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Screenwest is supported by:



Government of Western Australia
Department of Local Government, Sport and Cultural Industries
Department of Primary Industries and Regional Development



ANNUAL REPORT • SCREENWEST

screenwest

ANNUAL REPORT

2020-21

ACRONYMS

AACTA	Australian Academy Cinema Television Arts	QWAE	Qualifying Western Australian Expenditure
ABC	Australian Broadcasting Corporation	QWARE	Qualifying Western Australian Regional Expenditure
AFTRS	Australian Film and Television Radio School	SBS	Special Broadcasting Service
AIDC	Australian International Documentary Conference	SPA	Screen Producers Australia
CEO	Chief Executive Officer	VFX	Visual Effects
FARC	Finance, Audit and Risk Committee	WA	Western Australia(n)
FTE	Full-time Equivalent	WARFF	Western Australian Regional Film Fund
IAGC	Industry Advisory Group Committee	WASF	Western Australian Screen Fund (name for new WARFF from 2021 onwards)
ICS	Indigenous Community Stories		
LGBTQIA+	Lesbian, Gay, Bisexual, Transgender, Queer and Questioning, Intersex, Asexual +		
MIFF	Melbourne International Film Festival		
NITV	National Indigenous Television		
PDV	Post, Digital and Visual Effects		







CONTENTS

Acronyms	2
Board Chair Report	6
CEO Report	9
Screenwest Overview	11
Governance	12
Organisational Structure	15
2020 – 21 Key Statistics	18
2020 – 21 Funding Allocations	21
2020 – 21 Key Programs	
Western Australian Screen Fund	23
Film Friendly	25
Indigenous	27
Diversity	29
Professional Development	31
Audience and Community Engagement	33
Acknowledgements	35
2020 – 21 Funding Commitments	36
2020 – 21 Production Summary	58
2020 – 21 Financial Summary	80
Image Credits	82

BOARD CHAIR REPORT

The past 12 months have again been challenging with COVID-19 testing our resilience. Despite this it has still been a busy year and I am proud of all that has been achieved by Screenwest and the Western Australian screen industry.

In 2020-21 Screenwest funding enabled 83.9 hours of screen content and 34 projects to commence principal photography (shooting), this included seven feature films and 10 series across documentary and scripted.

Some of the highlights over the past year include:

- + *Sweet As*, the debut feature film from Nyul Nyul and Yawuru writer/director Jub Clerc, entered principal photography. *Sweet As* is the first Western Australian feature film to be written and directed by a female Indigenous person.
- + The 2020 Brian Beaton Award was presented to Taryne Laffar and Sam Bodhi Field for Indigenous Documentary *Our Law*.
- + Western Australian feature film *I Met a Girl* had its world festival premiere at Busan International Film Festival, the largest film festival in Asia.
- + Screenwest supported Western Australian screen projects which collectively received 23 AACTA nominations. *Mystery Road Series 2* won the AACTA Award for Best Drama Series. *Upright* won the AACTA Awards for Best Comedy Series and Best Comedy Performer (Tim Minchin). *Red Dog* won the AACTA Audience Choice Award for Favourite Australian Film of the Decade.

- + Two members of the Western Australian screen industry were awarded Western Australian of the Year awards. The Business Award was presented to Julia Redwood of Prospero Productions and Karla Hart was the recipient of the Western Australian of the Year Aboriginal Award.
- + Western Australia saw its first “Film Friendly” councils with the Shire of West Arthur and Shire of Shark Bay officially becoming Screenwest certified Film Friendly locations.

The year also saw the Western Australian State Government’s commitment to invest in a new \$20 million Production Attraction Fund and \$100 million into screen infrastructure through film studios. Screenwest applauds the State Government’s commitment.

Screenwest has long been advocating for additional government support to enhance and grow the local industry.

In January 2021 Screenwest launched its new strategic plan - the 2021-2024 Screenwest Strategic Plan - *Leading the Way: A Growing and More Sustainable WA Screen Industry*.

With the 2017–2021 Strategic Plan priorities of sharing and encouraging engagement with Western Australian stories and creating a dynamic and professional agency largely achieved, Screenwest is now able to provide support and strategic leadership to the Western Australian screen industry. The 2021-24 Strategic Plan sets Screenwest on an ambitious pathway from 2021 to best lead, promote, support and grow the Western Australian screen industry into the future.

In May 2021 Screenwest said farewell to CEO Willie Rowe and welcomed new CEO Rikki Lea Bestall. Willie was appointed to the role in 2018 and his management and oversight of Screenwest and engagement with the screen industry has ensured Screenwest is now stronger than ever before. We wish Willie all the best in his future endeavours.

While the last year was a rollercoaster ride for everyone with the ongoing effects of the COVID pandemic still being felt I remain confident that the Western Australian screen industry is poised for a period of unprecedented growth and in Rikki we have a CEO who can lead Screenwest drawing on her industry knowledge and well-deserved respect across the screen industry.

I would like to thank Screenwest Board directors, committee members including the members of the Industry Association Group Committee and staff for all their hard work throughout the year. I would also like to thank the members of the WA screen industry and the many industry partners and support companies that worked tirelessly on Western Australian productions this year.

In closing I wish to acknowledge the ongoing support of Screenwest and the Western Australian screen industry by the State Government of Western Australia through Lotterywest, the Department of Local Government, Sport and Cultural Industries and the Department of Primary Industries and Regional Development. This support has been instrumental in nurturing the development and growth of the Western Australian screen industry and bringing Western Australian stories to our screens.

The future is exciting and Screenwest looks forward to working closely with the Western Australian screen industry and our valued industry partners and supporters in 2021-22.



John Driscoll
SCREENWEST CHAIR



CEO REPORT

I am delighted to return to Screenwest as CEO, and drive the organisation’s bold, new vision for the future. I would like to thank outgoing CEO Willie Rowe for his stewardship of Screenwest over the past three years. The organisation is now ready to take on the next exciting phase of growth for the Western Australian screen industry.

This financial year was not without its challenges, with COVID-19 lockdowns still a very real risk facing Western Australian screen productions. However, through the challenges and adversity we have seen the resilience and creativity of the screen sector firsthand. The WA screen industry, despite COVID-19 disruptions continued to produce outstanding screen content from stunning locations across Western Australia and generate economic activity for the State.

A critical enabler of productions in Western Australia is Screenwest’s funding to the screen industry. With the State Government’s commitment to invest in a \$20 million Production Attraction Fund and the development of a \$100 million studio we are at a critical juncture.

The aspiration set out in the 2021-2024 Screenwest Strategic Plan is to deliver \$150 million per annum in Western Australian production expenditure by the end of 2023-24, and \$300 million by the end of 2025-26. To achieve this goal and ensure the industry is ready for when the new studio infrastructure opens, funding to Screenwest and the WA screen industry will need to increase from current levels to grow the capacity and capability of the industry and drive it forward.

Rikki Lea Bestall
SCREENWEST CEO

To this end over the next 12 months, I am focused on working with the Screenwest Board, Board Committees, including the Industry Advisory Group Committee, staff and the screen industry to:

- + Increase the level of funding available to the industry.
- + Establish new partnerships and diversify funding sources to generate increased funding for Screenwest and the industry.
- + Attract and support a consistent and growing stream of production in WA so that industry practitioners can develop their craft, earn an income and grow their businesses.
- + Develop targeted capability support programs to address identified skills gaps.

The COVID-19 pandemic will remain a significant disruptor to the industry over the next year or so. COVID-19 outbreaks cause production delays, forced shutdowns as well as the budgetary impact of increased compliance costs. Screenwest will continue to work closely with the WA screen industry and State Government to facilitate a way through COVID.

I would like to sincerely thank our partners, the State Government of Western Australia, the Department of Local Government Sport and Cultural Industries, the Department of Primary Industries and Regional Development and of course, Lotterywest for their ongoing engagement and support. It is this support that underpins the sustainable growth and future of the Western Australian screen industry.

I would also like to acknowledge the Screenwest Board, Board Committees and staff for their support, hard work and commitment as we move forward into the opportunities and challenges that lie in the year ahead.



SCREENWEST OVERVIEW

Screenwest is Western Australia’s not-for-profit screen funding and development organisation, supporting film, television, and digital production in Western Australia.

STRATEGIC PLAN

Over the past five years Screenwest has supported the Western Australian screen industry through the implementation of the 2016-2021 Screenwest Strategic Plan. This Plan outlined the priorities of building a vibrant and resilient industry, sharing and encouraging engagement with WA stories and creating a dynamic, professional organisation.

Launched in January 2021, the 2021-2024 Screenwest Strategic Plan - *Leading the Way: A Growing and More Sustainable WA Screen Industry* builds on the achievements of the previous plan and will drive Screenwest over the next three years. During this period the organisation will focus on four equal and interconnected priorities:

- Lead** – To be the strategic leaders and advocate for the Western Australian screen industry.
- Promote** – To promote Western Australian stories, talent, culture and Country.
- Support** – To support talent development, diversity and innovation across all aspects of the screen industry.
- Grow** – To grow the economic contribution of the screen industry in Western Australia.

The 2021-2024 Strategic Plan purpose, vision, aspiration and values:

PURPOSE

To support and grow a more sustainable Western Australian screen industry.

VISION

A growing, inclusive and more sustainable Western Australian screen industry that showcases Western Australia and its diverse communities, talent, culture and Country.

ASPIRATION

By the end of 2023-24 financial year the Western Australian screen industry will deliver \$150 million per annum in Western Australian production expenditure, growing to \$300 million per annum by 2025-26.

This will be achieved through the growth and expansion of state-wide employment, capabilities, funding and infrastructure to support a Western Australian industry that will deliver an economic return to the State in excess of \$1.5 billion.

VALUES

- Ambition** – We strive for excellence and are strategic leaders for the screen industry.
- Accountability** – We take responsibility for actions and decisions, and act professionally and with respect to engender trust.
- Collaboration** – We work together to achieve shared goals with our stakeholders, community and industry.
- Connectivity** – We celebrate the power of screen content to connect communities, share stories and culture.

GOVERNANCE

Screenwest (Australia) Limited (Screenwest) is a not-for-profit Company Limited by Guarantee and governed by the *Corporations Act 2001* and the *Australian Charities and Not for Profits Commissions Act 2012*.

SCREENWEST BOARD

Screenwest’s Board of Directors are responsible for the strategic direction of the organisation and its governance. The Directors in office as at the end of the financial year are:

- Mr John Driscoll – **Chair**
- Mr Christopher Holman – **Deputy Chair**
- Mr Michael Scott
- Mr Bryce Menzies
- Ms Andrea Hoskins
- Mr Michael Ottaviano
- Mr John Atkins AO
- Ms Kylie Du Fresne

Screenwest would also like to thank Ms Colleen Hayward for her contribution as a Board Director during the year. Ms Hayward’s term on the Board finished in September 2020.

BOARD COMMITTEES

INDUSTRY ADVISORY GROUP COMMITTEE

The Industry Advisory Group Committee (IAGC) is an advisory group that assists the Screenwest Board to engage with, monitor and maintain currency with emerging issues and trends affecting the WA screen industry.

The IAGC helps the Board make policy and strategic decisions on a properly informed basis and provides a vital link and flow of information between the Screenwest Board and the WA screen industry.

The IAGC Members in office as at the end of the financial year are:

- Chris Veerhuis
Committee Chair
- Dot West
- Aidan O’Bryan
- Celia Tait
- James Grandison
- David Vincent Smith
- Grady Habib
- Kate Separovich

During the year Board representation on the IAGC was shared between John Driscoll (Board Chair), Michael Scott, John Atkins and Kylie Du Fresne.

Screenwest would also like to thank outgoing IAGC members during the year - Taryne Laffar, Justin McArdle, Julia Redwood, Tania Chambers, Ric Curtin and Joshua Gilbert.

FINANCE, AUDIT AND RISK COMMITTEE

The Finance, Audit and Risk Committee (FARC) function is to examine and support the Board to maintain an effective risk, control and compliance framework, and fulfil its external financial statement responsibilities. The FARC Members in office as at the end of the year are:

- Mr Michael Scott
Board Director and Committee Chair
- Mr Christopher Holman
Board Director

NOMINATIONS COMMITTEE

The Nominations Committee’s function is to examine the selection and appointment practices of the Company and to search for and recommend new board members for Screenwest and new members for the Industry Advisory Group Committee (IAGC), and other Board subcommittees as and when required.

The Nominations Members in office as at the end of the year are:

- Mr John Atkins AO
Board Director and Committee Chair
- Ms Andrea Hoskins
Board Director
- Mr Michael Ottaviano
Board Director
- Mr Chris Veerhuis
Industry Representative



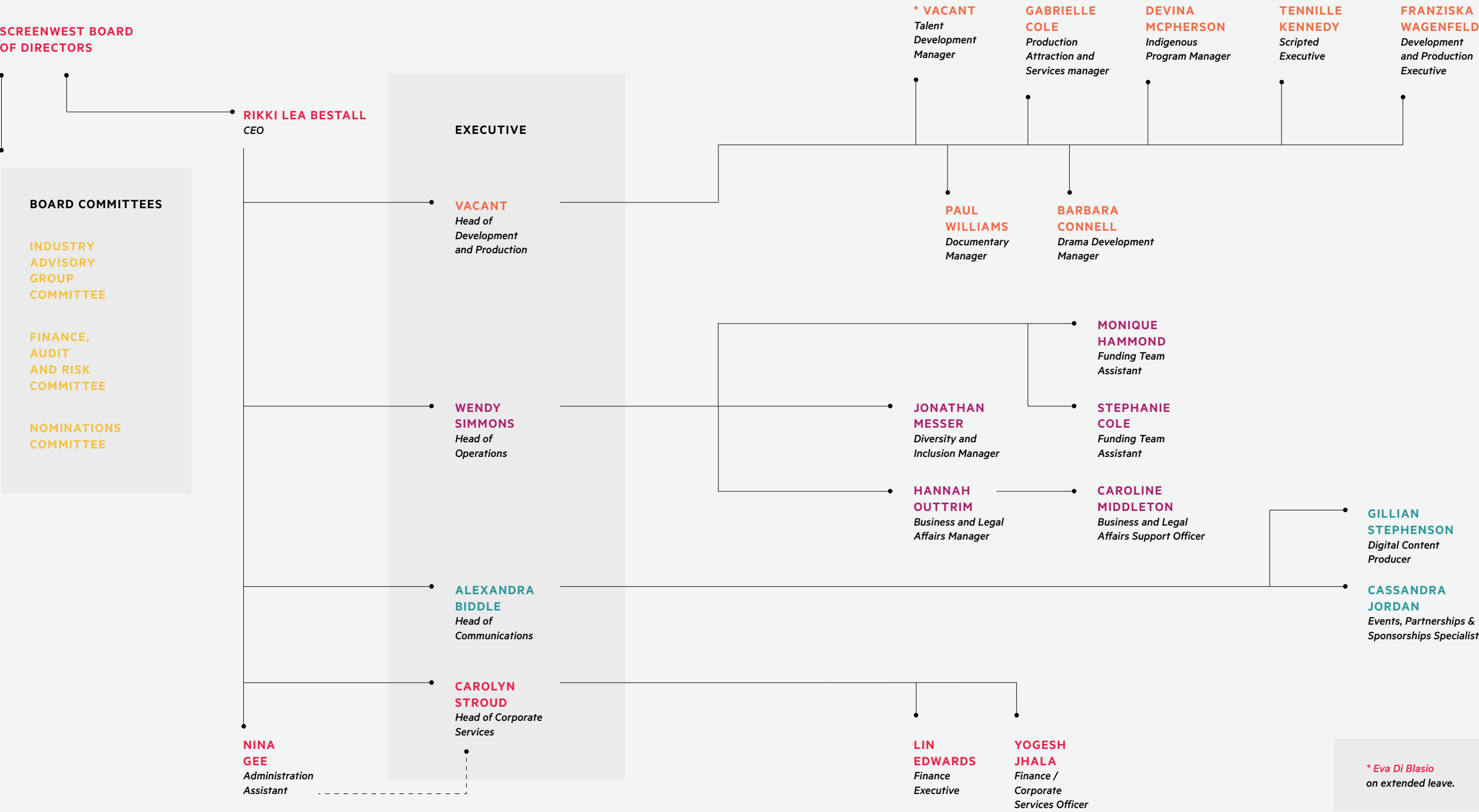
ORGANISATIONAL STRUCTURE

Screenwest operates across four divisions:

- + Development and Production: Administers Screenwest funding programs and initiatives to support and develop WA screen industry practitioners and projects with the overall objective of building production growth and a sustainable screen industry in Western Australia.
- + Operations: Manages the funding program budget, designs and implements funding program initiatives and policies, including the diversity and inclusion program. Oversees day to day business operations, including the funding application and assessment process, through to the contract management and business and legal affairs.
- + Strategy and Stakeholder Relations: Promotes Screenwest and the WA screen industry to increase its profile, fosters the community's engagement with screen content and the WA screen industry, manages key stakeholder relationships and strategy development and coordination.
- + Corporate Services: Delivers whole of organisation services to support our people and culture, governance and risk (including servicing the Board, Board Committees and the Office of the CEO), finance, non- funding commercial arrangements and other key corporate functions, ensuring integrity, continuity and efficiency in delivery of Screenwest's programs and initiatives.



ORGANISATIONAL STRUCTURE (AS AT 30 JUNE 2021)



2020 – 21

KEY STATISTICS

2020-21 key statistics are represented by projects that commenced principal photography (shooting) in the 2020-21 financial year, which may or may not be the same year project funding was committed by Screenwest. Statistics are taken from contracted and audited projects. Where contracted projects had not yet been audited, the statistics provided are accurate as at 30 June 2021.

All project data was either provided directly to, or extrapolated from, information provided to Screenwest by a representative of the relevant production company.

THE WA SCREEN INDUSTRY IS A VALUABLE CONTRIBUTOR TO THE WESTERN AUSTRALIAN ECONOMY

2020-21



\$6,496,784.75
TOTAL SCREENWEST PRODUCTION FUNDING

\$5,155,432
TOTAL WARFF PRODUCTION FUNDING

\$39,804,605.50
TOTAL QWAE*

\$9,143,177
TOTAL QWARE*

TOTAL PRODUCTION BUDGETS*
\$58,704,541

* Figure reflects contracted and audited projects. Where contracted projects had not yet been audited, the figures are accurate as at 30 June 2021.



3,839 IN TOTAL FTE JOBS*

INCLUDES DIRECT, INDIRECT AND INDUCED IMPACTS – THOSE RELATING TO GOODS AND SERVICE SUPPLIERS, AND RE-SPENDING IN THE WIDER ECONOMY – GENERATED THROUGH THE PRODUCTION ACTIVITY IN WHICH SCREENWEST HAS INVESTED.

\$269.5 MILLION
IN TOTAL INCOME*

INCLUDES DIRECT, INDIRECT AND INDUCED INCOME - INCLUDING FROM SUPPLIER INDUSTRIES AND THE RE-SPENDING OF WAGES - ASSOCIATED WITH THE ACTIVITY OF SCREENWEST SUPPORTED PRODUCTIONS



CELEBRATING OUR TALENTED INDIGENOUS KEY CREATIVES

10.96%

Percent of Western Australian key creative roles (producer, director, writer) were filled by Western Australians who identified as Indigenous.
4.39% increase from last year.



ACKNOWLEDGING A DIVERSE AND INCLUSIVE SCREEN SECTOR

24.66%

Percent of Western Australian key creative roles (producer, director, writer) were filled by Western Australians who identified as diverse.
6.41% increase from last year.



WESTERN AUSTRALIAN WOMEN ARE MAKING THEIR MARK

56.85%

Percent of Western Australian key creative roles (producer, director, writer) were filled by Western Australians who identified as female.
5.03% increase of from last year

SCREENWEST FUNDING ENABLED 34 PROJECTS TO COMMENCE PRINCIPAL PHOTOGRAPHY (SHOOTING), NAMELY

- 4 SCRIPTED FEATURES
- 1 SCRIPTED SERIES
- 6 SCRIPTED SHORT FORM (includes short series)
- 9 DOCUMENTARY SERIES
- 8 DOCUMENTARY SHORT FORM (includes short series)
- 3 DOCUMENTARY FEATURES
- 2 VIRTUAL REALITY / INTERACTIVE DOCUMENTARY PROJECT
- 1 POST-PRODUCTION, DIGITAL AND VISUAL EFFECTS PROJECT

SCREENWEST FUNDING ENABLED

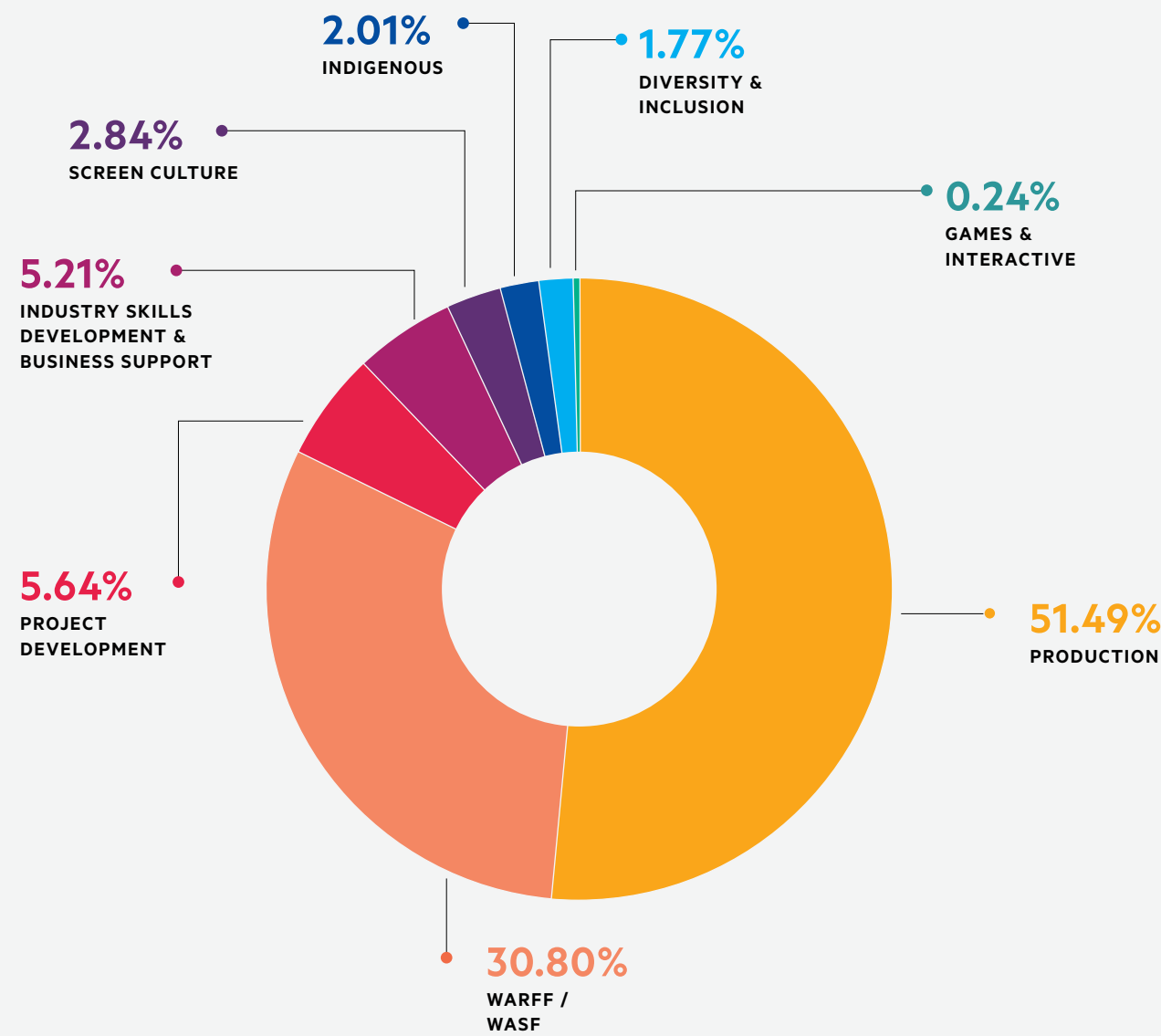
83.9
HOURS OF SCREEN CONTENT IN 2020-21

* The Western Australian screen industry recognises diversity as differences in gender, ages, Indigenous identity, cultural and linguistic diversity (CaLD), disability, sexuality and gender identities including lesbian, gay, bisexual, transgender, queer and questioning, intersex and asexual (LGBTQIA+), locations (including regional and remote areas), and socio-economic status.

2020 – 21 SCREENWEST FUNDING ALLOCATION

In 2020-21, funds of \$11.6 million were allocated through the Screenwest Funding Program. Refer to page 36 for a list projects, initiatives and activities that were approved and allocated funding.

The chart below represents the percentage of Screenwest funding allocated to each funding program area during the 2020-21 financial year.





KEY PROGRAMS

WESTERN AUSTRALIAN SCREEN FUND

2020-21 saw the commencement of the expanded Western Australian Screen Fund (the Fund), previously the Western Australian Regional Film Fund (WARFF).

THE FUND IS DESIGNED TO FOCUS ON REGIONAL SCREEN INDUSTRY ACTIVITIES PARTICULARLY:

- + Purchasing goods and services
- + Capitalising on tourism development opportunities
- + Building capability
- + Facilitating job creation
- + Assisting with longer term economic and cultural benefits
- + Building the capacity of the Western Australian production and post-production sectors.

The Fund was expanded to include a post-production digital and visual effects rebate scheme, which was designed to attract post-production contracts to Western Australia. The scheme, whilst in its early stages, will provide opportunities to build capacity within the post and VFX sectors ahead of planned WA studio infrastructure developments.

Eight projects were supported through the Fund in the 2020-21 financial year. These projects are expected to deliver just over \$4 million in expenditure to the regions and over \$21.5 million in total qualifying expenditure to Western Australia.

During the year, nine projects funded through the Fund and the previous WARFF commenced principal photography - this included two scripted features, one scripted children's television series and five documentary series. A breakdown of the each of the projects that entered principal photography can be found in the 2020-21 Production Summary on page 58.





KEY PROGRAMS

FILM FRIENDLY

At the heart of all successful filmmaking is effective collaboration – not only among the crew, but between the filmmaker and the community, residents, local council, local businesses, police, and other government agencies.

To support regional Western Australian councils and shires to attract productions to their areas, during the year Screenwest hosted a series of Film Friendly online workshops. The series of five workshops provided an overview of the Western Australian screen industry and covered production design and the art department, production management, the unit department, locations and working with filmmakers.

The first of many councils and shires to complete their Film Friendly certification in 2020-21 were the Shire of West Arthur and the Shire of Shark Bay. Screenwest anticipates several shires and councils will complete their accreditation within the next financial year.





KEY PROGRAMS

INDIGENOUS

Screenwest continued to work with WA’s Indigenous screen practitioners and industry partners to develop and grow the Western Australian Indigenous screen sector. During the year new partnerships were formed, and others continued.

2020-21 HIGHLIGHTS INCLUDED:

- + *Sweet As*: The debut feature film from WA female Indigenous writer/director Jub Clerc entered principal photography in 2021. *Sweet As* is the first WA feature film to be written and directed by a female Indigenous person. The film is told from the perspective of a strong female First Nations voice and showcases the stunning backdrop of the Pilbara. The film will have significant cultural impact for Australian audiences.
The filming of *Sweet As* is the crowning achievement of the Screenwest Indigenous Screen Strategy 2016-2020, attaining the key measure of success of “at least one Indigenous feature made by at least one WA Indigenous key creative”.
- + *Our Law*: Indigenous producer, Taryne Laffar was a recipient of the 2020 Brian Beaton Award for further development of the Indigenous documentary *Our Law*, to transform the project into a factual series. Since its virtual premiere at the 2020 Sydney Film Festival and release on NITV and SBS On Demand, the 27-minute documentary *Our Law* has received critical acclaim and has been acquired by Netflix Australia and New Zealand.

- + Screenwest supported two scripted feature attachments - Karla Hart as a Director Attachment to Rob Connolly on *Blueback* and Nikita Calyun as a Director of Photography Attachment to Katie Milwright on *Sweet As*.
- + Screenwest partnered with Screen Australia on *No Ordinary Black*, a short film scripted development and production initiative to support two teams (writer, director, producer) to participate and create Western Australian Indigenous screen content.
- + Screenwest worked with AFTRS to deliver a factual story telling talent development workshop for ten Indigenous practitioners.
- + Nine Indigenous practitioners were supported to attend AIDC’s Indigenous Creators Program, which was delivered virtually due to COVID-19 travel restrictions.

In 2021-22, Screenwest, together with the WA Indigenous screen sector, will develop and launch a new Indigenous Screen Strategy to ensure that the Western Australian Indigenous screen sector continues to develop and grow, that there are clear career pathways for Indigenous filmmakers and that Indigenous stories are told on screen.

The Screenwest Reconciliation Action Plan will also be finalised and launched in 2021-22.





KEY PROGRAMS

DIVERSITY

In 2020-21 Screenwest continued its efforts to create greater inclusivity and drive diversity within the WA screen sector.

DIVERSITY LEADERSHIP GROUP

The Diversity Leadership Group (DLG) was established in 2017 as part of Screenwest’s commitment to creating a more diverse screen industry. DLG members represent a cross section of the screen industry, including those who identify as diverse or have direct experience in living with disability or implementing inclusion strategies.

The DLG assisted Screenwest during the development of the updated Diversity & Inclusion Funding support programs to be launched in July 2021. Screenwest thanks the 2020-21 DLG members:

Cassandra Ngugen – **Co-Chair**

Tania Chambers – **Co-Chair**

Dot West

Taryne Laffar

Tony Sarre

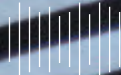
Simone Flavelle

Irma Woods

Jodie De Barros

2020-21 DIVERSITY PROGRAM HIGHLIGHTS INCLUDE:

- + *Different Lens/ Filming Our Futures: Our Choice, Our Voice, Our Way* – Screenwest’s partnership with Carers WA saw the premiere and release of the disability led documentary series *Different Lens* on the Carers WA YouTube channel in October 2020. Three of the episodes were broadcast on the ABC’s *ReFrame* program during International Week of People with a Disability. This opportunity allowed for mentorships for four individuals living with disability by professional filmmakers in the roles of writer/director, editor, camera operator and sound recording. In 2021, Carers WA committed to extending the partnership with Screenwest to facilitate a new disability led initiative - *Filming Our Futures: Our Choice Our Voice, Our Way*. Carers WA has also supported Screenwest to engage a Diversity and Inclusion Manager to facilitate this initiative and champion diversity and inclusion within the WA screen industry.
- + *Out Now Initiative* – A capacity development program for early to mid-career directors, *Out Now* was the first Australian scripted funding initiative open exclusively to LGBTQIA+ original scripted web series proposals. Screenwest teamed up with Screen Australia to seek projects from LGBTQIA+ identifying creatives. Six teams undertook a series of workshops to refine their concepts and scripts. Hosted by Screenwest, mentorship was provided by Screen Australia and screen industry professionals, with three projects selected to receive production funding.



KEY PROGRAMS

PROFESSIONAL DEVELOPMENT

Supporting professional skills development opportunities for practitioners creates a growth pathway for the WA screen industry and is critical to the long-term future of the industry.

In addition to its core funding programs, during the financial year Screenwest supported and delivered several development opportunities including:

- + *West Coast RE-visioned* – a screen industry talent development and production program that provides funding for low budget features to be produced in Western Australia. Its primary goal is to offer first time feature film directors their first theatrical feature film credit and is unparalleled in Australia. In 2020-21, it was re-visioned to incorporate a six-month intensive development period for three projects simultaneously, ensuring the fast tracking of several teams and projects at once, resulting in multiple production ready projects rather than one.
- + *Elevate / Elevate+ Program* – the five projects supported through the program will undertake a high-level script and project development period to ready them for production. The teams also gained access to specialised workshops and for the first time Elevate+ funding recipients received development funding for an attached long form project.
- + *Q&A with Australian screenwriter, Tony McNamara* – hosted by Screenwest online via Zoom, the session explored the craft of writing, Tony's career and his experience working in the industry in Australia and internationally.
- + *Adaptable initiative* – a Screenwest collaboration with Fremantle Press, Magabala Books and Margaret River Press designed to increase the number of WA literary stories, particularly those from underrepresented groups and Indigenous writers, being adapted for screen.
- + *Brian Beaton Award 2020* – awarded to Taryne Laffar (PiNK PEPPER) and Sam Bodhi Field (Periscope Pictures) for *Our Law*. The Brian Beaton Award is an annual award presented to filmmakers with a social impact project that needs further support to reach its full potential.
- + *SoundWaves Initiative* – a Screenwest and Audible partnership that will see successful Western Australian based audio production facilities produce scripts for Audible Originals and develop and produce premium audio projects with future onscreen pathways, for potential release on Audible.
- + *Screenwest and Stan Development Initiative* – an opportunity to foster local talent and spark the development of a new series in WA.
- + *Efficient Contracting Panel* - presented by Screenwest and Beach Street Lawyers. Pitched towards emerging to mid-career producers, the panel discussion covered the roles of lawyers and business affairs managers within the production process and how to best work with these teams. The event was livestreamed through Zoom.



AUDIENCE AND COMMUNITY ENGAGEMENT

Screenwest’s Audience and Community Engagement Fund supports festivals and events to enhance Western Australian screen culture, promote WA productions and practitioners and develop local audiences.

In 2020-21 Screenwest supported CinefestOZ, CinefestOZ Albany, Revelation Perth International Film Festival, Flickerfest WA Tour 2020, WA Made Film Festival, the Nintila Aboriginal Language Festival in Kalgoorlie and the PRIDE Queer Film Festival in Perth and its roadshow to Geraldton.

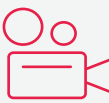
Whilst attendances and films available to program were significantly impacted by COVID-19 production delays, venue capacity limits and travel restrictions 2020-21 still saw:

 **OVER 29,000**

ATTENDANCES ACROSS SCREENWEST AUDIENCE AND COMMUNITY ENGAGEMENT FUNDED ACTIVITIES

 **COMBINED 15**

SCREENINGS OF WESTERN AUSTRALIAN FEATURE FILMS AND DOCUMENTARIES

 **COMBINED 84**

SCREENINGS OF WESTERN AUSTRALIAN SHORT FILMS



ACKNOWLEDGEMENTS

Screenwest sincerely thanks all its partners for their committed support of the organisation and the Western Australian Screen Industry.

Screenwest is supported by the State Government of Western Australia through Lotterywest, the Department of Local Government, Sport and Cultural Industries and the Department of Primary Industries and Regional Development.

BRIAN BEATON AWARD CONTRIBUTORS

The Brian Beaton Award recognises the valuable contribution esteemed producer Brian Beaton made to the Western Australian screen industry. The annual Award honours his memory by awarding a grant to a filmmaker/s who has a current social impact project that needs further support to reach its full potential.

The Award is a financial grant, made up of Screenwest funding, industry and private donations, and in-kind support from leading Western Australian industry professionals.

We would like to thank Celia Tait, John Beaton, Adam Beaton and Joan Peters for supporting Screenwest to create an award to continue Brian’s enduring legacy. Screenwest would also like to sincerely thank the following supporters of and contributors to the 2020 Brian Beaton Award.

- + Artemis Media
- + Beach St Lawyers
- + Curtin Productions
- + Factor 30 Films
- + Greg James Sculpture

2020 – 21

SCREENWEST FUNDING COMMITMENTS

The dollar amounts listed are the approved funding commitments made by Screenwest for 2020-21.

Amounts listed are approved totals as at 30 June 2021 and may not be the final amounts contracted and paid. Project names are accurate as at 30 June 2021 and may include working titles.

BRIAN BEATION AWARD – SCREENWEST CONTRIBUTION

RECIPIENT	PROJECT	AMOUNT (\$)
PINK PEPPER PRODUCTIONS	Our Law	10,000.00
TOTAL		10,000.00

BRIAN BEATION AWARD – THIRD PARTY CONTRIBUTIONS

RECIPIENT	PROJECT	AMOUNT (\$)
PINK PEPPER PRODUCTIONS	Our Law	3,500.00
TOTAL		3,500.00

BRIGHTER IDEAS

RECIPIENT	PROJECT	AMOUNT (\$)
THIRD STOREY PICTURES	Panthera	10,000.00
BEN YOUNG	Mrs. McCutcheon	12,000.00
ZAK HILDITCH	Here No More	12,000.00
MEANING MAKER	Giants	18,000.00
STEPHEN MCCALLUM	Cry	16,000.00
ALISON JAMES	A Haven For Strays	12,000.00
TOTAL		80,000.00

FILMING OUR FUTURE: OUR CHOICE, OUR VOICE, OUR WAY INITIATIVE –
THIRD PARTY CONTRIBUTION – CARERS WA

RECIPIENT	PROJECT	AMOUNT (\$)
JOINED UP FILMS	Filming our Future: ‘Our Choice, Our Voice, Our Way’	75,000.00
TOTAL		75,000.00



DIVERSITY FUND

RECIPIENT	PROJECT	AMOUNT (\$)
JOINED UP FILMS	Filming our Future: ‘Our Choice, Our Voice, Our Way’	17,000.00
HANNAH NGO	Bird Drone (Elevate+)	85,500.00
SEA DOG TV INTERNATIONAL	Jaimen Hudson: From Sky to Sea - Carer Costs	10,255.00
A2K MEDIA	The Disability Justice Lens Project - Disability, Equity and Inclusion Training for Industry	10,000.00
DIVERSITY COUNCIL AUSTRALIA	Diversity Council Australia Subscription (March 2021- March 2022)	1,614.55
TOTAL		124,369.55

OUT NOW INITIATIVE

RECIPIENT	PROJECT	AMOUNT (\$)
VARIOUS	Out Now Initiative Workshop – Associated Costs	3,400.00
BROOKE BATKA	The Curse of Baba Yaga	33,250.00
SOPHIA ARMSTRONG	Out of Here	33,250.00
OUI DISCO FILMS	Northwood Social Club	2,000.00
GLENN WALLIS	Drag Alien Wrestling	2,000.00
ALEXA TEIXEIRA	Decent Young Men	2,000.00
TOTAL		75,900.00

WA REFLECTIONS INITIATIVE – THIRD PARTY CONTRIBUTION – STATE LIBRARY OF WESTERN AUSTRALIA

RECIPIENT	PROJECT	AMOUNT (\$)
SANDBOX PRODUCTIONS	That's How It Goes I S'Pose	15,000.00
JAKE BLACKBURN	Rolling Through Time	15,000.00
SANDBOX PRODUCTIONS	Murder on the Dancefloor	15,000.00
HULLABALOO CO.	Generation HiFi	15,000.00
JEREMY THOMSON	Eclipse	2,500.00
FRAME LABS	Reflections of Iwanoff	14,953.00
TOTAL		77,453.00

ELEVATE / ELEVATE+

RECIPIENT	PROJECT	AMOUNT (\$)
DANIELLE RESTON	Touch (Elevate)	15,250.00
SANDBOX PRODUCTIONS	Raising Thunder (Elevate+)	85,500.00
BROOKE BAKTA	I’m Not a Nurse (Elevate)	15,250.00
VARIOUS	Elevate 2020-21 - Producer Mentor, Associated Workshops and Fees	5,397.27
TOTAL		121,397.27



EPIC GAMES – UNREAL ENGINE SHORT FILM CHALLENGE INITIATIVE – SCREENWEST CONTRIBUTION

RECIPIENT	PROJECT	AMOUNT (\$)
WBMC	Red Tail	5,750.00
B MATEI & J TKACZ	Never Alone (aka Together Is A Beautiful Place To Be)	5,750.00
TOTAL		11,500.00

EPIC GAMES – UNREAL ENGINE SHORT FILM CHALLENGE INITIATIVE – THIRD PARTY CONTRIBUTION

RECIPIENT	PROJECT	AMOUNT (\$)
WBMC	Red Tail	14,250.00
B MATEI & J TKACZ	Never Alone (aka Together Is A Beautiful Place To Be)	14,250.00
TOTAL		28,500.00

POST PRODUCTION AND PROMOTION FUND

RECIPIENT	PROJECT	AMOUNT (\$)
HOOVER’S GOLD	The Furnace - 77th Venice International Film Festival	12,500.00
TOTAL		12,500.00

PRODUCTION ATTRACTION

RECIPIENT	PROJECT	AMOUNT (\$)
REELSCOUT	Reel-Scout System 2021	30,837.62
TOTAL		30,837.62

WESTERN AUSTRALIAN REGIONAL FILM FUND

RECIPIENT	PROJECT	AMOUNT (\$)
AUSTRALIA’S NORTHWEST	Kimberley Screening - Dirt Music	8,000.00
KOMIXX ENTERTAINMENT	Itch (Series 2)	138,610.00
IAN BRODIE CONSULTING	Goldfield - Esperance Film Friendly Project 2021 (Mentor)	12,000.00
TOTAL		158,610.00



WESTERN AUSTRALIAN SCREEN FUND – REGIONAL SCOUTING AND COMMUNITY LIAISON ASSISTANCE

RECIPIENT	PROJECT	AMOUNT (\$)
AUSFILM	Ausfilm Post Production Company Membership 2020	28,212.00
CRYSTAL MUNITICH	PreWhite - Location Scout	5,500.00
CRYSTAL MUNITICH	State Infrastructure Scouting - Production Attraction	1,120.00
CLAIRE BURTON	Hollywood Hills - Location Scout	3,900.00
PLAYMAKER MEDIA	Precious Metal	3,500.00
WBMC	Drone Racers	8,010.00
PINK PEPPER PRODUCTIONS	Our Law (The Series)	10,000.00
TOTAL		60,242.00

WESTERN AUSTRALIAN SCREEN FUND – PRODUCTION

RECIPIENT	PROJECT	AMOUNT (\$)
PROSPERO PRODUCTIONS	Outback Truckers (Series 9)	86,900.00
CATCH & RELEASE	Outback Car Hunters	237,469.00
ARTEMIS MEDIA	Ningaloo	1,400,000.00
ARENAMEDIA	Blueback (COVID -19 Support)	110,000.00
VAM MEDIA	Shipwreck Hunters Australia	400,000.00
ELECTRIC PICTURES	Aussie Gold Hunters (Series 8)	382,897.00
ELECTRIC PICTURES	Aussie Gold Hunters (Series 7)	382,057.00
TOTAL		2,999,323.00

WESTERN AUSTRALIAN SCREEN FUND – POST, DIGITAL AND VISUAL EFFECTS REBATE

RECIPIENT	PROJECT	AMOUNT (\$)
IMPALA	Children of the Corn	216,738.00
TOTAL		216,738.00

WESTERN AUSTRALIAN SCREEN FUND – ADMINISTRATION EXPENSES

RECIPIENT	PROJECT	AMOUNT (\$)
CINEMA DES ANTIPODES	The Furnace - Saint-Tropez Antipodes Film Festival 2021 (Subtitling Costs)	3,002.50
TOTAL		3,002.50



SCRIPTED PRODUCTION FUND

RECIPIENT	PROJECT	AMOUNT (\$)
KOMIXX ENTERTAINMENT	Itch (Series 2)	600,000.00
DOUBLE BARREL VFX	Clouds	15,948.40
FEISTY DAME PRODUCTIONS	How to Please a Woman	150,000.00
SCREENTIME	Anyone's Daughter	600,000.00
WYNN MEDIA	Kid Snow	475,000.00
FILMSCOPE ENTERTAINMENT	Avarice	225,000.00
SIAMESE	100% Wolf: The Book of Hath	407,329.00
ARENAMEDIA	Sweet As (COVID-19 Support)	50,000.00
TOTAL		2,523,277.40

DOCUMENTARY PRODUCTION FUND

RECIPIENT	PROJECT	AMOUNT (\$)
PROSPERO PRODUCTIONS	Perth Children's ED	357,762.00
PROSPERO PRODUCTIONS	Outback Truckers (Series 9)	175,000.00
PROSPERO PRODUCTION	Outback Truckers (Series 10)	100,000.00
CATCH & RELEASE	Outback Car Hunters	200,000.00
JOINED UP FILMS	The Truth About Anxiety with Celia Pacquola	167,750.00
VAM MEDIA	Shipwreck Hunters Australia	400,000.00
JOINED UP	Father, Son, Serial Killer	200,000.00
ARTEMIS MEDIA	Every Family Has A Secret (Series 3)	350,000.00
ELECTRIC PICTURES	Aussie Gold Hunters (Series 7)	180,000.00
ELECTRIC PICTURES	Aussie Gold Hunters (Series 8)	220,000.00
JOINED UP FILMS	Kimberley Project – Keeping Hope	169,289.00
PINK PEPPER PRODUCTIONS	Our Law (Series)	249,402.00
TBA	Curious Australia Documentary Initiative	50,000.00
PROSPERO PRODUCTIONS	Outback Truckers (Series 9) (COVID-19 Support)	7,047.00
ARTEMIS MEDIA	Australia's Health Revolution with Dr. Michael Mosley (COVID-19 Support)	15,000.00
ARTEMIS MEDIA	Every Family Has a Secret (Series 3) (COVID-19 Support)	15,000.00
BEYOND WEST	Facing Monsters (COVID-19 Support)	15,000.00
PROSPERO PRODUCTIONS	Star Dreaming (COVID-19 Support)	18,932.00
PROSPERO PRODUCTIONS	Outback Opal Hunters (Series 4) (COVID-19 Support)	43,961.80
TOTAL		2,934,143.80



ON DEMAND CONTENT FUND

RECIPIENT	PROJECT	AMOUNT (\$)
JOHNNY MA STUDIOS	Hug The Sun	37,500.00
WHITE SPARK PICTURES	Beyond The Stars	100,000.00
ELLA WRIGHT	Stage Changers	65,000.00
LAZY SUSAN PRODUCTIONS	Iggy & Ace 5Eva	100,000.00
LAZY SUSAN PRODUCTIONS	Iggy & Ace 5Eva (COVID-19 Support)	12,000.00
WEERIANNA STREET MEDIA	Red Dirt Riders	98,800.00
GESTALT PUBLISHING	Lustration VR	49,875.00
TOTAL		463,175.00

EMERGENCY DEVELOPMENT INVESTMENT

RECIPIENT	PROJECT	AMOUNT (\$)
PINK PEPPER PRODUCTIONS	Our Law (Series)	25,000.00
TOTAL		25,000.00

MATCHED DEVELOPMENT INVESTMENT

RECIPIENT	PROJECT	AMOUNT (\$)
JOINED UP FILMS	Manhunt	25,000.00
ARTEMIS MEDIA	Australia's Biggest Singalong	10,000.00
ARTEMIS MEDIA	Every Family Has A Secret (Series 3)	20,000.00
JOINED UP FILMS	What the F#\$k is Tourette's?	10,000.00
SEA DOG TV INTERNATIONAL	Dolphins Are We Loving Them To Death?	10,000.00
KOMIXX ENTERTAINMENT	Itch (Series 3)	25,000.00
TOTAL		100,000.00

WEST COST VISIONS DEVELOPMENT

RECIPIENT	PROJECT	AMOUNT (\$)
COTTESLOE FILMS	Whale Shark Jack	20,000.00
RUSH FILMS	Fads and Miracles	20,000.00
NO LABELS MEDIA	Burden	30,000.00
TOTAL		70,000.00



SCRIPTED DEVELOPMENT INVESTMENT

RECIPIENT	PROJECT	AMOUNT (\$)
KOMIXX ENTERTAINMENT	Wirnitj	10,000.00
DONUT MAFIA	Wild Ambitions	5,000.00
SUKHJIT INTERNATIONAL	What would Suki do?	10,000.00
GALACTIC BABY	Westopia	10,000.00
CATHERINE MOORE	Unqualified	6,000.00
PETER DOCKER	The Water Boys	8,000.00
BREMER FILMS	The Golden Age	15,000.00
GOALPOST PICTURES	Karma Chameleon	10,000.00
SEE PICTURES	Ivy Manor	10,000.00
FEISTY DAME PRODUCTIONS	Invisible Boys	14,000.00
FILMSCOPE ENTERTAINMENT	Gateways	5,000.00
GALACTIC BABY	The Min Min (Aka A Min Min Story)	22,000.00

SCRIPTED DEVELOPMENT INVESTMENT – CONTINUED

COMPANY / PRACTITIONER	PROJECT	FUNDING
WBMC	Drone Racers	20,000.00
THE KOOP	Catch Me If I Fall	10,000.00
KALEB MCKENNA	Murders on The Dancefloor	19,570.00
DIGITAL JELLYFISH T/A LAKE MARTIN FILMS	The Edge of the Woods	10,000.00
DONUT MAFIA	Wild Ambitions (Working Title)	10,000.00
BREMER FILMS	The Golden Age	20,000.00
VIRGO PRODUCTIONS	The Inglorious End	20,000.00
MEANING MAKER	Black Jack (Working Title)	20,000.00
VEERHUIS PICTURES	G.R.A.N.S	21,000.00
FEISTY DAME	Invisible Boys	20,000.00
TOTAL		295,570.00



DOCUMENTARY DEVELOPMENT INVESTMENT

RECIPIENT	PROJECT	AMOUNT (\$)
VAM MEDIA	Walking Man	10,000.00
LAKE MARTIN FILMS	Town C (Working Title)	5,500.00
FILM ART MEDIA	The Palace Letters	3,500.00
ARTEMIS MEDIA	Working Title	12,500.00
CATCH AND RELEASE	Working Title	11,000.00
JOSHUA LEE	A Friend in Death (aka Lasting Words)	18,350.00
SOVEREIGN PICTURES	Working Title	15,000.00
CONTINGENT PRODUCTIONS	The Weight Behind the Force	10,500.00
NO THING PRODUCTION	Are We Okay?	25,000.00
AQUARIUS PRODUCTIONS	Hypnostar (Working Title)	12,250.00
READY TEAM ONE	Discovering HMAS AE1: A VR Experience Aboard the Lost Australian Wartime Submarine	16,000.00
ZACA PRODUCTIONS	Max Pam: Contingency of Eye Contact	13,000.00
		152,600.00

INDIGENOUS PROJECT DEVELOPMENT

RECIPIENT	PROJECT	AMOUNT (\$)
PINK PEPPER PRODUCTIONS	Walking with Fanny Balbuk	15,000.00
PINK PEPPER PRODUCTIONS	Deadly Love	15,000.00
		30,000.00

INDIGENOUS INITIATIVE

RECIPIENT	PROJECT	AMOUNT (\$)
STRIKE X SERVICES	Indigenous Community Stories (ICS) Fully Managed Digital Archive and Storage Services 2020-21	31,200.00
		31,200.00

INDIGENOUS MARKET PARTNER INITIATIVE

RECIPIENT	PROJECT	AMOUNT (\$)
RAMU PRODUCTIONS	The Lost Crystals of Jessica’s Room	20,000.00
TBC	Out Now (Indigenous Opportunity)	3,000.00
RAMU PRODUCTIONS	Yokai (Out Now Initiative)	34,250.00
KOMIXX ENTERTAINMENT	Wirnitj (Elevate+ Initiative)	85,500.00
		142,750.00



INDIGENOUS PRACTITIONER DEVELOPMENT

RECIPIENT	PROJECT	AMOUNT (\$)
AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE	Australian International Documentary Conference (AIDC) 2021 - All Access Online Passes (Indigenous Creator Program)	2,227.28
RAMU PRODUCTIONS	Travel Support for Red Initiative 2020	834.00
ARENAMEDIA	Indigenous Director Attachment - Blueback	10,000.00
ARENAMEDIA	Indigenous Attachments - Sweet As	17,000.00
		30,061.28

BREAKING THE CELLULOID CEILING

RECIPIENT	PROJECT	AMOUNT (\$)
RUSH FILMS	Breaking the Celluloid Ceiling professional mentorship program 2021	25,000.00
DIGITAL JELLYFISH	Breaking the Celluloid Ceiling professional mentorship program 2021	5,000.00
LAZY SUSAN FILMS	Breaking the Celluloid Ceiling professional mentorship program 2021	25,000.00
WEE BEASTIE PRODUCTIONS	Breaking the Celluloid Ceiling professional mentorship program 2021	25,000.00
		80,000.00

PROFESSIONAL DEVELOPMENT

RECIPIENT	PROJECT	AMOUNT (\$)
SIAMESE	Editor Assistant Attachment - Children of the Corn	6,000.00
FOR FILM'S SAKE	Attagurl Film Lab 2020 (Zoe Pepper and Cody Greenwood)	20,000.00
WBMC	Production Accountant Attachment - Stage Changers	4,500.00
NO THING PRODUCTIONS	Producing and Distribution Attachment - Project Slate	10,000.00
TBC	SBS, Screen Australia and Screenwest - Emerging Writers' Incubator Initiative	30,000.00
TBC	Anyone's Daughter - Training & Skills Development Opportunities	150,000.00
		220,500.00



PROFESSIONAL DEVELOPMENT – THIRD PARTY CONTRIBUTION

RECIPIENT	PROJECT	AMOUNT (\$)
JAYDE GUEST	Goldfield- Esperance Film Friendly Project 2021 (Attachment)	5,646.00
IAN BRODIE CONSULTING	Goldfield- Esperance Film Friendly Project 2021 (Mentor)	1,006.00
		6,652.00

TRAVEL – BUSINESS AND MARKETING (EXPERIENCED)

RECIPIENT	PROJECT	AMOUNT (\$)
SCREEN PRODUCERS AUSTRALIA	Screen Forever Conference 2021 - Online Passes	3,000.00
AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE	Australian International Documentary Conference 2021 - Online Passes	2,227.26
		5,227.26

INDUSTRY EVENTS / SPONSORSHIP

RECIPIENT	PROJECT	AMOUNT (\$)
LAKE MARTIN FILMS	Community Screening - Dirt Music, Cygnet Bay	1,500.00
ARTEMIS MEDIA	Stakeholder Screening - Every Family Has A Secret (Series 2)	1,000.00
SIAMESE	100% Wolf	2,000.00
LET'S MAKE GAMES	Perth Games Festival 2020	2,500.00
REVELATION PERTH INTERNATIONAL FILM FESTIVAL	Get Your Shorts On! (Part of Revelation Perth International Film Festival 2020)	5,000.00
REVELATION PERTH INTERNATIONAL FILM FESTIVAL	Get Your Shorts On! (Part of Revelation Perth International Film Festival 2021)	5,000.00
AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE	Australian International Documentary Conference 2021	11,000.00
HOOVER'S GOLD PRODUCTIONS	Community Screening - The Furnace (Additional Support)	500.00
SCREEN PRODUCERS AUSTRALIA	Screen Forever Conference 2021	6,000.00
SEA DOG TV INTERNATIONAL	Stakeholder Screening - Jaimen Hudson From Sky to Sea	1,000.00
PROSPERO PRODUCTIONS	Outback Truckers 100th Episode	3,500.00
DADAA	The Other Film Festival - Activities 2021	4,000.00
INTERACTIVE GAMES & ENTERTAINMENT ASSOC	Jason Della Rocca Initiative (Webinars, Mentorships)	2,500.00
MELBOURNE INTERNATIONAL FILM FESTIVAL - MIFF 37 SOUTH MARKET	MIFF 37 South 2021	3,650.00
TBC	Audience Community Engagement Fund	20,000.00
		69,150.00





SCREEN CULTURE

RECIPIENT	PROJECT	AMOUNT (\$)
REVELATION PERTH INTERNATIONAL FILM FESTIVAL	Revelation Perth International Film Festival 2021	95,000.00
GEOGRAPHE FRENCH AUSTRALIAN FESTIVALS	CinefestOZ Film Festival 2021	105,000.00
GEOGRAPHE FRENCH AUSTRALIAN FESTIVALS	CinefestOZ Film Festival - Albany Tour 2021	10,000.00
FLICKERFEST SHORT FILM FESTIVAL	Flickerfest - WA Tour 2021	9,000.00
RUBIS CONSULTING	PRIDE Queer Film Festival - Geraldton Tour 2021	1,500.00
GOLDFIELDS ABORIGINAL LANGUAGE CENTRE ABORIGINAL CORPORATION	Nintila Aboriginal Film Festival 2021	10,000.00
		230,500.00

2020 – 21

PRODUCTION SUMMARY

The following projects with Screenwest funding commenced principal photography (shooting) or received post-production or interactive pilot funding in 2020-21.

All information was provided to Screenwest by a representative of the production company.

Sweet As

SCRIPTED FEATURE

DURATION	1 x 90 minutes
PRODUCTION COMPANY	Arenamedia
PRODUCERS	Liz Kearney and James Grandison
DIRECTOR	Jub Clerc
WRITERS	Jub Clerc and Steve Rogers
DISTRIBUTOR/ BROADCAST PLATFORM	Cinemaplus / LevelK
SCREENWEST FUNDING	West Coast Visions, Western Australian Regional Film Fund.
WA FILMING REGION	Pilbara
SYNOPSIS	Some journeys last a lifetime.

Blueback

SCRIPTED FEATURE

DURATION	1 x 95 minutes
PRODUCTION COMPANY	Arenamedia
PRODUCERS	Liz Kearney, Robert Connolly and James Grandison
DIRECTOR	Robert Connolly
WRITER	Robert Connolly (based on the book <i>Blueback</i> by Tim Winton)
DISTRIBUTOR	Village Roadshow
SCREENWEST FUNDING	Scripted Production Fund, Western Australian Regional Film Fund
WA FILMING REGION	Great Southern and Gascoyne
SYNOPSIS	<i>Blueback</i> is a family-friendly film that centres on Abby, a child who befriends a magnificent wild groper while diving. When Abby realises that the fish is under threat, she must take on poachers to save her friend.

How To Please A Woman

SCRIPTED FEATURE

DURATION	1 x 110 minutes
PRODUCTION COMPANY	Be Feisty Productions
EXECUTIVE PRODUCER/S	Olivia Humphrey, Adrian Fini, Michaela Fini
PRODUCERS	Tania Chambers, Judi Levine, Deanne Weir, Roxana McMallan, Pamela Colman and Julius Colman
DIRECTOR	Renée Webster
WRITER	Renée Webster
DISTRIBUTOR	Madman Entertainment
SCREENWEST FUNDING	West Coast Visions
WA FILMING REGION	Perth Metropolitan Area
SYNOPSIS	When her all-male house cleaning business gets out of control, a mature woman must acknowledge her own appetite if she is to make a new life for herself.



Star Dreaming

DOCUMENTARY
FEATURE

DURATION	1x 47 minutes
PRODUCTION COMPANY	Prospero Productions
EXECUTIVE PRODUCER	Ian Booth and Ed Punchard
PRODUCERS	Julia Redwood and Jules Fortune
DIRECTOR	Perun Bonser
WRITER	Julia Redwood
DISTRIBUTOR/FORMAT	Big and Digital/Full Dome
SCREENWEST FUNDING	Documentary Production Fund, WA Regional Film Fund
WA FILMING REGION	Mid-West
SYNOPSIS	A magical odyssey through time and space, by two children as they explore the mysteries of the Universe through the world's oldest living culture and its largest radio telescope.

Avarice

SCRIPTED FEATURE

DURATION	1 x 85 minutes
PRODUCTION COMPANY	Avarice Productions
PRODUCERS	John V. Soto and Tim Maddocks
DIRECTOR	John V. Soto
WRITER	John V. Soto, Dane Millerd, Adam Enslow and Andrew Slattery
DISTRIBUTOR	Backlot Epic Picture Films
SCREENWEST FUNDING	Scripted Production Fund
WA FILMING REGION	Perth Metropolitan Area
SYNOPSIS	A woman must rescue her husband after he is abducted by two mercenaries during a vicious home invasion.



ITCH
Series 2

CHILDREN'S
SCRIPTED
SERIES

DURATION	10 x 24 minutes
PRODUCTION COMPANY	Komixx Entertainment
EXECUTIVE PRODUCER	Amanda Morrison
PRODUCERS	Lucy Verity, Melanie Halsall, Edward Glausser and Michael Shyja.
DIRECTORS	Tenika Smith and Nicholas Verso
WRITER	Heather Wilson, Ceinwan Langley, Melanie Halsall, Dan Berlinka, Jessica Brookman, Craig Irvin and Rhys Graham (co-writer)
BROADCASTER	ABC ME
SCREENWEST FUNDING	Scripted Production Fund, Western Australian Regional Film Fund
WA FILMING REGIONS	Great Southern and Peel
SYNOPSIS	When Itch and his friends learn of Greencorp's secret plot to create a synthetic version of Element 126 they team up to bring them down in order to save the planet from potential nuclear devastation.

Ningaloo

DOCUMENTARY
SERIES

DURATION	3 x 57 minutes
PRODUCTION COMPANY	Artemis Media
EXECUTIVE PRODUCER	Celia Tait
DIRECTOR	Peter Rees
WRITER	Tim Winton
BROADCASTER/ DISTRIBUTOR	ABC, Blue Ant Media / Flame Distribution
SCREENWEST FUNDING	Documentary Production Fund, Western Australian Screen Fund
WA FILMING REGION	Gascoyne
SYNOPSIS	Celebrated Australian author Tim Winton takes us on a lyrical and passionate exploration of Ningaloo, in Western Australia to reveal how this pristine natural environment can enrich all of humanity.



Outback
Truckers
Series 9

DOCUMENTARY
SERIES

DURATION	13 x 60 minutes
PRODUCTION COMPANY	Prospero Productions
EXECUTIVE PRODUCERS	Julia Redwood, Ed Punchard and Jules Fortune
PRODUCER	Alan Hall (Series Producer)
DIRECTOR	Jim Frater, Wayne Young, Paul Bell, Miles Brotherson, Gareth Lee, Sieh McHawala, Dan Schist, Simon Manzie
BROADCASTER/ DISTRIBUTOR	7 Network / Linear TV Productions
SCREENWEST FUNDING	Documentary Production Fund, Western Australian Screen Fund
WA FILMING REGIONS	Kimberley, Gascoyne, Mid-West, Peel, Pilbara, Great Southern, Wheatbelt and Goldfields-Esperance.
SYNOPSIS	Buckle up and get ready to battle the dirt roads, downpours and dramas of Outback Truckers.



Shipwreck
Hunters
Australia

DOCUMENTARY
SERIES

DURATION	6 x 60 minutes
PRODUCTION COMPANY	VAM Media and Terra Australis, Shipwreck Hunters One
EXECUTIVE PRODUCER	Steve Bibb
PRODUCER	Brendan Hutchens, Johnny Debnam, Katherine Barrett (Series Producer)
DIRECTOR	Brendan Hutchens
WRITERS	Brendan Hutchens and Katherine Barrett
BROADCASTER/ DISTRIBUTOR	Disney+
SCREENWEST FUNDING	Documentary Production Fund, Western Australian Screen Fund
WA FILMING REGIONS	Gascoyne, Kimberley, Mid-West and Pilbara
SYNOPSIS	A fearless ocean adventure team dives into one of the planet's most spectacular and remote places, bringing to life epic shipwreck discoveries from Australia's notorious Treasure Coast in this premium documentary series.

Aussie Kids ED

DOCUMENTARY SERIES

DURATION	8 x 60 minutes
PRODUCTION COMPANY	Prospero Productions
PRODUCER	Julia Redwood, Jules Fortune, Chris Blackburn
DIRECTOR	Elliot Buchan, Rhys Jones, Nathan Hayter
BROADCASTER/DISTRIBUTOR	Nine Network Australia / Flame Distribution
SCREENWEST FUNDING	Documentary Production Fund
WA FILMING REGION	Perth Metropolitan Area
SYNOPSIS	A heart warming and inspiring documentary series following the staff and patients at two Children's hospitals in one of the most remote cities in the world!

The Truth About Anxiety with Celia Pacquola

DOCUMENTARY SINGLE

DURATION	1 x 52 minutes
PRODUCTION COMPANY	Joined Up Films
EXECUTIVE PRODUCERS	Jacqueline Willinge, Dan Brown and Anthony Willinge
PRODUCER	Lisa Dupenois
DIRECTORS	Helen Minchin
BROADCASTER	SBS
SCREENWEST FUNDING	Documentary Production Fund
WA FILMING REGION	Perth Metropolitan Area
SYNOPSIS	Celia Pacquola is on a mission to find out how anxiety is affecting Australia.

The Bizarre Pet Vets

DOCUMENTARY SERIES

DURATION	6 x 42 minutes
PRODUCTION COMPANY	Metamorflix
EXECUTIVE PRODUCER	Renee Kennedy (Series Producer)
PRODUCER	Mike Bluett
DIRECTORS	Claire Leeman, Mike Bluett and Ben Pederick
WRITERS	Renee Kennedy and Mike Bluett
BROADCASTER/DISTRIBUTOR	Nine Network / Flame Distribution
SCREENWEST FUNDING	On Demand Content Fund
SYNOPSIS	A team of bizarre pet vets treat the weirdest and most loved animals in Australia.

Aussie Gold Hunters Series 7

DOCUMENTARY SERIES

DURATION	20 x 44 minutes
PRODUCTION COMPANY	Electric Pictures
EXECUTIVE PRODUCER	Andrew Ogilvie and Robin Shingleton
PRODUCERS	Ingrid Longley, Andrea Quesnelle and Mike Hoath (Series Producer)
DIRECTORS	Casey Grogan, Jordan Davenport and Dean Whiston
BROADCASTER/DISTRIBUTOR	Discovery ANZ & Pacific Islands and Discovery UK (Broadcaster) /DCD Rights
SCREENWEST FUNDING	Western Australian Regional Film Fund
WA FILMING REGIONS	Goldfields-Esperance, Pilbara and Wheatbelt.
SYNOPSIS	In this seventh season, we re-join our hard-core crews of gold prospectors as they take the gamble of a lifetime to strike it big, deep in the wild west of outback Australia.





Red Dirt
Riders

DOCUMENTARY
SERIES

DURATION	5 x 14 minutes
PRODUCTION COMPANY	Weerianna Street Media
PRODUCERS	Robyn Marais, Tyson Morawin, Ryan Hodgson (Line Producer)
DIRECTORS	Tyson Mowarin
WRITERS	Robyn Marais (Series Writer) and Mark O'Toole (Narration)
BROADCASTER	NITV and ABC
SCREENWEST FUNDING	On Demand Content Fund
WA FILMING REGION	Pilbara
SYNOPSIS	Aided by older kids and adults, two and four-wheeler obsessed Roebourne kids criss-cross their country on motorbikes telling yarns and having adventures.

Australia's
Health
Revolution
with Dr
Michael
Mosley

DOCUMENTARY
SERIES

DURATION	3 x 51 minutes
PRODUCTION COMPANY	Artemis Media
PRODUCERS	Celia Tait and Nia Pericles
DIRECTORS	Russel Vines
WRITERS	Russel Vines and Nia Pericles
BROADCASTERS	SBS and BBC Studios
SCREENWEST FUNDING	Documentary Production Fund
WA FILMING REGIONS	Pilbara and Wheatbelt
SYNOPSIS	Backed by the latest science, can renowned science journalist Dr Michael Mosley and local sports physiologist-turned diabetes warrior, Ray Kelly revolutionize the nation's health and reverse type 2 diabetes across the country, saving both lives and limbs?

Outback Car Hunters

DOCUMENTARY SERIES

DURATION	10 x 60 minutes
PRODUCTION COMPANY	Catch & Release
EXECUTIVE PRODUCER	Nathan Gibbs
PRODUCERS	David Holroyd (Series Producer), Suzy Hounslow (Line Producer), Claire Haywood and Andrew Farrell
DIRECTOR	Wayne Young
BROADCASTER	Discovery UK / DCD TV
SCREENWEST FUNDING	Western Australian Screen Fund, Documentary Production Fund
WA FILMING REGIONS	Peel, South West, Goldfields-Esperance, Mid-West and Wheatbelt.
SYNOPSIS	In <i>Outback Car Hunters</i> , car fanatics GT and Dave set off on a road trip to riches across the Aussie Outback in search of abandoned classic cars to restore and sell.

Every Family Has A Secret Series 3

DOCUMENTARY SERIES

DURATION	4 x 52 minutes
PRODUCTION COMPANY	Artemis Media
EXECUTIVE PRODUCER	Celia Tait
PRODUCERS	Claire Forster (Series Producer), Robin Eastwood (Line Producer)
DIRECTORS	Steve Peddie
WRITER	Clare Kingston
BROADCASTER/ DISTRIBUTOR/SALES	SBS / Red Arrow International / ABC Commercial
SCREENWEST FUNDING	Documentary Production Fund
WA FILMING REGIONS	Peel and South West
SYNOPSIS	Presented by Noni Hazlehurst this masterfully crafted observational documentary series follows everyday Australians as they discover the truth about their family's past, confronting the extraordinary secrets that have shaped their lives.

Hug the Sun

WEB SERIES

DURATION	6 x 7 minutes
PRODUCTION COMPANY	Johnny Ma Studio and Haven't You Done Well Productions
PRODUCERS	Aaron McCann (Series Producer), Johnny Ma and Max Miller
DIRECTOR	Aaron McCann
WRITERS	Bonnie Davies, Angela Gibbs, Xavier Michelides and Ben Russell
DELIVERY PLATFORM	YouTube
SCREENWEST FUNDING	On Demand Content Fund
WA FILMING REGION	Perth Metropolitan Area
SYNOPSIS	BJ, Trent, Linda and (occasionally) Trina host Australia's favourite religious variety hour that is most certainly NOT for children. Praise Oxtos.

Stage Changers

DOCUMENTARY SINGLE

DURATION	1 x 60 minutes
PRODUCTION COMPANY	WBMC
EXECUTIVE PRODUCERS	Aidan O'Bryan and Janelle Landers
PRODUCER/DIRECTOR/ WRITER	Ella Wright
BROADCASTER/ PLATFORM	iWonder
SCREENWEST FUNDING	On Demand Content Fund
WA FILMING REGION	South West
SYNOPSIS	Breakthrough theatre company The Last Great Hunt chase the chance to take their award-winning storytelling to the world.



Struggling
Songlines

DOCUMENTARY
SINGLE

DURATION	1 x 30 minutes
PRODUCTION COMPANY	Ardiol Creative
EXECUTIVE PRODUCER	Jodie Bell
PRODUCERS	Luke Riches and Daniel Riches
DIRECTOR	Jub Clerc
WRITER	Luke Riches, Daniel Riches and Geoffrey Smith
BROADCASTER	NITV
SCREENWEST FUNDING	Indigenous
WA FILMING REGION	Kimberley
SYNOPSIS	The Riches brothers venture home to their Bardi Country on a mission to strengthen culture through the music of their band, The Struggling Kings. With the help of their Bardi elders, they attempt to write a song that reinforces traditional values and inspires the youth to connect with language, culture and family.

Tooly

SCRIPTED
SHORT-FORM

DURATION	1 x 10 minutes
PRODUCTION COMPANY	Rush Films
PRODUCERS	Cody Greenwood and Sophia Armstrong
DIRECTOR	Karla Hart
WRITER	Karla Hart
SCREENWEST FUNDING	Elevate
SYNOPSIS	A young Indigenous girl struggling to engage with her culture learns of Tooly, the sign of an impending death in the family.

Iggy and Ace

WEB SERIES

DURATION	1 x 63 minutes or 6 x 10 minutes
PRODUCTION COMPANY	Lazy Susan Films
PRODUCERS	Hannah Ngo and Melissa Kelly
DIRECTORS	Monica Zanetti and AB Morrison
WRITER	AB Morrison and Monica Zanetti
BROADCASTER	SBS
SCREENWEST FUNDING	On Demand Content Fund
SYNOPSIS	Iggy and Ace are two gay alcoholic best mates who live, work and play together but after Ace decides to get sober - a rift develops between them as Iggy balks at the idea of recovery.

Beyond
the Stars

VR DOCUMENTARY

DURATION	1 x 22 minutes
PRODUCTION COMPANY	White Spark Pictures
EXECUTIVE PRODUCER	Briege Whitehead
PRODUCER	Jess Black
DIRECTOR	Briege Whitehead
WRITER	Briege Whitehead
DISTRIBUTOR/RELEASE PLATFORM	Western Australian Museum - Boola Bardip and four other WA Museum locations
SCREENWEST FUNDING	On Demand Content Fund
WA FILMING REGION	Midwest
SYNOPSIS	Experience the greatest scientific endeavour in history as you step onto the Australian site of the incredible Square Kilometre Array (SKA) telescope and journey to the edges of the Universe in spectacular 360° virtual reality.



Generation
HiFi

SHORT
DOCUMENTARY

DURATION	1 x 5 minutes
PRODUCTION COMPANY	Hullaballoo Co.
EXECUTIVE PRODUCER	Frances Thornton
PRODUCER	Taylor Bates
DIRECTOR	Dominique Pratt
WRITER	Dominique Pratt
RELEASE PLATFORM	You Tube - State Library of Western Australia channel
SCREENWEST FUNDING	WA Reflections in partnership with the State Library of Western Australia
SYNOPSIS	The HiFi Club and its 10,000 local members kick started the rock ‘n’ roll scene in Perth... and it has been reverberating ever since.

Rolling
Through
Time

SHORT
DOCUMENTARY

DURATION	1 x 5 minutes
PRODUCTION COMPANY	Lava Films
PRODUCER	Marlanie Haerewa
DIRECTOR	Jake Blackburn
WRITER	Jake Blackburn
RELEASE PLATFORM	You Tube - State Library of Western Australia channel
SCREENWEST FUNDING	WA Reflections in partnership with the State Library of Western Australia
SYNOPSIS	<i>Rolling Through Time</i> takes Sir Frederick Samson’s personal film collection and transposes it over 21st century Fremantle as explored by a skater.

Reflections
of Iwanoff

VR EXPERIENCE
AND SHORT
DOCUMENTARY

DURATION	1 x 12 minutes
PRODUCTION COMPANY	Frame Labs
EXECUTIVE PRODUCER	Tamsin McArdle
PRODUCERS	Justin McArdle and Stuart Harrison
DIRECTOR	Justin McArdle
WRITER	Stuart Harrison
PLATFORM	Oculus
SCREENWEST FUNDING	WA Reflections in partnership with the State Library of Western Australia
SYNOPSIS	In <i>Reflections of Iwanoff</i> , architectural historian Stuart Harrison and his 3D team rebuilds a demolished Iwan Iwanoff house in VR and takes you on an immersive guided tour.

Murder
on the
Dancefloor

SHORT
DOCUMENTARY

DURATION	1 x 5 minutes
PRODUCTION COMPANY	Sandbox
PRODUCER	Dumi Mashinini
DIRECTOR	Louise Bertoncini
WRITER	Louise Bertoncini
SCREENWEST FUNDING	WA Reflections in partnership with the State Library of Western Australia
RELEASE PLATFORM	You Tube - State Library of Western Australia channel
SYNOPSIS	1925. Western Australia’s Government House. People are dancing the foxtrot at the Governor’s Ball when – BANG – Audrey Jacobs shoots her ex-fiancé, Cyril Gidley, in the middle of the dancefloor. Hundreds report seeing her calmly standing over his bleeding body, smoking gun in hand, however a few months later she’d be judged not guilty and leave the court a free woman. This documentary takes a look at how she got away with murder.



That’s How it Goes I S’Pose

SHORT DOCUMENTARY

DURATION	1 x 5 minutes
PRODUCTION COMPANY	Sandbox
EXECUTIVE PRODUCER	Clint Logan
PRODUCER	Maria Elena Amatulli
DIRECTOR	Mel Branson
WRITER	Mel Branson
SCREENWEST FUNDING	WA Reflections in partnership with the State Library of Western Australia
WA FILMING REGIONS	Goldfields-Esperance and Perth Metropolitan Area
RELEASE PLATFORM	You Tube - State Library of Western Australia channel
SYNOPSIS	Two veteran photographers, Roger Garwood and Trish Aisnlie dust off their cameras to continue a project they first started 45 years ago; a project that speaks to WA’s history... and its future.

Different Lens

DOCUMENTARY WEB SERIES

DURATION	12 x 2 minutes
PRODUCTION COMPANY	Rhythm Creative Content
EXECUTIVE PRODUCERS	Adam Rule and Gemma Rule
PRODUCER	Lauren Elliott
DIRECTOR	Frank Carroll
STORYTELLERS	Malcolm Anderson, Josef Bandera, Katrina Barber and Juliane Ryan, Matthew Bartels, Eleana Bredemeyer, Sue Edge, Tina Fielding, Julia Hales, Curtis Hatton, Madison Heady, Nang Nguyen and Tayla Stone.
RELEASE PLATFORM	YouTube - Carers WA channel
SCREENWEST FUNDING	Diversity Fund in partnership with Carers WA
SYNOPSIS	<i>Different Lens</i> is a 12 part short documentary series that provides a fascinating insight into what life is like for 13 Western Australians living with a disability and looks to break down stereotypes and stigmas related to conditions including Down Syndrome, Cerebral Palsy, Parkinson’s Disease, acquired brain injuries, intellectual disabilities, spinal cord injuries and autism.

Red Tail

SCRIPTED SHORT

DURATION	1 x 5 minutes
PRODUCTION COMPANY	WBMC
PRODUCER	Aidan O’Bryan
DIRECTOR	Tee Ken Ng
WRITER	Tee Ken Ng
PLATFORM	Epic Games/Vimeo
SCREENWEST FUNDING	Development Funding through Unreal Engine Short Film Challenge Initiative
SYNOPSIS	A 12 year old girl with nothing but an old head torch wanders through burnt out bush in search of a red-tailed black cockatoo.



Never Alone

SCRIPTED SHORT

DURATION	1 x 5 minutes 50 Seconds
PRODUCTION COMPANY	B Matei & J Tkacz
PRODUCERS	Ben Matei and Jennie Tkaz
DIRECTOR	Ben Matei
WRITERS	Ben Matei and Jennie Tkaz
PLATFORM	Epic Games/Vimeo
SCREENWEST FUNDING	Development Funding through Unreal Engine Short Film Challenge Initiative
SYNOPSIS	A lost, lonely Creature is befriended by Balloon. Balloon takes Creature on a journey through magical lands where Creature learns that life is precious and there is both beauty and hope to be found in small moments of joy. Despite ultimately suffering the loss of beloved Balloon, Creature finds the strength within to carry on.

The Lost Crystals of Jessica’s Room

SCRIPTED SHORT

DURATION	1 x 10 minutes
PRODUCTION COMPANY	Ramu Productions
PRODUCER	Jodie Bell
DIRECTOR	Gary Hamaguchi
WRITER	Gary Hamaguchi
BROADCASTER	SBS / NITV
SCREENWEST FUNDING	Indigenous
WA FILMING REGION	Kimberley
SYNOPSIS	Two kids play a game where they use a treasure map to find some crystals in their backyard, but the treasure is not what it seems.

Girl Like You

SHORT DOCUMENTARY SERIES

DURATION	6 x 10 minutes
PRODUCTION COMPANY	Rush Films
EXECUTIVE PRODUCERS	Aidan O’Bryan and Janelle Landers
PRODUCER	Cody Greenwood
CO-PRODUCERS	Frances Elliott and Samantha Marlowe
DIRECTORS	Frances Elliott and Samantha Marlowe
WRITERS	Frances Elliott and Samantha Marlowe
SCREENWEST FUNDING	On Demand Content Fund
SYNOPSIS	Over six years, a couple battles to stay together as one of them transitions genders; confronting the effects of new body parts, changing gender roles as well as navigating their own evolving sexual identities.

2020 – 21
POST PRODUCTION DIGITAL AND VISUAL EFFECTS

Children of the Corn

SCRIPTED FEATURE

DURATION	93 minutes
PRODUCTION COMPANY	Impala 2020 Pty Ltd
SCREENWEST FUNDING	Western Australian Screen Fund (POV)



2020 – 21

FINANCIAL SUMMARY

STATEMENT OF NET SURPLUS AND OTHER COMPREHENSIVE INCOME
for the year ended 30 June 2021

	2020-21 \$ (000s)	2019-20 \$ (000s)
REVENUE		
Grant Revenue	14,372	14,672
Returns on Funding Activities	494	482
Other Income	304	437
TOTAL REVENUE	15,170	15,591
EXPENDITURE		
Grant Expenses	11,614	11,714
Employee Expenses	2,380	2,448
Supplier Expenses	716	1,137
Depreciation Expense	128	133
Other Expenses	24	20
TOTAL COST OF SERVICES	14,862	15,452
SURPLUS BEFORE INCOME TAX	308	139
Income Tax Expense	-	-
SURPLUS FOR THE YEAR	308	139
Other Comprehensive Income	-	-
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	308	139

STATEMENT OF FINANCIAL POSITION
As at 30 June 2021

	2020-21 \$ (000s)	2019-20 \$ (000s)
ASSETS		
Current Assets	11,189	9,992
Non-Current Assets	642	832
TOTAL ASSETS	11,831	10,824
LIABILITIES		
Current Liabilities	9,577	8,776
Non-Current Liabilities	582	684
TOTAL LIABILITIES	10,159	9,460
NET ASSETS	1,672	1,364
EQUITY		
Reserves	646	646
Retained Earnings	1,026	718
TOTAL EQUITY	1,672	1,364
STATEMENT OF CASH FLOWS As at 30 June 2021		
Net Cash Flow from Operating Activities	1,133	(611)
Net Cash Flow from Investing Activities	68	188
Net Cash Flow from Financing Activities	(94)	(97)
Net Change in Cash and Cash Equivalents	1,107	(520)
Cash and cash equivalents, beginning of the reporting period	9,806	10,326
CASH AND CASH EQUIVALENTS AT THE END OF THE REPORTING PERIOD	10,913	9,806

IMAGE CREDITS

COVER PAGE

- + Two Up Sheds, Kalgoorlie Western Australia. Photography and © Ian Brodie.

PAGE 3

- + Young Jay (Mark Coles Smith). Mystery Road: Origin. Photography by Tyson Perkins. © Bunya Productions.

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- + Kerby Brown. Facing Monsters. Photography by Andrew Semark. © Beyond West.

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- + Hayley McElhinney, Tasma Walton, Sally Phillips and Caroline Brazier in How to Please A Woman. Photography by David Dare Parker. © Feisty Dame Productions and Such Much Films.
- + Sally Phillips in How to Please A Woman. Photography by David Dare Parker. © Feisty Dame Productions and Such Much Films.

PAGE 14

- + Behind the scenes shooting simulated car travel scenes with Last Pixel LED screens. ITCH Series 2. Photography by David Dare Parker. © Komixx Entertainment.

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- + Director Casey Grogan and Ryan Peters from the Ferals. Aussie Gold Hunters Season 6. Photography by Amanda Miller. © Electric Pictures Pty Ltd.

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- + Director of Photography Rick Rifci, Producer Chris Veerhuis and Sound Recordist Jeremy Ashton. Facing Monsters. Photography by Andrew Semark. © Beyond West.

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- + Shantae Barnes-Cowan. Sweet As. Photography by Nic Duncan. © Arenamedia.

PAGE 28

- + Elloise Walsh and Lauren Black. Girl Like You. © RUSH Films.

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- + Tom (Alexander England). How to Please a Woman. Photography by David Dare Parker. © Feisty Dame Productions and Such Much Films.

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- + Audience members at Revelation Perth International Film Festival 2021, Luna Palace Cinemas Leederville. Photography by Anthony Tran. © Revelation Perth International Film Festival.

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- + Tasma Walton, Rove McManus and Isla Fisher at CinefestOZ 2021. Photography by Courtney McAllister. © CinefestOZ.

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- + Animation of the Emu in the Sky by Margaret Whitehurst. Star Dreaming. © Prospero Productions.

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- + Flowerdew (Michael Muntz) behind the scenes. ITCH Series 2. Photography by David Dare Parker. © Komixx Entertainment.

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