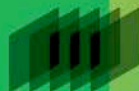


**2012
2013**
SCREENNSW
ANNUAL REPORT



SCREENNSW

The New South Wales Film and Television Office (trading as Screen NSW) is a statutory authority of, and principally funded by, the NSW State Government.

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9am–5pm, Monday–Friday**

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LETTER TO THE MINISTER



The Hon George Souris MP
Minister for Tourism, Major Events and Racing
Minister for the Arts
Parliament House
Sydney NSW 2000

Dear Minister

Pursuant to the provisions of Section 10 of the *Annual Reports (Statutory Bodies) Act 1984 (NSW)*, we have pleasure in submitting to you the Annual Report of the New South Wales Film and Television Office (trading as Screen NSW), for the year ended 30 June 2013, to be tabled in Parliament in accordance with the provisions of the Act.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Helen Wright'.

Helen Wright
Chair

A handwritten signature in blue ink, appearing to read 'Maureen Barron'.

Maureen Barron
Chief Executive

MESSAGE FROM THE CHAIR AND CHIEF EXECUTIVE

The latest ABS report, Film, Television and Digital Games 2011-12, released in June 2013, shows that NSW continues to lead in this sector, with 59.37% of all people employed nationally in production and post-production businesses being based in NSW.

55% of all Australian production and post-production businesses are located in NSW, with a total income of more than \$1.58 billion in 2011-12.

Recent Screen Australia research confirmed NSW's position as the pre-eminent state for the Australian feature film and television drama production industry, with 57% of total Australian production expenditure in 2012-13 at \$430 million, compared to \$370 million in the previous year. NSW-based production companies generated 81% of all Australian drama in 2012-13.

NSW dominates most sub-sectors, such as the PDV (Post/Digital/Visual Effects) sub-sector, where NSW companies account for approximately \$108 million (67%) of spending on PDV in the five years from 2008/9 to 2012/13.

This past year has seen the sector in NSW continue to lead in employment, businesses and the volume of work generated.

Screen NSW aims to ensure that NSW maintains the major share of national production. It directs its energy, skills and resources to building a growing industry that is able to reap the benefits of screen production investment in NSW and that contributes to the cultural and economic wellbeing of NSW.

In 2012-13, Screen NSW approved Production Finance investment and grants and Regional Filming Fund grants of more than \$4.6 million to 28 screen projects, estimated to generate more than \$100 mil-

lion expenditure in NSW, and to create more than 4900 NSW jobs.

In addition, Screen NSW provided development funding of \$696,600, to 53 screen projects, 13 festival travel approvals, and two Producer Extension Scheme placements. Screen NSW also provided \$90,000 to emerging screen practitioners for three short film projects.

These core production and development programs build NSW's capacity for screen content production and nurture future generations of creative industries workers, who will shape the cultural and economic direction of our State.

Regional NSW shared in the economic and cultural benefits of screen production by Screen NSW providing \$372,876 to four screen projects through the Regional Filming Fund, which leveraged over \$7.6 million expenditure in Broken Hill and surrounds, Gosford, Murwillumbah and Northern NSW, Picton, and Rylstone.

Audiences have responded strongly to productions supported by the NSW Government, many of which have also achieved critical and commercial success.

At the second Australian Academy of Cinema and Television Arts Awards held at the Opera House in January 2013, local productions, including television drama *Redfern Now*, *A Moody Christmas*, *Rake* (series 2), *Puberty Blues*, *The Adventures of Figaro Pho*, *Go Back To Where You Came From*, *Once Upon A Time In Cabramatta*, *Storm Surfers 3D*, *Wish You Were Here*, *Not Suitable For Children*, *Lore* and *The Sapphires*, were honoured with awards.

NSW productions have showcased NSW locations,

talent, skills, communities and lifestyles to national and international audiences and key tourism markets.

The Great Gatsby opened the 2013 Cannes Film Festival, in addition to NSW feature films screening at Sydney Film Festival, Sundance Film Festival, Stockholm Film Festival, and the Berlin and Toronto Film Festivals. Screen NSW-funded feature film, *The Sapphires*, became the number one film in Australia for 2012, taking more than \$14.5 million at the Australian box office - the highest grossing Australian film in 2012 - as well as winning 22 awards and screening at 41 festivals in Australia and around the world.

To market the NSW screen industry to global partners, Screen NSW provided location pitches for 235 international and local screen projects, including feature films, factual productions, TV series, short films and television commercials. 20 inbound scouts were hosted for international companies such as The Jim Henson Company, Disney and Marvel Studios.

Large-scale production continued in NSW over the past year demonstrating the competitiveness of doing business in NSW, and providing further incentive for high profile international film studios and companies to locate their productions in the state.

In 2012-13 large budget feature films in production in NSW included *The Great Gatsby*, which resulted in a boost of more than \$120 million for the NSW economy, and more than 2300 jobs for cast and crew, extras, dancers, stunt work and in post production and visual effects; and *The Wolverine*, which created almost 2000 NSW jobs for cast, crew and extras, and spent more than \$80 million in the State. *The Wolverine* opened in the number one position in 100 countries around the world.

In the 2013-14 financial year, the Government has committed \$9.87 million in recurrent and capital funding for Screen NSW to boost creative excellence and commercial growth in the local screen industry, and to support festivals and industry growth.

Screen NSW will continue to assist, support and strengthen the screen industry in NSW so as to promote Australia's cultural identity, encourage employment in all aspects of screen production, encourage investment in the industry, enhance the industry's export potential, encourage innovation and enhance quality in the industry.



Helen Wright
Chair



Maureen Barron
Chief Executive

CHARTER

CHARTER

The New South Wales Film and Television Office (the Office) is a statutory authority established under the *NSW Film and Television Office Act 1988 (NSW)*, amended 1996 ('the Act').

The main functions of the Office, set out in Section 6 of the Act (1996), are:

- A. To provide financial and other assistance to the film and television industry in carrying out the industry's activities in New South Wales and to disseminate information about those activities;
- B. To provide financial and other assistance for persons (including directors, producers, actors, writers and technicians) whose work in the film and television industry merits encouragement;
- C. To provide financial and other assistance for script and project development for film and television;
- D. To contribute, financially and otherwise, to the work of film festivals and markets;
- E. To assist in the promotion of public interest in film as a medium of communication and as an art form and in the development of an informed and critical film audience;
- F. To provide policy and support services and advice to Government agencies on the production of films and sound recordings;
- G. To advise the Minister on the operation of the film and television industry in New South Wales;
- H. To undertake the production of films or sound recordings on its own behalf or for any other person, body or organisation (including any Government agency); and
- I. To carry out such obligations and responsibilities determined by the Minister as may be necessary for the maintenance and administration of the film catalogue vested in the Office.

STRATEGIC PLAN 2013-15

WHO WE ARE

Screen NSW is a statutory authority established to assist, promote and strengthen the screen industry in NSW so as to promote Australia’s cultural identity, encourage employment in all aspects of screen production, encourage investment in the industry, enhance the industry’s export potential, encourage innovation and enhance quality in the industry. Through its funding programs and skilled staff Screen NSW:

- supports the screen production sector to make quality projects that create jobs and grow stable businesses in the State;
- provides advice and information to improve capability in the sector and enable industry practitioners to participate in the global industry;
- funds and promotes new forms of screen content and use of technology;
- collaborates with industry to create opportunities; and
- facilitates all aspects of filming in NSW to make it the most attractive State for screen production.

HOW WE WORK

We prioritise	This means we
PEOPLE	<ul style="list-style-type: none"> • Respect people and their contributions • Strive for professional behaviour at all levels • Value diversity • Collaborate and share information • Appreciate the giving and receiving of constructive feedback • Aim for mutual understanding
STAKEHOLDERS	<ul style="list-style-type: none"> • Listen and respond • Make it easy to do business • Keep our stakeholders informed • Are open in our dealings • Are accessible • Demonstrate value-add in all that we do
RESULTS	<ul style="list-style-type: none"> • Focus on strategically important issues • Look to the future • Deliver services our stakeholders need • Measure and report our performance • Have an in-depth understanding of the sector • Build comprehensive and relevant market intelligence

OUR VISION FOR THE FUTURE

By 2015 we aim to ensure NSW maintains the major share of national production and that other leading creatives will be looking to relocate to NSW to help grow a respected, vibrant and sustaining industry. We also see an opportunity for Sydney to become the centre of production for digital projects over the next three years.

We want great stories to reach wider audiences and this objective will guide our thinking, our analysis and our decisions over the next three years.

We aim for Screen NSW to be recognised as a key player in ensuring NSW is the first choice for screen production in Australia; we will invest our energy, skills and resources in building a growing industry that is able to reap the benefits of screen production investment in NSW and that contributes to the wellbeing of NSW.

OUR ENVIRONMENT

Screen NSW forms part of NSW Trade and Investment in the NSW Government and as such contributes to a strong NSW economy that builds resilient communities. We have a direct organisational relationship with Arts NSW and we will work closely together in pursuit of the NSW Government's objectives.

We must be able to demonstrate that we add value not only as an organisation that is part of the public sector community but also in the investments we make and in the decisions we take each day. A primary objective is to show the value of the investment of the public monies entrusted to the Screen NSW board and management. We must also be able to minimise the time and effort involved in dealing with our organisation.

We understand clearly the public sector resource pressures that prevail now and are likely to continue into the future which makes it even more essential for Screen NSW to act with prudence, integrity and professionalism in all that we do.

The strategic landscape is shifting rapidly especially with technology which is changing the way stories are being shared and watched. The needs of the sector stakeholders are also changing, as are audience patterns. As an organisation Screen NSW must be able to interpret trends in our environment and be skilled at balancing and addressing a range of objectives.

Against that background we need to be active, agile and proficient in ensuring we provide appropriate support and quality advice to our stakeholders.

OUR STRATEGIC FOCUS

Over the period 2013 to 2015 Screen NSW will focus its attention on 5 key areas in order to achieve our vision for the future and to meet the expectations and needs of our key stakeholders. These areas will guide our decision making especially in how we allocate our resources. The strategic areas are:

1. Project and people support
2. Advice and information
3. Promotion of NSW and NSW production sector
4. Stakeholders
5. Governance

ORGANISATIONAL CHART

AS AT 30 JUNE 2013

MINISTER FOR THE ARTS
DIRECTOR GENERAL, NSW DEPARTMENT OF TRADE AND INVESTMENT, REGIONAL INFRASTRUCTURE AND SERVICES
DEPUTY DIRECTOR GENERAL, INDUSTRY, INVESTMENT, HOSPITALITY AND THE ARTS

SCREEN NSW BOARD

EXECUTIVE DIRECTOR, ARTS NSW

CHIEF EXECUTIVE SCREEN NSW - MAUREEN BARRON
EXECUTIVE ASSISTANT SCREEN NSW - SHARNE HISCOKE

STAKEHOLDER RELATIONS	DEVELOPMENT AND PRODUCTION	BUSINESS AFFAIRS	PRODUCTION ATTRACTION AND INCENTIVES
Manager Grainne Brunsdon	Director Megan Simpson Huberman	Manager Karen Telfer	Director Matt Carroll
Co-ordinator Stakeholder Relations Sandra Stockley	Senior Development and Production Executive Mark Hamlyn	Business Affairs Executive Samantha Fake	Production Attraction and Incentives Executive Cynthia Meyer
	Development, Production and Interactive Media Executive Kate Stone	A/Business Affairs Officer Julia Jackson	Production Attraction and Incentives Executive Kate Cunningham
	Development and Production Executive Emma Moroney	Business Affairs Co-ordinator Stephen Bull	Production Attraction and Incentives Executive vacant
	Development and Production Executive Justin Donoghue		Production Attraction and Incentives Co-ordinator Shannon Wheeler
	Development and Production Executive Dylan Blowen		
	Co-ordinator Development and Production Rebecca Wong		
	Producer Extension Placement Jiao Chen		

Screen NSW would like to acknowledge the following personnel who also contributed during 2012-13:

Ruchi Bansal, Peter Mackellin, Alan Patterson, Simone Crerar, Angie Fielder, Karen Radzyner, Kath Shelper, Raquelle David, Maria Tran, Holly Byers, Libbie Doherty, Sally Regan, Zowie Udowenko, Paul de Carvalho, Cheryl Conway, Nerida Moore, Sheila Jayadev, Sam Jennings, Anna Yanatchkova and Michael Barber.



Puberty Blues
Southern Star Entertainment



Redfern Now
Blackfella Films



Rake
Essential Media and Entertainment



Life At 7
Heiress Films

MEMBERS OF THE BOARD

The Board of Screen NSW is constituted by Section 6 of the NSW Film and Television Office Act, 1988 (NSW), amended 1996.

Section 6 stipulates that 'the Board is to consist of seven members nominated by the Minister and appointed by the Governor. At least one of the members is to be from outside the film and television industry. Of the other members, one is to be appointed Chairperson of the Board (whether by the instrument of the member's appointment as a member or by another instrument executed by the Governor). The Chairperson is to be a member appointed from outside the film and television industry.'

The Screen NSW Board was appointed on 1 January 1977. The Members of the Board as at 30 June 2013 follow.

Details of Board Meetings and Committees are in Appendices 22A and 22B.



HELEN WRIGHT

Reappointed as Chair to 31 December 2015

Ms Wright holds a Bachelor of Laws from UNSW, attended the Harvard Graduate School of Business, was a Partner at leading Australian law firm Freehills for 17 years, and has served on a number of commercial, university and public sector boards. Ms Wright presently sits on the Board of Australian Leisure & Entertainment Property Management Limited, and she is both the Statutory and Other Offices Remuneration Tribunal and also the Local Government Remuneration Tribunal for NSW.



GEOFFREY ATHERDEN

Reappointed for three years to 31 December 2013

Screenwriter. Credits include Stepfather of the Bride, Grass Roots, Mother and Son and BabaKiueria. Screen NSW Board member from 1997 to 2001. President of Australian Writers' Foundation. Former President of the Australian Writers' Guild. In 2009, Mr Atherden was made a Member of the Order of Australia in the Australia Day Honours.



KEN REID

Reappointed for three years to 31 December 2015

Partner with KPMG. Ken's client focus includes telecommunications, television, magazine publishing and new media. Former head of finance for an independent music recording & publishing group in the UK.

**SUE MURRAY**

Appointed for three years to 31 December 2013

Sue Murray is an executive producer with Fandango Australia where her credits are Rolf de Heer's Alexandra's Project, Ten Canoes, Dr Plonk, The King Is Dead! and Charlie's Country, and co-producer on Alkinos Tsilimidos' Tom White. She also executive produced the documentaries The Balanda and the Bark Canoes, We're Livin' On Dog Food and Paramedico. Ms Murray is a consultant to a range of film agencies and producers and, with the company filmmarketing, worked on the marketing strategies for Son of a Lion, My Tehran For Sale, Samson & Delilah, Little Sparrows and Beatriz's War, and as executive producer on Rhys Graham's Galore.

**PATRICIA ROTHKRANS**

Appointed for three years to 31 December 2014

Co-director of The Heaton Group. Former CEO Ausfilm (2000-2005) and member of the Ausfilm board (1998-1999). Previously Manager of NSW Film and Television Office Production Liaison Unit (1998-1999). Graduated from AFTRS and has worked in the film industry since 1980.

**DARREN DALE**

Appointed for three years to 31 December 2013

Company director of Blackfella Films since 2001. Independent screen producer whose credits include landmark multi-platform history series First Australians, award winning feature documentary The Tall Man, ABC telemovie, Mabo, and groundbreaking Indigenous drama series Redfern Now. Darren is a Bundjalung man from northern NSW.

**BOB CAMPBELL**

Appointed for three years to 31 December 2015

Managing Director and co-founder of television production company, Screentime. Bob has previously held senior management positions with Network TEN and was the Managing Director and CEO of the Seven Network from 1987 to 1995. Formerly Chairman of The Film Finance Corporation, the Sydney Dance Company and Non-Executive Chairman of Adcorp and a previous Director of The Australian Film Radio & Television School, the Australian Film Commission, and Sydney Swans.

**ROSEMARY BLIGHT**

Reappointed for three years to 31 December 2012

Principal partner of Goalpost Pictures Australia. Producer of feature films, Felony, The Sapphires, Clubland, In The Winter Dark, Fresh Air and Mary and television programs Panic At Rock Island, The Eternity Man, Stepfather of the Bride, Small Claims 1 2 & 3, Go Big and Love is a Four Letter Word. Executive Producer of feature films The Tree and Closed For Winter and television programs An Accidental Soldier, Scorched and Lockie Leonard Series 1 & 2.

YEAR AT A GLANCE

SELECTED KEY ACHIEVEMENTS

2013

JUNE 2013	Funding of \$879,379 from the Interactive Media Fund announced to assist twelve NSW interactive media companies grow their businesses and develop technology-driven creative projects including games and mobile applications.
JUNE 2013	NSW Creative Industries Action Plan launched.
JUNE 2013	Australian Bureau of Statistics figures for the Film, Television and Digital Games sector released and show that NSW continues to lead in this sector, with 59.37% of all people employed nationally in production and post-production businesses based in NSW. More than half (55%) of all Australian production and post-production businesses are located in NSW, with a total income of more than \$1.58 billion in 2011-12.
JUNE 2013	The 60th Sydney Film Festival took place, under the direction of Nashen Moodley. Attendances at films and talks grew by 17% from 2012, to 143,050. Seven Screen NSW-funded projects screen at the festival, including <i>The Rocket</i> , <i>Miss Nikki And The Tiger Girls</i> and <i>The Sunnyboy</i> in competition. <i>The Rocket</i> won the Sydney Film Festival Audience Award.
MAY 2013	Screen NSW, with principal partner Screen Australia and event partner Vivid Sydney, held the successful seminar <i>YouTube: An Insider's Guide For Pros</i> with Kristen Bowen, YouTube Entertainment, Steve Crombie, Nick Murray, Christian Van Vuuren, Natalie Tran, Derek Muller, the Mighty Car Mods.
MAY 2013	Screen NSW, with principal partner Screen Australia and event partner Vivid Sydney, held the successful seminar <i>Let's Talk About The F Word: Female Storytellers</i> with UK screenwriter, author and story consultant Helen Jacey, former 20th Century Fox executive Susan Cartsonis, Troy Lum, Cate Shortland, Daina Reid and Jan Chapman.
MAY 2013	Funding of \$974,000 announced to four new film and television projects, which together generate more than \$25 million investment and 1,015 jobs for the State.
MAY 2013	<i>The Rocket</i> wins three major awards at the TriBeCa Film Festival in New York.
MAY 2013	Baz Luhrmann's <i>The Great Gatsby</i> opens the Cannes International Film Festival. The NSW Government provided an incentive to secure the production of the film for NSW, resulting in a boost of more than \$120 million for the NSW economy, and more than 2,300 jobs for cast and crew, extras, dancers, stunt work and in post production and visual effects.
APR 2013	<i>dirtgirlworld – dig it all</i> wins the International Digital Emmy® Award for Children and Young People during the opening festivities at MIPTV in Cannes.
MAR 2013	The NSW Minister for the Arts launches Sydney Film Festival's free online digital history, <i>Sydney Film Festival: 1954 to Now</i> , a Living Archive to celebrate the 60th year of the festival.

FEB 2013	<i>The Rocket</i> wins the Best First Feature Award, the Amnesty International Award and the Crystal Bear for Best Film (Children's Jury Generations K-Plus) at the Berlin Film Festival. <i>Satellite Boy</i> receives Special Mentions (Children's Jury Generations K-Plus and Grand Prize International Jury K-Plus) and <i>The Amber Amulet</i> wins the Crystal Bear for Best Short Film.
FEB 2013	<i>The Adventures of Figaro Pho</i> wins Best Animation and Best Design, and <i>Dance Academy</i> wins Best Companion Website (Twins / Teens Category) at the Kidscreen Awards, New York.
FEB 2013	Screen NSW funded <i>Storm Surfers 3D</i> wins Most Outstanding Achievement in a Documentary at the International 3D Society awards in Los Angeles; the Australian Academy of Cinema and Television Arts (AACTA) Award for Best Feature Length documentary; and the Surfworld International Surf Film Festival's Peter Troy Spirit award.
JAN 2013	\$500,000 in funding announced for five interactive media projects to further develop NSW's emerging world-class digital media industry.
JAN 2013	Three Screen NSW supported film and television projects screen at the Sundance Film festival: <i>Top Of The Lake</i> , <i>Adoration</i> , and <i>Coral: Rekindling Venus</i> .
JAN 2013	The 2 nd Australian Academy of Cinema and Television Arts (AACTA) Awards take place at the Sydney Opera House. NSW productions nominated include <i>Redfern Now</i> (series 1), <i>A Moody Christmas</i> , <i>Rake</i> (series 2), <i>Puberty Blues</i> (series 1), <i>The Adventures of Figaro Pho</i> , <i>Go Back To Where You Came From</i> , <i>Once Upon A Time In Cabramatta</i> , <i>Storm Surfers 3D</i> , <i>Wish You Were Here</i> , <i>Not Suitable For Children</i> , <i>Lore</i> and all take home awards. <i>The Sapphires</i> wins an outstanding 11 awards.

2012

NOV 2012	Screen NSW welcomes the appointment of three members of the Board: new member Mr Bob Campbell, and reappointment of Ms Helen Wright (Chair) and Mr Ken Reid.
NOV 2012	Cate Shortland's Screen NSW supported feature film <i>Lore</i> wins four awards at the 23rd Stockholm Film Festival including the Bronze Horse for Best Film.
NOV 2012	Four new feature film projects are selected for the 2012 Aurora Script Workshop and funding for three short films through the 2012 Emerging Filmmakers Fund are announced.
NOV 2012	Matt Carroll, producer of <i>Breaker Morant</i> and <i>Storm Boy</i> , joins Screen NSW as Director, Production Attraction and Incentives to help attract film and television productions to NSW.
NOV 2012	The release of Screen Australia's National Drama Production Survey confirms NSW as Australia's screen industry hub, producing more than half the value of national film and television productions. The survey shows that in 2011-12 NSW production companies were responsible for \$538 million (79 per cent) of film and television drama expenditure across the country.
OCT 2012	The Director's Guild of America screens director Tony Krawitz's documentary <i>The Tall Man</i> (produced by Darren Dale and Rachel Perkins) in Los Angeles.
SEPT 2012	Screen NSW supported projects <i>The Sapphires</i> , <i>Lore</i> and <i>Storm Surfers 3D</i> screen at the Toronto International Film Festival.
SEPT 2012	Indigenous television drama series <i>The Gods of Wheat Street</i> is announced. Filming in Grafton, Lismore, Coraki and Casino, the production includes a direct investment of \$2.58m into the Northern Rivers region through the employment of 77 full-time equivalent staff over a six-month period and investment in local businesses and services.
AUG 2012	Screen NSW supported feature film <i>The Sapphires</i> becomes the number one film in Australia, taking more than \$2.5m in its opening weekend. The film goes on to be the highest grossing film at the Australian Box Office in 2012 as well as winning 22 awards and screening at 41 festivals in Australia and around the world.
AUG 2012	Cate Shortland's Screen NSW supported feature film <i>Lore</i> wins the Locarno Film Festival's Prix du Public award.

INDEPENDENT AUDITOR'S REPORT



INDEPENDENT AUDITOR'S REPORT

New South Wales Film and Television Office

To Members of the New South Wales Parliament

I have audited the accompanying financial statements of New South Wales Film and Television Office (the Office), which comprise the statement of financial position as at 30 June 2013, the statement of comprehensive income, statement of changes in equity and statement of cash flows, for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information.

Opinion

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Office as at 30 June 2013, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of the *Public Finance and Audit Act 1983* (the PF&A Act) and the Public Finance and Audit Regulation 2010.

My opinion should be read in conjunction with the rest of this report.

The Board's Responsibility for the Financial Statements

The members of the Board are responsible for the preparation of the financial statements that give a true and fair view in accordance with Australian Accounting Standards and the PF&A Act, and for such internal control as the members of the Board determine is necessary to enable the preparation of financial statements that give a true and fair view and that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I conducted my audit in accordance with Australian Auditing Standards. Those Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Office's preparation of the financial statements that give a true and fair view in order to design audit procedures appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Office's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the members of the Board as well as evaluating the overall presentation of the financial statements.

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

My opinion does *not* provide assurance:

- about the future viability of the Office
- that it has carried out its activities effectively, efficiently and economically
- about the effectiveness of its internal control
- about the assumptions used in formulating the budget figures disclosed in the financial statements
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about other information which may have been hyperlinked to/from the financial statements.

Independence

In conducting my audit, I have complied with the independence requirements of the Australian Auditing Standards and other relevant ethical pronouncements. The PF&A Act further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies, but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by the possibility of losing clients or income.



Peter Barnes
Director, Financial Audit Services

31 October 2013
SYDNEY

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2013

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 30 JUNE 2013

	Notes	Actual 2013 \$'000	Budget 2013 \$'000	Actual 2012 \$'000
Expenses excluding losses				
Operating expenses				
Board members	2(a)	74	79	72
Personnel services	2(b)	2,161	2,443	2,238
Other operating expenses	2(c)	718	876	1,156
Depreciation and amortisation	2(d)	16	61	30
Grants and Subsidies	2(e)	10,278	8,777	9,866
Total expenses excluding losses		13,247	12,236	13,362
Revenue				
Investment revenue	3(a)	411	350	505
Grants and contributions	3(b)	11,695	11,635	9,345
Other revenue	3(c)	882	420	537
Total Revenue		12,988	12,405	10,387
Gain / (loss) on disposal	4	(1)	-	(16)
Net result	15	(260)	169	(2,991)
Other comprehensive income				
Total other comprehensive income		-	-	-
TOTAL COMPREHENSIVE INCOME		(260)	169	(2,991)

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2013

	Notes	Actual 2013 \$'000	Budget 2013 \$'000	Actual 2012 \$'000
ASSETS				
Current Assets				
Cash and cash equivalents	6	7,145	6,206	9,022
Receivables	7	924	1,036	694
Total Current Assets		8,069	7,242	9,716
Non-Current Assets				
Plant and equipment	8	-	174	9
Intangible assets	9	236	37	71
Total Non-Current Assets		236	211	80
Total Assets		8,305	7,453	9,796
LIABILITIES				
Current Liabilities				
Payables	11	3,768	2,542	4,971
Provisions	12	164	201	192
Other		-	16	-
Total Current Liabilities		3,932	2,759	5,163
Non-Current Liabilities				
Other		-	212	-
Total Non-Current Liabilities		-	212	-
Total Liabilities		3,932	2,971	5,163
Net Assets		4,373	4,482	4,633
EQUITY				
Accumulated funds		4,373	4,482	4,633
Total Equity		4,373	4,482	4,633

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2013

	Accumulated Funds	Total
	\$'000	\$'000
Balance at 1 July 2012	4,633	4,633
Net result for the year	(260)	(260)
Total other comprehensive income	-	-
Transactions with owners in their capacity as owners	-	-
Balance at 30 June 2013	4,373	4,373
Balance at 1 July 2011	7,624	7,624
Net result for the year	(2,991)	(2,991)
Total other comprehensive income	-	-
Transactions with owners in their capacity as owners	-	-
Balance at 30 June 2012	4,633	4,633

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2013

	Notes	Actual 2013 \$'000	Budget 2013 \$'000	Actual 2012 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES				
Payments				
Personnel services and Board members		(2,286)	(2,522)	(2,262)
Grants and subsidies		(10,278)	(8,777)	(9,866)
Other		(3,396)	(1,690)	(869)
Total Payments		(15,960)	(12,989)	(12,997)
Receipts				
Interest received		431	350	626
Grants and contributions		11,695	11,620	9,344
Other		2,067	1,249	1,939
Total Receipts		14,193	13,219	11,909
NET CASH FLOWS FROM OPERATING ACTIVITIES	16	(1,767)	230	(1,088)
CASH FLOWS FROM INVESTING ACTIVITIES				
Purchases of plant and equipment and intangibles		(173)	(169)	(40)
Repayment of Production Loan Fund advances		383	-	62
Advances from Production Loan fund		(320)	-	(359)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(110)	(169)	(337)
CASH FLOWS FROM FINANCING ACTIVITIES				
		-	-	-
NET INCREASE / (DECREASE) IN CASH		(1,877)	61	(1,425)
Opening cash and cash equivalents		9,022	6,145	10,447
CLOSING CASH AND CASH EQUIVALENTS	6	7,145	6,206	9,022

The accompanying notes form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

1. Summary of Significant Accounting Policies

(a) Reporting Entity

The New South Wales Film and Television Office trading as Screen NSW (Screen NSW) as a reporting entity, is a statutory body of the NSW State Government. It trades as Screen NSW and its activities relate to the promotion of and assistance to, the NSW film and television industry.

Screen NSW is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units. The reporting entity is consolidated as part of the NSW Total State Sector Accounts.

On 31 October 2013 the Board authorised the issue of the financial statements for the year ended 30 June 2013.

(b) Basis of Preparation

Screen NSW's financial statements are general purpose financial statements which have been prepared in accordance with:

- applicable Australian Accounting Standards (which include Australian Accounting Interpretations)
- the requirements of the Public Finance and Audit Act 1983 and the Public Finance and Audit Regulation 2010 and
- the Financial Reporting Directions published in the Financial Reporting Code for NSW General Government Sector Entities or issued by the Treasurer.

Plant and equipment and financial assets at 'fair value through profit or loss' and available for sale are measured at fair value. Other financial statement items are prepared in accordance with the historical cost convention.

Judgements, key assumptions and estimations management has made are disclosed in the relevant notes to the financial statements.

Management estimations and assumptions have been applied in the following areas:

- (i) Valuation of Personnel Services Long Service Leave Provision
Long service leave is measured at present value in accordance with AASB 119 Employee Benefits based on the application of certain factors specified in NSW TC 12/06

All amounts are rounded to the nearest one thousand dollars and are expressed in Australian currency.

(c) Statement of Compliance

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations.

(d) Insurance

Screen NSW's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on past claim experience.

(e) Accounting for the Goods and Services Tax (GST)

Income, expenses and assets are recognised net of the amount of GST, except that:

- the amount of GST incurred by Screen NSW as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense and
- receivables and payables are stated with the amount of GST included.

Cash flows are included in the statement of cash flows on a gross basis. However, the GST components of cash flows arising from investing and financing activities which is recoverable from, or payable to, the Australian Taxation Office are classified as operating cash flows.

(f) Income recognition

Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below.

(i) Sale of goods

Revenue from the sale of goods is recognised as revenue when Screen NSW transfers the significant risks and rewards of ownership of the assets.

(ii) Rendering of services

Revenue is recognised when the service is provided or by reference to the stage of completion (based on labour hours incurred to date).

(iii) Investment revenue

Interest revenue is recognised using the effective interest method as set out in AASB 139 Financial Instruments: Recognition and Measurement. Rental revenue is recognised in accordance with AASB 117 Leases on a straight-line basis over the lease term. Royalty revenue is recognised in accordance with AASB 118 Revenue on an accrual basis in accordance with the substance of the relevant agreement. Dividend revenue is recognised in accordance with AASB 118 when Screen NSW's right to receive payment is established.

(iv) Grants and contributions

Grants and contributions include donations and grants from the Department of Trade and Investment, Regional Infrastructure and Services. They are recognised as income when Screen NSW obtains control over the assets comprising the grants and contributions. Control over grants and contributions are normally obtained when the obligations relating to the receipt have been met.

(g) Recognition of Production Investments and Grants

Production Investments and grants are recognised as an expense at the time when all formal contract documentation has been fully executed by all parties and the contract is covered by a performance guarantee. Where Production Investment and grant contracts are not covered by a performance guarantee, expenses are recognised as an expense when required milestones have been achieved.

(h) Other Funding Programs

Expenses for other programs are also recognised as an expense where formal contract documentation has been fully executed, and required milestones have been achieved. The 2013 result includes contracts that had been executed in prior years.

(i) Personnel Services**(i) Personnel Services Arrangements**

Staff working at Screen NSW are considered employees of the Department of Trade and Investment, Regional Infrastructure and Services. All payments to personnel and related obligations are done in the name of the Department of Trade and Investment, Regional Infrastructure and Services and are classified as "Personnel Services" costs in these financial statements.

(ii) Personnel Services for Salaries and wages, annual leave, sick leave and on-costs

Liabilities for salaries and wages (including non-monetary benefits), annual leave and paid sick leave that are due to be settled within 12 months after the end of the period in which the employees render the services are recognised and measured in respect of employees' services up to the reporting date at undiscounted amounts based on the amounts expected to be paid when the liabilities are settled.

Long-term annual leave that is not expected to be taken within twelve months is measured at present value in accordance with AASB 119 Employee Benefits.

Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

The outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax, which are consequential to employment, are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised.

(iii) Personnel Services for Long service leave and superannuation

Screen NSW's liabilities for long service leave and defined benefit superannuation are assumed by the Crown Entity. Screen NSW accounts for the liability as having been extinguished; resulting in the amount assumed being shown as part of the non-monetary revenue item described as "Personnel services benefits and liabilities are assumed by the Crown Entity through the Department of Trade and Investment, Regional Infrastructure and Services".

Long service leave is measured at present value in accordance with AASB 119 Employee Benefits. This is based on the application of certain factors (specified in NSWTC 12/06) to employees with five or more years of service, using current rates of pay. These factors were determined based on an actuarial review to approximate present value.

The superannuation expense for the financial year is determined by using the formulae specified in the Treasurer's Directions. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super) is calculated as a percentage of the employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the employees' superannuation contributions.

(j) Assets

(i) Acquisition of assets

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by Screen NSW. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or, where applicable, the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Australian Accounting Standards.

Assets acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition.

Fair value is the amount for which an asset could be exchanged between knowledgeable, willing parties in an arm's length transaction.

Where payment for an asset is deferred beyond normal credit terms, its cost is the cash price equivalent, i.e. deferred payment amount is effectively discounted at an asset-specific rate.

(ii) Capitalisation thresholds

Plant and equipment and intangible assets costing \$5,000 and above individually (or forming part of a network costing more than \$5,000) are capitalised.

(iii) Revaluation of plant and equipment

Physical non-current assets are valued in accordance with the "Valuation of Physical Non-Current Assets at Fair Value" Policy and Guidelines Paper (TPP 07-01). This policy adopts fair value in accordance with AASB 116 Property, Plant and Equipment.

Plant and equipment is measured on an existing use basis, where there are no feasible alternative uses in the existing natural, legal, financial and socio-political environment. However, in the limited circumstances where there are feasible alternative uses, assets are valued at their highest and best use.

Fair value of plant and equipment is determined based on the best available market evidence, including current market selling prices for the same or similar assets. Where there is no available market evidence, the asset's fair value is measured at its market buying price, the best indicator of which is depreciated replacement cost.

Non-specialised assets with short useful lives are measured at depreciated historical cost, as a surrogate for fair value.

(iv) Impairment of plant and equipment

As a not-for-profit entity with no cash generating units, AASB 136 Impairment of Assets effectively is not applicable. AASB 136 modifies the recoverable amount test to the higher of fair value less costs to sell and depreciated replacement cost. This means that, where an asset is already measured at fair value, impairment can only arise if selling costs are material. Selling costs for Screen NSW are regarded as immaterial.

(v) Depreciation of plant and equipment

Depreciation is provided for on a straight-line basis for all depreciable assets so as to write off the depreciable amount of each asset as it is consumed over its useful life to Screen NSW.

All material separately identifiable components of assets are depreciated over their shorter useful lives.

Plant and equipment depreciation rates range from 4 to 10 years.

Depreciation rates are reviewed and determined on an annual basis.

(vi) Restoration costs

The estimated cost of dismantling and removing an asset and restoring the site is included in the cost of an asset, to the extent it is recognised as a liability.

(vii) Maintenance

Day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement of a part or component of an asset, in which case the costs are capitalised and depreciated.

(viii) Leased assets

The leasing transactions of Screen NSW are restricted to operating leases of buildings.

The nature of an operating lease is such that the lessors effectively retain substantially all the risks and benefits of ownership of the leased items, the payments on which are included in the determination of the results of operations over the lease term.

Operating lease payments are charged to the statement of comprehensive income in the periods in which they are incurred.

(ix) Intangibles

Screen NSW recognises intangible assets only if it is probable that future economic benefits will flow to Screen NSW and the cost of the asset can be measured reliably. Intangible assets are measured initially at cost. Where an asset is acquired at no or nominal cost, the cost is its fair value as at the date of acquisition.

All research costs are expensed. Development costs are only capitalised when certain criteria are met.

The useful lives of intangible assets are assessed to be finite.

Intangible assets are subsequently measured at fair value only if there is an active market. As there is no active market for Screen NSW's intangible assets, the assets are carried at cost less any accumulated amortisation.

Screen NSW's intangible assets are amortised using the straight line method over a period on 10 years.

Intangible assets are tested for impairment where an indicator of impairment exists. If the recoverable amount is less than its carrying amount the carrying amount is reduced to recoverable amount and the reduction is recognised as an impairment loss.

(x) Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables. Any changes are recognised in the net result for the year when impaired, derecognised or through the amortisation process.

Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

Screen NSW provides production loans and minor cashflow loans out of a revolving facility provided by NSW Treasury. The loan facility balance currently amounts to \$3,317,451. Loans are recognised as they are drawn down by the production. Loans must be secured by a distribution agreement, a presale to a broadcaster, or a first ranking charge on the distribution company as well as a direction deed.

The first drawdown is made net of interest, legal fees and an administration fee. Loans are shown grossed up as either current or non-current receivables depending on their repayment date. Interest is only taken up as income in the period to which it relates. The administration fee is taken up as income when the loan is made. The carrying amount approximates net fair value.

(xi) Impairment of financial assets

All financial assets, except those measured at fair value through profit and loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that Screen NSW will not be able to collect all amounts due.

For financial assets carried at amortised cost, the amount of the allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the impairment loss is recognised in the net result for the year.

Any reversals of impairment losses are reversed through the net result for the year, where there is objective evidence. Reversals of impairment losses of financial assets carried at amortised cost cannot result in a carrying amount that exceeds what the carrying amount would have been had there not been an impairment loss.

(xii) De-recognition of financial assets and financial liabilities

A financial asset is derecognised when the contractual rights to the cash flows from the financial assets expire; or if Screen NSW transfers the financial asset:

- where substantially all the risks and rewards have been transferred; or
- where Screen NSW has not transferred substantially all the risks and rewards, if the entity has not retained control.

Where Screen NSW has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of Screen NSW's continuing involvement in the asset.

A financial liability is derecognised when the obligation specified in the contract is discharged or cancelled or expires.

(k) Liabilities**(i) Payables**

These amounts represent liabilities for goods and services provided to Screen NSW and other amounts. Payables are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method. Short-term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

(ii) Employee benefits and other provisions

The terms for employee benefits and other associated provisions are discussed in Note 1(i) Personnel Services.

(iii) Other Provisions

Other provisions exist when: Screen NSW has a present legal or constructive obligation as a result of a past event; it is probable that an outflow of resources will be required to settle the obligation; and a reliable estimate can be made of the amount of the obligation.

(iv) Liabilities - Other

These amounts represent liabilities to various producers of films and other amounts. Liabilities other are recognised initially at fair value, usually based on the transaction cost or face value.

(l) Equity**(i) Accumulated Funds**

The category 'Accumulated Funds' includes all current and prior period retained funds.

(m) Budgeted amounts

The budgeted amounts are drawn from the original budgeted financial statements presented to Parliament in respect of the reporting period, as adjusted for section 24 of the PFAA where there has been a transfer of functions between departments. Other amendments made to the budget are not reflected in the budgeted amounts.

(n) Comparative Information

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

During 2013 Screen NSW moved to a new accounting system and revised chart of accounts. Where necessary, comparatives have been reclassified and repositioned to be consistent with current year disclosures. This has resulted in the reclassification of Production Attraction and Incentive services (2012: \$107k) from Other operating expenses to Grants and Subsidies.

Further reclassifications occurred within the expense and revenue classes on the face of the statement of comprehensive income but not between the classes.

(o) New Australian Accounting Standards issued but not effective

NSW public sector entities are not permitted to early adopt new Accounting Standard, unless Treasury determines otherwise.

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective have not been adopted for the financial reporting period ended 30 June 2013. Those relevant to Screen NSW are listed as follows:

- AASB 9, AASB 2010-7 and AASB 2012-6 regarding financial instruments
- AASB 13, AASB 2011-8 and AASB 2012-1 regarding fair value measurement
- AASB 119, AASB 2011-10 and AASB 2011-11 regarding employee benefits
- AASB 127 Separate Financial Statements
- AASB 1053 and AASB 2010-2 regarding differential reporting
- AASB 2010-10 regarding removal of fixed dates for first time adopters
- AASB 2011-2 regarding Trans Tasman Convergence – RDR
- AASB 2011-12 regarding Interpretation 20
- AASB 2012-2 and 2012-3 regarding disclosures and offsetting financial assets and financial liabilities
- AASB 2012-7 and 2012-11 regarding reduced disclosure requirements
- AASB 2012-9 regarding withdrawal of AI 1039
- AASB 2012-10 regarding transition guidance and other amendments

These standards / interpretations are not considered to have a material impact.

2. Expenses Excluding Losses

	2013 \$'000	2012 \$'000
(a) Board members		
Allowances – Board members	63	63
Superannuation – defined contribution plans	7	6
Payroll tax	4	3
	74	72
(b) Personnel services		
Salaries and wages (including recreation leave)	1,890	1,917
Superannuation – defined benefit plans*	3	11
Superannuation – defined contribution plans	159	144
Long service leave*	(26)	33
Workers compensation insurance	13	9
Payroll tax and fringe benefits tax	122	124
	2,161	2,238

* These items are assumed by the Crown Entity through the Department of Trade and Investment, Regional Infrastructure and Services and a corresponding amount is accounted for in income as grants and contributions in Note 3(c). Valuation adjustments have impacted on the long service leave expense recognised in the 2013 accounts.

(c) Other operating expenses include the following:

Auditor's remuneration – audit of the financial statements	38	38
Auditor's remuneration – other services	17	15
Advertising	15	9
Communications	10	31
Consultants	54	114
Other contractors	62	231
Insurance	8	4
Legal fees	97	178
Pepper investors payments	-	20
Marketing and promotional activities	24	136
Staff Development	7	31
Office and administration costs	153	78
Travel and accommodation	33	81
Rental and office accommodation expenses	200	190
	718	1,156

Total maintenance

There is no Employee related maintenance expense included in Note 2(b) (2012: Nil). Total maintenance expense in 2013 is nil (2012: Nil).

(d) Depreciation and amortisation expense

Depreciation - Plant and equipment	8	24
Amortisation – Intangibles	8	6
	16	30

(e) Grants and Subsidies

Grants to other organisations:

Aurora Script Development Workshops	248	86
Australian Children's Television Foundation	115	115
Industry Audience Development	300	437
Visual FX Scheme	-	83
Production Finance Fund	4,616	6,521
Project / Script Development	835	1,089
Regional Screen Service Providers	38	332
Regional Filming Fund	443	328
Emerging Filmmakers Fund	185	169
Interactive Media Funds	1,934	528
Production Attraction Services	62	107
Strategic Opportunities	187	71
Sydney Film Festival	980	-
External Assessors	100	-
Screen Audience Development	235	-
	10,278	9,866

	Expensed	Forward years	Total
	\$'000	commitments	\$'000
	\$'000	\$'000	\$'000
(f) Details of funding expensed 12/13 and forward years commitments			
Aurora Script Development Workshops	248	-	248
Australian Children's Television Foundation	115	-	115
Industry Development Fund	300	-	300
Production Finance Fund	4,616	109	4,725
Project / Script Development	835	45	880
Regional Screen Service Providers	38	-	38
Regional Filming Fund	443	68	511
Emerging Filmmakers Fund	185	-	185
Interactive Media Funds	1,934	104	2,038
Production Attraction Services	62	-	62
Strategic Opportunities	187	-	187
Sydney Film Festival	980	-	980
External Assessors	100	-	100
Screen Audience Development	235	-	235
	10,278	326	10,604

The above expensed and forward years commitments excludes GST.

3. Revenue

	2013	2012
	\$'000	\$'000
(a) Investment revenue		
Interest	411	505
	411	505
(b) Grants and contributions		
Recurrent Grant from Department of Trade and Investment, Regional Infrastructure and Services	9,721	8,527
Capital Grant from Department of Trade and Investment, Regional Infrastructure and Services	169	44
Grants from government and private bodies	1,805	774
	11,695	9,345
(c) Other revenue		
Project Development returns	-	28
Production Investment returns	778	273
Personnel services benefits and liabilities assumed by Crown Entity through the Department of Trade and Investment, Regional Infrastructure and Services.		
Superannuation – defined benefit	3	11
Long Service Leave*	(26)	32
Other revenue	127	193
	882	537

* Valuation adjustments have impacted on the long service leave expense and revenue recognised in the 2013 accounts.

4. Gain / (loss) on disposal

	2013	2012
	\$'000	\$'000
Gain / (loss) on disposal of plant and equipment		
Proceeds from disposal	-	-
Written down value of assets disposed	(1)	(16)
Net gain / (loss) on disposal of plant and equipment	(1)	(16)

5. Service Groups of the NSW Film and Television Office

Recurrent and Capital grant funding from the Department of Trade and Investment, Regional Infrastructure and Services is provided to the Screen NSW through the Department's Cluster Grant Funding service group.

This service group covers the provision of grant funding to agencies within the Trade and Investment, Regional Infrastructure and Services cluster.

6. Current Assets – Cash and cash equivalents

	2013	2012
	\$'000	\$'000
Cash at bank and on hand	7,145	9,022
	7,145	9,022

For the purpose of the statement of cash flows, cash and cash equivalents include cash at bank, cash on hand, short term deposits and bank overdraft.

Cash and cash equivalent assets recognised in the statement of financial position are reconciled at the end of the financial year to the statement of cash flows as follows:

Cash and cash equivalents (per statement of financial position)	7,145	9,022
Closing cash and cash equivalents (per statement of cash flows)	7,145	9,022

Refer Note 18 for details regarding credit risk, liquidity risk and market risk arising from financial instruments.

7. Current Assets - Receivables

	2013 \$'000	2012 \$'000
Current		
Sale of goods and services	29	91
GST	441	125
Interest Receivable	158	178
Loan facilities	296	359
Less: Allowance for impairment	-	(59)
	924	694

Details regarding credit risk, liquidity risk and market risk, including financial assets that are either past due or impaired, are disclosed in Note 18.

Movement in the allowance for impairment

	2013 \$'000	2012 \$'000
Balance at 1 July	59	69
Amounts written off during the year	(59)	(10)
Balance at 30 June	-	59

8. Non-Current Assets – Plant and Equipment

	Plant and equipment \$'000	Total \$'000
At 1 July 2012 – fair value		
Gross carrying amount	57	57
Accumulated depreciation	(48)	(48)
Net Carrying Amount	9	9
At 30 June 2013 – fair value		
Gross carrying amount	50	50
Accumulated depreciation	(50)	(50)
Net Carrying Amount	-	-

Reconciliation

A reconciliation of the carrying amount of plant and equipment at the beginning and end of the current reporting period is set out below.

	Plant and equipment \$'000	Total \$'000
Period ended 30 June 2013		
Net carrying amount at start of year	9	9
Additions	-	-
Disposals	(7)	(7)
Depreciation expenses	(8)	(8)
Depreciation written back on disposal	6	6
Net carrying amount at end of year	-	-

	Plant and equipment \$'000	Total \$'000
At 1 July 2011 – fair value		
Gross carrying amount	168	168
Accumulated depreciation	(119)	(119)
Net Carrying Amount	49	49

At 30 June 2012 – fair value		
Gross carrying amount	57	57
Accumulated depreciation	(48)	(48)
Net Carrying Amount	9	9

Reconciliation

A reconciliation of the carrying amount of plant and equipment at the beginning and end of the previous reporting period is set out below.

	Plant and equipment \$'000	Total \$'000
Year ended 30 June 2012		
Net carrying amount at start of year	49	49
Additions	-	-
Disposals	(111)	(111)
Depreciation expenses	(24)	(24)
Depreciation written back on disposal	95	95
Net carrying amount at end of year	9	9

9. Non-Current Assets – Intangible

	WIP \$'000	Software \$'000	Total \$'000
At 1 July 2012 – fair value			
Gross carrying amount	-	77	77
Accumulated depreciation	-	(6)	(6)
Net Carrying Amount	-	71	71
At 30 June 2013 – fair value			
Gross carrying amount	173	77	250
Accumulated depreciation	-	(14)	(14)
Net Carrying Amount	173	63	236

Reconciliation

A reconciliation of the carrying amount of intangible assets at the beginning and end of the current reporting period is set out below.

	WIP \$'000	Software \$'000	Total \$'000
Year ended 30 June 2013			
Net carrying amount at start of year	-	71	71
Additions	173	-	173
Disposals	-	-	-
Amortisation expenses	-	(8)	(8)
Amortisation written back on disposal	-	-	-
Net carrying amount at end of year	173	63	236

	Software \$'000	Total \$'000
At 1 July 2011 – fair value		
Gross carrying amount	37	37
Accumulated depreciation	-	-
Net Carrying Amount	37	37
At 30 June 2012 – fair value		
Gross carrying amount	77	77
Accumulated depreciation	(6)	(6)
Net Carrying Amount	71	71

Reconciliation

A reconciliation of the carrying amount of intangible assets at the beginning and end of the current reporting period is set out below.

	Software	Total
	\$'000	\$'000
Year ended 30 June 2012		
Net carrying amount at start of year	37	37
Additions	40	40
Disposals	-	-
Amortisation expenses	(6)	(6)
Amortisation written back on disposal	-	-
Net carrying amount at end of year	71	71

10. Restricted Assets

Cash at bank includes 2013: \$3,021,451 (2012: \$2,958,253). This amount represents the available cash component of the loan facilities, a revolving fund with a current balance of \$3,317,451 that is used to assist film production by way of repayable advances secured against guaranteed payments from broadcasters, distributors and exhibitors. This balance fluctuates depending on the amount of loans outstanding at any one time.

11. Current Liabilities – Payables

	2013	2012
	\$'000	\$'000
Personnel services payable	169	38
Creditors	3,599	4,933
	3,768	4,971

Details regarding credit risk, liquidity risk and market risk, including a maturity analysis of the above payables are disclosed in Note 18.

12. Current Liabilities – Provisions

Personnel Services Provisions	2013	2012
	\$'000	\$'000
Employee benefits and related on-costs		
Recreation Leave	157	180
Long Service Leave	7	12
	164	192
Aggregate employee benefits and related on-costs		
Provisions – current	164	192
Personnel Services payable (Note 11)	169	38
	333	238

13. Commitments for expenditure

	2013 \$'000	2012 \$'000
(a) Capital Commitments		
As at 30 June 2013 the Screen NSW had no capital commitments (2012: Nil).		
(b) Operating Lease Commitments		
As at 30 June 2013 the Screen NSW had no operating lease commitments (2012: Nil).		
(c) Other Expenditure Commitments		
As at 30 June 2013 the Screen NSW had funding commitments approved but not paid:		
Not later than one year	359	1,244
Later than one year and not later than five years	-	6
	359	1,250

The total expenditure commitments include GST of \$32,600 (2012: \$113,600).

14. Contingent Liabilities and Contingent Assets

The Board is unaware of the existence of any Contingent Liabilities or Contingent Assets as at balance date (2012, Nil)

15. Budget Review

The budget process is finalised prior to the beginning of each financial year. Events can arise after that date that necessitates variations to the planned activities of the Screen NSW for that year. This in turn may cause variations to the financial activities. Major variations between the budget and actual amounts are outlined below.

Net result

The actual net result for the year ended 30 June 2013 was less than budget by \$429,000 and consisted of greater than budgeted expenditure of \$1,011,000 offset by greater than budgeted revenue of \$583,000. The major contributing factor to the greater than budgeted expenditure was the Treasury approved carry forward net cost of service adjustment of \$962,000 in various grants programs. The greater than budget revenue was primarily due to better than budgeted production return associated with films that Screen NSW assisted.

The net result was within the revised net cost of service limit of \$0.793 million approved by the Treasurer.

Assets and liabilities

Net Assets was less than budget by \$109,000. This consisted of greater than budgeted total assets of \$852,000, offset by greater than budgeted total liabilities of \$961,000. Variations in total assets included greater than budgeted cash and cash equivalents of \$939,000 and non-current intangible assets of \$199,000. The variations in actual and budgeted total liabilities included greater than budgeted current payables of \$1,226,000 offset by a reduction in non-current liabilities of \$212,000.

Cash flows

Net Cash Flows from operating activities was less than by \$1,997,000. This consisted of greater than budgeted total payments of \$2,971,000 offset by greater than budgeted receipts of \$974,000. The variation in total payments was primarily due to greater than budgeted grants and subsidies following the Treasury approved increase in Screen NSW Net cost of services, in addition to a decrease in the balance accounts payable at 30 June 2013 in comparison to 30 June 2012. The variation in revenue was primarily due to better than budgeted production investment returns.

Net Cash Flows from investing activities was less than budget by \$59,000. This was primarily due to greater than budgeted repayment of Production Loan Fund Advances of \$383,000 offset by greater budgeted Advances from the Production Loan Fund of \$320,000.

16. Reconciliation of net result for the year to cash flows from operating activities

	2013	2012
	\$'000	\$'000
Net cash used on operating activities	(1,767)	(1,088)
Depreciation and amortisation	(16)	(30)
Decrease / (increase) in Payables	1,203	(1,655)
Decrease / (increase) in Provisions	28	(5)
Decrease / (increase) in Other Liabilities	-	16
Increase / (decrease) in Receivables	293	(213)
Net gain / (loss) on sale of plant and equipment	(1)	(16)
Net result	(260)	(2,991)

17. Project / Script Development and Production Finance Fund

The following table provides details of funding activities for Project / Script Development and the Production Finance Fund.

Accounting policies are detailed at Notes 1(f) and 1(g).

	Grants Provided	Returns Received
	\$'000	\$'000
Project / Script Development		
Period ending 30 June 2012	1,089	28
Period ending 30 June 2013	835	-
Production Investment		
Period ending 30 June 2012	6,521	273
Period ending 30 June 2013	4,616	778

In any given year there is no correlation between Grants Provided and Returns Received. Returns are dependent upon the prevailing terms of trade and the profitability of a project, and as such, the likelihood and timing of returns cannot be quantified accurately.

18. Financial instruments

Screen NSW's principal financial instruments are outlined below. These financial instruments arise directly from the Screen NSW's operations or are required to finance Screen NSW's operations. Screen NSW does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

(a) Financial instrument categories

Financial Assets	Note	Category	Carrying Amount	Carrying Amount
Class:			2013	2012
			\$'000	\$'000
Cash and cash equivalents	6	N/A	7,145	9,022
Trade and other receivables ⁽¹⁾	7	Loans and receivables (at amortised cost)	187	210
Loan facilities (Revolve Fund)	7	Loans and receivables (at amortised cost)	296	359

Financial Liabilities	Note	Category	Carrying Amount 2013 \$'000	Carrying Amount 2012 \$'000
Class:				
Trade and other payables ⁽²⁾	11	Financial liabilities measured at amortised cost	3,768	4,971

Notes

1. Excludes statutory receivables and prepayments (i.e. not within scope of AASB 7).
2. Excludes statutory payables and unearned revenue (i.e. not within scope of AASB 7).

(b) Credit Risk

Credit risk arises when there is the possibility of Screen NSW's debtors defaulting on their contractual obligations, resulting in a financial loss to Screen NSW. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

Credit risk arises from the financial assets of Screen NSW, including cash, receivables and authority deposits. No collateral is held by Screen NSW. Screen NSW has not granted any financial guarantees.

Credit risk associated with Screen NSW's financial assets other than receivables is managed through the selection of counterparties and establishment of minimum credit rating standards.

Cash

Cash comprises cash on hand and bank balances within the NSW Treasury Banking System. Interest is earned on daily bank balances at the monthly average NSW Treasury Corporation (TCorp) 11am unofficial cash rate, adjusted for a management fee to NSW Treasury. The TCorp Hour Glass cash facility is discussed in para (d) below.

Loan Facilities

All amounts outstanding in relation to Production Loans are recognised as amounts receivable at balance date. Collectability of Production Loans is reviewed on an ongoing basis. Procedures as established in the Treasurer's Directions are followed to recover outstanding amounts including letters of demand. Debts which are known to be uncollectable are written off. An allowance for impairment is raised when there is evidence that the amount cannot be collected.

Production Loans are secured by:

- Loan Agreement with applicant; and
- Deed of Direction with applicant directing the distributor to make payment of the distribution guarantee to Screen NSW in repayment of the loan; and
- Charge from the distributor over the distributor's assets / Letter of Credit / Bank Guarantee / Corporate Guarantee from an approved parent or related company of the distributor or other such security as determined by Screen NSW.

Interest rates of between 2% and 4% are payable on the basis that the loans will be paid on time. A penalty interest rate of 90 Day Bank Bill Rate (at the time of approval of the loan) plus 2% is charged on amounts not paid on the due date.

Receivables – trade debtors

All trade debtors are recognised as amounts at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectable are written off. An allowance for impairment is raised when there is objective evidence that the entity will not be able to collect all amounts due. This evidence includes past experience, and current and expected changes in economic conditions and debtor credit ratings. No interest is earned on trade debtors. Sales are made on 30 day terms.

Screen NSW is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors. Based on past experience, debtors that are not past due (2013: \$23k; 2012: \$15k) and not less than 3 months past due (2013: \$38k; 2012: \$6k) are not considered impaired and together these represent 98% (2012: 70%) of the total trade debtors. There are no debtors which are currently not past due or impaired whose terms have been renegotiated.

The only financial assets that are past due or impaired are 'sales of goods and services' in the 'receivables' category of the statement of financial position.

	Total ^{1,2} \$'000	Past due but not impaired \$'000	Considered impaired \$'000
2013			
< 3 months overdue	38	38	-
3 months – 6 months overdue	-	-	-
> 6 months overdue	1	1	-
2012			
< 3 months overdue	6	6	-
3 months – 6 months overdue	1	1	-
> 6 months overdue	66	7	59

Notes

1. Each column in this table represents "gross receivable"
2. The ageing analysis excludes receivables that are not past due and not impaired. Therefore, the "total" will not reconcile to the receivable total recognised in the statement of financial position.

Authority Deposits

Screen NSW has no funds placed on deposit with TCorp.

Other Facilities

Screen NSW has access to the following banking facilities:

	2013 \$'000	2012 \$'000
MasterCard Limit	60	60

(c) Liquidity risk

Liquidity risk is the risk that Screen NSW will be unable to meet its payment obligations when they fall due. Screen NSW continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets. The objective is to maintain a balance between continuity of funding and flexibility through the use of overdrafts, loans and other advances.

During the current and prior years, there were no defaults of loans payable. No assets have been pledged as collateral. Screen NSW's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in NSW TC 11/12. For small business suppliers, where terms are not specified, payment is made not later than 30 days from date of receipt of a correctly rendered invoice. For other suppliers, if trade terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received. For small business suppliers, where payment is not made within the specified time period, simple interest must be paid automatically unless an existing contract specifies otherwise. For payments to other suppliers, the Head of an authority (or a person appointed by the Head of an authority) may automatically pay the supplier simple interest. The rate of interest applied during the year was 0% (2012: 0%).

The table below summarises the maturity profile of Screen NSW's financial liabilities, together with the interest rate exposure.

Maturity analysis and interest rate exposure of financial liabilities

	Weighted Average Effective Int. Rate	Nominal Amount ¹ \$'000	Interest Rate Exposure			Maturity Dates		
			Fixed Int. Rate	Variable Int. Rate	Non-interest bearing	< 1 yr	1 – 5 yrs	> 5 yrs
			\$'000	\$'000	\$'000			
2013								
Payables:								
Personnel services payable	-	169	-	-	169	169	-	-
Creditors	-	3,599	-	-	3,599	3,599	-	-
		3,768	-	-	3,768	3,768	-	-
2012								
Payables:								
Personnel services payable	-	38	-	-	38	38	-	-
Creditors	-	4,933	-	-	4,933	4,933	-	-
		4,971	-	-	4,971	4,971	-	-

Notes:

- The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities based on the earliest date on which Screen NSW can be required to pay. The tables include both interest and principal cash flows and therefore will not reconcile to the statement of financial position.

(d) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Screen NSW has no exposure to foreign currency risk and does not enter into commodity contracts.

The effect on profit and equity due to a reasonably possible change in risk variable is outlined in the information below, for interest rate risk and other price risk. A reasonably possible change in risk variable has been determined after taking into account the economic environment in which Screen NSW operates and the time frame for the assessment (i.e. until the end of the next annual reporting period). The sensitivity analysis is based on risk exposure in existence at the statement of financial position date. The analysis is performed on the same basis as for 2012. The analysis assumes that all other variables remain constant.

Interest rate risk

Exposure to interest rate risk arises primarily through Screen NSW's interest bearing liabilities. This risk is minimised by undertaking mainly fixed rate borrowings, primarily with NSW TCorp. Screen NSW does not account for any fixed rate financial instruments at fair value through profit or loss or as available-for-sale. Therefore, for these financial instruments, a change in interest rates would not affect profit or loss or equity. A reasonably possible change of + / - 1% is used, consistent with current trends in interest rates. The basis will be reviewed annually and amended where there is a structural change in the level of interest rate volatility.

Screen NSW's exposure to interest rate risk is set out below.

	\$'000				
	Carrying Amount	-1% Result	Equity	1% Result	Equity
2013					
Financial assets					
Cash and cash equivalents	7,145	(74)	(74)	74	74
Receivables	187	-	-	-	-
Loan facilities (Revolve Fund)	296	-	-	-	-
Financial liabilities					
Payables	3,768	-	-	-	-
2012					
Financial assets					
Cash and cash equivalents	9,022	(90)	(90)	90	90
Receivables	210	-	-	-	-
Loan facilities (Revolve Fund)	359	-	-	-	-
Financial liabilities					
Payables	4,971	-	-	-	-

(e) Fair value compared to carrying amount

Financial instruments are carried at (amortised) cost which are measured at fair value.

19. Events after the Reporting Period

There are no events subsequent to the balance date which affect the financial information disclosed in these financial statements.

End of the audited financial statements.

NEW SOUTH WALES FILM AND TELEVISION OFFICE

STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT 1983

Pursuant to section 41C(1C) of the Public Finance and Audit Act 1983, and in accordance with a resolution of the New South Wales Film & Television Office trading as Screen NSW (Screen NSW) we state that:

- (a) the accompanying financial statements have been prepared in accordance with the Australian Accounting Standards (which include Australian Accounting Interpretations), the provisions of the Public Finance and Audit Act 1983, the applicable clauses of the Public Finance and Audit Regulation 2010, and the Financial Reporting Directions published in the Financial Reporting Code for NSW General Government Sector Entities or issued by the Treasurer;
- (b) the financial statements and notes thereto exhibit a true and fair view of the financial position as at 30 June 2013 and the results of the operations for the year ended on that date;
- (c) at the date of signing we are not aware of any circumstances that would render the financial statements misleading or inaccurate.



Helen Wright
CHAIR, SCREEN NSW BOARD



Ken Reid
BOARD MEMBER

Date: 31 October 2013

APPENDICES

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APPENDIX 1A—PRODUCTION FINANCE PROJECTS CONTRACTED 2012–13

PROJECT	APPLICANT	PRODUCER(S)	DIRECTOR	AMOUNT
FACTUAL PROGRAMS				
A. SINGLES				
<i>The Sunnyboy</i>	Jotz Productions Pty Ltd	Tom Zubrycki	Kaye Harrison	\$33,000
<i>Mysteries of the Human Voice</i>	Wild Fury Pty Ltd	Veronica Fury	Stefan Moore	\$31,000
<i>Miss Nikki and the Tiger Girls</i>	Iris Pictures Pty Ltd	Jessica Douglas Henry	Juliet Lamont	\$45,000
<i>Untitled Janine Hosking Project</i>	Ikandy Films Pty Ltd	Janine Hosking, Katey Grusovin	Janine Hosking	\$30,000
<i>The Surgery Ship</i>	Media Stockade Pty Ltd	Rebecca Barry, Madeleine Hetherton	Madeleine Hetherton, Rebecca Barry	\$25,000
<i>The Vasectomist</i>	Smith & Nasht Pty Ltd	Ruth Cross	Simon Nasht, Jonathan Stack	\$10,000
SUBTOTAL				\$174,000
B. SERIES				
<i>Nature's Greatest Secret - The Coral Triangle</i>	Fury Productions No 4 Pty Ltd	Bettina Dalton	Richard Dennison	\$67,000.00
<i>Whitlam</i>	Beyond Screen Production Pty Ltd	Penny Robbins	Paul Clarke	\$70,000.00
<i>The Attention Project</i>	Essential Media and Entertainment Pty Ltd	Alan Erson	Max Bourke	\$24,610.00
<i>Two Men in China</i>	Cordell Jigsaw Productions	Toni Malone	Damian Davis	\$74,000.00
SUBTOTAL				\$235,610
FEATURE				
<i>Felony</i>	Goalpost Pictures Pty Ltd	Rosemary Blight	Matthew Saville	\$384,000.00
<i>Around the Block</i>	Around The Block Pty Ltd	Brian Rosen	Sarah Spillane	\$175,000.00
<i>The Rover</i>	Porchlight Films Pty Ltd	Liz Watts	David Michod	\$425,000.00
<i>Son of a Gun</i>	Southern Light Films Pty Ltd	Timothy White	Julius Avery	\$150,000.00
<i>Backtrack</i>	See Pictures Pty Ltd	Jamie Hilton	Michael Petroni	\$500,000.00
<i>Ruin</i>	Flood Projects Pty Ltd	Michael Cody, Amiel Courtin-Wilson	Michael Cody	\$70,000.00
SUBTOTAL				\$1,704,000
CHILDREN'S TELEVISION SERIES				
<i>Vicky The Viking</i>	ASE Studios Pty Ltd	Avril Stark	Eric Caze	\$70,000
<i>Bubble Bath Bay</i>	Essential Media and Entertainment Pty Ltd	Carmel Travers	Steven Trenbirth	\$204,590
SUBTOTAL				\$274,590

PROJECT	APPLICANT	PRODUCER(S)	DIRECTOR	AMOUNT
ADULT TELEVISION DRAMA				
A. SERIES				
<i>Janet King</i>	ScreenTime Pty Ltd	Greg Haddrick	Rowan Woods	\$225,000.00
<i>Redfern Now Series 2</i>	Blackfella Films Pty Ltd	Darren Dale, Miranda Dear	Rachel Perkins, Wayne Blair, Leah Purcell, Adrian Russell Wills	\$450,000.00
<i>Return to the Devil's Playground</i>	Matchbox Productions	Helen Bowden, Blake Ayshford	Rachel Ward, Tony Krawitz	\$200,000.00
<i>Puberty Blues 2</i>	Southern Star Entertainment Pty Ltd	John Edwards, Imogen Banks	Glendyn Ivin, Emma Freeman, Sean Kruck	\$180,000.00
<i>The Code</i>	Playmaker Media Pty Ltd	David Maher, David Taylor, Shelley Birse	Shawn Seet	\$100,000.00
<i>The Moody's - series 2</i>	Jungleboys FTV Pty Ltd	Chloe Rickard	Trent O'Donnell	\$200,000.00
<i>Rake - series 3</i>	Essential Media and Entertainment Pty Ltd	Ian Collie, Richard Roxburgh, Peter Duncan	Jess Hobbs, Jonathan Teplitzky, Rowan Woods, Kate Dennis	\$300,000.00
SUBTOTAL				\$1,655,000
B. TELEMOVIE				
<i>Carlotta</i>	Story Ark Productions Pty Ltd	Ricardo Pellizzeri, Lara Radulovich	Samantha Lang	\$250,000
SUBTOTAL				\$250,000
BREAKDOWNS				
Applications received				45
Applications contracted				26
Percentage of applications contracted				57.78

APPENDIX 1B—ADDITIONAL PRODUCTION FINANCE FUNDING TO EXISTING PROJECTS 2012–13

PROJECT	APPLICANT	PRODUCER(S)	DIRECTOR	AMOUNT
FEATURE				
<i>Tracks</i>	See Saw Films Pty Ltd	Emile Sherman, Julie Ryan, Ian Canning	John Curran	\$20,000
TOTAL				\$20,000

APPENDIX 1C—PRODUCTION INVESTMENT RETURNS 2012–13

Production Finance Returns	\$778,119
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APPENDIX 1D— LOAN FACILITIES - SLATE LOANS CONTRACTED 2012–13

PROJECT	APPLICANT	TYPE	AMOUNT APPROVED
<i>Slate</i>	Essential Media and Entertainment Pty Ltd	Slate Development Loan	\$80,000
<i>Slate</i>	Goalpost Pictures Pty Ltd	Slate Development Loan	\$80,000
<i>Slate</i>	Hopscotch Features Pty Ltd	Slate Development Loan	\$80,000
<i>Slate</i>	Porchlight Films Pty Ltd	Slate Development Loan	\$80,000
TOTAL			\$320,000

APPENDIX 2— REGIONAL FILMING FUND PROJECTS CONTRACTED 2012–13

PROJECT	TYPE	APPLICANT	REGION	REGIONAL NSW SPENT	AMOUNT APPROVED
<i>The Code</i>	TV Series	Playmaker Media Pty Ltd	Broken Hill and surrounds NSW	\$335,234	\$100,000
<i>The Outlaw Michael Howe</i>	Documentary	Cordell Jigsaw Productions Pty Ltd	Old Sydney Town, Gosford NSW	\$260,272	\$72,876
<i>Camp</i>	TV Series	Camp Matchbox Productions Pty Ltd	Murwillumbah and Northern NSW	\$6,636,914	\$100,000
<i>Backtrack</i>	Feature	Backtrack Productions Pty Ltd	Picton, Carcoar, Rhylstone NSW	\$411,615	\$100,000
TOTAL				\$7,644,035	\$372,876

APPENDIX 3A— DEVELOPMENT: EARLY STAGE DEVELOPMENT 2012–13

TITLE	APPLICANT	WRITER(S)	AMOUNT
FEATURES			
<i>A Case for Chief Inspector Chen Cao</i>	Macgowan Films Pty Ltd	John Lonie	\$15,000.00
<i>Everything You Wanted To Know About Vampires But Were Afraid To Ask</i>	Vanguard Productions Pty Ltd	Rob Mowbray	\$14,000.00
<i>Untitled Julia Leigh Project</i>	Lindesay Island Pty Ltd	Julia Leigh	\$30,000.00
<i>The Last Publican</i>	Breathe Films Pty Ltd	James Breen	\$10,000.00
<i>Pulling No Punches: Rod Taylor</i>	Lowlands Media Pty Ltd		\$5,000.00
<i>The Daughter (pka Wild Duck)</i>	Fate Films Pty Ltd	Simon Stone	\$22,000.00
<i>Ruin</i>	Flood Projects Pty Ltd	Michael Cody	\$28,000.00
<i>The Portable Door</i>	Story Bridge Films Pty Ltd	Leon Ford	\$28,000.00
<i>Whale Warrior "Hercules"</i>	Mayo SPV1 Pty Ltd	Justin Monjo	\$20,000.00
<i>Gabriel - Rise of Lucifer</i>	Screen Corporation Pty Ltd	Shane Abbess	\$10,000.00
<i>Babyteeth</i>	Like Minded Films Pty Ltd	Rita Kalnejais	\$23,000.00
SUBTOTAL			205,000
TELEVISION DRAMA—SERIES			
<i>Hungry Men</i>	Pursekey Productions Pty Ltd	Rochelle Oshlack	\$13,000.00
<i>Ghost Bruthaz</i>	David Michael Towney t/a Red Dust Creations	Patricia Morton-Thomas	\$5,000.00
<i>Mikangelo and the Black Sea Gentlemen</i>	Quail Television Pty Ltd	Elliot Perlman	\$15,000.00

SUBTOTAL			\$33,000
TELEVISION DRAMA – TELEMOVIE			
n/a			
SUBTOTAL			
CHILDRENS TELEVISION – LIVE ACTION			
<i>The Chucklings</i>	Fredbird CDK Pty Ltd	Andrew Daddo	\$12,000.00
SUBTOTAL			\$12,000
CHILDRENS TELEVISION – ANIMATION			
<i>Moodini and the Dairy Devils</i>	Ambience Entertainment Pty Ltd	David Webster	\$15,000.00
<i>Boggits</i>	Planet 55 Studios Pty Ltd	Austen Atkinson	\$20,000.00
SUBTOTAL			\$35,000
FACTUAL – SERIES			
<i>Warrior Women</i>	Iguana Films Pty Ltd	Jennifer Ainge	\$6,000.00
<i>Fine Food Truckers</i>	Essential Media and Entertainment Pty Ltd	Michael O'Neill	\$15,000.00
<i>Moving Stories</i>	Heiress Films Pty Ltd	Will Parry	\$8,000.00
<i>Bad Ol' Days</i>	B-Line Edit Services Pty Ltd	John Suter Linton	\$7,000.00
<i>Sleeping With The Enemy</i>	Southern Pictures Pty Ltd	Laurie Critchley	\$8,000.00
<i>All Our Tomorrows</i>	Intomedia Pty Ltd		\$10,000.00
<i>Family Confidential - Series 3</i>	Southern Pictures Pty Ltd		\$20,000.00
<i>Big History</i>	Smith & Nasht Pty Ltd	Simon Nasht	\$6,000.00
SUBTOTAL			\$80,000
FACTUAL – SINGLE			
<i>The Holy Dip PKA Maha Kumbh Mela-Take Me to the River</i>	Mark Gould Productions Pty Ltd	Mark Gould	\$13,000.00
<i>Back to Ground Zero</i>	Jotz Productions Pty Ltd	Tom Zubrycki	\$9,300.00
<i>A Sincere Message To The Boys</i>	Jennifer Crone Productions	Jennifer Crone	\$9,600.00
SUBTOTAL			\$31,900
FACTUAL – FEATURE			
<i>Circus Oz 3D: A User's Guide to Gravity</i>	Lucid Films Pty Ltd	Kathryn Milliss	\$26,100.00
<i>Drag Queens of Sydney / DQSY</i>	Macgowan Films Pty Ltd	Katherine Thompson	\$9,500.00
<i>The Lost Empire of Angkor 3D</i>	Heliograph Pty Ltd	John Weiley	\$22,000.00
<i>Wizards of Oz</i>	Mint Pictures Pty Ltd	Howard Jacobson	\$5,000.00
<i>Out of Iraq</i>	Nerdy Girl Pty Ltd	Eva Orner	\$10,000.00
SUBTOTAL			\$72,600
BUSINESS PLANS			
<i>Porchlight Films Business Planning</i>	Porchlight Films Pty Ltd		\$5,000
<i>Firelight Projects Business Planning</i>	Firelight Projects Pty Ltd		\$8,000
SUBTOTAL			\$13,000
MULTIPLATFORM			
<i>7 Days Later</i>	Ludo Studio Pty Ltd	Nick Boshier	\$15,115
SUBTOTAL			\$15,115
TOTAL			\$497,615

Applications received	125
Applications contracted	36
Percentage of applications contracted	29.8

	AMOUNT	%
Features	\$205,000	41.2
Factual Programs	\$184,500	37.1
Television Drama	\$33,000	6.6
Children's Television	\$47,000	9.4
Business Plans	\$13,000	2.6
Multiplatform	\$15,115	3
TOTAL	\$497,615	100

APPENDIX 3B—APPROVED BUT UNCONTRACTED 2012-13

PROJECT	APPLICANT	WRITER(S)	AMOUNT
<i>n/a</i>			

APPENDIX 3C—DEVELOPMENT: ADVANCED DEVELOPMENT AND MARKETING 2011-12

PROJECT	APPLICANT	WRITER(S)	AMOUNT
FEATURES			
<i>Son of a Gun</i>	Southern Light Films Pty Ltd	Julius Avery	\$20,450
<i>Mulan</i>	See Saw Productions Pty Ltd	Jan Sardi	\$40,000
<i>Dead Center</i>	Emu Creek Pictures Pty Ltd	Duncan Samarasinghe	\$25,000
<i>The Detective</i>	Prodigy Movies Pty Ltd	Roger Joyce	\$3,000
<i>Pirouette</i>	Jaggi.Shute Pty Ltd	Bess Wattochow	\$2,750
<i>Backtrack</i>	See Pictures Pty Ltd	Michael Petroni	\$3,000
<i>Remarkable Creatures</i>	Galvanized Film Group Pty Ltd	Jan Sardi	\$7,750
<i>The Devil's Staircase</i>	Macgowan Films Pty Ltd	Sergio Casci	\$5,800
SUBTOTAL			\$107,750
TELEVISION DRAMA—SERIES			
<i>The Kettering Incident</i>	Porchlight Films Pty Ltd		\$4,000
<i>Soul Mates (aka The Life Eternal)</i>	Ludo Studio Pty Ltd	Connor Van Vuuren	\$20,000
SUBTOTAL			\$24,000
CHILDRENS TELEVISION—LIVE ACTION			
<i>Bushwhacked! Series 2</i>	Mint Pictures Pty Ltd	Mark Bellamy	\$7,500
SUBTOTAL			\$7,500
CHILDRENS TELEVISION—ANIMATION			
<i>Babyccino</i>	Mememe Productions Pty Ltd	Cate McQuillen	\$5,000
SUBTOTAL			\$5,000

FACTUAL – SERIES			
<i>Blue Zoo</i>	AirPig Productions Pty Ltd	Sally Browning	\$4,585
SUBTOTAL			\$4,585
FACTUAL – SINGLE			
<i>Big Again</i>	Hatch Entertainment Pty Ltd		\$5,000
SUBTOTAL			\$5,000
FACTUAL – FEATURE			
<i>Blue Fin</i>	Wild Fury Pty Ltd	Rory McGuinness	\$15,000
<i>Tyke - Elephant Outlaw pka Animal Law</i>	Jumping Dog Productions Pty Ltd	Stefan Moore	\$5,150
<i>China's 3Dreams</i>	Nick Torrens Film Productions Pty Ltd	Nick Torrens	\$25,000
SUBTOTAL			\$45,150
TOTAL			\$198,985

BREAKDOWNS

Applications received	38
Applications contracted	17
Percentage of applications contracted	44.7

	AMOUNT	%
Features	\$107,750	54.1
Factual Programs	\$54,735	27.5
Television Drama	\$24,000	12.1
Children's Television	\$12,500	6.3
TOTAL	\$198,985	100

APPENDIX 3D – FUNDING RECEIVED BY NSW PRODUCERS UNDER THE NOTICE OF ELECTION 2012-13

PROJECT	APPLICANT	ENTERPRISE	PRODUCER EQUITY	AMOUNT
<i>Maha Kumbh Mela</i>	Mark Gould Productions Pty Ltd		\$13,000	\$13,000
<i>Devil's Dust</i>	Freemantle Media Australia Pty Ltd		\$15,000	\$15,000
<i>Old School</i>	Matchbox Pictures Pty Ltd	\$10,000		\$10,000
<i>The Sunnyboy</i>	Jotz Productions Pty Ltd		\$12,000	\$12,000
<i>Untitled Janine Hosking</i>	Ikandy Films Pty Ltd		\$30,600	\$30,600
<i>Son of a Gun</i>	Southern Light Films Pty Ltd		\$20,450	\$20,450
<i>Ruin</i>	Flood Projects Pty Ltd		\$28,000	\$28,000
TOTAL		\$10,000	\$119,050	\$129,050

APPENDIX 4—AURORA PROJECTS CONTRACTED 2012-13

TITLE	WRITER	PRODUCER	DIRECTOR	AMOUNT
<i>Mr & Mrs Montague</i>	Elissa Down	Elissa Down	Elissa Down	\$30,000.00
<i>The Wrongest Guy (AKA Bent)</i>	Steve Vidler	Matthew Hearn	Steve Vidler	\$30,000.00
<i>Salvation Creek (SC)</i>	Ross Grayson-Bell	Heather Ogilvie		\$30,000.00
<i>Boxer</i>	Will Howarth	Robert Coe	Tom McKeith	\$30,000.00
TOTAL				\$120,000

AURORA BREAKDOWN

Applications received	20
Applications contracted	4
Percentage of applications contracted	20

APPENDIX 5—INTERACTIVE MEDIA FUND PROJECTS CONTRACTED 2012-13

TITLE	APPLICANT	AMOUNT
GAMES		
<i>Habitat the Game</i>	Elevator Entertainment Pty Ltd	\$161,928
<i>Whore of the Orient</i>	Kennedy Miller Mitchell Interactive Productions Pty Ltd	\$200,000
<i>Canonical Five</i>	Tui Interactive Pty Ltd	\$30,451
<i>Skatr</i>	Frosch Media Pty Ltd	\$85,000
<i>Trainology</i>	Garoo Games Pty Ltd	\$15,000
ENTERPRISE		
<i>Nnooo</i>	Nnooo Pty Ltd	\$150,000
<i>Epiphany Games</i>	Epiphany Games Pty Ltd	\$15,000
<i>Soap Creative</i>	Soap Creative Pty Ltd	\$40,014
<i>Cartoons</i>	Bubblegum Interactive Pty Ltd	\$10,000
<i>Grow Mod Productions</i>	Mod Productions Pty Ltd	\$10,000
<i>Wasabi Productions</i>	Wasabi Productions Pty Ltd	\$150,000
TRANSMEDIA		
<i>The Hive</i>	Smith & Nasht Pty Ltd	\$141,000
INSTALLATIONS		
<i>Australian Chamber Orchestra Virtual Orchestra</i>	Australian Chamber Orchestra	\$110,000
<i>24hr Music Track</i>	The Feds Australia Pty Ltd	\$50,000
MOBILE APPS		
<i>Dino App</i>	Essential Media and Entertainment Pty Ltd	\$15,000
<i>Pic-See</i>	Pic-See Pty Ltd	\$10,000
<i>Junior Storytellers</i>	Media Farm Pty Ltd	\$170,430
<i>Kens Stunt Arena</i>	mememe Productions Pty Ltd	\$249,260
<i>Cockatoo Island Ghost Story</i>	Driveway Pty Ltd	\$12,000
<i>Quake Beacon</i>	The App Collective Pty Ltd	\$30,000

TRAVEL		
<i>E3 Conference LA</i>	Nnooo Pty Ltd	\$3,381
<i>Worldwide Developer's Conference</i>	Glasshouse Apps Pty Ltd	\$3,825
<i>Game Developer Conference 2013</i>	Blowfish Pty Ltd	\$5,000
<i>Game Developer Conference 2013</i>	Soap Creative Pty Ltd	\$4,986
OTHER		
<i>EB Games - Home Grown Gaming Expo</i>	Trump Leisure Solutions Pty Ltd	\$20,000
<i>Graphic Festival</i>	Sydney Opera House	\$5,000
<i>Regional Interactive Media Initiative</i>	Northern Rivers Screenworks	\$30,000
<i>Digital Kitchen</i>	Metro Screen	\$30,000
<i>IMF info and networking event</i>	Screen NSW event	\$1,676
TOTAL		\$1,758,950

INTERACTIVE MEDIA FUND BREAKDOWN

Applications received	95
Applications contracted	25
Percentage of applications contracted	26

APPENDIX 6A – EMERGING FILMMAKERS FUND PROJECTS CONTRACTED 2012-13

TITLE	APPLICANT	TYPE	AMOUNT
<i>Baby Baby</i>	Emerald Productions Pty Ltd	Short film - drama	\$30,000.00
<i>Light</i>	Boulevard Film Pty Ltd	Short film - drama	\$30,000.00
<i>Aboriginal Heart</i>	Timothy James Duncan	Short film - drama	\$30,000.00
TOTAL			\$90,000

APPENDIX 6B – FESTIVAL TRAVEL 2012-13

APPLICANT	PRODUCER	PROJECT	TRAVEL TO	AMOUNT
Rowena Crowe	Mitzi Goldman	Letter Tape	Edinburgh, Scotland	\$2,000
Ellenor Cox	Ellenor Cox	Storm Surfers 3D	Toronto, Canada	\$5,000
David Jowsey	David Jowsey	Satellite Boy	Toronto, Canada	\$5,000
Liz Watts	Liz Watts	Lore	Toronto, Canada	\$5,000
Tara Riddell	Tara Riddell	I'm The One	Venice, Italy	\$3,000
Jessica Douglas Henry	Jessica Douglas Henry	Miss Nikki and the Tiger Girls	Amsterdam, Netherlands	\$4,700
Sylvia Wilczynski	Sylvia Wilczynski	The Rocket	Berlin, Germany	\$3,100
John Maynard	John Maynard	Coral: ReKindling Venus	Park City, Utah, USA	\$4,000
Jo-Anne Boag	Suzanne Ryan	Guess How Much I Love You	New York City, USA	\$5,000
Lauren Edwards	Lauren Edwards	The Amber Amulet	Berlin, Germany	\$3,000

Scott Mannion	Rachele Wiggins	Anima	Clermont-Ferrand, France	\$3,000
Olivia Hantken	Olivia Hantken	You Like It, I Love It	Berlin & Clermont-Ferrand	\$3,000
Stu Connolly	Stu Connolly	Dukes of Broxstonia	Annecy, France	\$4,200
TOTAL				\$50,000

BREAKDOWNS

Applications received	18
Applications contracted	13
Percentage of applications contracted	72.2

APPENDIX 6C – PRODUCER EXTENSION PLACEMENT 2012-13

Raquelle David	\$20,000
Jiao Chen	\$20,000

APPENDIX 7A—ASSESSORS – PRODUCTION, DEVELOPMENT AND INTERACTIVE MEDIA 2012-13

Adam Sigel	Julia Overton	Noah Falstein
Amanda Higgs	Justine Flynn	Oliver Weidlich
Amanda Morrison	Karen Radzyner	Pat Ferns
Andy Cox	Kate Stone	Paul Buchanan
Angeli Macfarlane	Katherine Slattery	Paul Callaghan
Ann Folland	Kim Anderson	Paul Mezey
Anne Carey	Leesa Kahn	Paul Welsh
Anthony Mullins	Libbie Doherty	Regina Lee
Antony Reed	Liz McNiven	Sam Jennings
Anuraj Gambhir	Lorelle Adamson	Sandra Alexander
Cate McQuillen	Louise Smith	Sheila Hanahan Taylor
Corey Ackerman	Martin Slater	Sheila Jayadev
Dan Lupovitz	Matthew Dabner	Sheridan Jobbins
Dasha Ross	Megan Harding	Sohail Dahdal
Dylan Blowen	Melissa Lucashenko	Stefan Moore
Esther Lim	Mia Bays	Susan Cartsonis
Fotini Manikakis	Morgan Jaffit	Susan MacKinnon
Greg Denning	Naresh Hirani	Susie Campbell
Ian Walker	Nathalie Peter-Contesse	Thomas Ashelford
Jenny Day	Ned Lander	Trent Kusters
Joe Forte	Nick DeMartino	Trevor Graham
Jonas Goodman	Nick Doherty	Will Hackner

APPENDIX 7B—ASSESSOR EMERGING FILMMAKERS FUND

Kath Shelper

APPENDIX 7C—ASSESSORS AURORA

Andrew Mason	Keith Thompson	Richard Roxburgh	Jonathan Chissick
Charlotte Mickie	Meg Le Fauve	Seph McKenna	Ryan Kampe
Dany Cooper	Michael Hauge	Louise Gough	
Ranald Allan	Paul Mezey		

APPENDIX 8A—INDUSTRY DEVELOPMENT GRANTS CONTRACTED 2012–13

ORGANISATION	PROJECT	AMOUNT FUNDED
Antenna International Documentary Film Festival	Doc Talks 2012	\$3,000
Australian Directors' Guild	NSW workshop and seminar program 2012-13	\$20,000
Australian Guild of Screen Composers	Professional development, seminars, screenings and events 2012-13	\$5,000
Australian International Documentary Conference	AIDC 2012	\$10,000
Australian Writers' Guild	National Screenwriters' Conference and members' events 2012-13	\$15,000
Information and Cultural Exchange	Screen Culture Program 2012-13	\$60,000
Metro Screen	Metro Screen Tripartite Agreement with Screen Australia 2010 - 2012	\$100,000
Metro Screen	Metro Screen Tripartite Agreement with Screen Australia 2013 - 2015	\$100,000
Northern Rivers Screenworks	THRIVE 2012	\$20,000
Screen Producers Association of Australia	SPAA Conference / SPAAmart 2012	\$10,000
Screen Producers Association of Australia	SPAA Fringe 2012	\$40,000
X Media Lab	Global Media Ideas 2012	\$15,000
TOTAL		\$398,000

APPENDIX 8B—AUDIENCE DEVELOPMENT GRANTS CONTRACTED 2012–13

ORGANISATION	PROJECT	APPROVED AMOUNT
African Film Festival	African Film Festival 2013	\$4,000
dLux Media Arts	dTOUR: SCANLINES 2013	\$10,000
Experimenta Media Arts	Experimenta Speak to Me 2013	\$10,000
Flickerfest	Flickerfest National Tour 2013	\$15,000
Flickerfest	Flickerfest Film Festival 2013	\$20,000
Muswellbrook Shire Council	Blue Heeler Summer Film Festival 2013	\$8,000
Northern Rivers Screenworks	Regional Premiere Screenings Program 2013	\$10,000
Parramatta City Council	Screen Café 2013	\$3,000
Persian International Film Festival	Persian International Film Festival 2013	\$4,000
Petit Grand Kaboom	Little Big Shots 2013	\$2,000
Queer Screen	Mardi Gras Film Festival 2013	\$10,000
Screen Hunter Central Coast	Real Film Festival 2013	\$4,500
The Festivalists	Young At Heart Regional Film Festival 2013	\$3,500

Tropfest Festival Productions	Tropfest event 2013	\$20,000
TOTAL		\$128,500

APPENDIX 8C—STRATEGIC OPPORTUNITIES GRANTS CONTRACTED 2012–13

ORGANISATION	PROJECT	AMOUNT FUNDED
Melbourne International Film Festival	37 South Market 2012	\$5,750
Australian Film Festival of India	Australian Film Festival of India 2012	\$5,000
Andrew Arbuthnot	Asian Side of the Doc - travel support 2013	\$5,000
Annmaree Bell	Ausfilm Los Angeles - travel support 2013	\$5,000
Australian Writers Guild	AWGIE Awards 2012	\$5,000
Australian Writers Guild	Kids Animation Master Class 2013	\$7,500
Alan Erson	Ausfilm China - travel support 2013	\$5,000
Hollie Fifer	Asian Side of the Doc - travel support 2013	\$5,000
Janice Eymann	Ausfilm Los Angeles - travel support 2013	\$5,000
Marcus Gillezeau	Ausfilm Los Angeles - travel support 2013	\$5,000
Metro Screen	Digi Micro Movies Central Coast 2013	\$25,000
Metro Screen	Central West OnScreen 2013	\$25,000
Northern Rivers Screenworks	Aboriginal & Torres Strait Islander Capacity Building Program 2013	\$17,320
Playmaker Media	Showrunner Initiative - Scribe 2013	\$40,000
Screen Producers Association of Australia	SPAA Fringe Workshop Initiative 2013	\$10,000
Tropfest Festival Productions	Tropfest Roughcut 2013	\$9,250
X Media Lab	Jeff Gomez Masterclass 2013	\$7,500
TOTAL		\$187,320

APPENDIX 8D—CONTRIBUTION TO THE AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION (ACTF) FOR 2012–13

ORGANISATION	PROJECT	APPROVED AMOUNT
Australian Children's Television Foundation	Australian Children's Television Foundation	\$115,000
TOTAL		\$115,000

APPENDIX 8E—SYDNEY FILM FESTIVAL GRANT CONTRACTED 2012–13

ORGANISATION	PROJECT	APPROVED AMOUNT
Sydney Film Festival	Sydney Film Festival and Travelling Film Festival	\$979,559
TOTAL		\$979,559

APPENDIX 8F—ASSESSORS INDUSTRY DEVELOPMENT AND AUDIENCE DEVELOPMENT FUNDS

Jane Kreis	Brendan Smith
Gayle Lake	Hiromi Matsuoka

APPENDIX 9A—SELECT SCREEN PROJECTS 2012–13 (TITLES WITH PRE/SHOOT/POST IN NSW)

TITLE	TYPE	PRODUCTION COMPANY
<i>LEGO: The Piece of Resistance</i>	Animated Feature	Animal Logic / LEGO / Lin Pictures / Warner Bros Pictures
<i>Walking With Dinosaurs 3D</i>	Animated Feature	Animal Logic / BBC Earth / BBC Worldwide / Evergreen Films / Reliance Big Entertainment
<i>Dennis and Gnasher series 2</i>	Children's Programming	Sticky Pictures Pty Ltd / Red Kite Animation Pty Ltd
<i>Lah-Lah's Adventures</i>	Children's Programming	Stella Projects Pty Ltd / Bardel Entertainment Inc
<i>Sally Bollywood series 2</i>	Children's Programming	Three's A Company Pty Ltd (Australia) / Tele Images Kids
<i>Tashi</i>	Children's Programming	Buzz Studios Pty Limited
<i>The Adventures of Bubble Bath Bay</i>	Children's Programming	Essential Media and Entertainment Pty Ltd
<i>The Dukes of Broxstonia series 3</i>	Children's Programming	Sticky Pictures Pty Ltd
<i>The Skinner Boys</i>	Children's Programming	SLR Productions / Telegael / Top Draw Animation
<i>You're Skitting Me series 2</i>	Children's Programming	Cordell Jigsaw Zapruder Pty Ltd
<i>Drown</i>	Feature Drama	JJ Splice Films Pty Ltd
<i>Felony</i>	Feature Drama	Goalpost Pictures Australia Pty Ltd/ Blue Tongue Films Pty Ltd
<i>Ironman 3 (VFX)</i>	Feature Drama	Marvel Studios / Paramount Pictures / DMG Entertainment
<i>Mad Max 4: Fury Road (VFX)</i>	Feature Drama	Kennedy Miller Mitchell Pty Ltd/ Warner Bros Pictures
<i>Nerve</i>	Feature Drama	Luscious International Pictures / Cornerstone Pictures Pty Ltd
<i>Ruin</i>	Feature Drama	Flood Projects Pty Ltd
<i>Super Awesome!</i>	Feature Drama	Fat Budgie Films
<i>The Great Gatsby</i>	Feature Drama	Bazmark III Pty Ltd / Warner Bros
<i>The Half Dead</i>	Feature Drama	Half Dead Pictures Pt Ltd
<i>The Hunger Games: Catching Fire (VFX)</i>	Feature Drama	Color Force / Lionsgate
<i>The Lone Ranger (VFX)</i>	Feature Drama	Walt Disney Pictures / Jerry Bruckheimer Films
<i>The Outlaw Michael Howe</i>	Feature Drama	Cordell Jigsaw Zapruder Pty Ltd
<i>The Rare Earth</i>	Feature Drama	Fatal Impact Productions
<i>The Rover</i>	Feature Drama	Porchlight Films Pty Ltd / Lava Bear Films, Blue Tongue Films
<i>The Turning</i>	Feature Drama	Arenamedia Pty Ltd
<i>The Wolverine</i>	Feature Drama	Marvel Entertainment / Twentieth Century Fox
<i>Torn Devotion</i>	Feature Drama	Participate Film Academy
<i>Love Child</i>	MiniSeries	Playmaker Media Pty Ltd
<i>Australia's Got Talent</i>	Reality TV Series	FremantleMedia Australia
<i>Australia's Next Top Model</i>	Reality TV Series	ITV Studios Australia / Shine Australia / Fox 8
<i>Beauty and the Geek</i>	Reality TV Series	Southern Star Entertainment Pty Ltd / Shine Australia
<i>Celebrity Apprentice Australia</i>	Reality TV Series	FremantleMedia Australia
<i>The Bachelor Australia</i>	Reality TV Series	Shine Australia
<i>The Big Reunion</i>	Reality TV Series	ITV Studios London
<i>The Biggest Loser</i>	Reality TV Series	Shine Australia
<i>The Ellen DeGeneres Show</i>	Reality TV Series	Time Telepictures Television
<i>The Living Room</i>	Reality TV Series	WTFN / Network TEN
<i>The Mole</i>	Reality TV Series	FremantleMedia Australia
<i>The Observer Effect</i>	Reality TV Series	Shine Australia
<i>The Voice</i>	Reality TV Series	Shine Australia
<i>The X Factor</i>	Reality TV Series	FremantleMedia Australia
<i>Home and Away series 26</i>	Serial	Seven Network Operations Limited

<i>Carlotta</i>	Telemovie	Story Ark Productions
<i>A Place to Call Home</i>	TV Series	Channel 7
<i>Camp</i>	TV Series	BermanBraun / Matchbox Productions Pty Ltd
<i>Dance Academy series 3</i>	TV Series	Werner Film Productions
<i>Housos series 2</i>	TV Series	Housos Productions
<i>Janet King</i>	TV Series	Screentime Pty Ltd
<i>Lessons From the Grave</i>	TV Series	Newtown Films Pty Ltd
<i>Old School</i>	TV Series	Matchbox Pictures Pty Ltd
<i>Packed to the Rafters series 6</i>	TV Series	Seven Productions
<i>Power Games: The Packer-Murdoch Story</i>	TV Series	Southern Star Entertainment Pty Ltd
<i>Puberty Blues series 2</i>	TV Series	Southern Star Entertainment Pty Ltd
<i>Rake series 3</i>	TV Series	Rake 3 Pty Ltd / Essential Media and Entertainment Pty Ltd
<i>Redfern Now series 2</i>	TV Series	Blackfella Films Pty Ltd
<i>Return to the Devil's Playground</i>	TV Series	Matchbox Pictures Pty Ltd
<i>The Elegant Gentlemen's Guide to Knife Fighting</i>	TV Series	Jungleboys FTV Pty Limited
<i>The Gods of Wheat Street</i>	TV Series	Every Cloud Productions Pty Ltd
<i>The Moodys</i>	TV Series	Jungle Boys Pty Ltd
<i>Wednesday Night Fever</i>	TV Series	ABC1
<i>Wonderland</i>	TV Series	FremantleMedia Australia

APPENDIX 9B – PRODUCTION ATTRACTION PITCHES 2012–13

TYPE	OUTCOME: SHOT IN/ CONFIRMED FOR NSW	CONSIDERING LOCATIONS / UNKNOWN	SHOT ELSEWHERE	TOTAL
Animated Feature	1	1		2
Children's Programming		2		2
Feature	14	56	16	86
Feature Documentary	4			4
Reality/Lifestyle Series	24	1	2	27
Serial Drama	1			1
Short Film	24	4		28
Stills Shoot	5			5
Telemovie/TV Mini-Series	2	1	1	4
TV Documentary Series/ Singles	17	1		18
TV Drama Series	22	13	2	37
TVC	17	3	1	21
TOTAL	131	82	22	235

APPENDIX 9C—PRODUCTION ATTRACTION INBOUND VISITS 2012–13

GUEST NAME	COMPANY	DATE OF VISIT
Jens Richter, Co-Managing Director Michael Schmidt, Group Director, Creative Operations and Business Development James Baker, Managing Director (UK)	Red Arrow Entertainment Group GmbH (Germany)	11 July 2012
Antony Szeto, Director	ACE Studios (CHINA)	27-28 August 2012
Blanca Lista, Head of Development	The Jim Henson Company (USA)	3-9 September 2012
Yang Buting, Chairman of China Film Overseas Promotional Corporation, President of China Domestic Distribution Association, past Chairman of China Film Group and past Deputy Director of China's Film Bureau	Chinese Film Promotion International	17 September 2012
Mark Levitt, Producer/Writer Jennifer Flackett, Producer/Writer	Laurence Mark Productions (USA)	18 – 20 September 2012
Bill Doyle, Supervising Location Manager David Fincher, Director Cean Chaffin, Producer Donald Graham Burt, Production Designer	Disney (USA)	18 September to 2 October 2012
Mr. Jiao Hongfen, General Manager (CFGC)	State Administration of Radio Film and Television (SARFT)	19 - 24 September 2012
Ms. Zhang Hong, Deputy Director of Department of Human Resources (SARFT)	China Film Group Corporation (CFGC) (CHINA)	
Mr. Yang Guangqing, Chief Editor, Department of International Cooperation (SARFT)		
Mr. Kan Duo, Cadre of Department of Human Resources (SARFT)		
Ms. Xie Chao, Cadre of Film Management Bureau (SARFT)		
Ms. Wen Guiyu, Cadre of Department of Human Resources (SARFT)		
Mr. Hu Han, Cadre of Film Management Bureau (SARFT)		
Ms. Li Hongshan, Engineer, China Research Institute of Film Science & Technology		
Ms. Zhang Ping, Director of Market Services Department, Administration Center of Digital Film Content (SARFT)		
Mr. Dong Ruifeng, Deputy Director of Film and Television Department, The Movie Satellite Channel Program Production Center (SARFT)		
Ms. Bai Rongrong, Director of Planning Department and Movie Room, China Film Co., Ltd		
Ms. Deng Meng, Director of Cooperation Contract Department, Beijing Film Production Company of China Film Co., Ltd. (CFGC)		
Ms. Mu Xiaofei, Employee, Beijing Equipment Leasing Branch Company of Film Digital Production Base Co., Ltd. (CFGC)		
Ms. Li Hongling, Beijing Film and Television Post-Production Branch Company of Film Digital Production Base Co., Ltd. (CFGC)		
Ms. Yang Shanshan, Deputy Manager of Input and Output Department, Beijing Film and Television Post-Production Branch Company of Film Digital Production Base Co., Ltd. (CFGC)		
Mr. Guan Yi, Planner, Beijing Film and Television Post-Production Branch Company of Film Digital Production Base Co., Ltd. (CFGC)		
Mr. Wang Yong, Art Designer, Beijing Art Production Branch Company of Film Digital Production Base Co., Ltd.		
Mr. Wei Yibing, Deputy Director of General Office, Film Digital Production Base Co., Ltd. (CFGC)		
Ms. Zheng Leyi, Salesman, China Film Equipment Co., Ltd		

GUEST NAME	COMPANY	DATE OF VISIT
Ms. Mmabatho Ramagoshi, Chairperson of the Council Mr. Sello Molefe, Council Member Adv Rod Solomons, Council Member Ms. Zama Mkosi, CEO, NFVF	National Film and Video Foundation of South Africa (SOUTH AFRICA)	12 October 2012
Tom Cohen, Vice President Production	Marvel Studios (USA)	28 October to 5 November 2012
Mr. Sunil Bhavnani, Production Executive Mr. Sonny Singh, TIPS Line Producer Mr. Dilip Advani, 1st Assistant Director Mr. Raj Hingorani, Co-Producer Mr. Kumar Taurani, Producer Mitu Lange, Australian Line Producer	Tips Industries (INDIA)	13-21 November 2012
Gloria Fan, VP Production and Development	Mosaic (USA)	27 November to 1 December 2012
Zhang Hua, VP and Head of Investment (JSBC) Wang Ning, Deputy Manager Investment Department (JSBC) Zhou Yanli, Assistant Director, Finance Department (JSBC) Wang Weixing, Head of Capital Management Office, Department of Finance of Jiangsu Province of China Li Xiaonan, International Department (JSBC)	Jiangsu Broadcasting Corporation (JSBC) (CHINA)	29 November 2012
Hyungho Youn, Research Fellow	The Seoul Institute (REPUBLIC OF KOREA)	10 – 12 December 2012
Georgie Smith, Producer Melissa Goddard, Producer	Eclectic Entertainment (USA)	16 – 24 December 2012
Runsheng Chen, Chairman of the Board Zhai Zhiqun, Secretary of Board of Directors Dehong Liu, General Manager Wang Li, General Manager Assistant Xiang Jing, Overseas Business Department Weidong Liu, Event Manager	China Hualu Group & Beijing Bainia Film & TV Company (CHINA)	18 March 2013
Debbie Manners, Managing Director	Keo Films (UK)	20 March 2013
Unjoo Moon, Director	Unjoo Moon Films (USA)	2 April 2013
Christopher Simon, Producer	Embargo Films (UK)	3 April 2013
Shi Kepei, Director	Winglong (China)	12 April 2013
Rao Mingyong, Director	Yunnan Provincial Chuxiong Prefecture Bureau of Culture and Sports	
Liu Zongshun, Secretary	Yunnan Provincial Puer Municipal Department of Culture	
Chen Youzhi, Deputy Department Head	Yunnan Provincial Lijiang Municipal Culture Radio Television Press and Publication Bureau	
Liu Jian'an, Deputy Director/Party Member	Yunnan Provincial Qujing Municipal Party Committee United Front Work Department	
Zhang Ying, Section Chief	Yunnan Provincial Lincang Municipal Bureau of Culture and Sports	
Pu Shaoxiong, Section Chief	Yunnan Provincial Honghe Prefecture Bureau of Culture and Sports	
Zhang Fuyun, Manager	Yunnan Provincial Honghe Prefecture Honghe Theatre	
Lang Yuejun, Director	Yunnan Provincial Dali Prefecture Yangbi County Culture Sports Radio and Television Tourism Bureau	
Bai Yan, General Manager Assisant	Yunnan Provincial Cultural Relic Head Office Co., Ltd	
Jingyoung Lee - Locus Creative Studios	Locus Creative Studios (REPUBLIC OF KOREA)	29-31 May 2013
Seungwoo Nam - ETRI Joocee Byon - ETRI Kung-Ho Chang - ETRI Myungha Kim - ETRI In Lee - ETRI	ETRI - Electronics and Telecommunications Research Institute	
Yungi Park - East Inc.	East Inc.	
Harry J. Ufland, Professor/Producer and students	Dodge Film School at Chapman University (Orange, California USA)	7-17 June 2013

APPENDIX 10—HUMAN RESOURCES PERSONNEL POLICIES AND PRACTICES

Screen NSW continues to demonstrate its support for flexible working practices. All staff are given access to development opportunities and entitlements afforded under the organisation's personnel practices. All staff are aware of Screen NSW policies that promote equal employment opportunity and flexible working practices.

APPENDIX 11—CONSULTANTS

CONSULTANTS UNDER \$50,000

ORGANISATION	WORK	ENGAGEMENTS	COST
Lorsas Pty Ltd	Public Relations	1	\$44,702
Ross Smith	Strategic Planning	1	\$9,339

APPENDIX 12—STAFF STRUCTURE—A FOUR-YEAR COMPARISON

CLASSIFICATION AND GRADING	STAFF NUMBERS AS AT			
	30/6/10	30/06/11	30/06/12	30/06/13
Senior Officer 1	1	1	1	1
Clerk Grade 11/12	3	3	2	2
Clerk Grade 9/10	1	1	2	3
Clerk Grade 7/8	4	5	5	5
Clerk Grade 5/6	4.6	5	4	5
Clerk Grade 3/4	4	4	3	3
Clerk Grade 1/2	1	1	0	0
TOTAL	19.6	21	17	19

SENIOR EXECUTIVE SERVICE

YEAR	SES LEVEL	POSITION TITLE	GENDER
2012–2013	3	Chief Executive	Female
2011–2012	3	Chief Executive	Female
2010–2011	2	Chief Executive	Female
2009–2010	2	Chief Executive	Female

APPENDIX 13—WAGES AND SALARIES EXCEPTIONAL MOVEMENTS

The Crown Employees (Public Service Conditions of Employment) Award 2009 increased rates of pay and related allowances by 2.5% for staff. The 2.5% increase had effect from the beginning of the first full pay period on or after 1 July 2012.

APPENDIX 14—STAFF MOVEMENTS

Screen NSW welcomed ten new employees to Screen NSW during 2012–13, including part-time and casual employees. Ten employees, including part-time and casual employees, left Screen NSW during 2012–13.

APPENDIX 15—STAFF DEVELOPMENT

Staff across the organisation were encouraged to take part in industry conferences and seminars, including the Screen Producers Association of Australia (SPAA) Conference, 37 South Market, the Australian International Documentary (AIDC) Conference, the Australian Subscription Television and Radio Association (ASTRA) Conference, The Sydney Film Festival, X Media Lab, Let's Talk About The F Word: Female Storytellers Seminar, and YouTube: An Insider's Guide For Pros Seminar.

APPENDIX 16—ACCOUNTS PAYABLE PERFORMANCE

AGED ANALYSIS AT THE END OF EACH QUARTER

QUARTER	CURRENT (I.E. WITHIN DUE DATE)	OVERDUE				TOTAL
		0–30 DAYS	30–60 DAYS	60–90 DAYS	90+ DAYS	
September 2012	\$173,296	\$3,325,488	\$136,937	\$18,640	\$25,291	\$3,679,652
December 2012	\$39,159	\$2,276,177	\$190,239	\$51,810	\$28,686	\$2,586,071
March 2013	\$2,154,030	\$325,787	\$93,943	\$148,222	\$20,900	\$2,742,883
June 2013	\$4,081,998	\$1,699,203	\$84,354	\$44,827	\$244,596	\$6,154,977

ACCOUNTS PAID ON TIME WITHIN EACH QUARTER

QUARTER	TARGET %	ACTUAL %	TOTAL DUE	TOTAL AMOUNT PAID
September 2012	80	95	\$3,679,652	\$3,498,784
December 2012	80	95	\$2,586,071	\$2,315,336
March 2013	80	90	\$2,742,883	\$2,479,817
June 2013	80	94	\$6,154,977	\$5,781,201

APPENDIX 17—RISK MANAGEMENT AND INSURANCE

Screen NSW is committed to risk management and has strategies to address internal risks through policies, procedures and internal controls. External risks, and the management strategies to control them, are part of the department's strategic planning and performance management process and are included in its Divisional Risk Register.

The department's strategic risks include business continuity, legislative compliance, human resources, fraud and corruption, and loss of or damage to physical assets. The department manages insurable risks by insurance policies as part of the NSW Treasury Managed Fund.

INSURANCE

Screen NSW has full workers compensation, property, liability and miscellaneous cover provided by the Treasury Managed Fund (TMF) that is currently managed by Allianz Australia Insurance Ltd (workers compensation) and GIO General Ltd (all other insurances).

The TMF is a government-wide self-insurance scheme that provides a systematic and coordinated approach to the practice of risk management. Under this scheme, benchmarking was introduced to gauge risk management performance with insurance premiums determined by a combination of benchmarks and the department's claims experience.

APPENDIX 18—REVIEWS AND AUDITS UNDERTAKEN

In accordance with the Internal Audit Plan approved by the Audit and Risk Committee of the Department of Trade, Investment, Regional Infrastructure and Services, an internal audit of the Production Finance Fund was undertaken in 2012–13. Reported recommendations to improve the overall governance and assessment processes are consequently being implemented by Management.

APPENDIX 19—REVIEW OF CREDIT CARD USE

No irregularities in the use of corporate credit cards have been recorded in 2012–13. The Chief Executive certifies that credit card use in Screen NSW has been in accordance with the Premier's Memoranda and Treasurer's Directions.

APPENDIX 20—COST OF THE ANNUAL REPORT

The cost of the design template for this and future annual reports was \$1,500. The Screen NSW Annual Report 2012–2013 has been produced without the use of external services. Essential copies were printed on the Screen NSW office printer.

A digital version of the Annual Report is available from Screen NSW website at www.screen.nsw.gov.au. From the homepage select 'Resources', then 'Publications', then 'Annual Reports'. Digital versions of Screen NSW Annual Reports are also available at opengov.nsw.gov.au

APPENDIX 21—DEPARTMENTAL REPRESENTATIVES ON SIGNIFICANT COMMITTEES

MAUREEN BARRON

Ausfilm Board: Screen Agency Board Position	Media Reconciliation Industry Network Group (RING)
Ausfilm Finance, Audit and Risk Committee	Sydney Film Festival Board
Australian Screen Agency Forum	NSW Creative Industries Taskforce
Screenrights Board Member	The Intellectual Property Awareness Foundation (IPAF) Board
Screenrights Audit Committee	

SANDRA STOCKLEY

Media Reconciliation Industry Network Group (RING)
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EMMA MORONEY

Metro Screen Board, Non-Executive Board Member
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APPENDIX 22A—BOARD MEETINGS

	ATTENDED	ELIGIBLE	APOLOGIES
Helen Wright	11	11	0
Geoffrey Atherden	8	11	3
Bob Campbell	5	6	1
Darren Dale	5	10	5
Trisha Heaton	8	11	3
Ken Reid	5	11	6
Sue Murray	10	10	0
Rosemary Blight	4	5	1

APPENDIX 22B—SIGNIFICANT COMMITTEES OF THE AGENCY**FINANCE AND AUDIT SUBCOMMITTEE**

	ATTENDED	ELIGIBLE	APOLOGIES
Geoffrey Atherden	1	1	0
Rosemary Blight	1	1	0
Darren Dale	1	1	0
Ken Reid	1	1	0

APPENDIX 23—OVERSEAS TRAVEL

NAME OF OFFICER	COUNTRY VISITED	PERIOD OF TRAVEL	PURPOSE
Cheryl Conway	USA	21 October - 5 November 2012	Ausfilm LA Week and studio meetings
Matt Carroll	Singapore and Malaysia	4 - 12 December 2012	Asia TV Forum and Market in Singapore and Asian Animation Summit in Malaysia

APPENDIX 24—SCREEN NSW PUBLICATIONS

- ▶ NSW Location Scout iPhone application
- ▶ E-newsletter: 24 issues in 2012–13.
- ▶ 2011 - 12 Annual Report.

APPENDIX 25—MAJOR WORKS IN PROGRESS

Nil to report.

APPENDIX 26—GOVERNMENT ENERGY MANAGEMENT POLICY

Screen NSW is committed to energy management principles and to achieving sustained reduction in energy use. Screen NSW is a small office-based agency situated within the Department of Trade, Investment, Regional Infrastructure and Services (TIRIS) located until 24 January 2013 at the MLC Centre, 19 Martin Place, Sydney and from 25 January at 323 Castlereagh Street, Sydney. Data regarding energy usage is included in the TIRIS Annual Report 2012–13.

APPENDIX 27—SERVICES TO WOMEN

The NSW Government published its Action Plan for Women in November 1996. The key objectives of this plan are:

- ▶ to reduce violence against women;
- ▶ to promote safe and equitable workplaces which are responsible to all aspects of women's lives;
- ▶ to maximize the interests of women in micro-economic reform;
- ▶ to promote the position of women in society;
- ▶ to improve access to educational/training opportunities for women; and
- ▶ to improve the health and quality of life for women.

All programs of assistance offered by Screen NSW are open to women. In 2012–13 support and funding was provided to women in the following select programs:

- Early Stage Development and Advanced Development and Marketing—53 applications funded, 30 were women applicants
- Production Finance—26 applications funded, 18 were women applicants.
- Emerging Filmmakers Fund—3 applications funded, 2 were women applicants.
- Regional Filming Fund—4 applications funded, none were women applicants.

Note: Some applications are joint applications.

APPENDIX 28—GOVERNMENT INFORMATION (PUBLIC ACCESS) ACT

The Government Information (Public Access) Act 2009 (GIPA) replaced the former Freedom of Information Act 1989 effective from 1 July 2010. The department of Trade and Investment, Regional Infrastructure and Services (TIRIS) centrally manages all GIPA applications and related matters on behalf of Screen NSW. Information relating to how information can be accessed under this act is available on the Screen NSW website.

APPENDIX 29—REPORT ON OCCUPATIONAL HEALTH AND SAFETY

There were no reports of work-related illness or injury lodged during 2012–13 and no prosecutions under the Occupational Health and Safety Act 2000.

APPENDIX 30—ELECTRONIC SERVICE DELIVERY

All Screen NSW funding program application forms are in an electronic format. Provision of information relating to Screen NSW funding deadlines, events and initiatives was provided online, via the website and electronic newsletters.

APPENDIX 31 – RECYCLING REPORT

Screen NSW's waste paper was collected on a regular basis for recycling. All paper purchased by the Department of Trade, Investment, Regional Infrastructure and Services has 100% recycled content, and Screen NSW used recycled paper where possible in photocopiers and laser printers. Screen NSW recycles its used printer ink cartridges.

APPENDIX 32 – DISABILITY ACTION PLAN

During the reporting period, disability issues were included in the Screen NSW Induction program for new staff. During 2012–13, Screen NSW promoted access and participation in Screen NSW activities and projects by people with disabilities, where possible ensured that premises and external facilities were accessible, and adhered to the principles of equity and access in recruitment.

Screen NSW is committed to improving access to premises and events for people with disabilities, particularly in relation to emergency evacuation procedures. Screen NSW will also continue to promote positive community attitudes and participation. In addition Screen NSW will increase staff awareness of disability issues and ensure recruitment processes are equitable. Screen NSW will make reasonable adjustment to premises as required and will provide services to people with disabilities to promote participation. Screen NSW is committed to Level AA 2.0 Web Content Accessibility Guidelines (WCAG) compliance by 31 December 2014.

APPENDIX 33 – PERSONAL INFORMATION AND PRIVACY

Screen NSW is required to comply with the Privacy and Personal Information Protection Act 1998. Screen NSW collects the minimum personal information to enable it to contact an organisation and to assess the merits of an application. An application may be hindered if the information requested is not supplied.

Applications with associated personal details are accessible by Screen NSW staff members and assessors, the Minister for the Arts and their staff. Bank account details relating to electronic funds transfer payments are accessible by relevant staff. Privacy laws bind all staff.

Personal information obtained from applications or otherwise provided to Screen NSW may be retained on Screen NSW databases and used to advise applicants of screen-industry related information in the future.

Applicants must ensure that people whose personal details are supplied with their applications are aware that Screen NSW is being supplied with this information and of how this information will be used by Screen NSW.

In accordance with privacy legislation in cases where Screen NSW has been requested to provide information about screen organisations to a third party, Screen NSW will provide only general contact details. It will disclose the names of individuals associated with the organisation only if these are publicly available, unless required by law.

APPENDIX 34 – CONFLICT OF INTEREST

As an agency of NSW Trade & Investment, Screen NSW abides by the NSW Trade & Investment Conflicts of Interest Policy. This policy and the Screen NSW Code of Conduct are available on the Screen NSW website.

APPENDIX 35 – LEGAL CHANGE

Nil to report.

APPENDIX 36—CLIENT RESPONSE

Screen NSW received complaints from one complainant. These were handled in accordance with the Feedback, Review and Formal Complaints Procedure, which is available on the Screen NSW website.

APPENDIX 37—GUARANTEE OF SERVICE

SERVICE STANDARDS

- Responses to correspondence within three weeks of receipt;
- Telephone inquiries to be addressed within two working days or progress advice to be given in each period of three working days where the matter is unable to be resolved quickly; and
- Decisions on script and project applications, in normal circumstances, to be made within six to eight weeks of receipt of the application.

CONFIDENTIALITY

Screen NSW staff are required to maintain and keep confidential to Screen NSW all confidential information which they receive in the course of their employment with Screen NSW relating to the affairs of Screen NSW, the affairs of clients of Screen NSW or any other party which has dealings with Screen NSW. This extends to information gained by employees, the confidentiality of which is not readily apparent. Specifically, staff of Screen NSW must not expressly or inadvertently disclose any confidential information relating to Screen NSW or its clients or any party dealing with Screen NSW to any third party without the prior approval of the Chief Executive.

APPENDIX 38—MULTICULTURAL POLICIES AND SERVICES

Screen NSW is a proud member of the Media Reconciliation Industry Network Group (Media RING), and is committed to its Reconciliation Action Plan. Throughout 2012–13, Screen NSW has actively supported both multicultural and Aboriginal and Torres Strait Islander screen content creators.

Screen NSW works closely with the Regional Screen Offices to provide support and advice to Aboriginal and Torres Strait Islander screen practitioners, as well as for people working with Indigenous content.

Through its Industry Development Fund, Screen NSW provided financial support to Information and Cultural Exchange (ICE) (an organisation based in Western Sydney, which runs programs involving the community in the arts and technology) for its Screen Cultures Program.

The Screen NSW Audience Development Fund provided support to dLux Media Arts who worked with Aboriginal and Torres Strait Islander youths in Dubbo through its Scanlines program to provide skills development in digital media creation.

Screen NSW provided Strategic Opportunities funding to Northern Rivers Screenworks to support the Aboriginal and Torres Strait Islander Capacity Building Program 2013. Based in Lismore, this program will increase opportunities in the screen industry for Aboriginal and Torres Strait Islander storytellers.

In 2012-13, Screen NSW provided financial support through its Industry Development Fund to Metro Screen for its Multicultural Mentorship Scheme. This project provides filmmakers from diverse cultural and non English-speaking backgrounds with an industry mentor, equipment, stock, post-production facilities, and a \$2,000 budget to assist in the development of a short film project. Financial support also facilitated Metro Screen's Lester Bostock Introductory Program and Indigenous Training Scholarship.

Screen NSW supported Metro Screen with Strategic Opportunities funding for Central West OnScreen. The project will provide skills development opportunities to eight emerging screen practitioners in partnership with local agencies and community organisations and has been developed for Aboriginal people living in Dubbo, NSW. The project will produce 8 x 2 minute short

documentary films for potential inclusion on the ABC Open portal, potential broadcast on ABC TV and a community screening. A similar workshop on the Central Coast was also supported through Metro Screen where two places were reserved for Aboriginal and Torres Strait Islander participants.

Screen NSW supported Northern Rivers Screenworks with Audience Development funding for their Premiere Screenings Program, which premiered feature film *Satellite Boy* in Lismore with special guest speaker, writer and director Catriona McKenzie.

Screen NSW, as part of its funding assessment process, considers the cultural merits of a project. Projects contracted in 2012–13 representing culturally diverse voices and stories include: *The Gods of Wheat Street*, *Satellite Boy*, *Redfern Now* (series 2) and *Aboriginal HeArt*. *Aboriginal HeArt* screened at Sydney Film Festival 2013 and Ngurrumbang, supported by Metro Screen's Screen NSW funded Breakout program, screened at the Sydney Film Festival Dendy Awards.

In 2012-13 Screen NSW supported feature film, *The Sapphires*, became the number one film in Australia, taking more than \$2.5m on its opening weekend. The film went on to be the highest grossing film at the Australian Box Office in 2012, won 22 awards and screened at 41 festivals in Australia and around the world.

Screen NSW shares Aboriginal and Torres Strait Islander opportunities, achievements, news and events on its website and through its monthly e-newsletter.



