

2013 2014

**SCREENNSW
ANNUAL REPORT**



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 as at 30 June 2014.

Address:

Level 5, 323 Castlereagh Street, Sydney NSW 2000

GPO Box 7060 Sydney NSW 2001

Tel 02 9995 0555

Email: info@screen.nsw.gov.au

www.screen.nsw.gov.au

Hours of business:

9am–5pm, Monday–Friday

ISSN 1037-0366

In order to reduce our carbon footprint, only essential copies of the Annual Report have been printed for distribution.

A digital version of the 2013–14 Annual Report is available from the Screen NSW website at www.screen.nsw.gov.au

Annual Report template design by www.boxtm.com

TABLE OF CONTENTS

LETTER TO THE MINISTER	2
MESSAGE FROM THE CHIEF EXECUTIVE	3
CHARTER	5
STRATEGIC PLAN	6
ORGANISATIONAL CHART	8
MEMBERS OF THE BOARD	10
YEAR AT A GLANCE	12
INDEPENDENT AUDITOR'S REPORT	14
FINANCIAL STATEMENTS	16
APPENDICES	38

LETTER TO THE MINISTER



The Hon Troy Grant MP
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 2014, to be tabled in Parliament in accordance with the provisions of the Act.

Yours sincerely

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

Maureen Barron
Chief Executive

SCREEN NSW
ABN 49 543 612 311

Level 5 323 Castlereagh Street
Sydney NSW 2000 Australia

GPO Box 7060
Sydney NSW 2001 Australia T +61 2 9995 0555

info@screen.nsw.gov.au
www.screen.nsw.gov.au

MESSAGE FROM THE CHIEF EXECUTIVE

The NSW Government, through its support of the screen production sector in NSW, aims to ensure that NSW maintains its well-earned position as the premier destination for quality screen production in Australia.

In support of the NSW screen sector, in 2013/14 Screen NSW invested more than \$4.62 million in the production of 35 local film and television projects. Seven projects received Regional Filming Fund grants totaling \$395,000. Together these projects are estimated to leverage more than \$92.5 million in production expenditure in NSW and create more than 3,700 jobs in the NSW screen industry. Regional areas including Canowindra, Broken Hill, Wagga Wagga and the Shoalhaven were chosen as locations for feature films and factual TV projects.

Development funding was provided to 69 screen projects and two business plans, through Early Stage and Advanced Development; grants were provided to 13 producers taking NSW supported projects to international film festivals; and two feature films received development support and mentorship through the Screen NSW Aurora program.

Supported projects screened at festivals around the globe, and many also achieved critical and commercial success. At the 2014 AACTA Awards in Sydney, NSW productions, Redfern

Now, (series 2) Top of the Lake, A Cautionary Tail, The Great Gatsby and The Rocket all took home awards. The Great Gatsby won 13 AACTA awards overall, an outstanding achievement in addition to the two Academy Awards for Production Design and Costume Design and the BAFTA for Costume Design as well as numerous other awards for the film.

Screen NSW provided pitches for international and local screen productions, and hosted inbound scouts. International feature films supported by the NSW Government and produced in NSW included Unbroken, directed by Angelina Jolie and filmed in Sydney, Western Sydney, Werris Creek and Wallaga Lake; Gods of Egypt, directed by Australian Alex Proyas, filmed in Sydney. Together these films have created hundreds of jobs for NSW crew, cast and extras and boosted the local economy with significant production expenditure.

Support for the emerging screen sector is a key part of the work of Screen NSW. This year three short film projects each received funding in addition to support from Kath Shelper, an Executive Producer appointed by Screen NSW; two Producer Extension Scheme placements were provided and all projects receiving more than \$100,000 in Production Finance were required to provide paid attachments to NSW practitioners through Screen NSW's continuing attachment program.

Grants totalling \$415,000 were contracted for a wide range of industry development activities across NSW to support emerging and established practitioners. In addition to ongoing support for the Sydney Film Festival, and its Traveling Film Festival, grants totalling \$128,000 to support film events in more than 60 NSW metropolitan and regional venues were awarded through the Audience Development Fund.

Amendments to the Film and Television Office Act 1988, (renamed the Film and Television Industry Act) which governs the operations of Screen NSW, were implemented from 1 July 2014. These changes included the abolition of the Film and Television Office and Board and the establishment of a Film and Television Industry Advisory Committee, appointed by the Minister, which will continue to provide arms length decision-making for production finance decisions and approval of funding programs and guidelines.

The NSW Government appointed the five members of the previous NSW Film and Television Office Board to the new Advisory Committee, along with two new members, effective 1 July 2014. Northern Rivers screen producer, Lois Randall, and documentary maker, Amin Palangi joined Helen Wright, Darren Dale, Patricia Rothkrans, Sue Murray and Bob Campbell making up the seven member Advisory Committee.

Screen NSW operations are unchanged by the amendments to its governing legislation. The organisation will continue to provide NSW Government support for NSW screen businesses, practitioners and projects to boost commercial growth and creative excellence in the sector; to support the screen production sector to make quality projects in the state; and to facilitate all aspects of filming in NSW to make it the most attractive state for screen production.



Maureen Barron
Chief Executive

CHARTER

AS AT 30 JUNE 2014

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 2014

MINISTER FOR THE ARTS			
SECRETARY			
NSW DEPARTMENT OF TRADE AND INVESTMENT, REGIONAL INFRASTRUCTURE AND SERVICES			
DEPUTY SECRETARY, 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	A/Business Affairs Officer Stephen Bull	Production Attraction and Incentives Executive Cynthia Meyer
	Development, Production and Interactive Media Executive Kate Stone	Business Affairs Co-ordinator Rachel Imms	Production Attraction and Incentives Executive Kate Cunningham
	Development and Production Executive Emma Moroney		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 vacant		
	Producer Extension Placement Michelle Lia and Kristy Best		

Screen NSW would like to acknowledge the following personnel who also contributed during 2013-14:

Julia Jackson, Rebecca Wong, Jessica Mitchell, David Clune, Samantha Jennings, Louise Smith, Kangkook Lee, Gary Oates and Asela Lupinga.



The Code. Playmaker Media.



Bushwhacked! s2. Mint Pictures.



Felony. Goalpost Pictures.



The Moodys. Jungleboys FTV.



Love Child. Playmaker Media.

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 from 1 July 2013 - 30 June 2014 follow.

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

On 24 June 2014 amendments to the Film and Television Office Act (1988) were passed by the NSW Parliament to take effect from 1 July 2014 at which point the Screen NSW Board ceased to exist. A Screen NSW Film and Television Industry Advisory Committee will be established under the revised Act and its members appointed by the Minister for the Arts.



HELEN WRIGHT

Re-appointed 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. She presently sits on the Board of Australian Leisure & Entertainment Property Management Limited, and was appointed the Statutory and Other Offices Remuneration Tribunal (re-appointed July 2011 to 15 July 2014). Ms Wright was the Local Government Remuneration Tribunal for NSW (re-appointed December 2009 to 30 June 2014).



GEOFFREY ATHERDEN

Re-appointed 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

Resigned November 2013

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**

**Re-appointed for three years to
31 December 2016**

Ms Murray has worked in the film industry since 1977. She is Executive Director of Fandango Australia where she executive produced Rolf de Heer's *Dr Plonk* (2007), *Ten Canoes* (2006), the documentary *The Balanda and the Bark Canoes* (2006) and Alkinos Tsilimidos' *Tom White* (2004) and co-produced *Alexandra's Project* [2003] also by Rolf de Heer. She is also a strategic marketing consultant to a range of film agencies and producers with the company filmmarketing and in that capacity worked on *Son of a Lion*, *My Teheran For Sale*, *Samson & Delilah* and *Little Sparrows*.

**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**

**Re-appointed for three years to
31 December 2016**

Mr Dale has been the company director of Blackfella Films since 2001. He is an independent screen producer whose credits include landmark multi-platform history series *First Australians*, award winning feature documentary *The Tall Man*, ABC telemovie, *Mabo*, and ground-breaking Indigenous drama series *Redfern Now*. Darren Dale is a Bundjalung man from northern NSW and is Council Member of the Australian Film, Television and Radio School (AFTRS).

**BOB CAMPBELL**

**Appointed for three years to
31 December 2015**

Managing Director and co-founder of television production company, Screentime. Mr Campbell 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.

YEAR AT A GLANCE

SELECTED KEY ACHIEVEMENTS

2014

JUNE 2014	The 61st Sydney Film Festival takes place, under the direction of Nashen Moodley. Attendances at films and talks grew by 8% to 156,000. Six Screen NSW-funded projects screen at the festival, including <i>The Last Impresario</i> , <i>Ruin</i> , <i>Tender</i> , <i>The Rover</i> , <i>Pocket Money</i> , and <i>Devil's Playground</i> .
MAY 2014	Funding of \$625,000 announced to seven new film and television projects, which together generate more than \$17 million investment and 424 jobs for the State.
MAY 2014	Kris Mrksa wins the Betty Roland Prize for Scriptwriting at the Premier's Literary Awards for Screen NSW supported <i>Devil's Dust</i> .
MAY 2014	Animal Logic wins the NSW Creative Laureate at the inaugural NSW Creative Achievement Awards, recognizing the organisation's significant leadership and contribution towards increasing the global profile of NSW's Creative Industries. Film maker Jason van Genderen wins the NSW Creative Emerging Talent Award.
MAY 2014	Screen NSW, with principal partner Screen Australia and event partner Vivid Sydney hold the successful gaming seminar <i>Power Up Your Games Start Up</i> with panelists Holly Liu, Trent Kusters, Travis Plane, Nic Watt and Monica Davidson.
MAY 2014	Six Screen NSW supported projects win Australian Directors Guild awards out of seventeen nominations across nine categories.
MAY 2014	David Michod's feature film <i>The Rover</i> starring Guy Pearce premieres out of competition in the Midnight Screenings section of the Cannes Film Festival.
APRIL 2014	NSW Government appoints Troy Grant as the Minister for Hospitality, Gaming and Racing and Minister for the Arts.
APR 2014	Screen NSW supported projects <i>Redfern Now</i> (series 2) wins Most Outstanding Drama Series, and <i>Top of the Lake</i> wins Most Outstanding Miniseries or Telemovie at the 56th TV Week Logie Awards.
APR 2014	<i>#7DaysLater</i> , Australia's first interactive comedy series win the International Digital Emmy Award for Best Digital Program: Fiction.
MAR 2014	NSW based production designer Catherine Martin and set decorator Beverley Dunn are awarded at the 86th Academy Awards for their work on NSW Government supported <i>The Great Gatsby</i> . Catherine Martin has now received four Academy Awards – more than any other Australian. Cate Blanchett wins the Academy Award for Best Actress for her role in Woody Allen's <i>Blue Jasmine</i> .
MAR 2014	Filming of major international feature film <i>Gods of Egypt</i> , starring Gerard Butler and Geoffrey Rush, begins in Sydney. The NSW government supported film creates over 400 jobs and contributes around \$75 million in direct production expenditure to the NSW economy. The large-scale adventure epic is directed by Alex Proyas for Lionsgate Entertainment and Summit Entertainment.

FEB 2014	Produced with support from the NSW Government in Sydney over the past two years by Animal Logic, highly anticipated 3D computer animated <i>The LEGO® Movie</i> opens on thousands of screens worldwide, surpassing <i>Happy Feet</i> as the biggest animated picture opener of all time for Warner Bros.
JAN 2014	NSW based actress Cate Blanchett wins the Golden Globe for Best Actress in a Motion Picture, Drama, for her starring role in Woody Allen's <i>Blue Jasmine</i> .
JAN 2014	The 3 rd Australian Academy of Cinema and Television Arts (AACTA) Awards take place at the Sydney Opera House. NSW productions Redfern Now (series 2), <i>Top Of The Lake</i> , <i>A Cautionary Tale</i> , <i>The Great Gatsby</i> and <i>The Rocket</i> all take home awards. <i>The Great Gatsby</i> wins an outstanding 13 awards.

2013

NOV 2013	Two new feature film projects, <i>Babyteeth</i> and <i>Birdbrain</i> , are selected for the 2013/14 Aurora Mentorship program.
NOV 2013	Kim Mordaunt's Screen NSW supported feature film <i>The Rocket</i> wins the Audience Award at the Leeds International Film Festival, beating US feature <i>Gravity</i> to the top prize. The film was voted overall favourite from 139 feature films by an audience of 35,000.
NOV 2013	Director Angelina Jolie arrives in Sydney to shoot international feature film <i>Unbroken</i> in and around Sydney, and in the regional areas of Werris Creek and Wallaga Lake. The Universal Pictures production injects millions of dollars into the NSW economy, creating more than 300 jobs.
OCT 2013	NSW-based visual effects and animation studio Animal Logic is named NSW Premier's Exporter of the Year 2013.
OCT 2013	Catriona McKenzie's Screen NSW supported <i>Satellite Boy</i> wins Best Dramatic Feature at Canada's imagineNATIVE film and media arts festival.
OCT 2013	Screen NSW launches Film Scout iPhone app, a searchable database of NSW filming locations, including more than 40,000 photographs as well as film, local government and location authorities' contacts plus NSW's film friendly Local Government Filming Protocol. The app sits alongside Screen NSW's online Locations Database.
OCT 2013	Funding of more than \$1.4 million, including \$200,000 in Regional Filming Fund grants, announced for seven feature film and documentary projects which bring more than \$14 million in direct production expenditure to NSW and create over 630 jobs.
OCT 2013	The release of Screen Australia's National Drama Report confirms NSW as Australia's pre-eminent state for film and television production with 57 per cent of all Australian drama production in 2012/13 taking place in NSW. The report shows that 81% of all Australian drama production in 2012/13 was generated by NSW-based production companies.
SEPT 2013	Launch of Screen NSW's online Locations Database - providing access to more than 40,000 NSW location images. With customised interfaces for regional film contacts across the state, the database provides better opportunities for the promotion of production destinations across regional NSW.
SEPT 2013	Funding of \$1.5 million announced for thirteen TV drama series, children's TV series and documentary projects, which bring more than \$30 million in direct production expenditure to NSW and create over 1500 jobs. Funding announced of \$90,000 for three short films through the 2013 Emerging Filmmakers Fund.
SEPT 2013	Screen NSW supported projects <i>The Railway Man</i> , <i>Around The Block</i> , <i>Felony</i> and <i>Tracks</i> screen at the Toronto International Film Festival.
AUG 2013	Screen NSW supported projects <i>Ruin</i> and <i>Tracks</i> screen at the 70 th Venice Film Festival where <i>Tracks</i> has its world premiere in competition. <i>Tracks</i> also screens at Telluride Film Festival.
JULY 2013	Jane Campion's Screen NSW supported miniseries <i>Top Of The Lake</i> receives eight nominations for the 65th Primetime EMMY Awards.

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 2014, 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 2014, 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 Secretary's Responsibility for the Financial Statements

The Secretary of the Department of Trade and Investment, Regional Infrastructure and Services is 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 Secretary determines 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 entity'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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Secretary, 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

22 September 2014
SYDNEY

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2014

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 30 JUNE 2014

	Notes	Actual 2014 \$'000	Budget 2014 \$'000	Actual 2013 \$'000
Expenses excluding losses				
Operating expenses				
Board members remuneration	2(a)	65	80	74
Personnel services	2(b)	2,127	2,374	2,161
Other operating expenses	2(c)	756	1,102	718
Depreciation and amortisation	2(d)	13	68	16
Grants and Subsidies	2(e)	8,267	6,933	10,278
Total expenses excluding losses		11,228	10,557	13,247
Revenue				
Investment revenue	3(a)	261	350	411
Grants and contributions	3(b)	9,879	9,885	11,695
Other revenue	3(c)	970	300	882
Total Revenue		11,110	10,535	12,988
Gain / (loss) on disposal	4	-	-	(1)
Net result	17	(118)	(22)	(260)
Other comprehensive income				
Total other comprehensive income		-	-	-
TOTAL COMPREHENSIVE INCOME		(118)	(22)	(260)

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2014

	Notes	Actual 2014 \$'000	Budget 2014 \$'000	Actual 2013 \$'000
ASSETS				
Current Assets				
Cash and cash equivalents	6	6,284	5,024	7,145
Receivables	7	568	864	924
Property Plant and Equipment	8	21	-	-
Intangible Assets	9	235	-	-
Total Current Assets		7,108	5,888	8,069
Non-Current Assets				
Plant and equipment		-	123	-
Intangible assets		-	40	236
Total Non-Current Assets		-	163	236
Total Assets		7,108	6,051	8,305
LIABILITIES				
Current Liabilities				
Payables	12	2,677	2,055	3,768
Provisions	13	176	178	164
Total Current Liabilities		2,853	2,233	3,932
Total Liabilities		2,853	2,233	3,932
Net Assets		4,255	3,818	4,373
EQUITY				
Accumulated funds		4,255	3,818	4,373
Total Equity		4,255	3,818	4,373

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2014

	Accumulated Funds	Total Equity
	\$0	\$'000
Balance at 1 July 2013	4,373	4,373
Net result for the year	(118)	(118)
Total other comprehensive income	-	-
Balance at 30 June 2014	4,255	4,255
Balance at 1 July 2012	4,633	4,633
Net result for the year	(260)	(260)
Total other comprehensive income	-	-
Balance at 30 June 2013	4,373	4,373

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2014

	Notes	Actual 2014 \$'000	Budget 2014 \$'000	Actual 2013 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES				
Payments				
Employee related		(2,295)	(80)	(2,286)
Grants and subsidies		(8,267)	(6,933)	(10,278)
Other		(1,733)	(4,698)	(3,396)
Total Payments		(12,295)	(11,711)	(15,960)
Receipts				
Sale of goods and services		-	(165)	-
Interest received		261	350	431
Grants and contributions		9,879	9,870	11,695
Other		1,181	1,129	2,067
Total Receipts		11,321	11,184	14,193
NET CASH FLOWS FROM OPERATING ACTIVITIES	17	(974)	(527)	(1,767)
CASH FLOWS FROM INVESTING ACTIVITIES				
Purchases of plant and equipment		(32)	(44)	(173)
Repayment of Loan Facility		145	-	383
Advances from Loan Facility		-	-	(320)
NET CASH FLOWS FROM INVESTING ACTIVITIES		113	(44)	(110)
CASH FLOWS FROM FINANCING ACTIVITIES				
		-	-	-
NET INCREASE / (DECREASE) IN CASH		(861)	(571)	1,877
Opening cash and cash equivalents		7,145	5,595	9,022
CLOSING CASH AND CASH EQUIVALENTS	6	6,284	5,024	7,145

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. 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.

Following proclamation of the Trade and Investment Cluster Governance (Amendment and Repeal) Act 2014 by the Governor on 25th June 2014, the Film and Television Office Act 1988 was amended and the New South Wales Film and Television Office and the Board of the New South Wales Film and Television Office were dissolved effective 1 July 2014. These will be the last financial statements for the reporting entity and have been prepared on a non-going concern basis (Note 1(o)).

These financial statements for the year ended 30 June 2014 have been authorised for issue by the Secretary on 19 September 2014.

(b) Basis of preparation

Screen NSW's financial statements are general purpose financial statements which, subject to note 1(a), 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 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.

Property, Plant and Equipment, assets (or disposal groups) held for sale and financial assets at 'fair value through profit and 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 report 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 14/04

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 entities. 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 are recoverable from, or payable to, the Australian Tax 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.

(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 is 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 2014 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 1404) 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 price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

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 14-01). This policy adopts fair value in accordance with AASB 13 *Fair Value Measurement*, AASB 116 *Property, Plant and Equipment* and AASB 140 *Investment Property*.

Property, plant and equipment is measured at the highest and best use by market participants that is physically possible, legally permissible and financially feasible. The highest and best use must be available at a period that is not remote and take into account the characteristics of the asset being measured, including any socio-political restrictions imposed by government. In most cases, after taking into considerations, the highest and best use is the existing use. In limited circumstances, the highest and best use may be a feasible alternative use, where there are no restrictions on use or where there is a feasible higher restricted alternative use.

Fair value of property, plant and equipment is based on a market participants' perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs.

(iv) Impairment of plant and equipment

As a not-for-profit entity with no cash generating units, AASB 136 Impairment of Assets is unlikely to arise. 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) Intangible assets

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 and slate development 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.

Generally loans must be secured by a distribution agreement, a pre-sale 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. 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 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.

When an available for sale financial asset is impaired, the amount of the cumulative loss is removed from equity and recognised in the net result for the year, based on the difference between the acquisition cost (net of any principal repayment and amortisation) and current fair value, less any impairment loss previously 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; however impairment losses on an investment in an equity instrument classified as "available for sale" must be made through the revaluation surplus. 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 the entity has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the entity'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 obligation.

Any provision for restructuring is recognised only when an agency has a detailed formal plan and the agency has raised a valid expectation in those affected by the restructuring that it will carry out the restructuring by starting to implement the plan or announcing its main features to those affected.

If the effect of the time value of money is material, provisions are discounted at an appropriate percentage, which is a pre-tax rate that reflects the current market assessments of the time value of money and the risks specific to the liability. None presently exist.

(l) Equity

(i) Accumulated Funds

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

(ii) Separate reserve accounts are recognised in the financial statements only if such accounts are required by specific legislation or Australian Accounting Standards (e.g. revaluation surplus).

(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 Public Finance and Audit Act (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.

(o) Going Concern

The financial statements were prepared on a non-going concern basis. Pursuant to the *Trade and Investment Cluster Governance (Amendment and Repeal) Act 2014* the New South Wales Film and Television Office was dissolved on 1 July 2014.

On dissolution, the assets, rights and liabilities of the New South Wales Film and Television Office (trading as Screen NSW) were transferred to the Crown (DTIRIS as an agent) and the balance in the New South Wales Film and Television Office Account to the Consolidated Fund. The Schedule also amends the Act to provide for the functions previously exercised by the New South Wales Film and Television Office to be exercised by the Secretary of the Department of Trade and Investment, Regional Infrastructure and Services.

(p) New Australian Accounting Standards issued but not effective

NSW Public sector entities are not permitted to early adopt new Australian Accounting Standards, unless Treasury determines otherwise. These are listed as follows:

- AASB 9, AASB 2010-7 and AASB 2012-6 regarding financial instruments
- AASB 1031 Materiality
- AASB 1055 and AASB 2013-1 regarding budgetary reporting
- AASB 2012-3 regarding offsetting financial assets and financial liabilities
- AASB 2013-3 Amendments to AASB 136 – Recoverable Amount Disclosures for Non-Financial Assets
- AASB 2013-6 regarding reduced disclosure requirements

- AASB 2013-8 regarding Australian Implementation Guidance for Not-for-Profit Entities – Control and Structured Entities
- AASB 2013-9 regarding the Conceptual Framework, Materiality and Financial Instruments (Parts B and C).
- AASB 2014-1 regarding amendments to Australian Accounting Standards

Screen NSW has reviewed the new accounting standards and at this stage does not anticipate any material impact on the figures reported in these financial statements.

2. Expenses Excluding Losses

	2014 \$'000	2013 \$'000
(a) Board members		
Allowances – Board members	65	63
Superannuation – defined contribution plans	-	7
Payroll tax	-	4
	65	74
(b) Personnel services		
Salaries and wages (including recreation leave)	1,763	1,890
Superannuation – defined benefit plans	-	3
Superannuation – defined contribution plans	140	159
Long service leave	73	(26)
Workers compensation insurance	29	13
Payroll tax and fringe benefits tax	122	122
	2,127	2,161
(c) Other operating expenses include the following:		
Auditor's remuneration – audit of the financial reports	30	38
Auditor's remuneration – other services	13	17
Rental and office accommodation	218	200
Office and administration	63	153
Insurance	3	8
Advertising	-	15
Consultants	63	54
Communication	57	10
Training and staff development	19	7
Travel	37	33
Legal	116	97
Contractors	93	62
Hosted workshops and events	15	-
Marketing and promotional	29	24
	756	718
(d) Depreciation and amortisation expense		
Depreciation - Plant and equipment	2	8
Amortisation of intangible assets	11	8
	13	16

(e) Grants and Subsidies

Aurora Script Development Fund	94	248
Australian Children's Television Foundation	95	115
Industry Development Fund	417	300
Production Finance Fund	4,715	4,616
Project / Script Development	885	835
Regional Screen Service Providers	-	38
Regional Filming Fund	458	443
Emerging Filmmakers Fund	117	185
Interactive Media Fund	104	1,934
Production Attraction and Incentives	68	62
Strategic Opportunities	108	187
Sydney Film Festival	980	980
External Assessors	85	100
Screen Audience Development	141	235
	8,267	10,278

3. REVENUES

	2014	2013
	\$'000	\$'000
(a) Investment revenue		
Interest	261	411
	261	411
(b) Grants and contributions		
Grants - Other Entities	10	1,805
Grant - Recurrent - Department of Trade and Investment, Regional Infrastructure and Services	9,825	9,721
Grant - Capital - Department of Trade and Investment, Regional Infrastructure and Services	44	169
	9,879	11,695
(c) Other revenue		
Production Investment returns	861	778
Personnel services benefits and liabilities assumed by Crown Entity through the Department of Trade and Investment, Regional Infrastructure and Services.		
Superannuation – defined benefit	-	3
Long Service Leave*	71	(26)
Other revenue	38	127
	970	882

* Valuation adjustments have impacted on the long service leave expense and revenue recognised in the 2014 accounts.

4. GAIN/(LOSS) ON DISPOSAL

	2014 \$'000	2013 \$'000
Gain / (loss) on disposal of plant and equipment		
Written down value of assets disposed	-	(1)
Net gain / (loss) on disposal of plant and equipment	-	(1)

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 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

	2014 \$'000	2013 \$'000
Cash at bank and on hand	6,284	7,145
	6,284	7,145

For the purpose of the Statement of Cash Flows, cash and cash equivalents include cash at bank, cash on hand and short term deposits.

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)	6,284	7,145
Closing cash and cash equivalents (per Statement of Cash Flows)	6,284	7,145

Refer Note 19 for details regarding credit risk, liquidity risk and market risk arising from financial instruments.

7. CURRENT/NON CURRENT ASSETS - RECEIVABLES

	2014 \$'000	2013 \$'000
Current		
Sale of goods and services	47	29
Interest Receivable	113	158
GST - Net Receivable/Payable	257	441
Loan facilities	151	296
Less: Allowance for impairment	-	-
	568	924

Movement in the allowance for impairment

	2014 \$'000	2013 \$'000
Balance at 1 July 2013	-	59
Amounts written off during the year	-	(59)
Balance at 30 June 2014	-	-

8. CURRENT/NON-CURRENT ASSETS - PROPERTY PLANT AND EQUIPMENT

	Plant and equipment \$'000	Total \$'000
At 1 July 2013 – Fair value		
Gross carrying amount	50	50
Accumulated depreciation and impairment	(50)	(50)
Net Carrying Amount	-	-

At 30 June 2014 – Fair value

Gross carrying amount	59	59
Accumulated depreciation and impairment	(38)	(38)
Net Carrying Amount	21	21

Reconciliation

A reconciliation of the carrying 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 2014		
Net carrying amount at start of year	-	-
Additions	14	14
Assets held for sale	-	-
Disposals	(13)	(13)
Transfers	9	9
Depreciation expenses	(2)	(2)
Write back on disposal	13	13
Net carrying amount at end of year	21	21

	Plant and equipment \$'000	Total \$'000
At 1 July 2012 – Fair value		
At Gross Carrying Amount	57	57
Accumulated depreciation and impairment	(48)	(48)
Net Carrying Amount	9	9

At 30 June 2013 – Fair value

At Gross Carrying Amount	50	50
Accumulated depreciation and impairment	(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
Year ended 30 June 2013		
Net carrying amount at start of year	9	9
Additions	-	-
Assets held for sale	-	-
Disposals	(7)	(7)
Transfers	-	-
Depreciation expenses	(8)	(8)
Write back on disposal	6	6
Net carrying amount at end of year	-	-

9. INTANGIBLE ASSETS

	WIP \$'000	Software \$'000	Total \$'000
At 1 July 2013 – Fair value			
At Gross Carrying Amount	173	77.00	250
Accumulated depreciation and impairment	-	(14)	14
Net Carrying Amount	173	63	236

At 30 June 4– Fair value

At Gross Carrying Amount	-	260	260
Accumulated depreciation	-	(25)	(25)
Net Carrying Amount	-	235	235

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 2014			
Net carrying amount at start of year	173	63	236
Additions	-	19	19
Assets held for sale	-	-	-
Disposals	-	-	-
Transfers	(173)	164	(9)
Amortisation expense	-	(11)	(11)
Write back on disposal	-	-	-
Net carrying amount at end of year	-	235	235

	WIP \$0	Software \$'000	Total \$'000
At 1 July 2012 – fair value			
At Gross Carrying Amount	-	77	77
Accumulated depreciation and impairment	-	(6)	(6)
Net Carrying Amount	-	71	71
At 30 June 2013 – fair value			
At Gross Carrying Amount	173	77	250
Accumulated depreciation and impairment	-	(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 \$0	Software \$'000	Total \$'000
Year ended 30 June 2013			
Net carrying amount at start of year	-	71	71
Additions	173	-	173
Assets held for sale	-	-	-
Disposals	-	-	-
Transfers	-	-	-
Amortisation expenses	-	(8)	(8)
Write back on disposal	-	-	-
Net carrying amount at end of year	173	63	236

10. RESTRICTED ASSETS

Cash at bank includes 2014 includes: \$3,166,451 (2013: \$3,021,451). 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

	2014 \$'000	2013 \$'000
CURRENT		
Accrued Salaries, wages and on-costs	55	169
Creditors	2,622	3,599
	2,677	3,768

Details regarding credit risk, liquidity risk and market risk, including a maturity analysis of the above payables are disclosed in Note 19.

12. CURRENT/NON-CURRENT LIABILITIES - PROVISIONS

	2014	2013
	\$'000	\$'000
Personnel Services Provisions		
CURRENT		
Employee benefits and related on-costs		
Annual Leave	164	157
Long Service Leave	7	7
Payroll Tax	5	-
	176	164
Annual Leave:		
The liability at 30 June was \$164k (2013 - \$157k). This is based on leave entitlements at 30 June 2014. The value of annual leave expected to be taken within 12 months is \$153k (2013 - \$90k) and \$11k (2013 - \$65k) after 12 months.		
Long Service Leave:		
The liability at 30 June was \$7k (2013 \$7k). This is based on leave entitlements at 30 June 2014. The value of long service leave expected to be taken within 12 months is \$Nil (2013 - \$Nil) and \$7k (2013 - \$7k) after 12 months.		
Aggregate employee benefits and related on-costs		
Provisions – current	176	164
Personnel Services payable (Note 12)	55	169
	231	333

13. COMMITMENTS FOR EXPENDITURE

	2014	2013
	\$'000	\$'000
(a) Capital Commitments		
As at 30 June 2014 Screen NSW had no capital commitments (2013: Nil).		
(b) Operating Lease Commitments		
As at 30 June 2014 Screen NSW had no operating lease commitments (2013: Nil).		
(c) Other Expenditure Commitments		
Not later than one year	97	359
Later than one year and not later than five years	-	-
	97	359

The total expenditure commitments include GST of \$8,800 (2013: \$32,600).

14. CONTINGENT LIABILITIES

Screen NSW is unaware of the existence of any material Contingent Liabilities or Contingent Assets as at balance date (2013, 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 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 2014 was less than budget by \$96,000 and consisted of greater than budgeted expenditure of \$671,000 offset by greater than budgeted revenue of \$575,000. The major contributing factor to the greater than budgeted expenditure was the Treasury approved carry forward net cost of service adjustment of \$505,000 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 \$0.527 million approved by the Treasurer.

Assets and liabilities

Net Assets was greater than budget by \$437,000. This consisted of greater than budgeted total assets of \$1,057,000, offset by greater than budgeted total liabilities of \$620,000. Variations in total assets were primarily due to greater than budgeted cash and cash equivalents of \$1,260,000. Variations in total liabilities were primarily due to greater than budgeted current payables of \$622,000.

Cash flows

Net Cash Flows from operating activities was less than budget by \$447,000. This consisted of greater than budgeted total payments of \$584,000 offset by greater than budgeted receipts of \$137,000. 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. The variation in revenue was primarily due to better than budgeted production investment returns.

16. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES TO NET RESULT

	2014 \$'000	2013 \$'000
Net cash used on operating activities	(973)	(1,767)
Depreciation and amortisation	(13)	(16)
Impact of administrative restructures	-	-
Decrease / (increase) in provisions	(12)	28
Increase / (decrease) in receivables	(211)	293
Decrease / (increase) in payables	1,091	1,203
Net gain / (loss) on sale of plant and equipment	-	(1)
Net result	(118)	(260)

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 \$'000	Returns Received \$'000
Project / Script Development		
Period ending 30 June 2013	835	-
Period ending 30 June 2014	885	-
Production Investment		
Period ending 30 June 2013	4,616	778
Period ending 30 June 2014	4,715	847

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 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.

Screen NSW's main risks arising from financial instruments are outlined below, together with Screen NSW's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Secretary has overall responsibility for the establishment and oversight of risk management and reviews and agrees policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the entity, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by the Audit and Risk Committee on a continuous basis.

(a) Financial instrument categories

Financial Assets	Note	Category	Carrying Amount 2014 \$'000	Carrying Amount 2013 \$'000
Class:				
Cash and cash equivalents	6	N/A	6,284	7,145
Trade and other receivables ⁽¹⁾	7	Loans and receivables (at amortised cost)	160	187
Loan facilities (Revolve Fund)	7	Loans and receivables (at amortised cost)	151	296
Financial Liabilities	Note	Category	Carrying Amount 2014 \$'000	Carrying Amount 2013 \$'000
Class:				
Payables ⁽²⁾	12	Financial liabilities measured at amortised cost	2,677	3,768
			2,677	3,768

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 authority deposits and advances receivable. 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.

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 re-

cover 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 uncollectible 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 (2014: \$13k, 2013: \$23k) and not less than 3 months past due (2014: \$22k, 2013: \$38k) are not considered impaired and together these represent 94% (2013: 98%) 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 balance sheet.

	Total ^{1,2} \$'000	Past due but not impaired \$'000	Considered impaired \$'000
2014			
< 3 months overdue	22	22	-
3 months – 6 months overdue	-	-	-
> 6 months overdue	-	-	-
2013			
< 3 months overdue	38	38	-
3 months – 6 months overdue	-	-	-
> 6 months overdue	1	1	-

Notes

1. Each column in this table reports "gross receivables"
2. The ageing analysis excludes receivables as these are not within the scope of AASB 7 and excludes receivables that are not past due and not impaired. Therefore, the "total" does not reconcile to the receivables 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:

	2014 \$'000	2013 \$'000
MasterCard Limit	55	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 loans and other advances.

During the current and prior year, there were no defaults or breaches on any 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% (2013: 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			
2014								
Payables:								
Personnel services	-	55	-	-	55	55	-	
Creditors	-	2,622	-	-	2,622	2,622	-	
		2,677	-	-	2,677	2,677	-	
2013								
Payables:								
Personnel services	-	169	-	-	169	169	-	
Creditors	-	3,599	-	-	3,599	3,599	-	
		3,768	-	-	3,768	3,768	-	

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 Financial Position date. 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. 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.

	Carrying Amount \$'000	Result \$'000	Equity \$'000	Result \$'000	Equity \$'000
2014		-1%		+1%	
Financial assets					
Cash and cash equivalents	6,284	(63)	(63)	63	63
Receivables	160	-	-	-	-
Loan facilities (Revolve Fund)	151	-	-	-	-
Financial liabilities					
Payables	2,677	-	-	-	-
2013		-1%		+1%	
Financial assets					
Cash and cash equivalents	7,145	(74)	(74)	74	74
Receivables	187	-	-	-	-
Loan facilities (Revolve Fund)	296	-	-	-	-
Financial liabilities					
Payables	3,768	-	-	-	-

(e) Fair value compared to carrying amount

Financial instruments are generally recognised at cost. The amortised cost of financial instruments recognised in the statement of financial position approximates the fair value, because of the short term nature of the financial instruments.

19. EVENTS AFTER REPORTING DATE

There are no events subsequent to the balance date which affect the financial information disclosed in these financial statements, other than dissolution of Screen NSW as disclosed in Note 1.

End of the 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*, I state that:

- a) the accompanying financial statements have been prepared in accordance with applicable 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 accompanying financial statements exhibit a true and fair view of the financial position and the financial performance of the New South Wales Film and Television Office for the year ended 30 June 2014;
- c) at the date of signing I am not aware of any circumstances that would render the financial statements misleading or inaccurate.
- d) the financial statements were prepared on a non-going concern basis. Pursuant to the *Trade and Investment Cluster Governance (Amendment and Repeal) Act 2014* the New South Wales Film and Television Office was dissolved on 1 July 2014.

Dated this 22nd September 2014



MARK PATERSON AO
SECRETARY

APPENDICES

TABLE OF CONTENTS

APPENDIX 1A	Production Finance Projects Contracted 2013–4	40
APPENDIX 1B	Investment Returns 2013–14	41
APPENDIX 1C	Loan Facilities - Loans Contracted 2013–14	42
APPENDIX 2	Regional Filming Fund Projects Contracted 2013–14	42
APPENDIX 3A	Development: Early Stage Development 2013–14	42
APPENDIX 3B	Approved but Uncontracted 2013–14	44
APPENDIX 3C	Development: Advanced Development and Marketing 2013–14	44
APPENDIX 3D	Funding Received by NSW Producers under the Notice of Election 2013–14	46
APPENDIX 4	Aurora Projects Contracted 2013–14	47
APPENDIX 5A	Emerging Filmmakers Fund—Projects Contracted 2013–14	47
APPENDIX 5B	Festival Travel 2013–14	47
APPENDIX 5C	Producer Extension Placement 2013–14	48
APPENDIX 6A	Assessors—Production and Development 2013–14	48
APPENDIX 6B	Assessors—Emerging Filmmakers Fund 2013–14	48
APPENDIX 6C	Assessors—Aurora 2013–14	48
APPENDIX 7A	Industry Development Grants Contracted 2013–14	49
APPENDIX 7B	Audience Development Grants Contracted 2013–14	49
APPENDIX 7C	Strategic Opportunities Grants Contracted 2013–14	50
APPENDIX 7D	Contribution to the Australian Children's Television Foundation (ACTF) 2013 - 14	50
APPENDIX 7E	Sydney Film Festival Grant Contracted 2013–14	50
APPENDIX 7F	Assessors—Industry Development and Audience Development Funds	50
APPENDIX 8A	Select Screen Projects 2013–14 (Titles with Pre/Shoot/Post in NSW)	50
APPENDIX 8B	Production Attraction Pitches	52

APPENDIX 8C	Production Attraction Inbound Visits 2013-14	53
APPENDIX 9	Human Resources Personnel Policies and Practices	53
APPENDIX 10	Consultants	53
APPENDIX 11	Staff Structure - Four Year Comparison	54
APPENDIX 12	Wages and Salaries Exceptional Movements	54
APPENDIX 13	Staff Movements	54
APPENDIX 14	Staff Development	54
APPENDIX 15	Accounts and Payable Performance	55
APPENDIX 16	Risk Management and Insurance	55
APPENDIX 17	Reviews and Audits Undertaken	55
APPENDIX 18	Review of Credit Card Use	56
APPENDIX 19	Cost of the Annual Report	56
APPENDIX 20	Departmental Representatives on Significant Committees	56
APPENDIX 21A	Board Meetings	56
APPENDIX 21B	Significant Committees of the Agency	57
APPENDIX 22	Overseas Travel	57
APPENDIX 23	Screen NSW Publications	57
APPENDIX 24	Major Works in Progress	57
APPENDIX 25	Government Energy Management Policy	57
APPENDIX 26	Services to Women	57
APPENDIX 27	Government Information (Public Access) Act	58
APPENDIX 28	Report on Occupational Health and Safety	58
APPENDIX 29	Electronic Service Delivery	58
APPENDIX 30	Recycling Report	58
APPENDIX 31	Disability Action Plan	58
APPENDIX 32	Personal Information and Privacy	59
APPENDIX 33	Conflict of Interest	59
APPENDIX 34	Legal Change	59
APPENDIX 35	Client Response	59
APPENDIX 36	Guarantee of Service	60
APPENDIX 37	Multicultural Policies and Services	60

APPENDIX 1A—PRODUCTION FINANCE PROJECTS CONTRACTED 2013–14

PROJECT	APPLICANT	PRODUCER(S)	DIRECTOR	AMOUNT
FACTUAL PROGRAMS				
A. SINGLES				
88	Pursekey Productions Pty Ltd	Michaela Perske	Adrian Russell Wills	\$45,000
<i>Outback Choir</i>	Heiress Films Pty Ltd	Jennifer Cummins	L Nicol	\$40,000
<i>Back to Ground Zero</i>	Jotz Productions Pty Ltd	Tom Zubrycki	Tom Zubrycki	\$30,000
SUBTOTAL				\$115,000
B. SERIES				
<i>Go Back To Where You Came From - Season 3</i>	Cordell Jigsaw Productions Pty Ltd	Rick McPhee		\$88,000
<i>Stop laughing. This is serious.</i>	Screentime Pty Ltd	Stephen Oliver	Paul Clarke, Stephen Oliver, Paul Horan	\$75,000
<i>Struggle Street</i>	Keo Films Australia Pty Ltd	Mark Radomsky	Stuart O'Rourke	\$95,000
<i>The Tipping Points</i>	Unboxed Media Pty Ltd	Liz Courtney	Liz Courtney	\$20,000
<i>Colour Theory with Richard Bell - Series 2</i>	No Coincidence Media Pty Ltd	Mitchell Stanley, Hetti Perkins	James F Marshall	\$31,500
<i>Brilliant Creatures - Rebels from Oz (pka Wizards of Oz)</i>	Mint Pictures Pty Ltd	Margaret Bryant, Dan Goldberg	Paul Clarke	\$40,500
<i>Family Confidential - Series 3</i>	KalMedia Pty Ltd	Heather Nash, Laurie Critchley, Robyn Smith	Heather Nash, Laurie Critchley, Kay Pavolov, Brendan Young	\$30,000
<i>Taking on the Chocolate Frog</i>	Screentime Pty Ltd	Debbie Cuell	Debbie Cuell	\$64,000
<i>First Contact</i>	Blackfella Films Pty Ltd	Darren Dale	Ronan Sharkey	\$91,576
<i>Inside the Wildfire</i>	Wildfire Films Pty Ltd	Marcus Gillezeau, Ellenor Cox	Max Bourke	\$60,000
				\$595,576
FEATURES				
<i>Backyard Ashes</i>	Crow Crow Productions Pty Ltd	Anne Robinson	Mark Grentell	\$30,000
<i>Women He's Undressed (feature documentary)</i>	Damien Parer Productions Pty Ltd	Damien Parer	Gillian Armstrong	\$90,000
<i>Last Cab to Darwin</i>	Hydra Hamlet Pty Ltd	Greg Duffy, Lisa Duff	Jeremy Sims	\$250,000
<i>Strangerland</i>	Dragonfly Pictures Pty Ltd	Naomi Wenck, Macdara Keller	Kim Farrant	\$450,000
<i>Holding the Man</i>	Goalpost Pictures Australia Pty Ltd	Kylie Du Fresne	Neil Armfield	\$270,000
<i>Infini</i>	Infini Movie Pty Ltd	Shane Abbess, Mat Graham, Brett Thornquest	Shane Abbess	\$70,000
<i>The Last Impresario (feature documentary)</i>	Chalky The Film Pty Ltd	Nicole O'Donohue	Gracie Otto	\$25,000
<i>Maya The Bee</i>	Buzz Studios Pty Ltd	Barbara Stephen	Alexs Stadermann	\$265,000
SUBTOTAL				\$1,450,000
CHILDREN'S TELEVISION SERIES				
a. Animation				
<i>Tashi</i>	Buzz Studios Pty Ltd	Barbara Stephen	Serg Delfino	\$200,000
b. Live Action				

<i>In Your Dreams - Series 2</i>	Southern Star Entertainment Pty Ltd	Noel Price	Ralf Strasser	\$270,000
c. Factual				
<i>Bushwhacked! Series 2</i>	Mint Pictures Pty Ltd	Lester Jones	Mark Bellamy	\$70,000
<i>Blue Zoo</i>	Air Pig Productions Pty Ltd	Sally Browning	Sally Browning	\$100,000
SUBTOTAL				\$640,000

PROJECT	APPLICANT	PRODUCER(S)	DIRECTOR	AMOUNT
ADULT TELEVISION DRAMA				
A. SERIES				
<i>The Gallipoli Story (aka Gallipoli)</i>	Matchbox Productions Pty Ltd	Penny Chapman, John Schwarz, Jacquelin Perske	Michael Rymer	\$200,000
<i>Hiding</i>	Playmaker Media Pty Ltd	David Maher, David Taylor, Matt Ford	Shawn Seet, Grant Brown, Toni Garrett	\$340,000
<i>Gina</i>	Cordell Jigsaw Productions Pty Ltd	Paul Bennett, Claudia Karvan	Mark Joffe	\$225,000
<i>Maximum Choppage</i>	Matchbox Productions Pty Ltd	Julie Eckersley, Linda Micsko	Craig Melville	\$180,000
<i>Soul Mates (aka The Life Eternal)</i>	Soul Mates TV Pty Ltd	Chloe Rickard	Connor Van Vuuren, Christian Van Vuuren	\$80,000
<i>Love Child - Season 1</i>	Playmaker Media Pty Ltd	Sue Seeary	Shawn Seet	\$300,000
<i>Love Child - Season 2</i>	Playmaker LC2 SPV Pty Ltd	Tom Hoffie	Shawn Seet, Geoff Bennett, Lynn-Maree Danzey	\$300,000
SUBTOTAL				\$1,625,000
B. TELEMOVIE				
<i>Catching Milat</i>	Shine Australia Pty Ltd	Kerrie Mainwaring	Peter Andrikidis	\$200,000
SUBTOTAL				\$200,000
TOTAL				\$4,625,576

BREAKDOWNS

Applications received	51
Applications contracted	33
Percentage of applications contracted	64.7%

APPENDIX 1B—INVESTMENT RETURNS 2013–14

Investment Returns	\$841,615
--------------------	-----------

APPENDIX 1C— LOAN FACILITIES - LOANS CONTRACTED 2013–14

PROJECT	APPLICANT	TYPE	AMOUNT APPROVED
N/A	-	-	-

APPENDIX 2— REGIONAL FILMING FUND PROJECTS CONTRACTED 2013–14

PROJECT	TYPE	APPLICANT	REGION	REGIONAL NSW SPEND	AMOUNT APPROVED
<i>Bushwhacked! - Series 2</i>	Children's Factual Series	Mint Pictures Pty Ltd	Mt Kiociuskzko, Warrumbungle National Park, Dubbo, Mendooran	\$60,167	\$20,000
<i>Blue Zoo</i>	Children's Factual Series	Air Pig Productions Pty Ltd	Coffs Harbour, NSW North Coast and Northern Rivers	\$359,556	\$100,000
<i>Last Cab To Darwin</i>	Feature	Hydra Hamlet Pty Ltd	Broken Hill and surrounds	\$411,933	\$100,000
<i>Strangerland</i>	Feature	Dragonfly Pictures Pty Ltd	Broken Hill and surrounds	\$870,342	\$100,000
<i>Village Vets</i>	Factual Series	VTV Pty Ltd	Shoalhaven area including Berry, Kangaroo Valley, North Nowra, Milton	\$109,622	\$25,000
<i>Inside The Inferno</i>	Factual Series	Wildfire Films Pty Ltd	Camden, Minimbah, Mogo, Winmalee, Wollondilly, Wollemi Pines, Wagga Wagga	\$126,686	\$30,000
<i>Vietnam Anzacs</i>	Factual Series	Battle of Balmoral Pty Ltd	Camden and Wollindilly areas including Cobbity and Brownlow Hill	\$58,444	\$20,000
TOTAL				\$294,752	\$395,000

APPENDIX 3A— DEVELOPMENT: EARLY STAGE DEVELOPMENT 2013–14

TITLE	APPLICANT	WRITER(S)	AMOUNT
FEATURES			
<i>Breaking The Spell</i>	Eva Di Blasio	Alicia Walsh	\$14,500
<i>Dance Academy - The Movie</i>	Werner Film Productions Pty Ltd	Samantha Strauss	\$20,000
<i>Detachment 88</i>	Rhythmic Films Pty Ltd	Corey Pearson	\$6,000
<i>Dragon Eye</i>	Darkroom Film Pty Ltd	Gina Roncoli	\$6,000
<i>Eddie's Country</i>	Rusted Angels Entertainment	Adrian Russell Wills	\$6,000
<i>Hades</i>	Kavaboy Entertainment Pty Ltd	David Peers	\$8,000
<i>It's Not the End of the World</i>	Robyn Kershaw Productions Pty Ltd	Stephen Davis	\$18,500
<i>Killer Country</i>	Uncovered Films Pty Ltd	Stephen Sewell	\$10,000
<i>Little Bird</i>	Eddie Wong Films Pty Ltd	Elizabeth Coleman	\$10,000
<i>Love Before Wicket</i>	Enjoy Entertainment Pty Ltd	Dave Warner	\$5,000
<i>Priscilla: Monster in a Party Frock</i>	Jungleboys FTV Pty Ltd	Paul Clarke	\$15,000
<i>Remote</i>	Windrose Pictures Pty Ltd	Andrew Knight	\$11,000
<i>Seasons Pass</i>	Matthew Dabner t/a Gate 41	Heath Davis	\$5,000

<i>So Close To Life</i>	Iron Cove Productions Pty Ltd	Judy Davis	\$25,000
<i>The Bus on Thursday</i>	Shirley Frances Barrett	Shirley Barrett	\$15,000
<i>The Ferryman</i>	Night Kitchen Productions Pty Ltd	Daniel Krige	\$10,000
<i>The Merger</i>	Anne Louise Robinson t/a AR Films	Damian Callinan, Mark Grentell	\$10,000
<i>Whoever Brought Me Here</i>	Jennifer Kent	Jennifer Kent	\$10,500
SUBTOTAL			\$205,500
TELEVISION DRAMA – SERIES			
<i>Buster</i>	Ambience Entertainment Pty Ltd	Edwina Searle, Nick Parsons	\$7,000
<i>Customs Cops</i>	Matchbox Productions Pty Ltd	Felix Williamson, Josh Mapleston, Rory Williamson, Kate Mulvany	\$20,000
<i>Lessons from the Grave</i>	Oze-Male Pty Ltd	Matilda Brown	\$10,000
SUBTOTAL			\$37,000
TELEVISION DRAMA – TELEMOVIE			
n/a			
SUBTOTAL			
CHILDREN'S TELEVISION – LIVE ACTION			
<i>Dangerously Smart</i>	Palm Beach Pictures Pty Ltd	Jonathan Empson	\$2,000
SUBTOTAL			\$2,000
CHILDREN'S TELEVISION – ANIMATION			
<i>Elwood Pie</i>	Kapow Pictures Pty Ltd	Bruce Griffiths	\$11,000
SUBTOTAL			\$11,000
FACTUAL – SERIES			
<i>Creating Emerald Cities</i>	Unboxed Media Australia Pty Ltd	Matt Tomaszewski	\$10,000
<i>First Footprints: The Pacific</i>	Contact Films Pty Ltd	Martin Butler	\$20,000
<i>Kids Unplugged</i>	360 Degree Films Pty Ltd	Alex Tarney, Tosca Looby	\$10,000
<i>Landmark Ob Doc Series (working title)</i>	Heiress Films Pty Ltd		\$15,000
<i>Master of Pearl</i>	Evershine Pty Ltd	Helen Barrow, Hugh Piper	\$10,000
<i>This Ain't Hollywood</i>	In Films Pty Ltd	Matt Siegel	\$13,000
<i>Stalking Funny</i>	Gary Keith Doust t/a Fridgejam Productions	Craig Anderson	\$8,000
SUBTOTAL			\$86,000
FACTUAL – SINGLE			
<i>Doomsday in the Desert</i>	In Films Pty Ltd	Nial Fulton	\$10,000
<i>Easter in Jerusalem (pka The Way of the Cross)</i>	Mark Gould Productions Pty Ltd	Mark Gould	\$11,000
<i>Gaycrashers</i>	Trotting Fox Productions Pty Ltd	Nel Minchin, Tom Rohr	\$9,000
<i>Ka-Ching! Ka-Ching! (pka The Rat Machine)</i>	Looking Glass Pictures Pty Ltd	Neil Lawrence	\$10,000
<i>Outback Choir</i>	Heiress Films Pty Ltd	L Nicol	\$15,500
<i>Servant or Slave</i>	No Coincidence Media Pty Ltd	Hetti Perkins	\$9,800
<i>The Burning Library</i>	Iguana Films Pty Ltd	Geordie Williamson	\$10,000
SUBTOTAL			\$75,300

FACTUAL—FEATURE			
n/a			
BUSINESS PLANS			
<i>Mememe Productions Pty Ltd Business plan</i>	Mememe Productions Pty Ltd		\$5,000
<i>Causeway Films Business Plan</i>	Causeway Films Pty Ltd		\$5,000
SUBTOTAL			\$10,000
MULTIPLATFORM			
<i>Hired Gun</i>	Quest's End Games Pty Ltd	Daniel McMahon	\$20,000
<i>Picu Kingdoms</i>	Spring in Alaska Pty Ltd	Kylie Robertson	\$20,000
SUBTOTAL			\$40,000
TOTAL			\$466,800
Applications received			53
Applications contracted			41
Percentage of applications contracted			77.4%

	AMOUNT	%
Features	\$205,500	44
Factual Programs	\$161,300	33
Television Drama	\$37,000	7.9
Children's Television	\$13,000	2.8
Business Plans	\$10,000	2.1
Multiplatform	\$40,000	8.6
TOTAL	\$466,800	100

APPENDIX 3B—APPROVED BUT UNCONTRACTED 2013-14

PROJECT	APPLICANT	WRITER(S)	AMOUNT
n/a			

APPENDIX 3C—DEVELOPMENT: ADVANCED DEVELOPMENT AND MARKETING 2013 - 14

PROJECT	APPLICANT	WRITER(S)	AMOUNT
FEATURES			
<i>Blacktop</i>	Porchlight Films Pty Ltd	John Mahoney	\$5,000
<i>Em</i>	Matthew Dabner t/a Gate 41	Emma Jensen	\$15,000
<i>High Season (pka Seminyak)</i>	Jan Chapman Films Pty Ltd	Cate Shortland	\$27,000
<i>Mr & Mrs Montague</i>	Tristram Miall Films Pty Ltd	Elissa Down	\$20,000
<i>Out West, Synchronicity, The Household Guide to Dying (slate travel)</i>	GFN Productions Pty Ltd	Terry Jennings, Alister Grierson, Emma-Kate Croghan	\$20,000
<i>Simpson</i>	Mackay Screen Media Pty Ltd	Sam Meikle	\$15,000
<i>Subject 14</i>	Lisa Maree Shaunessy	Seth Larney	\$20,000
<i>The Daughter (pka Wild Duck)</i>	Fate Films Pty Ltd	Simon Stone	\$30,000
<i>The Glass Blower</i>	Benchmark Films Pty Ltd	Denie Pentecost	\$10,000

<i>The Opposition (feature documentary)</i>	Media Stockade Pty Ltd	Hollie Fifer	\$7,500
<i>The Wrongest Guy (pka Bent)</i>	403 Productions Pty Ltd as a trustee for The Hearn Family Trust	Steve Vidler	\$25,000
<i>Zebras</i>	McElroy & McElroy Pty Ltd	David Williamson	\$18,750
SUBTOTAL			\$213,250
TELEVISION DRAMA – SERIES			
<i>n/a</i>			
SUBTOTAL			
CHILDREN'S TELEVISION – LIVE ACTION			
<i>Bushwhacked! Series 3</i>	Mint Pictures Pty Ltd	Dan Goldberg	\$7,500
SUBTOTAL			\$7,500
CHILDREN'S TELEVISION – ANIMATION			
<i>Spongo & Fuzz</i>	Cheeky Little Media Pty Ltd	Dan Mansour	\$20,000
<i>The Deep</i>	A Stark Production Pty Ltd	Philip Dalkin, Tom Taylor	\$9,400
SUBTOTAL			\$29,400
FACTUAL – SERIES			
<i>Le Restaurant- Sunnyside of the Doc 2014</i>	Essential Media and Entertainment Pty Ltd	Meaghan Wilson-Anastasios	\$2,100
SUBTOTAL			\$2,100
FACTUAL – SINGLE			
<i>A Cold War</i>	Jotz Productions Pty Ltd	Juliet Lamont	\$4,000
<i>A Leg To Stand On</i>	Susan Margaret MacKinnon	David Roach	\$5,000
<i>As You Dreamt It</i>	Jungleboys FTV Pty Ltd	Jennifer Peedom	\$10,000
<i>China's Deep Dive</i>	SeaLight Pictures Pty Ltd	Adam Geiger	\$5,000
<i>Code of Silence (pka The Whistleblowers)</i>	Mint Pictures Pty Ltd	Dan Goldberg	\$10,000
<i>Kids Unplugged</i>	360 Degree Films Pty Ltd	Alex Tarney, Tosca Looby	\$10,000
<i>Lessons From Joan</i>	LaLa Pictures Pty Ltd	Walter McIntosh	\$5,000
<i>The Last Impresario</i>	Chalky The Film Pty Ltd	Gracie Otto	\$6,300
<i>Zach's Ceremony</i>	Pbox Pty Ltd	Sarah Linton	\$10,000
<i>Unholy Trinity</i>	SeaLight Pictures Pty Ltd	Adam Geiger	\$10,000
SUBTOTAL			\$65,300
MULTIPLATFORM			
<i>Blast 'Em Bunnies</i>	Nnooo Pty Ltd	Nicholas Watt	\$20,000
<i>Cup Half Full</i>	Media Stockade Pty Ltd	Jessica Hamilton	\$5,000
<i>Day One</i>	Protein One Pty Ltd	Galvin Scott Davis	\$5,554
<i>My Life as an Alphabet</i>	Fourtwelve Pty Ltd		\$4,000
<i>The Hive</i>	Smith & Nasht Pty Ltd	Annamaria Talas	\$5,000
SUBTOTAL			\$39,554
TOTAL			\$357,104

BREAKDOWNS

Applications received	35
Applications contracted	30
Percentage of applications contracted	85.7

	AMOUNT	%
Features	\$213,250	57.9
Factual Programs	\$67,400	18.9
Children's Television	\$36,900	10.3
Multiplatform	\$39,554	11.1
TOTAL	\$357,104	100

APPENDIX 3D—FUNDING RECEIVED BY NSW PRODUCERS UNDER THE NOTICE OF ELECTION 2013-14

PROJECT	APPLICANT	ENTERPRISE	PRODUCER EQUITY	AMOUNT
<i>7 Days Later</i>	Ludo Studio Pty Ltd		\$15,115	\$15,115
<i>Blue Zoo</i>	Airpig Productions Pty Ltd		\$7,585	\$7,585
<i>Bushwhacked - Series 2</i>	Mint Pictures Pty Ltd		\$7,500	\$7,500
<i>Family Confidential - Series 3</i>	Southern Pictures Pty Ltd		\$20,000	\$20,000
<i>Lessons from the Grave</i>	Oze Male Pty Ltd		\$10,000	\$10,000
<i>Gaycrashers</i>	Trotting Fox Productions Pty Ltd		\$9,000	\$9,000
<i>Strangerland</i>	Dragonfly Pictures Pty Ltd	\$16,125		\$16,125
<i>Whistleblowers</i>	Mint Pictures Pty Ltd		\$5,000	\$5,000
<i>Soul Mates</i>	Soul Mates TV Pty Ltd		\$20,000	\$20,000
<i>Brilliant Creatures</i>	Mint Pictures Pty Ltd		\$5,000	\$5,000
TOTAL		\$16,125	\$99,200	\$115,325

APPENDIX 4—AURORA PROJECTS CONTRACTED 2013-14

TITLE	WRITER	PRODUCER	DIRECTOR	AMOUNT
<i>Birdbrain</i>	Warren Coleman, Stephen Abbott	Amanda Higgs		\$36,000
<i>Babyteeth</i>	Rita Kalnejais	Alex White, Jan Chapman		\$36,000
TOTAL				\$72,000

AURORA BREAKDOWN

Applications received	11
Applications contracted	2
Percentage of applications contracted	18.2

APPENDIX 5A — EMERGING FILMMAKERS FUND PROJECTS CONTRACTED 2013-14

TITLE	APPLICANT	TYPE	AMOUNT
<i>Florence Has Left the Building</i>	Alexandra Martha White t/a First Edition Films	Short Film - Drama	\$30,000
<i>The Tender Dark</i>	Shay Spencer	Short Film - Drama	\$30,000
<i>Pocket Money (pka School-book)</i>	WTFilm Pty Ltd	Short Film - Drama	\$30,000
TOTAL			\$90,000

APPENDIX 5B—FESTIVAL TRAVEL 2013-14

APPLICANT	PRODUCER	PROJECT	TRAVEL TO	AMOUNT
Brian Rosen	Brian Rosen	Around the Block	Toronto, Canada	\$5,000
Kym Vercoe	Damir Ibrahimovic	For Those Who Can Tell No Tales	Toronto, Canada	\$2,000
Rosemary Blight	Rosemary Blight, Joel Edgerton, Michael Benaroya	Felony	Toronto, Canada	\$5,000
Emile Sherman	Emile Sherman	Tracks	Toronto, Canada	\$5,000
Kristina Ceyton	Kristina Ceyton, Kristian Moliere	The Babadook	Park City, Utah, USA	\$5,000
Sylvia Wilczynski	Sylvia Wilczynski	The Rocket	London, UK	\$1,900
Lyn Norfor	Lyn Norfor	Perception	Clermont-Ferrand, France	\$2,075
Robert Connolly	Robert Connolly	The Turning	Berlin, Germany	\$5,000
Michela Ledwidge	Michela Ledwidge	ACO Virtual	Austin, Texas, USA	\$5,000
Eddie Martin	Eddie Martin	All This Mayhem	Sheffield, UK	\$1,500
Robertino Zambrano	Robertino Zambrano	Love in the Time of March Madness	New York, USA	\$4,000
Liz Watts	Liz Watts	The Rover	Cannes, France	\$5,000
Margaret Bryant	Margaret Bryant, Dan Goldberg	Brilliant Creatures - Rebels from Oz (pka Wizards of Oz)	Sheffield, UK	\$4,700
TOTAL				\$51,175

BREAKDOWNS

Applications received	14
Applications contracted	13
Percentage of applications contracted	92.9

APPENDIX 5C — PRODUCER EXTENSION PLACEMENT 2013-14

Kristy Best	\$20,000
Jessica Mitchell	\$20,000
Michelle Lia	started 18 June 2014

APPENDIX 6A—ASSESSORS — PRODUCTION AND DEVELOPMENT 2013-14

Angeli Macfarlane	Jenny Day	Ned Lander
Anna Grieve	Joe Forte	Nick Doherty
Anne Bruning	Julia Overton	Nuala O'Halloran
Anne Carey	Justin Donoghue	Paul Mezey
Belinda Mravacic	Justine Flynn	Penny Robins
Carolyn Johnston	Kate Stone	Regina Lee
Cass O'Connor	Katherine Slattery	Sally Browning
Chris Noonan	Laurie Webb	Samantha Jennings
Claudia Sagripanti	Leesa Kahn	Sandra Alexander
Dan Lupovitz	Libbie Doherty	Sheila Hanahan Taylor
Diana Manson	Lorelle Adamson	Sheila Jayadev
Dylan Blowen	Louise Smith	Sheridan Jobbins
Elizabeth McNiven	Mark Hamlyn	Stefan Moore
Emma Moroney	Martin Slater	Sunil Perakash
Esther Lim	Matthew Dabner	Susan Cartsonis
Fotini Manikakis	Megan Harding	Susan MacKinnon
Hilary Cunin	Melissa Lucashenko	Susie Campbell
Ian Ginn	Morgan Jaffit	Trevor Graham
Jane Allen	Nathalie Peter-Contesse	

APPENDIX 6B—ASSESSOR EMERGING FILMMAKERS FUND

Angie Fielder

APPENDIX 6C—ASSESSORS AURORA

Samantha Jennings
Ranald Allen
Justin Donoghue

APPENDIX 7A—INDUSTRY DEVELOPMENT GRANTS CONTRACTED 2013-14

ORGANISATION	PROJECT	AMOUNT FUNDED
Australian Directors Guild	ADG annual events and conference	\$35,000
Australian Guild of Screen Composers	AGSC program of events	\$5,000
Australian International Documentary Conference	AIDC 2014 (Year 1 of 2)	\$8,000
Australian Writers Guild Ltd	AWG program of events (Year 1 of 2)	\$15,000
Information and Cultural Exchange	Screen Cultures Program (Year 1 of 3)	\$57,500
Metro Screen	Central Coast on Screen (Year 1 of 3)	\$25,000
Metro Screen	Tripartite Agreement with Screen Australia 2013-2015	\$200,000
Northern Rivers Screenworks	Enterprise Program (Year 1 of 3)	\$50,000
Screen Producers Australia	Screen Forever (Year 1 of 3)	\$10,000
Screen Producers Australia	The Ones To Watch (Year 1 of 3)	\$10,000
TOTAL		\$415,500

APPENDIX 7B—AUDIENCE DEVELOPMENT GRANTS CONTRACTED 2013-14

ORGANISATION	PROJECT	APPROVED AMOUNT
Blackfella Films Pty Ltd	Corroboree Festival 2013	\$8,000
Flickerfest Pty Ltd	Flickerfest International Short Film Festival (Year 1 of 3)	\$20,000
Flickerfest Pty Ltd	Flickerfest Touring Film Festival (Year 1 of 3)	\$20,000
Gwydir Shire Council	North West Film Festival 2013	\$8,000
Information and Cultural Exchange	Arab Film Festival Australia (Year 1 of 3)	\$16,000
Muswellbrook Shire Council	Blue Heeler Film Festival 2014	\$5,000
Northern Rivers Screenworks	Premiere Screenings Program (Year 1 of 3)	\$10,000
Petite Grand Kaboom Ltd	Little Big Shots: NSW Tour (Year 1 of 3)	\$5,000
Screen Culture Association Inc	Antenna Documentary Festival 2013	\$10,000
The Festivalists Pty Ltd	Access All Areas Film Festival 2013	\$5,000
The Festivalists Pty Ltd	Young At Heart Film Festival 2014	\$6,000
Tropfest Australia	Tropfest (Year 1 of 3)	\$15,000
TOTAL		\$128,000

APPENDIX 7C—STRATEGIC OPPORTUNITIES GRANTS CONTRACTED 2013–14

ORGANISATION	PROJECT	APPROVED AMOUNT
Atlantic Film Group	Alan Harris - Ausfilm TV Week London 2013	\$2,000
Goalpost Pictures Australia Pty Ltd	Kylie du Fresne - Ausfilm TV Week London 2013	\$2,000
James Henry Arrow t/a Rusty Shutter Films	Tip Rats - SBS Comedy Runway	\$10,000
Media Stockade Pty Ltd	Madeleine Hetherton - Travel - Asian Side Of The Doc 2014	\$4,560
Melbourne International Film Festival	37 South Market 2013	\$5,750
Metro Screen	Resources for Regions	\$5,000
Metro Screen	Film Festivals Project	\$7,500
Northern Rivers Screenworks	Inside The Writers Room	\$17,700
Northern Rivers Screenworks	Models For Success Project	\$10,000
One Stone Pictures Pty Ltd	The Victim's Guide to Kidnapping - SBS Comedy Runway	\$10,000
Playmaker Media Pty Ltd	Playmaker Media Scribe Masters Program	\$20,000
Porchlight Films Pty Ltd	Tanya Phegan - Ausfilm TV Week London 2013	\$2,000
Screen Producers Australia	Production Satchel	\$10,000
The Feds Australia Pty Ltd	Lisa Gray - Ausfilm TV Week London 2013	\$2,000
TOTAL		\$108,510

APPENDIX 7D—CONTRIBUTION TO AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION 2013–14

ORGANISATION	PROJECT	APPROVED AMOUNT
Australian Children's Television Foundation		\$95,000
TOTAL		\$95,000

APPENDIX 7E—SYDNEY FILM FESTIVAL GRANT 2013–14

ORGANISATION	PROJECT	APPROVED AMOUNT
Sydney Film Festival	Sydney Film Festival and Travelling Film Festival	\$980,000
TOTAL		\$980,000

APPENDIX 7F—ASSESSORS INDUSTRY AND AUDIENCE DEVELOPMENT FUNDS

Jane Kreis
Gayle Lake
Hiromi Matsuoka
Brendan Smith

APPENDIX 8A—SELECT SCREEN PROJECTS 2013–14 (TITLES WITH PRE/SHOOT/POST IN NSW)

TITLE	TYPE	PRODUCTION COMPANY
<i>The LEGO Movie</i>	Animated Feature	Animal Logic / LEGO / Lin Pictures / Warner Bros Pictures
<i>Maya the Bee</i>	Animated Feature	Buzz Studios
<i>Walking With Dinosaurs 3D</i>	Animated Feature	Animal Logic / BBC Earth / BBC Worldwide / Evergreen Films / Reliance Big Entertainment
<i>All Over the Place: Australia</i>	Children's Programming	BBC

<i>Lah-Lah's Adventures</i>	Children's Programming	Stella Projects / Bardel Entertainment
<i>Tashi</i>	Children's Programming	Buzz Studios / Flying Bark Productions
<i>Women He's Undressed</i>	Factual Feature	Orry Kelly
<i>72 Dangerous Animals Australia</i>	Factual TV Series	Showrunner Productions
<i>Australia: The Story of Us</i>	Factual TV Series	Essential Media & Entertainment / Seven Network
<i>Freak Vonk in Australia</i>	Factual TV Series	TVBV (The Netherlands)
<i>Haunting: Australia</i>	Factual TV Series	Flame Productions
<i>Outback Choir</i>	Factual TV Series	Heiress Films
<i>River Cottage - series 2 & 3</i>	Factual TV Series	Keo Films / ITV Studios
<i>Taking on the Chocolate Frog</i>	Factual TV Series	Screentime
<i>Who Do You Think You Are?</i>	Factual TV Series	Artemis International
<i>Alexander and the Terrible, Horrible, No Good, Very Bad Day (VFX)</i>	Feature Drama	Walt Disney Pictures / The Jim Henson Company
<i>Avengers: The Age of Ultron (VFX)</i>	Feature Drama	Marvel Studios
<i>Backtrack</i>	Feature Drama	Head Gear Films / See Pictures
<i>Backyard Ashes</i>	Feature Drama	Crow Crow Productions
<i>Elixir (post NSW)</i>	Feature Drama	Elixir Films
<i>Fallen (post NSW)</i>	Feature Drama	Lotus Entertainment / Mayhem Pictures / Silver Reel
<i>Felony</i>	Feature Drama	Goalpost Pictures Australia / Blue Tongue Films
<i>Gods of Egypt</i>	Feature Drama	Mystery Clock Cinema / Summit Entertainment / Thunder Road Pictures
<i>Infini</i>	Feature Drama	Eclectik Vision / Storm Alley Entertainment / Storm Vision Entertainment
<i>Kingsman: The Secret Service</i>	Feature Drama	Marv Films / Twentieth Century Fox Film Corporation
<i>Last Cab To Darwin</i>	Feature Drama	Last Cab Productions
<i>Mad Max 4: Fury Road (VFX)</i>	Feature Drama	Kennedy Miller Mitchell / Warner Bros Pictures
<i>Manny Lewis</i>	Feature Drama	Beyond Film Production / Seven Network / A-List Entertainment
<i>One Less God</i>	Feature Drama	New Realms Films / Unravel Media
<i>Son of a Gun (post NSW)</i>	Feature Drama	SOAG Productions/ Altitude Film Entertainment / Bridle Path Films
<i>Strangerland (shoot and post)</i>	Feature Drama	Worldview Entertainment / Dragonfly Entertainment / Fastnet Films
<i>Terminus</i>	Feature Drama	Storm Vision Entertainment / Eclectik Vision / Maddfilms
<i>The Inbetweeners 2</i>	Feature Drama	Bwark Productions
<i>The Little Death</i>	Feature Drama	Head Gear Films / See Pictures
<i>The Monk (VFX)</i>	Feature Drama	Columbia Pictures / New Classics Media
<i>The Rover (post NSW)</i>	Feature Drama	Porchlight Films / Lava Bear Films / Blue Tongue Films
<i>The System</i>	Feature Drama	Aryavision Films
<i>The Water Diviner</i>	Feature Drama	Fear of God Films / Hopscotch Features / RatPac Entertainment / Seven Group Holdings / Seven West Media
<i>Unbroken</i>	Feature Drama	Universal Pictures / 3 Arts Entertainment / Legendary Pictures / Jolie Pas
<i>X-Men: Days of Future Past (VFX)</i>	Feature Drama	Marvel Entertainment / Twentieth Century Fox Film Corporation
<i>A Model Adventure</i>	Reality TV Series	Candid Films
<i>Aussie Pickers season 2</i>	Reality TV Series	Shine 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 / Shine Australia / Seven Network
<i>Embarrassing Bodies</i>	Reality TV Series	Shine Australia
<i>House Rules</i>	Reality TV Series	Seven Network

<i>I'm a Celebrity...Get Me Out of Here!</i>	Reality TV Series	ITV Studios
<i>Living with the Enemy</i>	Reality TV Series	Shine Australia
<i>Naomi Campbell's The Face</i>	Reality TV Series	Shine Australia
<i>So You Think You Can Dance Australia season 4</i>	Reality TV Series	Shine Australia
<i>The Bachelor Australia</i>	Reality TV Series	Shine Australia
<i>The Biggest Loser</i>	Reality TV Series	Shine Australia
<i>The Living Room</i>	Reality TV Series	WTFN / Network TEN
<i>The Voice</i>	Reality TV Series	Shine Australia
<i>The Voice Kids Australia</i>	Reality TV Series	Shine Australia
<i>The X Factor</i>	Reality TV Series	FremantleMedia Australia
<i>Wimp 2 Warrior</i>	Reality TV Series	Showrunner Productions
<i>Young, Lazy and Driving Us Crazy</i>	Reality TV Series	Matchbox Pictures
<i>Home and Away</i>	Serial	Seven Network
<i>Carlotta</i>	Telemovie	Story Ark Productions
<i>Catching Milat</i>	Telemovie	Catching Milat
<i>The Killing Field</i>	Telemovie	Cornerstone Pictures / Seven Network Australia
<i>Banished</i>	TV Mini-series	RSJ Films / See-Saw Films
<i>A Place to Call Home season 2</i>	TV Series	Seven Network
<i>Black Comedy</i>	TV Series	Scarlett Pictures
<i>Fat Tony & Co. (post NSW)</i>	TV Series	Screentime
<i>House Husbands season 2 (post NSW)</i>	TV Series	Playmaker Media
<i>Love Child season 1 & 2</i>	TV Series	Playmaker Media
<i>Maximum Choppage</i>	TV Series	Matchbox Pictures
<i>Old School</i>	TV Series	Enjoy Entertainment, Matchbox Pictures
<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
<i>Puberty Blues series 2</i>	TV Series	Southern Star Entertainment
<i>Rake series 3</i>	TV Series	Rake 3 / Essential Media and Entertainment
<i>Redfern Now series 2</i>	TV Series	Blackfella Films
<i>Return to the Devil's Playground</i>	TV Series	Matchbox Pictures
<i>Soul Mates</i>	TV Series	Soul HQ
<i>The Code</i>	TV Series	Playmaker Media
<i>The Moodys</i>	TV Series	Jungle Boys
<i>Wonderland season 1 & 2</i>	TV Series	FremantleMedia Australia

APPENDIX 8B—PRODUCTION ATTRACTION PITCHES 2013–14

TYPE	OUTCOME: SHOT IN/ CONFIRMED FOR NSW	CONSIDERING LOCATIONS / UNKNOWN	SHOT ELSEWHERE	TOTAL
Animated Feature		4		4
Children's Programming	1			1
Feature	19	48	12	79

Feature Documentary	1			1
Reality/Lifestyle Series	11	7	2	20
Serial Drama	1			1
Short Film	53	4		57
Stills Shoot	1	1		2
Telemovie/TV Mini-Series	6	4	3	13
TV Documentary Series/ Singles	15	4		19
TV Drama Series	10	5	1	16
TVC	9	1		10
WEB SERIES	1			1
TOTAL	128	78	16	222

APPENDIX 8C – PRODUCTION ATTRACTION INBOUND VISITS 2013–14

GUEST NAME	COMPANY	DATE OF VISIT
Clayton Townsend, Producer Jon Hutman, Production Designer Angelina Jolie, Director John Seale, Director of Photography Joe Reidy First Assistant Director	Universal Studios (USA)	25 July 2013 - 3 August 2013
Bill Mechanic, Producer Paul Currie, Producer Peter Woods, Professor	Pandemonium Films (USA) Lightstream Pictures (AUS) Malaysian Educational Research Group (MALAYSIA)	29 July - 3 August 2013 14 August 2013
Wang Ying, Deputy Editor in Chief Shandong Radio and TV Station Wang Xiaoling Assistant Consultant American and Oceanian Affairs Division Shandong Provincial Foreign Affairs Department Tan Chong Deputy Director Shandong Radio and TV Station International Channel	Shandong Media and Culture Delegation (CHINA)	25 September 2013

APPENDIX 9 – 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 10 – CONSULTANTS

CONSULTANTS UNDER \$50,000

ORGANISATION	WORK	ENGAGEMENTS	COST
Lorsas Pty Ltd	Public Relations	1	\$48,008
Kim Dalton	Program Review	1	\$15,000

APPENDIX 11—STAFF STRUCTURE—A FOUR-YEAR COMPARISON

CLASSIFICATION AND GRADING	STAFF NUMBERS AS AT			
	30/6/11	30/06/12	30/06/13	30/06/14
Senior Officer 1	1	1	1	1
Clerk Grade 11/12	3	2	2	2
Clerk Grade 9/10	1	2	3	3
Clerk Grade 7/8	5	5	5	4
Clerk Grade 5/6	5	4	5	5
Clerk Grade 3/4	4	3	3	3
Clerk Grade 1/2	1	0	0	0
TOTAL	21	17	19	18

SENIOR EXECUTIVE SERVICE

YEAR	SES LEVEL	POSITION TITLE	GENDER
2013–2014	3	Chief Executive	Female
2012–2013	3	Chief Executive	Female
2011–2012	3	Chief Executive	Female
2010–2011	2	Chief Executive	Female

APPENDIX 12—WAGES AND SALARIES EXCEPTIONAL MOVEMENTS

The Crown Employees (Public Service Conditions of Employment) Award 2009 increased rates of pay and related allowances by 2.27% for staff. The 2.27% increase had the effect from the beginning of the first full pay period on or after 1 July 2013.

APPENDIX 13—STAFF MOVEMENTS

Screen NSW welcomed one new employee to Screen NSW during 2013–14. Two employees left Screen NSW during 2013–14.

APPENDIX 14—STAFF DEVELOPMENT

Staff across the organisation were encouraged to take part in industry conferences and seminars, including the Screen Producers Australia (SPA) Screen Forever conference, 37 South Market, Australian International Documentary Conference, Arts North West workshop, European Film Market Conference, Finding Animation with Pixar Artists, PAX Conference, Legalwise Film and Television seminars, the Sydney Film Festival, and Power Up Your Games seminar.

APPENDIX 15—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 2013	\$3,244,322	\$200,246	\$36,575	\$1,100	\$990	\$3,483,133
December 2013	\$2,098,270	\$379,727	\$108	\$16,108	\$38,316	\$2,532,529
March 2014	\$2,204,726	\$330,965	\$183,318	\$2,971	\$20,900	\$2,742,880
June 2014	\$3,499,875	\$172,558	\$121,273	-	\$7,656	\$3,801,362

ACCOUNTS PAID ON TIME WITHIN EACH QUARTER

QUARTER	TARGET %	ACTUAL %	TOTAL DUE	TOTAL AMOUNT PAID
September 2013	80	93	\$3,483,133	\$3,244,222
December 2013	80	83	\$2,532,529	\$2,098,270
March 2014	80	80	\$2,742,880	2,204,726
June 2014	80	92	\$3,801,362	\$3,499,875

APPENDIX 16—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 17—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, no separate internal audits were undertaken in 2013-14.

APPENDIX 18—REVIEW OF CREDIT CARD USE

No irregularities in the use of corporate credit cards have been recorded in 2013–14. 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 19—COST OF THE ANNUAL REPORT

The Screen NSW Annual Report 2013–2014 has been produced without the use of external services. Essential copies (3) 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 20—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)

EMMA MORONEY

Metro Screen Board, Non-Executive Board Member

APPENDIX 21A—BOARD MEETINGS

	ATTENDED	ELIGIBLE	APOLOGIES
Helen Wright	6	7	1
Geoffrey Atherden	4	4	0
Bob Campbell	6	7	1
Darren Dale	5	7	2
Trisha Heaton	5	7	2
Ken Reid	3	3	0
Sue Murray	7	7	0

APPENDIX 21B—SIGNIFICANT COMMITTEES OF THE AGENCY**FINANCE AND AUDIT SUBCOMMITTEE**

	ATTENDED	ELIGIBLE	APOLOGIES
Geoffrey Atherden	1	1	0
Ken Reid	1	1	0
Darren Dale	0	2	2

APPENDIX 22—OVERSEAS TRAVEL

NAME OF OFFICER	COUNTRY VISITED	PERIOD OF TRAVEL	PURPOSE
Maureen Barron	Germany	6 - 15 February 2013	Berlinale European Film Market and Co-production Market
Grainne Brunsdon	China	26 May - 1 June 2014	NSW Government Creative Industries Mission to CIFTIS Trade Fair

APPENDIX 23—SCREEN NSW PUBLICATIONS

- ▶ NSW Location Scout iPhone application
- ▶ E-newsletter: 18 issues in 2013–14.
- ▶ 2012 - 13 Annual Report.
- ▶ Screen NSW Brochure:
 - 250 copies for general distribution
 - 250 copies for 37 South Market 2014, Melbourne
 - 1000 copies including 750 in Mandarin Chinese for CIFTIS 2014 Trade Fair, Beijing
 - 100 copies for Berlinale Co-production Market 2014, Berlin
 - 100 copies for FICCI Frames 2013, India
 - 100 copies – SPA Screen Forever conference 2013, Melbourne

APPENDIX 24—MAJOR WORKS IN PROGRESS

Nil to report.

APPENDIX 25—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 323 Castlereagh Street, Sydney. Data regarding energy usage is included in the TIRIS Annual Report 2013–14.

APPENDIX 26—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 2013–14 support and funding was provided to women in the following select programs:

- Early Stage Development and Advanced Development and Marketing—69 applications funded, 45 were women applicants
- Production Finance—33 applications funded, 22 were women applicants.
- Emerging Filmmakers Fund—3 applications funded, 2 were women applicants.
- Regional Filming Fund—7 applications funded, 4 were women applicants.

Note: Some applications are joint applications.

APPENDIX 27—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 28—REPORT ON OCCUPATIONAL HEALTH AND SAFETY

There were no reports of work-related illness or injury lodged during 2013–14 and no prosecutions under the Occupational Health and Safety Act 2000.

APPENDIX 29—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 30—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 31—DISABILITY ACTION PLAN

During the reporting period, disability issues were included in the Screen NSW Induction program for new staff. During 2013–14, 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 32—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 33—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 34—LEGAL CHANGE

Legislation implementing governance changes for Screen NSW stemming from the NSW Trade and Investment Cluster Governance (Amendment and Repeal) Act 2014 No 26 passed the Legislative Assembly on 27 May 2014 and passed the Legislative Council on 18 June 2014 with a commencement date of 1 July 2014.

The Act amended the Film and Television Office Act 1988 (renamed the Film and Television Industry Act). The changes include the abolition of the Screen NSW Board and the establishment of a Film and Television Industry Advisory Committee to advise the Minister on the operation of the NSW film and television industry and other matters prescribed by regulations .

APPENDIX 35—CLIENT RESPONSE

Screen NSW received no formal complaints in 2013-14. When received, complaints are handled in accordance with the Feedback, Review and Formal Complaints Procedure, which is available on the Screen NSW website.

APPENDIX 36—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 37—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 2013–14, Screen NSW has actively supported both multicultural and Aboriginal and Torres Strait Islander screen content creators.

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 Industry Development Fund also supported Metro Screen Central Coast OnScreen workshops in Wyong and Gosford which reserved two dedicated places for Aboriginal and Torres Strait Islander practitioners to produce short documentary films.

The Screen NSW Audience Development Fund provided support to Blackfella Films for the inaugural Corroboree Festival's curated film program comprising Indigenous feature films and documentaries. The Audience Development Fund also supported the Arab Film Festival in Parramatta.

Aboriginal television series *The Gods Of Wheat Street* officially launched in April 2014 at a special preview screening in Casino, NSW. Mr Chris Gulaptis MP, Member for Clarence, gave an opening address at the event. Created, written and co-produced by Jon Bell, the six-part series was produced by Every Cloud Productions, filmed entirely in the Northern Rivers and supported by Screen NSW's Regional Filming Fund and the NSW Government Jobs Action Plan.

Screen NSW, as part of its funding assessment process, considers the cultural merits of a project. Projects contracted in 2013–14 representing culturally diverse voices and stories include: *Go Back To Where You Came From* (series 3), Blackfella Films' *First Contact*, *Bushwhacked!* (series 2), 88, a documentary about the Bicentenary Aboriginal protest action in Sydney on January 26 1988, Aboriginal writer/director Adrian Russell Wills' feature film *Eddie's Country*, and Aboriginal writer/producer Mitchell Stanley's two documentary series' *Servant or Slave* and *Colour Theory* with Richard Bell.

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



