





> Cover image - Melissa George - The Butterfly Tree



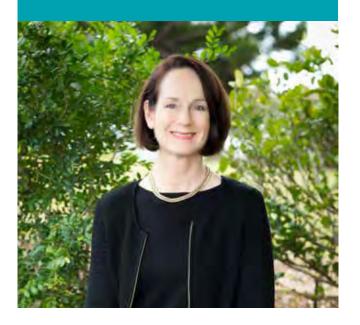


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> LETTER FROM THE SQ CHAIR



What an outstanding year for everybody involved with the screen industry in Queensland. Channel Seven television drama Wanted which shot across the sunshine state, became the most watched drama of the year. Goldstone, a feature film from Queensland writer, director and composer Ivan Sen played in cinemas across the country and was selected for the Toronto International Film Festival. Early Winter, from local producer Trish Lake, scooped up the Venice Days Award, the top nod in the Venice Film Festival's independently run section and decided by a jury of twenty-eight European industry representatives. Animal Planet's highest rating show on record is Snake Boss, a doco-reality show from WildBear Entertainment and Flickchicks.

WildBear's documentary feature film *Ella* also premiered at the 2016 Melbourne International Film Festival showcasing the incredible work coming out of Queensland.

SBS autobiographical series *The Family Law*, from Matchbox Pictures, generated huge buzz after premiering on Facebook with 1.1 million views and was then the highest viewed program on SBS On Demand throughout its first season. SBS announced in June 2016 that a second series will be filmed in Queensland.

Megan Doneman, the first recipient of the Greg Coote Scholarship has been embedded in the NCIS: Los Angeles writers' room where she is being mentored as a writer/creative producer. This is an incredible opportunity to learn from the best in the global television industry.

International productions and co-productions which bring new money into the State and generate large economic activity both through wages and also through utilising Queensland goods and services, have flourished during the 2015 - 16 Financial Year with films including *The Shallows, Jungle, Nest, Kong: Skull Island* and the announcement of *Thor: Ragnarok* which began production in July 2016. We have leveraged new opportunities through these productions to deliver benefits for the State.

The Queensland Government recognised the value of the economic – including employment - cultural, community and tourism benefits that come from screen and provided a significant boost to funding for Screen Queensland announcing in July of this year an increase of \$30 million over four years.

As such, the best is yet to come. Thank you everyone for your support.

Linda Apelt

> Chair

Screen Queensland

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Screen Queensland focuses on driving the growth of Queensland's screen industry to generate broader economic, employment and cultural benefits across metropolitan and regional Queensland and the nation.



> LOOK WHAT WE ACHIEVED TOGETHER





3,154 jobs

were created through SQ-supported productions



The world saw Queensland on screen

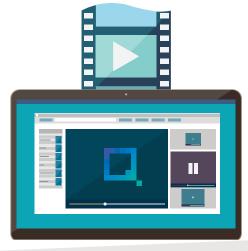
The Shallows screened in 67 countries and did \$119m at the box office. During its Facebook premiere, the first episode of The Family Law series 1 attracted 1.1 million views with a reach of more than 2 million people. There were 57 Instagram posts from their filming in Queensland.





New sound stage, the largest in the Southern Hemisphere built at Village Roadshow Studios.









A total of 17 projects (70%) were Queensland-created projects (where more than 50% of Intellectual Property is held by a bona fide Queensland entity and/or is creatively driven by a Queensland writer, director or producer).



Over \$203m
estimated direct
Queensland Production
Expenditure (QPE)

\$38,328,300m domestic QPE

\$164,833,564m international QPE



4 short films



TOTAL HOURS*

OF SCREEN CONTENT
MADE IN QUEENSLAND
97 hours in domestic content and
26 hours in international content
filmed in Queensland.

* Not including productions from Screen Queensland's post, digital and visual effects attraction grant (PDV) "I found that coffee at *No Name Lane* to be the best coffee I've ever had in my life. I have to say it, on the record.



The cappuccinos were amazing but the cold brew, oh my gosh!

I would ask them for vats of it and they would drip it for eight hours overnight. And then they have a special milk called Capital Milk

- it's made just for cappuccinos. We don't have that in the States."

- Blake Lively



> 2015 - 16 PRODUCTIONS

The 2015-16 Financial Year QPE of over \$203 million and 3,100 jobs, are a combination of domestic and international productions and includes TV series *Wanted, Snake Boss* Series 2, *Hoges, League Nation Live* and *Blue Water Empire.*

Feature films include: *The Shallows, Jungle, Nest, Kong: Skull Island* and *The Butterfly Tree.*

Wanted, produced by Matchbox Pictures and R&R Productions for the Seven Network and starring Rebecca Gibney, spent over \$5 million in Queensland and employed over 70 crew not including actors and extras.

The final episode received an average metro and regional audience of more than 1.4 million viewers with average national ratings of 933,000 viewers making it one of the most successful TV dramas for the Seven Network. Post was done by Queensland's The Post Lounge.

Snake Boss Series 2 is a 10-part, half-hour factual television series filmed in Brisbane, the Gold and Sunshine Coasts and Ipswich areas and is co-produced by WildBear Entertainment and Flickchicks with other investors including Discovery Network's Animal Planet.

Snake Boss Series 1 sold as Snake Sheila to 170 countries around the world.

The drama series *Hoges*, produced by FremantleMedia, created over 170 jobs and spent over \$4.7 million in Queensland.

SQ further supported the project with writer and director attachments.

3

4

5

Legendary Pictures' Kong: Skull Island spent \$15 million in Queensland Production
Expenditure and created 200 jobs, bringing well-known actors to Queensland including Tom Hiddleston, Samuel L. Jackson, Brie Larson and John Goodman who were all very active on social media sharing their Queensland experience.

Two-thirds of *The Shallows* shot across many spectacular Queensland locations including Mount Tamborine, Bilinga, Main Beach and underwater sequences on Lady Elliot Island. The Production injected \$19.4 million into Queensland and was based at the world-class Village Roadshow Studios and hired the large outdoor tank for many of the underwater and above water action sequences.

The Shallows created approximately 300 local jobs which included production staff, construction crew, sculptors, painters, on-set technicians, actors, picture doubles, stunt performers, background action along with many underwater technicians and marine experts. Many local vendors and suppliers were used providing services and supplies for the production ranging from building materials, heavy equipment hire, marine vessel hire, crane hire, catering, accommodation, camera rental, generator rentals, truck and car rentals along with fuel and transport costs.

The film also provided an opportunity for four Queensland teams to pitch their film to the US producers.

Queensland filmmaker Todd Fellman of Story Bridge Films, was executive producer on *Nest*, an official Australia-China co-production staring Li Bingbing, Kelsey Grammar and Kellan Lutz; as well as producing *Jungle*, a true survival story set in the Amazon, directed by Greg McLean and starring Daniel Radcliffe.

Both films are set for theatrical release in 2017. Story Bridge Films is based in Queensland and is currently in development on a wide range of local and international projects.

Todd's credits include *Bait 3D*, one of Australia's best performing films in China. Together *Jungle* and *Nest* brought in a minimum Queensland spend of over \$16 million and created 350 jobs.

The Butterfly Tree starring Melissa George is a dramatic feature by Queensland writer and director. Priscilla Cameron.

The film spent over \$1.2 million in Queensland, created 80 jobs and had four attachments in the directing, art, camera and production departments, giving Queensland-based early career practitioners the on-set experience they need to develop their skills and contribute to the long-term viability of the local screen industry. SQ supported this project, investing in its development and production, and Priscilla Cameron in growing her career as a writer-director.

Post was done by The Post Lounge.



21 DOMESTIC PRODUCTIONS

- 1. Snake Boss/Sheila Series 2
- 2. League Nation Live
- 3. Baby Animals: In Our World
- 4. NITV: Our Stories, Our Way Jemima to Jeremy
- 5. *NITV: Our Stories, Our Way Aeroplane Story & Bagu With Jiman*
- 6. NITV: Our Stories, Our Way Kustodians & Kustom
- 7. NITV: Stand Up
- 8. Shadow Trackers
- 9. Play to Win
- 10. Supernatural Nazis

- 11. Jill Billcock: Hidden Artist
- 12. Australia Day
- 13. The Butterfly Tree
- 14. The Eulogy
- 15. Blue Water Empire
- 16. The Family Law Season 1
- 17. Lawmakers & Lawbreakers
- 18. Wanted
- 19. Hoges
- 20. Jungle
- 21. Flammable Children

10 INTERNATIONAL PRODUCTIONS

- 1. Thor: Ragnarok
- 2. Kong: Skull Island
- 3. Nest
- 4. The Shallows
- 5. Underground (PDV)

- 6. PlayStation Originals series, Powers Series 2 (PDV)
- 7. Underworld: Blood Wars (PDV)
- 8. Bad Blood: The Movie (PDV)
- 9. I'm a Celebrity Get Me Out of Here Series 14
- 10. Ich Bin Ein Star Series 9



SQ attracted Sony Pictures Television and Tribune Studios pre-Civil War television series *Underground* to complete visual effects work in Queensland via SQ's Post, Digital and Visual Effects (PDV) Attraction Grant (The Cutting Edge)



Queensland-based Todd Fellman (*Daybreakers, Mental*) of Story Bridge Films is executive producer on *Jungle*, and working with Arclight Films and producer Dana Lustig.





> OUR OBJECTIVE



More screen credits for Queenslanders in key creative roles.

Bold entry into contemporary platforms including SVODs and YouTube.



HOW WE DID IT

ATTACHMENTS (EARLY-CAREER)

SQ provided professional attachments aimed at growing the skill-sets and experience of early-career practitioners across a range of career paths. It is part of SQ's commitment to foster a viable, strong and sustainable screen industry in Queensland and to ensure our voices are kept on screen. Attachment placements included: Ian Ludwick (producer attachment, Nest); Sophie Overett (writer attachment, Hoges); Patrick Mau (producer attachment, Deep Water); various Aboriginal and Torres Strait Islander attachments (Lonestar Mentorship Program). Additionally, there were 15 crew attachments to projects funded by SQ across various disciplines.

QUEENSLAND ORIGINALS: SHORT FICTION (WRITERS, DIRECTORS, PRODUCERS, EARLY-CAREER)

The SQ Short Fiction Program received a record number of applications and four projects - two with Aboriginal and Torres Strait Islander creative teams - were selected to each receive a \$30,000 grant to develop and produce their short film. Successful projects included: The Boggabilla Bus - director Mitch Kennedy, writer Yianni Papamanolis, producer Samantha Laidlaw; In A Cane Field - writer/director Emily Avila, producer Coralie Tapper; Bus Stop - producer Ian Ludwick, writers Ian Ludwick and Martin Ingle, director Ben Southwell; Welcome To Country - writer/director Dean Gibson, producer Helen Morrison.

GREG COOTE SCHOLARSHIP (WRITERS/CREATORS, MID-CAREER)

Writer/producer Megan Doneman was awarded the inaugural Greg Coote Scholarship, established by SQ and Australians in Film, to support a 12-week placement on hit US television show NCIS: Los Angeles.

SQ INCUBAIT (WRITERS, EARLY-CAREER)

Four individuals or teams with exciting genre projects were given the opportunity to fast-track their feature through a new development workshop convened by acclaimed Queensland genre writers Shayne Armstrong and Shane Krause (*The Darkness, Acolytes,* and *Bait 3D*). Projects selected were: *Maul!* - written by Drew Jarvis; *The Parallel Lives of Alice* - written by Nicholas Anthony; *Raesita Gray,* written by Katrina Graham; *Outpost 279* - written by Samuel Gay and Stewart Klein.

QUEENSLAND ORIGINALS: FULLY FUNDED FEATURES WITH STAN (WRITERS, DIRECTORS, PRODUCERS, MID-CAREER)

Four teams were supported through a series of workshops to develop ideas suitable for a low-budget feature film, from concept to draft, with New York producers Amy Hobby and Anne Hubbell, SQ and Stan. These included: Contact Lost - written and directed by Josh Tanner and written and produced by Jade van der Lei; The Kingdom of Me - written and directed by Sean Gilligan, produced by Lucas Thyer and Jeff Tseng; and *The Love Division* - written and directed by Tim Marshall and produced by Christina Radburn. The Second - written and produced by Stephen Lance, produced by Leanne Tonkes and directed by Mairi Cameron has been selected to go on to receive production, distribution and marketing support comprising a \$1 million production budget, an 'event' theatrical and festival release and exclusive SVOD distribution through Stan.

NATIONAL SCREENWRITERS' CONFERENCE (WRITERS, EARLY-CAREER)

SQ, in partnership with the Australian Writers Guild, gave 10 Queensland writers a 40 per cent contribution towards the cost of attending the National Screenwriters Conference (NSC) in Victoria plus \$500 to assist with the cost of travel and accommodation. This was an opportunity to learn from the masters of their craft, gain insight to industry knowledge and trends, and to make valuable connections with local and international writers, producers and broadcasters. Recipients included: Henry Boffin, Marianne de Pierres, Megan Doneman, Beth Fullerton, Simon Kennedy, Matthew Kinmonth, Drew Macdonald, Dominic Morris, Joanne Tindale and Fiona Westwell.

SQ PROJECTOR (WRITERS, PRODUCERS, EARLY-MID CAREER)

Three teams were selected to take part in SQ Projector, convened by Wendall Thomas. SQ Projector is an exciting development initiative run by SQ and designed to support creative teams to fast-track feature film projects with a focus on script and story development and strategies to connect with domestic and international markets and audiences at 37°South in Melbourne. Projects selected were: Dancing in the Flames - writer/director Chantelle Murray, producer Scott Stewart; Jack of Hearts - writer Karen Jackson, producer Aaron Fa'Aoso; and The Mahpa's Secret - writer/director Jennifer Ussi, producer Elle Croxford.

QUEENSLAND ENTERPRISE (PRODUCTION COMPANIES, ESTABLISHED)

Queensland Enterprise funded six production companies across two years (total grant \$1.5 million) and has supported their growth and the associated growth of industry, in particular Queensland-generated television, to final delivery on 30 June 2016. Companies supported included: Bunya Productions, Essential Media and Entertainment, Hoodlum, Ludo Studio, Matchbox Pictures and Two Little Indians.

Productions from Enterprise recipients included: *Blue Water Empire, Goldstone, The Family Law* and *Wanted*.



QUEENSLAND ORIGINALS WITH YOUTUBE (CREATIVE TEAMS, EARLY-MID CAREER)

Queensland Originals with YouTube will bring together Queensland screen practitioners with leading YouTube creators to develop and produce new content for the YouTube platform. Following an expression of interest period, a Queensland-based production company or creative team will be selected to receive SQ funding to develop and produce a YouTube series for a successful Queensland channel.

POST SCRIPT & DIRECT (WRITERS, DIRECTORS, EARLY-CAREER)

SQ selected five talented early-career writers and directors to take part in 37°South: Post Script & Direct enabling them to meet a selection of the Australia/NZ producers and pitch their projects. Recipients included: Ryan van Dijk, Dominic Morris, Margaret Riseley, Simon Taylor and Jennifer Ussi.

QUEENSLAND ORIGINALS: FACTUAL FORMATS WITH ABC IVIEW (PRODUCERS, WRITERS, DIRECTORS, EARLY-MID CAREER)

Three Queensland teams were selected to develop factual and factual entertainment series to premiere on ABC iview - with the potential to be broadcast on ABC2. All three will be supported to attend the international market at MIPTV, and one team will receive \$450,000 in production investment from SQ and the ABC. The three teams selected are: 5 Minutes Smarter, Two Little Indians producer James Greville, writer/director Hailey Bartholomew, writers Patience Hodgson and Mel Buttle: Closure. WildBear Entertainment - producer Kate Paul, executive producer Veronica Fury; and Pillow Talk, Gawky Media - producer/director/writer Martin Ingle and David Ridley.

EQUINOXE EUROPE (WRITERS, MID-ESTABLISHED)

Saviour - a television drama in development with Brisbane-based writer Anthony Mullins and Essential Media and Entertainment, was selected to take part in the 2015 eQuinoxe Europe workshop, a seven-day residential screenwriting workshop convened by "Europe's leading script development program" (Screen International) in Western Australia.

VIRTUAL REALITY - UNTOLD AUSTRALIA S2 WITH SBS (WRITERS, DIRECTORS, PRODUCERS, CREATORS, MID-CAREER)

Untold Australia Season 2 commissioned three talented Queensland teams to develop, produce and market VR short-form documentaries exploring the diversity of Australia's people, their cultures and lifestyles. All documentaries must exploit the full potential of immersive VR.

SQ GENDER PARITY PROGRAM (FEMALE INDUSTRY, ALL CAREER LEVELS)

SQ publicly supported the Australia-wide drive to ensure appropriate female representation in key creative roles in the projects it funds, committing to monitor investment, apply the Bechdel Test to all projects assessed, and to hold an annual event with the first *IncubatHer* event held in July 2016.

SQ BUSINESS (WRITERS/CREATORS, EARLY-CAREER; BUSINESSES, ESTABLISHED)

SQ's Business Industry Placements Program provided five practitioners the opportunity to build their screen business skills while developing a slate of projects, with a particular focus on those that can be pitched to the international market. Mentors / host companies selected included: Blacklab Entertainment, Hoodlum and WildBear Entertainment.

Creatives selected included: Stephen Kanaris, Lauren Brown, Drew Macdonald, John McGeachin and Kate Paul.

SCREEN BUSINESS 101 WORKSHOP (PRODUCERS, EARLY-CAREER)

A business-focused training session was held in Cairns for producers in conjunction with Screen Producers Australia. Attendees included: Jan Cattoni, Tony Gordon, Emily Avila, Ian Ludwick, Jenny Fraser, Ash Munro, Benjamin Southwell, Anthony Morris, Lauren Brown and Madeleine Kennedy.





> SQ&A

Veronica Fury Queensland Producer

WildBear Entertainment

WildBear Entertainment is an integrated factual entertainment company that works across television, theatrical, corporate, educational, and government communications. Veronica Fury is a Principal and Executive Producer at WildBear Entertainment and proudly heads up the Queensland office.

With a comprehensive catalogue of completed projects — including coproductions with leading international and Australian broadcasters such as National Geographic, Discovery, ZDF, Arte, CCTV9, FINAS Malaysia, PBS, Beijing TV, ABC TV, Seven Network, SBS, FOXTEL, and the Nine Network - WildBear also owns Content Mint, an internationally renowned stock footage library. WildBear has had 130 hours of factual and documentary content commissioned this year with 30 hours being produced from the Queensland office.

Veronica is an AACTA and ATOM award-winning producer with over 60 hours of screen credits both here and abroad. She has produced TV for ABC, SBS, Nat Geo, Discovery, ZDF/Arte, TG4 and Arte France to name a few. On top of her TV work, Veronica has a passion for feature documentaries and has worked with award-winning directors like Mark Hartley and Lawrence Johnston across her feature documentary slate.

These include - *Machete Maidens Unleashed* (2010, ABC, Melbourne International Film Festival [MIFF], Toronto International Film Festival [TIFF]), *Electric Boogaloo: The Wild*,

Untold Story of Cannon Films (2014) which she co-produced with RatPac Documentary Films and which premiered at MIFF, and *Neon* (2015, MIFF).

Veronica worked with Queensland director Douglas Watkin on *Ella* (2016, MIFF | Queensland premiere - 2016 Brisbane Asia Pacific Film Festival) which follows the first Indigenous ballet dancer to be accepted into The Australian Ballet.

WILDBEAR'S PEOPLE

From her Brisbane office, Veronica works with a broad range of Queensland practitioners.

"My current team in the office consists of planning producer Jenine Olliver, production managers Rebecca Sinclair and Sam Moor, production coordinator Shirin Edwards, and development assistant and executive assistant Chloe Hume.

"I am also working with emerging producer Kate Paul, as a Screen Queensland attachment, across a number of upcoming projects. We engage amazing Queensland teams on a showto-show basis - recently we have worked with Simone Mackinder, Jessica Magro, Dena Curtis, Dan Schist, Flickchicks, Derek Jones, Annie Storey, Scott Walton, Douglas Watkin, Axel Grigor, to name a few.

"We love working with local crew post production services like The Cutting Edge, Chop Shop, 3Pea Studio and The Post Lounge."



WILDBEAR PROJECTS THAT WENT INTO DEVELOPMENT AND PRODUCTION IN 2015-16

Development:

Iron Fists and Kung-Fu Kicks
(interest from RatPac)
You're Called What?! (Nat Geo and ABC3)
Baby Animals: In Our World (DRG)
Paradise (Screen Australia)
Mega Mechanics (Viasat)
Lawrence of Arabia (ZDF)
Tabloid Territory
Killing Machines
101 Who Made The 21st Century
The Wacky Wild Files

Production:

Shadow Trackers (NITV, Screen Australia) Supernatural Nazis (Discovery US) Snake Boss Season 2 (Discovery) Baby Animals: In The Wild (DRG) Baby Animals: In Our World (DRG)

"These projects would not have been possible without the support of Screen Queensland, whose development support is critical in getting projects up to market and pitch level. It allows for early research, writing, planning, budgeting, and preparing pitch documents and sizzles. The SQ Production Fund allows us to utilise Queensland creatives, cast, crew, locations and post production services.

'Through some of Screen Queensland's formal attachment programs we have worked with amazing emerging practitioners, such as Jessica Magro and Kate Paul who we are continuing to engage now in more senior positions.

"Its travel grants allow me to travel to national and international film and television markets to pitch shows and secure key market relationships and deals."

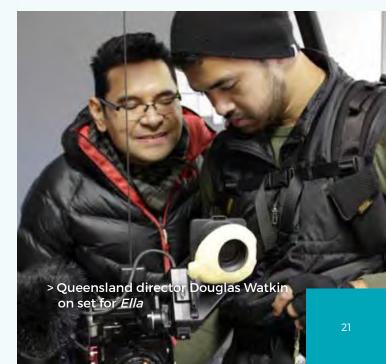
THE OUTCOMES

"We currently have three television series which are moving into their second series, due to the success of the initial series -

Big Art, Snake Boss, Baby Animals. And we've has Logie nominations for Shadow Trackers and Snake Boss.

"Ella has received incredible reviews and an ATOM Award win for Best Indigenous Video or Website and with its scheduled theatrical release in select cinemas around Australia in November 2016.

"Neon has been picked up by Mongrel Media and sold to Gravitas in the US. Shadow Trackers has received an ATOM Award nod for Best Indigenous Video or Website and Baby Animals spiked the ratings on Nat Geo Wild."





THE CHALLENGES

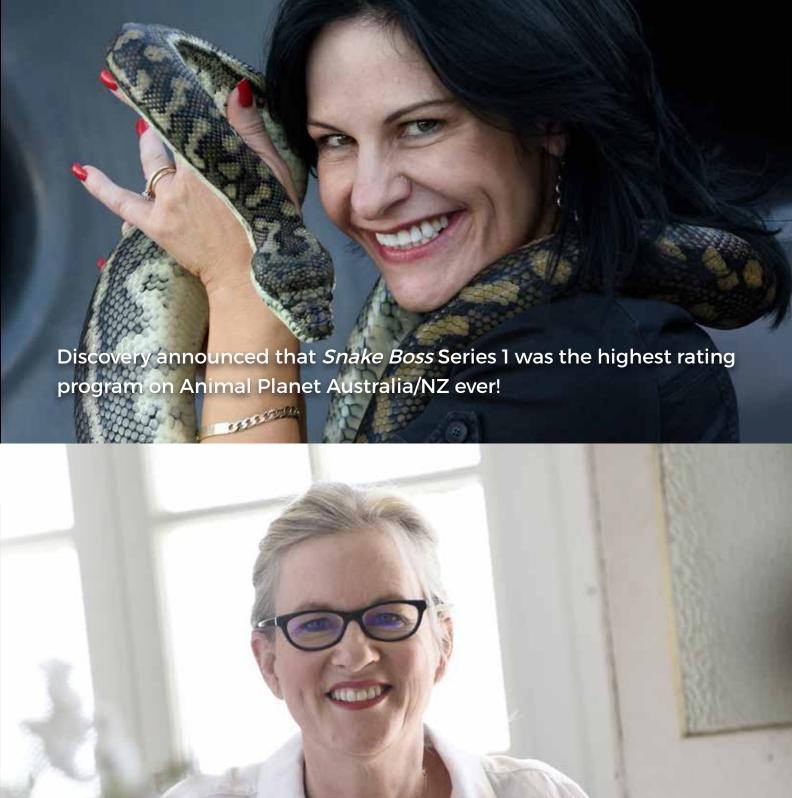
"Some of the biggest challenges I faced this year were changes in legislation, changes to commissioning and broadcast markets. Changes were experienced both here and abroad. I try to overcome these challenges by having an ability to pivot quickly and meet market demands.

"This meant expanding my market relationships to secure more deals, looking for more interstate and international co-production opportunities, securing more broadcast partners on any one particular project, and to really study current trends so that I can quickly meet niche market needs. Overcoming challenges is helped by having a strong team to work with and I am so thankful to have such a supportive team around me."

THE FUTURE

"Queensland's film and television industry is really growing and I am so glad that I can stay here and bring business to me. In five years' time I want to be doing more of this – but bigger and better with more prime-time production, expanding possibilities in web content, and dabble in a bit of drama? It's always an exciting ride to be in this industry and I am always open to where the road will lead me."

"I am a proud Queenslandbased producer."







Number of Applications for funding assessed in the year

605



Number of people that participated in initiatives

78



people (approximately)

Number of people that participated in events staged by Screen Queensland during 15/16

over 1,235 people

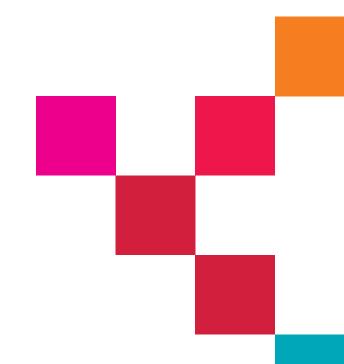




- > 'In Conversation' with eOne Hopscotch Features including one-on-one meetings
- > Meet the Broadcasters NITV including one-on-one and round table meetings
- > Screen Queensland presents In Conversation with Joseph Caracciolo Jr. (Producer, *Pirates of the Caribbean: Dead Men Tell No Tales*)
- > Screen Business 101 Cairns
- > 'In Conversation with Flame Distribution'
- > 'Meet the Broadcasters' with SBS Documentaries
- > In Conversation with Icon Films
- > In Conversation with Michael Rowe - *Early Winter*
- 'Surfing the Screen' Crew Event at SIPFest 2016, Gold Coast Film Festival
- > Gender Matters forum
- > Industry Briefing with Screen Australia's Development team
- > YouTube Kids and Learning Content
- > Official 'mixer' with Queensland's leading YouTube creators
- > Screen Queensland Information and Networking Session Cairns
- > Meet the Distributors ABC Commercial
- > SQ welcome event for Audio Network







> DEVELOPMENT & PRODUCTION FUNDING - DOMESTIC

SQ DEVELOPMENT

SQ provides development funding to support Queensland practitioners to create high-quality screen projects with audience appeal that clearly identify their target markets, are commercially focused, and that enhance the professional development of screen practitioners.

47

Projects funded

100%

with Queensland creatives involved (and 76% Queensland-owned/ part-owned)

SQ PRODUCTION FUND

21

Projects funded.
Generated direct spend
in Queensland totalling
\$38,328,300 in QPE
(an increase of 271% on 2014-15)

70%

Queensland-created.

A total of 17 productions (70%)
were Queensland-created projects
generating over \$17 million in QPE.

4

Projects were interstate producers. These interstate projects generated over \$21.3 million in QPE.

SQ ABORIGINAL AND TORRES STRAIT ISLANDER FUND

24

Teams / Projects funded

SQ TRAVEL AND MARKETING FUND

42

Recipients

10

International markets

4

Domestic markets

SQ PROGRAMS AND INITIATIVES (DEVELOPMENT & PRODUCTION)

61

Teams / Projects funded



> SO&A

Kristen Souvlis

Managing Director

Nadine Bates

Creative Director

Like a Photon Creative

Like a Photon Creative (LAPC), formed in 2012, is a fast-growing content creation company specialising in the development and execution of content for children and is based in Queensland, Australia.

With over 15 years combined experience in children's television, publishing and digital entertainment, Kristen Souvlis and Nadine Bates are both passionate about creating forward-thinking, ethical products and platforms for children all over the world.

In 2014, LAPC became the third Australian company to produce for Sesame Street USA and the first female Australian writer and producers for the channel. Sesame Street USA has now requested for another segment to begin production in late 2016.

The beginning of 2017 will see the release of *Balloon Barnyard*, an animation series commissioned by Disney Australia.

KRISTEN

Graduating with a Bachelor of Creative Industries (Drama) in 2005, Kristen started on her television journey as production coordinator for Network Ten children's series, *Totally Wild*.

After then spending five years at Jonathan M. Shiff Productions in the producing and development team for shows such as *H2O: Just Add Water* and *Mako Mermaids*, Kristen went on to produce *Handball Heroes* for ABC3 and *5 Kangaroos* for Sesame Workshop USA out of Carbon Media, and produced for *Toasted TV*, Network Ten's national hosted cartoon show.

In 2015, Kristen worked with Queensland's Hoodlum, an award-winning media company, producing television and multiplatform content for a variety of clients, including Hewlett Packard and History Channel's *Vikings* and *Texas Rising*.

Kristen is currently executive producer on over 10 projects, including *Balloon Barnyard*, an animated preschool series for Disney Australia, content for Sesame

Street USA and Pixapop, a content platform for kids for worldwide release.

NADINE

A writer and producer with a passion for crafting stEllar (sic) children's content, Nadine was a former teacher with Education Queensland (English and Drama) and started her own independent boutique picture book publishing company, Hootenanny Books.

Speaking publically about her passion for children's digital literacy on numerous industry panels led to Nadine being invited to write the children's slate of programs at Network Ten, including *Wurrawhy* and *Totally Wild*. As an independent writer/producer Nadine went on to write freelance episodes of *Handball Heroes* for ABC3, content for Sesame Street USA and have the animated preschool series, *Balloon Barnyard*. Nothing excites Nadine more than creating beautiful stories and digital content for young audiences.

Nadine is currently completing a prestigious Australian Postgraduate Award scholarship doctorate on 'Gender Parity in Children's television'.

LAPC'S PEOPLE

- · Nadine Bates, Creative Director
- · Kristen Souvlis, Managing Director
- · Ryan Greaves, Associate Producer
- · Shanae Condon, Development Coordinator

THE ACHIEVEMENTS

- Gold and Silver Davey Awards 2015 for LAPC work on Sesame Street USA.
- Named in Top 20 under 40 Business People in Queensland (2016).
- Kristen received the Lord Mayor's Budding Entrepreneur grant (2016).
- Two nominations in the Lord Mayor's Business Awards (2016).



"OUR biggest achievement has been to go from two people working unpaid, parttime in their own company, to having four full-time staff and helping to employ over 30 Queenslanders in writing, production, development and animation on our projects."

LAPC PROJECTS THAT WENT INTO DEVELOPMENT AND PRODUCTION IN 2015-16

Development

Agents of Change Australia Agents of Change International Horseplay Team Treehouse Legendary!

Three of these will be in production at the end of 2016, while another two will be in production in early 2017.

"Screen Queensland was integral in the development and production of all of our projects.

"Not only do they help with planning, crewing and general advice, they also listen to the vision we have for our company and support us in turning that vision into a reality.

"In the last year, LAPC has grown from one project in production to 10 projects in production or paid development."

Production

Balloon Barnyard Series 1
Kindergo (formerly Pixapop) children's content
platform
Crafty Kingdom
S is for Storytelling (Sesame Street)

THE CHALLENGES

"Our biggest challenge is the business aspect of production. Each production is a business with a vision, and the company with a slate needs to have oversight and management. We've had to convert our thinking from project-based to business-based and make decisions that benefit the company as a whole."

THE FUTURE

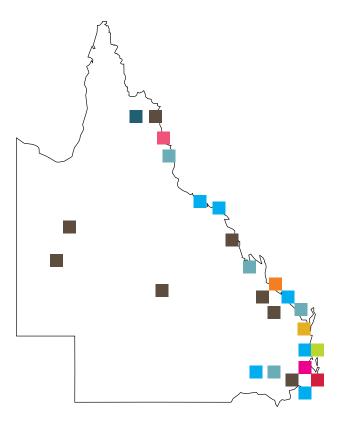
"In the Queensland industry, you can innovate and do things that haven't been done before. There's more room for experimentation and less emphasis put on 'how things should be done', which is how we've been able to reach the successes we have.

"It goes without saying that we'll go where the market goes and try to grow our business to be the global success it can be;

but if we're making money by creating content for kids, that's our ultimate goal."







BRISBANE ASIA PACIFIC FILM FESTIVAL (BAPFF)

Triennial Agreement with Brisbane Marketing. This international event showcases the Asian Pacific region's cinematic excellence and cultural diversity.

GOLD COAST FILM FESTIVAL

The Gold Coast Film Festival is an annual 10-day program of screen culture activities with a strong industry program supported by SQ staff appearing on panels and talking at various activities and Q&A events.

BRISBANE FESTIVAL

In 2015, the Brisbane Festival embedded a film stream within the main program for the first time allowing screen culture to exist in dialogue with other art forms in the context of a major international arts festival.

TRAVELLING FILM FESTIVAL (TFF) 2015

Queensland Tour - Bundaberg, Toowoomba, Mackay, Cairns, Charters Towers and Townsville.

The TFF presented by the Sydney Film Festival is one of Australia's longest running touring events. The TFF presents a specially curated program of nine features and documentaries plus at least three short films to regional communities.

THE QUEENSLAND TOURING FILM FESTIVAL

Currumbin, Coolangatta, Gladstone, Cloncurry, Dajarra, Cooktown, Barcaldine, Maroochydore and Nambour.

The Queensland Touring Film Festival is a program developed to expand film culture to all regions of Queensland with a special focus on those in regional areas that can be remote and hard to access.

> SCREEN CULTURE

In the 2015-16 Financial Year, SQ's Screen Culture Funding Program provided funding totalling over \$1 million and going to 32 festivals and screen culture-related activities across Queensland.

HEART OF GOLD INTERNATIONAL FILM FESTIVAL - GYMPIE

The Heart of Gold International Film Festival is one of the gems in the crown of Australian short film festivals.

CINEMA VENTURES SCREENINGS - BRISBANE

The Cinema Ventures screenings take place monthly at the BEMAC Cinema Kangaroo Point specialising in event screenings with documentaries about issues that includes Q&As with filmmakers and audience engagement.

WEST END FILM FESTIVAL - BRISBANE

The West End Film Festival incorporates an Australian short film competition and satellite cultural film events.

CAPRICORN FILM FESTIVAL - GLADSTONE

The Capricorn Film Festival is a not-for-profit festival based in Gladstone, which aims to educate in the art of filmmaking and includes a selection of international and Australian short films

FLICKERFEST OUEENSLAND TOUR 2015

Brisbane, Toowoomba, Noosa, Nambour, Townsville, Gold Coast, Airlie Beach Whitsundays, Maryborough, Trinity Beach and Bundaberg.

Flickerfest goes on a three-month tour at the start of the calendar year and visits various Queensland regions.

MACKAY INTERNATIONAL FILM FESTIVAL

The Mackay International Film Festival is an annual film festival screening independent, foreign language and Australian films that would otherwise not be available in the region.

SOLID SCREEN FESTIVAL - FAR NORTH QUEENSLAND

The Solid Screen Festival engages and showcases the work of international and local Indigenous female screenmakers in remote and regional Far North Queensland.

INDIAN INTERNATIONAL FILM FESTIVAL - BRISBANE

The Indian International Film Festival is an annual festival that showcases exclusive high-quality feature films from independent filmmakers of Indian origin and subject.

CALOUNDRA FRINGE FILM FESTIVAL - SUNSHINE COAST

The third Caloundra Fringe Film Festival screened a selection of Australian and overseas features, shorts and a selection of local student films as well as putting on workshops.

ALLIANCE FRANÇAISE FRENCH FILM FESTIVAL - BRISBANE

The Alliance Française French Film Festival continues to grow in terms of recognition and reach, demonstrating an ongoing interest in French cinema. Addressing a continuously growing audience in Queensland, the festival promotes the French culture.

BRISBANE HIMALAYAN FILM FESTIVAL - BRISBANE

The Brisbane Himalayan Film Festival sets out to focus on the largely unrecognised area of Himalayan cinema and the contributions of emerging talent.

UNDERSTORY FILM FESTIVAL - CAIRNS

The annual Understory Film Festival encourages local independent, students, emerging and professional filmmakers in Queensland's Far North region to create a short film of any genre to enter a competition for awards and prizes.

QUEENSLAND FILM FESTIVAL- BRISBANE

The Queensland Film Festival screens critically acclaimed international films.

INDUSTRY SCREEN EVENTS

The Screen Culture Funding Program also supports industry events that engage and inform audiences and Queensland practitioners promoting an understanding of the Queensland and Australian screen production industry within a broad global context. In the 2015-16 Financial Year, these included:

THE AUSTRALIAN INTERNATIONAL MOVIE CONVENTION (AIMC)

The Australian International Movie Convention (AIMC) is an annual event for those in the film industry and held on the Gold Coast. It attracts approximately 1,000 delegates including film distributors, exhibitors, producers and trades.

SCREEN FOREVER

Screen Forever connects the largest congregation (700+) of producers, content creators, television and film executives, sales agents, financiers, distributors and key decision makers from all sectors of the screen industry in Australia and internationally.

ASIA PACIFIC FILM LAB - HELD AT GRIFFITH UNIVERSITY, BRISBANE

The APSALab brings international filmmakers, script and project developers and industry leaders to Queensland to share knowledge to the Queensland filmmaking community and to the broader cinema-going public.

NET-WORK-PLAY 2016 - AUSTRALIAN INTERNATIONAL DOCUMENTARY CONFERENCE (AIDC)

Net-Work-Play is a traditional content market, creative industries talkfest, tech convention and start-up gathering aimed to stimulate new partnerships.

> GENDER IN SCREEN

SQ is taking affirmative action to remove barriers for female screen practitioners to ensure more diversity both in front and behind the camera via supporting the targets set through Screen Australia's *Gender Matters*, addressing the gender imbalance within the screen industry.

In January 2016, SQ launched its *Gender Parity Program* which seeks to bring about real change in the industry via introducing four Initiatives:

1. WOMEN'S FILMMAKER SHOWCASE:

> create an online female filmmaking showcase to promote existing female writers, directors and producers and their work.

2. MENTOR AND LEADERSHIP PROGRAM:

> establish a mentor and leadership program designed to pair established filmmakers with early-career female screenwriters, directors and producers.

3. CREATIVE ATTACHMENTS:

> provide creative attachments opportunities for women in key creative roles.

4. INCUBATE:

> develop and hold an annual event with international leaders in the industry to gather intelligence and implement best practice to grow women's participation in creative roles in Oueensland's screen sector.

UNDERTAKE RESEARCH AND MEASURE OUTCOMES:

1. evaluate (numbers and percentages) of applications and funding of women in key creative roles (writer, director and producer) across relevant SQ programs and initiatives.

2. carry out the Bechdel Test on scripts submitted as part of applications/funding process across relevant SQ programs and initiatives.





> incubatHER



20 speakers



110 attendees

PANELISTS:

Helen Panckhurst
Debbie Lee
Julie McGauran
Kristen Souvlis
Veronica Fury
Leanne Tonkes
Mark Bamford
Sonia Borella
Lana Kington
Jessica Holsman

Matchbox Pictures
Matchbox Pictures
Channel Seven
Like a Photon
WildBear Productions
Sense and Centsability
Simpsons Solicitors
Borella Buchanan
SketchSHE
Study with Jess

Daniel Stevenson
Seph McKenna
Nerida Moore
Simmone Overend
Greer Simpkin
Todd Fellman
Trish Lake
Sally Caplan
Matthew Deaner
Emma Jensen

YouTube
Roadshow Films
Screen Australia
Essential Media and Entertainment
Bunya Productions
Story Bridge Films
Freshwater Pictures
Screen Australia
Screen Producers Australia
Writer

incubatHER, supported by QUT and Westpac, forms part of the *SQ Gender Parity Program*. The inaugural 2016 event brought together industry leaders from across the country and local screen practitioners to share ideas and strategies on the best practice to grow women's participation in creative roles and drive greater diversity on screen.

incubatHER is about taking affirmative action. It is about outcomes and moving the conversation from identifying the issue and making real and measurable changes to how productions are shaped and made. It fosters connections and collaborations which will affect what stories are being told on screen as we collectively move towards a more diverse industry. The Keynote Speaker for 2016 was Ms Turia Pitt.

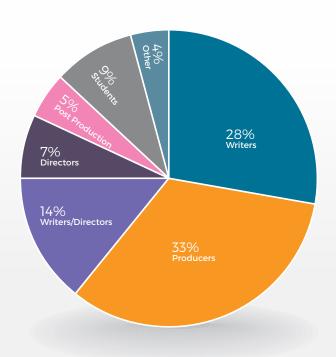
Screen Queensland embraces diversity and inclusion including SQ's *Gender Parity Program* addressing gender inequity and increasing the amount of female-focussed stories on screen.

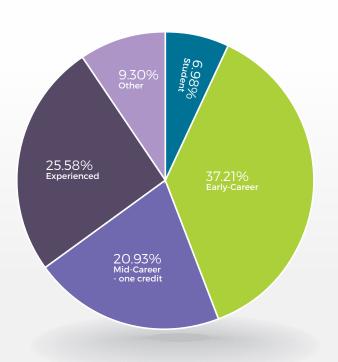


FEEDBACK FOR SQ incubatHER

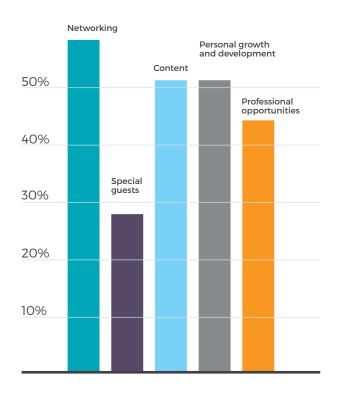
What role do you play in the screen industry?

At what career stage would you describe yourself?

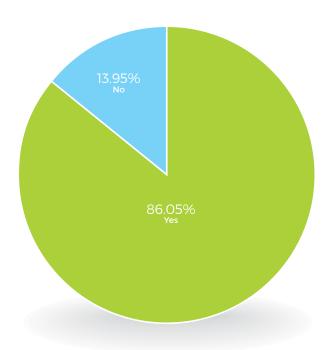


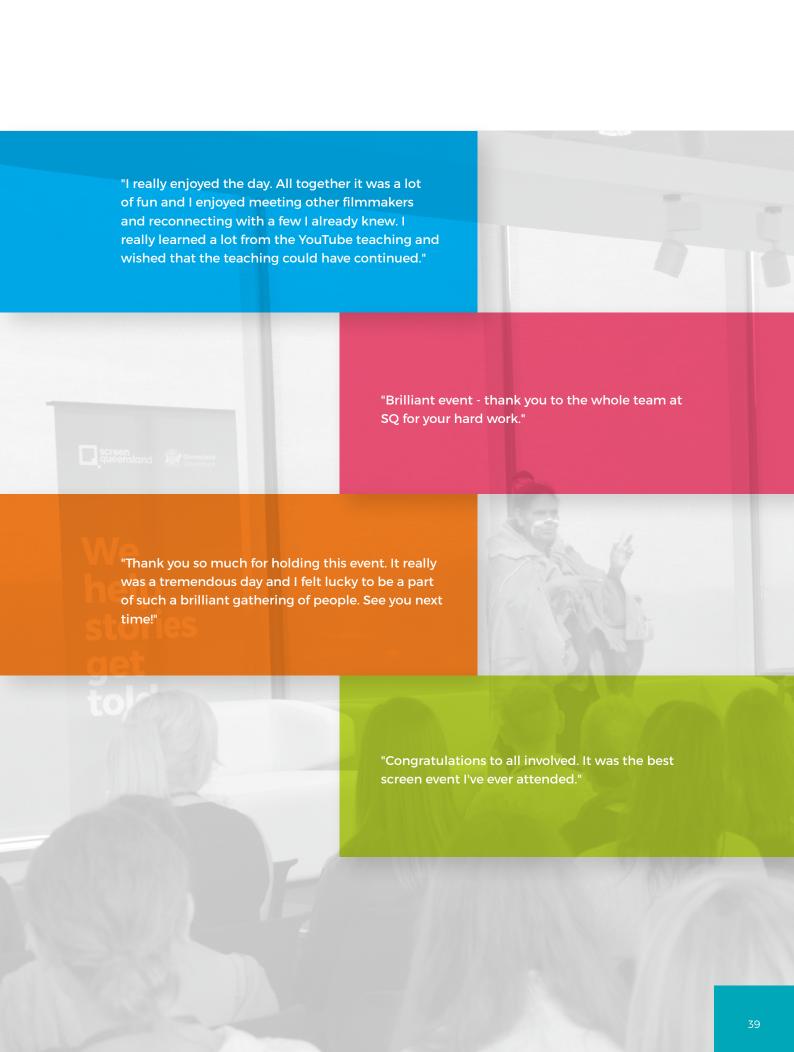


Please specify the main reasons for attending this event.



Did you make any business connections or collaborations on the day?





> SQ&A

Mandy Lake

Queensland Director/Writer/Editor

Margie Brown

Queensland Producer

Flickchicks

Flickchicks is a Brisbane-based production house that's been producing all manner of films since 2004. The Flickchicks are positioning themselves as some of Queensland's leading producers of 'funny factuals' and are the creators and makers of *Snake Boss/ Sheila* that last year was broadcast in 170 countries on Discovery Channel, and became the highest ever rating TV show on Animal Planet, Australia/New Zealand.

Their first television documentary, *The 100+ Club* (a 30-minute film about a very sprightly group of centenarians), aired on ABC1 in 2012 and won the United Nations Association of Australia, Media Peace Award for Promotion of Positive Images of the Older Person. They are now venturing into the scripted world and more specifically, comedy, with a few sitcoms and feature films on an already extensive development slate.

MANDY

Ex-photo journalist and investigative journalism tutor, Mandy Lake came home to the glorious world of filmmaking in 2004 when she co-established Flickchicks film production house with producer Margie Brown.

Despite being initially quite snake phobic, Mandy directed, wrote and co-edited *Snake Boss/Sheila* and is now entertaining the idea of getting a pet python!

Mandy is working on a slate of factual projects including: *The Irwin Effect, Bowled Over:*A dragumentary, Third Eye View, Psychic Roadtrip and Finders Seekers. In 2011, Mandy directed, wrote and edited the award-winning ABC TV-commissioned documentary, The 100+ Club.

MARGIE

Following illustrious careers as a Zambesi river guide, moth breeder and journalist (she also authored the well-received *Careers That Started in Science* book), Margie Brown turned to producing in 2004 after co-hatching film production house Flickchicks with director Mandy Lake.

She co-produced *Snake Boss/Sheila*, and produced *The 100+ Club*.

Margie has also produced dozens of documentarystyle films for government and corporate clients across Australia.

FLICKCHICKS' PEOPLE

Headed by Mandy Lake and Margie Brown, Flickchicks has a coop full of creatives and collaborate with many other good eggs! They are soon to recruit for two full time creatives (a writer/director and a producer) after gaining Screen Australia support through its Gender Matters initiative.

FLICKCHICKS PROJECTS THAT WENT INTO DEVELOPMENT AND PRODUCTION IN 2015-16

Development:

Bowled Over: A Dragumentary
Davie Wants to Live
The Irwin Effect
Finders Seekers
Psychic Roadtrip
Third Eye View

Production:

Snake Boss/Sheila (Seasons 1+2)





"Screen Queensland is a principal investor in Snake Boss/ Sheila (Seasons 1+2) and this factual series would simply not exist without this funding. SQ provided invaluable marketing support and guidance and we received a grant to take its goods and wares to the 2015 World Congress of Scientific and Factual Producers."

THE OUTCOMES

"Snake Boss/Sheila (Season 1) screened on Discovery Channel's Animal Planet in 170 countries, ultimately becoming Animal Planet Australia and New Zealand's highest rating program on record.

Discovery Networks Asia-Pacific acquired season two and commenced broadcast in October 2016."

THE CHALLENGES

'Technology, formats, and broadcast platforms have changed radically in the 13 years since we came home to roost in the glorious world of film. Thanks to technology, it's easier to actually (crowd) fund, make and screen films to the world but arguably, it's harder to hook the big traditional broadcasters.

"Commissioning editors and the likes are perhaps less inclined to take a risk on greenlighting projects, and have less funding to play with. We're always very mindful that the flickchicken has to evolve or perish with the times, and forever have our eye on the horizon (virtual reality, here we come!), and a strong focus on developing and producing stories for global audiences (as such, attending international markets is absolutely critical.)

"We also like to surround ourselves with as many talented types as possible and they have certainly helped us get to where we are today!"

THE FUTURE

"As Queensland filmmakers we feel very privileged to be showcasing our state's incredible natural assets and stories to the world. Queensland's unique wildlife and stunning, natural locations would have to play a huge part in why we film here – this was truly reinforced late last year when we were chasing Bob Irwin senior in North Queensland and we kept bumping into international film crews.

'The blue-sky dreaming for Flickchicks is to build our factual wing, and to add another wing into the world of feature films and TV comedy/sitcoms. We'll build on our reputation for making award-winning, entertaining and educative factual content - for not only traditional global broadcasters but also digital platforms, for instance, Netflix. What's more, Flickchicks wants to position itself as a key incubator for a fresh batch of Queensland filmmakers whether they be writers, directors, gaffers, producers, editors, and camos."

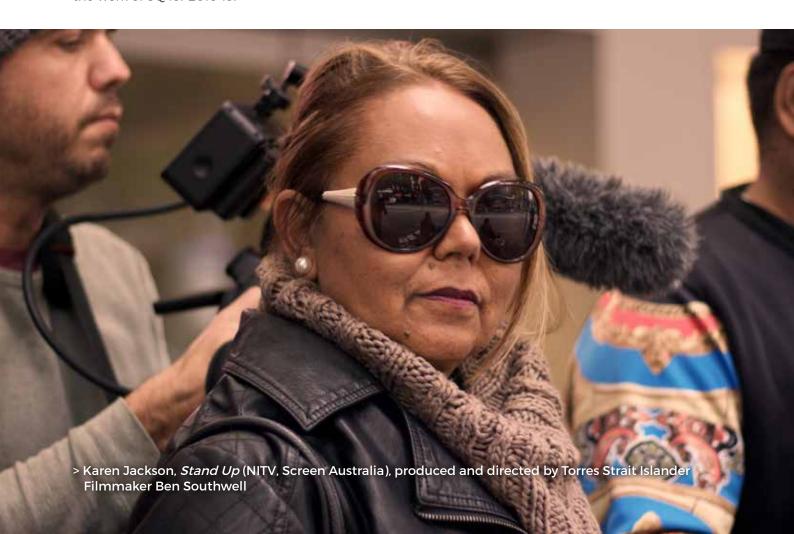


> CELEBRATING OUR FIRST PEOPLES

PRODUCTION INVESTMENT IN:

- Two short films made by Aboriginal and Torres Strait Islander early-career talent
- A landmark live football show for NITV -League Nation Live
- · Four *Our Stories Our Way* produced for NITV
- A six-part documentary series for NITV -Shadow Trackers
- A half-hour one-off documentary for NITV -Stand Up
- A groundbreaking three-part series charting the history of the Torres Strait Islands for the ABC - Blue Water Empire
- Development investment in five projects for broadcast and theatrical platforms
- Three professional placements for Early-Career producers
- Travel and Marketing support for a Brisbanebased producer to attend AIDC
- · 24 teams / projects funded
- \$1.8 million in funding

In 2015-16, SQ engaged a full-time VP – Development & Production, now working with the Aboriginal and Torres Strait Islander screen community creating a new vision and strategic plan that will inform the work of SQ for 2016-19.





> SQ&A

Wayne Denning

Owner and Executive Producer Carbon TV

Carbon TV is a diverse media and television production company based in Brisbane, Australia. Over the past ten years, Carbon has worked with local and international broadcasters and clients to deliver landmark multi-platform television – and digital productions. Carbon has produced content across a number of genres including children's television, animation, game shows and live studio entertainment.

Wayne Denning, the owner and Executive Producer of Carbon TV, is a proud Birri Gubba man from Blackwater, Central Queensland. Wayne established Carbon Media in 2006 - determined to give a positive voice to Indigenous Australians through delivery of engaging content and compelling storytelling. Wayne is Deputy Chair on the Board of the National Film and Sound Archive of Australia and is on the Board of the Queensland Theatre Company.

CARBON TV'S PEOPLE

Wayne Denning - Managing Director Angela Hueppauff - Head of Production Rebecca Blinco - Director of Communications and Marketing

CARBON TV PROJECTS THAT WENT INTO DEVELOPMENT AND PRODUCTION IN 2015-16

> In 2016, Carbon TV produced the first season of League Nation Live - a 90 minute rugby league entertainment show broadcast live from Brisbane each week throughout the NRL football season. Screen Queensland supported Carbon TV with a production investment grant for League Nation Live that helped with on-going production costs and kept the project broadcasting out of Queensland.

> Carbon continued their work with Sesame Street, producing their eighth project for the globally

iconic series. The segment 'S is for Sibling' with Australian pop duo The Veronicas will broadcast in 2017 as part of the Sesame Street Season 47. > Carbon is also developing *The Timeshifters* a children's television drama series with Essential Media and Entertainment.

THE SUCCESSES

"League Nation Live is a groundbreaking sports and entertainment show - celebrating diversity within the NRL. It holds a unique offering and is the only live television show being broadcast out of Brisbane other than the news. Beyond entertainment and the positive social impact the show brings, League Nation Live also employs an average of 60 cast and crew each week and has supported internships for 10 film and television students.

"The show promotes positive social change through community and sports with a focus on







local competitions, reporting on the burgeoning women's league, and promoting upcoming musical talent. *League Nation Live* also recognises and celebrates the significant contribution Aboriginal and Torres Strait Islanders have made to the game – something Carbon TV is incredibly proud to produce for a national audience. The show also contributes to a thriving screen industry, providing jobs for local film practitioners and diversifying the current television offering."

THE CHALLENGES

"The biggest challenge for *League Nation Live* was the technical aspects of live studio broadcasting. Because there are no broadcastready studios available in Brisbane, we required an OB truck each week in order to broadcast live - this significantly increases production costs. Sourcing production crew in Brisbane is also a challenge but it can be done!"

WHAT DO YOU LOVE ABOUT WORKING IN QUEENSLAND?

"Queensland has a small screen industry compared to New South Wales and Victoria but we still pack a punch on a national and international level. Being in television in Brisbane gives us access to opportunities we would not otherwise get in other states. We are fortunate to have a supportive State Government and Screen Agency who are working hard to build and support a sustainable industry in Queensland.

HOW HAVE THINGS CHANGED SINCE YOU GOT INTO THE BUSINESS?

"The whole way audiences digest content has been tipped on its head. New technology has changed the way content is funded, the platform it is broadcast on, and the way audiences interact with it. It is incredibly exciting because it opens the doors to exploring global opportunities and project partnerships."

WHERE DO YOU SEE YOURSELF IN 5 YEARS?

"Doing more of the same here in Queensland showcasing our locally produced content to a global audience, and maybe a holiday or two in there as well!"





"EVERYBODY ASSOCIATED
WITH THE GOVERNMENT,
WITH SCREEN QUEENSLAND,
COULDN'T HAVE BEEN MORE
PROFESSIONAL OR MORE
ACCOMMODATING IN HELPING
US LOCATE THE PICTURE IN
QUEENSLAND."

Doug Merrifield, The Shallows

> 2015-2016 RECAP

IN CASE YOU MISSED IT

JULY '15

> From 1 July, SQ increased production investment and grant ceilings as part of a package of revised funding structures, programs and incentives. These changes aimed at increasing production in Queensland, in which shifts in how audiences are consuming screen stories are creating new opportunities for the way that content is made and distributed.

Updated SQ Terms of Trade and a new online application system via SmartyGrants was introduced.

> Filming of the third season of *Mako: Island of Secrets* wrapped on the Gold Coast by the award-winning Jonathan M Shiff Productions. The popular children's program provided approximately 400 jobs and injected over \$7 million into Queensland.

It will screen in Australia on Network Ten, plus the Disney Channel, ZDF Enterprises in Germany and Netflix Worldwide. Jonathan M. Shiff Productions has sold to more than 170 countries and is performing well in the US, Germany, Canada, England, Ireland, Scandinavia, Belgium, the Netherlands, Luxembourg and Latin America.

The first series of the *Mako Mermaid* fantasy adventure series which aired two years ago, had an estimated 150 million worldwide viewers and achieved a world-first as the 'first live-action Netflix Original children's series' in the United States.

- > SQ called-out for applications for the inaugural Greg Coote Scholarship a joint initiative with Australians in Film and an opportunity for an experienced writer, producer, director or creative executive to spend a minimum of 6-8 weeks in a US television series writers' room.
- > SQ hosted an event with Hollywood producer Joseph Caracciolo Jr. (producer of *Pirates of the Caribbean: Dead Men Tell No Tales*) on the Gold Coast speaking with the CEO of Screen Producers Australia.
- > SQ launched an Australian-first initiative partnering with Stan to offer \$1 million feature film initiative.



- > SQ hosted an event, 'In Conversation with eOne and Hopscotch Features', followed by industry reception with eOne's Jude Troy and Lucy Hill plus Hopscotch Features' Maeva Gatineau.
- > SQ hosted an event with NITV's commissioning team - Mary-Ellen Mullane, Jade Christian and Helen Laughton, discussing the ongoing development of the channel and explaining how the commissioning process works.
- > Experienced writer-producer teams with a great idea for a television series and a promising pilot script are given the opportunity to apply to participate in the 2015 eQuinoxe Europe (Australian) workshop.

AUGUST '15

- > The television mini-series *Wanted*, starring Rebecca Gibney, announced to film in Queensland. The mini-series was created by Rebecca Gibney and Richard Bell and based entirely in Queensland.
- > Nest announced to start filming in October 2015 at Village Roadshow Studios and on location in South East Queensland.
- > SQ announced the 2015-16 Screen Culture funding recipients with grants totalling over \$1 million going to 32 festivals and screen culture-related activities across Queensland.
- > A special screening of *The Fear of Darkness* held in Brisbane followed by a Q&A session with the writer/director Chris Fitchett, producer Mark Overett and two members of the cast, Damien Garvey, (*Rake, The Killing Field*) and Chris Sommers (*Unfinished Sky, The Water Diviner*).
- > SQ-supported productions that screened at the *Melbourne International Film Festival* (MIFF) included: Queensland producer WildBear Entertainment's, Veronica Fury's *Neon* (World Premiere); Queensland producer Freshwater Pictures' Trish Lake's *Early Winter*; and Queensland producer Wolfhound Pictures' Patrick McDonald and Queensland director Michael Ware's *Only The Dead*.
- > Special screenings of OzPix Entertainment StalkHer, John Jarratt's directorial debut, in Brisbane and Ipswich. John and Kaarin Fairfax (Bed of Roses) conducted special Q&As at these screenings.

- > The Queensland Government announced its agreement to build a 4,000 square metre super stage at Village Roadshow's Oxenford Studios in a partnership that will simultaneously deliver the latest venue for the Gold Coast 2018 Commonwealth Games and provide a major drawcard for international blockbuster films.
- > SQ unveiled the first act in its 2015-16 Early-Career Screen Program announcing Queensland Originals: Short Fiction.
- > Columbia Pictures' *The Shallows* announced as the next major international thriller set to commence filming in Queensland.
- > SQ hosted an event, 'In Conversation with Tugg', with Nicolas Gonda, co-founder and CEO of this global cinema-on-demand platform including an in-depth discussion about the theatrical release of *Frackman*.
- > *The Code* Season 2, attracted by SQ's Regional Incentive Grant, shoots in Far North Queensland.
- > Twelve producers are given the opportunity to take part in an intensive two-day *Screen Business 101 Workshop* presented by SQ and delivered by Screen Producers Australia in Cairns. Six travel grants are also offered to Queensland producers outside of the Cairns area to attend.
- > Baby Animals: In the Wild WildBear Entertainment's new show, starts postproduction.



SEPTEMBER '15

- > Electric Boogaloo: The Wild, Untold Story of Cannon Films had its theatrical release in 17 markets across the US. Directed by Mark Hartley, the film was co-produced by Veronica Fury / WildBear Entertainment with Brett Ratner of RatPac Documentary Films.
- > Early Winter, the new film from Mexico Citybased Australian director Michael Rowe, had its world premiere at the Venice Film Festival. The film's producer is Queensland's Freshwater Pictures' Trish Lake.
- > Early Winter wins the Venice Film Festival's independently run Venice Days Award.
- > SQ hosted the event 'In Conversation with Flame Distribution', a company working with both producers and buyers from around the world to deliver the best quality content for audiences across platforms.
- > SQ hosted a 'Meet the Broadcasters' event with SBS Documentaries John Godfrey (Head of SBS Documentaries) and Joseph Maxwell (Commissioning Editor, SBS Documentaries)

- discussing what SBS is looking for this financial year in the factual space.
- > SQ-supported *Stranded*, the story of the birth of punk music in Brisbane in the 1970s, produced by WildBear Entertainment for ABC TV.
- > SQ announces the appointment of its new Board.
- > The Fear of Darkness is selected as one of 13 films to screen at the 2015 Darwin International Film Festival.
- > Filming begins on Rebecca Gibney's Wanted.
- > Brisbane Festival incorporates a film component into their large art and cultural festival with a "Backyard Cinema" and "Women in Film" program supported by SQ's Screen Culture funding.
- > SQ hosted a YouTube Kids and Learning Content session with YouTube's Sanoop Luke.



> Queensland Premier Annastacia Palaszczuk at Village Roadshow Studios media conference announcing *Thor* in October 2015 along with Disney's Mary Ann Hughes, Screen Queensland CEO Tracey Vieira and also pictured Gold Coast Mayor, Tom Tate.



OCTOBER 15

- > Thor: Ragnarok, the third instalment of the Marvel Studios' franchise starring Australia's Chris Hemsworth as the hammer-wielding comic book Super Hero confirmed to shoot in Queensland. The production will spend more than \$100 million AUD in Queensland and will employ approximately 1,200 Queensland crew.
- > Legendary Pictures' and Warner Bros. Pictures' Kong: Skull Island announced to film in Queensland in early 2016. Kong: Skull Island will spend more than \$15 million in Queensland and will create 200 local jobs.
- > SQ and Griffith Film School presented a special event at the Australian International Movie Convention (AIMC), 'In Conversation with Icon Film Distribution' with Susan Boehm.

- > Screen Australia releases *The Drama Report*2014/15 revealing that "Queensland's share increased for the second year running, boosted by strong foreign feature film expenditure on Pirates of the Caribbean:
 Dead Men Tell No Tales (US)." It also states that "Of the total 2014/15 drama expenditure...
 28 per cent [occurred] in Queensland."
- > German broadcaster ZDF options the rights to the #7DaysLater format created by Ludo Studio's Daley Pearson, Nick Boshier and Charlie Aspinwall.
- > SQ rolls-out a new travel support initiative specifically for Queenslanders working in the games sector, to attend the Game Connect Asia Pacific held in Melbourne.

NOVEMBER '15

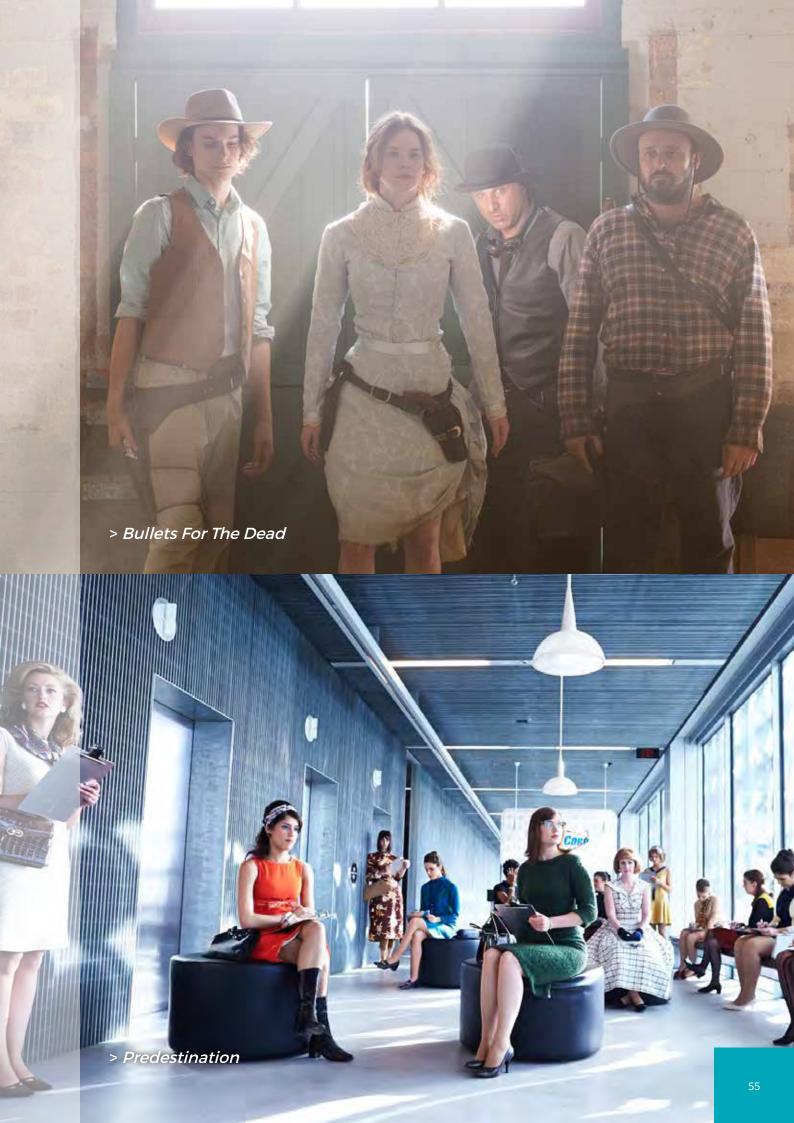
- > HBO Documentary Films acquires US rights to the Documentary Australian Foundation Award-winning *Only The Dead* produced by Queensland-based Patrick McDonald (*Predestination*) and directed by Michael Ware and two-time Academy Award®-winning US documentarian Bill Guttentag (*Nanking, Twin Towers*).
- > In an Australian-first, the Queensland Government is the first state government to secure a partnership with YouTube to deliver a unique program, working with QUT and Griffith Universities, to help talented local content providers across the state succeed on the world's most popular video-sharing website.

The \$900,000 program is being funded by a \$750,000 contribution over three years from the Queensland Government's Advance Queensland initiative and a \$150,000 funding commitment from SO.

> SQ hosted an exclusive industry event with writer/director Michael Rowe in Brisbane for the Australian premiere of *Early Winter* being held at the Brisbane Asia Pacific Film Festival.

- > International production, *Underground*, Sony Pictures Television and Tribune Studios pre-Civil War television series, announced to complete visual effects work in Queensland and as attracted via SQ's Post, Digital and Visual Effects (PDV) Attraction Grant.
- > SQ announces the four teams that have each received \$30,000 for their short film projects as part of the *Queensland Originals: Short Fiction* initiative.
- > SQ offered grants to 10 Queensland writers attending the 2016 National Screenwriters' Conference.
- > Bullets for the Dead had its world premiere at Monster Fest in Melbourne.
- > The Brisbane Asia Pacific Film Festival (BAPFF) opens for its second year and includes the Australian Premiere of *Early Winter*. The diverse program showcases over 75 features and documentaries.
- > Construction underway on the new Village Roadshow super stage at Oxenford, scheduled for completion in time for the start of production of Marvel Studio's *Thor: Ragnarok* in 2016.







> Wolfhound Pictures' Patrick
McDonald's Only The Dead plus
Northern Pictures television series
Life On The Reef win at the Australian
Academy of Cinema and Television
Arts (AACTA) Industry Awards. Only
The Dead picks up 'BEST DIRECTION
IN A DOCUMENTARY', 'BEST EDITING
IN A DOCUMENTARY', 'BEST SOUND
IN A DOCUMENTARY' and the
filmmaking team behind Life On The
Reef won 'BEST CINEMATOGRAPHY
IN A DOCUMENTARY'.

DECEMBER '15

- > Patrick McDonald of Wolfhound Pictures and Michael Ware of Penance Films and TV, plus Justine A. Rosenthal, Bill Guttentag, Jane Moran, and the filmmaking crew behind *Only The Dead*, won the highly prestigious 2015 Walkley Documentary Award.
- > SQ announced its support of the Paul Hogan biographical project from FremantleMedia Australia (FMA) with Screen Australia for Channel Seven.
- > Frackman became available to own from the Frackman website, iTunes and retail outlets.

- > SQ announces its *SQ Business Industry Placements initiative.* The initiative gives six

 early to mid-career practitioners, working across

 various genres and platforms, the opportunity

 to build their screen business skills while

 developing a slate of projects.
- > SQ hosts a 'Gender Matters' conversation with some of Queensland's talented female practitioners at SQ's head office.
- > *Nest* (Arclight Films and Story Bridge Films) begins production at the Village Roadshow Studios.





JANUARY 16

- > *SQ Projector 2016* opens supporting creative teams to fast-track feature film projects with a focus on script and story development and strategies to connect with markets and audiences in Australia and internationally.
- > The Family Law, the six-part series adapted from Benjamin Law's memoir, premieres on SBS. During its Facebook premiere, the first episode attracted 1.1 million views with a reach of more than 2 million people.
- > SQ announces its *Gender Parity Program* helping bring about real change in the screen industry and includes launching four new programs to evaluate, benchmark and measure progress.



FEBRUARY '16

- > SQ hosted a 'Meet the Broadcasters' event in Brisbane with key representatives of ABC Commercial giving insights into the local and international marketplace and the key drivers influencing windowing, content distribution growth and opportunities.
- > Wanted premieres on Channel Seven.
- > SQ announces another US production -PlayStation Originals series, *Powers* Series 2 to complete visual effects work in Queensland in 2016.
- > Queensland opens its doors to another major film production with Arclight Films and producer Dana Lustig's thriller *Jungle*, produced with Queensland's Todd Fellman.
- > SQ announced three companies and five practitioners who will be supported through the SQ Business Industry Placements program.

- > SQ announced it has attracted another major feature film to Queensland with Flammable Children, a comedy written and directed by BAFTA-nominee Stephan Elliott (The Adventures of Priscilla, Queen of the Desert) and to star Guy Pearce (The Adventures of Priscilla, Queen of the Desert, The Rover, Iron Man 3) plus Radha Mitchell (Silent Hill, Man on Fire, Finding Neverland). It is being produced by Wildheart Films' Al Clark (The Adventures of Priscilla, Queen of the Desert, Chopper, Red Hill) and See Pictures' Jamie Hilton (Breath, The Waiting City, Backtrack).
- > SQ announces a new collaboration with ABC TV, presenting ABC iview *Queensland Originals: Factual Formats*, an initiative that helps Queensland practitioners produce online factual and factual entertainment series to premiere on ABC iview with the potential to be broadcast on ABC2 supporting the development and production of up to three digital series.
- > League Nation Live, a joint production by Wayne Denning and the team at Carbon Media and NITV (proudly part of SBS) and supported by SQ, films each week in Brisbane.





MARCH '16

- > SQ unveils a new initiative and its entry into the Virtual Reality (VR) space partnering with SBS for *Untold Australia* Season 2. *Untold Australia* will commission up to four talented Queensland filmmakers, or teams, to develop, produce and market VR shortform documentaries exploring the diversity of Australia's people, their cultures and lifestyles.
- > SQ announced its support of the Australian Directors Guild (ADG) and FremantleMedia Australia (FMA) for an ADG director's attachment on the *Hoges* television series.
- > The Gold Coast Film Festival (GCFF) opens and is now the new home of the prestigious Chauvel Award. The Chauvel Award was created in 1992 in honour of Queensland filmmaker Charles Chauvel and given to

- a distinguished contributor to Australian cinema with Claudia Karvan receiving the 2016 Award. The GCFF offers opportunities for the local screen industry to come together and engage at the various workshops and other special events and allows Queensland to foster the emergence of new talent, new skills and new voices.
- > Three teams selected to take part in SQ Projector, convened by Wendall Thomas.
- > SQ launches its new-look website screenqld.com.au designed to contain informative, fully responsive and easy to find content. Along with the SQ FREE app containing Queensland crew, locations and facilities directories, SQ has put Queensland firmly in the back pocket of all producers and filmmakers across the globe.



APRIL 16

- > SQ in collaboration with the Gold Coast Film Festival and Surfers Paradise Alliance, hosts a special event for industry crew registered on the SQ crew directory - Surfing the Screen event - as part of SIPFEST.
- > SQ hosts a Remotely Piloted Aircraft Systems (RPAS) Drone Masterclass (followed by an industry reception) ensuring local practitioners are equipped with the best advice on how to produce the very best in RPAS cinematography.
- > SQ announces a new initiative offering four individuals or teams who have exciting genre projects, the opportunity to fast-track their feature through a new development workshop called *SQ incuBAIT*.
- > SQ with QUT Creative Industries presents a special panel event, 'VR Storytelling and Mashup' to encourage connections with local content makers and VR producers.
- > SQ announces feature film *The Butterfly Tree* by first-time writer and director, Queensland-based Priscilla Cameron, to be produced by Bridget Callow-Wright and to film in Queensland.

- > Following the global success of the first series of *Snake Boss* airing in Australia on Discovery Network's Animal Planet (one of the world's leading factual brands) and sold internationally as *Snake Sheila* to 170 countries around the world, series 2 announced to shoot in South East Queensland. Co-produced by WildBear Entertainment and Flickchicks, Discovery Network's Animal Planet is another investor.
- > SQ participates in the inaugural Queensland Government Innovation and Investment Summit in Brisbane focussed on new investment in the State and commercialising Queensland ideas plus strengthening local, national and international connections. SQ had a booth at this Summit with industry participation.



MAY 16

The Queensland Government invested \$11 million in the Village Roadshow Studios 4,000 sqm Sound Stage 9 which opened in May 2016.

The Queensland Government worked with the Gold Coast Commonwealth Games Corporation (GOLDOC), City of Gold Coast, the Commonwealth Games Federation and relevant national and international sporting bodies to gain agreement for the construction of Sound Stage 9 and its use as the venue for the GC2018 squash competition.

Sound Stage 9 is the largest of its kind in the Southern Hemisphere and will act as a major drawcard for international blockbusters being attracted to Queensland.

This is in addition to Village Roadshow Studios three water tanks (one the largest in Australia), 10 production offices, editing suites, wardrobe, makeup, construction workshops, paint and carpentry shops.

Thor: Ragnarok, the third instalment of the Marvel Studios' franchise, is the first blockbuster film to utilise Sound Stage 9. Thor: Ragnarok will spend more than \$100 million AUD in Queensland and create 1,200 jobs.

Australian actor Chris Hemsworth has resumed his superhero role which is being directed by Taika Waititi whose credits include *Hunt for the Wilderpeople.*

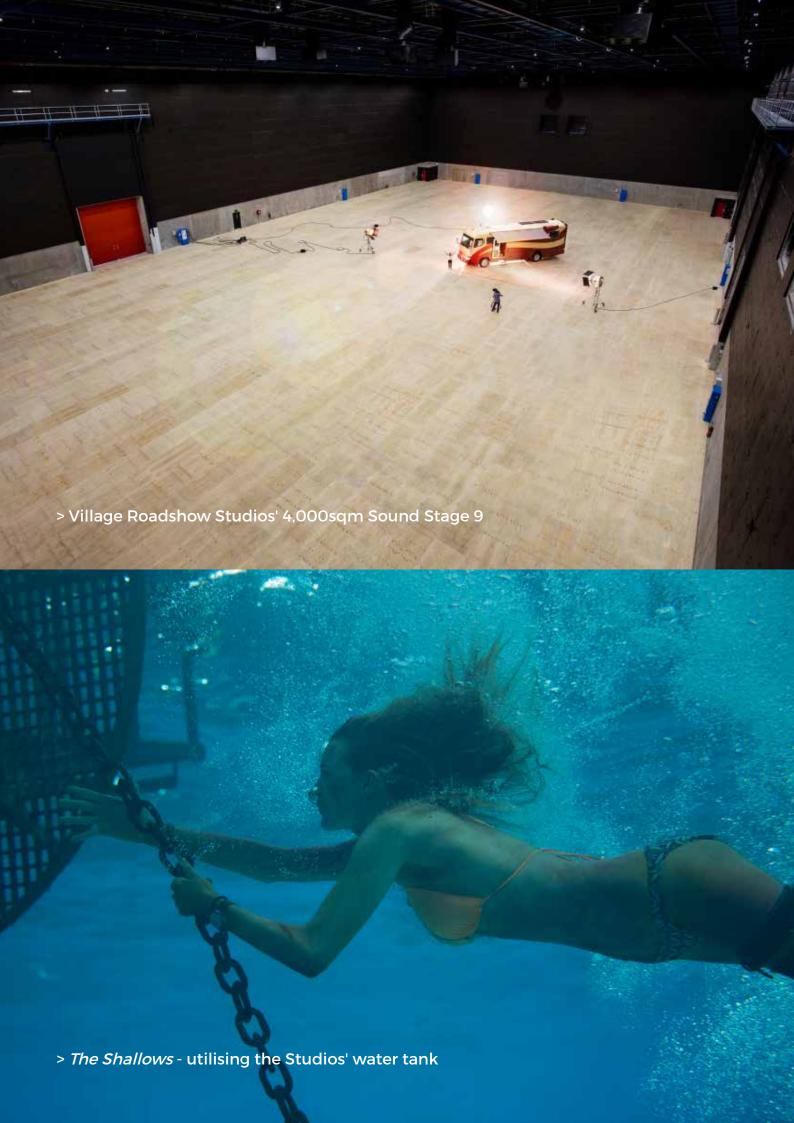
Disney has slated a 3 November 2017 US release date for *Thor: Ragnarok*.

Disney was attracted to Queensland after its positive experience with *Pirates of the Caribbean: Dead Men Tell No Tales* and the state's established film community with talented key creatives and a deep crew base with significant credits. With over \$150 million in Queensland Production Expenditure, *Pirates of the Caribbean: Dead Men Tell No Tales* employed 954 Queensland crew and 5,811 Queensland vendors.

The production also hired extras, some cast and stunt performers and every effort was made to ensure Queenslanders were afforded opportunities to work on the production.

There were approximately 6,100 extras, the majority of which were local hires.





MAY '16 Continued

> SQ unveils its digital production initiative Queensland Originals with YouTube bringing together Queensland screen practitioners with leading YouTube creators to develop and produce new content for the YouTube platform.

As part of the Queensland Government and YouTube's Creative Entrepreneurship Program, SQ hosts a YouTube network event with local practitioners.

- > The Second by Stephen Lance, Mairi Cameron and Leanne Tonkes selected as the SQ | Stan \$1 million fully funded feature.
- > Series 2 of Ludo Studio's *Doodles* goes into production.

JUNE '16

> SQ hosted an event for the Audio Network in Brisbane. Audio Network is an independent, global music company that seeks to meet top producers and editors in Queensland.

- > SQ supported the Griffith Film School 'The Travis Technique', one-day directing workshop with Hollywood director Mark Travis.
- > SQ hosted one-on-ones with practitioners in Cairns followed by an information and networking session.
- > SQ launches a new creative space for Queensland practitioners in Los Angeles -LA-deSQ at Charlie's - in collaboration with Australians in Film.
- > Coldstone, supported by SQ and Screen Australia and written, directed, edited by Ivan Sen and produced by David Jowsey and Greer Simpkin of Bunya Productions, opens the Sydney Film Festival.
- > Coldstone travels west and opens the SQsupported Vision Splendid Outback Film Festival in Winton.
- > SQ launches 'SQ On Air' a new video-audio calling initiative for regional Queensland screen practitioners.



> FUN FACTS BY THE NUMBER



The Second's Leanne Tonkes, Mairi Cameron and Stephen Lance

40,000+



Media articles featuring productions shooting in Queensland







Over 3.300

new followers across our social media



Two of SQ's top performing Facebook posts in 2015-16

31 January 2016

Rebecca Gibney smashes myth about TV production in Queensland.

14,964 People Reached 467 Reactions, Comments & Shares

20 May 2016

SQ and Stan announce the \$1 million fully funded feature *The Second*.

13,191 People Reached 541 Likes, Comments & Shares





Over **25**

international celebrities came to work in Queensland including:

Brie Larson Tom Hiddleston Samuel L. Jackson John Goodman John C. Reilly Corey Hawkins Idris Elba Anthony Hopkins Chris Hemsworth Karl Urban Cate Blanchett Sam Neill Mark Ruffalo Jeff Goldblum Ray Stevenson

Lou Ferrigno
Daniel Radcliffe
Kelsey Grammer
Li Bingbing
Blake Lively



actor was at the Gold Coast whilst nominated for an Oscar and BAFTA



actor was at the Gold Coast when she won Best Actress at the BAFTAs (Brie Larson, *Room*)



5 Celebrities

Brie Larson and Blake Lively took selfies and Samuel L. Jackson posted a video in Queensland with kangaroos. Thomas Mann took a pic with a koala, so did Mark Ruffalo





Kong: Skull Island cast posted from the local shopping centre





Mark Ruffalo's Instagram post received 290k views!

497K likes 7.3m followers

>

Chris Hemsworth on the streets of Brisbane for *Thor: Ragnarok.*





Thomas Mann in Queensland for *Kong: Skull Island*

8,228 likes 60.4k followers





Samuel L. Jackson made it to the Gold Coast!





Broadbeach Beac



17k likes

39w

samuelijackson Made it to The Gold Coast







Blake Lively and Taylor Swift visiting Movie World - Gold Coast, Australia! Blake was in Queensland shooting *The Shallows*.

SQ shared this pic on Facebook on 7 December 2015 and reached 13,337 People with 184 Likes, Comments & Shares.





markruffalo

Follow

846k views

15w

markruffalo Hello from the set of #Thor3! As you can see, I've got my hands full. It ain't easy being green....@marvel

view all 2,547 comments



3.7m followers





The *Thor: Ragnarok* cast visit the Lady Cilento Children's Hospital in Brisbane.



> FINANCIALS

> DIRECTORS' REPORT

The Directors of Screen Queensland Pty Ltd ("company") present their Report together with the financial statements of the company for the year ended 30 June 2016.

DIRECTOR DETAILS

The following persons were Directors of the company during or since the end of the year and up to the date of this report:

MS LINDA APELT

Director since 01/09/2015 Chair since 01/09/2015

Ms Apelt has over 35 years of progressive experience in corporate environments, including fourteen years as a Director-General of Housing and Community Services portfolios. Linda is currently CEO of Montrose, Therapy and Respite Services and Adjunct Professor, Institute of Social Science Research, The University of Queensland. She has served as a non-Executive Director on a range of Boards including QSuper Board of Trustees; Australian Institute of Health and Welfare; Australian Housing and Urban Research Institute; and the Crèche and Kindergarten Association Limited. She has also Chaired a range of national and State based Ministerial Advisory Committees and public sector Boards of Management as an Executive Director.

Ms Apelt holds a Diploma (GAICD) Australian Institute of Company Directors, Master of Educational Studies from The University of Queensland, Graduate Diploma in Counselling, Bachelor of Education from the Queensland University of Technology and Diploma in Teaching (Secondary) from the Queensland University of Technology. She is a recipient of the Centenary of Federation Medal for distinguished contribution to the public sector.

MS PATRICIA HEATON

Director since 01/09/2015

Member, Audit and Accounts Committee

Ms Heaton is an AFTRS graduate, former CEO of Ausfilm, and former Manager the Production Liaison Unit at the FTO (now Screen NSW.). She has worked in the screen sector since 1980 as producer, location manager, senior executive and company director. Ms Heaton served as a Board member at Ausfilm (1999) and served on the Screen NSW Board (2009-2014). Currently Ms Heaton is a co-Director of The Heaton Group with her husband, developing real estate projects in Sydney.

MS CATHERINE O'SULLIVAN

Director since 01/09/2015 Chair, Audit and Accounts Committee

Ms O'Sullivan is currently Pro Vice-Chancellor, Pathways and Partnerships, Bond University (since 2013), and is a senior executive who has achieved significant contributions to educational, community and employment outcomes, through strong leadership, innovation and partnerships. She is the former State Manager, Queensland State Office, Department of Education, Employment and Workplace Relations (2007-2012) and former Assistant Director-General (Regional Delivery) for the Department of Primary Industries and Fisheries (2005-2007). Ms O'Sullivan was awarded Telstra Business Woman of the Year and is an invited member of the Harvard Women's Leadership Board (2015). She holds an Executive Masters in Public Administration ANZSOG, Diploma of Education and Bachelor

of Arts from the University of New England. Catherine is a Churchill Fellow and a recipient of the Australian Rural Leaders' Scholarship.

MR MICHAEL SMELLIE

Director since 01/09/2015

Mr Smellie is Chair, QUT Creative Enterprise Australia, with a music business career of over 25 years. He is the former Global Chief Operating Officer of SonyBMG, Asia Pacific Head of BMG and Managing Director of PolyGram and rooArt in Australia. As Chief Operating Officer of BMG worldwide, he negotiated and implemented the merger with Sony Music. Mr Smellie is the former President of media development for Asia Pacific for the German media company, Bertelsmann (until 2010) and past Chair of the Australian Film Television and Radio School. He is currently Chair of Music Australia and the Australian Board of The Global Poverty Project, and holds a Bachelor of Business from NSWIT.

MR PAUL SYVRET

Director since 01/09/2015

Paul Syvret is assistant editor and columnist with The Courier Mail. He is a multi-award winning journalist with 30 years' experience in the media who has worked across the platforms of print, television and digital. His specialty is finance and economic reporting and analysis; skills honed over many years working on mastheads including the Australian Financial Review and The Bulletin magazine. Paul also brings with him a life long passion for Australian film, and regularly appears as a guest presenter at genre cinema events.

MR TAKESHI TAKADA

Director since 01/09/2015

Alt.vfx co-founder and company Director, Takeshi Takada, is the most awarded Executive Producer within the post-production industry in the APAC region.

The company was established in 2011 and has quickly become one of the most respected visual effects studios in the region. Alt.vfx is a state-of-the-art post production studio specialising in visual effects and design for film and television, with their work winning many international awards including Cannes Lions, Mobius, Clio, New York Festival and London International awards. Based in Brisbane with a studio in Sydney, Alt has further plans for expansion in various destinations, capitalising on the kind of global work and relationships that saw the company being named Queensland Exporter of the Year and Australian Exporter of the Year for the Creative Industries in 2015. Mr Takada was named the Business Person of the Year at the Brisbane Lord Mayor's Multicultural Awards for Business - 2014 and is currently one of the Board members of the Lord Mayor's Creative Brisbane Advisory Board.

The following persons were Directors of the company during the year up to the dates indicated.

MR WILLIAM MCINNES

Director 01/09/2015 to 19/07/2016

Mr McInnes is an acclaimed and accomplished actor and writer. He has received multiple Logie Awards for his television work and multiple AFI nominations for his work in film. William most recently starred in the ABC telemovie, Dangerous Remedy, alongside Claudia Karvan in The Time Of Our Lives and as the host of Auction Rooms and Hello Birdy. William is the author of eight books and brings a unique perspective on talent attraction and career insights in an industry context. William writes a weekly column for The Courier Mail and has been the Chair of the Advisory Council to Museum of Australian Democracy and is a present member of the Advertising Standards Board.

PROFESSOR PETER LITTLE AM

Director and Chair 17/10/2013 to 31/08/2015

Professor Little is the Deputy Vice-Chancellor (Corporate Programs and Partnerships) at the Queensland University of Technology, he holds a Bachelor of Laws and Master of Laws from the University of Queensland and PhD from Bond University Law School. He is a Fellow of the Australian Institute of Management, Fellow of CPA Australia, and Fellow of Queensland Academy of Arts and Sciences. He is a Director of Ormiston College, consultant to McCullough Robertson Lawyers Brisbane, a Director of the RACQ Foundation Pty Ltd and is a member of the Governing Committee of the Queensland Business Leaders Hall of Fame.

MR MICHAEL HAWKINS

Director 01/07/2012 to 31/08/2015

Michael Hawkins is the Executive Chairman of the Asia Pacific Screen Awards and the Brisbane Asia Pacific Film Festival. He is also Executive Director of the National Association of Cinema Operators - Australasia and the Australian International Movie Convention, Director of the Intellectual Property Awareness Foundation Ltd and a member of Advisory Boards including HLB Mann Judd Chessboard

and several other private companies. He serves on the Foundations of the Queensland State Library and the University of Queensland Diamantina Research Institute. He was formerly CEO of Australian Multiplex Cinemas Ltd and also served for many years as an Executive Councillor of the Australian Entertainment Industry Association. He is a lawyer by training and a Fellow of the Australian Institute of Company Directors.

MR PETER BASTON

Director 01/07/2012 to 31/08/2015

Peter has been a barrister for over thirty years and is an experienced arbitrator, mediator and consultant. Peter has been a part-time member of the Criminal Justice Commission Misconduct Tribunal. His interests included risk assessment and audit.

DISTINGUISHED PROFESSOR STUART CUNNINGHAM AM

Director 01/07/2012 to 31/08/2015

Stuart is Distinguished Professor, QUT, and Director of the Australian Research Council Centre of Excellence for Creative Industries and Innovation. He has also served as Commissioner of the Australian Film Commission.

MR GEOFF COOPER

Director 01/07/2012 to 31/08/2015

Geoff is a television executive, producer and media consultant with over 20 years' experience in the Queensland industry. He has worked for several free-to-air networks and is a board member of the Brisbane Powerhouse, chairing the Digital Innovation Group. He is currently Channel Nine's Queensland Head of Programming and

Production. Prior to this role, he acted as Live Action Commissioner and Executive Producer for ABC Children's Television and was Network Ten's Manager and Executive Producer of Children's and Documentary Production.

CR JAN GREW

Director 01/07/2012 to 31/08/2015

Jan Grew has been a Councillor with the Gold Coast City Council for 22 years and is the Chair of the Council's Economic Development and Major Projects Committee. Councillor Grew has a Master's Degree in Film and Television from Bond University and is a Graduate of the Australian Institute of Company Directors. She is a board member of The Arts Centre Gold Coast.

DIRECTOR'S TERM

Directors of the company have been appointed for a common term. Expiry dates of current appointments are as follows:

Name Expiry of current term
Linda Apelt 31 August 2018
Patricia Heaton 31 August 2018
Catherine O'Sullivan 31 August 2018
Michael Smellie 31 August 2018
Paul Syvret 31 August 2018
Takeshi Takada 31 August 2018

PRINCIPAL ACTIVITIES

The principal activities of the company during the course of the year were the facilitation of:

- the development, promotion and enhancement of the screen industry; and
- · screen culture and presentation of screen related events in Queensland.

There were no significant changes in the nature of the activities of the company during the year.

DIRECTORS' MEETINGS

The number of Directors' meetings (including meetings of committees of Directors) and number of meetings attended by each of the Directors of the company during the year are:

Director	Director: meeting		Audit a meetin	nd Accounts gs	
	Α	В	Α	В	
Linda Apelt	6	6			
Patricia Heaton	6	5	1	1	
Catherine O'Sullivan	6	5	1	1	
William McInnes	6	1			
Michael Smellie	6	5			
Paul Syvret	6	5			
Takeshi Takada	6	5			
Peter Little	2	2			
Michael Hawkins	2	2			
Geoff Cooper	2	2			
Peter Baston	2	2	1	1	
Stuart Cunningham	2	2	1	1	
Jan Grew	2	2			

Where:

- \cdot Column A is the number of meetings the Director was entitled to attend;
- · Column B is the number of meetings the Director attended.

BOARD RESPONSIBILITIES

The Directors are accountable to the company shareholder for the performance of the company and have overall responsibility for its operations. The company operates a diverse and complex range of businesses and one of the primary duties of the Board is to ensure these activities are operated appropriately.

Key responsibilities of the Board include:

- · Approve the strategic direction and related objectives of the company and monitor management performance in the achievement of these objectives;
- · Adopt an annual budget and monitoring the financial performance of the company;
- Select, appoint, setting targets for, and review the performance of the Chief Executive Officer;
- Oversee the establishment and maintenance of adequate internal controls and effective monitoring systems;
- Ensure all major business risks are identified and effectively managed; and
- Ensure the company meets its legal and statutory obligations.

The Directors have a broad range of skills including knowledge of the industry in which the company operates to allow informed decision making.

CODE OF CONDUCT

Directors, management and staff are expected to perform their duties in line with the company's code of conduct ensuring professionalism, integrity and objectivity, striving at all times to enhance the reputation and performance of the company.

CORPORATE GOVERNANCE

The company is incorporated under the *Corporations Act 2001* and is a company

limited by shares, with these shares held beneficially for the State of Queensland. The Directors are responsible for corporate governance, ensuring transparency of operation of the company. Summarised in this report are the primary corporate governance practices established by the Board, which were in place throughout the financial year, unless otherwise stated, to ensure the interests of the State of Queensland, clients and staff are protected.

INDEPENDENT PROFESSIONAL ADVICE

The Board collectively, and each director individually, has the right to seek independent professional advice at the expense of the company.

A Director seeking such advice must obtain the prior approval of the Chair or in his/her absence, the Board. Such approval may not be unreasonably withheld. A copy of advice received by a director is made available to all other directors of the Board except where circumstances deem it inappropriate.

CONFLICTS OF INTEREST

In accordance with the *Corporations Act 2001* and the company's constitution, Directors must keep the Board advised on an ongoing basis of any interest that could potentially conflict with company interests. Where the Board believes a significant conflict exists, the Director concerned will not receive relevant Board papers, will not be present at the meeting whilst the item is considered, and will play no part in any decision made concerning the item.

BOARD COMMITTEES

In order to provide adequate time for the Board to consider strategy, planning and performance enhancement, the Board has delegated specific duties to board committees. The Board has established the Audit and Accounts Committee with a defined charter.

The primary role of the Audit and Accounts Committee is to evaluate the company's compliance and risk management structure and procedures. It also has a role in audit planning and review. The committee reviews the annual financial statements prior to consideration by the Board.

INSURANCE AND INDEMNITIES

The company has paid an insurance premium for General Liability of \$13,914 excluding GST to the Queensland Government Insurance Fund (QGIF), which includes Directors and Officers coverage during the year. This policy was renewed after the year end.

The Directors received advice from the former Director-General of the department formerly known as DSITIA that Screen Queensland can enter into Deeds of Access and Indemnity with each of its Directors. The board of directors resolved to adopt the recommendations in the advice and each entered into the Deeds of Access and Indemnity in July 2013.

OPTIONS

No options over unissued shares or interests in the company were granted during or since the end of the financial year and there were no options outstanding at the date of this report.

OPERATING RESULT

The company's net profit after income tax for the year was \$4,757,512 (2015: loss of \$1,155,465).

DIVIDENDS

The company has not paid or declared a dividend during the year ended 30 June 2016.

REVIEW OF FINANCIAL OPERATIONS

The profit is due to a timing difference between the year in which revenue is received and the year in which the expenses committed against that revenue, occur.

Each year the company commits funding to a variety of screen and culture projects and those funds can only be expensed upon the receipt of deliverables, as specified in the contract. This can be up to 2 financial years after the revenue has been received.

REVENUE

Revenue received from government sources increased during 2015-16. Limited life funding has been received to assist in attracting domestic and international productions to the state to build a continual pipeline of screen projects.

EXPENDITURE

Grants and funding approvals have increased in line with the increased revenue. Future funding commitments and approvals total \$28,154,833 at year end, and these commitments will become liabilities as specified in Note 13.

SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS

There were no significant changes in the nature of the activities of the company during the year, and as at the signing date of these statements there has been no change in Queensland Government funding support.

LIKELY DEVELOPMENTS

The company will continue to work with Governments and other domestic and international organisations to promote the development of the Queensland screen industry.

EVENTS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

There is no matter or circumstance that has arisen since the end of the financial year that has significantly affected or may significantly affect:

- · the operations of the company;
- \cdot the results of those operations; or
- the state of affairs of the company for the financial years subsequent to 30 June 2016

PROCEEDINGS ON BEHALF OF THE COMPANY

No person has applied to the Court under section 237 of the *Corporations Act 2001* for leave to bring proceedings on behalf of the company, or to intervene in any proceedings to which the company is a party, for the purpose of taking responsibility on behalf of the company for all or part of those proceedings.

No proceedings have been brought or intervened in on behalf of the company with leave of the Court under section 237 of the *Corporations Act 2001.*

ENVIRONMENTAL REGULATION

It is the company's policy to:

- · abide by the concepts and principles of sustainable development;
- · carry out operations in an environmentally responsible manner having consideration for individual and community welfare;
- ensure that, at a minimum, business is conducted in compliance with existing environmental legislation and regulations; and
- educate staff and employees in the importance of understanding their environmental responsibilities for the sensitive implementation of all operations.

The company's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or state or territory.

ROUNDING OFF

The company is of a kind referred to in ASIC Corporations (Rounding in Financial/Directors' Reports) Instrument 2016/191 and therefore the amounts contained in this report and in the financial report have been rounded to the nearest thousand dollars, unless otherwise stated.

AUDITOR'S INDEPENDENCE DECLARATION

A copy of the auditor's independence declaration as required under s 307C of the *Corporations Act 2001* is included in page 9 of this financial report and forms part of the Director's Report.

Signed in accordance with a resolution of the Directors:

Linda Apelt

Chair

Catherine O'Sullivan

Chair. Audit and Accounts Committee

Brisbane, 22 August 2016

> AUDITOR'S INDEPENDENCE DECLARATION

TO THE DIRECTORS OF SCREEN QUEENSLAND PTY LTD

In accordance with the requirements of section 307C of the *Corporations Act 2001*, as lead auditor for the audit of Screen Queensland Pty Ltd for the year ended 30 June 2016, I declare that, to the best of my knowledge and belief, there have been;

- a) No contraventions of the auditor independence requirements of the *Corporations Act 2001* in relation to the audit, and
- b) No contraventions of any applicable code of professional conduct in relation to the audit.

P CHRISTENSEN FCPA

as Delegate of the Auditor-General of Queensland

Signed at Brisbane on the 19th day of August 2016.

Queensland Audit OfficeBrisbane

> STATEMENTS

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

For the year ended 30 June 2016

	Note	2016 \$'000	2015 \$'000
Income			
Revenue	2	20,420	11,321
Expenses			
Development & Production expenses	3	12,253	9,774
Finance costs	4	288	80
Screen Culture expenses	3	1,144	666
Corporate expenses	3	1,978	1,956
Profit / (loss) before income tax		4,757	(1,155)
Income Tax expense	1 (n)	-	-
Profit / (loss) for the year		4,757	(1,155)
Other Comprehensive Income		-	-
Total Comprehensive Income		4,757	(1,155)
Total Comprehensive Income / (loss) for the year	=	4,757	(1,155)

The Statement should be read in conjunction with the notes to the financial statements

STATEMENT OF FINANCIAL POSITION

As at 30 June 2016

	Note	2016 \$'000	2015 \$'000
Assets			
Current assets			
Cash and cash equivalents	6	11,527	7,060
Trade and other receivables	7	2,012	2,518
Other current assets	8 _	129	49
Total current assets	_	13,668	9,627
Non-current assets			
Trade and other receivables	7	5,162	943
Plant and equipment	9 _	16	21
Total non-current assets	_	5,178	964
Total assets	_	18,846	10,591
Liabilities			
Current liabilities			
Trade and other payables	10	163	204
Borrowings	11	1,252	2,406
Employee benefits	12 _	94_	82
Total current liabilities	_	1,509	2,692
Non-current liabilities			
Trade and other payables	10	243	15
Borrowings	11	5,395	949
Employee benefits	12 _	42	35
Total non-current liabilities	_	5,680	999
Total liabilities	_	7,189	3,691
Net assets	_	11,657	6,900
Equity	=		_
Retained profits	_	11,657	6,900
Total equity	=	11,657	6,900

STATEMENT OF CHANGES IN EQUITY

For the year ended 30 June 2016

No	ote	Retained Profits \$'000	Total \$'000
Balance at 30 June 2014		8,055	8,055
Profit/(loss) for the year		(1,155)	(1,155)
Other Comprehensive Income		-	-
Balance at 30 June 2015	_	6,900	6,900
Profit/(loss) for the year		4,757	4,757
Other Comprehensive Income		-	-
Balance at 30 June 2016	_	11,657	11,657

The Statement should be read in conjunction with the notes to the financial statements

STATEMENT OF CASH FLOWS

For the year ended 30 June 2016

	Note	2016 \$'000	2015 \$'000
Operating services			
Government grants received		18,602	9,802
Cash receipts from customers		2,434	2,141
Cash payments to suppliers and employees		(16,819)	(13,871)
Interest received		610	318
Interest and finance charges paid		(288)	(80)
Net cash provided by operating services	15	4,539	(1,690)
Investing activities			
Proceeds from repayment of film assistance loans		2,233	6,464
Payments made for film assistance loans		(5,597)	(2,240)
Net cash provided by investing activities	•	(3,364)	4,224
Financing activities	•		
Repayment of borrowings		(2,593)	(5,763)
Proceeds from borrowings		5,885	2,747
Net cash from (used in) financing activities	•	3,292	(3,016)
Net change in cash and cash equivalents	•	4,467	(482)
Cash and cash equivalents, beginning of year		7,060	7,542
Cash and cash equivalents, end of year	15	11,527	7,060

The Statement should be read in conjunction with the notes to the financial statements

> NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. SUMMARY OF ACCOUNTING POLICIES

This financial report covers Screen Queensland Pty Ltd as an individual not-for-profit entity. Screen Queensland Pty Ltd is a company limited by shares, incorporated and domiciled in Australia.

The financial statements were authorised for issue on 22 August 2016 by the directors of the company.

(a) Basis of accounting

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements, Australian Accounting Interpretations of the Australian Accounting Standards Board (AASB) and the *Corporations Act 2001*, to meet the reporting requirements of the shareholder. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

Australian Accounting Standards set out accounting policies that AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions to which they apply. Material accounting policies adopted in the presentation of this financial report are presented below. They have been consistently applied unless otherwise stated.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on the historical cost convention. Except as stated, figures do not take into account changing money values.

The financial statements have been prepared in accordance with the going concern accounting principle. The ability of the company to continue its operations in future years will be dependent upon the continuing support of the State Government.

Where required by Accounting Standards, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

(b) Revenue recognition

Revenues are recognised at fair value of consideration received or receivable net of the amount of goods and services tax (GST) payable to the Australian Taxation Office.

A number of the company's programs are supported by grants received from the federal, state and local governments. If conditions are attached to a grant which must be satisfied before the company is eligible to receive the contribution, recognition of the grant as revenue is deferred until those conditions are satisfied.

Where a grant is received on the condition that specified services are delivered to the grantor, this is considered a reciprocal transaction. Revenue is recognised as services are performed and at year end a liability is recognised until the service is delivered.

Revenue from a non-reciprocal grant that is not subject to conditions is recognised when the company obtains control of the funds, economic benefits are probable and the amount can be measured reliably.

Interest revenue is recognised using the effective interest rate method, which, for floating rate financial assets is the rate inherent in the instrument.

Returns on equity invested in development or production of screen projects are recognised as revenue when the right to receive the investment return has been advised under the terms of the Production or Development Investment Agreement.

(c) Contra revenues and expenses: benefits via sponsorship agreements

Contra benefits represent benefits derived by the company via the use of equipment and services free of charge pursuant to the terms and conditions of various sponsorship agreements. Contra benefits are recognised in the Statement of Profit or Loss and Other Comprehensive Income at their estimated fair market value at the time of consumption.

(d) Assistance to domestic screen industry and grant commitments

Each year the company commits funds to a variety of screen and cultural projects. A liability for funds committed is recognised when an agreement has been signed and the company has a present obligation to settle the debt. A present obligation to settle the debt is assessed by the company with reference to contract payment dates and completion of predetermined milestones and deliverables.

If the company does not have a present obligation to settle the debt at year end, the amount is considered as a commitment and not included as a liability in the Statement of Financial Position.

(e) Borrowing costs

Borrowing costs include interest, amortisation of discounts or premiums relating to borrowings, amortisation of ancillary costs incurred in connection with arrangement of

borrowings. All borrowing costs have been expensed in the current year.

(f) Cash and cash equivalents

For the purposes of these statements, cash and cash equivalents comprise cash balances and call deposits with banks or financial institutions.

(g) Trade and other receivables

Trade and other receivables include amounts due from customers for goods sold and services performed in the ordinary course of business. Trade and other receivables also include film assistance loans issued to production companies. These loans have fixed periods and are subject to an interest rate of 50% of the 90 day Bank Bill Swap Rate.

Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Trade and other receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment.

(h) Plant and equipment

Plant and equipment with a cost or other value in excess of \$5,000 are capitalised in the year of acquisition. All other such assets with a cost or other value less than \$5,000 are expensed. Assets are measured after initial recognition at cost less accumulated depreciation and impairment losses. Assets acquired at zero cost or for nominal consideration are initially recognised as assets and revenues at their fair value at the date of acquisition.

(i) Acquisition

Purchases of plant and equipment are initially recorded at cost.

Impairment

The carrying amounts of plant and equipment are reviewed to determine whether they are in excess of their recoverable amount at balance date. If the carrying amount of plant and

equipment exceeds the recoverable amount, the asset is written down to the lower amount to reflect any impairment. Any impairment losses are recognised in the Statement of Profit or Loss and Other Comprehensive Income.

Depreciation and Amortisation

Depreciation is calculated using the straight line method, so as to write off the cost (or other value) of each depreciable asset over their estimated useful life.

The cost (or other value) of leasehold improvements is amortised over the estimated useful life of the improvement or the unexpired period of the lease, whichever is shorter.

The depreciation rates used for each class of asset are as follows:

· Plant and equipment 25%

The assets' residual values and useful lives are reviewed and adjusted if appropriate at the end of each reporting period.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the Statement of Profit or Loss and Other Comprehensive Income.

(j) Leases

Where the company is a lessee, payments on operating lease agreements are recognised as an expense on a straight-line basis over the lease term. Associated costs, such as maintenance and insurance, are expensed as incurred. The company's premises, telephone and photocopier are held under operating leases.

(k) Trade and other payables

Trade and other payables represent the liabilities for goods and services received by the company that remain unpaid at the end of the reporting period. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(I) Employee entitlements

Wages, salaries and personal leave

Wages and salaries due but unpaid at the reporting date are recognised in the Statement of Financial Position at the current salary rates. The company expects such liabilities to be wholly settled within 12 months of reporting date, the liabilities are recognised at undiscounted amounts.

Prior history indicates that on average, personal leave taken each reporting period is less than the entitlement accrued. This is expected to continue in future periods. Accordingly, it is unlikely that existing accumulated entitlements will be used by employees and no liability for unused personal leave entitlements is recognised.

As personal leave is non-vesting, an expense is recognised for this leave as it is taken.

Annual and Long Service Leave

Annual leave and long service leave liabilities are accounted for as short term employee benefits if the company expects to wholly settle all such liabilities within the 12 months following reporting date. Otherwise, annual leave and long service leave liabilities are accounted for as 'other long-term employee benefits' in accordance with AASB 119, and split between current and non-current components.

All directly associated on-costs (e.g. employer superannuation contributions, payroll tax and workers' compensation insurance) are also recognised as liabilities, where these on-costs are material.

Superannuation

The superannuation expense for the financial year reflects payments incurred in relation to employees' terms and conditions of employment for the period up to the reporting date. The company contributes to several superannuation funds. Contributions are charged against profit or loss as they are incurred.

(m) Unearned income

The liability for unearned income is the

unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions usually fulfilled within 12 months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds 12 months after the reporting date or the conditions will only be satisfied more than 12 months after the reporting date, the liability is discounted and presented as non-current.

(n) Taxation

The company is exempt from income tax under Section 24AO of the *Income Tax*Assessment Act 1936.

Goods and Services Tax (GST) is payable by the company. Revenues, expenses and assets are recognised net of the amount of GST except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Cash flows are included in the Statement of Cash Flows on a gross basis, with the GST components classified as operating cash flows including GST components of cash flows arising from investing and financing activities.

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of the GST recoverable from, or payable to, the ATO is included with receivables or payables in the Statement of Financial Position.

(o) Currency and rounding

All amounts in the financial report and accompanying notes are in Australian dollars and rounded to the nearest thousand dollars, unless otherwise stated.

(p) Financial instruments Initial recognition and measurement

Financial assets and financial liabilities are recognised when the company becomes a party to the contractual provisions of the instrument. For financial assets, this is equivalent to the date that the company commits itself to either purchase or sell the

asset (ie trade date accounting is adopted). Financial instruments are initially measured at fair value plus transaction costs, except where the instrument is classified "at fair value through profit or loss", in which case transaction costs are recognised as expenses in profit or loss immediately.

Classification and subsequent measurement

Financial instruments are subsequently measured at fair value, amortised cost using the effective interest method, or cost. Where available, quoted prices in an active market are used to determine fair value. In other circumstances, valuation techniques are adopted.

Amortised cost is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the effective interest method.

The effective interest method is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying amount with a consequential recognition of an income or expense item in profit or loss.

The company does not designate any interests in subsidiaries, associates or joint ventures as being subject to the requirements of Accounting Standards specifically applicable to financial instruments. Accordingly, such interests are accounted for on a cost basis.

(i) Financial assets at fair value through profit or loss

Financial assets are classified at "fair value

through profit or loss" when they are held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying amount being included in profit or loss.

(ii) Loans and receivables
Loans and receivables are non-derivative
financial assets with fixed or determinable
payments that are not quoted in an active
market and are subsequently measured at
amortised cost. Gains or losses are recognised
in profit or loss through the amortisation
process and when the financial asset is
derecognised.

(iii) Held-to-maturity investments
Held-to-maturity investments are nonderivative financial assets that have fixed
maturities and fixed or determinable
payments, and it is the company's intention
to hold these investments to maturity. They
are subsequently measured at amortised cost.
Gains or losses are recognised in profit or loss
through the amortisation process and when
the financial asset is derecognised.

(iv) Available-for-sale investments
Available-for-sale investments are nonderivative financial assets that are either
not capable of being classified into other
categories of financial assets due to their
nature or they are designated as such by
management. They comprise investments
in the equity of other entities where there
is neither a fixed maturity nor fixed or
determinable payments.

They are subsequently measured at fair value with any remeasurements other than impairment losses and foreign exchange gains and losses recognised in other comprehensive income. When the financial asset is derecognised, the cumulative gain or loss

pertaining to that asset previously recognised in other comprehensive income is reclassified into profit or loss.

Available-for-sale financial assets are classified as non-current assets when they are not expected to be sold within 12 months after the end of the reporting period. All other available-for-sale financial assets are classified as current assets.

(v) Financial liabilities

Non-derivative financial liabilities other than financial guarantees are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

Impairment

At the end of each reporting period, the company assesses whether there is objective evidence that a financial asset has been impaired. A financial asset (or a group of financial assets) is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a "loss event") having occurred, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered to constitute a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified into profit or loss at this point.

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

For financial assets carried at amortised cost (including loans and receivables), a separate

allowance account is used to reduce the carrying amount of financial assets impaired by credit losses. After having taken all possible measures of recovery, if management establishes that the carrying amount cannot be recovered by any means, at that point the written-off amounts are charged to the allowance account or the carrying amount of impaired financial assets is reduced directly if no impairment amount was previously recognised in the allowance account.

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the company recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

Derecognition

Financial assets are derecognised when the contractual rights to receipt of cash flows expire or the asset is transferred to another party whereby the company no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised when the related obligations are discharged, cancelled or have expired. The difference between the carrying amount of the financial liability extinguished or transferred to another party and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

Financial assets and financial liabilities are recognised in the Statement of Financial Position when the company becomes party to the contractual provisions of the financial instrument.

(q) Impairment

Non-financial assets

The carrying amounts of the company's non-financial assets are reviewed at each reporting date to determine whether there is any indication of impairment. If any such indication exists, then the asset's recoverable amount is estimated.

An impairment loss is recognised if the carrying amount of an asset exceeds its recoverable amount. The recoverable amount is the depreciated current replacement cost. Impairment losses are recognised in the Statement of Profit or Loss and Other Comprehensive Income.

Financial assets

A financial asset is assessed at each reporting date to determine whether there is any objective evidence that it is impaired. A financial asset is considered to be impaired if objective evidence indicates that one or more events have had a negative effect on the estimated future cash flows of that asset.

An impairment loss in respect of a financial asset measured at amortised cost is calculated as the difference between its carrying amount, and the present value of the estimated future cash flows discounted at the original effective interest rate. An impairment loss in respect of an available-for-sale financial asset is calculated by reference to its fair value. All impairment losses are recognised in the Statement of Profit or Loss and Other Comprehensive Income.

(r) Significant management judgement in applying accounting policies

When preparing the financial statements, management undertakes a number of judgements, estimates and assumptions about the recognition and measurement of assets, liabilities, income and expenses.

Estimation uncertainty

Information about estimates and assumptions that have the most significant effect on recognition and measurement of assets, liabilities, income and expenses is provided below. Actual results may be substantially different.

Impairment

In assessing impairment, management estimates the recoverable amount of each asset or cash- generating units based on expected future cash flows and uses an interest rate to discount them. Estimation uncertainty relates to assumptions

about future operating results and the determination of a suitable discount rate.

Useful lives of depreciable assets

Management reviews its estimate of the useful lives of depreciable assets at each reporting date, based on the expected utility of the assets. Uncertainties in these estimates relate to technical obsolescence that may change the utility of certain software and IT equipment.

Long Service Leave

The liability for long service leave is recognised and measured at the present value of the estimated cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

(s) Economic Dependence

The company's purpose is the provision of services on behalf of the Queensland State Government in relation to promotion and development of the screen production industry and screen culture in Queensland. Any significant change in Government funding support would have a material effect on the ability of the company to provide these services.

As at the signing date of this report management has no reason to believe that this financial support will not continue.

(t) Comparatives

There has been no material restatement of comparative information.

(u) Fair Value of Assets & Liabilities

The company measures some of its assets and liabilities at fair value on either a recurring or non-recurring basis, depending on the requirements of the applicable Accounting Standard.

Fair value is the price the company would receive to sell an asset or would have to pay to transfer a liability in an orderly (ie unforced) transaction between independent,

knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset or liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from either the principal market for the asset or liability (ie the market with the greatest volume and level of activity for the asset or liability) or, in the absence of such a market, the most advantageous market available to the entity at the end of the reporting period (ie the market that maximises the receipts from the sale of the asset or minimises the payments made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use or to sell it to another market participant that would use the asset in its highest and best use.

The fair value of liabilities and the entity's own equity instruments (excluding those related to share-based payment arrangements) may be valued, where there is no observable market price in relation to the transfer of such financial instruments, by reference to observable market information where such instruments are held as assets. Where this information is not available, other valuation techniques are adopted and, where significant, are detailed in the respective note to the financial statements.

The company recognises borrowing from Arts Queensland at fair value at each reporting date, based upon Queensland Treasury Corporation's fair value assessment.

	2016 \$'000	2015 \$'000
2. Revenue and other income		
State grant revenue	18,602	9,802
Federal agency contributions	210	68
Domestic screen revenue	1,159	1,125
Interest revenue from investments	287	256
Interest revenue from loans and receivables	101	58
Other income	61	12
Total Revenue	20,420	11,321
3. Expenses		
Development and Production		
Development funding programs	822	872
Production funding programs	4,721	3,629
Incentives (including scouts)	5,221	3,409
Industry support programs	317	483
Marketing program	197	244
Assessment costs	51	75
Employee benefits expense	850	978
Other expenses	74	84
Total Development and Production	12,253	9,774
Screen Culture		
Screen Culture funding programs	1,052	588
Employee benefits expense	78	77
Other expenses	14	1
Total Screen Culture	1,144	666
Corporate		
Bad & Doubtful Debts	17	(27)
Board Costs	33	17
Communications & Marketing	135	199
Depreciation & amortisation	5	22
Employee benefits expense	1,109	871
Insurance	15	16
IT & Internet	122	189
Lease payments	250	312
Legal Fees	34	19
Travel	65	99
Other expenses	193	239
Total Corporate	1,978	1,956
		-

	2016 \$'000	2015 \$'000
4. Finance Costs		
Interest and finance charges on borrowings	288	80
5. Auditors' remuneration		
Amounts received or due and receivable by The auditors for the audit of the financial report - current year	30	34
There are no non-audit services included in this amount.		
6. Cash and cash equivalents		
Cash on hand Cash at bank Cash fund (Queensland Treasury Corporation)	3 1,725 9,799 11,527	1 642 6,417 7,060
7. Trade and other receivables		
Current		
Sundry debtors	110	37
Taxes receivable Loans receivable – film assistance loans	404 1,498	128 2,353
Edulis receivable Tilli assistance Idalis	2,012	2,518
Non-current		
Loans receivable – film assistance loans	5,162	943
Provision for Impairment		
The movement in the Provision for Impairment is as follows:		
Opening Balance	-	251
Charge for the year	(17)	(27)
Amounts written off Closing Balance		(224)

Credit Risk

Trade and other receivables (excluding film assistance loans) are non-interest bearing and are generally on 30 day terms. Film assistance loans are secured, interest bearing and are for a fixed term. The security is a fixed and floating charge held by the company over the assets of the borrower.

	2016 \$'000	2015 \$'000
8. Other current assets		
Prepayments	129	49
9. Plant and equipment		
Plant & equipment at cost	94	94
Less: accumulated depreciation	(78)	(73)
	16	21

Reconciliation

Reconciliation of the carrying amount of each class of plant and equipment at the beginning and end of the year is as follows:

	Plant &	Total
2046	equipment	ė.
2016	\$ '000	\$'000 3.1
Carrying amount at 1 July 2015	21	21
Additions	-	-
Disposals	-	-
Depreciation and amortisation	(5)	(5)
Carrying amount at 30 June 2016	16	16
10. Trade and other payables		
10. Trade and other payables		
Current		
Sundry payables and accruals	159	192
Unearned interest revenue - film assistance loans	4	12
	163	204
Non-current		
Unearned interest revenue - film assistance loans	243	15
11. Borrowings		
Borrowings from Arts Queensland - Current	1,252	2,406
Borrowings from Arts Queensland - Non-current	5,395	949
	6,647	3,355

Borrowings are from Arts Queensland and by their nature are unsecured.

The loans are denominated in Australian dollars and are payable over various periods of time which match the maturity dates of loans receivable.

12. Employee Benefits	2016 \$'000	2015 \$'000
Current Annual Leave	94	82
Non-current Long Service Leave	42 136	35 117

A liability has been recognised by the company for employee entitlements relating to annual and long service leave for employees. Refer to note 1(I).

13. Commitments for expenditure

Lease commitments

Non-cancellable operating lease commitments		
Not longer than one year	212	195
Longer than one year but not longer than five years	510	708
	722	903

The lease commitment represents the lease for the company's office premises on a 5 year term and other operating leases for photocopiers and phone system with terms of 3 and 5 years respectively.

Future screen commitments

	23,635	12,731
Longer than one year but not longer than five years	12,000	8,700
Not longer than one year	11,635	4,031
The commitment remaining at year end is payable in		

The company enters into contracts with practitioners from the screen industry for the provision of grant funding. A commitment has been recognised when a contract has been entered into by the company. Amounts are transferred from a commitment to a liability when the terms, conditions and deliverables as per the contract have been fulfilled by the industry practitioner. Funds equal to the amounts committed are held in the company's equity until such time as the funds are expended.

Other grant approvals

In addition to the \$23,635,339 of commitments listed above, the company's Directors have approved grants for the amount of \$4,519,494 (2015: \$939,252) payable to practitioners in the screen industry, however the contracts had not been executed at 30 June 2016. These approvals will become a commitment when a contract has been executed by the company. Funds equal to the amounts of grants approved are held in the company's equity reserves until such time as the funds are expended.

14. Contributed equity

The company is a company limited by shares. The sole share is held by the State of Queensland and is fully paid to the value of \$10 (2015: 1 Share, fully paid, \$10).

2016	2015
\$'000	\$'000

15. Notes to statement of cash flows

Reconciliation of cash

For the purposes of the Statement of Cash Flows, cash includes cash on hand and at bank, short term deposits and investment securities. Cash as at the end of the financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position as follows:

Cash on hand	3	1
Cash at bank	1,725	642
Cash fund (Queensland Treasury Corporation)	9,799	6,417
	11,527	7,060

Credit standby arrangements and loan facilities

The company has a loan facility from Arts Queensland amounting to \$20,000,000 (2015: \$20,000,000). This facility may be drawn upon at any time. At 30 June 2016, \$6,646,753 of this facility was drawn down (2015: \$3,354,515).

16. Remuneration of key management personnel

Key management personnel include the directors and executive officers of the company. A remuneration summary of the key management personnel of the company is as follows:

	Short-term Benefits	Long-term Benefits	Post- Employment Benefits	Termination Benefits	Totals
	Base remuneration (salary & other benefits)	Provision for long service leave \$	Super contributions \$	\$	\$
2016	511,730	8,327	47,499	-	567,556
2015	470,227	4,315	43,483	-	518,025

17. Transactions and balances with related parties

Controlling entities

Department of the Premier and Cabinet (DPC)

DPC is the ultimate parent entity of the company. During 2015-16 the company paid \$2,618 (2015: nil) for the hire of a booth at the Advance Queensland Innovation Summit.

Arts Queensland (AQ)

AQ is a division of DPC. During the year the company received \$18,602,000 (2015: \$9,802,000) in grant funding from AQ. AQ also paid the company \$8,825 (2015: nil) as a contribution towards professional services.

The company's borrowings are also from AQ. Refer to note 11 and note 15 for more information on these borrowings.

Directors and director-related parties

The following persons who were Directors during the year had an interest in transactions with the company:

Name Michael Hawkins	Interest Michael Hawkins is the Executive Director of the National Association of Cinema Operators – Australasia and the Australian International Movie Convention which received \$15,000 (2015: \$27,820) of funding from the company under the Screen Culture funding program.
	Michael Hawkins is the Executive Chairman of the Asia Pacific Screen Awards and the Brisbane Asia Pacific Film Festival and a consultant to Brisbane Marketing Pty Ltd. Brisbane Marketing was provided with \$700,000 (2015: \$300,000) funding this year (\$700,000 in 2016-17) from Screen Queensland to operate the Brisbane Asia Pacific Film Festival (BAPFF), which will showcase the filmmakers, films and documentaries of the Asia Pacific Screen Awards (APSA) and the Asia Pacific region of which Queensland is a part.
Geoff Cooper	Geoff Cooper is on the Board of Directors for Brisbane Powerhouse Pty Ltd which received \$8,500 (2015: \$9,500) of funding from the company for the 2016 Brisbane Queer Film festival, under Screen Culture funding program. The company also paid \$3,960 (2015: \$6,777) to the Brisbane Powerhouse Pty Ltd for room hire and event services.
Michael Smellie	Michael Smellie is Chairman of QUT Creative Enterprise Australia (CEA). During the year the company entered into an agreement with CEA for sponsorship of Creative 3 and Screen Week events. Payments totalling \$10,000 (2015: nil) were made under this agreement. The company also paid \$2,281 to CEA for event services.

Apart from the details disclosed in this note, no other Director has entered into transactions with the company since the end of the previous financial year and there were no other transactions involving Directors' interests during the year.

18. Financial Risk Management

The company's financial instruments mainly consist of deposits with banks, accounts receivable and payable, film assistance loans to producers and borrowings from Queensland Treasury Corporation.

The carrying amounts for each category of financial instruments, measured in accordance with AASB 139: *Financial Instruments: Recognition and Measurement* as detailed in the accounting policies to these financial statements, are as follows:

N	lote	2016 \$'000	2015 \$'000
Financial Assets			
Cash and cash equivalents	6	11,527	7,060
Trade receivables	7	514	165
Loans receivable – film assistance loans	7	6,413	3,269
Total financial assets	_	18,454	10,494
Financial Liabilities			
Trade and other payables	10	159	192
Borrowings from Arts Queensland	11	6,647	3,355
Total financial liabilities	_	6,806	3,547

19. Events subsequent to reporting date

There were no material events subsequent to the reporting date but prior to the signing date of these accounts that the management or board of the company were aware of that require disclosure in the financial report.

20. Company details

The registered office and principal place of business of the company is: Screen Queensland Pty Ltd Suite 1, 30 Florence Street Newstead QLD 4006

21. Fair Value Measurement

The company has the following liabilities, as set out in the table below, that are measured at fair value on a recurring basis after initial recognition. The company does not subsequently measure any assets at fair value on a recurring basis and has no assets or liabilities that are on a non-recurring basis.

	Note	2016 \$'000	2015 \$'000
Recurring fair value measurements			
Financial Liabilities			
Borrowings from Arts Queensland	11 _	6,647	3,355
Total financial liabilities recognised at fair value	_	6,647	3,355

> DIRECTORS' **DECLARATION**

In accordance with a resolution of the directors of Screen Queensland Pty Ltd, the directors of the company declare that:

- 1. The financial statements and notes, as set out on pages 10 to 28, are in accordance with the Corporations Act 2001 and:
 - comply with Australian Accounting Standards Reduced Disclosure Requirements; and
 - give a true and fair view of the financial position as at 30 June 2016 and of the performance for the year ended on that date.
- 2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Board of Directors:

Linda Apelt

Chair

Catherine O'Sullivan Chair, Audit and Accounts Committee

Brisbane, 22 August 2016

Anda a. Grelt

> INDEPENDENT AUDITOR'S REPORT

To the Members of Screen Queensland Pty Ltd

Report on the Financial Report

I have audited the accompanying financial report of Screen Queensland Pty Ltd, which comprises the statement of financial position as at 30 June 2016, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements including significant accounting policies and other explanatory information, and the directors' declaration.

Directors' Responsibility for the Financial Report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards — Reduced Disclosure Requirements and the *Corporations Act 2001* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on the audit. The audit was conducted in accordance with the *Auditor-General of Queensland Auditing Standards*, which incorporate the Australian Auditing Standards. Those standards require compliance with relevant ethical requirements relating to audit engagements and that the audit is planned and performed to obtain reasonable assurance about whether the financial report is free from material misstatement.

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

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

Independence

The Auditor-General Act 2009 promotes the independence of the Auditor-General and all authorised auditors. The Auditor-General is the auditor of all Queensland public sector entities and can be removed only by Parliament.

The Auditor-General may conduct an audit in any way considered appropriate and is not subject to direction by any person about the way in which audit powers are to be exercised. The Auditor-General has for the purposes of conducting an audit, access to all documents and property and can report to Parliament matters which in the Auditor-General's opinion are significant.

In conducting the audit, the independence requirements of the *Corporations Act 2001* have been complied with. I confirm that the independence declaration required by the *Corporations Act 2001*, which has been given to the directors of Screen Queensland Pty Ltd, would be in the same terms if given to the directors as at the time of this auditor's report.

Opinion

In my opinion, the financial report of Screen Queensland Pty Ltd is in accordance with the *Corporations Act 2001*, including –

- (i) giving a true and fair view of the company's financial position as at 30 June 2016 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards Reduced Disclosure Requirements and the *Corporations Regulations 2001*.

Other Matters - Electronic Presentation of the Audited Financial Report

Those viewing an electronic presentation of these financial statements should note that audit does not provide assurance on the integrity of the information presented electronically and does not provide an opinion on any information which may be hyperlinked to or from the financial statements. If users of the financial statements are concerned with the inherent risks arising from electronic presentation of information, they are advised to refer to the printed copy of the audited financial statements to confirm the accuracy of this electronically presented information.

P CHRISTENSEN FCPA

as Delegate of the Auditor-General of QueenslandBrisbane

2 9 AUG 2016

AUDIT OFFICE

Queensland Audit Office









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