

A film crew is working in a forest. In the foreground, a camera operator is crouched on a dolly, operating a professional video camera. Another crew member stands nearby, also wearing a mask. In the background, a man in a black shirt and mask stands near a white backdrop. To the right, a woman in a striped shirt is kneeling on the ground, possibly adjusting equipment. The forest has tall, thin trees and a warm, golden light filtering through the canopy.

2020-21 FINANCIAL YEAR OVERVIEW



Queensland
Government

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.



Front cover: On set of *The Bureau of Magical Things*, Season 2 (Jonathan M. Shiff Productions)

This page: *Harrow*, Season 3 (ABC Studios International, Hoodlum Entertainment)



CONTENTS

Message from The Premier of Queensland, Annastacia Palaszczuk MP	2
Message from Screen Queensland Chair, Linda Lavarch	3
Message from Screen Queensland CEO, Kylie Munnich	4
Key Achievements: 2020-21 Financial Year	8
A Year Like No Other: Queensland's Screen Industry 2020-21	10
Attracting Productions to Queensland	16
Investing in Queensland Production	18
Investing in Project Development	20
Initiatives to Grow Queensland Talent	24
Supporting Aboriginal and Torres Strait Islander Screen Practitioners	28
Diversity and Inclusion for Queensland's Screen Industry	30
SQhub	32
Screen Culture and Community	34
Screen Queensland Studios	36

All figures noted in this overview, including Queensland Production Expenditure (QPE) and jobs, are for the productions approved investment in the 2020-21 Financial Year which may or may not have commenced principal photography.



“With strategic investment and a focus on our facilities, we will continue to attract national and international productions, and also support local screen creatives to prosper, producing our stories in our own backyard.”

MESSAGE FROM THE PREMIER OF QUEENSLAND

In a year like no other, the screen industry in Queensland has attained new levels of achievement, bringing millions of dollars into our State's economy and creating more jobs than ever for our talented screen practitioners.

My Government's commitment to grow Queensland's screen industry has delivered. During the financial year 2020–21 we have seen extraordinary demand from national and international productions to film in the sunshine state. From Ron Howard's *Thirteen Lives*, and Universal Studios Group's *Young Rock* at Screen Queensland Studios in Brisbane, to *Strait to the Plate*, filmed in the Torres Strait Islands, and *Australian Survivor* in Cloncurry, the spotlight has shone on Queensland's screen sector.

Most importantly, Queensland's strong response to the COVID-19 pandemic ensured we could keep the cameras rolling, strengthening our global reputation as a production powerhouse.

Eight of the 13 international projects entering Australia on a federal location incentive since July 2020 were filmed in Queensland. They were attracted by our enviable COVID-safe locations, fantastic crew base, world-class facilities, and incentives such as the Production Attraction Strategy, which was introduced by the Queensland Government in 2015–16.

There has been exciting growth at a local level with more than 7000 screen and digital games practitioners and more than 1600 businesses throughout the State. From animation studios and post houses to production companies and games developers, our homegrown screen creatives continue to delight audiences, in Australia and around the world, with extraordinarily diverse and popular content.

In recognition of the sector's contribution to the Queensland Government's Economic Recovery Plan, we announced in the last State Budget a further \$71 million to support the industry. This was in addition to funding for new screen facilities in Cairns and on the Gold Coast. We also appointed Speaker of the Queensland Parliament and Member for Mulgrave Curtis Pitt as the FNQ Screen Champion to help deliver on the priorities in that region.

With strategic investment and a focus on our facilities, we will continue to attract national and international productions, and also support local screen creatives to prosper, producing our stories in our own backyard.

I commend Screen Queensland and the wider screen industry for a year of outstanding success, achieved during a time of challenge and enormous opportunity. ■

Annastacia Palaszczuk MP

Premier of Queensland
Minister for Trade



MESSAGE FROM THE CHAIR

Despite the ongoing challenges of the pandemic, and the fatigue that comes with having to live with uncertainty, the story of the Queensland screen industry is one of optimism, prosperity and success. The past year has been a period of growth and expansion for the industry with a dramatic increase in both domestic and international productions filming in Queensland, taking advantage of our competitive incentives, diverse locations, top facilities and highly skilled crews. Of course, there is a causal link between the pandemic and this boom, but I would like to attest that it is much more than circumstance that has led to our time in the sun.

Three other significant factors have also been the hallmark of current successes. Firstly, the implicit character of our local industry and what drives screen practitioners; secondly, the depth, diversity and competitive advantage of all that we offer here; and thirdly, the extraordinary work and commitment of Screen Queensland's staff, past and present, over many, many years.

“The past year has been a period of growth and expansion for the industry with a dramatic increase in both domestic and international productions filming in Queensland.”

Our screen industry, and the thousands of talented, hard-working people who comprise it, are made of special “stuff”. Their devotion to storytelling for screen, in all its forms and genres, and the power it has to change lives, to make a difference, to entertain, to reveal the truth, is a fierce and driving force. They love what they do, and they believe in it, and this is unique and precious. In these tumultuous times we have had the privilege of witnessing first-hand the resilience, creativity and determination of screen practitioners to fight back from the impact of the 2020 lockdown period. At Screen Queensland, through the decisions we make and the programs we run, we help to stoke this power, to keep it firing. And it was humbling for me to see just how invincible this devotion was, when put to the test by the pandemic; it's a lesson to us all.

Secondly, we are the total package. Without sounding too parochial, we know how lucky we are to live here in Queensland and the pandemic has only brought this home to us more keenly. From a production perspective, we offer a rare combination of varied locations, from the tropics in the Far North through to the urban landscapes of Brisbane; highly competitive incentives from both state and federal governments; some of the best crews in the world; and first-class studio complexes. If there is an upside to the pandemic for our industry, it's that more producers than ever before are experiencing, first-hand, what it is really like to work and live in Queensland. Because of this, I am confident that the success we've enjoyed this year will continue well into the future.

I was delighted when, before the 2020 election, the Queensland Government committed almost \$12 million towards the construction of two new studio facilities – one for Cairns and another for the Gold Coast. As these projects take shape this year and into 2022, it will be exciting to see Queensland's network of screen facilities expand across the state.

Thirdly, I wish to acknowledge and express the Board's gratitude to Screen Queensland staff, led by CEO Kylie Munnich, for their ongoing commitment, belief and sheer hard work. A long line of dedicated Screen Queensland staff has worked for decades to earn Queensland its reputation as a premier film destination, placing us in good stead to grow in strength even through the current testing times. The landscape in which we operate remains unpredictable, but what is certain is that nothing is certain and to achieve success and growth during this period is worthy of high commendation.

Finally, I wish to thank the Premier of Queensland, The Hon Annastacia Palaszczuk, who continues to not only support our local screen industry, but also to demonstrate enormous belief in our sector to return benefit of all Queenslanders – both in terms of economics and culture. It is a privilege for Screen Queensland to operate within her portfolio, and to receive the resources needed to leverage opportunities to expand and grow the industry to its fullest, most creative potential. ■

Linda Lavarch

Screen Queensland Chair



MESSAGE FROM THE CEO

We talk about silver linings, and the cliché is apt when applied to the Queensland screen industry. Emerging from the sudden, forced shutdown of our industry, and the subsequent loss and interruption wrought by the pandemic, the second half of 2020 and into 2021 is a story not only of resilience and tenacity, but also of growth and opportunity.

As one of the safest places in the world to film at the time, Queensland shone on a global stage. Our locations, our facilities, our crews and our incentives experienced high demand. Since the start of this financial year, Screen Queensland has funded 41 productions, returning approximately \$478 million in direct Queensland Production Expenditure (QPE) and creating approximately 5,500 job opportunities for local talent and crew – for productions within a 12-month period, these are record numbers.

A combination of years of hard work to earn Queensland's reputation as a production paradise and the impact of the global pandemic, we found ourselves in a period of unprecedented production growth. Kicking off with a major pipeline deal with Universal Studios Group, to film *Young Rock* and *Joe Exotic* at Screen Queensland Studios and including a further project to film on the Gold Coast and in Far North Queensland *Irreverent*, the year is marked by Queensland securing eight out of the 13 international productions, attracted to Australia via the federal government's location incentive. Baz Luhrmann's Elvis biopic continued out of Village Roadshow Studios; Netflix feature film *Escape from Spiderhead*, starring Chris Hemsworth, shot on the Gold Coast; Ron Howard's *Thirteen Lives* filmed out of warehouses in Yatala and on location at the Gold Coast; Season 6 of *Australian Survivor* was produced in the outback town of Cloncurry; and much excitement ensued with the announcement that Universal Pictures' *Ticket to Paradise*, starring George Clooney and Julia Roberts, would film in The Whitsundays, doubling for Bali, in late 2021.

But it's not all about Hollywood celebrities and blockbuster features. With record numbers of productions entering the state, come many stories of local practitioners whose careers have been escalated thanks to this expansion and the vast opportunities it has brought to Queensland. We have made it our business to leverage this advantage to maximise benefit to the local industry and, more broadly, to assist Queensland in its economic recovery from the pandemic.

This year has gifted us the ability to connect local screen practitioners with some of the biggest names in the business, to open doors for our talented creatives to pitch their ideas and scripts, and to host both in-person and online events where precious knowledge, advice and expertise is shared with industry. Fuelled by this dramatic influx of activity, our local screen industry has gone from strength to strength. Alongside the ongoing success of established screen businesses such as Ludo Studio, Hoodlum Entertainment, WildBear Entertainment, Gameloft, Cutting Edge and The Post Lounge, I've witnessed the proliferation of innovative start-ups in both production and post-production, and fresh new talent scoring development and distribution deals.

Screen culture in Queensland has also flourished, with industry and the wider public thrilled to be able to attend festivals and events post lockdown. Some highlights for me were Brisbane International Film Festival (BIFF), presented by QAGOMA; SCREEN FOREVER, held virtually alongside an in-person program for our local industry; Winton's Vision Splendid Outback Film Festival held both in September 2020 and June 2021; and Gold Coast Film Festival, which featured Screen Queensland-supported feature film *This Little Love of Mine* and teen series *Dive Club*. ►



A Conversation With Catherine Martin

“Emerging from the sudden, forced shutdown of our industry, and the subsequent loss and interruption wrought by the pandemic, the second half of 2020 and into 2021 is a story not only of resilience and tenacity, but also of growth and opportunity.”

Australian Survivor: Brains Vs. Brawn, Season 6 (Endemol Shine Australia)



In Conversation with Catherin Martin

BACK ROW L-R: Veronica Kenworthy, Jessica Bolton Bound, Vanessa Loh, Amy Douglas, Jenni Morton and Sharka Bosakova.
FRONT ROW L-R: Screen Queensland CEO Kylie Munnich, Chloe Greaves, Ella Lincoln, Helen O'Loan, Cindy Vogels, Catherin Martin.

“This year has gifted us the ability to connect local screen practitioners with some of the biggest names in the business, to open doors for our talented creatives to pitch their ideas and scripts, and to host both in-person and online events.”

I am particularly excited by increasing recognition for Aboriginal and Torres Strait Islander screenwriters, producers and directors supported through Screen Queensland's Aboriginal and Torres Strait Islander program, and the number of projects gaining national and international attention including Lone Star Productions' *Strait to the Plate* which aired on NITV and SBS Food in April this year, Dean Gibson's documentary *Incarceration Nation* for NITV, and *All My Friends Are Racist* produced for ABC iView by Maximo Entertainment, Oombarra Productions and Hoodlum Entertainment.

Similarly, I am proud of Screen Queensland's work in championing greater diversity and inclusion in the Queensland screen industry. This year we became a signatory to The Everyone Project, a part of our membership of the Screen Diversity and Inclusion Network, requiring all funded projects to provide data around the diversity profile of productions. We also initiated our inaugural Equity and Diversity Taskforce, calling for diverse representatives from both within and outside the screen sector to help inform change-making strategy in this area.

During this year, and in response to such high demand, the Queensland Government announced additional funding to further grow the industry. Firstly, \$11.8 million was allocated to the construction of two new studio facilities: one in Cairns to service the growing screen sector in Far North Queensland, and another for the Gold Coast. The Palaszczuk Government also announced an uplift of \$71 million to the Screen Queensland budget, testament to the economic value of the screen industry. This shows the dual success in both attracting productions and exporting outstanding local content to the world. We are thankful for this ongoing support and endorsement of our work to strengthen and expand Queensland's screen industry.

My gratitude and congratulations go to the Screen Queensland team and the Board for their achievements and resolute commitment during what has been a hugely successful, albeit demanding, year of progress and growth. It has been a tremendously busy year, and an exceptionally rewarding one, made possible by the effort, intelligence and creativity of everyone working together. ■

Kylie Munnich

Screen Queensland CEO




KEY ACHIEVEMENTS: 2020-21 FINANCIAL YEAR

In the 2020-21 financial year, Screen Queensland invested in 41 film and television screen productions and games, estimated to generate a record-breaking \$478 million in direct Queensland Production Expenditure (QPE) and more than 5,500 employment opportunities for Queenslanders.

With the previous highest QPE and job numbers at \$262 million and 2,600 respectively in 2018-19, these figures, attained during the pandemic, are testament to hard work, perseverance and agility. Subsequent to the previous financial year and the impact of a sustained production shut-down and loss of work and income for local practitioners, this financial year represents a welcome trend for Queensland's screen industry.

Leveraging our advantage as a relatively COVID-safe environment, during the second half of 2020 and into 2021 Queensland became the destination of choice for interstate and international productions, equally drawn to our diverse locations, competitive incentives, first-class crew and facilities. Identified by the Queensland Government as a key driver for economic recovery, during 2020-21 the state's screen industry thrived, buoyed not only by the influx of so many high-profile national and international productions, but by the talent, determination and creative output of our local screen practitioners and businesses.

The achievements following confirm a screen industry that has sealed its global reputation as a production paradise and global centre for screen excellence, while continuing to export exceptional Queensland-developed and made screen content for audiences worldwide. ■

OVER 5,500 
JOBS THROUGH SQ-SUPPORTED PRODUCTIONS

\$326,000
IN DEVELOPMENT
INVESTMENT FOR
29 PROJECTS

25 **DOMESTIC** PRODUCTIONS,
\$114M 
DIRECTLY INTO THE
QUEENSLAND ECONOMY

\$1.57M

ALLOCATED TO CONTENT INITIATIVES,
WITH **140 TEAMS/PROJECTS**
SUPPORTED

\$838,000

IN SCREEN CULTURE FUNDING,
26 FESTIVALS AND SCREEN EVENTS TO
>91,000 AUDIENCE

\$706,000

TO **ABORIGINAL** AND **TORRES STRAIT**
ISLANDER PROJECTS/INITIATIVES ACROSS
14 TALENT/TEAMS

\$478M

IN ESTIMATED **QUEENSLAND**
PRODUCTION EXPENDITURE

10 LIVE
INDUSTRY
EVENTS TO

>800

 AUDIENCE

8 ONLINE
INDUSTRY
EVENTS
WITH

>700

 REGISTRATIONS

GAMES INVESTMENT OF

\$50,000

\$388,000

IN DIRECT **QUEENSLAND**
PRODUCTION EXPENDITURE

920

APPLICATIONS
RECEIVED IN TOTAL,

223

APPLICATIONS
APPROVED 

39

PRACTITIONERS
SUPPORTED

TO ATTEND **7 VIRTUAL**
INDUSTRY MARKETPLACES

9 **POST, DIGITAL & VISUAL** **EFFECTS INCENTIVE** PROJECTS,

\$22.5M

ESTIMATED IN **QUEENSLAND**
PRODUCTION EXPENDITURE

16

INTERNATIONAL
PRODUCTIONS,

\$364M

ESTIMATED IN DIRECT
QUEENSLAND PRODUCTION
EXPENDITURE

RETURN-ON-INVESTMENT:
FOR EVERY \$1 INVESTED



IN QUEENSLAND-BASED
SCREEN PRODUCTION AND GAMES
DEVELOPMENT COMPANIES,
SCREEN QUEENSLAND RETURNED
\$11 TO THE ECONOMY

A YEAR LIKE NO OTHER: QUEENSLAND'S SCREEN INDUSTRY 2020-21

After the difficulties of early 2020, in particular the forced shut-down of the industry when COVID-19 first hit the state in March, the achievements of this financial year 2020-21 are outstanding. With a total Queensland Production Expenditure of \$478 million and more than 5,500 local jobs created, here is proof that the screen industry, identified as a key pillar in the state's economic recovery, attained new heights in terms of project volume, both from domestic and international productions, and our global reputation as a production paradise.

Although initially motivated by an urgent need to film in a COVID-safe environment, many producers, once here, discovered what the local screen community already knew — our diverse locations, competitive incentives, highly experienced crew, world-class facilities and the sheer lifestyle factor of living and working in beautiful Queensland.

Academy Award®-winner Ron Howard, on the Gold Coast to film *Thirteen Lives* in 2021, was just one of the high-profile international producers who took to social media to rave about living life on the glitter strip and Australian actor David Wenham recently described the region as the “best place on Earth to make movies”.

However, our current success has not happened overnight. For decades now, Queensland has attracted high-end productions from around

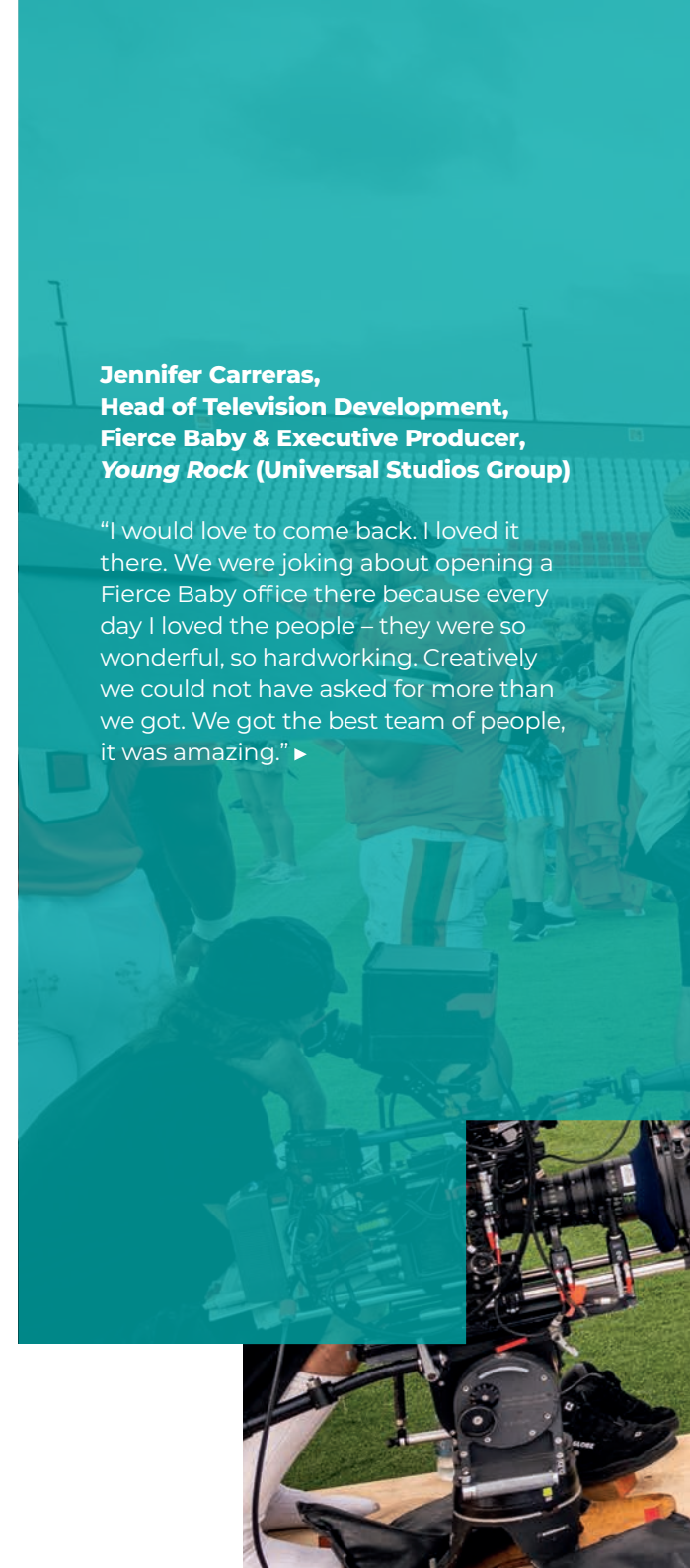
the world, earning its enviable reputation as a global screen hub. While the recent entry of national and international productions can be attributed in part to the state's strong response to the pandemic—resulting in low-to-no active COVID-19 cases—Queensland is ideally positioned to leverage this advantage and ensure its continuance into the future.

The screen industry's long-term growth relies as much on the talent, creativity, determination and ingenuity of its local screen practitioners and businesses. In the past decade or more, local companies Hoodlum Entertainment, Like A Photon Creative, WildBear Entertainment and Ludo Studio have earned the state enormous kudos via the quality and marketability of their content, amassing huge national and global audiences alike.

Queensland's screen industry is thriving like never before, its ecosystem benefitting from both the influx of international and interstate productions, worked on by local crew and cast, alongside the extraordinary outputs and prized talent of our local screen sector. ►

Jennifer Carreras,
Head of Television Development,
Fierce Baby & Executive Producer,
Young Rock (Universal Studios Group)

“I would love to come back. I loved it there. We were joking about opening a Fierce Baby office there because every day I loved the people – they were so wonderful, so hardworking. Creatively we could not have asked for more than we got. We got the best team of people, it was amazing.” ►





Jeff Chiang
Series Co-creator and Executive Producer,
Young Rock (Universal Studios Group)

"Shooting in Queensland, I'd definitely do that again. It's been an incredible experience. I can't speak more highly of it. It's been just a total pleasure to work here." ►

Young Rock (Universal Studios Group)

Keeley Sonntag
Executive Producer, *Australian Survivor: Brains Vs. Brawn*, Season 6
(Endemol Shine Australia)

"Visually, the locations, wildlife, sunrises and sunsets were stunning and unlike anything we'd used before. The Cloncurry outback added a whole other level of interest and spectacle that could never be achieved overseas. We had the space and facilities to produce one of the largest reality shows in Australia, the weather was ideal for our shoot period, and the local crew were extremely talented and hard-working."

Tommy Harper
Producer, *Escape from Spiderhead* (Netflix)

"It feels very at home for me. In California you can have a lot of different locations in one place, and I feel like Queensland in particular is just like that. I love the crews here. I feel safe here. I think for doing a movie here, for me, in a pandemic, I couldn't be in a better place. Even if I wasn't in a pandemic, I'd be very fortunate to be here."

Amy B. Harris
Executive Producer and Showrunner,
***The Wilds*, Season 2 (Amazon Original)**

"We spent a tonne of time at North Straddie (Stradbroke Island) which is one of the most beautiful places I have ever been. Just the beauty of what we shot there I think is spectacular... We really just felt like this was the right visual spot for us and then knowing the level of crew and the quality of the crew that we could get here it just sealed the deal ..."

Baz Luhrmann
Director, untitled Elvis biopic
(Warner Bros. Pictures)

"I cannot emphasise enough how lucky we feel in the current climate that the state of Queensland, and Queenslanders in general, have been so supportive of this film. We thank our partners in the Queensland Government and Queensland Health for their extremely diligent process, so that we can be an example how creativity and productivity can proceed safely and responsibly in a way that protects our team and the community at large." ►

"I would like to thank Premier Annastacia Palaszczuk and Screen Queensland for their support of *Thirteen Lives*. I am thrilled to bring this film to Queensland and to work with many talented and skilled Australian artists over the coming months."

Ron Howard
Director, *Thirteen Lives*



2020-21: THE YEAR IN HIGHLIGHTS

July 2020

- *This Little Love of Mine* (The Steve Jaggi Company) starts principal photography in Port Douglas
- *The Bureau of Magical Things*, Season 2 (Jonathan M. Shiff Productions) re-commences production after industry-wide shutdown
- Release of the *Queensland Screen Sector COVID Safe Work Plan*
- *Brock Over the Top* (WildBear Entertainment), releases on digital platforms
- *Retrograde* (Unless Pictures and Orange Entertainment Co.) premieres on ABC TV and iview
- *My Family Matters: Ipswich* (Bacon Factory Films) premieres on NITV's *Karla Grant Presents*
- *Wawu: Divine Hope* (Insights Media) premieres on NITV's *Karla Grant Presents*

August 2020

- \$1 Million COVID-19 support package, SQ Enterprise, launches to further enable Queensland screen businesses to grow and pivot in response to COVID-19. 11 recipients were selected from across the state, covering production, cinematography, audio/visual effects and location scouting.
- *Harrow*, Season 3 (ABC Studios International, Hoodlum Entertainment) completes principal photography, after industry-wide shutdown

September 2020

- *Young Rock*, *Joe Exotic* and *Irreverent* (Universal Studios Group) pipeline deal announced
- *Slim & I* (Pictures in Paradise) hits Australian cinemas
- Baz Luhrmann's untitled Elvis biopic (Warner Bros) starts principal photography at Village Roadshow Studios, after industry-wide shutdown
- *Content* (Ludo Studio) nominated for an International Emmy® for Short Form Series

October 2020

- *Bluey*, Season 3 (Ludo Studio) announced
- *Holey Moley* (Eureka) commences principal photography in Redlands
- *Bloody Hell* (Eclectik Vision, Entertainment Squad, Heart Sleeve Productions) hits Australian cinemas
- *Young Rock* (Universal Studios Group) starts principal photography at Screen Queensland Studios, Brisbane
- *Big Weather (And How to Survive It)* (DMA Creative) premieres on ABC and iview
- *Combat Wombat* (Like a Photon Creative) hits Australian cinemas

November 2020

- *Escape from Spiderhead* (Netflix) starts principal photography on the Gold Coast
- *Dive Club* (The Steve Jaggi Company) starts principal photography in Port Douglas
- *Thirteen Lives* (Imagine Entertainment, MGM) announced
- *Love Opera* (Freshwater Pictures) opens in Australian cinemas

December 2020

- *Reef Live* (Northern Pictures) airs on ABC
- *The Winding Road* (Danielle Redford/Clare Sladden) launches on Audible ►



All My Friends Are Racist (Maximo Entertainment, Hoodlum Entertainment, Oombarra Productions)

2020-21: THE YEAR IN HIGHLIGHTS continued

January 2021

- *Birdsville or Bust* (Mint Pictures) premieres on SBS's *Untold Australia*
- *Bowled Over: A Dragumentary* (Flick Chicks) premieres on SBS's *Untold Australia*

February 2021

- *Black Site* (Story Bridge Films) starts principal photography on the Gold Coast
- *Australian Survivor*, Season 6 (Endemol Shine Australia for Network 10) announced
- SCREEN FOREVER delivers online program to national screen industry
- *Holey Moley* (Eureka) premieres on Seven Network
- *Harrow*, Season 3 (ABC Studios International, Hoodlum Entertainment) premieres on ABC and iview
- *Young Rock* (Universal Studios Group) premieres on NBC in the US
- *The Wilds*, Season 2 (Amazon Studios and ABC Signature Studios) announced

March 2021

- *Taylor's Island* (Fremantle Australia) announced
- *Ticket To Paradise* (Universal Pictures), starring George Clooney and Julia Roberts, announced
- *Love and Monsters* (Paramount Pictures) nominated for an Academy Award® for Best Visual Effects
- *Godzilla Vs. Kong*, filmed on the Gold Coast, hits cinemas worldwide
- *All My Friends Are Racist* (Maximo Entertainment, Hoodlum Entertainment, Oombarra Productions) starts principal photography in Brisbane
- *Thirteen Lives* (Imagine Entertainment, MGM) starts principal photography on the Gold Coast

April 2021

- *The Wilds*, Season 2 (Amazon Studios and ABC Signature Studios) starts principal photography
- *Australian Survivor*, Season 6 starts filming in Cloncurry, North Queensland
- *Love and Monsters* filmed at Screen Queensland Studios, Brisbane, streaming on Netflix worldwide
- *Troppo* (EQ Media Group and Beyond Entertainment for ABC) announced
- *Strait to the Plate* (Lonestar Productions) premieres on SBS Food, NITV and SBS On Demand
- *This Little Love of Mine* (The Steve Jaggi Company) lands in Australian cinemas

May 2021

- *Young Rock* (Universal Studios Group) releases in Australia on Foxtel and Binge
- *Dive Club* (The Steve Jaggi Company) premieres on 10 Shake
- *True Spirit*, Netflix's Jessica Watson biopic announced
- *PTSD: A Love Story* (SQhub residents Seeding Time Pictures) premieres on ABC *Compass*
- *Shaun the Sheep's Circus Show* (Circa Contemporary Circus by special arrangement with Aardman) premieres at QPAC.

June 2021

- *The Portable Door* (The Jim Henson Company, Story Bridge Films) starts principal photography
- *The Reef: Stalked* (Thrills and Spills) starts principal photography in Bowen
- Queensland Government announces \$71 million budget boost for the state's screen industry ■

ATTRACTING PRODUCTIONS TO QUEENSLAND

Screen Queensland's Production Attraction Strategy (PAS) incentivises projects that provide significant economic benefits and industry up-skilling, as well as 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 2015-16, the Strategy has secured 43 productions to Queensland, forecast to inject over \$1.189 billion into the local economy and generate more than 13,300 employment opportunities for Queenslanders.

In June 2021, Screen Queensland received an additional \$53 million over two years for the Production Attraction Strategy, bringing the total funding to \$153 million over eight years (2015-16 to 2022-23).

During the 2020-21 financial year, Screen Queensland secured nine international productions (four feature films, five TV series) and six domestic productions (two feature films, four TV series) via the Production Attraction Strategy, including:

- *Young Rock* (Season 1), a NBC TV series about the life of Dwayne "The Rock" Johnson filmed at Screen Queensland Studios, Brisbane
- *Joe Exotic*, a Universal Content Productions (UCP) limited TV series based on the hit Wondery podcast based on the true events of Carole Baskin of *Tiger King* fame
- *Holey Moley*, the Aussie version of the popular US format, produced by Eureka Productions for the Seven Network
- *Thirteen Lives*, directed by Academy Award®-winner Ron Howard for Imagine Entertainment and MGM, a feature film based on the 2018 Thai boys' soccer team cave rescue
- *Escape from Spiderhead*, Netflix sci-fi feature film starring Chris Hemsworth
- *Black Site*, produced by local production company Story Bridge Films in partnership with US-based Ashbury Park Pictures
- *Australian Survivor* (Seasons 6 & 7), filmed in Cloncurry and Charters Towers respectively, by Endemol Shine Australia for Network 10
- *The Wilds* (Season 2), Amazon Original young adult drama, starring Rachel Griffiths
- *The Portable Door*, fantasy adventure comedy feature film, produced by Brisbane-based Story Bridge Films and The Jim Henson Company
- *Tropo*, a new eight-part crime series for ABC, starring Thomas Jane, and produced by EQ Media and Beyond Entertainment
- *True Spirit*, a Netflix feature film based on Jessica Watson's epic solo voyage
- Untitled Netflix Romcom, starring Victoria Justice and Adam Demos, produced by Queensland-based Hoodlum Entertainment
- *Young Rock* (Season 2), returning to Queensland following the successful production of Season 1
- *Nautilus* (Season 1), Disney+ live-action drama series based on Jules Verne's *20,000 Leagues Under the Sea* ►

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

In the 2020-21 financial year, Screen Queensland supported nine PDV productions, estimated to deliver approximately \$22.5 million in QPE, including:

- *Bluey* (Season 3)
- *Rainbow High* (Seasons 1 & 2)
- *Faraway Downs*
- *Pieces of Her* (Season 1)
- *Go Buster!* (Season 3)
- *Baby Alive*
- *LOL Surprise! OMG – The Movie*
- *The Sloth Life* ■

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



Bluey, Season 3 (Ludo Studio)

Total Production Attraction Strategy productions since 2015:

43 PROJECTS
\$1.189B QUEENSLAND PRODUCTION EXPENDITURE
>13,300 JOBS

Production Attraction Strategy productions, 2020-21 FY:

15 PROJECTS
\$413M QUEENSLAND PRODUCTION EXPENDITURE
>3,800 JOBS

6 FEATURE FILMS **9 TV SERIES**

Post, Digital & Visual Effects incentive productions, 2020-21 FY:

9 PROJECTS
\$22.5M QUEENSLAND PRODUCTION EXPENDITURE

INVESTING IN QUEENSLAND PRODUCTION

Screen Queensland Finance Program

Screen Queensland's Finance program invested in 12 film and broadcast projects and 1 games project during the 2020-21 financial year.

These projects are predicted to generate \$43 million in QPE, supporting approximately 1,400 jobs for Queenslanders.

- 12 feature film and broadcast productions
- 1 games project
- \$43M in estimated QPE
- 1,400 jobs for Queenslanders
- \$11 QPE for every \$1 invested
- 70% Queensland-created projects, with 88% of those 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. ►





Dive Club (The Steve Jaggi Company)

SCRIPTED BROADCAST SERIES:

Dive Club (The Steve Jaggi Company)

Taylor's Island (Fremantle Australia)

Barrumbi Kids (The Production Mill Pty Ltd)

Upright, Season 2 (Lingo Pictures)

FACTUAL SERIES:

Under the Sea (WildBear Entertainment)

SCRIPTED FEATURE FILM:

Limbo (Mystery Road Media Pty Ltd)

The Reef: Stalked (TR2 Films Pty Ltd)

Combat Wombat 2 (Like A Photon Creative Pty Ltd)

The Last Tiger (Like A Photon Creative Pty Ltd)

The Sloth Life (Like A Photon Creative Pty Ltd)

DOCUMENTARY:

Boy from the Bush (Pictures in Paradise)

Flyways (Storyland Pty Ltd)

To Never Forget (Sorella's Story and Blacklisted in Latvia) (Soul Vision Films Pty Ltd)

GAMES

Planetation (2Bit Studios) ■

INVESTING IN PROJECT 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.

During the 2020-21 financial year, Screen Queensland invested in 29 in-development projects, as listed below:

Adorkable (Shontell Leah Ketchell)

Shontell Leah Ketchell (Writer/Producer), Jill Robinson (Producer), Steven Davis (Producer), Jonathan Page (Producer)

Alone (Etchd Films Pty Ltd)

Jenna Fearnley (Producer/Director), Ben McNeill (Producer), Naomi Fryer (Writer), Carmel Travers (Executive Producer)

Baby Girl (Jolene Anderson)

Jolene Anderson (Writer)

Black Box (Princess Pictures Holdings Pty Ltd)

Anthony Mullins (Writer), Jeffrey Walker (Director), Laura Waters (Producer), Emma Fitzsimons (Executive Producer)

Black Snow (Goalpost Television Pty Ltd)

Lucas Taylor (Writer), Beatrix Christian (Writer), Kaylene Butler (Writer), Wayne Blair (Director), Rosemary Blight (Producer)

Cat for Catherine (Like A Photon Creative Pty Ltd)

Elise Allen (Writer), Ryan Greaves (Producer), Rhiannon Steffensen (Producer), Kristen Souvlis (Executive Producer), Nadine Bates (Executive Producer)

Combat Wombat 2 (Like A Photon Creative Pty Ltd)

Dominic Morris (Writer), Ricard Cusso (Director), Nadine Bates (Producer), Ryan Greaves (Producer)

Committed (Annelies Kavan)

Annelies Kavan (Writer)

Earl's Town (Matt Cerwen)

Matt Cerwen (Writer/Director), Emma Randall (Producer), Tai Renee Dixon (Producer)

Followers (RaMar Productions Pty Ltd)

Tim Marshall (Writer/Director), Frances Wang-Ward (Producer), Christina Radburn (Producer), Robyn Kershaw (Executive Producer), Bec Dakin (Line Producer)

Hard Cover (Triptych Pictures Pty Ltd)

Shayne Armstrong (Writer), Shane Krause (Writer), Kristian Moliere (Producer), Jeff Levine (Producer)

How to Make Gravy (Fallingwater Films Pty Ltd)

Nick Waterman (Writer/Director/Producer), Megan Washington (Writer/Executive Producer)

imGEN (Stephen Irwin)

Stephen Irwin (Writer/Producer)

Journey to the Stone Country (Mianjin Entertainment Pty Ltd)

Daryl Sparkes (Producer), Michael Boughen (Producer), Matthew Street (Producer), Katherine Thomson (Writer), Darlene Johnson (Writer), Chantelle Murray (Writer)

Limbo (Mangrove Films Pty Ltd)

Lucas Taylor (Writer), Jennifer Cummins (Producer), Greer Simpkin (Producer), David Jowsey (Producer)

Love Me Tender (Magpie Pictures Pty Ltd)

Lawrence Johnston (Writer/Director), Lois Randall (Producer), Veronica Fury (Executive Producer)

Magnetic (Aquarius Films Pty Ltd)

Ryan van Dijk (Writer), Alexei Mizin (Writer), Chantelle Murray (Writer), Angie Fielder (Producer), Polly Staniford (Producer)

Mile High (Pictures in Paradise Development Pty Ltd)

Chris Brown (Producer), Dan Lake (Producer), Diana Le Dean (Producer), Kriv Stenders (Director), Michael McCartney (Writer), John Cairns (Writer)

Not Going Places (Dominic Morris)

Dominic Morris (Producer/Showrunner), Geoff Cooper (Producer)

Now We Sleep (Shayne Armstrong)

Shayne Armstrong (Writer), Shane Krause (Writer) ►

Once A Queen (Lawrence Johnston)

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

Parental Guidance (Laura McArdle) Laura McArdle (Writer), David Todman (Writer), Grace Uther (Writer), Nick Boshier (Executive Producer)

Siti Rubiyah (Katrina Irawati Graham)
Katrina Irawati Graham (Writer/Director)

The Bin (Maddie Nixon)
Maddie Nixon (Writer)

The Last Tiger (Like A Photon Creative Pty Ltd)
Chantelle Murray (Director), Kristen Souvlis (Producer), Nadine Bates (Producer)

Who the Hell is Hamish (Hoodlum Active Pty Ltd)
Tracey Roberston (Executive Producer), Nathan Mayfield (Executive Producer), Nicola Larder (Executive Producer)

Willy (Mad Ones Films Pty Ltd)
Samuel Leighton-Dore (Writer/Director), Liam Heyen (Producer)

Wolf Girl (Bunker Productions International Pty Ltd)
Louise Alston (Writer/Director/Producer), Charlotte Hoffman (Producer), Alex Head (Producer), Veronica Fury (Executive Producer)

Young Love (Anthony Mullins)
Anthony Mullins (Writer/Producer), Lucas Taylor (Writer/Producer), Martha Goddard (Writer) ■

Development Investment

\$326,000 IN FUNDING



29 PROJECTS SUPPORTED



75% QUEENSLAND-CREATED
WITH **40%** TO BE PRODUCED BY QUEENSLAND COMPANIES

Market Travel

\$12,000 IN FUNDING
39 PRACTITIONERS SUPPORTED TO ATTEND
7 VIRTUAL MARKETS



4 INTERNATIONAL MARKETS (VIRTUAL)
3 DOMESTIC MARKETS (VIRTUAL)

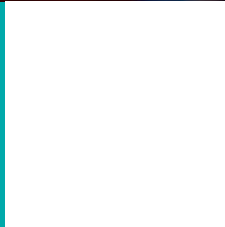
“I can honestly tell you that every single frame of this film was made right here in Australia in Brisbane, Queensland and I could not be prouder that that is the case ... The team that made this are incredible...”

Nadine Bates

Co-Director, Like A Photon Creative



Combat Wombat (Like A Photon Creative)





INITIATIVES TO GROW QUEENSLAND TALENT

During the 2020-21 financial year, Screen Queensland allocated more than \$1.5 million across 25 initiatives aimed at supporting and growing screen talent in the state. A selection of these ground-breaking initiatives is highlighted below.

AARDMAN ACADEMY: SKETCH TO SCREEN

Twelve emerging animation practitioners were supported to participate in an intensive model-making course with Aardman Animation model-makers Jim Parkyn and Nancy Stott. Delivered as part of Screen Queensland's support for Circa's *Shaun the Sheep Circus Show*, during the 10-day course participants worked on a model from concept to completion. Animator Sammi Zaleski was then selected from the group to take part in Aardman Academy's flagship, three-month stopmotion course.

AUTHENTIC: REAL STORIES FROM THE PEOPLE OF FNQ

Authentic supported three documentary filmmakers from Far North Queensland and extending to North Queensland, to tell the story of a local personality. Delivered by Australia's premier regional screen industry organisation, Screenworks, in partnership with the ABC, the five-minute documentaries all explored the lives and perspectives of First Nations people, and aired on ABC News Breakfast and ABC's social media channels during NAIDOC Week 2021.

- *Naytive* - Shontell Ketchell (Producer), Ewan Cutler (Director)
- *The Good Fight* – Ida Vauhkonen (Producer), Janne Ryttonen (Director), Samantha Martin (Aboriginal and Torres Strait Islander Consultant)
- *Yunbenum Charm* – Robert Crispe (Producer/Director)

BRADFORD WINTERS SERIES LAB

Five emerging Queensland showrunners were selected to participate in a week-long intensive writers' lab with US showrunner Bradford Winters (*The Sinner*, *Berlin Station*, *The Americans*). Recipients were supported to develop returnable, premium drama series concepts through an intensive writers' room. The five showrunners and their projects were:

- Clare Sladden (*Pathological*)
- Meg O'Connell (*Debatable*)
- Rachael S. Morgan (*Disgraceful*)
- David Peterson (*Foothold*)
- Johnny Moubarak (*Arabian Surfer*)

Following the lab, projects were pitched to executives at Netflix, STAN and SBS, with Clare Sladden selected to further develop *Pathological* via a writers' room and further mentorship from Bradford Winters.

CURIOUS AUSTRALIA

Screen Queensland, in partnership with Screen Australia, SBS and NITV, committed to support up to two half-hour broadcast documentary projects, produced by Queensland creatives and reflecting the diversity of people and experiences of contemporary Australia. The Curious Australia initiative aimed to support screen practitioners from underrepresented backgrounds to bring their diverse stories to Australian screens, with successful projects to be commissioned by and broadcast across SBS platforms.

HWY STAGE TO SCREEN ADAPTATIONS

In partnership with La Boite Theatre Company, six writers/writing teams were selected to develop screen adaptations of theatre texts via a two-week writers' lab, featuring mentorship from Wendall Thomas and Wayne Blair, and guest lectures from Tommy Murphy (*Holding the Man*) and Rita Kalnejais (*Babyteeth*). Culminating in a live pitch event, three projects were selected by Screen Queensland and SBS for further development via the RIDE Feature Film Fund slate:

- Anna McGahan (*The Ghost Light*)
- Jeremy Neideck, Nathan Stoneham and Younghee Park (*Jiha Underground*)
- Claire Christian (*Kings of the World*).

A further three projects were funded for further development via Screen Queensland's Ideas Program:

- Annelies Kavan (*Committed*)
- Maddie Nixon (*The Bin*)
- Katrina Irawati Graham (*Siti Rubiyah*) ►



Leah Reuben, the subject of Authentic short film, *The Good Fight*

RIDE SHORTS

Six short film projects by Queensland key creatives from underrepresented backgrounds were selected to each receive \$55,000 in production funding from Screen Queensland and mentorship from Unless Pictures. Four of the short films will premiere at the Brisbane International Film Festival in October 2021.

- *Dawg and the Stonefish* – Boyd Quakawoot (Writer), Rhianna Malezer (Director), Ljudan Michaelis-Thorpe (Producer)
- *Generations of Men* - Elizabeth Simard (Writer/Producer), Leilani Hatfield-Yasso (Producer), Nikki Hatfield (Writer), Margaret Hornegold (Writer), Joanna Joy (Writer/Director), Kristy Sexton (Director)
- *Sunshine* – Genevieve Clay-Smith (Producer/Writer), Stephanie Dower (Producer), Martha Goddard (Director), Allycia Staples, Olivia Hargroder, Bobby Pate, Sacha (Biannca) Tonkin and Jacinta Settree (Co-writers)
- *Thea Goes to Town* – Georgia Temple (Writer/Director), Isobel Jones and Morgan Hind (Producers)
- *The Moths Will Eat Them Up* – Tanya Modini (Writer/Co-director), Luisa Martiri (Co-director/producer), Kristie Yates (Co-producer)
- *When the Sky Was Blue* – Rachel Choi (Writer/Director/Producer), Sheree Ramage (Producer) ►



On the set of *Sunshine*

SBS EMERGING WRITERS' INCUBATOR

The SBS Emerging Writers' Incubator, delivered in partnership with SBS, Screen Australia and the state screen agencies, aims to support the development of writing talent from underrepresented backgrounds within the Australian screen sector. Across the country, six successful candidates will be employed for 12-month placements in production companies acclaimed for their delivery of Australian drama. Screen Queensland has supported Queensland recipient Nicholas Lin to take up a placement at Brisbane's Ludo Studio, the creators of *Bluey*.

SQ ABC FACTUAL INITIATIVE

Seven teams of Queensland screen practitioners were selected to workshop their factual series projects – examining the theme of identity and how we see ourselves as Australians - with guidance from ABC executives prior to pitching for proof-of-concept funding. Teams participating in the workshops were:

- *My Bionic Body* (Ruby Schmidt, Brodie Poole, James Latter)
- *Buying Black* (EJ Garrett, Jill Robinson, Kaylene Butler)
- *Rockin the Suburbs* (Jeremiah Kato, Zacharias Scott, Damon Whiteley, Jean Paul Malengret)
- *Kerbside Roadshow* (Michael Griffin, Steph Tisdell)
- *Glace's Big Things* (Glance Chase, Paige Rattray)
- *Gaysian* (Mikaela Cumbers, Tanya Modini, Stephanie Dower)
- *Brothers Book Club* (Sara Taghaode, Grace Uther, Claire Christian)

After pitching to ABC executives, *Brothers Book Club* was selected to produce a pilot for distribution via ABC platforms in late 2021.

STOWE STORY LABS

Screen Queensland partnered with US-based non-profit Stowe Story Labs to support six placements for Queensland-based writers or writing teams across two separate initiatives, which aimed to help participants develop work, hone craft and skill, and prepare scripts to pitch to market.

UNREAL ENGINE SHORT FILM INITIATIVE

As part of an initiative between Epic Games and the state screen agencies, Screen Queensland supported two Queensland teams to produce a short film utilising the Unreal Engine software - an open, real-time 3D storytelling creation platform. *Decommissioned* from Perception Pictures and *The Siphon Sword* from Samuel Keene each received \$20,000 to create a short film of up to five minutes in length in an initiative encouraging Queensland content creators to explore new forms of storytelling through experimentation with emerging technology.

WATTPAD

Dominic Morris and Siobhan Domingo were selected as the two Queensland-based practitioners given the opportunity to develop a screen adaptation of Wattpad properties *The Bro Code* and *How to Lose Weight and Survive the Apocalypse* respectively.

Other talent development initiatives delivered during the 2020-21 financial year include:

- *Asian Animation Summit*
- *Creative Consultations*
- *Digital Conversions*
- *First Peoples: First Draft*
- *RIDE Feature Film Fund*
- *SQ Completion Fund*
- *SQ Mentorship*
- *SQRL*
- *Greg Coote Scholarship*
- *Attagirl*
- *Indigenous Producers Program*
- *Regional to Global Screen Forum*
- *Creating Screen Stories Workshop*
- *Holly Lyons Screenwriting Skills Workshop* ■

SUPPORTING ABORIGINAL AND TORRES STRAIT ISLANDER PRACTITIONERS

More than \$560,000 was invested in the development and production of Aboriginal and Torres Strait Islander stories in the 2020-21 financial year. These stories included:

Incarceration Nation (Bacon Factory Films)

Dean Gibson (writer/director), documentary for NITV

Limbo (Bunya Productions)

Ivan Sen (writer/producer/director), feature film

Mudskipper (Brown Cab Productions)

John Harvey (director), short film as part of Screen Australia's No Ordinary Black short film initiative

Once A Queen (Lawrence Johnston)

Lawrence Johnston (writer/director), theatrical feature film in development

Love Me Tender (Magpie Pictures)

Lawrence Johnston (writer/director), theatrical feature film in development

Adorkable (Shontell Ketchell)

Shontell Ketchell (writer/producer), theatrical feature film in development

Barrumbi Kids (Ambience Entertainment)

Deb Brown (director) & Shontell Ketchell (writer), children's series for NITV

- Filmmaker Merryn Trescott to participate in the SQ Mentorship Program, working as third Assistant Director on the new ABC comedy drama series, *All My Friends Are Racist*
- Torres Strait Islander practitioner John Harvey to develop and produce his film *Mudskipper* as part of the *No Ordinary Black* short film initiative
- FNQ Authentic, a Far North Queensland initiative supporting three microfilms focused on the stories of First Nations individuals, delivered in partnership with Screenworks, and airing on ABC News Breakfast and ABC social media channels during NAIDOC Week 2021
- Skills and concept development program for Aboriginal and Torres Strait Islander filmmakers based in Far North Queensland.

Black Coffee Mornings, a Screen Queensland initiative to promote Aboriginal and Torres Strait Islander and other practitioners to network and engage directly, continued to be held, pivoting to Black Zoom meetings during 2020 and then back to in-person events during 2021. ■





On set of *Incarceration Nation* (Bacon Factory Films)

DIVERSITY AND INCLUSION FOR QUEENSLAND'S SCREEN INDUSTRY

At Screen Queensland we are passionate about supporting diverse storytelling for screen and have introduced numerous initiatives to encourage diverse screen practitioners to write and produce stories exploring different perspectives and experiences. We have done this because we believe that diverse storytelling is, quite simply, better storytelling – more original, more compelling and, in truth, more marketable.

With the explosion in demand for new content, broadcasters, distributors and streamers the world over are hungry for these fresh new stories, and we are excited about what our industry is doing to bring these stories to life. Audiences too are demanding stories that are brave, truthful, unexpected and sometimes confronting, over stereotypical narratives we have seen on screen many times before.

During 2020-21, Screen Queensland invested boldly in a range of initiatives aimed at building greater diversity and inclusion in the Queensland screen industry including:

SQ Attach

All screen productions supported via the Finance Program and the Production Attraction Strategy must offer attachment opportunities for emerging Queensland practitioners. These opportunities span a range of disciplines, from production and accounting, through to directing and

animation, targeting areas of skills shortage in the state-wide industry. A large-scale production will offer three or four attachments, and Screen Queensland requires that at least one female practitioner and one Aboriginal and Torres Strait Islander practitioner are placed. A total of 96 attachment opportunities were secured on productions funded during the financial year 2020-21.

RIDE Feature Film Fund

RIDE stands for Respect, Inclusion, Diversity and Equality. Launched in 2019, Screen Queensland's RIDE Feature Film Fund is a partnership with SBS, Madman, The Post Lounge, and Media Super, aimed at unearthing and supporting under-represented talent to make diverse stories in feature film format. Projects funded for further development in the 2020-21 financial year include *Welcome to Country* from co-writers Dean Gibson and Helen Morrison, and *I Love You, I Miss You, I Kiss You* from writer/director Shideh Faramand.

RIDE Shorts

Launched in 2021 as an extension of Screen Queensland's RIDE diversity initiative, RIDE Shorts invited filmmakers from under-represented backgrounds to apply to develop and produce a 15-minute short film. Each of the six chosen teams received \$55,000 in production funding, as well as mentorship from Unless Pictures.

- *Dawg and the Stonefish* – Boyd Quakawoot (writer), Rhianna Malezer (director)
- *Generations of Men* – Elizabeth Simard (writer/producer), Leilani Hatfield-Yasso (producer), Nikki Hatfield (writer), Margaret Hornegold (writer), Joanna Joy (writer/director), Kristy Sexton (director)
- *Sunshine* – Genevieve Clay-Smith (producer/writer), Stephanie Dower (producer), Martha Goddard (director), Allycia Staples, Olivia Hargroder, Bobby Pate, Sacha (Biannca) Tonkin, Jacinta Settree (co-writers)
- *Thea Goes to Town* – Georgia Temple (writer/director), Isobel Jones, Morgan Hind (co-producers)
- *The Moths Will Eat Them Up* – Tanya Modini (writer/co-director), Luisa Martiri (co-director/producer), Kristie Yates (co-producer)
- *When the Sky Was Blue* – Rachel Choi (writer/director/producer), Sheree Ramage (producer).

HWY Stage to Screen

A partnership with La Boite Theatre Company, this initiative aims to discover fresh voices from under-represented backgrounds. Six writers/writing teams were selected to develop screen adaptations of theatre texts during a two-week writers' lab, featuring mentorship from Wendall Thomas and Wayne Blair, and guest lectures from Tommy Murphy (*Holding the Man*) and Rita Kalnejais (*Babyteeth*). Culminating in a live pitch event, three projects were selected by Screen Queensland and SBS for further development within the RIDE Feature Film Fund slate including: ►



Filmmakers Shontell Ketchell and Ewan Cutler on set of Authentic short film *Naytive*



Rachel Choi - Producer's Attachment on *Young Rock*

- *The Ghost Light* by Anna McGahan
- *Jiha Underground* by Jeremy Neideck and Nathan Stoneham, with Younghee Park and M'ck McKeague
- *Kings of the World* by Claire Christian

SBS Emerging Writers

A nationwide initiative, delivered in partnership with SBS, Screen Australia, and the state screen agencies, the SBS Emerging Writers Incubator aims to support the development of writing talent from under-represented backgrounds within the Australian screen sector. Across the country, six successful candidates will be employed for 12-month placements in production companies acclaimed for their delivery of Australian drama. Screen Queensland has supported Queensland recipient Nicholas Lin to take up a placement at Brisbane's Ludo Studio, the creators of *Bluey*.

Regional to Global Conference

Screen Queensland supported diverse, regional practitioners Karen Jackson, Caden Pearson and Paul Nevison to attend this Screenwork's conference, held in northern NSW in March 2021.

FNQ Authentic

This micro-film initiative, delivered in partnership with Screenworks, aimed at early career practitioners from under-represented backgrounds within North and Far North Queensland. Of the chosen projects, all three five-minute documentaries explored the

lives and perspectives of First Nations people and screened on ABC TV and social media channels during NAIDOC Week 2021. The projects included:

- *Naytive* - Ewan Cutler (director), Shontell Ketchell (producer)
- *The Good Fight* – Janne Rytönen (director), Ida Vauhkonen (producer), Samantha Martin (Indigenous consultant)
- *Yunbenun Charm* – Robert Crispe (director/producer).

SCREEN FOREVER

Screen Queensland funded registrations for practitioners from under-represented backgrounds to participate in SCREEN FOREVER, the screen industry's leading national conference, run by Screen Producers Australia and held in February 2021.

Imagine Impact - Australia

Screen Queensland-supported Moreton Bay-based First Nations practitioner Devi Telfer to participate in the inaugural Australian edition of Imagine Impact, an eight-week development program created by Brian Grazer, Ron Howard and Tyler Mitchell. Devi and collaborator Brendan Fletcher further developed their feature film adaptation of young adult novel, *Taronga*, with consultation from Stuart Beattie (writer of *Danger Close* and *Tomorrow When the War Began*), and the project is now in development with Hoodlum Entertainment and Gentle Giant Media Group. ■

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, in 2020 the SQhub program expanded to include a **Virtual Community**. Members of both SQhub and The Creative Hub, alongside a virtual-only cohort, benefitted from access to online events, masterclasses, workshops, community forums and check-in sessions with other community members.

The 2021 residents are:

SQhub (Teneriffe)

Seeding Time Pictures (Kym Melzer* and Arun Ketsirat) completed the broadcast version of *PTSD: A Love Story*, their documentary about 'who cares for the carers?' for ABC Compass.

Subtle Boom (Attie McNaughton) worked on their DLC project *Fledgling Heroes*, focussing on pitching to the Japanese market.

Mellow Games (Melanie Taylor) continued work on the game *Blueberry*, pitching to publishers and games shows. Melanie also received a highly regarded mentorship with Rami Ismail from Vlambeer in April.

Lamington Games (David Kilford) soft-launched their new game *Words Collide*, building on the success of *Super Drop Land*.

Red Bean Productions (Cathy Dinh) launched a new website for their company, while working in the branded space and developing their own IP.

Screaming Birds (Tanya Modini) was involved in the Attagirl lab and worked on their first feature *Seeing Scout* with Stephanie Dower.

The Mini Moshers (Lisa Warren) released their first music for their kids' content YouTube channel.

Svetlana Angus, writer, continued to work on her sole project *Deaf Woman's Vacation* and a sizzle to help pitch her project.

The Creative Hub (Bond University)

Annelies Bekes script edited for The Steve Jaggi Company's feature film *This Little Love of Mine* and continues to work with this company as a writer.

River Dreaming Entertainment (Shirley Pierce and Barry Pierce) delivered a number of writers' masterclasses for industry organisations. Shirley is currently focused on her main project *Blue Water Empire*, a follow-up to the original series.

8 Slice Media (Elly Bailey) worked with Like A Photon Creative, while also working on a podcast documenting the queer history of Queensland.

Kym Melzer departed Seeding Time Pictures and joined The Creative Hub cohort to work on her own projects.

Nance Haxton continued to work on her podcast series, *Wandering Journo*.

Rebekah O'Sullivan continued her work as an immigration lawyer for productions.

Ben Saravia worked on his documentary series, *Live Differently*, debunking the myths and mythic figures of people who have chosen to eschew a traditional lifestyle. ►

Virtual Community

Nicholas O'Hara Boyd pitched to Princess Pictures and started working with SLR Productions on his animated series.

Honey Pot Productions (Karolina Berkell-Kirk and Adam Kirk) worked on their kids' animated feature, *Patch from Scratch*, alongside an Italian co-production and optioning a slate of original works for screen.

2Bit Studios (Andrew Joy) worked on their second game, *Planetation*, also funded by Screen Queensland.

Disrupter Studios (Bobbi-Lea Dionysius) assisted Women in Film and Television (WIFT) deliver its V-Fest film festival. She has also worked on two projects that gained cinematic release *Lili* with Peter Hegedus, and *Love Opera* while continuing to work on her own project, *Boobs and Babes*.

Zerodivide Productions (Ljudan Michaelis-Thorpe) worked on a number of projects, including pitching *Tinderella* to Screen Australia and completing the script for *Yours Occasionally*. The company is co-directing *The Soilution* with Rachel Ward and working with Griffith University and WildBear Entertainment on *Unsettled Bones*.

Scope Red Entertainment (Luke Graham) restructured its Capricorn Film Festival company, to focus more on education and prepared for production of the documentary feature *Sharko*.

Godsmart Productions (Martha Goddard) continued to work on her projects, while pitching a 'Creativity in Residence' program to the SQhub to encourage creative writing. ■

*Kym Melzer departed Seeding Time Pictures in early 2021.



On set of *PTSD: A Love Story*, by SQhub residents
Seeding Time Pictures

Planetation (2Bit Studios)



SCREEN CULTURE AND COMMUNITY

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

During the 2020-21 financial year, Screen Queensland's Screen Culture Funding Program provided \$838,000 in support of 26 festivals and screen culture events, attended by an estimated 91,000 people via both in-person and online formats. ►

Catherine Martin in Conversation



Gold Coast Film Festival Opening Night –
Photo by James Wills, Shots Fired.

Screen Culture Festivals and Events 2020-21

Festival	Location
Brisbane International Film Festival	Brisbane
Gold Coast Film Festival	Gold Coast
AFI – AACTA Awards and ScreenFest*	Hybrid delivery due to pandemic
Australian International Documentary Conference*	Online
SCREEN FOREVER*	Online
APSA Awards and Forum	Gold Coast
Black Screen Touring Film Festival	Atherton, Ravenshoe, Yarrabah, Cairns
Understory Film Festival	Cairns
Australia Independent Film Festival	Brisbane
Sydney Film Festival – Travelling Film Festival – Queensland Tour	Bundaberg, Toowoomba, Cairns, Townsville, Mackay and Nambour
Sanctuary Film Festival	Gold Coast
Queensland Touring Film Festival	
Brisbane Festival	Brisbane
Caloundra Film Festival 2020	Caloundra
Animation Alliance Australia	Cairns, Brisbane
Capricorn Film Festival – CAPS Short Tour	Gladstone
Iranian Film Festival	Brisbane
Brisbane Queer Film Festival	Brisbane
Vision Splendid Outback Film Festival	Winton
Asia Pacific Young Audience Award	Brisbane
Adaptable	Gold Coast
Sunshine Coast Surf Film Festival	Sunshine Coast
West End Film Festival*	Brisbane
Alliance Française French Film Festival	Brisbane
Flickerfest	Brisbane, Toowoomba, Mackay, Nambour, Maryborough, Gold Coast, Noosa, Airlie Beach, Townsville, Cairns, Birdsville, Dalby, Chinchilla, Jandowae, Drillham
A Conversation With Catherine Martin	Brisbane

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



SCREEN FOREVER 2021 – QUT Room Three Sixty, Photo by Sonia Bettinelli courtesy of Screen Queensland

26 FESTIVALS AND
EVENTS
\$838,000 IN
FUNDING

ESTIMATED AUDIENCE
>91,000
ACROSS
5,445 SESSIONS AND
ACTIVATIONS

SCREEN QUEENSLAND STUDIOS

Screen Queensland Studios enjoyed an exceptionally productive year, with the facility fully occupied during 2020-21 and host to a pipeline of productions from Universal Studios Group.

Moving onto the lot in October 2020, *Young Rock* – the story of Dwayne “The Rock” Johnson – filmed at the Studios and on location throughout South-East Queensland, before debuting on NBC in the US to hit ratings. The next Universal project, *Joe Exotic*, the fictionalised series based on the real Tiger King and starring John Cameron Mitchell, Kate McKinnon and William Fichtner, commenced pre-production in April 2021.

In addition to Universal Studios Group, Screen Queensland Studios welcomed a range of other 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. In total, these projects supported more than 700 jobs and provided a wide range of economic opportunities for many local businesses, from carpenters and caterers, through to transport companies and health providers.

Since its launch in early 2019, Screen Queensland Studios has solidified its position as Australia's third largest film studio. The onset of COVID-19 in 2020 and a lack of studio space internationally led to a period of high demand for Screen Queensland Studios, with dozens of international productions lining up to relocate to Queensland.

Tenants at Screen Queensland Studios since January 2020, High Fidelity Training Group (HFT) – 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 – continued to operate from the lot.

In April, U.S. Embassy Canberra Chargé d'Affaires Michael Goldman and Consul General of the US Sharon Hudson-Dean, visited Screen Queensland Studios, with Screen Queensland CEO Kylie Munnich and Head of Studios Derek Hall conducting a tour of the Brisbane facility. Mr Goldman and Ms Hudson-Dean also participated in stunt training with HFT.

During the year, Screen Queensland Studios expanded its capacity, installing 1,100sqm of production office space, air conditioning in the sound stages, insulation in the warehouses and a major site-wide electrical upgrade. And, as productions continue to flow into the Studios in Brisbane, Screen Queensland is extending its network of studios via the Queensland Government's pre-election commitment to invest almost \$12 million toward studio facilities in Cairns and on the Gold Coast.

Screen Queensland Studios are a dry-hire facility, well-suited to low to mid-range budget feature films, TV and SVOD drama series. Located in Brisbane, 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 domestic and 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 workshops – 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. ■



On set of *Love and Monsters* (Paramount Pictures) at Screen Queensland Studios



Strait to the Plate (Lone Star Productions)