award in 2014.

Mr Aidan O'Bryan

Commenced December 2007; Reappointed 2011 and 2014; Term expires 31 December 2016

Mr O'Bryan established WBMC in 2000 as a creative and collaborative production company to produce television, feature films and interactive content. The company created the first television series in the world to incorporate SMS interactivity and SMS voting and developed Australia's most prolific television program legal download site.

Notable productions include the feature films *Son of a Gun*, starring Ewan McGregor, Brenton Thwaites and Alicia Vikander; *Wasted on the Young* starring Alex Russell, Oliver Ackland and Adelaide Clemens; and *Ned Rifle* starring Parker Posey, Thomas Jay Ryan and Aubrey Plaza as well as web-series sitcom *Four Quarters* where news and results from the AFL affect the story; WA music documentary *Something In The Water*; PIAF projection project *ReFace*; and the SBS documentary series *my generation*.

Ms Sue Taylor

Commenced January 2012; Reappointed January 2015; Term Expires 31 December 2017

Ms Taylor has been a filmmaker for more than 30 years and has worked across documentaries, children's drama, prime-time scripted drama and feature films. She established the production company Taylor Media in 2001 and has either won or been nominated for numerous Awards at both a national and international level, including AFIs, ACCTAs, Logies and Caesars. Among her drama producer credits are the feature films *Looking For*

Grace, The Tree and Last Train To Freo, the telemovies *An Accidental Soldier* and *3 Acts of Murder*, mini-series *The Shark Net* and the children's series *Minty* and *Time Trackers*. *The Tree* closed the 2010 Cannes Films Festival and *Looking For Grace* screens in competition at the Venice Film Festival in 2015.

Ms Taylor is a former Vice President of Screen Producers Australia (SPA).

Board Members retired in 2014-15

Mr Peter Rowe, Chairman

Commenced on the Board 31 January 2011; Appointed Chairman 1 January 2013; Resigned from ScreenWest Board 4 May 2015

Mr Rowe was Director, Gryphon Management Australia. He has 25 years experience in corporate communications, issues management and strategic advice with extensive negotiation experience in a broad range of areas. He was also National President of the Australian Federation of AIDS Organisations.

Finance and Audit Committee

The Finance and Audit Committee (FAC) 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 2014-15 FAC Members were:

- Peter Rowe (FAC Chair 1 July – 25 September 2014)
- Janelle Marr (Member 1 July – 24 September. Appointed FAC Chair 20 November 2014)
- Alan Lindsay (1 July 2014 – 30 June 2015)
- Stephen Langsford (20 November 2014 – 30 June 2015).

Senior Officers

During 2014-15, Chief Executive Mr Ian Booth took six months long service leave. During this time, the Chief Executive role was shared across three senior officers as follows:

- Ms Nadine Redmond, Acting Chief Executive – Corporate
- Ms Rikki Lea Bestall, Acting Chief Executive – Development

- Ms Annabelle Sheehan, Acting Chief Executive – Production.

Mr Ian Booth LLB, Chief Executive

Appointed 2007; Reappointed 2012

Long Service Leave 1 July 2014 – 31 December 2014

Mr Booth has been Chief Executive of ScreenWest for eight years during which time he has overseen strong growth in the Western Australian screen industry. The strength of the local industry was initially documentaries and children's television series. This has grown to include animation and feature films. Western Australia has gone from making one feature film every three years or so, to multiple feature films every year.

Mr Booth previously worked as Business Affairs Manager for Drama and Comedy at the ABC 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.

Ms Nadine Redmond, Corporate Services Manager

Acting Chief Executive – Corporate 1 July 2014 – 31 December 2014

Ms Redmond joined ScreenWest in 2009 as Manager Corporate Services. Ms Redmond has a background in human resources and industrial relations. Prior to her employment at ScreenWest she worked as Human Resource Manager at the State Library of WA, as Manager Health & Wellness for the Culture and Arts Portfolio and as the Associate to the President of the Western Australian Industrial Relations Commission. Ms Redmond was part of the start-up team responsible for opening the Perth Convention Exhibition Centre.

Ms Rikki Lea Bestall, Director Development

Appointed October 2011; Acting Chief Executive – Development 1 July 2014 – 31 December 2014; Parental leave from January 2015

Ms Bestall commenced at ScreenWest 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 January 2015 to current

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 and Creative Executive at Krasnoff/Foster Entertainment; 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.

Ms Annabelle Sheehan, Director Production Investment

Appointed February 2014; Acting Chief Executive – Production 1 July 2014 – 31 December 2014; Resigned 30 January 2015

Prior to joining ScreenWest, Ms Sheehan was a senior executive with Hugh Marks' Media Venture Partners, CEO and Senior Agent at RGM Artist Group for 10 years, and Head of the Film and Television at AFTRS for six years. This followed on from her role as Curriculum Manager at AFTRS. 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*.

Ms Sheehan resigned from ScreenWest to take up the position of Chief Executive Officer at the South Australian Film Corporation.

Mr Adam Smith, Director Production Investment
Appointed 28 April 2015

Mr Smith has extensive international experience in the screen industry. In 2011 he established Screen Business Consulting, an international consultancy company providing strategy and business advice and deal making services to the global screen industries.

From 2000 – 2011, Mr Smith was an executive at Warner Bros Pictures where he headed the business affairs department for Warner's local language production and acquisition division in Europe, Asia and the Middle East, most recently serving as a Senior Vice President. In this time the division released over 350 films throughout the world. Prior to this he worked across all genres in television production with London Weekend Television and Granada Media (now ITV Plc).

Mr Smith trained as an entertainment lawyer and holds BA, LLB and MBA degrees and is a Fellow of the Chartered Management Institute.

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:

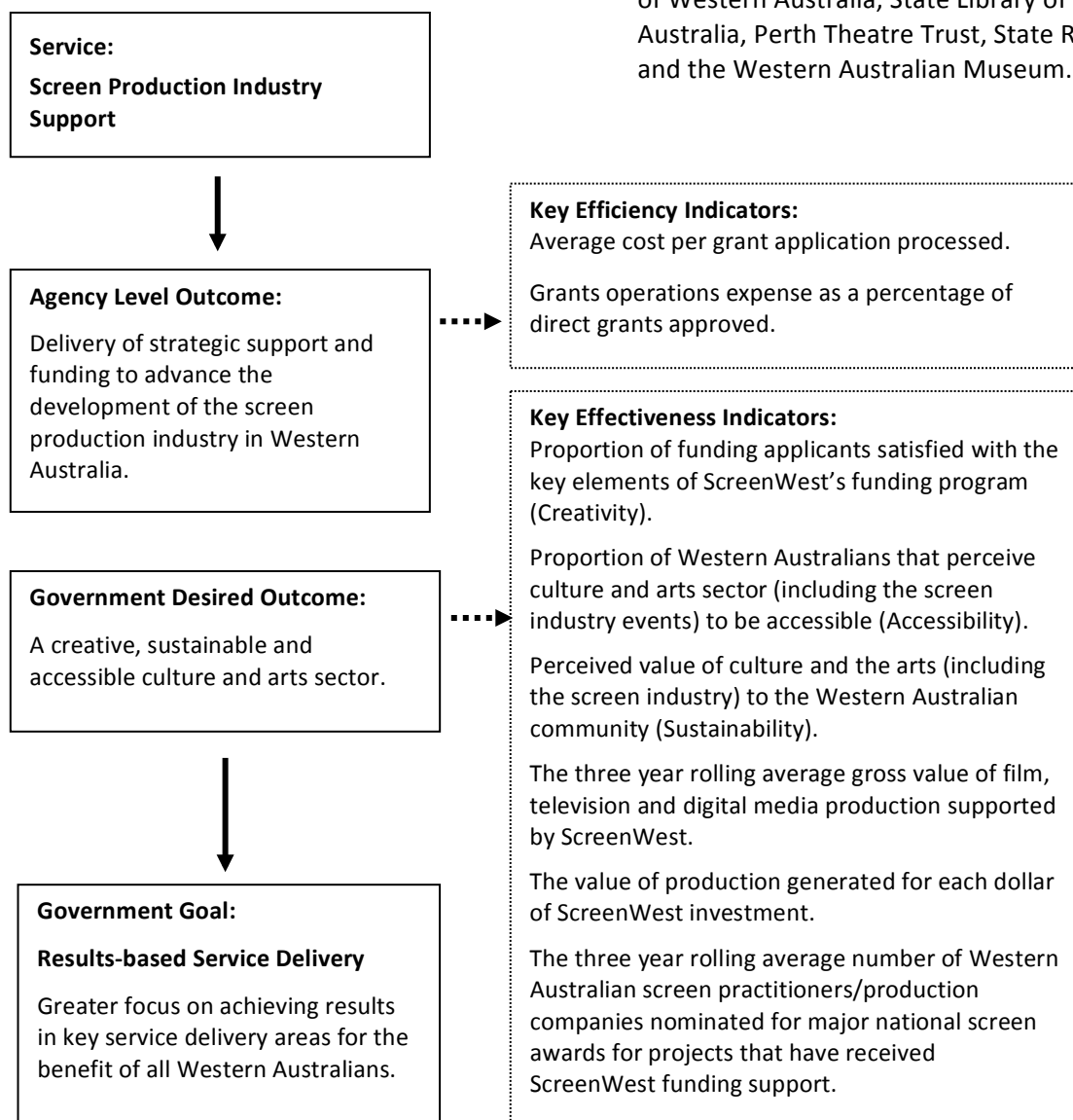
- *Associations Incorporation Act 1987*
- *Auditor General Act 2006*
- *Criminal Code, Crimes and Misconduct Commissions Act 2001*
- *Disability Services Act 1993*
- *Equal Opportunity Act 1984*
- *Financial Management Act 2006*
- *Freedom of Information Act 1992*
- *Industrial Relations Act 1979*
- *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

During 2014-15 the agency's Outcome Based Management Framework (Framework) was reviewed and a new Framework endorsed by the Department of Treasury. The new Framework will be implemented from 1 July 2015. While the Framework was being reviewed, the Agency operated according to the existing Framework.

2.3.3 Shared Responsibilities with Other Agencies

ScreenWest is solely responsible for delivering the service of screen production industry support. The 2014-15 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 2014-15

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 initiatives.

3.1.1 Funding Application Assessments

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

- Less than \$25,000: Approved by ScreenWest management.
- \$25,001 - \$50,000: Approved by ScreenWest Board.
- More than \$50,001: Recommendation endorsed by ScreenWest Board. Approved by Director General DCA under delegated authority from the Minister.

The following individuals participated in assessment meetings during the year:

Development

Paul Bennett, Helen Bowden, Dan Brown, Kate Croser, Matthew Dabner, Ilda Diffley, Leo Faber, Ben Grant, Sophie Hyde, Emma Jensen, Liz Kearney, Melissa Kelly, Natalie Lindwall, Marian Macgowan, Carlo Martinelli, Maggie Miles, Annie Murtagh-Monks, Julia Overton, Jocelyn Quioc, Christopher Sharp, Sarah Shaw, Jenny Song, Peter Templeman, Rachael Turk, Roslyn Walker, Timothy White, ScreenWest Board members, ScreenWest staff members.

Digital

Nick Doherty, Guy Gadney, Lisa Gray, Justin Halliday, Gary Hayes, Steve Peters, Jennifer Wilson, ScreenWest staff members.

Indigenous

Tania Chambers, Pauline Clague, Roslyn Walker, ScreenWest staff members.

Production

Tait Brady, Al Clark, Bennet Grant, Ross Matthews, Julia Overton, Laurie Patton, Penny Robbins, Tony Shannon, Megan Simpson, ScreenWest Board members, ScreenWest staff members.

Screen Culture

Marty Cunningham, Ellen Thurley, ScreenWest staff members.



3.1.2 Funding Program Allocations

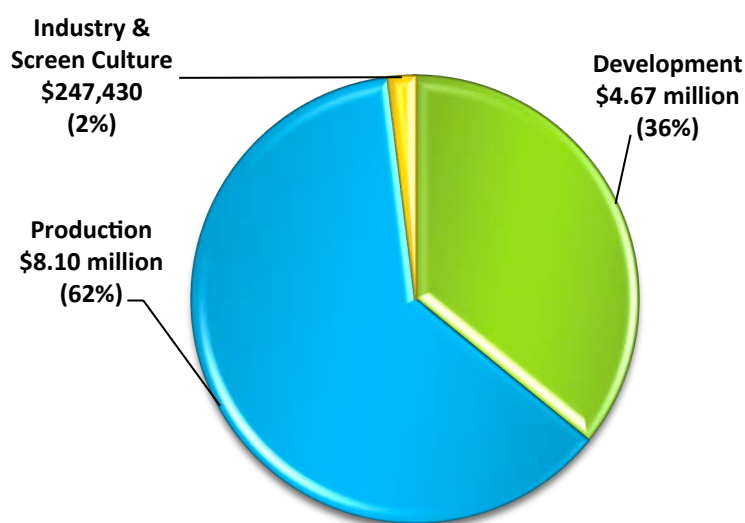
In 2014-15, ScreenWest's total expenditure was approximately \$14.51 million. Of this, 90 per cent (\$13.02 million) was expended through the Funding Program to support Western Australian projects, productions, practitioners and companies.

The Funding Program expenditure breakdown is as follows:

- 62% on Production (Production Investment, Business Development and Production Attraction).
- 36% on Development (Project Development, Digital, Indigenous Program and Practitioner Development).
- 2% on Industry and Screen Culture (Screen Culture Fund and WA Screen Awards).

For a list of all Funding Program commitments made in 2014-15, please see Appendix 1.

Chart: ScreenWest Funding Program Expenditure 2014-15



PRODUCTION

More than \$8 million was expended through Production's three core areas of Production Investment, Business Development, and Production Attraction. This includes grants and investments, assessment costs and ScreenWest funding program staff costs.

A summary of each program area is provided below.

Production Investment

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.

In 2014-15, nine drama and nine documentary productions were supported with ScreenWest funding totalling \$6.47 million.

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 four proposals: Leap Frog Films, Joined Up Films, Jake Films and Vue DC.

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.

Bardwell Media, George Nille & Co, Periscope Pictures and Turbine Midnight shared in funding totalling \$284,000.

SuperDoc Fund

SuperDoc was allocated at the end of 2013-14, for activities to be implemented this year. The fund provided Prospero Productions and Electric Pictures with \$800,000 each to fund extensive production, develop sophisticated business plans and new partnerships, generate new market opportunities and develop new screen industry personnel on a long-term basis.

SuperDoc will be run again in 2015-16.

Production Attraction

The Production Attraction funding of \$2 million across four years began in 2014-15 (\$500,000 per annum). The program is intended to promote Western Australia to the screen industry locally, nationally and internationally, by way of branding and marketing, equity attraction and incentives management, network building, State and Federal government coordination, cutting of red tape, infrastructure growth and personnel to manage this.

In this its first year, the funds were applied to setting up the framework for marketing the State, building national and international co-production opportunities, activities to create a 'Film Friendly' business environment and further work on the local industry's current and long-term infrastructure needs.

During 2014-15, Production Attraction activities undertaken by ScreenWest included:

- Funded 15 location presentations and eight hosted location scouts for national and international producers.
- Hosted two film delegations from China. The delegations met with potential Western Australian partners and scouted locations.
- The Western Australian Government and Ausfilm hosted the opening of Ausfilm Week London 2014. WA Agent General Kevin Skipworth CVO welcomed to Australia House approximately 140 industry and government representatives from Australia and the UK.
- 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. This included assisting the Shire of Kalamunda and the South West Development Commission and partners in the development of their film websites.
- Reel-Scout, the cloud-based location image database software created expressly for film offices was procured. The software assists in managing locations and contact data as well as managing all the productions that will use those locations and contacts. It incorporates the best practices of film offices internationally and nationally and so brings best practices to the process of attracting film production to Western Australia. Complete roll out of this service is expected in 2015-16.
- The *Filming in WA* section on the ScreenWest website was revised and is now a useful resource for interstate and international producers seeking information on shooting in Western Australia.
- Four sessions from the 'Creating a Healthy Film Set Seminar' day were made available on the ScreenWest YouTube Channel - OSH and Risk Management, The Safe use of Firearms on the Film Set, Insurances for Film and TV, and How to Film on WA Roads.
- Supported access to an interim production office and studio space to ensure production in Western Australia. In addition, investigation of infrastructure for use by the screen industry on a longer-term basis was undertaken with several site assessment reports commissioned.
- ScreenWest supported the Department of Regional Development (DRD) in commissioning an expert consultant to prepare a report into the potential growth of the animation industry

in the South West region; the context and potential of creative industries in the South West; examine the potential for regional partnerships and growth; and consider wider national and international connections to grow the industry. The report was delivered to DRD in April 2015.

DEVELOPMENT

More than \$4.67 million was committed through Development in the areas of Project Development, Indigenous Program, Digital, and Practitioner Development. This includes grants and investments, assessment costs and ScreenWest funding program staff costs.

Project Development

General development funds

More than \$436,000 was invested in 22 projects through general project development funding:

- Documentary and TV Development Fund – five projects received funding for script/treatment/research/trailer development and fees incurred for that process.
- Matched Development Investment Fund – five applicants received matched funding for projects that have received a development investment from a nationally or internationally recognised broadcaster or distributor.
- Emergency Development Fund – four projects received emergency funding due to time critical development investment being required.
- Feature Film Development Track - 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. Eight projects were developed through this fund.

Factual and Drama Slate Development Fund

In 2013-14, ScreenWest funded five production companies with slate funding to support the sourcing, generation and creative development of

drama and factual projects during the 2014-15 financial year.

The Slate Development Fund will be run for the third time in 2015-16.

Tele-Navigator Development Program

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

During the year, six teams were selected for Tele-Navigator and took part in a Consultation Week where they worked with producing mentors Helen Bowden, Amanda Higgs and Sue Taylor, and writing mentors David Hannam, Samantha Strauss and Sarah Smith.

Tele-Navigator project development funding of \$15,000 each was then awarded to two projects – *Dead Reckoning* by Luke Martin and Kate Separovich, and *Edge of the Woods* by Ceinwen Langley and Kate Separovich. (This funding was set aside in 2013-14.)

Feature Navigator Development Program

The Feature Navigator Program is a comprehensive, year-long practitioner and project development program for Western Australian directors, aimed at progressing feature film projects to being finance-ready. The program is aimed at directors with a strong track-record in quality short films or self-financed micro-budget feature films, with a demonstrated commitment towards a first feature for commercial release.

The 2014-15 participants are Robert Forsyth, Mike Hoath and Maziar Lahooti. Each received intensive, high-level, tailored support during the year, including connecting them with other key creatives, expert consultants and the marketplace.

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.

In 2014-15, West Coast Visions production funding of \$750,000 was awarded to *The Last Drop* from

producer Michael Facey, director Chris Richards-Scully and writer Heather Wilson.

Bill Warnock Initiative

Run in association with the AWG and with the assistance of Screen Australia, the Bill Warnock Initiative serves to provide emerging writers script feedback and ultimately, to financially support the development of one feature screenplay.

A multi-phased initiative, all applicants received a professional assessment and written feedback of their script. Ten shortlisted applicants will participate in networking meetings with local, interstate and international producers and sales agents.

Three applicants - Paul Komadina, Heather Wilson and James Pontifex – were further shortlisted and will attend CinéfestOZ Film Festival 2015 and be eligible to participate in the AWG Pathways Program. They will also receive additional written feedback and face-to-face consultation with an AWG assessor.

The final successful applicant, Heather Wilson, will receive up to \$15,000 development investment funding and \$5,000 to be used for a Script Editor for the next stage of development.

The Bill Warnock Initiative was funded in a prior financial year and implemented in 2014-15.

Elevate

Launched last year, Elevate is a skills development and production opportunity for early to mid-career filmmakers. This year the seven short form projects selected in 2013-14 went into production.

The Elevate program will run again in 2015-16.

Indigenous Program

In 2014-15, the Indigenous program continued to be guided by the *ScreenWest Indigenous Screen Strategy 2010-2015*. This year it 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.

Indigenous Short Dramas

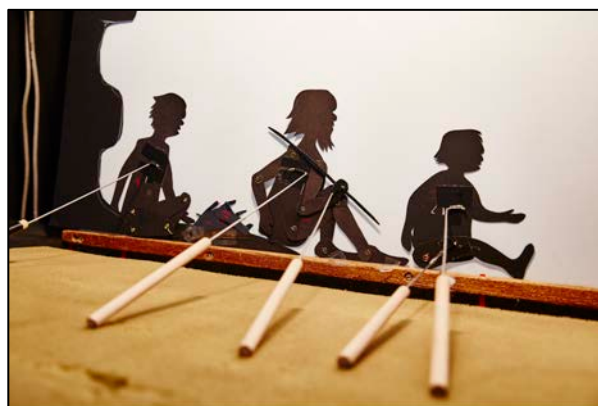
The Indigenous Short Drama initiative is designed to give early to mid-career Indigenous writers and directors the opportunity to produce a 10-12 minute drama film aimed at national and international festival release.

A development workshop delivered by Paul Welsh saw six Indigenous participants deliver a short film script to ScreenWest. Two scripts - from Perun Bonser and Celeste Franklin – were selected and will now go into production working with producer Jaclyn Hower, Factor 30 Films.

ScreenWest/ABC Short Documentary Light Initiative

ScreenWest's development and production initiative was run in partnership with the ABC. The initiative saw five x 5-minute short documentaries produced on the theme of 'light' and broadcast during NAIDOC week in July 2015.

- *Revealing the Hidden World* – Ashley Spratt
- *Invisible Light* – Perun Bonser
- *Shadows of Displacement* – Perun Bonser
- *Min Min Light* - Jub Clerc
- *Summer Blues* – Lilly Radloff



ScreenWest / NITV – From The Western Frontier Series 2

ScreenWest partnered with NITV for the second series of the documentary initiative *From The Western Frontier*. The two x 30-minute series features the work of two Western Australian Indigenous writer-directors, who each capture the individual story of an everyday Indigenous Australian who has a unique and inspirational story to tell.

Produced by Metamorflix, the documentaries - *Fighter* by Perun Bonser and *Angela's Rules* by Karla Hart - were broadcast during the year on NITV.

The series was produced this year with funding from a previous financial year.

Indigenous Community Stories (ICS)

ICS digitally records Indigenous heritage, culture and history for future generations. In 2014-15, 15 stories were approved for recording, which will bring the total number of stories to 85 once recording is completed. The recordings are stored at FTI and archived at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS).

ICS is managed by FTI with funding support from ScreenWest, principal partner Rio Tinto and partner Leighton Contracting.

Indigenous Practitioner Development

Western Australian Indigenous filmmakers participated in ScreenWest's general practitioner development programs including receiving travel support to attend interstate and international industry markets and festivals. In addition, the following activities occurred:

- **Goolarri Screenwriters Seminar**
ScreenWest supported the three-day Goolarri Screenwriters Seminar in Broome. Keynote speakers included Andrew Bovell, Beck Cole and Darlene Johnson. ScreenWest also supported three Indigenous filmmakers to attend via travel funding.
- **Two Worlds workshop, Perth International Arts Festival (PIAF)**
ScreenWest supported PIAF Two Worlds, a two-day workshop that brought Indigenous artists and storytellers together with digital media practitioners to begin developing concepts for digital projects with the support of mentors. The workshop enabled participants to extend their practice to new technologies, and create new forms and experiences.
- Experienced screenwriter Dot West was supported on her directorial debut short film *Maap Morduk* through a mentorship with Beck Cole.

ScreenWest Indigenous Screen Strategy 2016-2020

The ScreenWest Indigenous Screen Strategy 2016 - 2020 was developed during the year with the help of strategic consultant Myriam Leonardy, Shape Executive. Significant consultation was undertaken including one-on-one discussions and workshops in Perth and Broome involving:

- 28 Indigenous practitioners
- 10 non-Indigenous WA producers
- Four broadcaster and screen funding agency representatives
- 14 WA arts and culture stakeholders.

The new strategy was launched by the Minister for Culture and the Arts, John Day at the State Theatre Centre on 2 July 2015.

The strategy aims to increase national and international awareness and exposure of Western Australian Indigenous stories and talent, and develop skills.

Other Indigenous highlights

- **ScreenWest / ABC One and Only Initiative**
Produced last financial year, the *One and Only* initiative resulted in seven 3-minute profile documentary shorts made by Western Australian Indigenous youth aged between 18 and 35 years-old broadcasting on ABC2 during NAIDOC week in July 2014. The ABC was so impressed by the shorts they also broadcast them on ABC3 and they were available on iView.
- **Karroyul**
Karroyul won Best Achievement in Indigenous Filmmaking at the 2015 St Kilda Film Festival, and was screened at the 2015 Sydney Film Festival, won two WA Screen Awards 2015 and is nominated for a 2015 AACTA Award for Best Short Fiction Film.

Karroyul was adapted by award winning Noongar author Kim Scott from his short story *A Refreshing Sleep*, and directed by Kelrick Martin. ScreenWest contributed production funding in 2013-14.
- **Prison Songs**
Musical documentary *Prison Songs* (Beyond West and Spear Point Productions) screened on SBS in January 2015. During the year the

documentary enjoyed great success, winning a 2015 Rockie Award at the Banff World Media Festival in Canada, was selected for the FIPA TV Film Festival in France, selected for Good Pitch Australia, won four WA Screen Awards 2015 including Best Direction – Long Form and Best TV Production – Factual, and director Kelrick Martin won an ADG Award for Best Documentary – Stand Alone.

- **imaginNATIVE 2014, Toronto Canada**

imagineNATIVE Film + Media Arts annual international festival, celebrates the latest works by Indigenous peoples at the forefront of innovation in film, video, radio and new media. Three Western Australian short films were selected for imaginNATIVE 2014 'In Competition':

- *One Fine Day* (2014) - writer/director Kelli Cross
- *Ngurra Wanggagu* (2013) - writer/director Tyson Mowarin, Weerianna Street Media
- *Mamu (Ghost)* (2013) - writer/director Curtis Taylor, Martu Media.

The 15th anniversary of imagineNATIVE in 2014 featured an Australian Spotlight. The following *Deadly Yarns* shorts were selected to screen in a retrospective short film program:

- *Mabuji* (2009) - writer/director Tyson Mowarin, Weerianna Street Media
- *Frankie's Story* (2006) - writer/director David Star
- *Sugar Bag* (2004) - writer/director Gary Cooper.

- **Get Your Shorts On! 2014**

Two Indigenous short films - Tyson Mowarin's *Ngurra Wanggagu* and Kelli Cross's drama *One Fine Day* - screened at Get Your Shorts On!, part of the Perth International Revelation Film Festival 2014.

Digital

Online and Interactive Funds

ScreenWest supported the development and production of digital projects through the following funds in 2014-15:

- Interactive Development Fund – three projects supported
- Digital Extension Development Fund – three projects supported

- Digital Extension Production Fund – two projects supported.

SBS Comedy Web-Series Initiative

In 2013-14, ScreenWest teamed up with SBS on this nationwide comedy initiative. Two projects were selected by SBS to produce a web-series comedy pilot episode for the SBS online portal - *Studio 33* by James Helm, and *Top Knot Detective* by Aaron McCann, Dominic Pearce and Lauren Brunswick.

This financial year, *Top Knot Detective* was selected by SBS to be produced as a six-part 10-minute web-series, with ScreenWest funding support.



Practitioner Development

Travel Funding

ScreenWest recognises that through strategic attendance at selected market events, conferences and festivals, Western Australian industry practitioners can gain exposure, experience and networking opportunities to help progress their projects, business and career.

In 2014-15, more than \$376,000 was expended in travel assistance as follows:

- More than \$226,000 in one-off travel grants.
- \$150,000 through the Travel Assistance – Established Production Company fund, with six companies each receiving \$25,000.

International events attended included the 11th China International Comics and Games Conference (CCG Expo) 2015, Shanghai; Ausfilm G'Day London and Los Angeles 2014; Cannes Film Festival Market 2015, France; Kidscreen Summit 2015, Miami; and MIPCOM 2014, France.

National events included SPA Screen Forever Conference 2014 in Melbourne; AIDC Net-Work-Play 2015, Adelaide; and MIFF 37 South Market 2014, Melbourne.

Skills and Professional Development

ScreenWest supported the career progression of seven Western Australian practitioners through its Skills and Professional Development Program as summarised below:

- Gabrielle Cole – writer/producer attachment at Cornerstone Pictures
- Kallum Englishby - writer/producer attachment at Cornerstone Pictures
- Jaclyn Hower – producer internship at Roadshow Films
- Oliver Keefe – writer attachment with the *Home & Away* script department
- Conchita Pang – production accounting internship at Moneypenny Production Accounting Services
- Anthea Smyth – development producer attachment at Matchbox Pictures
- Ian Strange - Transmedia mentorship with Amanda Morrison.

ScreenWest Emerging Producer Initiative

The ScreenWest Emerging Producer Initiative was designed to allow emerging Western Australian producers to increase their professional experience, expand their skills in creative development, business strategy and production knowledge, to grow industry contacts and to build a competitive project slate.

The multi-staged assessment process involved an intensive Producer Training Program managed by FTI, for eight shortlisted applicants.

Western Australian comedy producer Lauren Elliott was named as the inaugural recipient and will be provided with a year of tailored professional development opportunities and project development funding, a package valued at \$100,000.

Industry Conferences and Seminars

In 2014-15 ScreenWest provided sponsorship support to the following key national conferences and markets:

- AIDC Net-Work-Play 2015 (Adelaide)
- MIFF 37 South Market 2014 (Melbourne)
- MIFF 37 South Market 2015 (Melbourne)
- SPA Screen Forever Conference 2014 (Melbourne)
- 11th China Comics and Games Expo (CCG Expo) 2015, (Shanghai).

The agency also supported a range of industry seminars and workshops held in Western Australia for local practitioners. Several were held in conjunction with the AWG, FTI or ADG.

Seminars/workshops supported in 2014-15 included:

- CinéfestOZ 2014 - Three high-level financing/co-production panels were hosted by ScreenWest. Panelists included Joseph Cohen, Rosemary Blight, Mike Gabrawy, Sally Caplan, Andre Morgan, Patrick Frater, Pauline Chan, Ms Chen Jie, Ms Wang Han Jin.
- Digital Project Development Lab with interstate mentors Steve Peters, Guy Gadney and Gary Hayes.
- Emergence Creative Festival 2015 – ScreenWest hosted international digital guests producer Emily Barclay Ford and Ross Siegel, Head of Content – Maker Studios.
- Low Budget Feature Film Producing Seminar with international producer Andrew Corkin and senior film finance specialist Jane Corden.
- Working in Screen with Kath Shelper, Neil Armfield and Tommy Murphy. Presented by ScreenWest, Black Swan State Theatre Company and AWG.
- X Media Lab 'Internet Stardom for Fans, Brands and Agencies' with Franco Chiandamo.

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

The Screen Culture Fund aims to support projects that encourage and facilitate dialogue and interaction between the screen industry and the Western Australian public. The Fund is supported by Screen Australia.

In 2014-15, four festivals were allocated Screen Culture funding totalling \$222,430:

- Revelation Film Festival 2015
- CinéfestOZ 2015
- Flickerfest 2015
- Human Rights Arts and Film Festival 2015.

For details of Screen Culture commitments in 2014-15, please see Appendix 1.

Festivals and tours supported through the Screen Culture Fund that were held during 2014-15 (some of which were funded in prior financial years) are summarised below. Each festival included Western Australian films.

- **Revelation Perth International Film Festival – 3-13 July 2014**
Run across three venues, the 17th Revelation program consisted of 120 films including 53 Australian films, as well as the RevCon and Revelation Academic programs. The festival was attended by 15 international guests and 45 interstate guests.

ScreenWest once again organised and curated the *Get Yours Shorts On!* event as part of Revelation. The shorts screened were Indigenous short documentary *Ngurra Wanggagu*, intense skate flick *Leederville*, compelling drama *One Fine Day*, quirky comedy *Date*, visually transformative circus tale *One Night Only*, and *The Fan*, an inventive tale of the relationship between a man and his pedestal fan.

- **CinéfestOZ Film Festival – 20-24 August 2014**
CinéfestOZ hosted more than 140 public screenings and film related events in Busselton, Bunbury, Margaret River and the South West region. Over 40 film industry guests attended.

The inaugural \$100,000 CinéfestOZ Film Prize was funded by Tourism Western Australia's Regional Events Program through Royalties for Regions. The six finalists were *Felony*, *Son of a Gun*, *The Reckoning*, *The Waler: Australia's Great War Horse* and MIFF@CinéfestOZ films *Paper Planes* and *My Mistress*. The jury, chaired by director Bruce Beresford, awarded the prize to *Paper Planes*.



Minister for Culture and the Arts Hon John Day with *Paper Planes* producers Liz Kearney and Robert Connolly.

ScreenWest sponsored and/or organised six public seminars: eQuinox Script Development In Conversation, Books to Film, Script to Screen, International Film Finance Panel, Western Australian Screen Industry and Distributors Lunch and the China Film Forum.

Panellists included Nick Batzias (Madman), Seph McKenna (Roadshow Films), Joseph Cohen (American Entertainment Investors), Patrick Frater (Variety), Ms. Chen Jie (Shanghai Toonmax Expo), Andre Morgan (Ruddy Morgan), Mike Gabrawy (Arclight Films), Pauline Chan (producer and director), Sally Caplan (Screen Australia) and Veronica Gleeson (Screen Australia).

- **NFSA Big Screen Australian Film Festival – September 2014**
The National Film and Sound Archive's Big Screen tours Australian feature films to regional and remote areas. The 2014 tour visited Broome and Kununurra.

- **NFSA Black Screen program - August & September 2014**

Black Screen presents free Indigenous films to remote Indigenous communities. In 2014 Black Screen visited the Pilbara region taking in Nullagine, Marble Bar, Warralong, Roebourne, Yandeyarra, Newman and South Hedland.

- **Gimme Some Truth – December 2014**

Six-day music documentary festival held in Perth.

- **Flickerfest national tour of Western Australia 2015 – March to May 2015**

Australia's leading Academy® accredited and BAFTA recognised short film festival toured to Perth, Kalgoorlie-Boulder, Kununurra, Broome, Esperance, Cuballing, Bunbury, Narrogin, Jurien Bay and Exmouth.

- **Human Rights Arts & Film Festival (HRAFF) – June 2015**

HRAFF came to Perth as part of its national tour. The festival seeks to move and actively engage audiences on human rights issues.

WA Screen Awards 2014

Presented by FTI, the 26th WA Screen Awards (WASAs) were held on 14 July 2014. In total, 448 entries were received from 172 entrants across 143 screen projects. Twenty nine winners were announced.

The *ScreenWest Outstanding Contribution to the Industry Award* was presented to one of Australia's most experienced factual producers, Electric Pictures CEO and Executive Producer, Andrew Ogilvie.



Paul Bodlovich CEO FTI, Andrew Ogilvie Electric Pictures and Minister for Culture and the Arts Hon John Day.

Other activities (non-grant funding)

In 2014-15, ScreenWest organised or provided funding support to the following premiere launch events:

- *The War That Changed Us* - July 2014
- *These Final Hours* – July 2014
- *Son of a Gun* – October 2014
- *Prison Songs* – December 2014
- *Paper Planes* – January 2015
- *The Waler* (Canberra) – February 2015
- *Wild Survivor* – March 2015
- *Birthplace of the Giants* – May 2015
- *From The Western Frontier* Series 2 – May 2015.

In addition, with the support of Roadshow Films and Arena Media, a free community screening of *Paper Planes* was held at the Perth Cultural Centre as part of WA Day 2015 celebrations.

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 ScreenWest's 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's Production Attraction Strategy aims to boost the economic sustainability of the Western Australian screen industry by increasing the level of local, Australian and international productions made here; and to promote the State as an international film brand and destination.
- With the loss of the former Sunset Hospital site for screen production activities (studio space, production offices etc), ScreenWest is assisting the screen industry to access suitable infrastructure and is investigating long-term options.
- ScreenWest and the Western Australian screen industry have developed strong business relationships with China resulting in several co-productions. ScreenWest will continue to further develop these and new partnerships.
- Worldwide the screen industry is changing as audience viewing preferences change in line with new technology and distribution methods. ScreenWest will continue to support Western Australian companies to capitalise on these developments and have innovative, flexible business models to adapt to change.

5.0 DISCLOSURES AND LEGAL COMPLIANCE

5.1 Financial Statements

ScreenWest Inc

Certification of Financial Statements


For the year ended 30 June 2015

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 2015 and the financial position as at 30 June 2015.

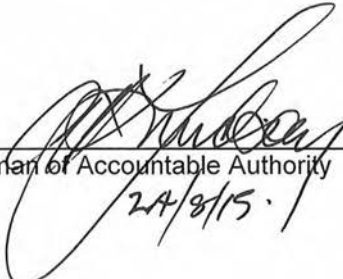
At the date of signing we are not aware of any circumstances, which would render any particulars included in the financial statements misleading or inaccurate.



Chief Finance Officer
Date: 24/8/15



Member of Accountable Authority
Date: 24/8/15



Chairman of Accountable Authority
Date: 24/8/15



Auditor General

INDEPENDENT AUDITOR'S REPORT

To the Parliament of Western Australia

SCREENWEST INC

Report on the Financial Statements

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

The financial statements comprise the Statement of Financial Position as at 30 June 2015, 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 ScreenWest Inc's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial statements.

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

Opinion

In my opinion, the financial statements are based on proper accounts and present fairly, in all material respects, the financial position of ScreenWest Inc at 30 June 2015 and its financial performance and cash flows for the year then ended. They are in accordance with Australian Accounting Standards and the Treasurer's Instructions.

Report on Controls

I have audited the controls exercised by ScreenWest Inc during the year ended 30 June 2015.

Controls exercised by ScreenWest Inc are those policies and procedures established by the Board to ensure that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions.

Board's Responsibility for Controls

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

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the adequacy of controls to ensure that ScreenWest 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 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 2015.

Report on the Key Performance Indicators

I have audited the key performance indicators of ScreenWest Inc for the year ended 30 June 2015.

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

Board's Responsibility for the Key Performance Indicators

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

Auditor's Responsibility

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

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

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

Opinion

In my opinion, the key performance indicators of ScreenWest Inc are relevant and appropriate to assist users to assess ScreenWest Inc's performance and fairly represent indicated performance for the year ended 30 June 2015.

Independence

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

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

This auditor's report relates to the financial statements and key performance indicators of ScreenWest Inc for the year ended 30 June 2015 included on ScreenWest Inc's website. ScreenWest Inc's management is responsible for the integrity of ScreenWest Inc's website. This audit does not provide assurance on the integrity of ScreenWest Inc'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 2015

FINANCIAL STATEMENTS

ScreenWest Inc Statement of Comprehensive Income For the year ended 30 June 2015

	Note	2015 \$000	2014 \$000
COST OF SERVICES			
Expenses			
Employee benefits expense	5	2,223	2,027
Supplies and services	6	366	443
Depreciation expense	7	0	1
Accommodation expenses	8	175	169
Grants and loans expense	9	11,640	11,253
Other expenses	10	106	117
Total cost of services		14,510	14,010
Income			
Revenue			
Returns on funding activities	11	566	495
Interest revenue	12	385	407
Lapsed commitments	13	1,925	1,838
Other revenue	14	434	308
Total Revenue		3,310	3,048
Total income other than income from State Government		3,310	3,048
NET COST OF SERVICES		11,200	10,962
Income from State Government			
	15		
Service grant		2,500	2,000
State grant and subsidies		0	0
Lotterywest grant		7,338	7,560
Services received free of charge		1,292	1,286
Total income from State Government		11,130	10,846
DEFICIT FOR THE PERIOD		(70)	(116)
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		(70)	(116)

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

ScreenWest Inc
Statement of Financial Position
As at 30 June 2015

	Note	2015 \$000	2014 \$000
ASSETS			
Current Assets			
Cash and cash equivalents	24	9,780	10,220
Receivables	16	206	192
Other current assets	17	165	24
Total Current Assets		10,151	10,436
Non-Current Assets			
Amounts receivable for services	18	34	34
Furniture and equipment	19	0	0
Total Non-Current Assets		34	34
TOTAL ASSETS		10,185	10,470
LIABILITIES			
Current Liabilities			
Payables	21	155	149
Loans and grants payable	22	8,227	8,692
Total Current Liabilities		8,382	8,841
Non-Current Liabilities			
Loans and grants payable	22	1,428	1,183
Total Non-Current Liabilities		1,428	1,183
TOTAL LIABILITIES		9,810	10,024
NET ASSETS		375	446
EQUITY			
Contributed equity	23	150	150
Accumulated surplus		225	296
TOTAL EQUITY		375	446

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 2015

	Note	Contributed equity \$000	Accumulated surplus \$000	Total equity \$000
Balance at 1 July 2013	23	150	412	562
Total comprehensive income for the year			(116)	(116)
Total		0	(116)	(116)
Balance at 30 June 2014		150	296	446
Balance at 1 July 2014		150	296	446
Total comprehensive income for the year			(71)	(71)
Total		0	(71)	(71)
Balance at 30 June 2015		150	225	375

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

ScreenWest Inc
Statement of Cash Flows
For the year ended 30 June 2015

	Note	2015	2014
		\$000	\$000
CASH FLOWS FROM STATE GOVERNMENT			
Service grant		2,500	2,000
State grant and subsidies		0	0
Lotterywest grant		7,338	7,560
Net cash provided by State Government		9,838	9,560
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(964)	(723)
Supplies and services		(460)	(519)
Accommodation		(199)	(164)
Grants and loans		(9,935)	(10,350)
GST payments on purchases		(962)	(1,041)
GST payments to taxation authority		(519)	(496)
Other payments		(90)	(62)
Receipts			
Returns on funding activities		566	527
Interest received		380	403
GST receipts on sales		808	805
GST receipts from taxation authority		672	716
Other receipts		425	209
Net cash (used in) operating activities	24	(10,278)	(10,695)
CASH FLOWS FROM INVESTING ACTIVITIES			
Net cash provided by/(used in) investing activities		0	0
Net increase in cash and cash equivalents		(440)	(1,135)
Cash and cash equivalents at the beginning of the period		10,220	11,355
CASH AND CASH EQUIVALENTS AT THE END OF THE PERIOD	24	9,780	10,220

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 2015

Note 1. Australian Accounting Standards

General

ScreenWest Inc's financial statements for the year ended 30 June 2015 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 Inc cannot early adopt an Australian Accounting Standard unless specifically permitted by TI 1101 *Application of Australian Accounting Standards and Other Pronouncements*. There has been no early adoption of Australian Accounting Standards that have been issued or amended (but not operative) by ScreenWest Inc for the annual reporting period ended 30 June 2015.

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 Department of Culture and the Arts (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
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(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 a specialised 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 instruments:

- * 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 assets (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 at the amounts payable when ScreenWest Inc becomes obliged to make future payments as a result of a purchase of assets or services. The carrying amount is equivalent to fair value, as settlement is generally within 30 days.

(o) Superannuation Expense

Superannuation expense is recognised in the profit or loss of the Statement of Comprehensive Income and comprises employer contributions paid to the GESBS, or other superannuation funds.

(p) 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.

(q) Comparative figures

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

(r) Department of Culture and the Arts

The Department provides staff and other support to agencies in the Culture and the Arts portfolio. The Department receives an appropriation for salary costs, superannuation, 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, or adopted, for annual reporting periods beginning on or after 1 July 2014 that impacted on ScreenWest Inc.

Int 21

Levies

This Interpretation clarifies the circumstances under which a liability to pay a government levy imposed should be recognised. There is no financial impact for ScreenWest Inc at reporting date.

AASB 10

Consolidated Financial Statements

This Standard, issued in August 2011, supersedes requirements under AASB 127 *Consolidated and Separate Financial Statements* and Int 112 *Consolidation – Special Purpose Entities*, introducing a number of changes to accounting treatments.

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 ScreenWest Inc as it doesn't impact accounting for related bodies and ScreenWest Inc has no interests in other entities.

The adoption of the new Standard has no financial impact for ScreenWest Inc as it does not impact accounting for related bodies and ScreenWest has no interest in other entities.

AASB 11

Joint Arrangements

This Standard, issued in August 2011, supersedes AASB 131 *Interests in Joint Ventures*, introduces 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.

There is no financial impact for ScreenWest Inc as the new standard continues to require the recognition of ScreenWest Inc's share of assets and share of liabilities for the unincorporated joint operation.

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>. There is no financial impact.</p>
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. There is no financial impact.</p>
AASB 128	<p><i>Investments in Associates and Joint Ventures</i></p> <p>This Standard supersedes AASB 128 <i>Investments in Associates</i>, introducing a number of clarifications for the accounting treatments of changed ownership interest. The adoption of the new Standard has no financial impact for ScreenWest Inc as it does not hold investments in associates and joint ventures.</p>
AASB 1031	<p><i>Materiality</i></p> <p>This Standard supersedes AASB 1031 (February 2010), removing Australian guidance on materiality not available in IFRSs and refers to guidance on materiality in other Australian pronouncements. There is no financial impact.</p>
AASB 1055	<p><i>Budgetary Reporting</i></p> <p>This Standard requires specific budgetary disclosures in the general purpose financial statements of not-for-profit entities within the General Government Sector. 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>
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>. There is no financial impact for ScreenWest Inc.</p>
AASB 2012-3	<p><i>Amendments to Australian Accounting Standards – Offsetting Financial Assets and Financial Liabilities [AASB 132]</i></p> <p>This Standard adds application guidance to AASB 132 to address inconsistencies identified in applying some of the offsetting criteria, including clarifying the meaning of "currently has a legally enforceable right of set-off" and that some gross settlement systems may be considered equivalent to net settlement. There is no financial impact.</p>
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>
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. ScreenWest Inc does not routinely enter into derivatives or hedges, therefore there is no financial impact.</p>

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 in determining 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>
AASB 2013-9	<p><i>Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments</i></p> <p>Part B of 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. It has no financial impact.</p>
AASB 2014-1	<p><i>Amendments to Australian Accounting Standards</i></p> <p>Part A of this Standard consists primarily of clarifications to Accounting Standards and has no financial impact for ScreenWest Inc.</p> <p>Part B of this Standard has no financial impact as ScreenWest Inc contributes to schemes that are either defined contribution plans, or deemed to be defined contribution plans.</p> <p>Part C of this Standard has no financial impact as it removes references to AASB 1031 <i>Materiality</i> from a number of Accounting Standards.</p>
AASB 2015-7	<p><i>Amendments to Australian Accounting Standards - Fair Value Disclosures of Not-for-Profit Public Sector Entities</i></p> <p>This Standard relieves not-for-profit public sector entities from the reporting burden associated with various disclosures required by AASB 13 for assets within the scope of AASB 116 that are held primarily for their current service potential rather than to generate future net cash inflows. It has no financial impact.</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* or by an exemption from TI 1101. Where applicable, ScreenWest Inc plans to apply the following Australian Accounting Standards from their application date.

		Operative for reporting periods beginning on/after
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>The mandatory application date of this Standard is currently 1 January 2018 after being amended by AASB 2012-6, AASB 2013-9, and AASB 2014-1 <i>Amendments to Australian Accounting Standards</i>. ScreenWest Inc has not yet determined the application of the potential impact of the Standard.</p>	1 Jan 2018
AASB 15	<p><i>Revenue from Contracts with Customers</i></p> <p>This Standard establishes the principles that ScreenWest Inc shall apply to report useful information to users of financial statements about the nature, amount, timing and uncertainty of revenue and cash flows arising from a contract with a customer. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2017
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. The mandatory application date of this Standard has been amended by AASB 2012-6 and AASB 2014-1 to 1 January 2018. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
AASB 2013-9	<p><i>Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments</i></p> <p>Part C of this omnibus Standard defers the application of AASB 9 to 1 January 2017. The application date of AASB 9 was subsequently deferred to 1 January 2018 by AASB 2014-1. ScreenWest Inc has not yet determined the application or the potential impact of AASB 9.</p>	1 Jan 2015
AASB 2014-1	<p><i>Amendments to Australian Accounting Standards</i></p> <p>Part E of this Standard makes amendments to AASB 9 and consequential amendments to other Standards. It has not yet been assessed by ScreenWest Inc to determine the application or potential impact of the Standard.</p>	1 Jan 2015

AASB 2014-3	<p><i>Amendments to Australian Accounting Standards - Accounting for Acquisitions of Interests in Joint Operations [AASB 1 & 11]</i></p> <p>ScreenWest Inc establishes Joint Operations in pursuit of its objectives and does not routinely acquire interests in Joint Operations. Therefore, there is no financial impact on application of the Standard.</p>	1 Jan 2016
AASB 2014-4	<p><i>Amendments to Australian Accounting Standards - Clarification of Acceptable Methods of Depreciation and Amortisation [AASB 116 & 138]</i></p> <p>The adoption of this Standard has no financial impact for ScreenWest Inc as depreciation and amortisation is not determined by reference to revenue generation, but by reference to consumption of future economic benefits.</p>	1 Jan 2016
AASB 2014-5	<p><i>Amendments to Australian Accounting Standards arising from AASB 15</i></p> <p>This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 15. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2017
AASB 2014-7	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2014)</i></p> <p>This Standard gives effect to the consequential amendments to Australian Accounting Standards (including Interpretations) arising from the issuance of AASB 9 (December 2014). ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2018
AASB 2014-8	<p><i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2014) - Application of AASB 9 (December 2009) and AASB 9 (December 2010) [AASB 9 (2009 & 2010)]</i></p> <p>This Standard makes amendments to AASB 9 <i>Financial Instruments</i> (December 2009) and AASB 9 <i>Financial Instruments</i> (December 2010), arising from the issuance of AASB 9 <i>Financial Instruments</i> in December 2014. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2015
AASB 2014-9	<p><i>Amendments to Australian Accounting Standards - Equity Method in Separate Financial Statements [AASB 1, 127 & 128]</i></p> <p>This Standard amends AASB 127, and consequentially amends AASB1 and AASB 128, to allow entities to use the equity method of accounting for investments in subsidiaries, joint ventures and associates in their separate financial statements. ScreenWest Inc has not yet determined the application of the potential impact of the Standard.</p>	1 Jan 2016
AASB 2014-10	<p><i>Amendments to Australian Accounting Standards - Sale of Contribution of Assets between an Investor and its Associate or Joint Venture [AASB 10 & 128]</i></p> <p>This Standard amends AASB 10 and AASB 128 to address an inconsistency between the requirements in AASB 10 and those in AASB 128 (August 2011), in dealing with the sale or contribution of assets between an investor and its associate or</p>	1 Jan 2016

joint venture. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.

AASB 2015-1	<p><i>Amendments to Australian Accounting Standards - Annual Improvements to Australian Accounting Standards 2012-2014 Cycle [AASB 1, 2, 3, 5, 7, 11, 110, 119, 121, 133, 134, 137 & 140]</i></p> <p>These amendments arise from the issuance of International Financial Reporting Standard Annual Improvements to IFRSs 2012-2014 Cycle in September 2014, and editorial corrections. ScreenWest Inc has not yet determined the application or the potential impact of the Standard.</p>	1 Jan 2016
AASB 2015-2	<p><i>Amendments to Australian Accounting Standards - Disclosure Initiative: Amendments to AASB 101 [AASB 7, 101, 134 & 1049]</i></p> <p>This Standard amends AASB 101 to provide clarification regarding the disclosure requirements in AASB 101. Specifically, the Standard proposes narrow-focus amendments to address some of the concerns expressed about existing presentation and disclosure requirements and to ensure entities are able to use judgement when applying a Standard in determining what information to disclose in their financial statements. There is no financial impact.</p>	1 Jan 2016
AASB 2015-3	<p><i>Amendments to Australian Accounting Standards arising from the Withdrawal of AASB 1031 Materiality</i></p> <p>This Standard completes the withdrawal of references to AASB 1031 in all Australian Accounting Standards and Interpretations, allowing that Standard to effectively be withdrawn. There is no financial impact.</p>	1 July 2015
AASB 2015-6	<p><i>Amendments to Australian Accounting Standards - Extending Related Party Disclosures to Not-for-Profit Public Sector Entities [AASB 10, 124 & 1049]</i></p> <p>The amendments extend the scope of AASB 124 to include application by not-for-profit public sector entities. Implementation guidance is included to assist application of the Standard by not-for-profit public sector entities. There is no financial impact.</p>	1 Jul 2016

Note 5. Employee benefits expense

	2015	2014
	\$000	\$000
Wages and salaries ^(a)	2,008	1,832
Superannuation - defined contribution plans ^(b)	186	168
Other related expenses	29	27
	2,223	2,027

(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'.

Note 6. Supplies and services

	2015	2014
	\$000	\$000
Communications	12	9
Consultants	49	9
Board fees	44	43
Travel	62	51
Printing and advertising	4	10
Lease - equipment and vehicles	17	35
Entertainment	21	31
Legal fees	54	175
Consumables	8	10
Insurance	10	10
Membership subscriptions	3	3
Human Resource Services	31	12
Portable & Attractive Minor Equipment	14	4
Other	37	41
	366	443

Note 7. Depreciation expense

	2015	2014
	\$000	\$000
<u>Depreciation</u>		
Furniture and equipment	0	1
Total depreciation	0	1

Note 8. Accommodation expenses

	2015	2014
	\$000	\$000
Rent	142	138
Car Bay Rent	19	17
Other	14	14
	175	169

Note 9. Grants and loans expense

	2015	2014
	\$000	\$000
Project Assistance	9,426	6,185
Production Company Support	851	3,447
Practitioner Development	699	370
Industry & Screen Culture	664	1,251
	11,640	11,253

Note 10. Other expenses

	2015	2014
	\$000	\$000
Panels and assessment costs	79	71
Sponsorship	0	20
Employment on-costs	4	3
Refund of previous years' revenue	0	0
Audit fees	23	23
	106	117

Note 11. Returns on funding activities

	2015	2014
	\$000	\$000
Funding program	566	495
	566	495

Note 12. Interest revenue

	2015	2014
	\$000	\$000
Commonwealth Bank (CBA) operating account	6	4
Bankwest term deposits	379	403
	385	407

Note 13. Lapsed commitments

	2015	2014
	\$000	\$000
Project Assistance	1,864	966
Production Company Support	59	867
Practitioner Development	1	5
Industry & Screen Culture	1	0
	1,925	1,838

Lapsed Commitments represent the withdrawal of funds by ScreenWest Inc. The majority of lapsed commitments result when the recipients of the funding offers are unable to secure the balance of funds needed to produce the project.

Note 14. Other revenue

	2015	2014
	\$000	\$000
Management fees	70	82
Funding Contributions from 3rd Party	333	206
Other	31	20
	434	308

Note 15. Income from State Government

	2015 \$000	2014 \$000
Grants received during the year:		
Service grant ^(a)	2,500	2,000
State grant and subsidies	0	0
Lotterywest grant	7,338	7,560
	9,838	9,560
Resources received free of charge ^(b)		
Determined on the basis of the following actuals provided by Department of Culture and the Arts:		
(i) Payroll expenditure	1,282	1,285
(ii) Minor equipment	10	1
	1,292	1,286
	11,130	10,846

(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) 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

	2015 \$000	2014 \$000
<u>Current</u>		
Receivables	112	106
Interest	36	31
GST receivable	58	55
	206	192

Note 17. Other current assets

	2015 \$000	2014 \$000
<u>Current</u>		
Prepayments	165	24
Total current	165	24

Note 18. Amounts receivable for services (Holding Account)

	2015 \$000	2014 \$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

	2015 \$000	2014 \$000
<u>Furniture and equipment</u>		
At cost	12	12
Accumulated depreciation	(12)	(12)
	0	0

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

	2015 \$000	2014 \$000
	Furniture and Equipment	Furniture and Equipment
Reconciliations:		
Carrying amount at start of year	0	1
Additions	0	0
Depreciation	0	(1)
Carrying amount at end of year	0	0

Note 20. Impairment of assets

There were no indications of impairment of furniture and equipment at 30 June 2015.

Note 21. Payables

	2015 \$000	2014 \$000
<u>Current</u>		
Trade payables	26	3
Accrued expenses	129	146
	155	149

Note 22. Loans and grants payable

	2015 \$000	2014 \$000
<u>Current</u>		
Project Assistance	7,101	5,556
Production Company Support	505	2,554
Practitioner Development	280	76
Industry & Screen Culture	341	506
Total current	8,227	8,692
<u>Non-current</u>		
Project Assistance	1,326	831
Production Company Support	102	352
Total non-current	1,428	1,183

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

	2015	2014
	\$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

	2015	2014
	\$000	\$000
Balance at start of period	296	412
Result for the period	(71)	(116)
Balance at end of period	225	296
Total Equity at end of period	375	446

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:

	2015	2014
	\$000	\$000
Commonwealth Bank operating account	191	71
Bankwest term deposits	9,589	10,149
	9,780	10,220

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

	2015	2014
	\$000	\$000
Net cost of services	(11,200)	(10,962)
<u>Non-cash items:</u>		
Depreciation expense (<i>note 7</i>)	0	1
Resources received free of charge (<i>note 15</i>)	1,292	1,286
<u>(Increase)/decrease in assets:</u>		
Current receivables ^(a)	(11)	(71)
Other current assets	(141)	(15)
<u>Increase/(decrease) in liabilities:</u>		
Current payables ^(a)	6	15
Loans and grants payable	(220)	(935)
Net GST receipts / (payments) ^(b)	(1)	(16)
Change in GST in receivables / payables ^(c)	(3)	2
Net cash (used in) operating activities	(10,278)	(10,695)

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

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

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

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

Note 25. Commitments

The commitments below are inclusive of GST where relevant.

Non-cancellable operating leases

	2015	2014
	\$000	\$000
Commitments in relation to leases contracted for at the end of the reporting period but not recognised in the financial statements are payable as follows:		
Within 1 year	6	6
Later than 1 year and not later than 5 years	1	6
	7	12
Representing:		
Non-cancellable operating leases	7	12
	7	12

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

Grant commitments

	2015 \$000	2014 \$000
Grant commitments contracted for at the end of the reporting period but not recognised as liabilities, are payable as follows:		
Within 1 year	83	310
Later than 1 year and not later than 5 years	43	218
	126	528

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 the Board's approved estimates and actual results for 2015 and between actual results for 2014 and 2015 are shown below. Significant variations are considered to be those greater than 10% or \$100,000.

Significant variances between estimated and actual result for 2015

	2015 Estimate \$000	2015 Actual \$000	Variation \$000
<u>Income</u>			
Lapsed Commitments	1,300	1,925	625
Other revenue	213	434	221
<u>Expenses</u>			
Employee benefits expense	2,448	2,223	(225)
Supplies and services	518	366	(152)
Accommodation	207	175	(32)
Grants & subsidies	10,562	11,640	1,078
Other expenses	134	106	(28)

Lapsed Commitments

The variance is caused by large grant commitments lapsing during the year. As ScreenWest is a minority investor, production investment decisions made by ScreenWest rely on funding commitments from third parties which are difficult to coordinate and from time to time projects lapse before full finance is achieved. These funds are then committed back into grants and loans expense.

Other revenue

Variance is due to addition financial support being received from Screen Australia and South West Development Commission.

Employee benefits expense

Savings were made in employee benefits expenditure during the year.

Supplies and services

Variation is primarily due to lower expenditure due to postponing work on researching and procuring a new content management system. This work is now planned to occur in 2015-16.

Accommodation

Variation is due to lower than anticipated increases in accommodation costs.

Grant & subsidies

The increase reflects additional funding support received from Screen Australia and the South West Development Commission during the year and is proportionate to the level of lapsed commitments during the year, lapsed commitments are committed back into the grants and loans expense.

Other expenses

Variation can be attributed to savings made in assessment fees and postponing the timing of an internal recordkeeping systems audit, the audit will now occur in the first quarter of 2015-16.

Significant variances between actual results for 2014 and 2015

	2015 \$000	2014 \$000	Variance \$ 000
<u>Income</u>			
Returns on funding activities	566	495	71
Other Revenue	434	308	126
Service Grants	2,500	2,000	500
Lotterywest Grant	7,338	7,560	(222)
<u>Expenses</u>			
Employee benefits	2,223	2,027	196
Supplies and services	366	443	(77)
Grants and loans expense	11,640	11,253	387

Return on funding activities

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

Other Revenue

Variance is due to the additional financial support being received from Screen Australia and the South West Development Commission.

Service Grants

Reflects additional funding received from the State Government for ScreenWest's four year Production Attraction Scheme.

Lotterywest Grant

Under the *Lotteries Commission Act 1990* ScreenWest receives a share of the net subscriptions received by the Lotteries Commission for the purpose of funding incentives to undertake, or projects to facilitate the undertaking of, commercial film production in the State. The amount of funding received by ScreenWest varies in line with the amount of net subscriptions received by the Lotteries Commission.

Employee benefits

The increase can be primarily attributed to the Public Sector wage increase and level increment increases that occurred during the year.

Supplies and services

Variation is primarily due to lower expenditure on legal fees during the year, this is reflective of the difficult environment the industry is operating in and the lower level of contracting outsourced by ScreenWest Inc during the first half of the financial year.

Grants and loans expense

The variance reflects the quality of applications received during the year that were able to be supported by ScreenWest under the agency's Production Investment Fund.

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:

	2015	2014
	\$000	\$000
<u>Financial Assets</u>		
Cash and cash equivalents	9,780	10,220
Loans and receivables ^(a)	182	171
<u>Financial Liabilities</u>		
Financial liabilities measured at amortised cost	9,810	10,024

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

(c) Financial Instrument Disclosures

Credit Risk

The following table discloses ScreenWest Inc's maximum exposure to credit risk and the ageing analysis of financial assets. ScreenWest Inc's maximum exposure to credit risk at the end of the reporting period is the carrying amount of the financial assets as shown below. The table discloses the ageing of financial assets that are past due but not impaired and impaired financial assets. The table is based on information provided to senior management of ScreenWest Inc.

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

	Carrying Amount \$000	Not past due and not impaired \$000	<u>Past due but not impaired</u>					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	
2015								
Cash and cash equivalents	9,780	9,780						
Loans and receivables ^(a)	112	43		49	20			
Amounts receivable for services	34	34						
	9,926	9,857	0	49	20	0	0	0
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	74	0	0	0	0

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

Liquidity Risk and interest rate exposure

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

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

	Weighted Average Effective Interest Rate %		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
2015											
Financial Assets											
Cash and cash equivalents	2.72%	9,780	9,588	191		9,780	3,599	2,089	4,092		
Loans and receivables ^(a)	-	148			148	148	51	58	39		
Amounts receivable for services	-	34			34	34					34
		9,962	9,588	191	182	9,962	3,650	2,147	4,131	0	34
Financial Liabilities											
Payables	-	26			26	26	26				
Grants and loans payable	-	9,655			9,655	9,655	537	1,547	6,143	1,428	
		9,681	0	0	9,681	9,681	563	1,547	6,143	1,428	0
2014											
Financial Assets											
Cash and cash equivalents	3.20%	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
Financial Liabilities											
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

(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.

		-100 basis points		+100 basis points	
	Carrying amount \$ 000	Surplus \$ 000	Equity \$ 000	Surplus \$ 000	Equity \$ 000
2015					
<u>Financial Assets</u>					
Cash and cash equivalents	191	(2)	(2)	2	2
		(2)	(2)	0	2

		-100 basis points		+100 basis points	
	Carrying amount \$ 000	Surplus \$ 000	Equity \$ 000	Surplus \$ 000	Equity \$ 000
2014					
<u>Financial Assets</u>					
Cash and cash equivalents	71	(1)	(1)	1	1
		(1)	(1)	1	1

Fair Values

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

Note 29. Remuneration of members of ScreenWest Inc and senior officers

Remuneration of members of ScreenWest Inc

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

\$	2015	2014
0 - 10,000	7	5
10,000 - 20,000	1	1
20,000 - 30,000	1	0
	\$000	\$000
Base remuneration and superannuation	66	42
Annual leave and long service leave accruals		
Other benefits		
Total remuneration of all members of ScreenWest Inc	66	42

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:

\$	2015	2014
20,001 - 30,000	1	0
30,001 - 40,000	1	0
40,001 - 50,000	2	0
50,001 - 60,000	3	0
70,001 - 80,000	1	0
100,001 - 110,000	1	0
130,001 - 140,000	1	0
190,001 - 200,000	0	1
	\$000	\$000
Base remuneration and superannuation	569	453
Annual leave and long service leave accruals	38	(9)
Other benefits	6	5
Total remuneration of senior officers	613	449

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:

	2015	2014
	\$000	\$000
Auditing the accounts, financial statements and key performance indicators	24	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 \$125,321 (2014: \$134,061) from ScreenWest Inc. Australian Writer's Guild (WA) is not subject to operational control by ScreenWest Inc.

Note 33. Supplementary financial information

(a) Write-offs

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

(b) Losses through theft, defaults and there 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 2014-15

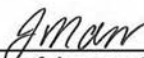
The Independent Auditor's Opinion is located under Section 5.1.

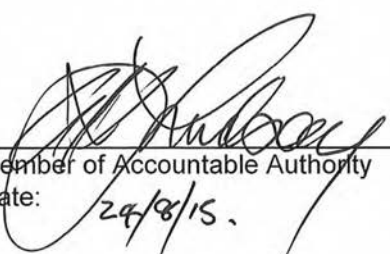
ScreenWest Inc

Certification of Performance Indicators

For the year ended 30 June 2015

We hereby certify that the performance indicators are based on proper records, are relevant and appropriate for assisting users to assess ScreenWest Inc's performance, and fairly represent the performance of ScreenWest Inc for the financial year ended 30 June 2015.


Chairman of Accountable Authority
Date: 24/8/15


Member of Accountable Authority
Date: 24/8/15.



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.

In 2014-15 ScreenWest reviewed its Outcome Based Measurement Framework (Framework) and key performance indicators. An updated Framework will be implemented by the agency from 1 July 2015. In light of the updated Framework, four of the indicators that ScreenWest has historically reported on will be abolished from 1 July 2015 as they are no longer an appropriate means of measuring ScreenWest's performance.

The key efficiency and effectiveness indicators - developed in accordance with Treasurer's Instruction 904 – used in 2014-15 to evaluate ScreenWest's performance in achieving the Government Desired Outcome are listed below. The indicators that will cease are specified.

Key Efficiency Indicators

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

Key Effectiveness Indicators

1. Proportion of applicants satisfied with key elements of the 'creative' funding program (Creativity) (final year of reporting).
2. Proportion of Western Australians that perceive culture and arts (including the screen industry) events to be accessible (Accessibility) (final year of reporting).
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).
5. The value of production generated for each dollar of ScreenWest investment (\$ ratio).

- 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 (final year of reporting).

Report on Key Efficiency Indicators 2014-15

Key Efficiency Indicator 1: Average Cost per Grant Application Processed

The average cost per grant application processed in 2014-15 was \$4,092; this is slightly higher than the 2014-15 target. In 2014-15 ScreenWest received 570 applications; less than the anticipated target of 673 applications. The reduction in application numbers can be attributed to the agency consciously moving towards one-off funds/applications (e.g. SuperDoc and Slate Development Funds) to streamline administrative processes and allow recipients to better focus on their activities, as well as greater clarity regarding funding guidelines and assessment criteria and the timing of funding rounds.

No target for 2015-16 is provided as 2014-15 is the final year this indicator will be reported.

	2013-14 Actual (\$)	2014-15 Target (\$)	2014-15 Actual (\$)
Average cost per grant application processed ¹	3,948	4,055	4,092

- 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 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.

The 2014-15 actual grants operation expense percentage is lower than the target as during the year a higher level of funding commitments were approved. This increase reflects the quality of grant applications that were received and were able to be supported. In addition savings were made in overall grants operations related expenses.

	2013-14 Actual (%)	2014-15 Target (%)	2014-15 Actual (%)	2015-16 Target (%)
Grants operations expense as a percentage of direct grants approved	11.68	17.76	11.62	14.69

Base data

	2013-14 Actual (\$M)	2014-15 Target (\$M)	2014-15 Actual (\$M)	2015-16 Target (\$M)
Expenses associated with grant operations ¹	1.314	1.681	1.353	1.566
Direct grants approved ²	11.253	9.463	11.640	10.668

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

Report on Key Effectiveness Indicators 2014-15

	2013-14 Actual	2014-15 Target	2014-15 Actual	2015-16 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.	99.8%	99.7%	99.8%	N/A	The 2014-15 actual is based on a single complaint being received during the financial year and 570 applications being received.
SUSTAINABILITY¹ Perceived value of the screen industry to the Western Australian community.	74%	77%	76%	75%	2014-15 actual is based on data received from the Patterson Market Research community survey.
ACCESSIBILITY¹ Proportion of Western Australians that perceived the screen industry to be accessible.	48%	59%	58%	N/A	2014-15 actual is based on data received from the Patterson Market Research community survey.

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 2015 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 2014-15, \$13.02 million was allocated to ScreenWest to fund its programs to produce 'creative' outcomes. Refer to section 3.1 for detail on 2014-15 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.

2014-15 is the final year that this indicator will be reported.

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 shows this data has remained relatively stable since 2012-13. Compared to 2013-14, the 2014-15 result shows a slight increase on how valuable the respondents think the Western Australian film and television industry is to the general community. The 2014-15 survey results also show that the majority of respondents expect that people in the general community place a high value on the Western Australian film and television industry.

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.

For this indicator respondents are asked how easy they consider viewing or gaining access to Western Australian films and television productions. A likely explanation for the increase in the 2014-15 'Accessibility' figure compared to the 2013-14 figure is the range of productions released during the financial year e.g. *Paper Planes*, *Prison Songs*, *House of Hancock*, *Son of a Gun* and *The War that Changed Us*. The 2014-15 results are similar to those found in 2012-13 and prior.

2014-15 is the final year that this indicator will be reported.

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

This indicator measures the instrumental impact/contribution that 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.

The 2014-15 actual rolling average value of film, television and digital media production is lower than the 2014-15 target due to changes in the timing of when productions start principal photography (filming). During the year 40 productions with ScreenWest funding support entered principal photography.

	2013-14 Actual (\$M)	2014-15 Target (\$M)	2014-15 Actual (\$M)	2015-16 Target (\$M)
Three year average value of production ¹	39.42	48.91	44.95	43.73

Base Data

	2011-12 Actual (\$M)	2012-13 Actual (\$M)	2013-14 Actual (\$M)	2014-15 Target (\$M)	2014-15 Actual (\$M)	2015-16 Target (\$M)
Value of Production ¹	23.81	59.88	34.57	41.30	40.39	45.09
Value of ScreenWest Investment ²	4.38	7.35	5.01	6.44	5.11	8.12

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.

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 5: Value of Production Generated for Each Dollar of ScreenWest Investment

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.

The 2014-15 actual ratio is higher than the 2014-15 target as ScreenWest investment levered a higher value of production value per ScreenWest dollar invested.

	2013-14 Actual (\$ ratio)	2014-15 Target (\$ ratio)	2014-15 Actual (\$ ratio)	2015-16 Target (\$ ratio)
Ratio of ScreenWest Investment to the Total Value of Production (\$)	1:6.90	1:6.41	1:7.91	1:5.56

For base data refer to 'Base Data' table under the 'Three year rolling average gross value of production'

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 2014-15, the three-year rolling average for Western Australian practitioners and/or production companies nominated for major national awards is 22 nominations.

Nominations during the year included five ACS Award nominations, two AACTA nominations and a TV Week Logie Award nomination.

2014-15 is the final year that this indicator will be reported.

	2013-14 Actual	2014-15 Target	2014-15 Actual
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	22

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). 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 its 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 2014-15.

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 2014-15.

5.4.3 Employment and Industrial Relations

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

The following table summarises ScreenWest's employee count at 30 June 2015. Figures include staff on paid and unpaid leave.

Employment Type	2013-14		2014-15	
	Women	Men	Women	Men
Permanent Full-time	6	0	6	0
Permanent Part-time	3	0	2	0
Fixed Term Full-time	10	4	12	5
Fixed Term Part-time	2	0	1	0
Casual paid in previous 12 months	0	0	0	0
Other paid in previous 12 months	0	0	0	0
Total	21	4	21	5

Managing Our People

The DCA Human Resources directorate provides services across the Culture and the Arts portfolio to support agencies' specific workplace issues and needs, including the development and implementation of human resource policy, industrial relations support and the provision of payroll services.

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:

- Accountable and Ethical Decision Making Training (online)
- Public Sector Commission Aboriginal and Torres Strait Islander Cultural Awareness Training (online)
- CinéfestOZ industry seminars
- Creating Healthy Workplace seminar
- Excel training
- Festival of Creatives session at the WA Museum
- Freedom of Information training
- FTI Low-Budget Feature Filmmaking Masterclass
- Low Budget Feature Film Producing Seminar with international producer Andrew Corkin and senior film finance specialist Jane Corden
- Proof reading course
- Melbourne International Film Festival (MIFF) 37 South Market panels
- Screen Producers Australia Employment Law Masterclass
- Trusted Advisor Workshop
- Writing for Government workshop
- Round table discussions and briefings with a variety of industry practitioners including lawyer Caroline Verge and senior SPA staff.

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 any interests in existing or proposed contracts with ScreenWest and senior officers.

ScreenWest adheres to the Culture and the 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 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 2014-15 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 funding 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 2014-15	Remuneration for services rendered 2014-15 ⁽¹⁾
ScreenWest Board				
Chair	Peter Rowe	Per meeting	1 July 2014 – 4 May 2015	\$2,440
Member	Dax Calder	Per meeting	1 July 2014 – 30 June 2015	\$1,780
Member	Amanda Higgs	Per meeting	1 July 2014 – 30 June 2015	\$1,940
Member	Stephen Langsford	Per meeting	1 July 2014 – 30 June 2015	\$740
Member	Alan Lindsay	Per meeting	1 July 2014 – 30 June 2015	\$2,080
Member	Janelle Marr	Per meeting	1 July 2014 – 30 June 2015	\$1,340
Member	Aidan O'Bryan	Per meeting	1 July 2014 – 30 June 2015	\$2,240
Member	Sue Taylor	Per meeting	1 July 2014 – 30 June 2015	\$2,455
Member	Carol Innes	Per meeting	1 July 2014 – 30 June 2015	\$740
ScreenWest Finance and Audit Sub-Committee				
Chair	Peter Rowe	Per meeting	1 July 2014 – 25 September 2014	\$600
Chair	Janelle Marr	Per meeting	Member: 1 July 2014 – 24 September 2014 Chair: 20 November 2014 – 30 June 2015	\$1,400
Member	Stephen Langsford	Per meeting	20 November 2014 – 30 June 2015	\$400
Member	Alan Lindsay	Per meeting	1 July 2014 – 30 June 2015	\$1,200
Other (includes grant funding assessment meetings, representing agency at key events and participation on steering and working committees)				
Chair	Peter Rowe	Per meeting	1 July 2014 – 4 May 2015	\$14,235
Member	Dax Calder	Per meeting	1 July 2014 – 30 June 2015	\$300
Member	Amanda Higgs	Per meeting	1 July 2014 – 30 June 2015	\$5,000
Member	Stephen Langsford	Per meeting	1 July 2014 – 30 June 2015	\$500
Member	Alan Lindsay	Per meeting	1 July 2014 – 30 June 2015	\$1,800
Member	Janelle Marr	Per meeting	1 July 2014 – 30 June 2015	\$4,400
Member	Aidan O'Bryan	Per meeting	1 July 2014 – 30 June 2015	\$2,100
Member	Sue Taylor	Per meeting	1 July 2014 – 30 June 2015	\$5,300
Member	Carol Innes	Per meeting	1 July 2014 – 30 June 2015	\$1,500
Total:				\$54,490

(1) Figure excludes travel expenses

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 2014-15 was \$2,155.68 which was incurred as a result of advertising staff vacancies and inclusion in locations database as part of the agency's Production Attraction activities.

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>	1,601.31	Adcorp Australia Ltd	342.31
<i>Advertising</i>	554.37	Arts Hub	749.00
		Grapevine Jobs Ltd	500.00
		Title Publishing	335.77
		The Location Guide	218.60

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 the Arts portfolio agencies (the Portfolio) *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 2014-15 to deliver specific outcomes and strategies within the DAIP. Activities included:

- Hosting of events, screenings, seminars and briefing sessions at fully accessible public venue spaces including the Gordon Stephenson House at 140 William Street, the Art Gallery of Western Australian theatrette and WA Maritime Museum.
- Various activities available to all Western Australians including:
 - Black Screen WA Tour – free public screening of Indigenous Australian films toured regional and remote communities in the Kimberley in August/September 2014.
 - Free public screening of *Paper Planes* at the Perth Cultural Centre as part of WA Day activities on 1 June 2015.
 - Flickerfest film festival toured to Kalgoorlie, Kununurra, Perth, Broome, Esperance, Bunbury, Denmark, Narrogin and Exmouth

5.5.3 Compliance with Public Sector Standards and Ethical Codes

In accordance with Section 31 of the *Public Sector Management Act 1994 (WA)*, 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	The Culture and Arts portfolio Code of Conduct was reviewed and a revised policy released during 2014-15. A copy of the policy 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.
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	All ScreenWest staff have completed online Accountable and Ethical Decision Making training.

5.5.4 Recordkeeping Plans

As required under the *State Records Act 2000 (WA)*, ScreenWest's Recordkeeping Plan was last reviewed and registered with the State Records Office in 2011. The agency's Plan is scheduled to be reviewed in 2015-16.

ScreenWest continues to implement strategies to ensure that employees are aware of their compliance responsibilities established in the *Act*. DCA Information Management and ScreenWest 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 (Total Records Information Management).

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 as required. Training material is regularly revised to address updates in the system and to incorporate frequently asked questions.

The Culture and the 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 (WA)*, 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

The *ScreenWest Indigenous Film Policy and Strategy Framework 2003-2008* and the *ScreenWest Indigenous Screen Strategy 2010-2015* have helped the Western Australian Indigenous screen sector develop and grow. Key outcomes include:

- Highly regarded skills development and production initiatives;
- Increased national and international awareness and exposure of Western Australian Indigenous stories and talent;
- National and international recognition;
- The ongoing commitment to an Indigenous position on the ScreenWest Board; and
- The ongoing employment of a full-time ScreenWest Indigenous Manager.

In February and March 2015, ScreenWest sought input into the development of the 2016-2020 strategy with a comprehensive consultation process involving individual interviews and a visioning workshop with representatives of broadcasters, Indigenous and non-Indigenous producers, screen practitioners, relevant Government agencies and training organisations.

The *ScreenWest Indigenous Screen Strategy 2016-2020* aims to take the Indigenous screen sector to the next level in a sustainable manner.

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.

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 (WA)* and the *Workers' Compensation Code of Practice (Injury Management) 2005 (WA)* in the event of a work-related injury. Specified policies, work practices and procedures are available for staff on the DCA intranet.

In 2013-14 all ScreenWest line managers were trained in occupational safety, health and injury management responsibilities. Refresher training is provided every three years.

OSH Performance Indicator Table

Indicator	Target	2012-13	2014-15
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 ⁽¹⁾	Greater than or equal to 80%	50%	83.3%

(1) Data is for a rolling three year period.

APPENDIX 1 SCREENWEST FUNDING COMMITMENTS 2014-15

Amounts listed are approved commitments as at 30 June 2015 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 2015 and may be working titles.

PRODUCTION INVESTMENT FUND			
Recipient	Project	Format	Amount (\$)
Taylor Media	<i>Looking for Grace</i>	Feature	625,000
SB Films	<i>Jasper Jones</i>	Feature	1,000,000 ⁽¹⁾
Filmscope Entertainment	<i>My Extraordinary Wedding</i>	Feature	565,000
George Nille & Co	<i>Bad Girl</i>	Feature	600,000
Otherlife Films	<i>Other Life</i>	Feature	450,000
Breath Productions	<i>Breath</i>	Feature	800,000
Mad Kids	<i>The Legend of Gavin Tanner</i>	TV Series	75,000
Filmscope Entertainment	<i>Mirrorland</i>	Feature	125,000
Feisty Dame Productions	<i>A Few Less Men</i>	Feature	611,903
Joined Up Films	<i>The Expendables</i>	Documentary Series	295,205
Artemis International	<i>First Flight</i>	Documentary	171,110
Joined Up Films	<i>Is Australia Racist?</i>	Documentary	90,004
Sea Dog TV International	<i>Dolphin Dynasty</i>	Documentary	183,771
Sea Dog TV International	<i>Beasts of the Abyss</i>	Documentary	224,965
El Goblin Films and Northern Pictures	<i>Whiteley</i>	Feature Documentary	216,412
Artemis International	<i>Shaun Micallef's Stairway to Heaven</i>	Documentary	214,734
Mago Films	<i>Surfing the Menu: The Next Generation</i>	Documentary Series	168,328
Artemis International	<i>Who Do You Think You Are? - Retrospective</i>	Documentary Series	55,381
TOTAL			6,471,813

1. Includes \$200,000 South West Development Commission contribution.

INDUSTRY ENHANCEMENT FUND		
Recipient	Project	Amount (\$)
Vue DC	Industry Enhancement Fund (2014-15)	100,000
Joined Up Films	Industry Enhancement Fund (2014-15)	50,000
Jake Films	Industry Enhancement Fund (2014-15)	50,000
Leap Frog Films	Industry Enhancement Fund (2014-15)	50,000
TOTAL		250,000

SCREEN BUSINESS DEVELOPMENT FUND		
Recipient	Project	Amount (\$)
Bardwell Media	Screen Business Development Fund (2014-15)	50,000
George Nille & Co	Screen Business Development Fund (2014-15)	80,000
Periscope Pictures	Screen Business Development Fund (2014-15)	80,000
Turbine Midnight	Screen Business Development Fund (2014-15)	74,000
TOTAL		284,000

PRODUCTION ATTRACTION STRATEGY INITIATIVES		
Recipient	Project	Amount (\$)
Various	Industry Production Office Support	4,337
Various	Western Australian Location Materials	5,090
Various	WA Locations advertising promotional materials costs	524
Reel-Scout	Western Australian Location Image Database	73,150
Various	Ausfilm related 2014-15	17,520
Arclight Films	Promotion, Cannes 2015	5,000
Various	Location Scouting Services & Hosting Interstate / International Producers	51,834
Vivid Group	Production Directory website enhancements	9,820
TBC	Screen Industry Infrastructure Stage 2, Perth Studio Project	80,000
TOTAL		263,803

FILM FINANCE INITIATIVES		
Recipient	Project	Amount (\$)
Various	CinéfestOZ 2014	40,520
Various	Low Budget Producing Master Class, November 2014	9,278
TOTAL		49,798

PROJECT DEVELOPMENT (TV, DOCUMENTARY, FEATURE)			
Recipient	Project	Format	Amount (\$)
The Shed	<i>The Killer in Mason Brannigan</i>	Feature	25,000
Lights Corporation	<i>Strange Objects</i>	Feature	15,000
Jules Duncan	<i>The Bloody Wilsons</i>	Feature	5,000
Northern Pictures	<i>Whiteley</i>	Documentary Feature	25,000
Aquarius Productions	<i>Ascendant - The Reef</i>	Documentary	21,690
Hoover's Gold	<i>The Interior</i>	Feature	14,500
The Shed	<i>The Killer in Mason Brannigan</i>	Feature	10,000
Forgeworks	<i>The Red Bride</i>	Feature	7,000
Bardwell Media	<i>Convent Girls</i>	Feature	10,000
Electric Pictures	<i>Surviving Mumbai</i>	Feature	25,000
Mad Kids	<i>DAFUQ?</i>	Drama – TV Series	25,000
Mago Films	<i>Shark Wars</i> (working title)	Documentary Feature	15,500
Sandpiper Entertainment	<i>High Street Legal</i>	Drama – TV Series	24,620
Lights Corporation	<i>Strange Objects</i>	Feature	20,300
The Penguin Empire	<i>Mother</i>	Feature	12,500
TOTAL			256,110

MATCHED DEVELOPMENT INVESTMENT			
Recipient	Project	Format	Amount (\$)
Sandpiper Entertainment	<i>Dimensions5</i> (working title)	TV Series	18,800
Artemis International	<i>Shaun Micallef's Stairway to Heaven</i>	Documentary Series	11,000
Sandpiper Entertainment	<i>The Empire Strikes Out</i> (working title)	Documentary Series	24,950
TBC	FTI/ScreenWest Emerging Producer Development Funding 2014-15		50,000
Joined Up Films	<i>Secrets of our Suburbs</i>	Documentary Series	12,350
TOTAL			117,100

EMERGENCY DEVELOPMENT			
Recipient	Project	Format	Amount (\$)
George Nille & Co	<i>The Hoodoo Gurus Gravy Train</i>	Documentary Feature	18,050
Beyond West	<i>Rogue Bank</i>	Documentary Feature	10,000
Vue DC	<i>Shanghai Waltz, Equal Justice & Piccolo</i>	Marketing materials	10,000
Vue DC	<i>Harmony</i>	Feature	25,000
TOTAL			63,050

WEST COAST VISIONS			
Recipient	Project	Format	Amount (\$)
Archangel Pictures	<i>The Last Drop</i>	Feature	750,000
TOTAL			750,000

WEST COAST VISIONS DEVELOPMENT			
Recipient	Project	Format	Amount (\$)
Factor 30 Films	<i>Hounds of Love</i>	Feature	18,000
Archangel Pictures	<i>The Last Drop</i>	Feature	20,000
TOTAL			38,000

FEATURE NAVIGATOR		
Recipient	Project	Amount (\$)
Various	Feature Navigator Development Program 2014-15 (Mike Hoath, Maziar Lahooti, Robert Forsyth)	120,000
TBC	Feature Navigator Development Program 2015-16	120,000
TOTAL		240,000

INDIGENOUS INITIATIVES		
Recipient	Project	Amount (\$)
Film & Television Institute (FTI)	2015 Indigenous Community Stories	200,000
TBC	Indigenous Initiative	200,000
TOTAL		400,000

INDIGENOUS PROJECT DEVELOPMENT			
Recipient	Project	Format	Amount (\$)
Metamorflix	ScreenWest/NITV Documentary Initiative, <i>From the Western Frontier</i> , Series 2	Documentary series (shorts)	4,000
Metamorflix	<i>Whadjuk to Wadjemup</i>	Documentary	3,500
Victor Gentile	<i>Snakebite</i>	Feature	2,000
TOTAL			9,500

INDIGENOUS PRACTITIONER DEVELOPMENT		
Recipient	Project	Amount (\$)
Jub Clerc	Goolarri Media Writers Seminar 2014, Broome	1,500
Perun Bonser	Goolarri Media Writers Seminar 2014, Broome	1,000
Dennis Simmons	Goolarri Media Writers Seminar 2014, Broome	1,500
Metamorflix	ScreenWest/NITV Documentary Initiative, <i>From the Western Frontier</i> , Series 2	10,000
Paul Welsh	Indigenous Short Drama Development and Production Initiative	3,600
Factor 30 Films	Indigenous Short Drama Development and Production Initiative	17,000
Various	Indigenous Short Drama Development and Production Initiative	406
Dot West	Director Mentorship with Beck Cole on <i>Skin Deep</i>	5,000
Spear Point Productions	Shorts Film Festival 2014, Adelaide	1,112
TOTAL		41,118

INDIGENOUS PRODUCTION			
Recipient	Project	Format	Amount (\$)
Factor 30 Films	Indigenous Short Drama Production Initiative	Short Film - Drama Initiative	175,000
Ramu Productions	<i>Characters of Broome</i> (Series 2)	Documentary series	25,000
TOTAL			200,000

INDIGENOUS MARKET PARTNER INITIATIVE			
Recipient	Project	Format	Amount (\$)
Metamorflix	ScreenWest/ABC Indigenous Short Documentary Initiative - Light	Short Film - Documentary Initiative	250,000
TOTAL			250,000

INDIGENOUS INDUSTRY SUPPORT		
Recipient	Project	Amount (\$)
L'unica Productions	ScreenWest/ABC Indigenous Short Documentary Initiative, <i>One and Only</i> , 2014-15	2,000
Media Ring	Organisational Contribution to Media Ring (Reconciliation Industry Network Group) 2014	3,000
DiskBank	ScreenWest /ABC Indigenous Short Documentary Initiative, <i>One and Only</i> , 2014-15	1,379
Beyond West	<i>Prison Songs</i> Launch	1,600
Joan Peters	Indigenous Short Drama Development and Production Initiative	188
Various	WAIF Meetings 2015, Perth	408
Siamese	Indigenous Screen Strategy 2016-2020 trailer	4,900
Various	WAIF travel to attend WASAs, WAIF Meeting and Indigenous Screen Strategy Launch 2015, Perth	7,000
TOTAL		20,474

SHORT FORM PRODUCTION INITIATIVES			
Recipient	Project	Format	Amount (\$)
TBC	Elevate30 & Elevate70 2015-16	Short Film - Drama Initiative	300,000
TOTAL			300,000

EMERGING PRODUCERS PROGRAM		
Recipient	Project	Amount (\$)
Lauren Elliott	Emerging Producer Program	100,000
TOTAL		100,000

DIGITAL MARKET PARTNER INITIATIVE			
Recipient	Project	Format	Amount (\$)
Blue Forest Media	<i>Top Knot Detective</i>	Web-series	130,000
TOTAL			130,000

DIGITAL PRODUCTION			
Recipient	Project	Format	Amount (\$)
Sea Dog TV International	<i>Birthplace of the Giants - Web Expedition</i>	Digital extension production	80,000
Joined Up Films	<i>Is Australia Racist?</i>	Digital extension production	100,000
TOTAL			180,000

DIGITAL PROJECT AND PRACTITIONER DEVELOPMENT			
Recipient	Project	Format	Amount (\$)
Various	Digital Project Development Lab 2014-15		25,913
Various	Emergence Creative Festival 2015, Margaret River		18,445
Perth International Arts Festival	Two Worlds, PIAF Indigenous Digital Workshop 2015		5,000
WBMC	<i>Howard on Menzies</i>	Digital extension development	10,000
Artemis International	<i>Shaun Micallef's Stairway to Heaven</i>	Digital extension development	10,000
WBMC	<i>Otherlife</i>	Digital extension development	10,000
Liz Sideris	<i>Virtual Dreaming</i>	Interactive development	10,000
RKPix	<i>Fearless</i>	Interactive development	10,000
Blue Forest Media	<i>Top Knot Detective</i>	Interactive development	10,000
TOTAL			109,358

TRAVEL ASSISTANCE - ESTABLISHED PRODUCTION COMPANIES		
Recipient	Project	Amount (\$)
Joined Up Films	Established Production Company Travel Assistance 2014-15	25,000
Sea Dog TV International	Established Production Company Travel Assistance 2014-15	25,000
Artemis International	Established Production Company Travel Assistance 2014-15	25,000
Filmscope Entertainment	Established Production Company Travel Assistance 2014-15	25,000
Sandpiper Entertainment	Established Production Company Travel Assistance 2014-15	25,000
WBMC	Established Production Company Travel Assistance 2014-15	25,000
TOTAL		150,000

TRAVEL ASSISTANCE		
Recipient	Project	Amount (\$)
Zac Toons Australia	11th China International Comics and Games Conference (CCG Expo) Delegation 2015, Shanghai	3,000
Bardwell Media	11th China International Comics and Games Conference (CCG Expo) Delegation 2015, Shanghai	3,000
Vue DC	11th China International Comics and Games Conference (CCG Expo) Delegation 2015, Shanghai	3,000
8th In Line	Toronto International Film Festival 2014, Canada	6,250
Factor 30 Films	Ausfilm 2014, London	5,000
Impian Films	Ausfilm 2014, Los Angeles	5,000
Transmedia For Change	Remix Global Summit 2014, New York	3,958
George Nille & Co	37 South Market MIFF 2014, Melbourne	1,000
Michael Facey	37 South Market MIFF, 2015, Melbourne	1,000
Factor 30 Films	37 South Market MIFF 2014, Melbourne	1,500
Chris Veerhuis	37 South Market MIFF 2015, Melbourne	1,500

Kate Separovich	37 South Market MIFF 2015, Melbourne	1,000
Kris Lippert	37 South Market MIFF 2015, Melbourne	1,500
Factor 30 Films	37 South Market MIFF 2015, Melbourne	1,500
Penelope Harrold	37 South Market MIFF 2015, Melbourne	1,000
For Pete's Sake Productions	37 South Market MIFF 2015, Melbourne	1,000
Feisty Dame Productions	37 South Market MIFF 2015, Melbourne	1,500
Tenille Kennedy	37 South Market MIFF 2015, Melbourne	1,000
Chris Richards-Scully	37 South Market Accelerator Express MIFF 2015, Melbourne	1,000
SAR Films	37 South Market MIFF Post Script & Direct 2015, Melbourne	1,000
Paul Komadina	37 South Market MIFF, Post Script & Direct 2015, Melbourne	1,000
Hoover's Gold	37 South Market MIFF, Post Script & Direct 2015, Melbourne	1,000
Barbara Connell	37 South Market MIFF, Post Script & Direct 2015, Melbourne	1,000
Jules Duncan	37 South Market MIFF, Post Script & Direct 2015, Melbourne	1,000
Perun Bonser	37 South Market MIFF, Post Script & Direct 2015, Melbourne	1,000
Peter Templeman	37 South Market MIFF, Post Script & Direct 2015, Melbourne	1,000
Aaron McCann	37 South Market MIFF, Post Script & Direct 2015, Melbourne	1,000
Zac Toons Australia	AACTA Awards 2014, Sydney	1,000
Torstein Dyrting	AACTA Awards 2014, Sydney	1,000
Ella Wright	AIDC Net-Work-Play 2015, Adelaide	1,000
Periscope Pictures	AIDC Net-Work-Play 2015, Adelaide	1,000
George Nille & Co	AIDC Net-Work-Play 2015, Adelaide	1,000
Bardwell Media	AIDC Net-Work-Play 2015, Adelaide	1,500
WBMC	Ausfilm 2014, London & Los Angeles	8,000
Taylor Media	Ausfilm 2014, London	5,000
Feisty Dame Productions	Ausfilm 2014, London	3,500
Ben Young	Australian Directors Guild Awards 2015, Melbourne	1,030
Maya Kavanagh	Internship with Odin's Eye Entertainment, Cannes Film Festival 2015, France	4,000
RKPix	Cannes Film Festival Market 2015, France	4,000
George Nille & Co	Cannes Film Festival Market 2015, France	4,000
Taylor Media	Cannes Film Festival Market 2015, France	6,250
Feisty Dame Productions	Cannes Film Festival Market 2015, France	6,250
George Nille & Co	Cannes Film Festival Market 2015, France	4,000
Vue DC	Cannes Film Festival Market 2015, France	6,250
Angel Pictures	Cannes Film Festival Market 2015, France	4,000
Justin McArdle	Cannes Film Festival Market 2015, France	4,000
Periscope Pictures	Documentary Australia Foundation Workshop 2014, Melbourne	1,000
Factor 30 Films	European Film Market 2015, Berlin	4,747
Kate Anderson	IMATS Sydney and SFX Courses 2014, Sydney	1,000
Karla Hart Enterprises	West End Film Festival 2015, Brisbane	1,080
Zac Toons Australia	Kidscreen Summit 2015, Miami	6,250
Transmedia For Change	Kidscreen Summit 2015, Miami	3,200
Factor 30 Films	Meetings with International Sales agents for Hounds of Love 2015, London & Paris	4,042
Digital Jellyfish	37 South Market MIFF 2014, Melbourne	1,000
Andrew Nowrojee	37 South Market MIFF, Post Script & Direct 2014, Melbourne	1,000
Paul Komadina	37 South Market MIFF, Post Script & Direct 2014, Melbourne	1,000
Mike Hoath	37 South Market MIFF, Post Script & Direct 2014, Melbourne	1,000
Mad Kids	37 South Market MIFF, Post Script & Direct 2014, Melbourne	1,000
Barbara Connell	37 South Market MIFF, Post Script & Direct 2014, Melbourne	1,000

David Vincent Smith	37 South Market MIFF, Post Script & Direct 2014, Melbourne	1,000
Showrunner Productions	MIPCOM 2014, France	6,250
CM Film Productions	MIPCOM 2014, France	6,250
Mago Films	MIPCOM 2014, France	6,250
Seaflower Holding	MIPTV & China Co-production Forum 2015, France & China	4,473
Showrunner Productions	MIPTV 2015, France	4,930
Mago Films	MIPTV France and The Waler Screening 2015, London	5,750
Melbourne International Film Festival	37 South Market MIFF, Post Script & Direct and Accelerator 2015, Melbourne (registration fees for WA participants)	4,825
Mago Films	The Waler Australia's Greatest War Horse VIP Launch 2015, Canberra	736
Bardwell Media	Sheffield DOC/FEST 2015, Sheffield	3,584
Tee Ken NG	Shorty Awards 2015, New York	2,390
Lauren Brunswick	SPA International Market Strategy Business Class 2015, Melbourne	850
Movierockets Entertainment	SPA Screen Forever Conference 2014, Melbourne	1,500
Bardwell Media	SPA Screen Forever Conference 2014, Melbourne	1,500
Leap Frog Films	SPA Screen forever Conference 2014, Melbourne	1,500
Ella Wright	SPA Screen Forever Conference 2014, Melbourne	1,000
McArdle Digital Media Arts	SPA Screen Forever Conference 2014, Melbourne	1,000
Factor 30 Films	SPA Screen Forever Conference 2014, Melbourne	1,500
Periscope Pictures	SPA Screen Forever Conference 2014, Melbourne	1,000
Mago Films	SPA Screen Producers Awards 2014, Melbourne	1,500
Antony Webb	St Kilda Film Festival 2015, Melbourne	1,500
Reginald Cribb	Sydney Film Festival 2015, Sydney	750
Feisty Dame Productions	Toronto International Film Market 2014, Canada	4,000
Vue DC	Beijing Film Festival Market and Australia China Forum 2015, Beijing	2,833
Outside the Lines	MIFA/Annecy 2015, France	3,500
Pink Pepper Productions	Cannes Film Festival Market 2015, France	4,000
Zac Toons Australia	World Animation & VFX Summit, American Film Market & SPA Screen Forever 2014, Los Angeles & Melbourne	6,250
TOTAL		226,429

PRODUCER DEVELOPMENT		
Recipient	Project	Amount (\$)
American Entertainment Investors	CinéfestOZ 2014	5,000
Various	Industry Support Conference CCG 2015, Shanghai	4,718
TOTAL		9,718

SKILLS AND PROFESSIONAL DEVELOPMENT		
Recipient	Project	Amount (\$)
Melbourne International Film Festival	37 South Market MIFF, Post Script & Direct 2014, Melbourne	2,050
Ian Strange	Transmedia Mentorship with Amanda Morrison, 2014	5,000
Jaclyn Hewer	Producer Internship with Seph McKenna at Roadshow Films, 2015	12,500
Gabrielle Cole	Writer/Producer attachment with Sarah Smith at Cornerstone Pictures on 'Winter: Season Two', 2014	1,802
Kallum Englishby	Writer/Producer attachment with Sarah Smith at Cornerstone Pictures on 'Winter: Series Two', 2014	1,802
Conchita Pang	Production Accounting Internship with Jane Corden at Moneypenny Production Accounting Services, 2015	9,200
Anthea Smyth	Development Producer attachment with Charlotte Wheaton and Susie Jones at Matchbox Pictures, 2015	10,000
Oliver Keefe	Writer attachment with Gary Sewell at Channel 7 on <i>Home and Away</i> , 2015	4,950
TOTAL		47,304

COURSES/WORKSHOPS			
Recipient	Project	Format	Amount (\$)
Various	CinéfestOZ, 2014	Industry Development	3,041
eQuinox Europe	eQuinox Europe Script Development Workshop 2014	Industry Development	63,855 ⁽¹⁾
Australian Writers' Guild (AWG)	AWG Books to Film Publishers Panel at CinéfestOZ, August 2014	Industry Development	947
Film & Television Institute (FTI)	FTI Producer Training Program 2015	Industry Development	6,000
eQuinox Europe	eQuinox Europe Script Development Workshop 2015	Industry Development	20,000
Cracking Yarns	Cracking Yarns story coaching sessions, August 2015	Industry Development	17,415
Australian Writers' Guild (AWG)	ScreenWest/Black Swan Playwrights' Event, June 2015	Industry Development	11,000
TOTAL			122,259

1. Includes \$40,000 Screen Australia and \$15,000 South West Development Commission contribution.

RESOURCE ORGANISATIONS		
Recipient	Project	Amount (\$)
Australian Writers' Guild (AWG)	Resource Organisations (2014-15)	43,000
Film & Television Institute	Film & Television Institute Core Funding 2015 (partial)	218,000
TOTAL		261,000

POST PRODUCTION AND PROMOTION FUND			
Recipient	Project	Format	Amount (\$)
Cinema Des Antipodes	<i>The Reckoning</i>		3,809
Cinema Des Antipodes	<i>Paper Planes</i>		3,889
Georgina Isles	<i>Art x West</i> ATOM Awards		827
TOTAL			8,524

SCREEN CULTURE		
Recipient	Project	Amount (\$)
Revelation Perth International Film Festival Inc	Revelation Perth International Film Festival 2015	95,000 ⁽¹⁾
Geographe French Australian Festivals	CinéfestOZ 2015	95,000 ⁽²⁾
Geographe French Australian Festivals	CinéfestOZ National Publicist - Fiona NIX (NIXCO) - CinéfestOZ 2015	20,000 ⁽³⁾
Flickerfest	Flickerfest 2015	8,500
Human Rights Arts & Film Festival	Human Rights Arts & Film Festival 2015	3,930
TOTAL		\$222,430

1. Includes contribution from Screen Australia.
2. Includes contribution from Screen Australia.
3. Includes \$10,000 contribution from the South West Development Commission.

INDUSTRY EVENTS SPONSORSHIP		
Recipient	Project	Amount (\$)
Filmfest Ltd	MIFF 37 South Market 2014	6,000
Screen Producer Australia	Screen Producers Australia, Screen Forever Conference 2014	10,000
AIDC Ltd	AIDC Conference Net-Work-Play 2015	10,000
Filmfest Ltd	MIFF 37 South Market 2015	6,500
Shanghai Toonmax Expo	China Comics and Games Expo & China Animation Film Business Co-operation conference 2015	10,636
Film & Television Institute (FTI)	WA Screen Awards 2015 (27th WASA)	25,000
TOTAL		68,136

TOTAL 2014-15 FUNDING COMMITMENTS	\$11,639,924
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APPENDIX 2 PRODUCTIONS WITH SCREENWEST FUNDING 2014-15

The following projects commenced Principal Photography (filming) in 2014-15. 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>Beasts of the Abyss</i>
Duration:	1 x 58 min
Production Company:	Ocean's Super Predator Films
Executive Producer	Jodie De Barros, Michael Lynch, Rob Kerr
Producer:	Leighton De Barros, David Riggs, Scott DeGraw
Co-Producer	Jennene Riggs
Director:	Michael Lynch
Co-Director:	Leighton De Barros
Writer:	Michael Lynch, Scott DeGraw
DoP:	Leighton De Barros
Editor:	Mike Gehman
Broadcaster:	Discovery Australia
ScreenWest Initiative:	Documentary Production Investment Fund
Synopsis:	With new evidence of gigantic shark predation off the Western Australian coast ocean explorer Dave Riggs will return to the sea launching high-tech, deep-sea investigative equipment to discover more of the secrets of a mysterious oceanic zone and the large predators that converge there once a year. <i>Beasts of the Abyss</i> is a sequel to the successful <i>The Search For The Ocean's Super Predator</i> .

Title of Project:	<i>Birthplace of the Giants</i>
Duration:	1 x 58 min
Production Company:	Sea Dog TV International
Producer:	Jodie De Barros, Leighton De Barros
Director:	Leighton De Barros, Jonathan Rowdon
Writer:	Leighton De Barros, Jonathan Rowdon
DoP:	Leighton De Barros
Editor:	Jonathan Rowdon
Broadcaster:	National Geographic Channel Australia, Arte France, ABC Commercial
ScreenWest Initiative:	Documentary Production Investment Fund

Synopsis: *Birthplace of the Giants* is an epic scientific expedition where whale researchers Curt and Micheline Jenner will attempt to capture the birth of a Humpback whale calf on camera. Documented by an innovative cross platform event that includes live TV element, standalone multi-dimensional online platform event and one hour broadcast TV production, it will bring to a global audience an inspirational world-first in natural history film making.

Title of Project: *Shaun Micallef Gets Religion*
Duration: 1 x 52 min
Production Company: Artemis International
Producer: Brian Beaton, Celia Tait, Russell Vines
Director: Russell Vines
Writer: Katrina Tudor
DoP: Ian Batt
Editor: John Carozzi
Broadcaster: SBS Australia
ScreenWest Initiative: Documentary Production Investment Fund
Synopsis: Shaun leaves the comfort of his armchair and heads off on a physical, mental and spiritual journey to immerse himself in the lives of those who are true believers.

Title of Project: *Whadjuk to Wadjemup*
Duration: 1 x 26 min
Production Company: Talkabout Productions
Producer: Sally Goldrick (Producer), Renee Kennedy (Executive Producer)
Director: Dennis Simmons, Sally Goldrick
Writer: Dennis Simmons
DoP: Torstein Dyrting
Editor: Ted Mason McQueen
Broadcaster: NITV
ScreenWest Initiative: Indigenous Production
Synopsis: In 2014, a team of Aboriginal people from various regions around Western Australia united in an attempt to swim into the history books and become the first 'All Aboriginal' relay team to compete in the Rottneest Channel Swim.

DOCUMENTARY SERIES

Title of Project: *Outback Railroad*
Duration: 8 x 47 min
Production Company: Prospero Productions
Producer: Ed Punchard, Julia Redwood
Series Producer: Chris Blackburn
Series Director: Alison James
DoP: Various
Editor: David Langlands, Meredith Watson-Jeffery
Broadcaster: Discovery Australia, Discovery UK, Discovery Europe
ScreenWest Initiative: SuperDoc
Synopsis: In some of the toughest terrain on the planet, this is the story of the men and women whose job it is to keep the trains on the track, the freight moving and the passengers happy.

Title of Project: *Outback Truckers (Series 3)*
Duration: 13 x 47 min
Production Company: Prospero Productions
Producer: Ed Punchard, Julia Redwood
Series Producer: Roger Power
Series Director: Eliot Buchan
DoP: Various
Editor: David Langlands, Meredith Watson-Jeffery, Roland Smith, Beckett Broda, John Carozzi
Broadcaster: 7Mate, Discovery UK, Discovery Europe
ScreenWest Initiative: SuperDoc
Synopsis: *Outback Truckers* hits the red dirt in another thrilling series.

Title of Project: *The Expendables*
Duration: 3 x 52 min
Production Company: Joined Up Films
Producer: Jacqueline Willinge, Anthony Willinge, Dan Brown
Director: Mike Bluett (Series Director), Sally Aitken (Director)
Writer: -
DoP: Dave Le May, Jim Frater
Editor: Lawrie Silvestrin, Simon Hill, David Fosdick
Broadcaster: SBS Australia
ScreenWest Initiative: Documentary Production Investment Fund
Synopsis: The Vietnam War through the eyes of the Australians and the South Vietnamese who fought it together.

Title of Project: *Who Do You Think You Are? (Series 7)*

Duration: 8 x 52 min

Production Company: Artemis International, Serendipity Productions

Producer: Brian Beaton, Celia Tait, Margie Bryant

Directors: Ili Baré, Alan Carter, Steve Peddie, Russell Vines, Kay Pavlou, Matt O'Donnell, Bruce Permezel, Claire Forster

Writers: Ili Baré, Alan Carter, Steve Peddie, Russell Vines, Kay Pavlou, Matt O'Donnell, Bruce Permezel, Claire Forster

DoPs: Uli Krafzich, Steve Peddie, Torstein Dyrting

Editors: Teresa Ashton-Graham, David Fosdick, Roland Smith, Peter Pritchard, Lawrie Silvestrin, Beckett Broda

Broadcaster: SBS Australia

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. Combining personal journeys with big-picture history celebrated Australians travel across Australia and around the world discovering where their forebears lived, loved and died - and learn about the hardships and hurdles their ancestors overcame. How will the secrets of the past affect them today?

DOCUMENTARY SERIES – FROM THE WESTERN FRONTIER SERIES 2

Title of Project: *Angela's Rules*

Duration: 1 x 26 min

Production Company: Metamorflix

Producer: Renee Kennedy (Series Producer), Nicholas Dunlop (Producer)

Director: Karla Hart

Writer: Karla Hart

DoP: Jim Frater ACS

Editor: Nicholas Dunlop

Broadcaster: NITV

ScreenWest Initiative: SW/NITV From the Western Frontier Series 2 Documentary Initiative

Synopsis: Angela Rule is a rising Aboriginal Australian singer and songwriter whose spectacular talent has been fuelled by her family of eight sisters and the tragic passing of their beloved father ten years ago.

Title of Project: *Fighter*

Duration: 1 x 27 min

Production Company: Metamorflix

Producer: Renee Kennedy (Series Producer), Nicholas Dunlop (Producer)

Director: Perun Bonser

Writer: Perun Bonser

DoP: Jim Frater

Editor: Lawrie Silvestrin

Broadcaster: NITV

ScreenWest Initiative: SW/NITV *From the Western Frontier Series 2* Documentary Initiative

Synopsis: The moving story of a middle aged Aboriginal wrestler who must face up to strong emotions as he relives the traumatic death of his mother and their troubled history together.

DOCUMENTARY SERIES - LIGHT

Title of Project: *Invisible Light*

Duration: 1 x 5 min

Production Company: Metamorflix

Producer: Renee Kennedy (Series Producer), Nicholas Dunlop (Producer)

Director: Perun Bonser

Writer: Perun Bonser

DoP: Torstein Dyrting

Editor: Simon Hill

Broadcaster: ABC2

ScreenWest Initiative: SW/ABC Indigenous Short Documentary Initiative, *Light*

Synopsis: A dance through the invisible world of infrared and ultraviolet light.

Title of Project: *Min Min Light*

Duration: 1 x 5 min

Production Company: Metamorflix

Producer: Renee Kennedy (Series Producer) & Nicholas Dunlop (Producer)

Director: Jub Clerc

Writer: Jub Clerc

DoP: Joseph H Pickering

Editor: Beckett Broda

Broadcaster: ABC2

ScreenWest Initiative: SW/ABC Indigenous Short Documentary Initiative, *Light*

Synopsis: Mahlena-Mae is at the same age as her family members when they experienced the Min Min Light, so she journeys out onto country to finally learn about these phenomena.

Title of Project: *Revealing the Hidden World*

Duration: 1 x 5 min

Production Company: Metamorflix

Producer: Renee Kennedy (Series Producer), Nicholas Dunlop (Producer)

Director: Ashley Spratt

Writer: Ashley Spratt

DoP: Torstein Dyrting

Editor: Simon Hill

Broadcaster: ABC2

ScreenWest Initiative: SW/ABC Indigenous Short Documentary Initiative, *Light*

Synopsis: Aboriginal Australian photographer Tash Nannup uses light to reveal a world that is hidden in plain sight.

Title of Project: *Shadows of Displacement*

Duration: 1 x 5 min

Production Company: Metamorflix

Producer: Renee Kennedy (Series Producer)

Director: Perun Bonser

Writer: Perun Bonser, Renee Kennedy

DoP: Hugh Miller

Editor: Nicholas Dunlop

Broadcaster: ABC2

ScreenWest Initiative: SW/ABC Indigenous Short Documentary Initiative, *Light*

Synopsis: In a black and white world there are many shades of grey.

Title of Project: *Summer Blues*

Duration: 1 x 5 min

Production Company: Metamorflix

Producer: Renee Kennedy (Series Producer) & Nicholas Dunlop (Producer)

Director: Lilly Radloff

Writer: Lilly Radloff

DoP: Michael McDermott

Editor: Simon Hill, Beckett Broda

Broadcaster: ABC2

ScreenWest Initiative: SW/ABC Indigenous Short Documentary Initiative, *Light*

Synopsis: Traumatic events and the harsh light of an Australian summer, set off, filmmaker, Lilly Radloff's summer blues.

FEATURE FILM

Title of Project:	<i>BLUE DOG</i>
Duration:	1 x 90 min
Production Company:	Good Dog Enterprises Pty Ltd; Woss Group Film Productions Pty Ltd; The Pilbara Film Company Pty Ltd
Producer:	Nelson Woss
Director:	Kriv Stenders
Writer:	Daniel Taplitz
DoP:	Geoffrey Hall
Editor:	Jill Bilcock
ScreenWest Initiative:	Drama Production Investment Fund
Synopsis:	The early events leading up to RED DOG's discovery on the road to Dampier and his ultimate rise from ordinary dog to Australian legend.

Title of Project:	<i>Looking for Grace</i>
Duration:	1 x 100 min
Production Company:	Looking for Grace Pty Ltd
Producer:	Sue Taylor, Lizzette Atkins, Alison Tilson
Director:	Sue Brooks
Writer:	Sue Brooks
DoP:	Kate Milwright
Editor:	Peter Carrodus
ScreenWest Initiative:	Drama Production Investment Fund
Synopsis:	When 16 year old Grace runs away from home, she and her family have no idea that life as they know it is gone for good.

TELE-MOVIE

Title of Project:	<i>House of Hancock</i>
Duration:	1 x 131 min
Production Company:	Cordell Jigsaw Productions
Producer:	Paul Bennett, Michael Cordell, Claudia Karvan
Director:	Mark Joffe
Writer:	Katherine Thomson
DoP:	Garry Phillips
Editor:	Mark Perry
Broadcaster:	Nine Network
ScreenWest Initiative:	Drama Production Investment Fund
Synopsis:	A sweeping saga of empires rising and falling as the world's richest woman, Gina Rinehart fights to maintain and expand the mining dynasty left to her by her father whilst her children sue her for their share of the multi-billion dollar inheritance.

SHORT FILMS

Title of Project: *Karroyul*
Duration: 1 x 15 min
Production Company: Spear Point Productions
Producer: Melissa Kelly, Jaclyn Hewer
Director: Kelrick Martin
Writer: Kim Scott
DoP: Torstein Dyrting
Editor: Lawrie Silvestrin
Broadcaster: ABC
ScreenWest Initiative: Indigenous Low Budget TV Production
Synopsis: An Aboriginal girl, lost and empty after the death of her mother, discovers her past in an unlikely place.

Title of Project: *Mamani*
Duration: 1 x 12 min
Production Company: Lauren Michelle Brunswick
Producer: Lauren Brunswick
Director: David Vincent Smith
Writer: David Vincent Smith
DoP: Lewis Potts
Editor: David Vincent Smith
Broadcaster: N/A
ScreenWest Initiative: Elevate70
Synopsis: When Anne and Sarah come across a young Iranian girl stranded on the beach, their understanding of family and nationality changes forever.

Title of Project: *Once Upon a Time in the North West*
Duration: 1 x 8 min
Production Company: 17 South
Producer: Dan Wood
Director: Mike Hoath
Writer: Mike Hoath
DoP: Anna Howard
Editor: Stefan Radanovich
Broadcaster: N/A
ScreenWest Initiative: Elevate70
Synopsis: Recently released from prison, Joe sets out to rescue his daughter from an outback cesspool of prostitution and drug abuse.

Title of Project:

Duration: 1 x 12 min
 Production Company: Taylor Media
 Producer: Tenille Kennedy (Executive Producer), Georgina Isles (Producer)
 Director: Lauren Brunswick
 Writer: Lauren Brunswick
 DoP: Lewis Potts
 Editor: Robert Woods
 Broadcaster: N/A
 ScreenWest Initiative: Elevate30
 Synopsis: Through the course of a night, Oscar and Olivia realise that validation and love in your 30's aren't as simple as leaning on the nearest available option.

OnO**Title of Project:**

Duration: 1 x 10 min
 Production Company: Taylor Media
 Producer: Tenille Kennedy (Executive Producer), Cath Trimboli (Producer)
 Director: Henry Inglis
 Writer: Jules Duncan
 DoP: Lewis Potts
 Editor: Henry Inglis
 Broadcaster: N/A
 ScreenWest Initiative: Elevate30
 Synopsis: An uptight Karratha security guard is forced to show an over-enthusiastic trainee the ropes... all while a heist is planned behind their backs

Partners**Title of Project:**

Duration: 1 x 10 min
 Production Company: Taylor Media
 Producer: Tenille Kennedy (Executive Producer), Simon Hill (Producer)
 Director: Simon Hill
 Writer: Simon Hill
 DoP: Ross Metcalfe
 Editor: Simon Hill
 Broadcaster: N/A
 ScreenWest Initiative: Elevate30
 Synopsis: Pest Control is the story of Man versus Fox in an urban Australian landscape. Caught up in a disorienting chemically altered world and in search of some tasty free duck, the characters find themselves drawn into a deadly competition. Pest Control is a revolutionary tale of ruthless obsession.

Pest Control

Title of Project: *Sol Bunker*

Duration: 1 x 10 min

Production Company: Taylor Media

Producer: Tenille Kennedy (Executive Producer), Glen Stasuik (Producer)

Director: Nathan Mewett

Writer: Nathan Mewett

DoP: Damian Fasolo

Editor: Merlin Cornish

Broadcaster: N/A

ScreenWest Initiative: Elevate30

Synopsis: A son learns about himself by reflecting on his life with his eccentric foley artist father, Sol Bunker. Through the magic of his wonderful sound machines Sol Bunker loses himself into a world of sound, alienating himself from the world and pushing away his family. Through film his son must uncover his mistakes as well as forge his own path.

Title of Project: *The Shapes*

Duration: 1 x 9 min

Production Company: Mad Kids Pty Ltd

Producer: Lauren Elliott

Director: Matt Lovkis, Henry Inglis

Writer: Matt Lovkis, Henry Inglis

DoP: The Sandbox

Editor: Henry Inglis and The Sandbox

Broadcaster: N/A

ScreenWest Initiative: Elevate70

Synopsis: An animated kid's comedy TV series about the personal and professional misadventures of cartoon band, The Shapes.

WEB-SERIES

Title of Project: *Four Quarters*

Duration: 10 x 6-8 min

Production Company: WBMC

Producer: Aidan O'Bryan, Janelle Landers

Director: Dogboy

Writer: Kristian Barron, Kaleb McKenna

DoP: Dan Maxwell

Editor: Ryan Howard

Broadcaster: YouTube

ScreenWest Initiative: Innovation Fund

Synopsis: A web series sitcom where news and results from the AFL affect the story. About football, passion and making time for your friends (while at the same time as hoping their team loses by ten goals).

Title of Project: *Studio 33*
Duration: 1 x 5 min
Production Company: The Umbrella Room
Producer: James Helm
Director: James Helm
Writer: James Helm
DoP: Antony Webb
Editor: Antony Webb
Delivery Platform: SBS Online
ScreenWest Initiative: SBS Online Comedy Pilot Initiative
Synopsis: Five minutes of online fun that won't leave you disappointed.

Title of Project: *Top Knot Detective*
Duration: 1 x 5 min
Production Company: Blue Forest Media Pty Ltd
Producer: Lauren Brunswick
Director: Aaron McCann, Domenic Pearce
Writer: Aaron McCann., Domenic Pearce
DoP: A.J Coultier
Editor: Steven Hughes, Dominic Pearce
Delivery Platform: SBS Online
ScreenWest Initiative: SBS Online Comedy Pilot Initiative
Synopsis: The greatest 90's Japanese samurai series you've never seen.

INTERACTIVE

Title of Project: *Beneath the Waves*
Duration: 1 x 20 min & website
Production Company: Periscope Pictures
Producer: Alice Ross (producer), Hungry Sky (website build)
Director: Sam Field
Writer: Sam Field (writer), Hilary Perkins (interactive writer)
DoP: Sam Field
Editor: Jordan Swioklo
Delivery Platform: Web Platform
ScreenWest Initiative: Interactive Production Fund
Synopsis: Come beneath the waves with Australia's top marine biologists as they dive and explore the pristine reefs of the remote Kimberley, braving crocodile and shark infested waters and 10 meter tides. Explore the map freely or be guided through from one fascinating discovery to the next.

DIGITAL EXTENSION

Title of Project:	<i>Birthplace of the Giants</i>
Duration:	Website
Production Company:	Sea Dog TV International Pty Ltd
Producer:	Jodie De Barros (Executive Producer), Leighton De Barros (Physical Producer)
Director:	Leighton De Barros, Jonathan Rowdon
Writer:	Leighton De Barros, Jonathan Rowdon
DoP:	Leighton De Barros
Editor:	Jonathan Rowdon
Delivery Platform:	Web Platform
ScreenWest Initiative:	Digital Extension Production Fund
Synopsis:	The Birthplace of Giants web expedition is an immersive platform allowing users to discover and explore Humpback whale behaviour during the whales' journey to the breeding grounds in Camden Sound in Western Australia's Kimberley region.

INDIGENOUS COMMUNITY STORIES (ICS)

Name of Story:	<i>Aboriginal Mass Centre</i>
Production Company:	FTI
Coordinator:	Vanessa Corunna
Director:	Mandy Corunna
Camera:	Claire Leach
Sound:	Owen Hughes
Location:	Perth, South West
ScreenWest Initiative:	Indigenous Community Stories
Synopsis:	The story of the Blurton family's involvement with the Catholic Church and the creation of the Aboriginal Mass Church. In September 2014 an event will be held to celebrate 40 years of the Aboriginal Mass Church and the Catholic Church's contribution to the Perth metropolitan Noongar Community. Gwen Corunna and Muriel Bowie will share their stories about the church and their father, John Blurton, a founding member of the Aboriginal Mass Church. They will share family stories, photographs and memorabilia, including a journey to York to talk on country.

Name of Story: *Big Art Story – East Kimberley Artists*
Production Company: FTI
Coordinator: Geraldine Henrici, Art Gallery of WA
Director: Jub Clerc
Camera: Simon Akkerman
Sound: Owen Hughes
Location: Kununurra, Halls Creek and Warmun (Yarliyil, Warmun and Waringarri Art Centres)
ScreenWest Initiative: Indigenous Community Stories
Synopsis: The Art Gallery of WA profiles 'East Kimberley Artists', as part of its 'Desert River Sea Kimberley Artists Then and Now' program. These artists are represented by three Art Centres in the East Kimberley region of Western Australia--- Waringarri Art Centre in Kununurra, Warmun Art Centre in Warmun and Yarliyil Art Centre in Halls Creek. The story covers the artistic styles and cultures of 30 artists representing 5 language groups across this vast region. It highlights the diversity as well as the connections between the artists and the centres. The artists share knowledge and culture through their paintings and sculptures and the art centres facilitate the passing on of skills and knowledge to future generations.

Name of Story: *Bonnie Deegan*
Production Company: FTI
Coordinator: Geraldine Henrici, AGWA
Director: Jub Clerc
Camera: Simon Akkerman
Sound: Owen Hughes
Location: Halls Creek
ScreenWest Initiative: Indigenous Community Stories
Synopsis: The Art Gallery of WA profiles Bonnie Deegan as part of its 'Desert River See - Kimberley Artists Then and Now' program. Bonnie was born at Margaret River Station in 1940, and grew up there with her family and taught the bush ways by her Elders. At the age of four, Bonnie was forcibly removed from her family and transported to Moola Bulla Station and later to Broome, resulting in a loss of language, culture and family connections. On her return to Halls Creek she releant her language. She worked at the Kimberley Language Resource Centre and was the Chairperson for 10 years. In 1992 Bonnie joined the art centre and now paints her country, bushtucker and Dreaming stories.

Name of Story: *Dreaming Stories of Kupungarri*
Production Company: FTI
Coordinator: Sherika Nulgit
Director: Mitch Torres
Camera: Mark Jones
Sound: Alex Wilson
Location: Mount Barnett, Kimberley
ScreenWest Initiative: Indigenous Community Stories
Synopsis: Recording Wungundin Elders to highlight the importance of teaching and learning for the sustainability of culture. (Please note-this shoot was disrupted by sorry business)

Name of Story:	<i>Goonyandi Aboriginal Corporation</i>
Production Company:	FTI
Coordinator:	Vaughan Duncan
Director:	Dave Chesson
Camera:	Jacob McCallum
Sound:	Alex Wilson
Location:	Fitzroy Crossing
ScreenWest Initiative:	Indigenous Community Stories
Synopsis:	The background story of the formation of the Gooniyandi Aboriginal Corporation (GAC), leading up to its Native Title determination in 2014, and the vision of cultural bosses about the future for of the Corporation. GAC members talk about the struggles of family groups to win recognition of ownership of land, the strengths of the group to meet challenges and overcome adversity, and the way Gooniyandi people deal with broader community issues related to country.

Name of Story:	<i>Josie Boyle</i>
Production Company:	FTI
Coordinator:	Bronwyn Goss
Director:	Paul Roberts
Camera:	Simon Akkerman
Sound:	Owen Hughes
Location:	Morapoi, Mt Magnet, Laverton, Kalgoorlie, Perth
ScreenWest Initiative:	Indigenous Community Stories, Round 10
Synopsis:	On location at Mount Margaret, Josie Boyle tells of mission life and her white English missionary 'mother', Elsie. She recalls living in a bush shack as a teenager, and searching for meaning and adventure on the streets of Perth at 17. The story follows Josie's rise to prominence as a story-teller and performer. Her mother's intimacy with the 'Seven Sisters' creation story cycle became a fascination for Josie, who later presented these stories in painting and a major dance production.

Name of Story:	<i>Lois Olney</i>
Production Company:	FTI
Coordinator:	John McBain
Director:	Melissa Haywood
Camera:	Simon Akkerman
Sound:	Bianca Cadd, Claire Leach
Location:	Beaconsfield, Perth, Point Samson, Roebourne and Cossack
ScreenWest Initiative:	Indigenous Community Stories
Synopsis:	Lois Olney tells her remarkable life story. She shares her experiences as a member of the stolen generation, the impact of dislocation from family and culture, and her challenges as a disabled person. It includes her reconnection to her Aboriginal culture and a celebration of family, both Aboriginal and non-Aboriginal. This story highlights Lois' music and art as part of her many achievements in life.

Name of Story:

Production Company:

Coordinator:

Director:

Camera:

Sound:

Location:

ScreenWest Initiative:

Synopsis:

Maggie Long

FTI

Geraldine Henrici, Art Gallery of WA, Desert River Sea Project

Jub Clerc

Simon Akkerman

Owen Hughes

Halls Creek, East Kimberley

Indigenous Community Stories

Yarliylil Art Centre Artists - to be interviewed about life and painting practice. Artist Maggie Long was born sometime in the 1940s on Sturt Creek Station. Maggie's paintings convey the stories that were told to her by her grandmother and show the life that she experienced growing up in the bush (Great Sandy Desert).

Name of Story:

Production Company:

Coordinator:

Director:

Camera:

Sound:

Location:

ScreenWest Initiative:

Synopsis:

Rosie Lala

FTI

Geraldine Henrici, Art Gallery of WA, Desert River Sea Project

Jub Clerc

Simon Akkerman

Owen Hughes

Halls Creek, East Kimberley

Indigenous Community Stories

Based in Halls Creek, the Yarliylil Art Centre provides a place for local cultural expression by enabling the ethical production and sale of Aboriginal Art. This film captures the story of artist Rosie Lala, who was born at old Balgo Station sometime in the early 1940s. When she was about six years old, she and her family walked hundreds of kilometres from the Tanami Desert to find work at Gordon Downs Station near Ringer Soak, 170 kilometres from Halls Creek. Lala proudly paints the Dreaming stories told to her by her parents and grandparents.

Name of Story:

Production Company:

Coordinator:

Director:

Camera:

Sound:

Location:

ScreenWest Initiative:

Synopsis:

Tiny Macale

FTI

Geraldine Henrici, Art Gallery of WA, Desert River Sea Project

Jub Clerc

Simon Akkerman

Owen Hughes

Halls Creek, East Kimberley

Indigenous Community Stories

Based in Halls Creek, the Yarliylil Art Centre provides a place for local cultural expression by enabling the ethical production and sale of Aboriginal Art. This story captures stories of artist, Tiny Macale, was born at Inverway Station in the Northern Territory sometime in the 1930s. She grew up at the station with her family where she taught hunting and gathering techniques from her Elders. Tiny and her family worked many jobs and moved between Limbunya Station, Wave Hill, VRD Station, Wyndham and Alice Downs Station before they eventually moved to Halls Creek.

Name of Story:

Production Company:

Coordinator:

Director:

Camera:

Sound:

Location:

ScreenWest Initiative:

Synopsis:

Tjungupi's Story

FTI

Jan Turner

Jan Turner

Allan Collins

Owen Hughes

Gibson Desert/Patjarr

Indigenous Community Stories

An intimate personal connection between Tjungupi (Daisy) Carnegie and the famous Songline, The Kurrapurrurrpurrllu Tradition- a localised manifestation of the Seven Sisters Pleiades Star System ceremony knowledge in the Gibson Desert. Tjungupi's story is also a story of survival. She recalls days without water and huddling together with her siblings in the sand 'like honey-ants' whilst her parents searched for water.

Name of Story:

Production Company:

Coordinator:

Director:

Camera:

Sound:

Location:

ScreenWest Initiative:

Synopsis:

Waringarri Arts

FTI

Geraldine Henrici, Art Gallery of WA, Desert River Sea Project

Jub Clerc

Simon Akkerman

Owen Hughes

Kununurra, East Kimberley

Indigenous Community Stories

Waringarri Aboriginal Arts profiles the 'Waringarri Generational Collaboration Project', and illustrates how established artists pass on skills and knowledge to future generations- translating traditional skills into contemporary artworks. Up to four generations of artists' have been involved in several major public art projects, including an 'family based' installation at the Kununurra Courthouse, a bush-tucker mural at the health centre, and large sculptural forms of boabs in bronze, and carved wooden totems.

Name of Story:

Production Company:

Coordinator:

Director:

Camera:

Sound:

Location:

ScreenWest Initiative:

Synopsis:

Warmun Arts

FTI

Geraldine Henrici, Art Gallery of WA, Desert River Sea Project

Jub Clerc

Simon Akkerman

Owen Hughes

Warmun, East Kimberley

Indigenous Community Stories

The Warmun Art centre is owned and governed by Gija people and produces world-class artworks by highly acclaimed senior artists as well as supporting emerging artists. This film captures a small group of senior artists who share their personal stories through their artworks and the history of two way learning in the community of Turkey Creek. Artists include Shirley Purdie, Churchill Cann, Mabel Juli, and Lena Nyadbi.

Name of Story:

Production Company:

Coordinator:

Director:

Camera:

Sound:

Location:

ScreenWest Initiative:

Synopsis:

Yarliyi Artists

FTI

Geraldine Henrici, Art Gallery of WA

Jub Clerc

Simon Akkerman

Owen Hughes

Halls Creek

Indigenous Community Stories

Based in Halls Creek, on the Great Northern Highway, the Yarliyi Art Centre (pronounced "Yar-Leel") provides a place for local cultural expression by enabling the ethical production and sale of Aboriginal Art. The Art Gallery of WA profiles 'Yarliyi Artists' as part of its 'Desert River Sea--- Kimberley Artists Then and Now' program. Five senior artists are profiled. They explain their cultural imperatives to paint and the role of the art centre plays in their lives and the community. Interviews include Maggie Long, Lulu Trancollino, Tiny McCale, Bonnie Deegan and Rosy Lala. There are also interviews about, and overlay of, the new art centre under construction, which was completed and opened in April.