

Queensland
Government

2021-22 FINANCIAL YEAR OVERVIEW



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.

ACKNOWLEDGEMENT OF COUNTRY

Screen Queensland acknowledges Aboriginal Peoples and Torres Strait Islander Peoples as Traditional Custodians of this country and recognises their connection to land, sea and community. We pay our respects to them and their cultures, and to their Elders, past and present.

At Screen Queensland we are committed to empowering and safeguarding Aboriginal and Torres Strait Islander practitioners to share their rich culture, stories and perspectives with the Queensland and global community through screen storytelling. Always was, always will be.

Front cover: Filming *Revealed: Reefshot* (WildBear Entertainment). Photo by Nicole McLachlan

This page: On set of *Christmas on the Farm* (Hoodlum Entertainment). Photo by Scott Belzner





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All figures noted in this overview, including Queensland Production Expenditure (QPE) and jobs, are for productions with approved investment in the 2021–22 financial year, which may or may not have gone into principal photography.



“By continuing to grow strategic investment in key facets of Queensland’s screen industry and building the talents of our local creatives, we will ensure our state remains a lead destination for filmmakers locally, nationally and internationally.”

MESSAGE FROM THE PREMIER OF QUEENSLAND

Queensland’s screen industry has continued to grow, diversify and exceed expectations, overcoming global pressures to achieve yet another positive year of opportunity, high employment and strong economic impact.

Over the past year, our state’s natural beauty and talent has once again lit-up screens around the world, with productions such as Baz Luhrmann’s *Elvis*, Ron Howard’s *Thirteen Lives* and the Julia Roberts and George Clooney-led *Ticket to Paradise* all showcasing local casts and crews.

Repeat business for Queensland is a testament to how screen-friendly our state has truly become. Legendary Pictures are returning to film their third production in Queensland – the sequel to *Godzilla vs. Kong*. Likewise, Baz Luhrmann has continued to utilise our internationally renowned local postproduction services, to reimagine the blockbuster film Australia for his next release, *Faraway Downs*.

As well as luring international blockbusters to Queensland through the Production Attraction Strategy, Screen Queensland is investing in stories that are ‘quintessentially Queensland’. Screen Finance funding for productions such as *Black Snow*, *Limbo*, *Dawn of the Dolphins* and *Strait to the Plate* allows us to see the people, places and cultures that make our state unique, reflected on screen.

My Government’s long-term commitment to a prosperous screen industry includes investments in

screen-supportive infrastructure. A crucial uplift of \$5.8 million in capital funding will bring the total investment in the new Screen Queensland Studios: Cairns facility to \$12.6 million. Not only does this investment ensure we can keep pace with demand for filming in Queensland, it supports our Far North Queensland Screen Production Strategic Plan to build the region as an essential screen hub, fostering enduring career pathways for regional storytellers and practitioners.

A reinvigorated approach to games development in the past 12 months has already paid dividends, with a remarkable growth of almost 300 per cent in expenditure in the Queensland economy from games studios since 2019–20. We are well on the way to making Queensland the most innovative state for games development in Australia.

By continuing to grow strategic investment in key facets of Queensland’s screen industry, and building the talents of our local creatives, we will ensure our state remains a lead destination for filmmakers locally, nationally and internationally.

I applaud Screen Queensland and the broader Queensland screen industry for the outstanding progress and success achieved in the past year, and I look forward to celebrating more screen investment, innovations and milestones in the year ahead. ■

Annastacia Palaszczuk MP

Premier of Queensland
Minister for the Olympics



“Screen Queensland is committed to remaining at the forefront of a rapidly evolving industry and continues to lead, transform and grow at a time of great change.”

MESSAGE FROM THE CHAIR

This financial year, we have seen tremendous growth, resilience and, above all, passion within the state screen industry.

Screen Queensland is committed to remaining at the forefront of a rapidly evolving industry and continues to lead, transform and grow at a time of great change.

Screen Queensland's most recent achievements include the state's studio expansion with the announcement of brand-new Screen Queensland Studios: Cairns — to meet the burgeoning global demand for studio spaces — and implementing the development of the \$4 million, four-year *North Queensland Regional Program*, to support the ever-growing regional industry and its fervent practitioners.

From 2021–22, Screen Queensland delivered a solid return on investment to the state, securing five international and interstate productions through the Production Attraction Strategy, including Legendary Pictures' *Godzilla vs. Kong* sequel and Brouhaha Entertainment's *Boy Swallows Universe* series adaptation for Netflix. The Australian premiere of Baz Luhrmann's *Elvis* in June and the film's global box office success showcased the skill and creativity of our local practitioners on an extraordinary level.

Furthermore, introducing the new 15 per cent Post, Digital and Visual Effects (PDV) Incentive — the most competitive on Australia's east coast — saw a significant increase in the number of post-production projects attracted to Queensland, totalling 20 projects worth approximately \$38.5 million to the state economy.

Alongside production attraction, Screen Queensland's focus on supporting Queensland-filmed and created stories remains unwavering — including investment in 18 productions through the Screen Finance Program and 22 projects in development through the Ideas Program.

This focus is demonstrated not only through the exemplary screen content that our talented Queensland creatives produce, but also through the number of productions that screen at global film festivals, stream on subscription platforms worldwide

and become internationally recognised via industry awards. Most recently, Screen Queensland was proud to support BAFTA Award-winning game *Unpacking*, as well as Logie Award-winning children's show *Bluey* and First Nations documentary *Incarceration Nation*.

Overall, Screen Queensland has had a plentiful year delivering economic benefits to Queensland.

I would like to deeply thank Premier Annastacia Palaszczuk and the Queensland Government for their continued support of the screen industry. Thank you to Screen Queensland CEO Kylie Munnich and the entire team for their ambition, dedication and enthusiasm.

It has been an honour to serve as Chair of the Board for the past four years. It is my pleasure to welcome The Honourable Roslyn Atkinson AO into the role, as well as new Board Members Professor Herman van Eyken, Aaron Fa'Aoso and Dylan Miklashek, as they lead Screen Queensland into another successful, prolific year in the screen industry. ■

Linda Lavarch

Screen Queensland Chair



MESSAGE FROM THE CEO

The 2021–22 financial year has been marked by an inspiring sense of reclaimed momentum and collaborative fervor within the Queensland screen industry.

One of the most poignant examples of the energy reigniting our sector on a national level was Screen Forever in March. Presented by Screen Producers Australia (SPA), over five big, busy days and nights on the Gold Coast, the screen industry reconnected *en masse* for panels, pitch sessions, networking events and the SPA Awards. The importance of face-to-face introductions and chance conversations was rarely more palpable, and Screen Queensland was tremendously proud to be Principal Partner of such a significant event.

This period has seen a raft of locally-made productions and stunning Queensland locations

light up screens supported by our Screen Finance Program, including *This Little Love of Mine*, *Christmas on the Farm*, *All My Friends Are Racist*, *Aussie Mega Mechanics*, *Incarceration Nation*, *Hating Peter Tatchell*, *A Perfect Pairing*, *The Strange Chores* and more.

Screen Queensland's commitment to the games sector was brought into sharp focus this year. With our restructured and responsive grants program and the brand-new Digital Games Incentive — which at 15 per cent is the most competitive in Australia — Queensland is fast-becoming one of the country's most innovative states for games development. Brisbane-made game *Unpacking* was an international hit upon its release, earning two BAFTAs, including 2022 Game of the Year. The next generation is also being supported with new industry partnerships, including a 12-month long paid internship program with the award-winning studio Gameloft.

We also remained steadfast in our objective to upskill Queensland screen practitioners and provide development and production opportunities through our initiatives. Through talent initiatives and partnerships with leading industry experts, we have supported a total of 350 Queensland practitioners and teams. Our SQ Attach program also facilitated paid, on-the-job traineeships for 74 practitioners across a long list of skill areas, including directing, producing, location management, camera operation, make-up artistry, sound, and production accountancy. We believe that the sustainability and growth of our dynamic and robust local industry — renowned worldwide for our experienced screen workforce — can only continue by broadening our talent pool and creating practical pathways to career success.

Our SQ Mob Aboriginal and Torres Strait Islander Program has provided more opportunities for First Nations stories to be told, with productions such as *First Weapons*, *Strait to the Plate* (Season 2), *You Can Go Now* and *Black Snow* featuring First Nations practitioners in key creative roles. Moreover, the appointment of our Equity and Diversity Taskforce this year will play a crucial role in removing barriers to a more inclusive sector. I look forward to the implementation of the three-year Diversity Plan, to better ensure that we support voices and talents from under-represented groups.

It is notable that the majority of the local and Australian projects funded via the Screen Finance Program this financial year have centred on, or been produced by, people identifying with an under-represented community. There is clearly a global appetite for screen content that casts a wider net and I am proud that in 2022 our screen agency is making an impact on boldly re-defining what 'quintessential' Queensland content looks like.

I would like to sincerely thank and congratulate the collective Queensland screen industry on a year of creative success, commercial returns and critical acclaim. Warm thanks go to the Screen Queensland Board and staff, who show me every day through their spirit and expertise, that we are fortunate indeed to be in the exciting and rewarding business of screen storytelling. ►

Kylie Munnich
Screen Queensland CEO

“We believe that the sustainability and growth of our dynamic and robust local industry — renowned worldwide for our experienced screen workforce — can only continue by broadening our talent pool and creating practical pathways to career success.”

Kylie Munnich

Screen Queensland CEO ■



On set of *Mistletoe Ranch* (The Steve Jaggi Company)



KEY ACHIEVEMENTS: 2021–22 FINANCIAL YEAR

Screen Queensland supported 45 film and television screen productions and games in the 2021–22 financial year, generating \$229.3 million in direct Queensland Production Expenditure (QPE) and creating more than 5,400 employment opportunities for Queenslanders.

This represents a significant year in the organisation's history for project investment and the resulting local employment outcomes proved one of the highest ever. Furthermore, for every \$1 invested in productions and games, Screen Queensland returned \$10.23 to the state economy in the 2021–22 financial year.

Enhanced funding strategies for Post, Digital and Visual Effects (PDV) projects, as well as games, produced substantial benefits for the Queensland economy. QPE generated from PDV increased by 270 per cent since 2019–20, while growth achieved from games measured 282 per cent over the same timeframe.

Screen Queensland's commitment to the *Aboriginal and Torres Strait Islander Strategy 2019–22*, and the continuing production of First Nations-led stories saw investment in screen projects expand by almost 6.5 times in that period. A record-breaking \$1.6 million was allocated in the 2021–22 financial year to support Aboriginal and Torres Strait Islander screen stories.

Overall, as the world emerged from the disruption of the pandemic, 2021–22 represented a strong period for the state's screen industry, through the responsive and consistent support of Screen Queensland. It is clear that Queensland continues to be a destination of choice for screen production and games development — and the economic and employment benefits from this momentum only continue to grow. ►



On set of *Darby and Joan* (CJZ). Photo by Scott Belzner



Chris Hemsworth on set of *Spiderhead* (Netflix)

45 PRODUCTIONS AND
GAMES SUPPORTED

OVER **5,400**

JOBS CREATED THROUGH
SUPPORTED **PRODUCTIONS**
AND **GAMES**

\$229.3M

IN ESTIMATED **QUEENSLAND**
PRODUCTION EXPENDITURE

RETURN-ON-INVESTMENT:
FOR EVERY


\$1 INVESTED IN
PRODUCTIONS
AND GAMES,
SCREEN QUEENSLAND
RETURNED

\$10.23
TO THE STATE ECONOMY

18 **QUEENSLAND**
FILMS AND SERIES,
\$40.3M
DIRECTLY INTO THE
QUEENSLAND ECONOMY



20 **POST, DIGITAL & VISUAL**
EFFECTS PROJECTS,
\$38.5M
IN ESTIMATED QUEENSLAND
PRODUCTION EXPENDITURE

\$947,000
IN SCREEN CULTURE FUNDING FOR
30 **FESTIVALS AND**
INDUSTRY EVENTS TO
>43,700 AUDIENCE

4 **GAMES**
SUPPORTED, 
\$8.8M
DIRECTLY INTO THE
QUEENSLAND ECONOMY

\$1.6M
SUPPORTED **10 ABORIGINAL AND**
TORRES STRAIT ISLANDER-LED PROJECTS

36 **PRACTITIONERS**
SUPPORTED TO ATTEND
 **5 AUSTRALIAN**
AND
 **2 INTERNATIONAL**
INDUSTRY MARKETS

3 **INTERNATIONAL** 
AND
2 **INTERSTATE**
PRODUCTIONS,
\$141.7M 
ESTIMATED **QUEENSLAND**
PRODUCTION EXPENDITURE

\$331,000
IN **DEVELOPMENT** FUNDING
FOR **22** PROJECTS

252 **APPLICATIONS** FOR
PRODUCTION AND
DEVELOPMENT SUPPORT,
118 **APPROVED** ✓

\$1.4M
ALLOCATED TO **INITIATIVES**
FOR **350** RECIPIENTS

16 **LIVE AND ONLINE**
INDUSTRY EVENTS
DELIVERED TO
>1000 PARTICIPANTS

TESTIMONIALS

Stuart McDonald

**Director, *A Perfect Pairing*
(Hoodlum Entertainment)**

"Directing a film in Queensland recently was fantastic because of the crew, landscape and climate ... We shot through winter and not only was the light at a very cinematic angle, the temperature was very pleasant to work in."

Lisa Duff

**Executive Producer, *Troppo*
(EQ Media Group, Beyond Entertainment,
Renegade Entertainment)**

"*Troppo* chose to shoot in Queensland because of the suitability and diversity of locations, the generous production incentives, the experienced crews and the COVID-safe shooting conditions in the state ... A big thanks to Screen Queensland and the Queensland Government; we couldn't have made *Troppo* without your support."

Claire Tonkin

Executive Producer, *Darby and Joan* (CJZ)

"For us, Queensland was not only the perfect place to provide all of our beautiful locations, it also gave us an incredible welcome. From talented, creative crews who were passionate about telling this story, to wonderful Screen Queensland support and guidance, to beautiful sunny winter weather, and exciting new talent both on and off-screen. We made a series about a journey, but Queensland made the journey spectacular."

Elliot Luxton

**Production Executive, *Australian Survivor*
Season 7: *Blood V Water*
(EndemolShine Australia)**

"The return of *Australian Survivor* Season 7 saw us produce a successive, almost concurrent series off the back of Season 6. To produce a series off the tail of another was only made possible by the locations, staff and facilities that were on offer and made available to us by Queensland. We were able to retain crew cross series, and this gave almost nine consecutive months of employment to many of our 350 crew members. In a freelance industry, this was an encouraging security to many in a world threatened by COVID. We were able to diversify the look of the series whilst remaining in the same state and produce a series which took on an entirely different feel to the last."

Joseph Kosinski

Director, *Spiderhead* (Netflix)

"Queensland has an incredibly diverse landscape for filming. When shooting on location, we were able to get stunning tropical exteriors in the Whitsunday Islands and our hilly forest back roads in Darlington. The local cast and crew were incredibly skilled and a pleasure to work with every single day. While living on the Gold Coast, we were very well taken care of. We had beautiful accommodations, great restaurants, and plenty of activities that were perfect for me and my family. I recommend Queensland as a wonderful place for you to come and shoot your film." ■

"Not only has Queensland proven itself to be a fantastic place to film — great infrastructure, great talent — but when we scouted our location along with our cinematographer who is Thai, Sayombhu Mukdeeprom, we found there were many places that looked very much like Thailand, so it was a fantastic fit."

Ron Howard

Director, *Thirteen Lives* (MGM, Imagine Entertainment)



2021–22: THE FINANCIAL YEAR IN HIGHLIGHTS

July 2021

- Authentic initiative mini documentaries *Naytive*, *Yunbenun Charm* and *The Good Fight* air on ABC TV's News Breakfast and social media channels during NAIDOC Week
- *Troppo* (EQ Media Group, Beyond Entertainment, ABC) starts principal photography in South East Queensland
- *True Spirit* (Netflix) starts principal photography on the Gold Coast
- *Joe vs. Carole* (NBCUniversal) starts principal photography at Screen Queensland Studios: Brisbane and surrounding South East Queensland locations
- *Rock Island Mysteries* (Fremantle Australia, Network 10, Nickelodeon) starts principal photography on the Gold Coast
- *David Attenborough's Life in Colour* (SeaLight Pictures) premieres on 9Network and 9Now
- *This Little Love of Mine* (The Steve Jaggi Company) releases on Netflix worldwide
- *The Bureau of Magical Things* Season 2 (Jonathan M Shiff Productions) premieres on 10 Shake and 10 play
- *Australian Survivor: Brains V Brawn* (EndemolShine Australia), filmed in Cloncurry, premieres on Network 10
- *Christmas on the Farm* (Hoodlum Entertainment, Stan) starts production in South East Queensland
- *Nautilus* (Disney+) announced
- Screen Queensland nominated for 2021 Location Managers Guide Award for Outstanding Film Commission for Paramount Pictures' *Love and Monsters*
- *Aussie Mega Mechanics* (WildBear Entertainment) premieres on Discovery
- *All My Friends Are Racist* (Maximo Entertainment, Hoodlum Entertainment, Oombarra Productions) premieres on ABC TV and iview
- *Incarceration Nation* (Bacon Factory Films, Bent3Land Productions) premieres on NITV and SBS On Demand

September 2021

- *Missing Persons Investigation* (Southern Pictures, Orange Entertainment Co., Nine Network) announced
- *Hating Peter Tatchell* (WildBear Entertainment) premieres on Netflix in Australia
- *Irreverent* (NBCUniversal) starts production in Mission Beach

October 2021

- *Australian Survivor: Blood V Water* Season 7 (EndemolShine Australia, Network 10) is announced and starts production in Charters Towers
- *Young Rock* Season 2 (NBCUniversal) starts production at Village Roadshow Studios and surrounding South East Queensland locations

- *Unpacking* wins 2021 ADGA Game of the Year and Excellence in Accessibility
- *Upright* Season 2 (Lingo Pictures, Foxtel) announced
- The site is unveiled for the new Screen Queensland Studios: Cairns, to be operational in 2023
- The enhanced PDV Incentive is announced (raised from 10 per cent to 15 per cent, threshold halved to \$250,000)
- RIDE Shorts Gala at BIFF 2021 premieres four diverse short films: *Sunshine*, *The Moths Will Eat Them Up*, *When The Sky Was Blue* and *Thea Goes to Town*

November 2021

- *Strait to the Plate* Season 2 (Lonestar Productions SBS Food, NITV) announced
- *Unpacking* (Witch Beam) launches on Steam and Humble
- *Ticket to Paradise* (Universal Pictures) starts production in the Whitsundays, Gold Coast and Brisbane
- *PTSD Love Stories* (Seeding Time Pictures) premieres on ABC TV's *Compass*
- *Bluey* Season 3 (Ludo Studio) premieres on ABC Kids and iview

December 2021

- Screen Queensland Equity and Diversity Taskforce committee members announced
- *All My Friends Are Racist* (Maximo Entertainment, Hoodlum Entertainment, Oombarra Productions) wins AACTA Award for Best Short Form Comedy
- *Puff: Wonders of the Reef* (Wild Pacific Media, BioQuest Studios) launches on Netflix worldwide ►

August 2021

- *Darby and Joan* (CJZ, Acorn TV) starts production in South East Queensland
- *A Perfect Pairing* (Hoodlum Entertainment, Netflix) starts production on the Gold Coast



Baz Luhrmann, Olivia DeJonge and Austin Butler on set of *Elvis*
(Warner Bros.) at Village Roadshow Studios

2021–22: THE FINANCIAL YEAR IN HIGHLIGHTS continued

January 2022

- *Ford vs. Holden* (WildBear Entertainment) announced
- *Muster Dogs* (Ambient Entertainment) premieres on ABC TV and iview
- *Australian Survivor: Blood V Water Season 7* (EndemolShine Australia) premieres on Network 10

February 2022

- *Nautilus* (Disney+) starts principal photography at Village Roadshow Studios and surrounding South East Queensland locations
- *Mistletoe Ranch* (The Steve Jaggi Company) starts principal photography in South East Queensland
- *Eurovision: Australia Decides – Gold Coast 2022* screens live on SBS
- *Troppo* (EQ Media Group, Beyond Entertainment, Renegade Entertainment) premieres on ABC TV and iview
- Two Queensland recipients of the SBS/NITV national initiative Curious Australia are announced: *The Alexander Ball* (Purple Carrot Entertainment) and *Sistas in Mining* (Shontell Leah Ketchell, Jill Robinson, Executive Producer Dean Gibson).

March 2022

- *Joe vs. Carole* (NBCUniversal) premieres on Stan and NBC's Peacock
- *Upright Season 2* (Lingo Pictures, Foxtel) starts filming in South East Queensland
- *Young Rock Season 2* (NBCUniversal) premieres on Binge/Foxtel
- *Loveland* (Bunya Productions), directed by Ivan Sen, premieres in Australian cinemas

- Screen Forever conference held 28 March – 1 April at the Gold Coast with more than 850 attendees
- *Bluey Season 2* (Ludo Studio), wins Screen Producers Australia (SPA) Award for Children's Series Production of the Year
- Screen Queensland's Digital Games Incentive launches
- *Godzilla vs. Kong* sequel (Legendary Pictures) announced
- *Black Snow* (Goalpost Television, Stan) announced
- *The School* (Southern Pictures, SBS) announced

April 2022

- *Unpacking* wins two BAFTA Games Awards, Game of the Year and Narrative
- *The Bachelor Season 10* (Warner Bros. International Television Production, Network 10) announced
- Screen Queensland Games Grants launched

May 2022

- *Rock Island Mysteries* (FremantleMedia Australia) premieres on 10 Shake
- *The Wilds Season 2* (Amazon Originals, produced by Hoodlum Entertainment) premieres on Amazon Prime Video
- *Gem Hunters Down Under* (WildBear Entertainment) premieres on 7mate
- *Wizards!* (Plan B Entertainment, See-Saw Films, A24) announced
- *A Perfect Pairing* (Hoodlum Entertainment) launches on Netflix worldwide
- *Revealed: Reefshot* (WildBear Entertainment, Stan) commences filming on the Great Barrier Reef

June 2022

- Additional \$5.8 million in Queensland Government capital funding announced for the Screen Queensland Studios: Cairns construction, bringing total to \$12.6 million
- Australian premiere of Baz Luhrmann's *Elvis* (Warner Bros.) at the Gold Coast
- *We Are Still Here* (No Coincidence Media) premieres as the opening night film at Sydney Film Festival
- *General Hercules* (Toy Shop Entertainment) premieres at Sydney Film Festival
- *Spiderhead* starring Chris Hemsworth launches on Netflix worldwide
- TV WEEK Logie Awards return to the Gold Coast after a two-year hiatus
 - *Bluey* (Ludo Studio) wins Most Outstanding Children's Program
 - *Incarceration Nation* (Bacon Factory Films, Bent3Land Productions) wins Most Outstanding Factual or Documentary Program
 - *Dive Club* (The Steve Jaggi Company) nominated for Most Outstanding Children's Program
- *Demolition Down Under Season 4* (WildBear Entertainment) premieres on Discovery
- *The Strange Chores Season 2* (Ludo Studio) premieres on ABC Me
- *Wizards!* (Plan B Entertainment, See-Saw Films, A24) starts principal photography in Far North Queensland. ■

INVESTING IN QUEENSLAND PRODUCTION

SCREEN FINANCE PROGRAM

18 QUEENSLAND PRODUCTIONS

>1,600 JOBS CREATED

\$40.3 MILLION QPE

\$9 INTO THE STATE ECONOMY
FOR EVERY \$1 INVESTED

Screen Queensland's Screen Finance Program supports Queensland-based screen producers and practitioners to take local stories to global audiences, ensuring the growth and sustainability of this dynamic industry across the state.

In the 2021–22 financial year, 18 film and series productions were supported by the program: three scripted series, nine factual series, four scripted feature films and two documentary features. Queensland-based key creatives led 83 per cent of these productions and 72 per cent were produced by Queensland companies. Productions that were both produced and created by Queensland companies and key creatives represented 55 per cent of the total supported projects.

The following projects injected an estimated total of \$40.3 million QPE into the local economy and created around 1,600 jobs for Queenslanders.

SCRIPTED SERIES

- *Black Snow* (Goalpost Television)
- *In Our Blood* (Hoodlum Entertainment)
- *Limbo* (Bunya Productions)

FACTUAL SERIES

- *Blak Portraits* (Inkey Media)
- *Dawn of the Dolphins* (Onion TV)
- *Demolition Down Under* Season 4 (WildBear Entertainment)
- *First Weapons* (Blackfella Films)
- *Gem Hunters Down Under* (WildBear Entertainment)
- *Missing Persons Investigation* (Orange Entertainment Co.)
- *The School* (Southern Pictures)
- *Strait to the Plate* Season 2 (LoneStar Productions)
- *Revealed: Reefshot* (WildBear Entertainment)

SCRIPTED FEATURE FILMS

- *Christmas on the Farm* (Hoodlum Entertainment)
- *The Curious Case of Dolphin Bay* (The Steve Jaggi Company)
- *Mistletoe Ranch* (The Steve Jaggi Company)
- *A Royal in Paradise* (The Steve Jaggi Company)

DOCUMENTARY FEATURES

- *Sharko* (Luke Graham)
- *You Can Go Now* (Good Thing Productions) ■



Cast and crew of *The Mystery of Dolphin Bay* (The Steve Jaggi Company)

Veronica Fury
Executive Producer/Principal
WildBear Entertainment

"WildBear's latest popular ob-doc series *Gem Hunters Down Under* showcases the people and places of regional Queensland to the world. Made in Queensland, the series was commissioned by the Seven Network for 7mate with Discovery UK and Benelux also coming on board. The series was made possible with Screen Queensland's Screen Finance Program which allowed us to work with leading Queensland creatives, crew and post-production services. Screened on 7mate to strong audiences, we are excited for the future of this series with seasons two and three recently commissioned."



Gem Hunters Down Under (WildBear Entertainment),
filmed in the gemfields of Central Queensland

INVESTING IN PROJECT DEVELOPMENT

IDEAS PROGRAM

\$331,000 IN FUNDING

22 PROJECTS DEVELOPED

**100% LED BY QUEENSLAND
KEY CREATIVES**

**95% PRODUCED BY
QUEENSLAND-BASED COMPANIES**

The Ideas Program supports Queensland-based screen storytellers with the resources to develop exciting new productions — from concept through to a production-ready project to present to market.

During the 2021–22 financial year, Screen Queensland invested in the development of 22 projects:

- ***The Bloody Satisfaction of Derek Gott*** (Sense & Centsability)
SCRIPTED FEATURE FILM
Leanne Tonkes (Producer),
Steve Baker (Writer/Director)
- ***Coalspiracy*** (No Coincidence Media)
FEATURE DOCUMENTARY
Mitchell Stanley (Producer), Christopher Amos (Writer/Director)
- ***Chasing the Whale*** (Rhapsody Films)
SCRIPTED SERIES
Alice Willison (Producer),
Matthew Ryan (Creator/Writer)
- ***The Cape*** (Wooden Horse)
FEATURE DOCUMENTARY
Richard Finlayson, Jude Troy (Producers),
Michael Ware (Director)
- ***Decommissioned*** (Perception Pictures)
SCRIPTED FEATURE FILM
Jade van der Lei (Producer),
Josh Tanner (Director), Philip Tarl Denson (Writer)
- ***Didgeri-DOIT*** (Double Shot Productions)
SCRIPTED SERIES
Sandra Makaresz (Producer/Writer),
Laura Clelland (Producer/Writer/Director),
Gabriel Willie (Writer/Director),
Stephanie Tisdell (Writer)
- ***Fortune*** (Hoodlum Entertainment)
SCRIPTED SERIES
Stephen Lance (Creator/Writer), Devi Telfer (Writer),
Tracey Robertson, Nathan Mayfield, Tracey Vieira (Executive Producers)
- ***Here's Humphrey*** (OZPIX Entertainment)
SCRIPTED SERIES
Kris Maric, Craig Kocinski (Producers),
Shayne Armstrong, Shane Krause (Writers),
Julie Greene (Executive Producer)
- ***The Hoarding*** (Grusome Productions)
SCRIPTED FEATURE FILM
Tim White (Producer), Skye Cassidy (Producer/
Story), Alister Grierson (Producer/Director/Writer),
Annalies Bekes (Writer), Georgia White (Script Editor),
Nick McCallum (Production Design)
- ***Home Girls***
SCRIPTED SERIES
Shirley Pierce (Writer), Mairi Cameron (Director)
- ***Justice in the Shadows*** (Hoodlum Entertainment)
FEATURE DOCUMENTARY
Tracey Vieira, Omar Mohammed (Producers),
Peter Greste (Director), Haroro Ingram (Writer),
Tracey Robertson, Nathan Mayfield (Executive Producers) ▶

INVESTING IN PROJECT DEVELOPMENT *continued*

IDEAS PROGRAM *continued*

- ***Love Safari – Love Lessons from Nature*** (Storyland) FACTUAL SERIES
Randall Wood (Director/Producer), Madeleine Hetherton-Miau, Rebecca Barry (Producers), Rebecca McElroy (Director)
- ***Lunar Eclipse*** (Komotion Pictures) SCRIPTED FEATURE FILM
Gareth Davies, Heather MacFarlane (Producers), Jeanne Davies (Writer), Tam Sainsbury (Director)
- ***The Murder of Allison Baden-Clay*** (Spierigfilm) SCRIPTED SERIES
Jade van der Lei (Producer/Writer), Michael Spierig (Producer/Director/Writer), Peter Spierig, Luke Mayze (Producers/Directors/Writers)
- ***Please Cum Again*** (Lady in Black Creative) SCRIPTED SERIES
Barbara Taylor (Producer/Writer/Director), Christian Hull, Madeline Dyer, Thomas Campbell (Writers)
- ***The Power of Bones*** (No Coincidence Media) FEATURE DOCUMENTARY
Mitchell Stanley (Writer/Producer)
- ***Sanctuary*** (Mad Dan Productions) SCRIPTED SERIES
Madeleine Dyer (Co-Writer/Co-Producer/Co-Director), Daniel Mulvihill (Co-Writer/Co-Producer), Rachel Griffiths (Executive Producer/Co-Director), Sam Carroll (Script Producer/Co-Writer), Hannah Belansky (Co-Writer), Rowena Mohr (Creator), Jenny Prior (Indigenous Consultant)
- ***Shadow Trackers*** Season 2 (WildBear Entertainment) FACTUAL SERIES
Dena Curtis (Writer/Director), Jill Robinson (Producer), Veronica Fury (Executive Producer)
- ***The Strange Chores*** Season 3 (Ludo Studio) SCRIPTED SERIES
Carmel McAloon (Producer), Scott Vanden Bosch (Director), Charlie Aspinwall, Daley Pearson (Executive Producers), Nicholas Lin (Writer)
- ***Trouble Karma Christmas*** (Hoodlum Entertainment) SCRIPTED FEATURE FILM
Madeleine Dyer (Writer/Producer/Director), Daniel Mulvihill (Writer/Producer), Ben McNeill (Producer), Tracey Vieira, Tracey Robertson (Executive Producers)
- ***We, The Italians of the Forbidden City*** (Sorry State of Mind Productions) FEATURE DOCUMENTARY
Maxine Williamson, Defrim Isai (Producers), Emma Jaay (Director)
- ***Welcome To Gibba*** (4 Tacos) SCRIPTED FEATURE FILM
Pete Valley, Rodrigo Vidal Dawson, Daniel Becker, Sallyanne Ryan (Producers), Peter Ivan (Writer), Ashlee Jensen (Director) ►



The Strange Chores Season 2 (Ludo Studio)

INVESTING IN PROJECT DEVELOPMENT continued

MARKET PROGRAM

\$36,500 IN FUNDING

**36 PRACTITIONERS SUPPORTED TO
ATTEND**

**5 AUSTRALIAN MARKETS AND
2 INTERNATIONAL MARKETS**

The Market Program funds registration, travel and accommodation costs for Queensland screen practitioners and teams to attend in-person and online markets and conferences.

In the 2021–22 financial year, Screen Queensland supported 36 practitioners to connect with potential producers, investors, commissioners and distributors at seven national and international markets:

- Australian International Documentary Conference
- Cannes Film Festival (Festival de Cannes)
- MIFF 37°South
- Screen Forever
- Sundance Film Festival
- Screenworks Regional 2 Global Forum
- Stowe Story Labs Remote Fall Writer's Retreat ■



L-R Market recipient Christopher Amos (Chrysaor Productions)
with Production Assistant Renan Freitas at the Cannes Film Festival

GROWING QUEENSLAND TALENT

**\$1.4M INVESTED IN
29 INITIATIVES**

350 RECIPIENTS

**74 ATTACHMENTS EMPLOYED ON
AUSTRALIAN AND INTERNATIONAL
FILMS AND SERIES**

INITIATIVES

Screen Queensland allocated \$1.4 million across 31 initiatives in the 2021–22 financial year, providing screen practitioners statewide with valuable upskilling and career-development opportunities.

Approximately 350 individuals and teams benefitted from workshops, tailored programs and traineeships. Responsive to the needs of both practitioners and industry, support was focused on development areas such as:

- Animation
- Budgeting
- Business Development
- Directing
- Game Development

- Pitching
- Post-production (including coordination, compositing, virtual production and sound editing)
- Producing
- Production Management
- Writing.

In addition to investment in a local talent pipeline, Initiatives funding is also focused on addressing issues of under-representation in the industry — ensuring the sector is ready to share stories that reflect the lived experience of more Queenslanders.

Program highlights include:

AFTRS TRAINING

Screen Queensland partnered with the Australian Film Television and Radio School (AFTRS) to deliver a broad range of free and subsidised workshops and industry certificates. Workshops covered the areas of producing, budgeting, production management, screen business essentials and script assessment. Programs were delivered online and in-person in Brisbane and Cairns.

RIDE SHORTS

Building on the success of last year's inaugural program, the 2022 RIDE Shorts initiative (standing for Respect, Inclusivity, Diversity and Equality) supported the creation of five documentary shorts

to premiere at the Brisbane International Film Festival (BIFF) in October 2022. Each production received up to \$35,000 to support key creatives from under-represented backgrounds to develop short films.

CREATIVES LOOP INTERNATIONAL ROADMAP PROGRAM

Screen Queensland and Creatives Loop — international screen business development specialists — supported 10 Queensland production companies to participate in a tailored eight-week consultancy program to refine their pitches and expand their global networks with distributors, commissioners and studios. Recipients were Bent3Land Productions, Chrysaor Productions, Dicientium Films, Golden Wallaby, HoneyPot Film Productions, Loveology, Ludo Studio, Story Bridge Films and Thomas Street Productions.

SCREEN QUEENSLAND AND NETWORK 10 FIRST NATIONS SKILLS PLACEMENT AND MENTORSHIP

In partnership with Network 10, Screen Queensland provided four emerging First Nations practitioners with the opportunity to each produce a 60-second Community Service Announcements (CSA), followed by a six-month mentorship program. ►

GROWING QUEENSLAND TALENT *continued*

NQ ENTERPRISE

The \$250,000 NQ (North Queensland) Enterprise fund was established to grow the region's production ecosystem as part of the new North Queensland Regional Program. Far North and Far North Queensland screen businesses received up to \$75,000 to support business expansion, diversification and innovation.

PDV PROFESSIONAL DEVELOPMENT PLACEMENT PROGRAM

To support the rapid growth of the Post, Digital and Visual Effects (PDV) sector in Queensland, Screen Queensland provided five full-time, 12-month placement opportunities for emerging practitioners at Alt.VFX, Chop Shop Post, FIKA Entertainment, Folklore Sound and The Post Lounge.

SBS EMERGING WRITERS' INCUBATOR

This nation-wide SBS initiative — in partnership with Screen Australia and state/territory screen agencies — encouraged writers from under-represented backgrounds to apply for 12-month paid opportunities with local production companies. Brisbane-based practitioner Nicholas Lin was selected to undertake a Screen Queensland-supported placement at Ludo Studio (producers of *Bluey*, *The Strange Chores* and *Robbie Hood*). ■

Further talent development initiatives delivered during the 2021–22 financial year included:

- AFTRS Talent Camp
- Australian Directors' Guild (ADG) Local to Global Initiative
- Make It in FNQ: Creating Screen Stories
- Impact Australia
- La Boite HWY Stage to Screen Adaptation Program
- Make It in FNQ: Editing Workshops for Beginners and Intermediate
- Make It in FNQ: Plan Your Successful Career
- Make it in FNQ: Production Accounting Essentials
- SBS Diversity Talent Escalator Program
- TAFE On-boarding Program
- Unreal Engine Short Film Challenge.



Nicholas Lin, Queensland recipient of the SBS Emerging Writers' Incubator



La Boite HWY Stage to Screen Adaptation Program

GROWING QUEENSLAND TALENT continued

ATTACHMENT PROGRAM

Screen Queensland's Attachment Program facilitates paid placements for Queensland-based emerging and mid-career practitioners, providing essential on-the-job experience with Screen Queensland-supported films and series, both domestic and international.

During the financial year, 74 practitioners were engaged for a minimum of five weeks each, working within the following areas:

- Accounting
- Art Department
- Assistant Director Camera and Lighting
- Costume Department
- Director
- Director of Photography
- Graphics
- Hair and Makeup
- Locations
- Post-production
- Producer
- Production Coordinator
- Production Secretary/Office Assistant
- Publicity, Marketing and Communications
- Shooting Associate Producer
- Sound ▶



Ticket to Paradise Art Department Attachments L-R Belinda Adams, Miriam Dynevor, Sam Smith, Amy Nicholls

GROWING QUEENSLAND TALENT continued

ATTACHMENT TESTIMONIALS

Miriam Dynevor

Art Department Attachment
Ticket to Paradise

"I was given the opportunity to assist the art department in an admin position with the support and guidance of Lauren Evans, the Art Coordinator. Being charged with processing financial paperwork for the set gave me the challenge to push myself harder to deliver to the expectations of the art and accounts departments.

It has been a really great experience, I have learned so much that I will take with me on future jobs and when I start directing my own films.

Lauren Evans

Art Coordinator
Ticket to Paradise

"During Miriam's 12 weeks with the art department, she became an essential member of the team — bringing a calm, welcoming energy and enthusiasm every day. Miriam undertook a variety of different tasks with relative ease.

Miriam has shown herself to be a great asset to have on the team and I look forward to working with her again."

Hannah Smith

Director's Attachment
Young Rock Season 2

"The opportunity to shadow and work alongside Australian Director, Jeffrey Walker through the Screen Queensland Attachment Program, provided me with crucial practical experience for my future as a director and creator in film and television.

I am appreciative to have had such a positive, inspiring onset experience, which I will take with me as I continue to work, write and direct in this industry."

Jeffrey Walker

Director
Young Rock Season 2

"During the attachment period, Hannah directed and logistically coordinated multiple scenes with a substantial Second Unit, which spanned many days ... The skills gained from this have helped Hannah grow as a director, increased her on-set confidence, collaborative abilities, assertiveness, developed her directorial taste, and allowed her to deal with the schedule and time pressures of directing television.

I will continue to work with Hannah whenever possible and wish her every success. ■



Hannah Smith – Director's Attachment to Queensland Director Jeffrey Walker, on ***Young Rock*** Season 2 (NBCUniversal)

SUPPORTING ABORIGINAL AND TORRES STRAIT ISLANDER PRACTITIONERS



SQMOB PROGRAM

Screen Queensland more than tripled its investment in the development and production of screen stories led by Aboriginal and Torres Strait Islander producers and creatives in the 2021–22 financial year. Over \$1.6 million was invested, with the majority of projects featuring First Nations stories and on-screen talent.

Aboriginal and Torres Strait Islander producers and key creatives led the following supported productions:



PRODUCTIONS IN DEVELOPMENT

- **Coalspiracy** (No Coincidence Media)
FEATURE DOCUMENTARY
Mitchell Stanley (Producer)
- **Didgeri-DOIT** (Double Shot Productions)
SCRIPTED SERIES
Gabriel Willie (Writer/Director),
Stephanie Tisdell (Writer)
- **Fortune** (Hoodlum Entertainment)
SCRIPTED SERIES
Devi Telfer (Writer)
- **The Power of Bones** (No Coincidence Media)
FEATURE DOCUMENTARY
Mitchell Stanley (Writer/Producer)
- **Sanctuary** (Mad Dan Productions)
SCRIPTED SERIES
Hannah Belanszky (Writer),
Jenny Prior (Indigenous Consultant)
- **Shadow Trackers** Season 2,
(WildBear Entertainment)
FACTUAL SERIES
Dena Curtis (Writer/Director)
- **Welcome to Gibba** (4 Tacos)
SCRIPTED FEATURE FILM
Sue McPherson (Script Editor)

GREENLIT PRODUCTIONS

Contributing more than \$13 million in QPE and approximately 590 Queensland jobs:

- **Black Snow** (Goalpost Television)
SCRIPTED SERIES
Kaylene Butler (Associate Producer),
Wayne Blair (Development Consultant Director)
Boyd Quakawoot (Writer), Murray Lui (DOP)
- **Blak Portraits** (Inkey Media)
FACTUAL SERIES
Dena Curtis (Executive Producer),
Douglas Watkin (Episode Director),
Lawrence Johnston (Episode Director),
Jill Robinson (Episode Director), EJ Garrett
(Episode Director)
- **First Weapons** (Blackfella Films)
FACTUAL SERIES
Dena Curtis (Producer/Writer), Darren Dale
(Producer), Dean Gibson (Director)
- **Strait to the Plate** Season 2
(LoneStar Productions)
FACTUAL SERIES
Aaron Fa'Aoso (Producer)
- **You Can Go Now** (Good Thing Productions)
DOCUMENTARY FEATURE
Larissa Behrendt (Director),
Richard Bell (Producer) ▶



Shontell Leah Ketchell in *Sistas in Mining*
(Shontell Leah Ketchell, Jill Robinson and Executive Producer Dean Gibson)



Ivan Sen and Ryan Kwanten on set of *Loveland* (Bunya Productions)

SQ MOB HIGHLIGHTS

- Documentary *Sistas in Mining* (Produced by Shontell Leah Ketchell and Jill Robinson with Executive Producer Dean Gibson) is announced as one of seven national recipients of the SBS/NITV Curious Australia initiative
- Ivan Sen's sci-fi feature film *Loveland* premiered in Australian cinemas in March 2022
- Screen Queensland and Network 10 First Nations Skills Placement and Mentorship supported four emerging film and television practitioners to produce community service announcements and undertake a six-month mentorship program
- *We Are Still Here*, co-produced by Mitchell Stanley (No Coincidence Media) and featuring a section written and directed by Dena Curtis, opened the 2022 Sydney Film Festival in June
- Miram Dynevor's short documentary film *Mitta* was selected as one of the five recipients of the RIDE Shorts 2022 initiative
- A special SQMob Black Coffee Morning networking event was held in June at Screen Queensland Studios: Brisbane for National Reconciliation Week 2022
- Screen Queensland presented a "Meet the Broadcasters" event in June with NITV and SBS, followed by a Q&A and industry networking function in Brisbane and Cairns
- *Incarceration Nation* (Bacon Factory Films, Bent3Land Productions) won 2022 TV Week Logie Award for Most Outstanding Factual or Documentary Program. ■

CHANGE THE VIEW

A MESSAGE FROM THE SCREEN QUEENSLAND EQUITY AND DIVERSITY TASKFORCE

In early 2022, Screen Queensland announced its newly formed Equity and Diversity Taskforce, comprised of representation from inside and outside the industry.

The taskforce will guide the agency with a three-year plan to increase representation across all screens, big and little, in films, series and gaming across the state.

To date, the taskforce has met twice, with each member contributing to the robust discussions and reviewing of a range of documents to inform what strategic direction it will propose.

Given there is now greater attention to these issues of equity and diversity across a number of sectors nationally, the group is considering what is important to inform a different view that will authentically provide a blueprint to drive change, empower minority groups, consider budget recommendations to drive affirmative action through short- and long-term goals. ■

Pictured: Screen Queensland Equity and Diversity Taskforce
BACK ROW L-R: Anupam Sharma, Liz Ballantyne, Shideh Faramand, Shirley Pierce, Richard Jameson
FRONT ROW L-R: Katrina Irawati Graham, Stephanie Dower
ABSENT: Ken Crouch



Tim Dawson
Co-Founder, Witch Beam

"It is such an honour to receive two BAFTA awards for our game *Unpacking*, which was proudly made in Queensland with a small team, but now stands on the world stage ... Like many games, *Unpacking* represents years of dedication and hard work, and we strived to create a game that was both personal and had something to say, so we are overjoyed that it has been recognised and celebrated here in London." ►



Witch Beam's Tim Dawson and Wren Brier accept the BAFTA Award for EE Game of the Year for *Unpacking*. Photo by Hannah Taylor courtesy of BAFTA

BOOSTING QUEENSLAND GAME DEVELOPMENT

4 GAMES

APPROXIMATELY 90 LOCAL JOBS

AN ESTIMATED \$8.8M INJECTED INTO THE STATE ECONOMY

GENERATING \$7.95 INTO THE STATE ECONOMY FOR EVERY \$1 INVESTED

Queensland's games industry received a significant boost in October of the 2021–22 financial year, when Screen Queensland announced the introduction of the most competitive games incentive in Australia.

The 15 per cent Digital Games Incentive, accessible for projects spending a minimum of \$250,000 in the state, opened in March 2022 and was cited as being instrumental in attracting Victoria-based company PlaySide Studios to establish a studio on the Gold Coast.

Games supported in this period via the new incentive are:

- ***Broken Roads*** (Drop Bear Bytes)
- ***It's Literally Just Mowing*** (Protostar Games)
- **Untitled project** (Gameloft Brisbane)
- **Untitled project** (Prideful Sloth)

In April, applications opened for the new Games Grants program, which provides three tiers of seed funding to support local developers and start-up studios to create games from prototype through to full release.

GAMELOFT INTERNSHIP PROGRAM

In November 2021, Screen Queensland announced the two recipients of year-long, paid placements at Gameloft Brisbane, providing full-time experience and mentorship opportunities with one of Queensland's leading games companies. SAE Animation graduate Amee Woods joined Gameloft's Art team, and QUT graduate Bradley Hennessey entered the Design team. As a result of the program, both have been offered ongoing employment with Gameloft Brisbane.

Dylan Miklashek
Studio Manager, Gameloft Brisbane

"(With) the news of the game-changing 15 per cent Queensland state government incentive, Gameloft Brisbane is in the process of doubling its size and recruiting a second team of over 30 staff. We are thrilled to collaborate with Screen Queensland to give two keen and capable interns an awesome opportunity to break into the video game industry during this exciting time." ■

ATTRACTING PRODUCTIONS TO QUEENSLAND

3 INTERNATIONAL AND 2 INTERSTATE PRODUCTIONS

**APPROXIMATELY 990 JOBS FOR
QUEENSLAND CAST AND CREW
+ 3,720 EXTRAS DAYS**

**\$141.7M INJECTED INTO THE
STATE ECONOMY**

Screen Queensland's Production Attraction Strategy incentivises domestic and international projects that provide significant economic, cultural and community benefits to the state. The supported projects contribute to local industry upskilling and the viability of enduring capital-intensive infrastructure.

A total of five productions were attracted into Queensland this financial year via the Production Attraction Strategy. These comprised three international feature films and two interstate productions — a reality TV format series and a feature film.

INTERNATIONAL PRODUCTIONS

- **Godzilla vs. Kong sequel** – Title TBA (Legendary Pictures)

VILLAGE ROADSHOW STUDIOS AND SURROUNDING GOLD COAST LOCATIONS

Attracting the fourth film in the *Monsterverse* franchise represented repeat business for the state's screen industry. The movie is the third of the series to be filmed in Queensland, following *Kong: Skull Island* and *Godzilla vs. Kong* in 2016 and 2019 respectively.

- **Land of Bad** (JTAC Productions)

BRISBANE AND THE GREATER BRISBANE AREA

Queensland doubles for the Philippines in this action-packed film about an Air Force drone pilot sent on a deadly mission. The production is serviced by Brisbane-based company Hoodlum Entertainment.

- **Wizards!** (Plan B Entertainment, See-Saw Films, A24)

CAIRNS AND SURROUNDING FAR NORTH QUEENSLAND LOCATIONS

Based on a story by David Michôd and Joel Edgerton and starring Pete Davidson and Orlando Bloom, this comedy feature film marks the first time that Brad Pitt's company Plan B Entertainment has filmed in Queensland.

INTERSTATE PRODUCTIONS

- **The Bachelor Australia** Season 10 (Warner Bros. International Television Production Australia)

GOLD COAST REGION

Hosted by Osher Günsberg, the high-rating, prime time Network 10 reality TV series rolled cameras in the sunshine state for the first time, highlighting idyllic landscapes and romantic tourism experiences. The series was additionally supported via Screen Queensland's Post, Digital and Visual Effects (PDV) incentive.

- **Boy Swallows Universe** (Brouhaha Entertainment)

BRISBANE AND THE GREATER BRISBANE AREA

Boy Swallows Universe is a Netflix series adaptation of Trent Dalton's international best-selling novel. Famously set in Brisbane, securing the production to the state's capital ensured an authentic backdrop for this beloved, modern classic. ■



On set of *Boy Swallows Universe* (Brouhaha Entertainment, Netflix)

BAZ LUHRMANN'S *ELVIS* PREMIERES IN QUEENSLAND

On 4 June 2022, cast, crew and VIPs attended the Australian premiere of Baz Luhrmann's long-awaited feature film *Elvis* at the Gold Coast.

Local fans excitedly watched Director, Writer and Producer Baz Luhrmann, Co-Producer and Production/Costume Designer Catherine Martin and stars Tom Hanks, Austin Butler and Olivia DeJonge walk the red carpet

The Warner Bros. feature, supported by the Queensland Government through Screen Queensland's Production Attraction Strategy was filmed at Village Roadshow Studios and surrounding Gold Coast locations. The project employed approximately 900 Queenslanders and injected an estimated \$130 million into the state economy.

Elvis hit cinemas worldwide from 23 June and with local box office takings exceeding \$22 million, is already one of the local Top 5 highest grossing Australian films of all time. The film is currently ranked among beloved cinematic treasures including *Crocodile Dundee*, *Babe*, *Happy Feet*, *Lion*, and three of Luhrmann's other films — *Moulin Rouge!*, *The Great Gatsby* and *Australia*.

Schuyler Weiss **Producer**

"It's impossible to imagine *Elvis* having been made anywhere but Queensland ... Many of the most celebrated elements of the production are thanks to talented Queensland artists and technicians. From prosthetic make-up to art direction and music, we were privileged to have so many departments not just staffed but led by Queenslanders. In a striking testament to filmmaking in Queensland, several of our key personnel decided to relocate to the state during the production. Along with them, I look forward to supporting and participating in the bright future of the Queensland screen industry."

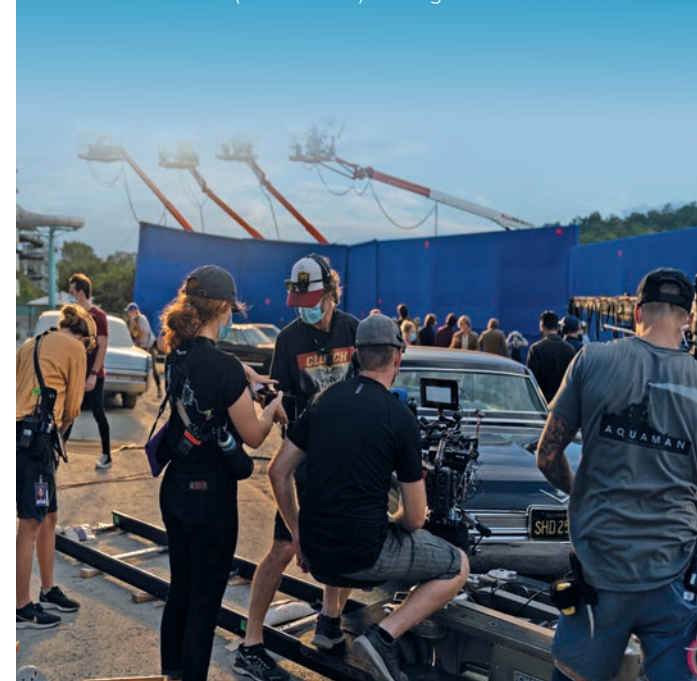
Tom Hanks **'Colonel Tom Parker'**

"There is no better place to make a motion picture than right here on the Gold Coast..."

Baz Luhrmann **Director, Writer and Producer**

"My entire creative team, our families and I have developed a true love of, and deep relationship with, the emerging energy and creative spirit of 'the Goldie' (Gold Coast). The many artists and friends whom we have met along the way have made us think of it as a new creative home ... The Gold Coast is bursting with the energy, creativity, good food and great people essential to making a movie... I've been quoted saying, and will continue to say, that I would recommend to any filmmaker in the world to come to this exciting place." ■

On set of *Elvis* (Warner Bros.) at Village Roadshow Studios





Catherine Martin, Austin Butler, Olivia DeJonge, Baz Luhrmann and Tom Hanks on the red carpet of the Australian premiere of *Elvis* (Warner Bros.). Photo by Jared Vethaak

SUPPORTING POST, DIGITAL AND VISUAL EFFECTS PROJECTS

20 PDV PROJECTS SUPPORTED

\$38.5M INJECTED INTO THE STATE ECONOMY

Screen Queensland's Post, Digital and Visual Effects (PDV) Incentive supported a record-breaking 20 projects in the 2021–22 financial year, injecting an estimated \$38.5 million into the local economy. Supported projects included:

- ***Baby Alive!*** Season 2
(eOne Entertainment, Hasbro Australia)
Pixel Zoo
- ***The Bachelor Australia*** Season 10
(Warner Bros. International Television Production Australia)
Freelance Queensland editors
- ***The Greatest Surf Movie in The Universe***
(Bronte Pictures)
The Post Lounge
- ***Beyond the Reef***
(The Steve Jaggi Company, In Three Production)
Serve Chilled
- ***The Cost*** (Bronte Pictures)
The Post Lounge
- ***Dark Harvest*** (MGM)
Hotel Lima, Wild Things Creative
- ***The Dougherty Gang*** (Charlie Baby Productions)
Serve Chilled
- ***Foe*** (See-Saw Films)
Alt.vfx
- ***The Infernal Machine*** (Moviebox Limited, Paramount Pictures)
Serve Chilled
- ***In Our Blood*** (Hoodlum Entertainment)
Cutting Edge, Unison Sound,
freelance post-production crew
- ***Kane*** (Bronte Pictures)
The Post Lounge
- ***The Last King of the Cross*** (Helium Pictures)
Chop Shop Post
- ***LOL Surprise! House of Surprises***
(MGA Entertainment Australia)
Pixel Zoo
- ***Mattel American Girl: Designer House***
Season 1 (Mattel)
Fika Entertainment, Folklore Sound
- ***Rainbow High*** Season 3
(MGA Entertainment Australia)
Pixel Zoo
- ***Scarygirl*** (Like a Photon Creative, Passion Pictures Australia)
Cosmic Dino Studio, The Post Lounge
- ***Teletubbies Let's Go!*** Season 1 (WildBrain Spark)
Fika Entertainment
- **Two untitled U.S. projects**
Rising Sun Pictures
- **Untitled Project**
Fika Entertainment, Folklore Sound ■



Behind the scenes at Pixel Zoo during the creation of *Rainbow High* Season 2 (MGA Entertainment Australia)

SCREEN CULTURE AND COMMUNITY

30 FESTIVALS AND EVENTS

\$947,081 IN FUNDING

**>43,700 AUDIENCE MEMBERS
ACROSS 783 SESSIONS AND
ACTIVATIONS**

The Screen Culture Funding Program supports industry events such as film festivals, screenings, conferences and awards. The aim of the program is to enable vital screening and networking platforms across the state for local practitioners, while providing audiences and industry access to diverse and inspirational screen content.

In the 2021–22 financial year, 30 events were supported, reaching an estimated audience of 43,700 industry practitioners and screen enthusiasts. ▶



Vision Splendid Outback Film Festival 2022



Stan and Screen Queensland Pre-Logies Cocktail Event. L-R Martin Kugeler CEO Stan, Kylie Munnich CEO Screen Queensland, Cailah Scobie Chief Content Officer Stan, Queensland Premier Annastacia Palaszczuk MP, Mike Sneesby CEO Nine

SCREEN CULTURE FESTIVALS AND EVENTS 2021-22

Festival	Location
Adaptable	Gold Coast
AFI & AACTA Awards and Screening Program	Sydney and online
Alliance Française French Film Festival	Brisbane
Asia Pacific Screen Awards and Industry Forum	Gold Coast
Australian Feature Film Summit	Sydney and online
Australian Independent Film Festival	Brisbane
Australian International Documentary Conference	Melbourne
Black Screen Touring Film Festival	Kowanyama, Cairns, Jabalbina, Yarrabah, Mareeba, Chillagoe
Brisbane Backyard Film Festival	Brisbane
Brisbane Festival	Brisbane
Brisbane International Film Festival	Brisbane
Capfilmfest2022	Yeppoon and Rockhampton
Flickerfest	Nambour, Gold Coast, Noosa, Toowoomba, Brisbane, Airlie Beach, Maryborough, Mackay, Bell, Wandoan, Cairns, Burnett Heads, Warra, Meandarra
Game On	Brisbane
Gold Coast Film Festival	Gold Coast
Heart of Gold International Short Film Festival – Golden Evenings	Maryborough, Maleny, Toowoomba, Pomona
Mackay International Film Festival	Mackay
Melbourne International Film Festival / 37°South	Melbourne and online
Port Shorts Film Festival	Port Douglas
Queensland Symphony Orchestra: Music in Film Workshop	Brisbane
Reel Music Video Festival	Brisbane
Screen Forever	Gold Coast
Sydney Film Festival Travelling Film Festival	Bundaberg, Toowoomba, Cairns, Townsville, Nambour, Mackay
Stowe Story Labs: Remote Fall Writers Retreat	Online
Sunny Coast Showdown	Sunshine Coast
Sunshine Coast Film Festival	Sunshine Coast
Sunshine Coast Surf Film Festival	Sunshine Coast
TV Week Logie Awards Industry Program	Gold Coast
Understory Film Festival	Cairns
Vision Splendid Outback Film Festival	Winton



Screen Queensland Chief Creative Officer Belinda Burns facilitating an industry event in the lead-up to the TV WEEK Logie Awards 2022



Screen Queensland Welcome Event at Screen Forever 2022. Photo by Rix Ryan Photography

SCREEN QUEENSLAND STUDIOS

BRISBANE

For Screen Queensland Studios: Brisbane, the highlight of the 2021–22 financial year was hosting the NBCUniversal limited series *Joe vs. Carole*, starring Kate McKinnon, John Cameron Mitchell and Kyle MacLachlan. Principal photography on the *Tiger King*-inspired scripted series started in July 2021 and occupied the studios for five months. The series, which employed approximately 300 Queenslanders and injected an estimated \$31.7 million into the state economy, premiered on 4 March 2022 on Stan in Australia and NBC's Peacock in the U.S.

Projects utilising the Studios' facilities throughout the financial year included:

- **Upright** Season 2 (Lingo Pictures)
- **Black Snow** (Goalpost Television)
- **A Royal in Paradise** (The Steve Jaggi Company)
- **Ultimate Classroom** (Paramount)
- **The Red** (Radioactive Pictures)
- **Elvis** (Warner Bros.).

The sound stages were also used to film commercials for Sea World and the National Rugby League (NRL), as well as a Busby Marou music video and projects by local tertiary students.

CAIRNS

In October 2021, the site of the new Screen Queensland Studios: Cairns was revealed — a key deliverable of the Far North Queensland Screen Production Strategic Plan. Set to be operational in 2023, the new studio complex in Portsmith will house a sound stage and support facilities including production offices, construction, wardrobe, and hair and makeup departments, along with an events space and permanent creative tenancy opportunities.

In June 2022, the Queensland Government announced a further budget boost of \$5.8 million, bringing the total Investment into the facility to \$12.6 million.

Later that month, the feature film *Wizards!* (Plan B Entertainment, See-Saw Films and A24), starring Pete Davidson and Orlando Bloom, commenced principal photography, occupying the space prior to commencement of construction of the sound stage.



On set of *Joe vs. Carole* (NBCUniversal)

Dan Kaplow
Co-Executive Producer
***Joe vs. Carole* (NBCUniversal)**

"We're on a great sound stage here thanks to Screen Queensland and the equipment is fantastic and the crew is great with a great attitude ... Filming in Queensland you get a first-rate crew, you get great actors, you get top notch facilities. I would come back here." ■



Screen Queensland Studios: Cairns artist impression.
Image by Cox Architecture



Director Ol Parker with stars Julia Roberts and George Clooney on set of *Ticket to Paradise* (Working Title)