



# 2019-2020

## FINANCIAL YEAR OVERVIEW



Queensland  
Government

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Screen Queensland's purpose is to grow the screen industry to be a significant contributor to the economic and cultural wellbeing of Queensland.

Screen Queensland invests in people and projects to grow a creative, innovative and successful screen industry, and delivers an active screen culture across the state.

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All figures noted in this overview, including Queensland Production Expenditure (QPE) and jobs, are for the productions' approved investment in the 2019-2020 Financial Year which may or may not have gone into principal photography.



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> *This Little Love of Mine*. Photo by David Fell, courtesy of The Steve Jaggi Company

## > MESSAGE FROM THE CHAIR



In summing up the 2019-2020 financial year for Screen Queensland and the wider screen industry in our state, the word “transitions” seems appropriate.

In August, we bid farewell to Tracey Vieira after five and a half years at the helm. Tracey’s expertise and passion contributed enormously to the trajectory of growth and expansion experienced by the local screen industry during her tenure. On behalf of the board and staff, I thank Tracey again for her tireless service and commitment.

Following Tracey’s departure, Jo Dillon, recently appointed Chief Creative Officer at Screen Queensland, stepped into the role of Interim CEO, facilitating a seamless transition based on her considerable depth of knowledge and experience in the screen business. It was during this time, as part of the Logies events on the Gold Coast, that Screen Queensland launched one of its most important initiatives to date: RIDE (Respect, Inclusion, Diversity and Equality). Screen Queensland’s RIDE Initiative is a major priority for the organisation, as reflected in the number of programs and investments, detailed in this Review, designed to “give voice” and opportunity to previously under-represented Queensland screen storytellers and creatives.

In October, we welcomed Queensland born-and-raised Kylie Munnich as CEO, joining us from her previous role at Seven Studios. Kylie also served as the Director of Drama & Comedy at Sky Vision UK and spent ten years working for Sony Pictures Television in senior roles in Australia and the UK. With more than 25 years’ experience in international screen development and distribution, Kylie brings a truly global and commercial perspective to Screen Queensland, with a business focus on innovation and agility. It is a delight to see the team flourish under her leadership, which is typified by a resolute commitment to our strategy to deliver a revolutionary, excellent and generous screen agency for Queensland.

Now, as screen practitioners continue to navigate one of the most turbulent times ever encountered by the sector, I applaud the members of our Board for their dedication and dexterity in responding with generosity, wisdom and sheer hard work to the unimaginable challenges of 2020. From March when the lockdown came into effect, our purpose as a Board acquired a particularly sharp focus, trained as it was on the sustenance of our industry. Again, I thank my fellow Board members for the many, many extra hours spent wrestling with the risks and complexities of a business and a governance landscape that shifted dramatically, and seemingly overnight. It was only through our collaborative efforts, working alongside the Screen Queensland executive, that we have weathered these dramatic changes to emerge stronger and more prepared for the future.

Finally, I wish to acknowledge that the growth and vibrancy of our screen sector owes a debt to the Premier of Queensland, Anastacia Palaszczuk who, with her Government, continues to champion and invest in the development, attraction and production of film and television in this state based on an understanding of how far-reaching the benefits, both economic and societal, of a thriving local industry.

It is with utmost admiration that the Screen Queensland Board acknowledges the efforts, resilience, skill and creativity of the Queensland screen industry across film, TV, games and online, and looks forward to 2021 with optimism and high expectations for our dynamic, world-class sector.

### **Linda Lavarch**

Screen Queensland Chair

## > MESSAGE FROM THE CEO



My first year at Screen Queensland has been a memorable one, on many fronts. I joined the SQ team in October 2019, during a dynamic and exciting period for the Queensland screen industry, elevated by the vision of my predecessor Tracey Vieira and the sheer hard work and commitment of the team at Screen Queensland.

During the second half of 2019, Paramount Pictures' blockbuster *Dora and the Lost City of Gold*, as well as Brisbane-based Like a Photon Creative's *The Wishmas Tree*, premiered in Australian cinemas. Pre-production on Baz Luhrmann's Elvis project started at Village Roadshow Studios, while Paramount's feature film *Love and Monsters* wrapped at Screen Queensland Studios. Meanwhile, Ludo Studio's Content went (crazily) viral across ABC's digital platforms, while the AACTA award-winning drama *Total Control* became a hit on the small screen. Brisbane International Film Festival (BIFF) enthralled local audiences once again, the Gold Coast hosted the 61st Annual Logie Awards, and Queensland game developers shone at Melbourne International Games Week.

Here was proof that Screen Queensland's mission — to make Queensland a global leader for the screen industry — was taking shape, scoring goals. Aided by our comprehensive program of investment funding, supporting creative talent, attracting interstate and

international productions and celebrating screen culture, the local industry had well and truly matured to a new level of recognition and repute.

From this high point, enter COVID-19, whose impact on the screen industry around the world was, and continues to be, as devastating as it was unforeseen. While the world relied on screen content more than ever for entertainment, escape and connection, screen production and screen culture events came to a sudden halt.

Screen Queensland's immediate response was to redeploy funding to create our \$3.3 million COVID-19 Response Package, devised in consultation with the local screen industry and targeted where it was most critically needed. I am proud to say that implementing this ambitious stimulus and developing the Queensland Screen Sector COVID Safe Work Plan has contributed significantly to the re-animation, as I write, of the local screen industry in Queensland.

It's important to acknowledge the bold and brave souls who managed to complete or commence production during lockdown — *Harrow* (Season 3) from Hoodlum Entertainment and *The Bureau of Magical Things* (Season 2) from Jonathan M Shiff Productions, to name a couple — plus our game developers, animators and post houses who kept the lights on. Bravo to all in the Queensland screen industry, who kept pushing to create against considerable odds.

This financial year, the Queensland screen industry has generated \$129 million in the state economy and approximately 1,380 jobs, evidencing the pivotal role our industry occupies not only in telling diverse and important Queensland stories on screen, but also in aiding economic recovery from the pandemic. Part of this recovery derives from strong demand to film in Queensland as a COVID-safe location, with Screen Queensland Studios also experiencing exceptional interest from domestic and international producers.

I thank and congratulate the SQ team and the Board for their commitment, resilience and creativity during this challenging, yet productive financial year. And I look forward with optimism that the creative outputs of our local practitioners, so proudly supported by Screen Queensland, will continue to shine on screens around the world.

**Kylie Munnich**

Screen Queensland CEO



## > KEY ACHIEVEMENTS: 2019-2020

In the 2019-2020 financial year, Screen Queensland invested in 36 film and television screen productions and games, estimated to generate \$129 million in direct Queensland Production Expenditure (QPE) and more than 1,380 employment opportunities for Queenslanders.

By March 2020, the Queensland screen industry, alongside the industry globally, experienced the full impact of the COVID-19 pandemic. Overnight, productions ceased and screen practitioners across the state suffered from immediate loss of work and income. Screen Queensland responded swiftly with a COVID-19 Support Package, which was welcomed and accessed by the industry.

The achievements to follow, in the context of the pandemic, are testament to the resilience and determination of the local industry, aided by Screen Queensland, to seek creative and innovative ways to continue to make film and television content against the odds.



> *Bowled Over: A Dragumentary*, Flickchicks Pty Ltd

> KEY  
ACHIEVEMENTS:  
2019-2020

1,380



**JOBS** CREATED THROUGH  
SQ-SUPPORTED PRODUCTIONS

**3** INTERNATIONAL  
PRODUCTIONS

**\$67M** ESTIMATED  
IN DIRECT QPE

**2** PDV  
PROJECTS

**\$10.4M**  
ESTIMATED  
IN DIRECT QPE



**33** DOMESTIC  
PRODUCTIONS  
INJECTING  
**\$62M** INTO QUEENSLAND  
ECONOMY

**7** GAMES  
PROJECTS  
WITH INVESTMENT OF \$300,000  
ESTIMATED **\$2.3M** IN DIRECT QPE

**>\$250,000**

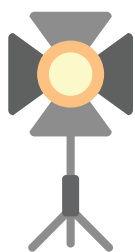
ABORIGINAL & TORRES STRAIT ISLANDER  
**PROJECTS / INITIATIVES**

ACROSS

**21** TALENT/  
TEAMS

**\$494,000**

DEVELOPMENT INVESTMENT  
FOR **43** PROJECTS



**30**

INDUSTRY  
EVENTS

ATTRACTING AN AUDIENCE OF

**> 3,500**

**\$923,000**

SCREEN CULTURE FUNDING



**36**

FESTIVALS AND SCREEN EVENTS

**>69,000**  AUDIENCE

**69**

**PRACTITIONERS  
SUPPORTED**

TO ATTEND

**> 18 INDUSTRY  
MARKETPLACES**

**\$3.7M**

ALLOCATED SQ CONTENT  
INITIATIVES

**>160**

TEAMS/PROJECTS SUPPORTED

**> 1,400**

APPLICATIONS  
RECEIVED

**309**

APPLICATIONS  
APPROVED



FOR EVERY

**\$1** INVESTED IN

QUEENSLAND-BASED  
PRODUCTION AND GAME  
DEVELOPMENT COMPANIES,

**Screen  
Queensland**

RETURNED

**\$9** TO THE ECONOMY



## > FILMMAKING IN A TIME OF COVID-19

Screen Queensland's swift and agile response to COVID-19 saw \$3.3 million repurposed to support the state's dynamic screen industry following the overnight halt to screen production, which prompted deep challenges and uncertainty in the sector.

Announced 8 April, the COVID-19 Support Package included 20 initiatives, rolling out over a 12-week period until 30 June. Many initiatives were innovative, drawing on ground-breaking partnerships and Australian-first ideas. The objective was to create opportunities for as many Queensland-based practitioners as possible (including Aboriginal and Torres Strait Islander people and talent from other under-represented backgrounds) to deliver outcomes supporting:

- production continuity
- creative development
- resilience and renewal for screen businesses
- virtual screen culture events
- skill-building and networking for local practitioners.

Activity included:

- Continuity support for productions halted due to COVID-19 restrictions: *The Bureau of Magical Things* (Season 2) and *Harrow* (Season 3)
- *Creative Consultations*: fully subsidised online consultations for screenwriters with leading producers and writers
- Development of the Queensland Screen Sector COVID-Safe Work Plan

- *Digital Conversions*: supporting the creation of short-web episodes with long-form, broadcast potential
- *First Peoples: First Draft*: a writers' development initiative for Aboriginal and Torres Strait Islander practitioners
- Industry consultation via a Queensland Screen Industry Task Force and two industry surveys
- Production investment in COVID themed ABC comedy series *Retrograde* (ABC1, July-August + iView)
- *RIDE Feature Film Fund*: a \$1.5 million rolling fund to support diverse Queensland creatives
- *SQ/ABC Factual Initiative*: an initiative to create a short "proof-of-concept" documentary or factual program for ABC digital platforms
- *SQ Completion Fund*: supporting four films at rough-cut stage to complete post-production
- *SQ Enterprise*: a \$1 million initiative, supporting 11 businesses to grow and diversify during the pandemic
- *SQ Lab* and *#WatchPlayQld Series*: online masterclasses and in-conversation events
- *SQ Live*: a series of virtual networking events for the local screen industry
- *SQ Mentorship*: supporting diverse, mid-career producers, cinematographers or game practitioners
- *SQ On Air Podcast*: insights from key screen professionals on industry matters
- *V-Fest*: a \$49,000 initiative, assisting five festivals to pivot to online delivery
- A virtual creative residency at the SQhub co-working space
- *Wattpad*: a ground-breaking partnership with the Canadian digital publishing platform to deliver a proof-of-concept, pilot or trailer based on two "hit" titles
- *Spotlight on SQ Crew*: hosted "how to" online sessions with talented Queensland crew.

Delivery of this ambitious program required a dedicated whole-of-company effort from the 26-strong SQ team across Content, Legal, Screen Culture, Marketing and Communications, Production Attraction, Studios, Finance and Operations — all operating remotely.

> *The Bureau of Magical Things*. Photo by Mark Taylor, courtesy of Jonathan M Shiff Productions

## > SPOTLIGHT ON SQ ENTERPRISE

As part of Screen Queensland's \$3.3 million COVID-19 Support Package launched in April 2020, 11 screen businesses shared in \$1 million — each developing a 12-month strategy for growth and sustainability through the challenges and opportunities presented by the pandemic.

These local screen businesses were supported to:

- switch focus, pivot or diversify
- establish diversified, increased and consistent revenue streams
- build capability through innovation built on new ideas, structures and expertise.

SQ Enterprise recipients for 2019-2020:

- Alt.vfx: to secure a Trusted Partner Network (TPN) accreditation to grow its ability to attract high-profile PDV work

- Biopixel: specialists in underwater and nature filming, based in Cairns, to build its competitiveness through team expansion and cutting-edge camera equipment
- Folklore Sound: to upgrade its Dolby sound suite and employ a Business Development Manager to attract international blue-chip projects
- Inkey Media: to develop a slate of Aboriginal and female-led series for the international market
- John Cox's Creature Workshop: to acquire new body-scan technology to transform the business, based on the Gold Coast, and increase its competitiveness
- Kiosk Films: to transition into content creation, with a portfolio of digital-first content in collaboration with Queensland arts organisations
- Moving Floor: to develop a slate of internationally focused series and features fast-tracked to production
- Myriad Studios: to expand its team to meet demand for its unique location attraction services, based on the Gold Coast, and launch its Virtual Location Scout App to the international market
- Orange Entertainment Co: to grow its team, including hiring a content specialist, and engage the expertise of an advisory board
- Unless Pictures: to expand its team, hiring experts in creative and business to drive the production of its project slate and grow the business
- Tahlee Productions: to develop and produce content locally and to nurture early-to mid-career Aboriginal and Torres Strait Islander Queensland storytellers.



> SQ Enterprise recipient, Folklore Sound



## > ATTRACTING PRODUCTIONS TO QUEENSLAND

Screen Queensland's Production Attraction Strategy (PAS) incentivises projects that provide significant economic benefits, industry up-skilling, cultural, tourism and community benefits to Queensland, while supporting the creation and viability of enduring capital-intensive infrastructure in the state.

Since its inception in 2015-2016, the Strategy has secured for Queensland 36 productions, forecast to inject over \$1 billion into the local economy and generate more than 13,000 local jobs.

In June 2019, Screen Queensland received an additional \$35.7 million over three years for the Production Attraction Strategy, bringing the total funding to \$85.7 million over six years.

During the 2019-2020 financial year, Screen Queensland secured three international productions (two feature films, one TV series) and one domestic production (TV series) via the Production Attraction Strategy, including:

- *Irreverent*, a TV series from Matchbox Productions, estimated to create 77 job opportunities and achieve approximately \$17.5 million in QPE
- *Harrow* (Season 3), a TV series from Queensland-based Hoodlum Entertainment that created 120 job opportunities and achieved approximately \$15 million in QPE.

Screen Queensland also attracts productions into the state via its Post-production, Digital and Visual Effects (PDV) incentive.

In the 2019-2020 financial year, Screen Queensland invested in two PDV productions, estimated to deliver approximately \$10.4 million in QPE and create approximately 56 local jobs:

- *Great White*, a feature film from *Great White Films*, estimated to create 16 job opportunities and achieve \$1.1 million in QPE
- *ScaryGirl*, an animated feature film from Brisbane-based *Like A Photon Creative*, estimated to create 40 jobs and achieve \$9.3 million in QPE.



> *Harrow*. Image courtesy of Hoodlum Entertainment and ABC Studios International



SINCE 2015

**36** PAS  
PROJECTS  
**\$1B** QPE  
**>13,000** JOBS

**4** PAS  
PROJECTS  
**\$82M** QPE  
**500** JOBS  
— in 2019-2020 FY

**2** PAS  
feature  
films

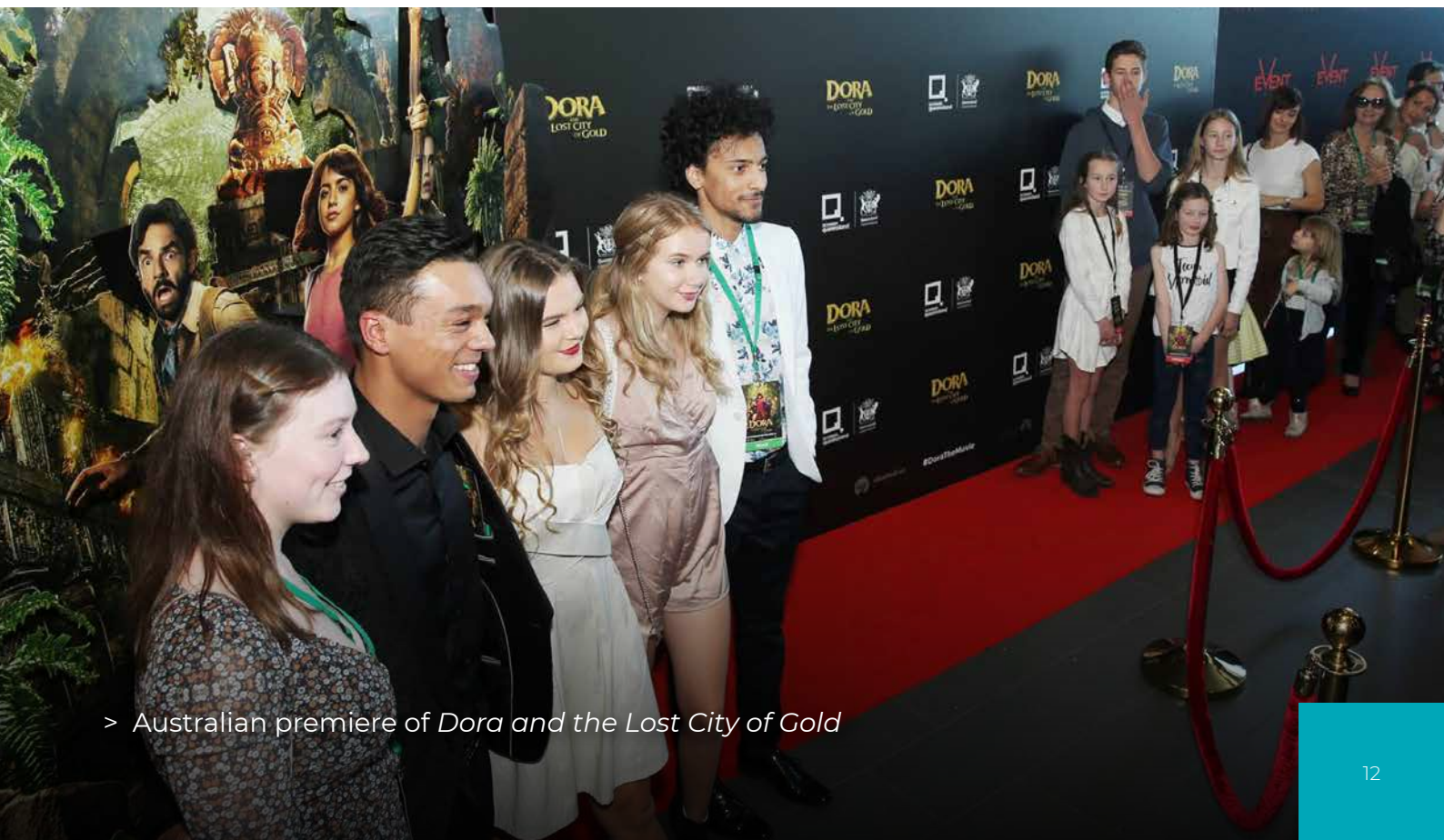
**2** PAS  
TV  
SERIES

**7** MASTER  
CLASSES  
delivered by PAS projects  
in 2019-2020 FY

**3** PREMIERES OF  
PAS PROJECTS

**2** PDV  
PROJECTS  
**\$10.4M** QPE  
**56** JOBS

\* Screen Queensland reports on productions by the year investment was approved. Updates to the status of projects is provided in subsequent reports.



> Australian premiere of *Dora and the Lost City of Gold*

## > GROWING QUEENSLAND TALENT

During the 2019-2020 financial year, Screen Queensland allocated more than \$3.7 million across more than 30 initiatives aimed at supporting and growing screen talent in the state.

A selection of ground-breaking initiatives is highlighted below:

### **BIFF – Screen Queensland Short Film Award**

As part of its sponsorship of the Brisbane International Film Festival (BIFF), Screen Queensland sponsored a \$7,500 film prize, awarded to Adam Webb and Kyle Thompson for their short film *Rough Nut*, which is being adapted as a feature film under the guidance of genre screenwriting expert Shayne Armstrong.

### **Charlie's Writers Lab**

Screen Queensland provided five Queensland writers the opportunity to participate in a five-day intensive development program in Los Angeles at the Australians In Film's (AIF) Charlie's Writers Lab. The program is designed to accelerate the careers of Queensland screenwriting talent by facilitating networking and education opportunities, ensuring writers receive first-hand knowledge of the latest trends in the industry from leading professionals and decision-makers currently working in Hollywood. The writers were: Martha Goddard (Stanthorpe); Loani Arman (Gold Coast); Lucas Taylor (Brisbane); Ryan van Dijk (Brisbane); and Josephine Mackerras (Redlands).



> L-R: Kyle Thompson and Adam Webb, filmmakers of *Rough Nut* – winner of the 2019 BIFF Screen Queensland Short Film Award, with Screen Queensland Chair Linda Lavarch. Photo by Marc Pricop, courtesy of BIFF





> Charlie's Writers Lab in Los Angeles. L-R: Executive Director AIF Peter Ritchie, Martha Goddard, Loani Arman, Lucas Taylor, Ryan van Dijk, Josephine Mackerras, Charlie's Lab industry Consultant Krista Carpenter and Samantha Laidlaw, Content Director Screen Queensland

### Creative Consultations

Screen Queensland offered fully subsidised online consultations to Queensland creatives developing concepts for film, broadcast, online and games. Over 30 Queensland creatives received written feedback and telephone consultations from some of the country's leading storytellers including: Joe Brumm, Stephen M Irwin, Anthony Mullins, Meg O'Connell, Shayne Armstrong, Veronica Fury, Leigh McGrath, Alice Willison, Dena Curtis, Nicole Stark, Rosie Lourde, Jude Troy and Richard Finlayson.

### HWY

Screen Queensland partnered with Brisbane's La Boite Theatre Company to deliver a program of events aimed at bringing the stage and screen closer together, including:

- *The First Ten Pages*: actors perform the opening scenes of a screenplay
- *The Medium's The Thing*: an "unpacking stage-to-screen adaptations" panel discussion
- *HWY Pitch Sessions*: six local playwrights pitch a stage-to-screen adaptation to SBS.

In 2019, playwright and performer Merlynn Tong received \$7,500 in the Stage-to-Screen Adaptation competition pitching to a panel of industry experts including Lisa Duff (*Last Cab to Darwin*) and Hoodlum's Nathan Mayfield (*Shakespeare Now*). Other pitching playwrights included David Burton, Claire Christian and Maxine Mellor.

### Nice Shorts

Screen Queensland partnered with Screen Australia, Bunya Productions, Nick Boshier (*Bondi Hipsters*, *#7DaysLater*, *Soul Mates*) and Jazz Twemlow (*Tonightly*, *The Roast*) to deliver the Nice Shorts Sketch Comedy initiative. A team of some of Australia's best comedy writers and performers were assembled for the project including: Nazeem Hussain (*Legally Brown*), Greta Lee Jackson (*Wham Bam Thank You Ma'am*), Penny Greenhalgh (*The Checkout*, *The Lost Tapes*) and Bjorn Stewart (*Get Krackin'*, *Black Comedy*). Six talented Queenslanders joined the team to deliver four episodes of the series, including: Bronwyn Kuss (writer), Elena Foreman (writer/actor), May Grehan (director), Rhianna Malezer (writer), Tim Marshall (director) and Tony Walsh (director).

### First Peoples: First Draft

As part of Screen Queensland's \$3.3 million COVID-19 Support Package, this SQ Mob initiative offered five Indigenous writers – Richard Jameson, Ljudan Michaelis-Thorpe, Benjamin Southwell, Caden Pearson and Rhianna Malezer – the opportunity to develop the first draft of their project in an exclusive writers' workshop with acclaimed Indigenous storytellers Leah Purcell and Bain Stewart.



## Proof of Concept

Screen Queensland announced its Proof of Concept initiative, investing in four unique projects that pioneer new development processes and use different methods of building market and audience interest.

### **Acropolisworld**

Creator/Director: Dan MacArthur  
Creative Producer: Mel Poole

Acropolis is a thriving, crime-free dieselpunk city with a defined class system and the brainchild of Queenslanders Dan MacArthur (Director) and Mel Poole (Producer). With a long-term vision that starts at graphic novel and ends at feature film, this creative team had already launched a website and began building an audience for their 3D-animated universe.

### **Winding Road and Beyond Strange Lands**

Producer: Danielle Redford  
Writer/Director (*Winding Road*): Clare Sladden  
Writer (*Beyond Strange Lands*): David Peterson and Simon Taylor  
Director (*Beyond Strange Lands*): Hannah Ariotti

From podcast to screen, *Winding Road* and *Beyond Strange Lands* will both be produced by Danielle Redford for Audible. *Winding Road* is a true-crime style, potential feature film narrative that follows a pair of podcasters as they try to solve the mystery surrounding a celebrated musician 25 years on from his disappearance. *Beyond Strange Lands* is a rollicking sci-fi adventure that sprawls across the Australian outback in a 12-part series with the potential for further development as a screen series.

### **Inferno**

Director/Writer: Katherine Putnam  
Producer/Writer: Dean Law  
Producer: Brenton Pinsent

Exploring our deep-seated fear of becoming our parents, *Inferno* plays on the age-old haunted house story – bringing new life to a horror classic. The narrative follows family man Raymond Wyatt as he tears down the remains of his burned-out childhood home in an attempt to bury his family's tragic past only to find himself tormented by something sinister uncovered in the demolition.

## SQ Completion Fund

As part of Screen Queensland's COVID-19 Support Package, long-form projects at rough-cut stage were supported to finalise post-production and enter the marketplace. Queensland producers and directors accessed up to \$50,000 for offline, online and grading; sound mixing; composer fees; music licensing costs; graphics and visual effects; animation; and/or marketing-related costs.

### **SQ + Stan Premium Drama Development**

Screen Queensland received over 130 submissions for the opportunity to pitch a high-end drama series to Stan's Chief Content Officer, Nick Forward. Of these, 15 projects were shortlisted to pitch, with three of these projects selected for further paid development:

#### **The Lead**

Writer/Producer: Clare Sladden  
Producer: Danielle Redford

When overweight acting teacher Emily spends the night with Luke, a former NIDA classmate turned international heartthrob, she wakes in the morning to find Luke dead from an accidental prescription drug overdose. Suddenly thrust into the spotlight after years in the shadows, Emily finally has the chance to prove to herself and the world that she is indeed, 'a lead'.

#### **Mummune**

Writer: Loani Arman  
Producer: Hoodlum Entertainment

Four very different women raise six very different children under the one roof, discovering that it doesn't take a village to raise a child...it takes a Mummune.

#### **Murder Club**

Writers: Anthony Mullins and Krissy Kneen

An all-female crime book club accidentally kill the abusive boyfriend of one of their members - and get away with it. What other violent deadbeats could they dispatch? But once the killing starts, where does it stop?

## Wattpad

Screen Queensland partnered with the Canadian digital publishing platform for Queensland screenwriters to deliver a proof of concept, pilot or trailer based on two hit titles: *The Bro Code* by Elizabeth A. Seibert and *How to Lose Weight and Survive the Apocalypse* by Kate J. Squires. Up to three practitioners (or writing teams) will be selected to develop, write and produce a “take” on one of the properties, working with Screen Queensland and Wattpad executives to craft their idea for a Wattpad audience. The final product will be distributed across the Wattpad platform to gain insight and feedback from the property’s die-hard fans. One team will then be selected, and its proof of concept used as material to pitch the longer-form project to market, in partnership with Screen Queensland and Wattpad.

Other initiatives delivered during the 2019-2020 financial year include:

- *RIDE Feature Film Fund* - See page: 25
- *RIDE Signature Event* - See page: 24
- *Talent Camp* - See page: 24
- *Aboriginal and Torres Strait Islander Placement* - See page: 23
- *Indigenous AFTRS Workshop* - See page: 23
- *Indigenous Producer Program* - See page: 23
- *Origins Factual Format* - See page: 23
- *Games Mentorships and Workshops* - See page: 22
- *Asian Animation Summit*: Michael Griffin (pitching *Nibbling*) and Like A Photon Creative (pitching *Tiny Tails*)
- *Attagirl*: a 10-month incubator to support the development trajectory of narrative features
- *Croak Feature Film Development Lab*: two regional writer/directors participated in a Gladstone-based lab, in partnership with Screenworks
- *Digital Conversions*: \$5,000 in seed investment for up to 18 digital short-form projects
- *Factual Formats*: an ABC partnership to deliver three short-form films on the theme of “identity”
- *FNQ Screen Industry Bootcamp*: a partnership with Screenworks for two FNQ practitioners
- *Games Connect Asia Pacific*: 12 game developers attended SQ-sponsored conference
- *Greg Coote Scholarship*: 11 writers shortlisted for the opportunity for at least one recipient to participate in an international writers’ room
- *How To Run an Online Writers’ Room & Inside an Online Writers’ Room*
- *SQ Mentorship*: supporting three practitioners from under-represented backgrounds to elevate their practice (2019), and four mid-career producers, cinematographers or game-based practitioners for a 12-month program (2020)
- *SQ Lab*: a series of online masterclasses, resources and in-conversations
- *SQ Live*: monthly industry meet-ups delivered online due to COVID-19
- *SQRL*: a partnership with Queensland Rugby League for an all-female crew to create a pitch trailer for a landmark documentary following the Queensland Maroons women’s team.



> Screen Queensland’s Douglas Watkin with former MediaRING fellowship recipient, Kaylene Butler

## > INVESTING IN DEVELOPMENT

### SCREEN QUEENSLAND IDEAS AND MARKET PROGRAMS

Screen Queensland supports talented storytellers to create and deliver productions that grow our local industry's skill-base and craft, while reaching audiences across diverse groups and borders.

#### DEVELOPMENT INVESTMENT

**>\$494,000**  
in funding



**98%**  
Queensland-created

**77%**  
by Queensland companies



#### MARKET TRAVEL

**>\$126,000**  
in funding



**18**  
Markets



> Like A Photon Creative pitching *Tiny Tails* at the Asian Animation Summit.



During the 2019-2020 financial year, Screen Queensland invested in 43 in-development projects.

***A Date For Christmas*** (Stephen Vagg)

Stephen Vagg (Writer), Louise Alston (Director)

***Alligator Creek*** (Mad Dan Productions Pty Ltd)

Madeleine Dyer (Writer/Director/Producer), Daniel Mulvihill (Writer/Producer), Sam Carroll (Writer), Ben McNeill (Executive Producer)

***Black Snow*** (Goalpost Television Pty Ltd)

Lucas Taylor (Writer), Beatrix Christian (Writer), Rosemary Blight (Producer), Kylie du Fresne (Producer)

***Blood Sisters*** (Mad Dan Productions Pty Ltd)

Madeleine Dyer (Writer/Producer), Kodie Bedford (Writer), Madeleine Dyer (Director), Daniel Mulvihill (Producer), Stephen Corvini (Executive Producer), Enzo Tedeschi (Executive Producer)

***Blue Bones*** (Merlynn Tong)

Merlynn Tong (Writer)

***Born Savage*** (Story Bridge Films Pty Ltd)

Blake Brierty (Writer), Steve Boyle (Director/Writer), Todd Fellman (Producer), Chris Brown (Producer), Peter Spierig (Executive Producer), Michael Spierig (Executive Producer)

***Boulder*** (Daniel Pollard)

Daniel Pollard (Writer)

***Boy Girl Wall*** (Big & Little Films Pty Ltd)

Matthew Ryan (Writer), Lucas Stibbard (Writer), Alethea Jones (Director), Tony Ayres (Producer), Michael McMahon (Producer)

***Café Japan*** (NQ Films Pty Ltd)

John Doyle (Writer), Karen Jones (Producer), Lawrence Woodward (Producer), Michael Boughen (Producer)

***Lure*** (Headland Media Group Pty Ltd)

Jane Allen (Writer), Lucas Taylor (Director), Jude Troy (Executive Producer), Richard Finlayson (Producer)

***Dinner and A Show*** (Be Your Own Giant Dwarf Pty Ltd)

Becky Lucas (Writer), Cameron James (Writer), David Woodhead (Writer's Attachment), Henry Stone (Director), Nikita Agzarian (Producer)

***Drop Bears*** (Story Bridge Films Pty Ltd)

Darren Paul Fisher (Writer/Director), Todd Fellman (Producer)

***Elvis Town*** (Freshwater Productions Pty Ltd)

Stephen Lance (Writer/Director), Paul Mahoney (Writer), Mairi Cameron (Director), Trish Lake (Producer)

***Extreme Women*** (Hamish Thomson)

Lance Reynolds (Director/Series Producer), Hamish Thomson (Writer/Executive Producer), Julia Baker (Producer/Executive Producer)

***G.O.D.S*** (Stephen M. Irwin)

Stephen M. Irwin (Writer/Producer)

***Haven*** (Hoodlum Active Pty Ltd)

Andy Cox (Writer), Nathan Mayfield (Producer/Executive Producer), Tracey Robertson (Producer/Executive Producer)

***Inferno*** (Hoodlum Active Pty Ltd)

Justin Monjo (Writer), Nathan Mayfield (Producer/Executive Producer), Tracey Robertson (Producer/Executive Producer)

***Lone Star*** (Little Squid Pty Ltd)

Leigh McGrath (Writer/Producer)

***Macquarie Island*** (Wolfhound Pictures Pty Ltd)

Stephen M. Irwin (Writer), Patrick McDonald (Writer/Producer)

***Masters of the Night Sky*** (Starsapphire Productions Pty Ltd)

Fiona McMillan (Writer), Grania Kelly (Director/Producer)

***My Body Says*** (Loani Arman)

Loani Arman (Director/Producer), Danielle Redford (Producer)

***Nathaniel's Ghost*** (Heiress Films Pty Ltd)

Lucas Taylor (Writer), Jennifer Cummins (Producer)

***Nice Shorts*** (Mangrove Films Pty Ltd)

Jazz Twemlow (Writer), Nick Boshier (Writer), Rhianna Malezer (Writer), Greta Lee Jackson (Writer), Tim Marshall (Director), Tony Walsh (Director), Gillian Moody (Producer)

***On Dying*** (Nirv Pty Ltd)

Wes Greene (Director)

***Once A Queen*** (Rough Trade Pictures Pty Ltd)

Lawrence Johnston (Writer), Lois Randall (Producer), Veronica Fury (Executive Producer), Sue Maslin (Executive Producer)

***Rough Nut*** (Adam Webb)  
Adam Webb, Kyle Thompson (Writers/Directors)

***Sharko*** (Thomas Street Productions Pty Ltd)  
Luke Graham (Director)

***Stage Mums*** (Season 2) (Watersworks Entertainment Pty Ltd)  
Anna Waters-Massey (Writer/Producer), Cleo Massey (Writer), Louise Alston (Director), Natalie Lawley (Executive Producer), Kris Maric (Executive Producer)

***Stranded*** (Zoo Punk Pty Ltd)  
Beth Knights (Writer), Tania Lacy (Writer), Michael Condon (Writer), Jonathan Brough (Director), Cameron Collie (Producer), Mish Armstrong (Producer)

***Street of Origin*** (Sean Matthew Lynch)  
Sean Lynch (Writer/Producer), Wayne Blair (Director), Louise Alston (Director), Anthony Hayes (Director), Christopher Sommers (Producer)

***The Book Ninja*** (Fury Film Co. Pty Ltd)  
Ali Berg (Writer), Michelle Kalus (Writer), Veronica Fury (Producer), Chris Brown (Producer)

***The Coal Face*** (Jessica Lewis Berry)  
Jessica Berry (Director/Producer), Briana Collins (Director/Producer), Bettina Dalton (Executive Producer)

***The Good Knight*** (Samuel Joseph Keene)  
Samuel Keene (Writer/Director/Producer)

***The Gulf*** (Wooden Horse Pty Ltd)  
Peter Michael (Writer), Caden Pearson (Writer), Kriv Stenders (Director), Richard Finlayson (Producer), Jude Troy (Producer)

***The Music Makers*** (Bianca May Keeley)  
Bianca Keeley (Writer/Director/Producer)

***The Northerners*** (Meg O'Connell)  
Alexandra Edmonson (Writer/Director), Danielle MacLean (Writer), Caro Macdonald (Director), Meg O'Connell (Producer)

***The Nursery*** (Inkey Media Pty Ltd)  
Dena Curtis (Writer/Producer), Mario Gaoa (Writer), Mitch Stanley (Producer)

***The Strange Chores*** (Season 2) (Ludo Studio Pty Ltd)  
Daley Pearson (Showrunner), John McGeachin (Writer), Luke Tierney (Writer), Charlie Aspinwall (Producer), Colin South (Producer)

***This Red Earth*** (Wooden Horse Pty Ltd)  
Giula Sandler (Writer), Beatrix Christian (Writer), Caden Pearson (Writer), Jude Troy (Producer), Polly Williams (Executive Producer)

***Tiny Tails*** (Like A Photon Creative Pty Ltd)  
Matthew Kinmonth (Writer), Tania Vincent (Director), Rhiannon Steffensen (Producer), Ryan Greaves (Producer), Nadine Bates (Executive Producer), Kristen Souvlis (Executive Producer)

***Turo Rudi*** (Soul Vision Films Pty Ltd)  
Peter Hegedus (Writer/Director/Producer), Rebecca McElroy (Writer/Producer)

***Untethered*** (David John Peterson)  
David Peterson (Writer)

***Z Special Unit*** (Stephen Roy Vagg)  
Stephen Vagg (Writer), Mark Hartley (Director)

## > INVESTING IN QUEENSLAND PRODUCTION

### SCREEN QUEENSLAND FINANCE PROGRAM

Screen Queensland's Finance program invested in 22 film and broadcast projects and seven games projects during the 2019-2020 financial year.

These projects are predicted to generate \$36 million in QPE, supporting approximately 820 jobs for Queenslanders.



FEATURE FILM AND  
BROADCAST  
PRODUCTIONS

**\$36M**

Estimated QPE



**820**



jobs for Queenslanders

**\$9 QPE**

for every \$1 invested

**97%**

Queensland-created  
projects

**83%**

by Queensland companies





Throughout the state, Screen Queensland supports the growth and sustainability of a dynamic screen industry, which produces screen content that entertains and connects with worldwide audiences across all existing and emerging media. Here is a selection of Queensland productions in 2019-2020:

#### **SCRIPTED BROADCAST SERIES:**

*Retrograde* (Orange Entertainment Co, Unless Pictures)  
*All My Friends are Racist* (Hoodlum Entertainment, Oombarra Productions) Darby and Joan (CJZ)

#### **FACTUAL SERIES:**

*Big Weather (And How to Survive It)* (DMA Creative)  
*Muster Dogs* (Ambience Entertainment)  
*A Dingo's Got My Baby: The Lindy Chamberlain Story* (Orange Entertainment Co)

#### **SCRIPTED FEATURE FILM:**

*Streamline* (Bronte Pictures)  
*Cook 2020* (Mitchell Stanley)  
*This Little Love of Mine* (The Steve Jaggi Company)  
*6 Festivals* (Hype Republic, Jade van der Lei)

#### **DOCUMENTARY:**

*Bowled Over: A Dragumentary* (Flickchicks)  
*Wawu: Divine Hope* (Caden Pearson, Insights Media)  
*Microworlds: Reef –* (Wild Pacific Media, BioQuest Studios)  
*Hating Peter Tatchell* (Wildbear Entertainment)  
*Two Hundred Years on Ice* (5th Element Expeditions)

Screen Queensland is pleased to highlight the number of return series supported in the 2019-2020 financial year. Not only is this a positive signifier of a maturing industry, but also of the quality and commercial appeal of content championed. These series included:

#### **SCRIPTED SERIES:**

*The Bureau of Magical Things, Season 2* (Jonathan M Shiff Productions)  
*The Strange Chores, Season 2* (Ludo Studio)  
*Harrow, Season 3* (Hoodlum Entertainment)

#### **FACTUAL SERIES:**

*Just Animals, Season 2* (Wildbear Entertainment)  
*Aussie Mega Mechanics, Season 2* (Wildbear Entertainment)  
*Stage Mums, Season 2* (Watersworks Entertainment)  
*Demolition Down Under, Seasons 2 & 3* (Wildbear Entertainment)



> *Big Weather* in Mareeba, Far North Queensland

## > INVESTING IN GAME DEVELOPMENT

Queensland is home to a thriving games industry and Screen Queensland aims to support local developers in creating and marketing high-quality games with potential to engage a strong local and international player base and achieve commercial success.

During the 2019-2020 financial year, Screen Queensland supported the development of seven Queensland-created games, estimated to deliver \$2.3 million in QPE, with an investment of \$300,000 via the Finance program.

All investment is matched by the recipients in the form of cash, in-kind or other funding sources.

The seven successful teams for 2019-2020 FY were:

*Dros* (EmergeWorlds)

*Runaway Mage* (Misfit VR)

*Anytown Garage Sale Monsters* (Binary Zero)

*Blueberry* (Mellow Games)

*Capes* (Defiant Development)

*Potions Express* (Minor Miracle Games)

*Foolproof* (Witch Beam Games)



**\$300,000**  
invested in games

As part of Screen Queensland's Initiatives program, two Queensland game developers, Affable Games and 2Bit Studios, were supported to participate in a mentorship with industry expert Jason Della Rocca.

**\$2.3M**  
**QPE**

**100%**  
Queensland-created 



> Ardacious exhibiting *Ardent Roleplay* at PAX 2019, Melbourne



## > SUPPORTING ABORIGINAL AND TORRES STRAIT ISLANDER PRACTITIONERS

More than \$250,000 was invested in the development and production of eight Indigenous stories in the 2019-2020 financial year. These stories included Mitch Stanley's epic anthology feature *Cook 2020*, comprising eight short films created by Indigenous teams from Australia and New Zealand, and Caden Pearson's documentary *Wawu*, which focuses on the residents of Hopevale during a special Easter tradition.

\$350,000 was allocated to talent development through the Aboriginal and Torres Strait Islander Fund, which supported:

- *First Peoples: First Draft*, an initiative supporting five practitioners to complete the first draft of a feature film or pilot script under the guidance of Leah Purcell and Bain Stewart
- Caden Pearson to undertake a \$20,000 SQ Mentorship with Queensland screenwriters Beatrix Christian and Mike Jones
- Producers Ben Southwell (*Walkabout*), Caden Pearson (*Wawu*) and Angelina Hurley (*Talk About Laugh*) to participate in Screen Queensland/NITV's *Origins Factual Format* initiative
- Producers EJ Garrett and Jill Robinson to participate in the *Indigenous Producer Placement* program
- Six Indigenous practitioners to attend the Australian International Documentary Conference
- Eleven Indigenous producers to attend AFTRS' *First Nation Freelance Filmmakers Survival Kit*
- Two practitioners to attend AFTRS Indigenous Producers Placement Workshop, and one to attend the Cinefest Oz Film Festival
- Lynn Chapman to participate in the *Aboriginal and Torres Strait Islander Placement* program at Screen Queensland.

Black Coffee Mornings, a Screen Queensland initiative to promote Indigenous and non-Indigenous practitioners to network and engage directly, continued to be held during 2019, pivoting to Black Zoom meetings from March 2020.



> *Wawu Divine Hope*. Image Courtesy of Caden Pearson, Insights Media



## > RESPECT, INCLUSION, DIVERSITY, EQUALITY = RIDE

Through its dedicated RIDE program, Screen Queensland is committed to fostering a fair and respectful screen industry, creating initiatives that open doors for diverse practitioners, as well as events that ignite vital conversations to encourage change in the sector.

During the 2019-2020 financial year, Screen Queensland initiated numerous opportunities for diverse screen practitioners identifying as Aboriginal and Torres Strait Islander People, culturally and linguistically diverse, female, non-binary, LGBTQIA+, disabled, and/or regional or remotely based including:

- *RIDE Signature Event*: a full day of panels and workshops, attracting an audience of 160 attendees, as part of the 2019 BIFF program and featuring Wayne Blair (*Top End Wedding*, *The Sapphires*, *Cleverman*), writer Stuart Page (*Total Control*, *The Secret Daughter*) and Mithila Gupta (*Five Bedrooms*, *The Unlisted*, *Neighbours*)
- *RIDE Initiative Event*: a Logies satellite event launching Screen Queensland's commitment to diversity and inclusion, attended by 100 guests including the Premier of Queensland
- *RIDE (Respect, Inclusion, Diversity, Equality) Feature Film Fund*: see below.
- *Attagirl*: a 10-month development incubator for female-identifying practitioners
- *Far North Queensland (FNQ) Screen Industry Bootcamp*: supporting two emerging practitioners to undertake mentorships in gaming and animation
- *Screen Culture Funding Program*: supporting regional festivals, and those celebrating cultural and linguistic diversity
- *Croak Feature Film Development Lab*: two regional writer/directors to participate in a Gladstone-located lab, in partnership with Screenworks
- *SQRL*: a pitch development opportunity for female-identifying crew, run in partnership with Queensland Rugby League
- *SQ Mentorship*: a career-building opportunity for a female or non-binary producer, cinematographer or game practitioner
- *Talent Camp*: Screen Queensland partnered with AFTRS, AWG and Screen Australia to deliver a second year of Talent Camp, a national skills development program for talented creatives from under represented backgrounds. Sixteen Queensland creatives were selected to take part in the program which focused on episodic storytelling
- Screen Queensland's expanded program of online events and workshops, including *SQ Lab*, *SQ Live*, *SQ On Air Podcast*, *SQhub Virtual* and more, provided enhanced access for regional and remote-based practitioners.

(Aboriginal and Torres Strait Islander initiatives are detailed on page: 23).

In addition to specific initiatives, Screen Queensland supports diverse storytelling and practitioners through its rolling investment programs.



> *RIDE* Signature Event

### ***RIDE* Feature Film Fund**

In June 2019, Screen Queensland partnered with SBS and Madman Entertainment, together with The Post Lounge and Media Super, to create a fund to support under-represented Queensland talent to develop and produce a \$1.5 million feature film, every year for three years. In the 2019-2020 financial year, three projects were selected for development:

#### ***Piano Mums***

Writer: Aven Yap

Script Consultant: Benjamin Law

A Chinese-Australian tiger mother pushes her teenage son to succeed at a pivotal piano audition.

#### ***Soldier***

Writer/Producer: Anthony Mullins

Writer: Krissy Kneen

Director: Ben Hackworth

Inspired by historical events, and in the tradition of intimate dramas like *Kiss of the Spider Woman* and *Brokeback Mountain*, *Soldier* reveals an untold story of forbidden love between Australian soldiers during wartime.

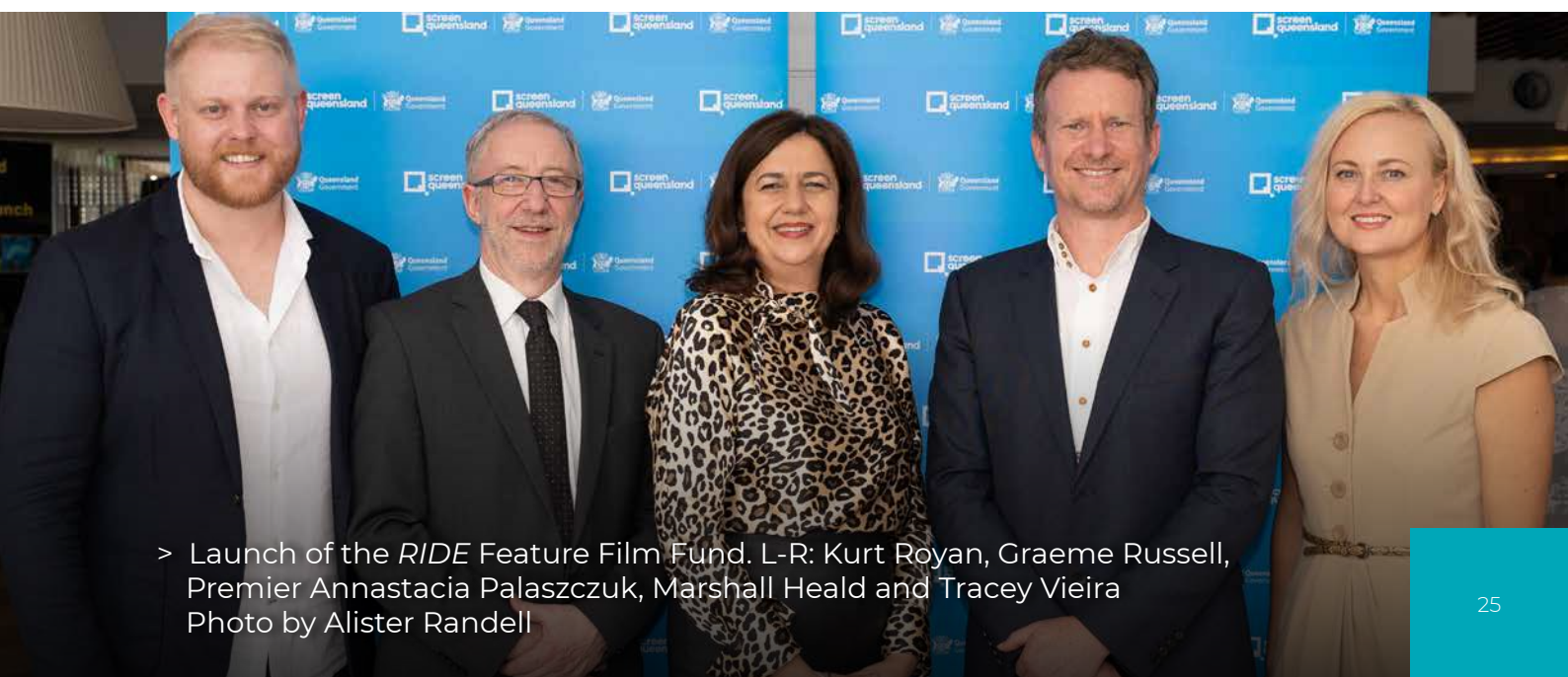
#### ***Welcome to Country***

Writer/Producer: Helen Morrison

Writer/Director: Dean Gibson

Script Consultant: Tony Briggs

An ambitious, naïve bureaucrat is sent to shut down a beleaguered remote Aboriginal community, but he finds there is more to life than politics and together with the seasoned Mayor and misfit locals they create a kingdom... literally!



> Launch of the *RIDE* Feature Film Fund. L-R: Kurt Royan, Graeme Russell, Premier Anastacia Palaszczuk, Marshall Heald and Tracey Vieira  
Photo by Alister Randell

## > SQHUB

Located at Screen Queensland's headquarters in Teneriffe, SQhub provides a flexible workspace for creatives, facilitating greater collaboration and innovation between its screen and game development residents, while easing the financial strain placed on many start-ups, growing companies and individual practitioners.

Screen Queensland, in partnership with Bond University, also operates a second collaborative space, The Creative Hub, at Bond's Gold Coast campus.

In response to the pandemic and designed to support screen practitioners working in regional and remote locations, in 2020 SQhub Virtual launched as an online creative community, granting members free access to online events, masterclasses and workshops, community forums and regional video check-ins.

The 2020 residents are:

### **SQhub (Newstead)**

- Svetlana Angus (writer)
- Cathy Dinh, Red Bean Productions (producer)
- Arun Ketsirat, Seeding Time Pictures Pty Ltd (producer)
- David Kilford, Lamington Games Pty Ltd (game developer)
- Attie McNaughton, Subtle Boom (game developer)
- Tanya Modini, Screaming Birds (writer)
- Ellie Samson (game developer)
- Melanie Taylor, Mellow Games (game developer)

### **Creative Hub (Bond University)**

- Elly Bailey, 8 Slice Media (content creator/producer)
- Nance Haxton (podcast producer)
- Nicholas O'Hara-Boyd (writer)
- Nikki Organ, 8 Slice Media (content creator/producer)
- Rebekah O'Sullivan (entertainment lawyer/producer)
- Barry Pierce, River Dreaming Entertainment/New Corporate Management Pty Ltd (writer/producer)
- Shirley Pierce, River Dreaming Entertainment/New Corporate Management Pty Ltd (writer/producer)
- Daniel Way (writer/director/producer)

### **Virtual Community**

- Karolina Berkell-Kirk, HoneyPot Film Productions (producer)
- Bobbi-Lea Dionysius, Disruptor Studios (producer)
- Martha Goddard, Godmart Productions (writer)
- Luke Graham, Scope Red (producer)
- Andrew Joy, 2Bit Studios Pty Ltd (game developer)
- Ljudan Michaelis-Thorpe, Zerodivide Productions (writer/producer)

> Melanie Taylor – Mellow Games, resident at SQhub Teneriffe





## > SCREEN CULTURE AND COMMUNITY

Screen Queensland is committed to building a dynamic and vibrant screen culture in Queensland and to celebrating the art of filmmaking.

During the 2019-2020 financial year, Screen Queensland's Screen Culture Funding Program provided over \$923,000 in support of 36 festivals and screen culture events. Of these 36 events, 13 were impacted by COVID-19 and either cancelled, rescheduled or pivoted to online delivery.

As an additional response to the pandemic, Screen Queensland developed a new initiative entitled V-FEST. With a funding commitment of more than \$49,000, this initiative supported five festivals to deliver online programs and/or events, including:

- Queensland Touring Film Festival
- WIFT (Women in Film and Television) Queensland Women's Virtual Film Festival
- Best of Port Shorts
- CapfilmfestAccessible
- The Essential Screen Festival.

From the events held, an estimated 69,000 Queenslanders attended screen culture-related activities.



**\$923,000**  
**funding**



> Screen Queensland CEO Kylie Munnich and Deborah Mailman at the 2019 Asia Pacific Screen Awards. Photo Courtesy of Brisbane Marketing



> Understory Film Festival, Cairns. Winners of the 2019 Award for Best Film, *Sanctuary*

<b>Festival</b>	<b>Location</b>
20th Remote Indigenous Media Festival Showcase	Thursday Island
Adaptable*	Gold Coast (online)
Asia Pacific Screen Awards and Forum	Brisbane
Animation Alliance Australia Inc	Brisbane, Cairns
AFI & AACTA Screening Program and Awards*	Brisbane (online)
Alliance French Film Festival*	Brisbane
Australian International Documentary Conference	Melbourne
Australian International Movie Convention	Gold Coast
Black Screen Touring Film Festival Pilot	Mooroobol, Yarrabah
Brisbane Himalayan Film Festival*	Brisbane (online)
Brisbane Backyard Film Festival*	Brisbane
Brisbane Queer Film Festival	Brisbane
Brisbane Festival	Brisbane
Brisbane Music Video Festival	Brisbane
Brisbane International Film Festival	Brisbane
Caloundra Film Festival	Caloundra
Capricorn Film Festival	Yeppoon
Flickerfest*	Toowoomba, Brisbane, Noosa, Nambour, Maryborough, Mackay, Birdsville, Airlie Beach, Townsville, Dalby, Chinchilla, Jandowae, Drillham, Cairns, Gold Coast
Game On	Brisbane
Gold Coast Film Festival*	Gold Coast
Heart of Gold International Short Film Festival	Gympie
Iranian Film Festival	Brisbane
Mackay International Film Festival	Mackay
Martha Cooper Exhibition	Brisbane
Port Shorts Film Festival and Masterclasses	Port Douglas
Queensland Touring Film Festival	Curumbin, Tully, Mount Isa, Djarra, Charters Towers, Malanda, Goondiwindi, Gayndah, Monto, Coulston Lakes
Screen Forever	Melbourne
Sydney Film Festival – Travelling Film Festival/QLD Tour	Bundaberg, Cairns, Mackay, Nambour, Toowoomba, Townsville
Sanctuary Film Festival	Gold Coast
Sunshine Coast Surf Film Festival*	Caloundra
Sun, Screen and Social	Peregian
Understory Film Festival	Cairns
Vision Splendid Outback Film Festival*	Winton
Wellness Roadshow*	Gold Coast (online)
Wide Angle Film Festival*	Throughout Queensland including metropolitan, regional and remote areas
Women of the World (WOW)*	Brisbane

\*These events were impacted by COVID-19 and either rescheduled or pivoted to online delivery.



## > SCREEN QUEENSLAND STUDIOS

Since its launch in early 2019, Screen Queensland Studios has solidified its position as Australia's third largest film studio. The day after opening, Paramount Pictures moved onto the lot, commencing production on the coming-of-age feature film *Love and Monsters* — a project estimated to create 260 job opportunities and inject approximately \$29 million into the local economy. The production of *Love and Monsters* evidences Screen Queensland Studios' capacity to the international screen industry.

During the 2019-2020 financial year, Screen Queensland Studios welcomed 18 diverse projects, ranging from music videos, TV commercials, car launches and business inductions, to short films, pilot TV episodes and proofs of concept, and a feature film. These projects supported over 640 jobs and provided economic opportunities for many local businesses.

In January 2020, Screen Queensland Studios welcomed Extra Specialists (XSPD) as a permanent tenant on the lot. XSPD is a group of military veterans and first responders that use their knowledge and abilities to upskill and train local talent in stunts, safety and tactics.

The global onset of COVID-19 in early 2020 saw exceptional demand for Screen Queensland Studios, with dozens of international productions lining up to relocate to Queensland — one of the safest places to film during the pandemic. This demand is expected to remain high into the future, with a strong pipeline of domestic and international projects to enter the Studios in 2020-2021 and beyond.

Screen Queensland Studios are a dry-hire facility, well-suited to low to mid-range budget feature films, TV and subscription video-on-demand drama series. Located in Hemmant, the Studios are 11 kilometres east of the Brisbane CBD, 15 minutes from the Brisbane International Airport and 30 minutes' drive from diverse locations and landscapes, including beaches, bays, rivers, mountains, rainforest and urban city settings.

Screen Queensland Studios complements Queensland's world-class Village Roadshow Studios on the Gold Coast and is a key piece of screen infrastructure attracting a strong pipeline of international productions to the state and supporting local screen projects.

Screen Queensland Studios offers:

- a total lettable area of 16,357sqm total (176,065sqft)
- two sound stages – 3,000sqm (32,000sqft) each
- two warehouses – 3,000sqm (32,000sqft) each
- one mixed used building – 3,000sqm (32,000sqft)
- production offices – 1,110sqm (12,000sqft)
- eight green rooms
- 200 parking spaces.







> *This Little Love of Mine*. Photo by David Fell, courtesy of The Steve Jaggi Company