



ScreenWest
Annual Report
2007-08

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STATEMENT OF COMPLIANCE

For Year Ended 30 June 2008

As per Treasurer's Instruction 902 and, in accordance with Section 61 of the *Financial Management Act 2006*, we hereby submit for your information and presentation to Parliament, the Report of ScreenWest Inc for the period July 1, 2007 to June 30, 2008. This Report has been prepared in accordance with the provisions of the *Financial Management Act 2006*.



Dr Erica Smyth
Chairperson of ScreenWest Inc

Date: 16th Sept 08

VISION

- ScreenWest will foster growth in cultural distinctiveness, innovation and increased sustainability in the Western Australian screen industry.
- ScreenWest will work with talented screen practitioners, facilitating knowledge exchange and advancement of their craft and business skills.
- ScreenWest will develop national and international market opportunities for our industry by fostering relationships and partnerships.

MISSION

ScreenWest funds the development and production of quality innovative screen productions in Western Australia, primarily, but not exclusively, in the areas of:

- Drama production
- Factual production, especially documentaries
- indigenous production
- Innovative digital production

It is assumed that animation is included in each of these areas.

ScreenWest works with other industry partners to advance the business/leadership acumen and craft skills of Western Australian screen industry members so they can remain valuable and competitive to a global standard of excellence.

SCREENWEST'S ROLE

ScreenWest's objectives, as described in its Constitution, are to:

- Administer financial and other assistance provided by the Government of Western Australia or other public or private sources for the Western Australian film industry and advise the Government of Western Australia on all matters relating to the film industry.
- Assist with the development of film scripts and film projects for production in Western Australia.
- Develop an awareness of the Western

Australian film industry on a national and international level and assist practitioners in the Western Australian film industry to a national and international focus.

- Encourage and promote the development of the Western Australian Screen Industry encompassing every aspect of filmmaking.
- Encourage and promote the development of a film industry infrastructure of resources and facilities in Western Australia to attract local, interstate and international film investment and production to Western Australia.
- Encourage the appreciation of a viable and diverse screen culture in Western Australia including the promotion of Western Australian film projects, practitioners, issues, exhibitions and facilities.
- Keep itself informed of new technological developments in all aspects of filmmaking and assist practitioners in the Western Australian film industry in expanding their technical, professional and creative skills.

VALUES

- Audience Engagement
- Community Identity
- Craft Excellence
- Innovation
- Integrity
- Openness and Adaptability

END GOALS

Western Australian originated screen content which is nationally and internationally acknowledged as being unique, inspiring and excellent.

The existence of a strong industry that sustains the careers and aspirations of talented Western Australian screen practitioners.

Recognition as a major production centre in Australia and the South-East Asian region.

LETTER FROM THE CHAIRMAN

I am pleased to present my second Chairman's report for ScreenWest.

The Western Australian screen industry has matured significantly over the past five years. In 2007-08 this was demonstrated by the record number of productions on our slate and through a raft of prestigious national and international award nominations and wins.

I had the pleasure of attending a number of premieres of ScreenWest supported productions throughout the financial year, including *Marx and Venus*; *Dog Star*; *The Fabulous Flag Sisters*; *Who Do You Think Your Are?*; and *Gallipoli Submarine*. These productions demonstrated to me the variety and quality of our WA Screen industry.

The restructure of the Film Finance Corporation (FFC), the Australian Film Commission (AFC) and Film Australia into one federal agency 'Screen Australia' by July 2008 and the changes to Australian screen production incentives with the new Producer Offset tax rebate, have created new opportunities and challenges for the industry. ScreenWest has been working hard to ensure our local industry is fully informed and that WA has a voice in the new national screen landscape.

ScreenWest continues to receive significant financial support and strong commitment from the State Government through a dedicated Minister for Culture and the Arts, the Hon Sheila McHale MLA, and through Lotterywest. Not only has the State Government made ongoing funding available (\$3.6million in 2007-08) but it has also provided an extra \$3.2million over the next two years under the "Ignite" initiative. The Board has therefore been able to sign a major matched funding partnership with the ABC that will enable the production of new prime time TV dramas and documentaries for this State.

Lotterywest's commitment to the WA screen industry in 2007-08 was \$4.58million, which supported a variety of ScreenWest's production and development funding programs as well as emerging filmmakers through the Film & Television Institute (FTI).

Lotterywest funding has enabled stronger collaboration with the Perth International Arts Festival (PIAF), which for the first time screened WA films during the 2007-08 Lotterywest Festival Films season, choosing four short indigenous films. These short films were well received and we look forward to continuing this initiative in future Festivals.

The State Government and Lotterywest also have provided additional funding for new initiatives in indigenous filmmaking and digital content – identified as key growth areas for our industry.

One of these exciting initiatives is a digital content partnership with the Department of Culture and the Arts (the Department) and the ABC, entitled 'iArts'. This is a ground-breaking project designed to create cross collaboration between WA artists and digital content providers to develop new audiences and interactive opportunities.

Lotterywest's "Special Initiatives" funding enabled ScreenWest, in association with the Department and the Department of Industry and Resources (DOIR), to commission an extensive report on the state of play of digital content production in this State. Produced by a leading consultant in this area, Kate Rothschild, the report titled *Digital Media & Arts in Western Australia* has helped shape ScreenWest's digital content policy framework.

Lotterywest funding also resulted in the completion of a pilot of the indigenous Community Stories initiative in 2007-08. This initiative develops the production and editorial skills for capturing and digitally storing, and preserving traditional stories of indigenous community groups in four Regions: the Kimberley, the Pilbara, the Southwest and the Goldfields.

Our partnerships with FTI and the ABC continue to develop the skills of our emerging indigenous filmmakers, with the release of the third *Deadly Yarns* series and the commissioning of the fourth series. The indigenous road trip comedy *To Hell and Back* was shot on location in Kalgoorlie and Perth.

ScreenWest announced production funding for a film version of the indigenous Broome-based musical *Bran Nue Dae* and a second series of acclaimed television production *The Circuit*, leading to these productions being ready to go into production in 2008-09.

In January 2008 we welcomed new Board members Stephen Langsford, Aidan O'Bryan and Michelle White. They bring a mix of business and entrepreneurial skills, as well as experience in creative content production and extensive backgrounds in television and marketing.

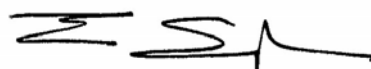
However, at the end of 2007, we sadly farewelled Board members Dot West and Raphe Patmore and thank them for their committed contribution.

Dot was first appointed to the ScreenWest Board in 2003 and is one of Western Australia's leading indigenous filmmakers. Dot has a long media history within the Kimberley, and has played a major role in training and the development of broadcasting in the region and in the national development of indigenous media.

Dot's significant contribution to the screen industry was recognised this year as winner of the 2008 Western Australian Screen Awards Outstanding Contribution to Industry Award.

Raphe Patmore played a significant role in ScreenWest's strategic planning process during his three years on the Board. His expertise in digital content and his passion for encouraging producers to integrate alternative distribution platforms with traditional screen content has helped shape ScreenWest's direction in this emerging area.

I take this opportunity, on behalf of ScreenWest, to acknowledge how much we have enjoyed a strong and positive relationship with the Minister for Culture and the Arts, the Hon Sheila McHale MLA, over the past seven years. We thank her for her strong support for the screen industry and acknowledge her shoes will be hard to fill when she completes her Parliamentary life at the end of this election cycle.



Dr Erica Smyth
Chairman

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CHIEF EXECUTIVE'S REPORT

ACHIEVEMENTS AND HIGHLIGHTS

Screen industry production is continuing to boom, in line with current business trends across Western Australia.

It has been a record year of production, with total production budget approximates for WA screen projects rising to nearly \$42million.

It is two years into ScreenWest's Strategic Plan and our vision – to create a sustainable and thriving work environment for Western Australian filmmakers and crew members – is progressing well.

The sustained and increased support of Lotterywest and the State Government, as key partners in this vision and major funding partners for the WA screen industry, is a major reason for this record production slate.

Television production was a key driver of the boom, with the biggest drama ever shot in WA, *Stormworld*, going into production. This 26 - part sci-fi family series produced by Great Western Entertainment, is a Western Australian-Canadian co-production, with investment from Singapore's Media Development Authority (MDA).

The six-week shoot in the Kimberley of Baz Luhrmann's soon to be released epic feature film *Australia*, will provide a boost for tourism in this State, along with increasing the profile of WA as an international filming location.

Also commencing production in the 2007-08 year was the big-budget telemovie *Blood in the Sand* from the creative team behind the *Shark Net*, which will be seen on prime-time ABC; Western Australia's first major indigenous feature film *To Hell and Back*, shot and produced in Perth and Kalgoorlie, to be released to national audiences in late 2008; the 26 part children's series *Trapped*, shot in Broome, and numerous documentaries including: *The Fabulous Flag Sisters*, *Desperately Seeking Doctor*, *God Made Them Blind*, *Gallipoli Submarine*, *The Snake Crusader*, *Navy Divers*, *Death of the Megabeasts*, *A Million Puppets*, *The Hunt for HMAS Sydney*, *Risking Our Kids* (aka *The Modernity Paradox*), *Courting with Justice*, *mY Generation*, *Zhejiang Exchange* and *Milli Milli Nganka*.

The high tech thriller *Wasted* was named as ScreenWest's West Coast Visions low budget feature film initiative this year, receiving \$750,000 in funding – the third project to benefit from this scheme.

A focus for ScreenWest over the past year has been establishing relationships within our industry, both nationally and overseas, and broader cross-collaboration with other Government agencies and arts and culture organisations. These have included exploring synergies and co-ordinating partnerships with the Department of Culture and the Arts, the Department of Industry and Resources, Perth International Arts Festival, ABC TV, SBS and the MDA (Singapore).

The last 12 months have seen high profile Western Australian-produced documentaries and documentary series' such as *Who Do You Think You Are?*, *StressBuster*, *The Hunt for HMAS Sydney*, and *Gallipoli Submarine*, achieve prime-time slots and high ratings. The Australian premiere of *Who Do You Think You Are?* attracted a record 863,000 viewers to SBS, which was their largest audience share ever for a local production.

The 2007-08 financial year was also an outstanding year for national and international recognition, with a record number of awards and nominations for WA productions. Local productions were nominated for a record 11 Australian Film Institute (AFI) Awards in 2007, with indigenous adult drama *The Circuit* and WA children's series *Lockie Leonard* both winning awards. Both *The Circuit* and *Lockie Leonard* also won 2008 Logie Awards, with *Lockie Leonard* receiving international accolades with a nomination in the prestigious British Film and Television Awards (BAFTAs).

The diversity of the content WA is producing, the development opportunities for emerging filmmakers, the packed production slate for the next 12 months, and WA's growing reputation for high-quality content across multiple platforms, have combined to place our local industry in an enviable position.

I would like to thank the ScreenWest Board and staff for their hard work and enthusiasm over the past 12 months.

Without their diligence and effort, the outstanding results of this past financial year would not have been achieved. I would also like to thank our Minister for Culture and the Arts, the Honourable Sheila McHale, for her dedication to our industry during the past seven years. Ms McHale has had a substantial impact on the growth of our industry, and on behalf of the industry and ScreenWest, I thank her for her passion and support.

A handwritten signature in black ink, appearing to read 'I Booth', with a stylized, cursive script.

Mr Ian Booth
Chief Executive

DETAILS OF PRODUCTIONS WITH SCREENWEST FUNDING 2007-08

These projects have all entered principal photography in 2007-08

DRAMA

Stormworld

26 x 24 min Children's TV Series

Network: Nine

Production Companies: Great Western Entertainment Pty Ltd (Australia), Stormworld Productions (Canada) Inc

Producers: Australian Producer Paul Barron, Canadian Producers Stephen Hegyes, Shawn Williamson

Directors: Mark DeFriest, Edward McQueen-Mason

Writers: Alex Burrows, Bryan McQueen-Mason, Coral Drouyn, Vanessa Yardley, Victor Gentile, Robert Greenberg, David Ogilvie, Piers Hobson

DoP: Simon Akkerman

Editors: Edward McQueen-Mason, Bryan

McQueen-Mason

Synopsis: On one level, *Stormworld* is a character-driven action-adventure, complete with tight corners, skin-of-teeth escapes, warring factions and personal challenges set among hostile islands, lonely oceans and terrifying storms. But most importantly, it is the story of a group of disparate people, marooned by inexplicable acts of fate, who battle to survive and find a new society on the shores of a New World.

ScreenWest Investment: \$600,000

Other Parties: FFC, Stormworld Productions (Canada) Inc, Theatre Red, Media Development Authority of Singapore.

To Hell & Back (working title)

1 x 100 min Feature Film

Production Company: Media World Pictures

Producers: Ross Hutchens, Colin South

Director: Richard Frankland

Writer: Richard Frankland

DoP: Joe Pickering

Editor: Meredith Watson Jeffrey

Synopsis: City-based Eddie sets off to reconnect with his blackfella roots by taking a 'sacred' stone back to his home in the outback. But when Cousin Charlie brings along 187 pre-rolled joints for the trip, the journey becomes more of a mind trip than a road trip!

ScreenWest Investment: \$600,000

Other Parties: FFC

Blood in the Sand

1 x 100 min Telemovie

Production Company: Taylor Media

Producer: Sue Taylor

Director: Rowan Woods

Writer: Ian David

DoP: Allan Collins

Editor: Meredith Watson Jeffrey

Synopsis: During the late 1920s, amid the arid and dusty Western Australian outback, the lives of three men intertwine around thoughts of the same seemingly perfect crime; how do you kill a man and get away with it?

ScreenWest Investment: \$1,300,000

Other Parties: ABC

Trapped

26 x 22 min Children's TV Series

Network: Seven

Production Company: Northway Productions

Producer: Bruce Best

Directors: Jeremy Rice, Ben Young, Sam

Barrett, Claire Marshall, Paul Komadina

Writers: Tracey Defty-Rashid, Hamilton Budd, Paul Bennett, Kate Rice, Leanne Innes, John Rapsey, Ben Young, Peter Gleeson, Lucinda Marty

DoP: Devris Hasan

Editors: David C Jones, Ivan Davidov

Synopsis: Mysterious events at a remote research station compel a group of children to battle a faceless enemy in a dangerous paradise.

ScreenWest Investment: \$600,000

Other Parties: Seven Network, International Film Group

DOCUMENTARY

The Fabulous Flag Sisters

1 x 52 min Documentary

Network: SBS

Production Company: Mago Films

Producer: Marian Bartsch

Director: Franco di Chiera

Writers: Barry Strickland, Franco di Chiera

DoP: Ulrich Krafzik

Editor: Beckett Broda

Synopsis: In *The Fabulous Flag Sisters*, we meet Perth boy Neil Hansen who found himself "high flying and adored" as a member of Le Sorelle Bandiera, the drag queen trip that captivated Italy in the turbulent 1970s.

ScreenWest Investment: \$120,000

Other Parties: SBS, Independent Distribution, SBS Content Sales, DVI, Fox Italy

Desperately Seeking Doctors

3 x 52 min Documentary Series

Network: SBS, BBC Scotland

Production Company: Artemis International

Producers: Brian Beaton, Celia Tait

DoPs: Ian Pugsley, Berg Saetre

Editors: David Fosdick, Teresa Ashton Graham

Directors: Max Walker, Stuart Grieg

Synopsis: *Desperately Seeking Doctors* delves into the shortage of doctors' crisis in Australia to follow the experiences of two overseas-trained doctors from Scotland and Europe/Africa who have responded to advertisements and two new graduates to take up GP positions in remote outback communities in the vast expanse of Western Australia.

ScreenWest Investment: \$110,186

Other Parties: FFC, SBS, BBC Scotland, RDF Distribution

God Made Them Blind

1 X 56 min Documentary

Network: ABC

Production Company: Aquarius Productions

Producer/Writer/Director/: Richard Todd

Consulting Producer/Director: Janine Hosking

DoPs: Richard Todd, Ian Pugsley

Editor: Richard Todd

Synopsis: John Fawcett dies twice, goes to the other side and comes back again. He loses his job, his wife, his house and his memory. He wakes up in Bali with no idea why he is about to change the lives of 35,000 blind Balinese.

ScreenWest Investment: \$58,125

Other Parties: AFC, ABC

Gallipoli Submarine

1 x 60 min Documentary

Network: ABC

Production Companies: Electric Pictures, Mallinson Sadler Productions

Producers: Andrew Ogilvie, Crispin Sadler

Writer/Director: Steve Westh

DoP: Ian Batt

Editor: Nick Dunlop

Synopsis: As a diving team arrives in Turkish waters to carry out a risky archaeological survey of a sunken submarine from the First World War, we turn back the clock to the Gallipoli Campaign of 1915, to dramatise the incredible story of how vessel and crew achieved the 'finest feat in submarine history'.

ScreenWest Investment: \$143,887

Other Parties: FFC, ABC

The Snake Crusader

13 x 24 min Documentary Series

Network: ABC

Production Company: Prospero Productions

Producers: Ed Punchard, Julia Redwood, Roslyn Silvestrin

Directors: Steve Peddie, Sean Cousins, Danielle Ortega, Russell Vines

Writers: Russell Vines, John McCourt

DoPs: Philip Bull, Simon Akkerman, Ian Batt, Leighton de Barros

Editors: Beckett Broda, Teresa Ashton Graham, Andi Campbell-Waite

Synopsis: Bruce's new adventures take him back across Australia, then into the snakebite centre of the world, Asia. There he'll search for, and rescue, the deadliest snakes on the continent. Coming along for the ride, as always, will be Bruce's famous love for classic motorbikes and his genuine passion for snakes.

ScreenWest Investment: \$353,412

Other Parties: ABC, Discovery Animal Planet, Touchstone Facilities

Navy Divers

4 x 30 min Documentary Series

Network: ABC

Production Company: Prospero Productions

Producers: Ed Punchard, Julia Redwood

Directors: Steve Westh, Russell Vines

DoP: Malcolm Ludgate, Philip Bull

Editor: Peter Pritchard

Synopsis: Plunging to death defying depths, defusing live explosives and launching covert attacks behind enemy lines makes navy clearance diving one of the toughest jobs in the world. One mistake can mean the difference between life and death in this gripping observational series that follows trainees pushed to the limit in their quest to join the Navy's elite fighting force.

ScreenWest Investment: \$102,962

Other Parties: FFC, ABC

Truly, Madly, Puppetry

1 x 30 min Documentary Single

Network: Ovation

Production Company: Artemis International

Producer: Brian Beaton

Director: Renee Webster

DoP: Ian Pugsley

Editor: Merlin Cornish

Synopsis: We meet international and Australian puppet companies visiting Perth and Fremantle for the UNIMA Puppet Festival and discover how surprising puppetry can be.

ScreenWest Investment: \$30,000

Other Parties: SBS, Ovation, UNIMA Puppet Festival

Death of the Megabeasts

1 x 52 min Documentary Single

Network: SBS, France 5

Production Company: Prospero Productions

Producers: Ed Punchard, Julia Redwood

Director: Franco DiChiera

Writers: John McCourt, Franco DiChiera

DoP: Ian Batt

Editor: Lawrence Silvestrin

Synopsis: We journey back 60,000 years to discover what caused an eco-system collapse that wiped out Australia's megafauna and turned the continent into a desert.

ScreenWest Investment: \$403,767

Other Parties: FFC, SBS, NGTI Distribution, France 5

Milli Milli Nganka

6 x 30 min "Magazine" episodes

Production Company: Wawili Pitjas

Producer: Eileen Torres

Director: Mitch Torres

Writer: Mitch Torres

Editors: Cornel Ozies, Jeff Skinner

Synopsis: The top end of Australia is home to many different indigenous tribes, some with shared histories, and some with totally different experiences, all with a story to tell.

ScreenWest Investment: \$25,000

Other Parties: NITV

Risking Our Kids (aka The Modernity Paradox)

1 x 52 min Documentary Single

Network: ABC

Production Companies: Thunderbox, Rymer Childs

Producers: Jody Nunn, Bevan Childs, Judy Rymer

Director: Judy Rymer

Writers: Jen Lee Lewes, Judy Rymer

DoP: Ian Batt

Editor: John Hammond

Synopsis: The life and work of Fiona Stanley takes us to dizzying heights of excellence and damaging lows of despair as she predicts that a 'modernity paradox' could shorten the life expectancy of the next generation.

ScreenWest Investment: \$50,000

Other Parties: ABC, FFC

The Hunt for HMAS Sydney

1 x 55 min Documentary Single

Network: ABC

Production Company: Electric Pictures, Film Australia

Producer: Andrew Ogilvie

Directors: Rob McAuley, Mathew Kelley

DoP: Ulrich Krafzik

Editors: Matthew Clifton, Lawrence Silvestrin, Sam Wallin

Synopsis: The Hunt for HMAS Sydney takes us into deep waters off the West Coast of Australia to discover the secrets of a deadly battle with a German raider, the Kormoran, and to solve one of the most enduring naval mysteries of the Second World War.

ScreenWest Investment: \$134,621

Other Parties: National Geographic, Film Australia, ABC

mY Generation

3 x 25 min Documentary Series /Online Game
Network: SBS
Production Company: WBMC
ScreenWest Investment: \$170,000
Other Parties: SBS, SAFC

- **Y 21 (mY Generation)**

Producers: Janelle Landers, Aidan O'Bryan
Director: Britt Arthur
DoP: Dave Le May
Editor: Henry Inglis
Synopsis: Generation Y has definitely grown up in different times. Using the 21st party as a backdrop, Y 21 takes us back-stage into the lives of three 20-year olds on the cusp of adulthood. Morgan, Brody and Sarah are three Gen Years about to turn 21. They are about to be considered 'adults' the world over and they are planning huge parties to celebrate. But are they ready to be adults? If 50 is the new 40, what is 21?

- **Y God (mY Generation)**

Producers: Janelle Landers, Aidan O'Bryan
Director: Ben Lucas
DoP: Dave Le May
Editor: Leanne Cole
Synopsis: Convinced that Generation Y is losing its soul and suspicious that organised religion can't give it back to them, a reluctant pilgrim sets out to discover the spiritual essence of our youth. Not just to learn how those who care about faith express themselves but why those who don't care seem happy without any kind of God in their life. In a selfish, self-centred world of go-getters and scientifically minded youths, how is life better with God on your side?

- **Y Dwell (mY Generation)**

Producers: Janelle Landers, Aidan O'Bryan
Director: Janine Boreland
DoP: Rob Bygott
Editor: Merlin Cornish
Synopsis: Housing issues are a key descriptor of Generation Y who still hold onto the desire to own a house but are slugged with the high prices of getting into the market. With some swift decisions and some never-ending procrastination we follow a couple who try personalised direct marketing, a family who resign to living as five adults under the one roof, and a student who builds a house with his friends. Y Dwell follows some new tactics in housing where Generation Y is getting what they aspire to.

Courting with Justice

1 x 26 min Documentary Single
Network: ABC
Production Company: Taylor Media
Producer: Natalie Bell
Director: Debbie Carmody
Writer: Debbie Carmody
DoP: Ian Pugsley
Editor: Teresa Ashton Graham
Synopsis: Courting with Justice poses the question – what if the Australian legal system was not based on the British model but rather indigenous Australian Customary Law?
ScreenWest Investment: \$36,000
Other Parties: AFC, FFC, ABC

Through Foreign Eyes

1 x 25 min Documentary Single
Production Company: CM Film Productions
Producers: Bridget Curran, Rachel Way
Director: Carmelo Musca
Writer: Alan Bartsch
DoP: Torstein Dyrting
Editor: Peter Pritchard
Photographer: Brad Rimmer
Synopsis: A record of the journey of two photographers, one from Western Australia and one from Zhejiang, who travel to each other's countries to photograph the landscape and people.
ScreenWest Investment: \$130,000
Other Parties: the Department, DoIR

SCREENWEST BOARD

Dr Erica Smyth Board Director

Appointed Chairperson January 2006

Ms Smyth has a BSc with Honours in Geology from the University of Western Australia (UWA), an applied Masters in Science from McGill University in Montreal, Canada and is a Fellow of the Australian Institute of Company Directors.

She is currently Chairman of ScreenWest, Scitech and the Diabetes Research Foundation of WA and a Board Director for various organisations including Toro Energy Ltd, the Swan Care Group, Diabetes WA and the Centre for Sustainable Resource Processing. She has also previously served as Chairman and Board member of the Pilbara Development Commission and Nova Energy Ltd and as Pro Chancellor and Senate Member of UWA, as well as an inaugural Board Member of UWA's Geosciences Foundation Advisory Board.

Ms Smyth's Board positions follow on from a successful career as a senior executive in the mining and petroleum industry. She was the General Manager External Affairs with Woodside Petroleum Ltd for the five year period to 2004, where she had responsibility for Government, community, media and reputation management for the Company and the North West Shelf Gas Project.

Mr Andrew Lewis Director and Writer

Appointed December 2005

Mr Lewis has extensive experience in directing film, television and theatre. He has directed numerous short films including the award winning AFC funded short film *Calling Gerry Molloy In Television*. He has directed episodes of the series *The Sleepover Club Streetsmartz*, *Parallax*, *Something in the Air*, *Home and Away*, *Ocean Star*, *Snobs*, *Going Home*, *Breakers* and *Pacific Drive*. He has also produced, directed and written documentary and magazine programs for the ABC. Andrew is a directing graduate of the Western Australian Academy of Performing Arts (WAAPA) and holds two Masters degrees; one in Film and TV Directing from The Australian Film, Television and Radio School (AFTRS) and the other in Film and Theatre Studies from the University of New South Wales. Andrew is currently the Program Director of Performance at WAAPA and the Associate Director of the WA Screen Academy.

Ms Robyn Kershaw Producer

Appointed December 2005

Ms Kershaw is an independent producer whose credits include the feature film *Looking For Alibrandi* (which won five AFI awards in 2000 including Best Film) and the AWGIE Award winning television series *Bondi Banquet* and *Effie Just Quietly*. As the former Head of Drama and Narrative Comedy at the ABC, Ms Kershaw was Executive Producer of the hit comedy series, *Kath and Kim* (series I, II & III), international Emmy nominated *MDA* (series I & II) and *Fireflies* (telemovie and series), the telemovies *Secret Bridesmaids' Business*, *Loot* and the mini series, *Marking Time*, *Shark Net* and the short film *The Forest*.

While General Manager of Belvoir St. Theatre, Ms Kershaw produced the work of Australia's most prominent composers, designers, writers, directors and actors, including Geoffrey Rush, Toni Colette, Lindy Davies, John Clarke, Catherine Martin, Alan John, Barrie Kosky, Neil Armfield and Jack Davis and the only Australian production of internationally acclaimed director/writer Mike Leigh.

Ms Kershaw studied at Murdoch University and the Australian Film Television and Radio School (AFTRS) and has served on the Board of the Australian Film Finance Corporation.

Ms Catherine Ferrari General Manager, Communications, Water Corporation

Appointed January 2005

Ms Ferrari is currently General Manager, Communications for the Water Corporation. She was formerly Chief Executive of the WA Symphony Orchestra and State Director of CPA Australia. Ms Ferrari is Director of the West Australian Opera and a Director of the StateWest Credit Society.

Ms Joan Peters**Lawyer; Executive Producer**

Appointed January 2004

Ms Peters holds a BA Degree, majoring in film and literature from Curtin University as well as a Law Degree from the University of Western Australia (UWA). She practices in the areas of entertainment and intellectual property law in Perth. Ms Peters has been actively involved with the WA film and television industry for more than 15 years and has executive produced numerous children's series in WA. Ms Peters offers the Western Australian film and television industry the benefit of being a lawyer with substantial practical experience in production and production financing.

Mr Alan Lindsay**Producer, Writer, Director and Managing Director of Vue DC Pty Ltd.**

Appointed January 2006

Mr Lindsay has produced, directed and written over 110 television programs, in documentary and drama. He was head of Television New Zealand's Southern Documentary Unit for five years and has consulted to Australian and New Zealand media companies and Government agencies, principally in devising strategies for re-organisation of assets or design of new initiatives.

Mr Lindsay has also served on a committee that redesigned the screenwriting curriculum for the RMIT universities and has given freely of his time to appear on panels, give presentations and otherwise assist the development of new industry talent. Mr Lindsay is a partner in, and Managing Director of, production company Vue DC Pty Ltd in Perth and Vue Pty Ltd in Melbourne.

Ms Michelle White**Marketing Manager, Yirra Yaakin Aboriginal Corporation**

Appointed January 2008

Ms White has more than 18 years experience in television and radio, working for a variety of programs, including *Message Sticks*, *The 7.30 Report*, *Australian Story*, *Blackout* and *The Morning Show* on Triple J.

Ms White is a passionate supporter of the arts and she is currently indulging that passion by working as the Marketing Manager for Australia's leading indigenous theatre company, Yirra Yaakin Aboriginal Corporation.

Mr Stephen Langsford**Executive Director, Quickflix**

Appointed January 2008

Mr Langsford is a Western Australian businessman and entrepreneur who has founded successful businesses in a number of high growth sectors, including information technology, new media and entertainment. Stephen has a finance and business management background and enjoys working in start-up and high growth environments.

Mr Langsford is currently Executive Chairman of Change Corporation, a consulting, technology and venturing group he founded in 2002. He is also founder and Executive Director of Quickflix Limited, Australia's leading online movie rental company listed on the Australian Stock Exchange (ASX:QFX).

In 1998 Mr Langsford founded Method + Madness, a pioneering internet and e-business group engaged by some of Australia's best known corporations as well as Government agencies. Mr Langsford was a member of the Executive Committee of SMS Management & Technology until 2002.

Mr Aidan O'Bryan**Creative Director and Media Producer, WBMC**

Appointed January 2008

Mr O'Bryan is an experienced television producer and media innovator. Shortly after completing a First Class Honours Degree in Philosophy and Political Science, he moved from political research into media production and created two successful television series, youth-oriented online communities and the first television series in the world to incorporate SMS interactivity.

Mr O'Bryan created Australia's most successful independent broadband video website and has researched, written and spoken widely on interactive screen design and the new media user experience. Aidan established WBMC as a heavily collaborative, creative production company with key staff in creative directing, producing; production management; screen graphics; interactive media programming; and media architecture design roles.

SCREENWEST STAFF

<i>Name</i>	<i>Title</i>	<i>Total number of employees, as at 30 June 2008</i>
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Management/Administrative	6
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Ian Booth**	Chief Executive
Barbara Willinge	Executive Assistant
Ron Couacaud**	Chief Operating Officer
Michelle Sowden	Financial Administration Officer
Toby Oldham	Business Systems Coordinator
Jordan Miller	Administrative Assistant

Funding Program	8
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Harry Bardwell**	Director Production Development
Victor Gentile	Project Development Consultant
Mala Sujana	Producer Intern
Shannon Jenkins**	Funding Team Leader
Debra Miller	Indigenous Project Officer
Michelle Francis	Funding Administration Officer
Neha Kale	Funding Administrative Assistant
Liz Sward**	Contracts Manager

Communications	2.3
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Louise Merrillees**	Communications Manager (part-time)
Hillary Lambert**	Communications Manager (part-time)
Natalie Ahmat	Communications and Marketing Officer

Totals	16.3*
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**Note: Denotes total number of employees, including part-time*

***Note: Denotes member of Corporate Executive*

OPERATIONAL STRUCTURE

ScreenWest is an Incorporated Association, governed by a Constitution and a Board and is responsible to the Minister for Culture and the Arts. The Chief Executive reports administratively to the Director General of the Department of Culture and the Arts.

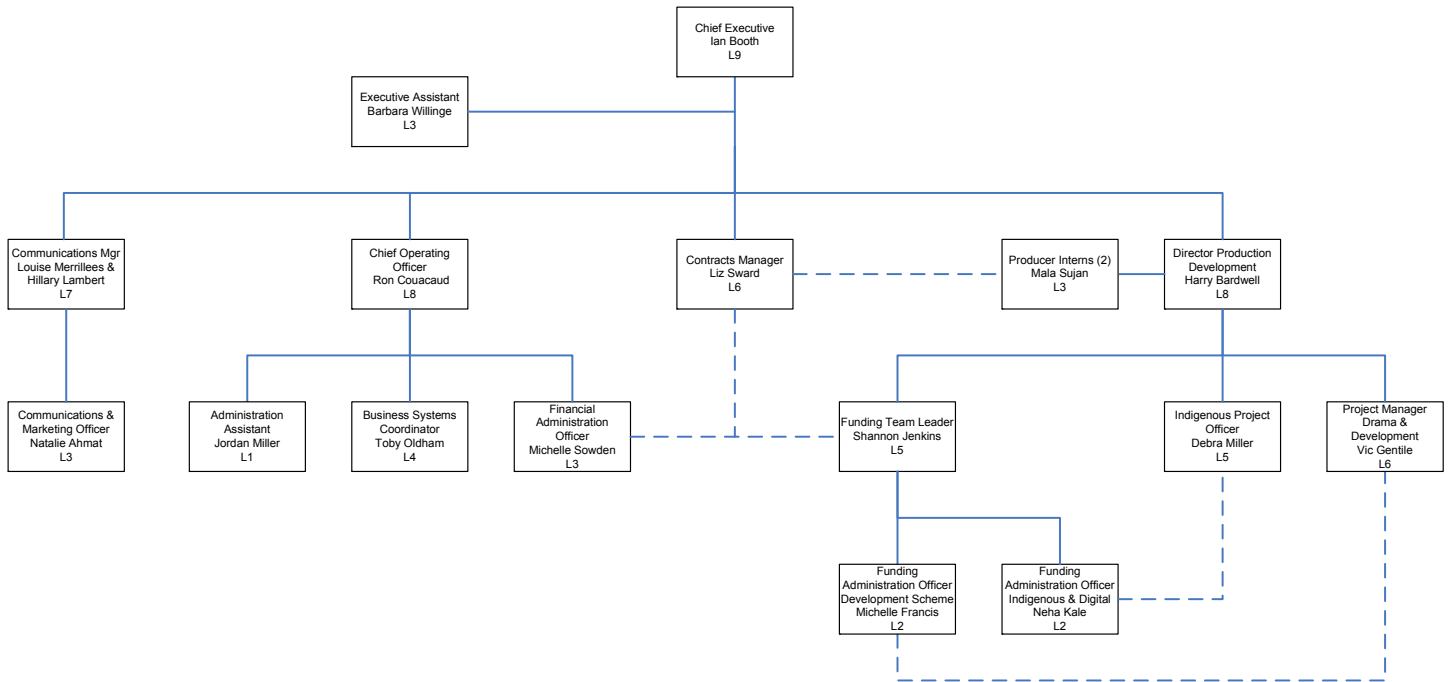
The Department of Culture and the Arts receives the appropriation for all portfolio salary and associated costs and the use and governance of these resources is provided to ScreenWest.

2. Funding program – core business of design, implementation and administration of funding initiatives to support and develop screen industry practitioners and build a sustainable industry in Western Australia.

3. Communications – promote ScreenWest and the industry to increase its profile, reputation and ability to attract resources to develop the industry.

ScreenWest has three main sections:

1. Management / Administrative – responsible for strategic and operational planning, corporate governance, compliance with Government policies and provision of HR, Finance and ICT Services and reporting to major stakeholders e.g. Board, Minister.



PANEL MEETINGS AND MEMBERS

FUNDING INITIATIVE	DATE	MEMBERS
Zhejiang Photographer Exchange and Documentary	July 07	Harry Bardwell* Cathy Driver Mike Searle
Project Development Investment Funding (Features included)	July 07	Victor Gentile* Greg Woodland Dave Warner Poppy Dowle**
Project Development Investment Funding (Documentary and TV only)	July 07	Victor Gentile* Franco Di Chiera Matthew Kelley
Travel and Marketing Round 1	July 07	Victor Gentile* Joan Peters***
Asia Australia Media Executive Media Leadership Program Practitioner Development Travel	Aug 07	Harry Bardwell* Ian Booth*
Screen Culture Development Grant	Sept 07	Louise Merrillees* Coralie Stupart Liz Sideris
Screen Producer's Association of Australia Conference Practitioner Development Travel	Sept 07	Victor Gentile* Liz Sward
Production Investment Funding	Sept 07	Ian Booth* Harry Bardwell* Alan Lindsay*** John Rapsey Debra Miller*
Australian Director's Guild Conference Practitioner Development Travel	Sept 07	Victor Gentile* Liz Sward*
West Coast Visions Shortlist Selection Panel	Oct 07	Victor Gentile* Vincent Sheehan Ross McGregor Andrew Bovell Harry Bardwell*
Short Film Marketing	Oct 07	Ella Wright* Naomi Ashcroft

* *ScreenWest Representative*

** *Attachment*

*** *ScreenWest Board Member*

FUNDING INITIATIVE	DATE	MEMBERS
Project Development Investment Funding (Features included)	Nov 07	Victor Gentile* Alan Carter Franco Di Chiera Justine Linney**
West Coast Visions Finalist Selection Panel	Dec 07	Victor Gentile* Harry Bardwell* Andrew Bovell Vincent Sheehan
Headlands Writer's Development Initiative	Jan 08	Pat Fiske Mitzi Goldman John Hughes Victor Gentile*
Production Investment Funding	Jan 08	Ian Booth* Harry Bardwell* Andrew Lewis*** Sue Taylor Paul Barron
TV Co-Productions, Destination Australia	Jan 08	Trevor Graham
Project Development Investment Funding (Documentary and TV only)	Jan 08	Victor Gentile* Brian Beaton Jody Nunn Diana Pepper**
Travel and Marketing Round 2	Jan 08	Harry Bardwell* Joan Peters***
AIDC Regional Travel Assistance Practitioner Development Travel	Jan 08	Harry Bardwell* Liz Sward*
Producer Enterprise Package	Feb 08	Ian Booth* Harry Bardwell* Sue Milliken Catherine Ferrari*** Ron Saunders
Bill Warnock New Features Award	Feb 08	Victor Gentile* Andrew Lewis*** Susie Campbell Poppy Dowle**
MIP TV Practitioner Development Travel	March 08	Harry Bardwell* Shannon Jenkins*
Project Development Investment Funding (Features included)	March 08	Victor Gentile* Nick Parsons John Rapsey Stuart McKenzie**

FUNDING INITIATIVE	DATE	MEMBERS
Digital Directions Award	April 08	Victor Gentile* Graeme Watson Chris McCormick
Suzhou X MediaLab Practitioner Development Travel	April 08	Harry Bardwell* Mala Sujan*
Short Film Marketing	April 08	Mala Sujan* Jacob Fjord
Production Investment Funding	May 08	Ian Booth* Andrew Lewis*** Liz Sward* Andrew Ogilvie Melanie Rodriga
Project Development Investment Funding (Documentary and TV only)	May 08	Victor Gentile* Alan Carter Chris Hetherington Janine Boreland**
Screen Culture Development Grant	May 08	Louise Merrilees* Kate Rothschild Mark Naglazas
TV Writers Award Short List Selection Panel	May 08	Victor Gentile* Paul Payne
TV Writers Award Finalist Selection Panel	May 08	Victor Gentile* Paul Payne Kelly LeFever

* *ScreenWest Representative*

** *Attachment*

*** *ScreenWest Board Member*

FUNDING APPROVALS

Note: amounts listed below are the approved commitments by ScreenWest and may not be the final amounts contracted or paid.

PROJECT DEVELOPMENT

Recipient	Project/Description	Genre	\$	Amount	Notes
Factor 30 Films	The White Experiment	Feature	\$	14,000	
Peter Templeman	K.A.R.M.A.	Feature	\$	6,000	
Abacus Films / Sarah Shaw	Between Two Waves of the Sea	Feature	\$	5,800	
Animazing Productions	The Adventures of Gracie Lou	Childrens TV Series	\$	14,000	
Tenille Kennedy, Michael Hoath	The African	Feature	\$	12,000	
Animazing Productions	A Little Elegance	Tele-Feature	\$	18,000	
Shelley Craddock	Sirroco	Feature	\$	5,000	
Electric Pictures	Gallipoli Submarine	Documentary Single	\$	25,000	Emergency Funding
Siamese	Kuru	Documentary Single	\$	3,500	
Michael Atkinson	The Naked Adventurer	Documentary Single	\$	2,800	
CM Films / The Script Factory	A Still & Awful Red - Script assessment	Feature	\$	176	
Mark DeFrist / Tom Lubin / The Script Factory	Bugle Boy - Script assessment	Feature	\$	176	
Melanie Rodriga / The Script Factory	Shore - Script assessment	Feature	\$	176	
Ben Young, Naomi Ashcroft / The Script Factory	25 - Script assessment	Feature	\$	176	
Prospero Productions	Heartbreak Science	Documentary Single	\$	15,000	
Storyteller Media Group	Saving Time	Documentary Series	\$	17,000	
Rapsody Productions	The Sharp End of Town	TV Series	\$	5,000	
In Your Face Productions / Fusion Films / Andrew Bamach / Noelene Hayes	Turn Left White Man	Documentary Single	\$	15,000	
Liz Kearney	Small Worlds	Feature	\$	16,000	
Julian Argus / The Script Factory	Pretty Strangers - Script Assessment	Feature	\$	269	
QN Entertainment	Akathaso	Feature	\$	15,000	
Media World Pictures	Dieback	Feature	\$	14,000	
Prospero Productions	Piper Alpha Disaster	Documentary Single	\$	11,000	Lapsed
Animazing Productions	Gracie Lou, Can We Play With You?	Childrens TV Series	\$	9,940	
Artemis International	Salam Father	Documentary Single	\$	19,420	
Great Western Entertainment	Stormworld 2/Timesling/Tyger Tyger	Childrens TV Series	\$	22,000	
		Sub-Total	\$	266,432	
		Lapsed Amounts	\$	11,000	
		Total	\$	255,432	

SPECIAL INITIATIVES

Recipient	Project/Description	Genre	\$	Amount	Notes
CM Films	Through Foreign Eyes	Documentary Single	\$	130,000	
TBA	iArts (SW, ABC, DCA)	Digital Initiative	\$	45,000	
Total			\$	175,000	

PROJECT DEVELOPMENT - MATCHED DEVELOPMENT

Recipient	Project Title	Genre	\$	Amount	Notes
Taylor Media	Conversation Killer aka Blood In the Sand	Telemovie	\$	6,000	Matched with ABC
Media World Pictures	The Circuit 2	Documentary Series	\$	25,000	Matched with SBS
Media World Pictures	The Circuit 2	Documentary Series	\$	25,000	Matched with SBS
Vue DC	Nugan Hand Bank	Docu-drama Single	\$	10,000	Matched with ABC
Mayfan	Bran Nue Dae - Casting Workshop in Broome	Feature	\$	5,000	ABC & AFC providing \$25,000 each in development
Rymer Childs / Thunderbox	Risking Our Kids (aka The Modernity Paradox)	Documentary Single	\$	25,000	Matched with ABC
Impian Films	The Drowner	Feature	\$	25,000	Matched with ICON
The Indian Pacific Picture Co	Leaky Boat	Documentary Single	\$	15,000	Matched with ABC
Prospero Productions	Race Across the Empire	Documentary Series	\$	20,000	Matched with SBS
CM Films	My Asian Heart	Documentary Single	\$	10,000	Matched with SBS
Circling Shark Productions	We'll Meet Again	Documentary Single	\$	7,500	Matched with SBS
Electric Pictures	Extreme Money	Documentary Series	\$	15,000	Matched with ABC
Total			\$	188,500	

STATE LOCATION & CREW SUPPORT SERVICES

Recipient	Project Title	Genre	\$	Amount	Notes
Film WA	Location Recce with Peter Greenaway		\$	1,050	
Total			\$	1,050	

PRODUCTION FUNDING

Recipient	Project/Description	Genre	Amount	Notes
Prospero Productions	Navy Divers	Documentary Series	\$ 92,670	Total commitment \$102,967
Northway Productions	Trapped	Childrens TV Series	\$ 600,000	
Aquarius Productions / Richard Todd	God Made Them Blind	Documentary Single	\$ 58,125	
Electric Pictures	Chateau Chunder	Documentary Single	\$ 113,249	Lapsed
Electric Pictures	Gallipoli Submarine	Documentary Single	\$ 96,169	Total commitment \$143,887
Prospero Productions	Snake Busters 2 aka The Snake Crusader	Documentary Series	\$ 337,485	Total commitment 353,412
Artemis International	Desperately Seeking Doctor	Documentary Series	\$ 5,000	Lapsed Total commitment \$110,186
Jag Films	Spirit Stones - additional costs for sound and Post Production	Documentary Single	\$ 8,610	Total commitment 118,610
Prospero Productions	Shipwreck Detectives 2	Documentary Series	\$ 40,000	Total commitment \$325,971
Taylor Media	Last Train to Freo - additional subtitling costs	Feature	\$ 6,500	Total commitment \$756,500
Prospero Productions	Death of the Megabeasts	Documentary Single	\$ 329,845	Total commitment \$403,767
Robyn Kershaw Productions & Mayfan	Bran Nue Dae (Industry Development)	Feature	\$ 50,000	Total commitment \$805,528
Media World Pictures	The Circuit	Drama TV Series	\$ 190,528	
Artemis International	A Million Puppets	Documentary Single	\$ 30,000	
CM Films	One Night of Madness	Feature	\$ 302,024	Lapsed
Artemis International	Who Do You Think You Are? Series 2	Documentary Series	\$ 465,000	
Media World Pictures	The Circuit - Series 2	Drama TV Series	\$ 285,447	Total commitment \$525,000
Thunderbox / Rymer Childs	Risking Our Kids (aka The Modernity Paradox)	Documentary Single	\$ 50,000	
Electric Pictures	The Hunt for HMAS Sydney	Documentary Series	\$ 134,621	
		Sub-Total	\$ 3,195,274	
		Lapsed Amounts	\$ 420,273	
		Total	\$ 2,775,000	

CASH FLOW LOANS

Recipient	Project/Description	Genre	Amount	Notes
Great Western Entertainment	Wormwood		\$ 25,000	
Storyteller Media	Animal X Classic		\$ 50,000	Lapsed
		Sub-Total	\$ 75,000	
		Lapsed Amounts	\$ 50,000	
		Total	\$ 25,000	

PRODUCTION ATTRACTION FUND

Recipient	Project Title	Genre	Amount	Notes
TBA	Major Production	Feature	\$ 750,000	
		Total	\$ 750,000	

WEST COAST VISIONS INITIATIVE

Recipient	Project Title	Amount	Notes
WBMC	Wasted	\$ 750,000	
		Total	\$ 750,000

WEST COAST VISIONS DEVELOPMENT

Recipient	Project Title	Amount	Notes
WBMC	Cannes Film Festival Market 2008 - France	\$ 6,250	
Factor 30 Films	Cannes Film Festival Market 2008 - France	\$ 6,250	
Jocelyn Quioc / The Script Factory	Brace - Script assessment	\$ 195	
		Total	\$ 12,695

TELEVISION CO-PRODUCTION INITIATIVE

Recipient	Initiative Title		Amount	Notes
WBMC	Generation Y	Documentary Series	\$ 34,119	Total Commitment \$170,000
Film & Television Institute	Nickelodeon / Short Animation Initiative	Animation	\$ 75,000	
AFTRS / Shelley Craddock & Kelvin Ha	Headlands / Son of Samawah	Documentary Series	\$ 21,666	
Shireen Narayanan / Artemis International	Destination Australia / Bridge Between Two Worlds	Documentary Series	\$ 150,000	
Total			\$ 280,785	

WRITER'S DEVELOPMENT INITIATIVES

Recipient	Project / Description		Amount	Notes
Australian Writers Guild - WA	Liz Doran Writer's Workshop 2		\$ 2,500	
Australian Writers Guild - WA	Adaptation Workshop w/ Robyn Kershaw, Sarah Rossetti and Reg Cribb		\$ 2,320	
Australian Writers Guild - WA	The Black Balloon Seminar		\$ 800	
Australian Writers Guild - WA	Pre-Vis 2008		\$ 25,000	
Australian Writers Guild - WA	Pre-Vis 2007 - follow up assessment		\$ 1,500	
Australian Writers Guild - WA	Pre-Vis 2008 - follow up assessment		\$ 1,500	
Australian Writers Guild - WA	Writing the Synopsis, Outline and Treatment Course 2008		\$ 2,390	
Australian Writers Guild - WA	Creating TV Drama Course		\$ 3,960	
Total			\$ 39,970	

PRACTITIONER DEVELOPMENT TRAVEL

Recipient	Event / Location		Amount	Notes
Paul Roberts	Heart of Gold Film Festival - Queensland - Mobile		\$ 800	
Chris Richards - Scully	Palm Springs Film Festival - Palm Springs - Iron Bird		\$ 2,500	
Gopinath Jeyaraj	X-Media Lab 2007- Melbourne		\$ 600	
Electric Pictures	Australian Museum Eureka Prize Award - The Winner's Guide to the Nobel Prize		\$ 500	
Renee Webster	AWGIE Awards 2007		\$ 624	
Wildfilm Australia / Peter Du Cane	SPAA 2007 - Brisbane		\$ 1,500	
WBMC / Janelle Landers	SPAA 2007 - Brisbane		\$ 1,500	
Jag Films / Jennifer Gheradi	SPAA 2007 - Brisbane		\$ 1,500	

PRACTITIONER DEVELOPMENT TRAVEL continued

Recipient	Event / Location	Amount	Notes
Kate Beverley	SPAA 2007 - Brisbane	\$ 1,500	
Mala Sujjan	SPAA 2007 - Brisbane	\$ 1,500	
Rachel Way	SPAA 2007 - Brisbane	\$ 1,500	
James Grandison	SPAA Fringe 2007 - Sydney	\$ 1,250	Lapsed
Kate Vyvyan	SPAA Fringe 2007 - Sydney	\$ 1,250	
Sarah Shaw	SPAA Fringe 2007 - Sydney	\$ 1,250	
Miranda Edmonds	SPAA Fringe 2007 - Sydney	\$ 1,250	
Steph Kretowicz	SPAA Fringe 2007 - Sydney	\$ 1,250	
Catherine Trimboli	SPAA Fringe 2007 - Sydney	\$ 1,250	
Melanie Rodriga	SPAA Fringe 2007 - Sydney	\$ 1,250	
Sarah Davies	SPAA Fringe 2007 - Sydney	\$ 1,250	
Bridget Curran	SPAA Fringe 2007 - Sydney	\$ 1,250	
Patrick Donovan	ADG Conference 2007	\$ 1,250	
Rob Forsyth	ADG Conference 2007	\$ 1,250	Lapsed
Justine Smith	ADG Conference 2007	\$ 1,250	
Kate Wilson	ADG Conference 2007	\$ 1,250	
Kelly Cross	ImagineNative Film & Media Festival - Canada	\$ 2,500	
Debbie Carmody	ImagineNative Film & Media Festival - Canada	\$ 2,500	
Richard Boros	Game Connect Asia Pacific - Melbourne	\$ 548	
Jason Thomas	ACS Workshop : RED One Camera System	\$ 731	
BANFF Executive Leadership Program	AAMELP Conference	\$ 8,902	
Australian Cinematography Society	Airfares for 2 members to attend ACS State Awards	\$ 1,140	
Media World Pictures / Ross Hutchens	AFI Awards - Melbourne	\$ 979	
Goolarri Media / Dot West	AFI Awards - Melbourne	\$ 2,150	
Natalie Way	International Make Up Artist's Trade Show - London	\$ 2,500	
Darling Films / Steve Rice	P&S Technik Workshop on S1-2K Camera - Germany	\$ 1,000	
Jacaranda Productions / Conrad Kenyon	Neighbours Trainee Storyline Programme	\$ 1,500	
Jacaranda Productions / Lydia Kenyon	Neighbours Trainee Storyline Programme	\$ 1,500	
Joomalid Media / Peter Bibby	FCCI Frames India	\$ 1,626	
Broome Picture Company / Peter Strain	AIDC 2008	\$ 1,020	

PRACTITIONER DEVELOPMENT TRAVEL continued

Recipient	Event / Location	Amount	Notes
Aquarius Productions / Richard Todd	AIDC 2008	\$ 800	
Jack Clive Pam	Cinequest Film Festival - California	\$ 2,574	
Ivan Borgnino	A Night of Horror Film Festival - Melbourne	\$ 205	
Catherine Trimboli	MIPTV 2008 - Cannes, France	\$ 6,250	
Bridget Curran	MIPTV 2008 - Cannes, France	\$ 6,250	
Deirdre Kitcher	Cannes Film Festival Market 2008 - France	\$ 6,250	
Kate Beverley	Cannes Film Festival Market 2008 - France	\$ 6,250	
Michael Torres	X Media Lab - Suzhou, China	\$ 3,500	
4U Media / Amanda Morrison	X Media Lab - Suzhou, China	\$ 3,500	
Raging Pixel / Aaron Kennedy	X Media Lab - Suzhou, China	\$ 3,500	
David Downie Films / David Downie	X Media Lab - Suzhou, China	\$ 3,500	
Darren Simpson	X Media Lab - Suzhou, China	\$ 3,500	
Andrew Hollett	St Kilda Film Festival - Melbourne / The Music Box	\$ 400	
Jessica Woodland	St Kilda Film Festival - Melbourne / Hollywood Sign Girls	\$ 400	
Tenille Kennedy	St Kilda Film Festival - Melbourne / Caravan	\$ 400	
Aleisha Caruso	New York / Extinction Sucks	\$ 2,250	
Annie Murtagh Monks	Judith Weston Workshop - Script Analysis & Rehearsal Techniques	\$ 3,000	
Juan Zubiaga	Siggraph Conference - Los Angeles	\$ 2,480	
Jason Thomas	ACS50 Conference - Sydney	\$ 1,000	
Torstein Dyrting	ACS50 Conference - Sydney	\$ 1,000	
Swan River Films / Ian Pugsley	ACS50 Conference - Sydney	\$ 1,000	
Cleighton Siva	ACS50 Conference - Sydney	\$ 1,000	
ThunderBox Media / Ian Batt	ACS Awards - Sydney	\$ 314	
Justin Beckett	National Screen Writers Conference - Melbourne	\$ 1,250	Lapsed
Steve Rice	SMPTE Conference - Sydney	\$ 500	Lapsed
Julian Argus	Rushes Soho Shorts - London	\$ 2,500	
Jocelyn Quaic	37 South - Melbourne	\$ 1,000	
	Sub-Total	\$ 123,443	
	Lapsed	\$ 4,250	
	Total	\$ 119,193	

SCREEN CULTURE

Recipient	Project Description	Amount	Notes
Australian Film Institute	Funding for 2007 AFI Australian Screenings in Perth	\$ 6,500	
Indigenous Remote Communities Association	9th National Remote Media Festival	\$ 5,000	
Film & Television Institute	AIDC Fringe 2008	\$ 4,000	
Flickerfest	Flickerfest Regional Tour	\$ 4,500	
Ivan Borgnino	Alejandro Jodorowsky Film Festival	\$ 2,000	
Australian Writers Guild	National Screenwriter's Conference	\$ 5,000	
Brad Ferguson	Margaret River Shorts Film Festival	\$ 5,000	
City of Port Phillip	St Kilda Film Festival Regional Tour	\$ 4,000	
PAC Screen Workshop	PAC Script Lab	\$ 8,000	
Message Sticks Indigenous Film Festival	Message Sticks Perth Tour	\$ 4,000	
SPAA	SPAA Conference	\$ 5,000	
Ivan Borgnino	A Night of Horror Film Festival	\$ 2,400	
Australian Writers Guild	National Screenwriter's Conference	\$ 7,500	
Revelation Perth International Film Festival	Revelation Perth International Film Festival 2008	\$ 50,000	Total commitment \$150,000
	Total	\$ 112,900	

SPONSORSHIP

Recipient	Event / Description	Amount	Notes
Australian International Documentary Conference	AIDC 2008	\$ 80,000	Total commitment \$160,000
	Total	\$ 80,000	

PROFESSIONAL ATTACHMENTS & MENTORSHIPS

Recipient	Description		Amount	Notes
Artemis International	Producer Mentorship / Generation Y Series	Mentorship	\$ 4,000	Total commitment \$8,000
Film Australia / Britt Arthur	Director's attachment to Catherine Marciniac / Life at Three	Attachment	\$ 2,500	
Joomalid Media / Craig Matthieson	Locations attachment to Peter Bibby / Ray Mears Goes Walkabout	Attachment	\$ 800	
Taylor Media / Ben Young	Story Conference - Sydney / Salon	Attachment	\$ 1,225	
Palm Beach Pictures / Jocelyn Quioc	Producer's attachment to David Elfick / Two Fists One Heart	Attachment	\$ 5,000	
Pierce Davidson	Animation attachment to Adam Elliot / Max & Mary	Attachment	\$ 3,489	
Bazmark Film / Stuart Morrice	Assistant Director Attachment / Extended Shoot/ Australia	Attachment	\$ 826	
Bazmark Film / Mark Parish	Camera Attachment / Extended Shoot / Australia	Attachment	\$ 826	
Bazmark Film / Aron Dyer	Sound Attachment / Extended Shoot / Australia	Attachment	\$ 826	
Jenni Cohen	Casting attachment to Faith Martin / Sea Patrol & Rain Shadow	Attachment	\$ 2,650	
Palm Beach Pictures / Jocelyn Quioc	Producer's attachment to David Elfick / Two Fists One Heart	Attachment	\$ 5,000	
Film 2 Opportunity / Claire Marshall	Director's attachment to James Bogle / Elise	Attachment	\$ 6,000	
Palm Beach Pictures / Leanne Bullock	Assistant Accountant attachment to Belinda Hill / Two Fists One Heart	Attachment	\$ 4,000	
Palm Beach Pictures / Locky Patterson	Production Assistant / Unit Assistant attachment to Mike Montague / Two Fists One Heart	Attachment	\$ 4,000	
Palm Beach Pictures / Wayne Nicholson	Assistant Editor attachment to Shawn Seet / Two Fists One Heart	Attachment	\$ 4,000	
Palm Beach Pictures / Daniel Walsh	Video Split Operator attachment to Hugh Miller / Two Fists One Heart	Attachment	\$ 4,000	
Palm Beach Pictures / Ben Ohayon	Boom Swinger attachment to Grant Shepherd / Two Fists One Heart	Attachment	\$ 4,000	
Palm Beach Pictures / Cory Smith	Grip Assistant attachment to Greg Mackie / Two Fists One Heart	Attachment	\$ 5,000	
Great Western Entertainment / Lucinda Marty	Script attachment / Stormworld	Attachment	\$ 3,000	
Great Western Entertainment / Ness Demaine	Script attachment / Stormworld	Attachment	\$ 3,000	
Nexus 6 Films / Michelle Hall	Production Designer attachment to Nigel Davenport / Crush	Attachment	\$ 4,000	
Media World Pictures / Gary Cooper	Director's attachment to Richard Frankland / To Hell & Back	Attachment	\$ 4,167	
Media World Pictures / James Grandison	Production Manager attachment to Yvonne Collins / To Hell & Back	Attachment	\$ 4,167	
Media World Pictures / Rebecca Crowe	Camera Assistant attachment to Camera Department/ To Hell & Back	Attachment	\$ 4,167	

PROFESSIONAL ATTACHMENTS & MENTORSHIPS continued

Recipient	Description		Amount	Notes
Media World Pictures / Brett Cullen	Camera Assistant attachment to Camera Department/ To Hell & Back	Attachment	\$ 4,167	
Media World Pictures / Rob Livings	Locations attachment to Chris Richards-Scully / To Hell & Back	Attachment	\$ 4,166	
Media World Pictures / Nick Britton	Accountant attachment to Sarah Moroney / To Hell & Back	Attachment	\$ 4,166	
Nexus 6 Films / Rebecca Crowe	Camera attachment to Nigel Tomkinson / Crush	Attachment	\$ 2,500	
Clint Lawrence	Location & Unit Manager WAAPA attachment	Attachment	\$ 5,000	
Ross McGregor	Writer's mentorship with David Milroy	Mentorship	\$ 4,000	
Tom Lynch Comp / Claire Marshall	Internship with Tom Lynch Company	Attachment	\$ 5,074	
Revelation International Film Festival / Daniel Conway	Revelation International Film Festival - Perth	Attachment	\$ 4,000	
Taylor Media/Tracey Reeby	Make-up mentorship on Blood in the Sand	Mentorship	\$ 4,000	
Taylor Media/Mike Montague	Unit Manager mentorship on Blood in the Sand	Mentorship	\$ 7,500	
Taylor Media/Jane Sullivan	Production Manger mentorship on Blood in the Sand	Mentorship	\$ 1,000	
Taylor Media/Kiran Wilson	Unit Manager attachment on Blood in the Sand	Attachment	\$ 3,500	
Fremantle Media / Kate Wilson	Director's attachment to Neal Kingston / Neighbours	Attachment	\$ 2,829	
Total			\$ 132,544	

PRODUCER ENTERPRISE PACKAGES

Recipient	Funding Type		Amount	Notes
Siamese	PEP 2007/08		\$ 25,000	
CM Films	PEP 2007/08		\$ 25,000	
Vue DC	PEP 2007/08		\$ 25,000	
Mago Films	PEP 2007/08		\$ 25,000	
Circling Shark Productions	PEP 2007/08		\$ 25,000	
Artemis International	PEP 2007/08		\$ 25,000	
Animazing Productions	PEP 2007/08		\$ 35,000	Total committed \$50,000
Electric Pictures	PEP 2007/08		\$ 25,000	
Media World Pictures	PEP 2007/08		\$ 50,000	
Taylor Media	PEP 2007/08		\$ 25,000	
Storyteller Media	PEP 2007/08		\$ 25,000	

PRODUCER ENTERPRISE PACKAGES continued

Recipient	Funding Type	Amount	Notes
Prospero Productions	PEP 2007/08	\$ 25,000	
Jag Films	PEP 2007/08	\$ 25,000	
Factor 30 Films	PEP 2007/08	\$ 25,000	
Total		\$ 385,000	

TRAVEL MARKETING

Recipient	Event / Description	Amount	Notes
Factor 30 Films	Travel Marketing (1)	\$ 7,850	
Vue Group DC	Travel Marketing (1)	\$ 11,756	
Rachel Way	Travel Marketing (1)	\$ 1,250	Lapsed
CM Films	Travel Marketing (1)	\$ 6,413	
Circling Shark Productions	Travel Marketing (1)	\$ 10,688	
Artemis International	Travel Marketing (1)	\$ 10,830	
Great Western Entertainment	Travel Marketing (1)	\$ 10,688	
Electric Pictures	Travel Marketing (1)	\$ 13,894	
Prospero Productions	Travel Marketing (1)	\$ 11,756	
Fun Digital	Travel Marketing (1)	\$ 10,688	
Jag Films	Travel Marketing (2)	\$ 6,250	
Prospero Productions	Travel Marketing (2)	\$ 6,250	
Great Western Entertainment	Travel Marketing (2)	\$ 6,250	
Circling Shark Productions	Travel Marketing (2)	\$ 6,250	
Animazing Productions	Travel Marketing (2)	\$ 6,250	
Factor 30 Films	Travel Marketing (2)	\$ 3,000	
Storyteller Media	Travel Marketing (2)	\$ 6,250	
Vue DC	Travel Marketing (2)	\$ 6,250	
Electric Pictures	Travel Marketing (2)	\$ 6,250	
Artistsawake Productions	Travel Marketing (2)	\$ 6,250	
CM Films	Travel Marketing (2)	\$ 6,250	
Mago Films	Travel Marketing (2)	\$ 3,750	
WBMC	Travel Marketing (2)	\$ 6,250	
Sub-Total		\$ 171,313	
Lapsed		\$ 1,250	
Total		\$ 170,063	

WRITER'S AWARDS

Recipient	Funding Type		Amount	Notes
Robert Bruno	Tales of Jack and August	Bill Warnock Award	\$ 6,000	
Dolphin Interactive	Dolphin Interactive 3D	Digital Directions Award	\$ 6,000	
James Robert Breen	The Ring	TV Writers Award	\$ 6,000	
Total			\$ 18,000	

LOTTERYWEST AWARDS FOR EXCELLENCE

Recipient	Description	Amount	Notes
Film & Television Institute	Western Australian Screen Awards	\$ 15,000	
Film & Television Institute	Lotterywest Award for Excellence	\$ 20,000	
Total		\$ 35,000	

SHORT FILM MARKETING

Recipient	Project Title	Amount	Notes
Tenille Kennedy	Caravan	\$ 1,500	
Paul Roberts	Mobile	\$ 1,500	
Scott Eathorn	Selling Hopkins	\$ 1,100	
Jag Films	Amy Goes to Wadjemup Island	\$ 615	
Factor 30 Films	Edgar and Elizabeth	\$ 2,000	
Collette McKenna	The Swimmer	\$ 1,100	
Miranda Edmonds	The Course - Post Production sound assistance	\$ 1,000	
Naomi Ashcroft	Karla	\$ 1,598	
Miranda Edmonds	The Course	\$ 2,000	
Janine Boreland	Who Paintin dis Wandijina?	\$ 1,500	
David Smith	Legacy	\$ 2,000	
Scott Eathorne	Mockingbird	\$ 1,200	
Tenille Kennedy	Dogs Run Loose Around Here	\$ 1,940	
Tenille Kennedy	Before Closing	\$ 1,940	
Alison James	Towing the Line	\$ 2,000	
Andrew Hollett	Music Box	\$ 1,700	
MRG International / Russell Goodrick	Mikis Theodorakis - subtitling contribution	\$ 4,000	
Total		\$ 28,693	

RESOURCE ORGANISATIONS / PROFESSIONAL ASSOCIATIONS

Recipient	Funding Type	Amount	Notes
Film & Television Institute	Resource Organisation 2007-08	\$ 413,950	
Film & Television Institute	Animation Centre	\$ 130,000	
Film & Television Institute	Screen Culture Development	\$ 12,000	
Film & Television Institute	Enhanced Link / Hyperlink Scheme	\$ 250,000	
Australian Writers Guild	Resource Organisation 2007-08	\$ 35,000	
WAnimate	Professional Associations 2007-08	\$ 6,500	
Australian Cinematographers Society	Professional Associations 2007-08	\$ 6,500	
Australian Director's Guild	Professional Associations 2007-08	\$ 7,580	
Total		\$ 861,530	

COURSES / TRAINING

Recipient	Description	Amount	Notes
Australian Film Television & Radio School	Running Your Own Creative Business Workshop	\$ 2,500	
Australian Film Television & Radio School	Intellectual Property Course	\$ 2,500	
Australian Film Television & Radio School	Financing Screen Projects Course	\$ 2,500	
Australian Film Television & Radio School	Acting for Directors Workshop	\$ 2,500	
Australian Film Television & Radio School	Rolf de Heer Masterclass	\$ 1,000	
Australian Film Television & Radio School	SPAA Pitching Comp Accommodation Costs for John Lonie	\$ 349	
Australian Writer's Guild - WA	Creating and Commercialising Original Content for Digital Media Workshop with Jim Shomos	\$ 2,000	
Film Australia	doco2012 workshop	\$ 7,000	
Rocketscience / Victoria Treole & Sue Murray	Cannes Film Festival Market 2008 Mentorship for attendees	\$ 6,500	
Artrage	Animation Masterclass with Animal Logic	\$ 3,000	
Total		\$ 29,849	

DIGITAL

Recipient	Description	Amount	Notes
Kate Vyvyan	Animation Consultancy	\$ 3,000	Total commitment \$6,000 / \$3,000 contributed from DoIR
Kate Rothschild	Digital Consultancy	\$ 28,390	
Total		\$ 31,390	

INDIGENOUS FUNDING

Recipient	Project / Description	Amount	Notes
Film & Television Institute	Deadly Yarns 4	Short Film Initiative \$ 250,000	
Film & Television Institute	Making Movies Roadshow 6	Regional Training Initiative \$ 80,000	
Film & Television Institute	Indigenous Media Internships	\$ 27,000	
The DVD Factory	Community Stories Pilot - Wagin (Videography & Audio)	\$ 7,089	
Mungard Boodja Inc	Community Stories Pilot - Wagin - Interview w/Angus Wallum	\$ 900	
Kulbardi Productions	Footprints in the Sand Launch - Wiluna	\$ 2,273	
Juluwarlu Group Aboriginal Corp	Community Stories Workshop - Roebourne	\$ 10,000	
Snakewood Films / Frank Rijavec	Community Stories - Written Brief - Guidelines and Best Practice Manual	\$ 350	
David Chesson	Community Stories Workshop (Sound Technician) - Roebourne	\$ 1,200	
Frank Rijavec	Community Stories Workshop (Coordinator / Presenter) - Roebourne	\$ 895	
David Chesson	Community Stories Workshop - Roebourne	Travel Assistance \$ 565	
Jub Clerc	Community Stories Workshop - Roebourne	Travel Assistance \$ 565	Lapsed
Kelrick Martin	Community Stories Workshop - Roebourne	Travel Assistance \$ 565	
Kado Muir	Community Stories Workshop - Roebourne	Travel Assistance \$ 1,083	
Gary Cooper	Community Stories Workshop - Roebourne	Travel Assistance \$ 880	
Community Stories Workshop - Roebourne	Accommodation and Attendance- Wickham	\$ 1,322	
Jim Haynes	Community Stories Workshop - Roebourne	Travel Assistance \$ 615	
Robyn Smith Walley	Community Stories Workshop - Roebourne	Travel Assistance \$ 615	
Chris Owen	Community Stories Workshop - Roebourne	Travel Assistance \$ 614	
Mandy Corunna	Community Stories Workshop - Roebourne	Travel Assistance \$ 583	
Tammy Clarkson	Deadly Yarns Awards 2007	Travel Assistance \$ 1,001	
Aboriginal Productions and Promotions / Robyn Smith Walley	Community Stories Pilot - Wagin / Consultancy Services	\$ 1,500	

INDIGENOUS FUNDING **continued**

Recipient	Project / Description		Amount	Notes
Community Stories Pilot	Accommodation & additional costs for Pilot - Wagin		\$ 938	
Jub Clerc	DCA Storytelling Forum & AIDC 2008	Travel & Registration Assistance	\$ 1,005	
Gary Cooper	DCA Storytelling Forum & AIDC 2008	Travel & Registration Assistance	\$ 915	
Mitch Torres	DCA Storytelling Forum & AIDC 2008	Travel & Registration Assistance	\$ 812	
Cornel Ozies	DCA Storytelling Forum & AIDC 2008	Travel & Registration Assistance	\$ 839	
Taryne Laffar	DCA Storytelling Forum & AIDC 2008	Registration Assistance	\$ 341	
Irma Woods	DCA Storytelling Forum & AIDC 2008	Registration Assistance	\$ 341	
Brett Cullen	DCA Storytelling Forum & AIDC 2008	Registration Assistance	\$ 341	
Australian Film Commission	The New Black	Short Film Initiative	\$ 20,000	
David Milroy	Writer's attachment w/ Ross McGregor	Attachment	\$ 7,000	
Wawill Pitjas	Milli Milli Nganka - NITV Commissioned	Factual Series	\$ 25,000	
Jag Films / Aden Eades	Message Sticks Indigenous Film Festival 2008 - Spirit Stones	Travel Assistance	\$ 1,000	
Jag Films / Ira Jetta	Message Sticks Indigenous Film Festival 2008 - Spirit Stones	Travel Assistance	\$ 1,000	
Jag Films / Allan Collins	Sydney Film Festival - Spirit Stones	Travel Assistance	\$ 1,000	
Janine Boreland	Indigenous Community Stories Research	Travel Assistance	\$ 1,000	
Jub Clerc	Message Sticks Indigenous Festival 2008 - Storytime	Travel Assistance	\$ 1,000	
Helen Rule	Message Sticks Indigenous Festival 2008 - Courting with Justice	Travel Assistance	\$ 729	
Mitch Torres	Western Australian Screen Awards	Travel Assistance	\$ 524	
Snakewood Films / Frank Rijavec	Indigenous Media Centres - periodic consultancy		2,000	
		Sub-Total	\$ 455,400	
		Lapsed	\$ 565	
		Total	\$ 454,835	

PRACTITIONER EXECUTIVE DEVELOPMENT

Recipient	Project / Description	Amount	Notes
Natalie Bell	Asia Australia Media Executive Leadership Program	\$ 6,000	
Celia Tait	Asia Australia Media Executive Leadership Program	\$ 6,000	
Briget Curran	Asia Australia Media Executive Leadership Program	\$ 6,000	
Ric Curtin	Asia Australia Media Executive Leadership Program	\$ 6,000	
Total		\$ 24,000	

Funding Initiatives Sub-Total	\$ 8,208,768
Lapsed Amounts	\$ 487,338
TOTAL Funding Initiatives	\$ 7,736,430

GOVERNANCE

Report on Recordkeeping Plans

ScreenWest utilises a Recordkeeping Plan registered with the State Records Office (SRO) in accordance with *The State Records Act 2000*, and State Records Commission Standards.

ScreenWest has evaluated its record keeping systems and is improving its processes to gain more from the system. Its Recordkeeping Plan is due for review early in the new financial year and processes and compliance will again be examined with a view to making the records management system a more useful corporate resource.

ScreenWest uses the Department's records management system and basic training is provided by the Department. This training is supplemented by additional training as required. The Department also provides the Induction Program and records management responsibilities are covered in this program.

Sustainability

ScreenWest has adopted a Sustainability Action Plan to implement its objective of *'Leading by Example: The Sustainability Code of Practice for Government Agencies and Resource Guide for Implementation'*. The scope of the plan benefits a small agency whose major corporate functions are outsourced to the Department of Culture and the Arts, and focuses on two key areas: ScreenWest's office environment and its role in Western Australian cultural life.

Compliance with Public Sector Standards and Ethical Codes

Compliance with Public Sector Standards and Ethical Codes is assessed regularly in conjunction with the Department, by their Human Resources Team and the Office of Public Sector Standards (in the case of a breach claim).

In accordance with Section 31 of *The Public Sector Management Act 1994*, the following is a report of the extent to which ScreenWest has complied with Public Sector Standards, Western Australian Public Sector Code of Ethics and the Department's Code of Conduct.

Public Sector Standards

- Nil Breaches

Significant Action Taken to Monitor and Ensure Compliance:

- Information about Public Sector Standards is included on the intranet and incorporated into the Induction Program provided by the Department.
- An education campaign on the Public Sector Standards and Ethics has been rolled out and will continue to be rolled out in the coming year.
- Recruitment, Selection and Appointment Standard underwent quality assurance via checking of selection reports.
- A Performance Management System, (the 'Staff Development System'), is in operation and meets the requirements of the Public Sector Standards in Human Resource Management for Performance Management.
- Grievance and Performance Management have been incorporated into the Induction Program provided by the Department.

Western Australian Public Sector Code of Ethics

- Nil breaches

Significant Action Taken to Monitor and Ensure Compliance:

- An ethics and integrity awareness raising program has continued and includes information on the Western Australian Public Sector Code of Ethics, the organisation's Code of Conduct and Public Sector Standards in Human Resource Management.
- The Western Australian Public Sector Code of Ethics has been incorporated into the Induction Program provided by the Department.

Code of Conduct

- Nil breaches

Significant Action Taken To Monitor And Ensure Compliance:

- Code of Conduct has been reviewed to reflect changes to the Western Australian Public Sector Code of Ethics.
- Code of Conduct has been incorporated into the Induction Program provided by the Department.

Corporate Governance: Conflict of Interest procedure

The ScreenWest Board adopted a Code of Conduct at its meeting of August 27, 2002, based on the Western Australian Public Sector Code of Ethics, which summarises its obligations and provides guidance about ethical conduct, including conflict of interest practice.

This Code was updated at the Board's meeting of January 23, 2007.

Equal Employment Opportunity (EEO)

ScreenWest is committed to equity and diversity by encouraging the employment of indigenous Australians, young people, people with disabilities, people from culturally diverse backgrounds and women. ScreenWest participates as a member of the Culture and the Arts Portfolio Equity and Diversity Reference Group.

In December 2006 the Reference Group completed the planning, consultation and development for a new portfolio wide *Equal Employment Opportunity and Diversity Management Plan 2008-2009* to achieve the objectives under the Government's *Equity and Diversity Plan for the Public Sector Workforce*.

Interests of Senior Officers

Senior Officers of ScreenWest have confirmed that no officer has an interest in a contract made or proposed with ScreenWest.

Occupational Safety and Health and Workers Compensation

ScreenWest utilises the Human Resource management services provided by the Department, including Occupational Safety and Health and Workers' Compensation. ScreenWest is committed to ensuring that all employees are safe from injuries and risks to health while they are at work.

Specified policies, work practices and procedures have been prepared by the Department to address the hazards and hazardous work processes in the work place. These are available on the Portfolio-wide intranet for the information of employees. In addition, occupational safety is a key element of the Induction Program provided to all new employees by the Department.

An Injury Management Policy was developed by the Department during the year and this is also communicated through the intranet.

During the financial year, there were no workers' compensation claims by ScreenWest staff.

Corruption Prevention

ScreenWest implemented a Risk Management Plan, in accordance with Treasurer's Instruction 825, which identifies risks associated with corruption and misconduct and specifies measures taken by ScreenWest to manage these risks. Specific risks addressed by the Plan include:

- Code of Conduct / Conflict of Interest policy not followed by project managers and Board Members
- decisions taking place outside financial delegations or without required Ministerial approvals
- financial management requirements not met
- fraud by staff
- Government compliance requirements not met
- inadequate legal agreements

In each case, measures to be taken by Management to ameliorate the risk are specified in the Plan.

Advertising and Sponsorship

ScreenWest spent \$40,950.87 on advertising and related costs, as listed below:

• Advertising Agencies	\$4,548.64
• Market Research organisations	\$2,365.43
• Polling organisations	N/A
• Direct Mail organisations	N/A
• Media Advertising Agencies: (Marketforce) Job vacancies	\$1,017.80

Other

• Cave Design	\$360.00
• Dessein Graphics Pty Ltd	\$4,372.00
• Double G Post Production	\$1,100.00
• Haymarket Pty Ltd	\$482.00
• Perth International Arts Festival	\$175.00
• Seedpod Pty Ltd	\$590.00
• Siamese Pty Ltd	\$23,691.00
• Thunderbox (WA) Pty Ltd	\$1,760.00
• Wren Design Group	\$489.00

In accordance with Section 175ZE of the Electoral Act, 1907.

PRODUCTION INDICATORS

The aim of all ScreenWest initiatives is to increase the output of screen productions made in Western Australia involving significant Western Australian elements. ScreenWest funding may be accessed by industry professionals, production companies, support organisations and individuals who can clearly demonstrate a commitment to developing or working within the screen industry in Western Australia.

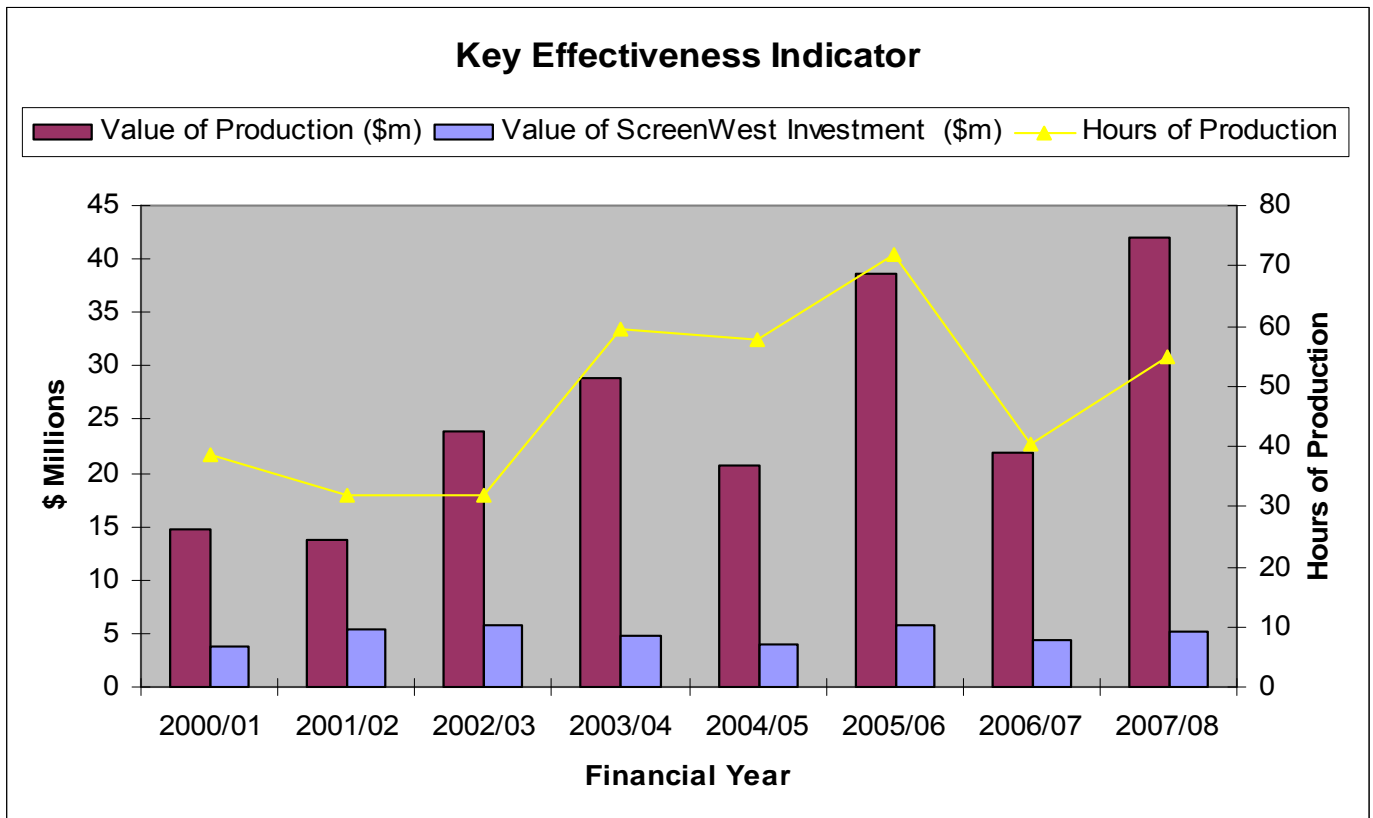
ScreenWest's criteria for funding are clearly expressed in guidelines that are made widely accessible, including on the ScreenWest website. The definition of 'Western Australian elements' includes any combination of project concepts, production personnel, companies and services, and activities that support future production outcomes.

Additionally, all projects (other than short films), which receive production funding from ScreenWest must be developed for general cinema release or television transmission. Prior to the provision of funding, therefore, ScreenWest requires evidence in the form of an agreement with a distributor or a broadcaster that this is likely to occur.

The Key Effectiveness Indicator Graph and *Table 1*. below compare the value of production in Western Australia for the past seven years, with the level of investment of Government and Lotterywest funding provided via ScreenWest. In the Graph, the overlaid line charts the number of hours of production.

Table 1

	2000-01	2001-02	2002-03	2003-04	2004-05	2005-06	2006-07	2007-08
Value of Production (\$m)	14.637	13.783	23.809	28.81	20.668	38.7	21.867	42.072
Value of ScreenWest Investment (\$m)	3.7	5.426	5.717	4.811	4.073	5.769	4.422	5.23
Hours of Production	38.5	32	32	59.5	57.7	72	40.5	55



Graph 1

‘Value of Production’ refers to the total budgeted cost of feature films, television drama, documentaries and short films produced in Western Australia that have received ScreenWest funding.

‘Value of ScreenWest Investment’ refers to the amount of funding provided by State Treasury and Lotterywest that is invested by ScreenWest during a year.

‘Hours of Production’ means the total number of hours produced in Western Australia on feature films, television drama, documentaries and short films that have received ScreenWest production funding. Year to year variances in the production statistics are affected by assigning a production to a given year on the basis of its production start date, rather than the year in which it was financed or the year in which a majority of production activity took place.

As there is often a substantial time lapse between a ScreenWest commitment and the start of a production, a more useful picture can be obtained by considering two or three years together. It is not safe to draw any conclusion about trends from movements in the data in a single year.

PERFORMANCE INDICATORS

Government Strategic Goals

ScreenWest contributes to the achievement of all five of the Government's Goals, with the main contribution being to Government Goal 1, which is:

"Better Services: Enhancing the quality of life and wellbeing of all people throughout Western Australia by providing high quality, accessible services".

Government Desired Outcome

A creative, sustainable and accessible screen industry (film and television).

ScreenWest's Vision (Part One)

Achievement of the Government Desired Outcome is supported by ScreenWest's Strategic Outcomes and Part One of its Vision Statement -- To foster growth in cultural distinctiveness, innovation and increased sustainability in the WA screen industry.

ScreenWest's Strategic Outcomes

ScreenWest's outcomes are that:

- Western Australian originated screen content is nationally and internationally acknowledged as being unique, inspiring and excellent;
- The screen industry in Western Australia is strong and sustains the careers and aspirations of talented Western Australian screen practitioners; and,
- Western Australia is recognised as a major production centre in Australia and the South-East Asian region.

ScreenWest is an Incorporated Association within the Culture and the Arts portfolio and contributes to these outcomes through its vision of developing the industry to a level of creative and commercial success, as a source of pride and opportunity for all Western Australians. ScreenWest's core purpose is to provide strategic support, funding and services, which expand the screen industry in Western Australia. The approved Effectiveness Indicators for ScreenWest are concerned with Creativity, Accessibility and Sustainability and relate directly to the stated outcomes outlined above.

EFFECTIVENESS INDICATORS

Creativity

Approximately \$8million per annum is allocated to ScreenWest to fund its programs to produce 'creative' outcomes. Peer panels assess funding applications to ensure the proposed projects demonstrate significant and achievable 'creative' outcomes for the people of Western Australia. Comprehensive processes are in place to monitor and acquit the State's investment in (creative) outcomes delivered via the funding programs. This Indicator measures the satisfaction of funding applicants with the funding process and provides an assessment of the film industry sector's satisfaction with the creative outcomes being achieved through ScreenWest's 'creative' funding programs.

Accessibility

The 'Accessibility' Key Performance Indicator (KPI) provides an assessment of the extent to which the Western Australian community perceives film screening events and/or productions to be accessible. This Indicator was measured by the *Arts Monitor* community survey instrument applied by Patterson Market Research.

The overall Index Score** for accessibility for the combined culture and arts sector and the screen industry, was 59 per cent.

In relation to the Western Australian film and television industry the *Arts Monitor* survey showed that 23% of respondents indicated that it was 'easy' to access Western Australian produced film and TV events or productions, while 43 per cent indicated that it was 'not easy'. Respondents from regional WA were significantly more likely to provide a 'not easy' rating (47 per cent), compared to their metro counterparts (41 per cent). Males were also more likely to provide a 'not easy' rating (45 per cent), compared to females (41 per cent).

The *Arts Monitor* survey Index Score** for the accessibility of Western Australian produced film and television events or a production in 2007-08 was 56 per cent. Concerns have been raised by ScreenWest relating to the measurement methodology being used in the survey and a review will be undertaken during 2008-09 to improve the methodology.

Sustainability

The 'Sustainability' KPI provides an assessment of the extent to which the community values the screen industry sector, a key element in the sustainability of the wider culture and arts sector. This Indicator was measured by the *Arts Monitor* community survey instrument applied by Patterson Market Research.

In relation to the Western Australian film and television industry, the *Arts Monitor* survey

indicated that 61% of respondents 'valued' the industry. Females were significantly more likely to value the Western Australian film and television industry (68 per cent compared to males 54 per cent). Those who had attended arts or cultural events in the three months prior to survey, were not significantly more likely to rate the West Australian film and television industry as 'valuable' (62 per cent), compared to those who had not attended these events or activities in the last three months (61 per cent).

Table 2

KPI	2006-07 Actual	2007-08 Target	2007-08 Actual	2008-09 Target	Comments
Creativity*					
Proportion of funding applicants that are satisfied with the key elements of the ScreenWest funding program.	100%	100%	99.3%	100%	Based on three complaints received during 2007-08.
Accessibility					
Proportion of Western Australians that perceive screen industry events and/or productions to be accessible.	54%	55%	56%	57%	
Sustainability					
Perceived value of the screen industry to the Western Australian community.	78%**	79%	76%	79%	

* Creativity "depends on the cultural values, preferences, and realities of residents and other stakeholders in a given community" (*Arts, culture, creativity and communities: a framework for measurement: The Urban Institute 2002*).

** The Index Score is calculated by translating the mean score for each rating question into a percentage. (For example, in terms of the "value of the screen industry in the Western Australian community", if the average (or mean) rating is 3.9 out of 5, then an Index Score of 78 per cent will result.)

Funding Program Initiatives

The Funding Program initiatives are the different schemes administered by ScreenWest under its Funding Program. ScreenWest exceeded its targeted level of initiatives at lower than expected cost per initiative.

KEY EFFICIENCY INDICATOR

The Indicator relates ScreenWest's services offered to the screen industry in Western Australia to the level of input (funding and resources) provided to ScreenWest.

The following *Table 3* considers the average cost of the operating expenses of ScreenWest for grants provided through its Funding Program.

Some initiatives were delayed due to more involved negotiation processes, resulting in applications also being deferred.

As a result, the number of applications received was significantly less than expected and in turn this increased the cost per application processed.

In 2008-09 ScreenWest will be directing more resources to the due diligence aspects of contracting and funding administration due to increased complexity and compliance requirements. In addition, ScreenWest will be increasing its service to key stakeholders. Hence, the envisaged cost of processing applications next year will approximate the 2007-08 result; because the number of applications is expected to return to more normal levels.

Table 3

Indicator	2006-07 Actual	2007-08 Target	2007-08 Actual	2008-09 Target
Average cost per grant application processed.	\$2,596	\$2,965	\$2,970	\$2,902

Note: The Total Cost of Services excludes the Department of Culture and the Arts overheads.



Auditor General

INDEPENDENT AUDIT OPINION

To the Parliament of Western Australia

SCREEN WEST (INC.) FINANCIAL STATEMENTS AND KEY PERFORMANCE INDICATORS FOR THE YEAR ENDED 30 JUNE 2008

I have audited the accounts, financial statements, controls and key performance indicators of Screen West (Inc.).

The financial statements comprise the Balance Sheet as at 30 June 2008, and the Income Statement, Statement of Changes in Equity and Cash Flow Statement for the year then ended, a summary of significant accounting policies and other explanatory Notes.

The key performance indicators consist of key indicators of effectiveness and efficiency.

Board's Responsibility for the Financial Statements and Key Performance Indicators

The Board is responsible for keeping proper accounts, and the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Treasurer's Instructions, and the key performance indicators. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements and key performance indicators that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; making accounting estimates that are reasonable in the circumstances; and complying with the Financial Management Act 2006 and other relevant written law.

Summary of my Role

As required by the Auditor General Act 2006, my responsibility is to express an opinion on the financial statements, controls and key performance indicators based on my audit. This was done by testing selected samples of the audit evidence. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion. Further information on my audit approach is provided in my audit practice statement. Refer "<http://www.audit.wa.gov.au/pubs/Audit-Practice-Statement.pdf>".

An audit does not guarantee that every amount and disclosure in the financial statements and key performance indicators is error free. The term "reasonable assurance" recognises that an audit does not examine all evidence and every transaction. However, my audit procedures should identify errors or omissions significant enough to adversely affect the decisions of users of the financial statements and key performance indicators.

Screen West (Inc.)

Financial Statements and Key Performance Indicators for the year ended 30 June 2008

Audit Opinion

In my opinion,

- (i) the financial statements are based on proper accounts and present fairly the financial position of Screen West (Inc.) at 30 June 2008 and its financial performance and cash flows for the year ended on that date. They are in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Treasurer's Instructions;
- (ii) the controls exercised by Screen West provide reasonable assurance that the receipt, expenditure and investment of money, the acquisition and disposal of property, and the incurring of liabilities have been in accordance with legislative provisions; and
- (iii) the key performance indicators of Screen West are relevant and appropriate to help users assess Screen West's performance and fairly represent the indicated performance for the year ended 30 June 2008.



COLIN MURPHY
AUDITOR GENERAL
10 September 2008

SCREENWEST (INC.)

**CERTIFICATION OF PERFORMANCE INDICATORS
FOR THE YEAR ENDED JUNE 30, 2008.**

We hereby certify that the performance indicators are based on proper records, are relevant and appropriate for assisting users to assess ScreenWest Incorporated's performance, and fairly represent the performance of ScreenWest Inc. for the financial year ending June 30, 2008.



Catherine Ferrari
Member of ScreenWest Inc

Date *08/09*/2008



Stephen Langsford
Member of ScreenWest Inc

Date: *8/9*/2008

SCREENWEST (INC)

**CERTIFICATION OF FINANCIAL STATEMENTS
FOR THE PERIOD ENDED 30 JUNE 2008**

The accompanying financial statements of ScreenWest Inc. have been prepared in compliance with the provisions of the Financial Management Act 2006, from proper accounts and records, to present fairly, the financial transactions for the financial year ending 30 June, 2008.

At the date of signing, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate.



Tony Loiacono
Chief Financial Officer

Date: 8 / 9 / 2008



Catherine Ferrari
Member of ScreenWest Inc

Date: 08 / 09 / 2008



Stephen Langsford
Member of ScreenWest Inc

Date: 8 / 9 / 2008

SCREENWEST (INC.)**Income Statement****for the year ended 30 June 2008**

	Note	2008	2007
		<u>\$000</u>	<u>\$000</u>
COST OF SERVICES			
Expenses			
Employee benefits expense	5	1,153	1,060
Supplies and services ^(a)	6	366	271
Depreciation and amortisation expense	7	1	1
Accommodation expenses	8	66	45
Grants and loans expense	9	7,656	9,456
Capital user charge	10	0	12
Other expenses	11	186	224
Total cost of services		<u>9,428</u>	<u>11,069</u>
Income			
Revenue			
Returns on funding activities	12	381	412
Lotterywest grant		4,585	4,160
Other grants and subsidies		0	130
Interest revenue		478	343
Other revenue	13	348	210
Total Revenue		<u>5,792</u>	<u>5,255</u>
Total income other than income from State Government		<u>5,792</u>	<u>5,255</u>
NET COST OF SERVICES		<u>3,636</u>	<u>5,814</u>
INCOME FROM STATE GOVERNMENT	14		
Service grant		2,652	4,904
Resources received free of charge		1,010	1,007
Total income from State Government		<u>3,662</u>	<u>5,911</u>
SURPLUS FOR THE PERIOD		<u>26</u>	<u>97</u>

(a) Includes administrative expenses.

The Income Statement should be read in conjunction with the accompanying notes.

SCREENWEST (INC.)**Balance Sheet****as at 30 June 2008**

	Note	2008 \$000	2007 \$000
ASSETS			
Current Assets			
Cash and cash equivalents	23	6,758	6,295
Receivables	15	364	264
Amounts receivable for services	16	12	5
Other current assets	17	8	7
Total Current Assets		7,142	6,571
Non-Current Assets			
Amounts receivable for services	16	30	31
Furniture and equipment	18	0	1
Total Non-Current Assets		30	32
TOTAL ASSETS		7,172	6,603
LIABILITIES			
Current Liabilities			
Payables	20	241	132
Loans and grants payable	21	5,051	3,913
Total Current Liabilities		5,292	4,045
Non-Current Liabilities			
Loans and grants payable	21	853	1,627
Total Non-Current Liabilities		853	1,627
Total Liabilities		6,145	5,672
NET ASSETS		1,027	931
Equity			
Contributed equity	22	131	61
Accumulated surplus		896	870
TOTAL EQUITY		1,027	931

The Balance Sheet should be read in conjunction with the accompanying notes.

SCREENWEST (INC.)
Statement of Changes in Equity
for the year ended 30 June 2008

	Note	2008 \$000	2007 \$000
Balance of equity at start of period		931	841
CONTRIBUTED EQUITY			
Balance at start of period	22	61	58
Capital contribution		70	3
Balance at end of period		131	61
ACCUMULATED SURPLUS/(DEFICIT)			
Balance at start of period	22	870	783
Change in accounting policy or correction of prior period errors		0	(10)
Restated balance at start of period		870	773
Surplus for the period		26	97
Balance at end of period		896	870
Balance of equity at end of period		1,027	931
Total income and expense for the period (a)		26	97

(a) The aggregate net amount attributable to each category of equity is: surplus \$26,000 (2007: surplus \$97,000).

The Statement of Changes in Equity should be read in conjunction with the accompanying notes.

SCREENWEST (INC.)
Cash Flow Statement
for the year ended 30 June 2008

	Note	2008 \$000	2007 \$000
CASH FLOWS FROM STATE GOVERNMENT			
Service grant		2,716	4,914
Net cash provided by State Government		2,716	4,914
Utilised as follows:			
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Employee benefits		(123)	(29)
Supplies and services		(344)	(242)
Accommodation		(47)	(36)
Grants and loans		(7,292)	(6,190)
GST payments on purchases		(749)	(606)
GST payments to taxation authority		(324)	(493)
Other payments		(256)	(207)
Receipts			
Returns on funding activities		381	373
Lotterywest grant		4,585	4,160
Interest received		478	343
GST receipts on sales		522	448
GST receipts from taxation authority		749	454
Other receipts		167	189
Net cash used in operating activities	23	(2,253)	(1,836)
Net increase / (decrease) in cash and cash equivalents		463	3,078
Cash and cash equivalents at the beginning of period		6,295	3,217
CASH AND CASH EQUIVALENTS AT THE END OF PERIOD	23	6,758	6,295

The Cash Flow Statement should be read in conjunction with the accompanying notes.

SCREENWEST (INC.)

Notes to the Financial Statements
for the year ended 30 June 2008

1. Australian equivalents to International Financial Reporting Standards

General

ScreenWest (Inc.)'s financial statements for the year ended 30 June 2008 have been prepared in accordance with Australian equivalents to International Financial Reporting Standards (AIFRS), which comprise a Framework for the Preparation and Presentation of Financial Statements (the Framework) and Australian Accounting Standards (including the Australian Accounting Interpretations).

In preparing these financial statements ScreenWest (Inc.) has adopted, where relevant to its operations, new and revised Standards and Interpretations from their operative dates as issued by the AASB and formerly the Urgent Issues Group (UIG).

Early adoption of standards

ScreenWest (Inc.) cannot early adopt an Australian Accounting Standard or Australian Accounting Interpretation unless specifically permitted by TI 1101 'Application of Australian Accounting Standards and Other Pronouncements'. No Standards and Interpretations that have been issued or amended but are not yet effective have been early adopted by ScreenWest (Inc.) for the annual reporting period ended 30 June 2008.

2. Summary of significant accounting policies

(a) General Statement

The financial statements constitute a general purpose financial report which has been prepared in accordance with Australian Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board as applied by the Treasurer's Instructions. Several of these are modified by the Treasurer's Instructions to vary application, disclosure, format and wording.

The Financial Management Act and Treasurer's Instructions are legislative provisions governing the preparation of financial statements and take precedence over the Accounting Standards, the Framework, Statements of Accounting Concepts and other authoritative pronouncements of the Australian Accounting Standards Board.

Where modification is required and has a material or significant financial effect upon the reported results, details of that modification and the resulting financial effect are disclosed in the notes to the financial statements.

(b) Basis of Preparation

The financial statements have been prepared on the accrual basis of accounting using the historical cost convention.

The accounting policies adopted in the preparation of the financial statements have been consistently applied throughout all periods presented unless otherwise stated.

The financial statements are presented in Australian dollars and all values are rounded to the nearest thousand dollars (\$'000).

The judgements that have been made in the process of applying ScreenWest (Inc.)'s accounting policies that have the most significant effect on the amounts recognised in the financial statements are disclosed at note 3 'Judgements made by management in applying accounting policies'.

(c) Reporting Entity

The reporting entity comprises ScreenWest (Inc.) and has no related bodies.

(d) Contributed Equity

UIG Interpretation 1038 'Contributions by Owners Made to Wholly-Owned Public Sector Entities' requires transfers in the nature of equity contributions to be designated by the Government (the owner) as contributions by owners (at the time of, or prior to transfer) before such transfers can be recognised as equity contributions. Capital contributions have been designated as contributions by owners by Treasurer's Instruction (TI) 955 'Contributions by Owners made to Wholly Owned Public Sector Entities' and have been credited directly to Contributed Equity.

Transfer of net assets to/from other agencies are designated as contributions by owners where the transfers are non-discretionary and non-reciprocal. See note 22 'Equity'.

(e) Income

Revenue recognition

Revenue is measured at the fair value of consideration received or receivable. Revenue is recognised for the major business activities as follows:

Sale of Goods

Revenue is recognised from the sale of goods and disposal of other assets when the significant risks and rewards of ownership control transfer to the purchaser and can be measured reliably.

Rendering of services

Revenue is recognised on delivery of the service to the client or by reference to the stage of completion of the transaction.

Interest Revenue

Revenue is recognised as the interest accrues.

Service Grant

Service Grants are recognised as revenues at nominal value in the period in which ScreenWest (Inc.) gains control of the granted funds. ScreenWest (Inc.) gains control of the grant funds at the time those funds are deposited to the bank account or credited to the holding account held at Treasury. (See note 14 'Income from State Government').

Grants, donations, gifts and other non-reciprocal contributions

Revenue is recognised at fair value when ScreenWest (Inc.) obtains control over the assets comprising the contributions, usually when cash is received.

Other non-reciprocal contributions that are not contributions by owners are recognised at their fair value. Contributions of services are only recognised when a fair value can be reliably determined and the services would be purchased if not donated.

Where contributions recognised as revenues during the reporting period were obtained on the condition that they be expended in a particular manner or used over a particular period, and those conditions were undischarged as at the balance sheet date, the nature of, and amounts pertaining to, those undischarged conditions are disclosed in the notes.

Gains

Gains may be realised or unrealised and are usually recognised on a net basis. These include gains arising on the disposal of non-current assets and some revaluations of non-current assets.

(f) Furniture and Equipment

Capitalisation/Expensing of assets

Items of furniture and equipment costing \$5,000 or more are recognised as assets and the cost of utilising assets is expensed (depreciated) over their useful lives. Items of furniture and equipment costing less than \$5,000 are immediately expensed direct to the Income Statement (other than where they form part of a group of similar expensed items which are significant in total).

Initial recognition and measurement

All items of furniture and equipment are initially recognised at cost.

Depreciation

All non-current assets having a limited useful life are systematically depreciated over their estimated useful lives in a manner that reflects the consumption of their future economic benefits.

Depreciation is calculated using the straight line method, using rates which are reviewed annually. Estimated useful lives for each class of depreciable asset are:

Furniture and equipment	4 to 10 years
-------------------------	---------------

(g) Intangible assets

Capitalisation/Expensing of assets

Acquisitions of intangible assets costing \$5,000 or more are capitalised. The cost of utilising the assets is expensed (amortised) over their useful life. Costs incurred below these thresholds are immediately expensed directly to the Income Statement.

All acquired and internally developed intangible assets are initially recognised at cost. For assets acquired at no cost or for nominal cost, the cost is their fair value at the date of acquisition.

The cost model is applied for subsequent measurement requiring the asset to be carried at cost less any accumulated amortisation and accumulated impairment losses.

Amortisation for intangible assets with finite useful lives is calculated for the period of the expected benefit (estimated useful life) on the straight line basing using rates which are reviewed annually. All intangible assets controlled by ScreenWest (Inc.) have a finite useful life and zero residual value. The expected useful lives for each class of intangible asset are:

Software (a) 4 years

(a) Software that is not integral to the operation of any related hardware.

Computer Software

Software that is an integral part of the related hardware is treated as furniture and equipment. Software that is not an integral part of the related hardware is treated as an intangible asset. Software costing less than \$5,000 is expensed in the year of acquisition.

(h) Impairment of Assets

Furniture, equipment and intangible assets are tested for any indication of impairment at each balance sheet date. Where there is an indication of impairment, the recoverable amount is estimated. Where the recoverable amount is less than the carrying amount, the asset is written down to the recoverable amount and an impairment loss is recognised. As ScreenWest (Inc.) is a not-for-profit entity, unless an asset has been identified as a surplus asset, the recoverable amount is the higher of an asset's fair value less costs to sell and depreciated replacement cost.

The risk of impairment is generally limited to circumstances where an asset's depreciation is materially understated, where the replacement cost is falling or where there is a significant change in useful life. Each relevant class of assets is reviewed annually to verify that the accumulated depreciation/amortisation reflects the level of consumption or expiration of asset's future economic benefits and to evaluate any impairment risk from falling replacement costs.

Intangible assets with an indefinite useful life and intangible assets not yet available for use are tested for impairment at each balance sheet date irrespective of whether there is any indication of impairment.

The recoverable amount of assets identified as surplus assets is the higher of fair value less costs to sell and the present value of future cash flows expected to be derived from the asset. Surplus assets carried at fair value have no risk of material impairment where fair value is determined by reference to market evidence. Where fair value is determined by reference to depreciated replacement cost, surplus assets are at risk of impairment and the recoverable amount is measured. Surplus assets at cost are tested for indications of impairment at each balance sheet date.

Refer to note 19 'Impairment of assets' for the outcome of impairment reviews and testing.

Refer also to note 2(n) 'Receivables' and note 15 'Receivables' for impairment of receivables.

(i) Leases

ScreenWest (Inc.) holds operating leases for a motor vehicle and a photocopier. Lease payments are expensed on a straight line basis over the lease term as this represents the pattern of benefits derived from the leased properties.

(j) Financial Instruments

ScreenWest (Inc.) has two categories of financial instrument:

- * Receivables; and
- * Financial liabilities measured at amortised cost.

These have been disaggregated into the following classes:

Financial Assets:

- * Cash and cash equivalents
- * Receivables
- * Amounts receivable for services

Notes to the Financial Statements

Financial Liabilities:

- * Payables
- * Loans and grants payable

Initial recognition and measurement of financial instruments is at fair value which normally equates to the transaction cost or the face value. Subsequent measurement is at amortised cost using the effective interest method.

The fair value of short-term receivables and payables is the transaction cost or the face value because there is no interest rate applicable and subsequent measurement is not required as the effect of discounting is not material.

(k) Cash and Cash Equivalents

For the purpose of the Cash Flow Statement, cash and cash equivalent (and restricted cash and cash equivalent) assets comprise cash on hand and short-term deposits with original maturities of three months or less that are readily convertible to a known amount of cash and which are subject to insignificant risk of changes in value, and bank overdrafts.

(l) Accrued Salaries

Accrued salaries represents the amount due to staff but unpaid at the end of the financial year, as the pay date for the last pay period for that financial year does not coincide with the end of the financial year. Accrued salaries are recognised by the Department of Culture and the Arts. The expense is recognised in the Income Statement of ScreenWest (Inc.) with a corresponding resource received free of charge.

(m) Amounts Receivable for Services (Holding Account)

ScreenWest (Inc.) receives funding on an accrual basis that recognises the full annual cash and non-cash cost of services. The grants are paid partly in cash and partly as an asset held in the Department's Holding Account that is accessible on the emergence of the cash funding requirement to cover items such as leave entitlements and asset replacement.

See also note 14 'Income from State Government' and note 16 'Amounts receivable for services'.

(n) Receivables

Receivables are recognised and carried at original invoice amount less an allowance for any uncollectible amounts (i.e. impairment). The collectability of receivables is reviewed on an ongoing basis and any receivables identified as uncollectible are written-off. The allowance for uncollectible amounts (doubtful debts) is raised when there is objective evidence that ScreenWest (Inc.) will not be able to collect the debts. The carrying amount is equivalent to fair value as it is due for settlement within 30 days. See note 2(j) 'Financial Instruments' and note 15 'Receivables'.

(o) Payables

Payables are recognised at the amounts payable when ScreenWest (Inc.) becomes obliged to make future payments as a result of a purchase of assets or services. The carrying amount is equivalent to fair value, as they are generally settled within 30 days. See note 2(j) 'Financial Instruments' and note 20 'Payables'.

(p) Provisions

Provisions are liabilities of uncertain timing and amount and are recognised where there is a present legal or constructive obligation as a result of a past event and when the outflow of resources embodying economic benefits is probable and a reliable estimate can be made of the amount of the obligation. Provisions are reviewed at each balance sheet date.

(i) Provisions - Employee benefits***Annual Leave and long service leave***

All staff of the Culture and Arts portfolio agencies, including ScreenWest (Inc.), are employees of the Department of Culture and the Arts. Employee resources are received free of charge by ScreenWest (Inc.), the value of which is recognised as both a revenue and expense in the Income Statement. The Department of Culture and the Arts retains all liabilities in relation to employee benefits and accrued salaries. Therefore, ScreenWest (Inc.) has no liabilities in relation to employee entitlements, as it does not employ staff (refer to Note 2(t) 'Department of Culture and the Arts').

Employment On-costs

The only employment on-cost incurred by ScreenWest (inc.) is workers' compensation insurance, is not an employee benefit and is recognised separately as a liability and expense when the employment to which they relate has occurred. Employment on-costs are included as part of 'Other expenses' and are not included as part of ScreenWest (Inc.)'s "Employee benefits expense". See note 11 'Other expenses'.

(q) Superannuation Expense

The following elements are included in calculating a superannuation expense in the Income Statement:

(a) Defined benefit plans - Change on the unfunded employer's liability (i.e. current service cost and, actuarial gains and losses) assumed by the Treasurer in respect of current employees who are members of the Pension Scheme and current employees who accrued a benefit on transfer from that Scheme to the Gold State Superannuation Scheme (GSS); and

(b) Defined contribution plans - Employer contributions paid to the GSS and the West State Superannuation Scheme (WSS).

Defined benefit plans - in order to reflect the true cost of services, the movements (i.e. current service cost and, actuarial gains and losses) in the liabilities in respect of the Pension Scheme and the GSS transfer benefits are recognised as expenses.

The superannuation expense does not include payment of pensions to retirees, as this does not constitute part of the cost of services provided by ScreenWest (Inc.) in the current year.

The GSS Scheme is a defined benefit scheme for the purposes of employees and whole-of-government reporting. However, apart from the transfer benefit, it is a defined contribution plan for agency purposes because the concurrent contributions (defined contributions) made by the agency to GESB extinguishes the agency's obligations to the related superannuation liability.

(r) Resources Received Free of Charge or for Nominal Consideration

Resources received free of charge or for nominal cost that can be reliably measured are recognised as income and as assets or expenses as appropriate, at fair value.

(s) Comparative Figures

Comparative figures are, where appropriate, reclassified to be comparable with the figures presented in the current financial year.

(t) Department of Culture and the Arts

The Department provides staff and other support to agencies in the Culture and the Arts portfolio. The Department receives an appropriation for salary costs, superannuation and fringe benefits tax. These resources, provided to the Board, but paid for by the Department, have been treated as "Resources received free of charge" in the Income Statement under the item "Income from State Government".

In addition the Department also provides shared corporate services to ScreenWest (Inc.) which are not recognised in the Income Statement.

3. Judgements made by management in applying accounting policies

The judgements that have been made in the process of applying accounting policies that have the most significant effect on the amounts recognised in the financial statements include:

- Operating Lease Commitment

ScreenWest (Inc.) has entered into a commercial lease for a motor vehicle and a photocopier and has determined that it retains all the significant risks and rewards of ownership of the property. Accordingly, each lease has been classified as an operating lease.

4. Disclosure of changes in accounting policy and estimates

Initial application of an Australian Accounting Standard

ScreenWest (Inc.) has applied the following Australian Accounting Standards and Australian Accounting Interpretations effective for annual reporting periods beginning on or after 1 July 2007 that have impacted on ScreenWest (Inc.):

1. AASB 7 'Financial Instruments: Disclosures' (including consequential amendments in AASB 2005-10 'Amendments to Australian Accounting Standards [AASB 132, AASB 101, AASB 114, AASB 117, AASB 133, AASB 139, AASB 1, AASB 4, AASB 1023, & AASB 1038]'). This Standard requires new disclosures in relation to financial instruments and while there is no financial impact, the changes have resulted in increased disclosures, both quantitative and qualitative, of ScreenWest Inc's exposure to risks, including enhance disclosure regarding components of ScreenWest Inc's financial position and performance, and changes to the way of presenting certain items in the notes to the financial statements.

Notes to the Financial Statements

Voluntary changes in Accounting Policy

Effective 1 July 2007, ScreenWest (Inc.) made a change in capitalisation threshold of assets from \$1,000 to \$5,000. In accordance with the AASB 108.29, this had a retrospective impact on accumulated surplus of -\$9,953 and will have a longer term effect of less than budgeted depreciation expense in future years.

Future impact of Australian Accounting Standards not yet operative

ScreenWest (Inc.) cannot early adopt an Australian Accounting Standard or Australian Accounting Interpretation unless specifically permitted by TI 1101 'Application of Australian Accounting Standards and Other Pronouncements'. Consequently, ScreenWest (Inc.) has not applied the following Australian Accounting Standards and Australian Accounting Interpretations that have been issued but not yet effective. These will be applied from their application date.

Title	Operative for reporting period beginning on/after
AASB 101 'Presentation of Financial Statements' (September 2007). This Standard has been revised and will change the structure of the financial statements. These changes will require that owner changes in equity are presented separately from non owner changes in equity. ScreenWest (Inc.) does not expect any financial impact when the Standard first applied.	1 January 2009
Following a review the AASB has made the following pronouncements:	
AASB 1004 'Contributions' (December 2007).	1 July 2008
AASB 1052 'Disaggregated Disclosures' (December 2007).	1 July 2008
AASB 2007-9 'Amendments to Australian Accounting Standards arising from the review of AASs 27, 29 and 31 [AASB 3, AASB 5, AASB 8, AASB 101, AASB 114, AASB 116, AASB 127 & AASB 137] (December 2007).	1 July 2008
Interpretation 1038 'Contributions by Owners Made to Wholly-Owned Public Sector Entities (revised) (December 2007).	1 July 2008

	2008 \$ 000	2007 \$ 000
5. Employee benefits expense		
Wages and salaries (a)	1,022	912
Superannuation - defined contribution plans (b)	101	82
Other related expenses	30	66
	1,153	1,060

(a) Includes the value of the fringe benefit to the employee plus the fringe benefits tax component.

(b) Defined contribution plans include West State and Gold State (contributions paid).

Employment on-costs such as workers compensation insurance are included at note 11 'Other Expenses'.

6. Supplies and services

Communications	10	10
Consultants	9	4
Board fees	19	16
Travel	67	47
Printing and advertising	37	6
Lease - equipment and vehicles	39	20
Entertainment	23	25
Legal fees	74	54
Consumables	24	14
Insurance	3	3
Membership subscriptions	11	11
Other	50	61
	366	271

	2008 \$ 000	2007 \$ 000
7. Depreciation and amortisation expense		
Depreciation		
Furniture and equipment	1	1
Total depreciation	<u>1</u>	<u>1</u>
8. Accommodation expenses		
Rent	61	39
Other	5	6
	<u>66</u>	<u>45</u>
9. Grants and loans expense		
Lotterywest Funding Program	5,824	5,320
Commercial Development Program	1,082	3,636
Production Attraction Fund	750	500
	<u>7,656</u>	<u>9,456</u>
10. Capital user charge		
Capital user charge	<u>0</u>	<u>12</u>
The charge was a levy applied by Government for the use of its capital. The final charge was levied in 2006-07.		
11. Other expenses		
Panels and assessment costs	45	34
Sponsorship	94	90
Employment on-costs (a)	17	9
Refund of previous years revenue	7	67
Other (b)	23	24
	<u>186</u>	<u>224</u>
(a) Includes workers compensation insurance. The on-costs liability associated with the recognition of annual and long service leave liability is recognised by the Department of Culture and the Arts. Superannuation contributions accrued as part of the provision for leave are employee benefits and are not included in employment on-costs.		
(b) Includes audit fees, see also note 29 'Remuneration of Auditor'.		
12. Returns on funding activities		
Funding program	356	337
Cash flow loans	25	75
	<u>381</u>	<u>412</u>
13. Other revenue		
Lapsed commitments	212	122
Management fees	67	40
Legal fees recovered	17	36
Other	52	12
	<u>348</u>	<u>210</u>
14. Income from State Government		
Grants received during the year:		
Service grant (a)	2,652	4,904
	<u>2,652</u>	<u>4,904</u>

	2008	2007
	\$ 000	\$ 000
Resources received free of charge (b)		
Determined on the basis of the following actuals provided by Department of Culture and the Arts:		
(i) Payroll expenditure	1,010	995
(ii) Capital user charge	0	12
	<u>1,010</u>	<u>1,007</u>
	<u>3,662</u>	<u>5,911</u>

(a) Service grants are accrual amounts reflecting the net cost of services delivered. The grant revenue comprises a cash component and a receivable (asset). The receivable (holding account held by the Department) comprises the depreciation expense for the year and any agreed increase in leave liability during the year. The grant is provided by the Department of Culture and the Arts.

(b) Where assets or services have been received free of charge or for nominal cost, ScreenWest (Inc.) recognises revenues equivalent to the fair value of the assets and/or the fair value of those services that can be reliably determined and which would have been purchased if not donated, and those fair values shall be recognised as assets or expenses, as applicable. The exception occurs where the contribution of assets or services are in the nature of contributions by owners, in which case ScreenWest (Inc.) makes the adjustment direct to equity.

15. Receivables

Current		
Receivables	340	200
Cash flow loans	25	25
Interest	23	0
GST receivable	0	39
	<u>388</u>	<u>264</u>

See also note 2(n) 'Receivables' and note 27 'Financial Instruments'.

16. Amounts receivable for services

Current	12	5
Non-current	30	31
	<u>42</u>	<u>36</u>

Represents the non-cash component of service grants. See note 2(m) 'Amounts Receivable for Services (Holding Account)'. It is restricted in that it can only be used for asset replacement or payment of leave liability.

17. Other assets

Prepayments	8	7
	<u>8</u>	<u>7</u>

18. Furniture and equipment

Furniture and equipment		
At cost	11	11
Accumulated depreciation	(11)	(10)
Accumulated impairment losses	0	0
	<u>0</u>	<u>1</u>

Reconciliations of the carrying amounts of furniture and equipment at the beginning and end of the reporting period are set out below.

<u>Reconciliations:</u>	Furniture/Equipment	Furniture/Equipment
Carrying amount at start of year	1	3
Additions	0	0
Depreciation	(1)	(2)
Carrying amount at end of year	<u>0</u>	<u>1</u>

(c) Financial Instrument disclosures*Credit Risk, Liquidity Risk and Interest Rate Risk Exposures*

The following table details ScreenWest (Inc.)'s exposure to liquidity risk and interest rate risk as at the balance sheet date. ScreenWest (Inc.)'s maximum exposure to credit risk at the balance sheet date is the carrying amount of the financial assets as shown on the following table. The table is based on information provided to senior management of ScreenWest (Inc.). The contractual maturity amounts in the table are representative of the undiscounted amounts at the balance sheet date.

ScreenWest (Inc.) does not hold any collateral as security or other credit enhancements relating to the financial assets it holds.

ScreenWest (Inc.) does not hold any financial assets that had to have their term renegotiated that would have otherwise resulted in them being past due or impaired.

Fixed Interest Rate Maturity

	Weighted Average Effective Interest Rate	Variable Interest Rate	Non - interest bearing	Within 1 year	1-2 Years	2-3 Years	3-4 Years	4-5 Years	More than 5 years	Adjustment for discounting	Carrying amount
2008	%	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
Financial Assets											
Cash and cash equivalents	7.15%	3,019		3,715							6,734
Loans and receivables (a)			388								388
Amounts receivable for services			42								42
		3,019	430	3,715	0	0	0	0	0	0	7,164
Financial Liabilities											
Payables			82								82
Grants and loans payable			5,904								5,904
		0	5,986	0	0	0	0	0	0	0	5,986

2007	%	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
Financial Assets											
Cash and cash equivalents	6.20%	1,613		4,682							6,295
Loans and receivables (a)			225								225
Amounts receivable for services			36								36
		1,613	261	4,682	0	0	0	0	0	0	6,556
Financial Liabilities											
Payables			132								132
Grants and loans payable			5,540								5,540
		0	5,672	0	0	0	0	0	0	0	5,672

(a) The amount of receivables excludes GST recoverable from the ATO (statutory receivable).

The amounts disclosed are the contractual undiscounted cash flows of each class of financial liabilities.

Interest rate sensitivity analysis

The following table represents a summary of the interest rate sensitivity of ScreenWest (Inc.)'s financial assets and liabilities at the balance sheet date on the surplus for the period and equity for a 1% change in interest rates. It is assumed that the

	Carrying amount	-1% change		+1% change	
		Profit	Equity	Profit	Equity
2008	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
Financial Assets					
Cash and cash equivalents	6,734	(67)	(67)	67	67
		(67)	(67)	67	67
2007	\$ 000	\$ 000	\$ 000	\$ 000	\$ 000
Financial Assets					
Cash and cash equivalents	6,295	(63)	(63)	63	63
		(63)	(63)	63	63

Fair Values

All financial assets and liabilities recognised in the balance sheet, whether they are carried at cost or fair value, are recognised at amounts that represent a reasonable approximation of fair value unless otherwise stated in the applicable notes.

	2008 \$ 000	2007 \$ 000
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19. Impairment of assets

There were no indications of impairment of furniture and equipment at 30 June 2008.

ScreenWest (Inc.) held no goodwill or intangible assets with an indefinite useful life during the reporting period and at reporting date there were no intangible assets not yet available for use.

20. Payables

Current		
Trade payables	82	132
GST payable	159	0
	241	132

See also note 2(o) 'Payables' and note 27 'Financial instruments'.

21. Loans and grants payable

Current

Investments for Project Development	108	94
Industry Assistance Grants	1,263	682
Production Attraction Fund	500	500
Production Investments & Loans	1,483	788
Industry Assistance - WA on Screen	1,567	834
ABC Funding	130	1,015
Total current	5,051	3,913

Non-current

Industry Assistance Grants	14	24
Production Attraction Fund	750	0
Production Investments & Loans	14	553
Industry Assistance - WA on Screen	75	750
ABC Funding	0	300
Total non-current	853	1,627

22. Equity

Equity represents the residual interest in the net assets of ScreenWest (Inc.) The Government holds the equity interest in ScreenWest (Inc.) on behalf of the community.

Contributed equity

Balance at start of year	61	58
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Contributions by owners

Capital contributions (a)	70	3
Total contributions by owners	70	3

Balance at end of year	131	61
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(a) Capital Contributions and non-discretionary (non-reciprocal) transfers of net assets from other State government agencies have been designated as contributions by owners in Treasurer's Instruction TI 955 'Contributions by Owners Made to Wholly Owned Public Sector Entities' and are credited directly to equity.

	2008 \$ 000	2007 \$ 000
Accumulated surplus		
Balance at start of year	870	773
Result for the period	26	97
Balance at end of year	<u>896</u>	<u>870</u>

23. Notes to the Cash Flow Statement

Reconciliation of cash

Cash at the end of the financial year as shown in the Cash Flow Statement is reconciled to the related items in the Balance Sheet as follows:

Commonwealth Bank operating account	763	1,072
Lotterywest cash management account	2,231	516
Commercial development term deposits	3,740	4,707
	<u>6,734</u>	<u>6,295</u>

Reconciliation of net cost of services to net cash flows used in operating activities

Net cost of services	(3,636)	(5,814)
Non-cash items:		
Depreciation and amortisation expense (note 7)	1	1
Resources received free of charge (note 14)	1,010	1,007
Decrease in assets:		
Current receivables (c)	(163)	(78)
Other assets	(1)	0
Increase / (decrease) in liabilities:		
Current payables (c)	(50)	114
Loans and grants payable	364	3,115
Net GST receipts/(payments) (a)	198	(197)
Change in GST in receivables / payables (b)	0	16
Net cash used in operating activities	<u>(2,277)</u>	<u>(1,836)</u>

(a) This is the net GST paid/received, ie. cash transactions.

(b) This reverses out the GST in receivables and payables.

(c) Note that the Australian Taxation Office (ATO) receivable/payable in respect of GST and the receivable/payable in respect of the sale/purchase of non-current assets are not included on these items as they do not form part of the reconciling items.

24. Commitments

(a) Lease commitments

Commitments in relation to leases contracted for at the balance sheet date but not recognised in the financial statements are payable as follows:

Within 1 year	3	14
Later than 1 year and not later than 5 years	0	3
	<u>3</u>	<u>17</u>
Representing:		
Cancellable operating leases	3	9
Non-cancellable operating leases	0	8
	<u>3</u>	<u>17</u>

	2008 \$ 000	2007 \$ 000
Non-cancellable operating leases		
Commitments for minimum leases payments are as follows:		
Within 1 year	3	8
	<u>3</u>	<u>8</u>

(b) Grant commitments

Grant commitments contracted for at the balance sheet date but not recognised as liabilities, are payable as follows:

Within 1 year	2,302	273
Later than 1 year and not later than 5 years	351	0
	<u>2,653</u>	<u>273</u>

These commitments are all inclusive of GST.

25. Events occurring after the balance sheet date

ScreenWest (Inc.) has no subsequent events (other than those whose financial effects have already been brought to account) to report.

26. Explanatory Statement

Significant variations between estimates and actual results for income and expenses are shown below. Significant variations are considered to be those greater than 10% or \$50,000.

Significant variances between estimated and actual result for 2008

	2008 Estimate \$ 000	2008 Actual \$ 000	Variance \$ 000
Expenses			
Employee benefits expenses	1,225	1,153	(72)
Depreciation and amortisation expense	11	1	(10)
Accommodation expenses	47	66	19
Grants and loans expense	7,855	7,656	(199)
Income			
Returns on funding activities	315	381	66
Interest revenue	305	478	173
Other revenue	48	348	300
Service grant	2,548	2,652	104

Employee benefits expenses

The reduction is a result of reduced leave expenditure than anticipated, the delay in the public sector pay rise and an expected back-pay amount for one staff member that did not occur.

Depreciation and amortisation expense

This has resulted due to a change in accounting policy to move to a \$5,000 asset threshold.

Accommodation expenses

The increase is due to an increase in rental costs.

Grants and loans expense

Digital and Indigenous production initiatives took longer to negotiate with broadcasters than anticipated, thus delaying implementation of funding schemes.

Returns on funding activities

Returns are difficult to estimate as they depend on progress with production projects.

	2008	2007	Variance
	\$ 000	\$ 000	\$ 000

Interest revenue

An increase in commercial interest rates along with an increase in bank balances has resulted in increased interest income.

Other revenue

The increase is mainly due to increased lapsed commitments which are always difficult to estimate.

Service grant

The variance relates to the transfer of funds for the iArts Digital Content Project.

Significant variances between actual results for 2007 and 2008

In the interest of concise reporting, variations between this year and last year that have already been explained in part (i) have not been repeated in this section.

Expenses

Employee expenses	1,153	1,060	93
Supplies and services	366	271	95
Accommodation expenses	66	45	21
Grants and loans expense	7,656	9,456	(1,800)
Capital user charge	0	12	(12)
Other expenses	186	224	(38)

Income

Lotterywest grant	4,585	4,160	425
Other grants and subsidies	0	130	(130)
Interest revenue	478	343	135
Other revenues from ordinary activities	348	210	138

Employee expenses

The increase is mainly due to a new Level 8 position being funded and the supernumery Level 7 officer remaining on staff for the first three months until redeployment. Additional temporary staff assistance was also required.

Supplies and services

The variance is a result of increased legal fees, equipment lease costs and advertising costs (website design and development).

Grants and loans expense

The decrease is primarily due to ABC Funding no longer received as the funding agreement with government expired in 2007.

Capital user charge

The final charge was levied in 2007.

Lotterywest grant

The increase is due to additional funding of \$300,000 received for Digital and Indigenous Initiatives and CPI increases.

Other grants and subsidies

One-off funding was received in 2007 to enable a photographic and documentary exchange with Zhejiang in China.

Other revenues from ordinary activities

The increase is due to lapsed funding commitments and the recoupment of salary for a redeployee on secondment to another agency.

27. Financial Instruments**(a) Financial Risk Management Objectives and Policies**

Financial Instruments held by ScreenWest (Inc.) are cash and cash equivalents, receivables, payables and loans and grants payable. ScreenWest (Inc.) has limited exposure to financial risks. ScreenWest (Inc.)'s overall risk management program focuses on managing the risks identified below.

Credit Risk

Credit risk arises when there is the possibility of ScreenWest (Inc.)'s receivables defaulting on their contractual obligations resulting in financial loss to ScreenWest (Inc.) ScreenWest (Inc.) measures credit risk on a fair value basis and monitors risk on a regular basis.

The maximum exposure to credit risk at balance sheet date in relation to each class of recognised financial assets is the gross carrying amount of those assets inclusive of any provisions for impairment as shown in the table below.

Credit risk associated with ScreenWest (Inc.)'s financial assets is minimal. For receivables other than government ScreenWest Inc trades only with recognised, creditworthy third parties. ScreenWest (Inc.) has policies in place to ensure that sales of products and services are made to customers with an appropriate credit history. In addition, receivable balances are monitored on an ongoing basis with the result that ScreenWest Inc's exposure to bad debts is minimal. There are no significant concentrations of credit risk.

Liquidity Risk

ScreenWest (Inc.) is exposed to liquidity risk through its trading in the normal course of business. Liquidity risk arises when ScreenWest (Inc.) is unable to meet its financial obligations as they fall due.

ScreenWest (Inc.) has appropriate procedures to manage cash flows including drawdowns of grants by monitoring forecast cash flows to ensure that sufficient funds are available to meet its commitments.

Market risk

Other than as detailed in the Interest rate sensitivity analysis table, ScreenWest (Inc.) is not exposed to interest rate risk because it has no borrowings.

(b) Categories of Financial Instruments

In addition to cash, the carrying amounts of each of the following categories of financial assets and financial liabilities at the balance sheet date are as follows:

	2008	2007
	\$ 000	\$ 000
Financial Assets		
Cash and cash equivalents	6,734	6,295
Loans and receivables (a)	430	261
Financial Liabilities		
Financial liabilities measured at amortised cost	5,986	5,672

(a) The amount of loans and receivables excludes GST recoverable from the ATO (statutory receivable).

28. Remuneration of members of ScreenWest (Inc.) and senior officersRemuneration of Members of ScreenWest (Inc.)

The number of board members of ScreenWest (Inc.) whose total of board fees, salaries, superannuation and other benefits for the financial year, falls within the following bands are:

	2008	2007
\$0 - \$10,000	9	8

The total remuneration of all board members of ScreenWest (Inc.) is: 25 16

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The total remuneration includes the superannuation expense incurred by ScreenWest (Inc.) in respect of board members.

No members of ScreenWest (Inc.) are members of the Pension Scheme.

Remuneration of Senior Officers

The number of senior officers, other than senior officers reported as members of ScreenWest (Inc.), whose total of fees, salaries, superannuation, non-monetary benefits and other benefits for the financial year, fall within the following bands are:

	2008	2007
\$70,001 - \$80,000	0	1
\$90,001 - \$100,000	0	1
\$110,001 - \$120,000	1	0
\$120,001 - \$130,000	1	0
\$130,001 - \$140,000	1	0
\$140,001 - \$150,000	0	1

The total remuneration of senior officers is: 365 379

The total remuneration includes the superannuation expense incurred by ScreenWest (Inc.) in respect of senior officers other than senior officers reported as members of ScreenWest (Inc.)

No senior officers are members of the Pension Scheme.

29. Remuneration of Auditor

Remuneration payable to the Auditor General for the financial year is as follows:

Auditing the accounts, financial statements and performance indicators 21 21

The expense is included in note 11 'Other expenses'.

30. Related bodies

At the reporting date, ScreenWest (Inc.) had no related bodies as defined by Treasurer's Instruction 951.

31. Affiliated bodies

Australian Writers Guild (WA) is a government affiliated body that received administrative support and a grant of \$52,120 (2007: \$63,000) from ScreenWest (Inc.). Australian Writer's Guild (WA) is not subject to control by ScreenWest (Inc.)

32. Supplementary financial informationWrite-Offs

There was no public property written off during the financial year.

Losses Through Theft, Defaults and Other Causes

There were no losses of public moneys and public and other property through theft or default during the financial year.

Gift of Public Property

There were no gifts of public property provided by ScreenWest (Inc.)

33. Schedule of Income and Expenses by Service

ScreenWest Inc operates under one service called Screen Production Industry Support and the service information is provided in the Income Statement.