



**ACT**  
Government

# **SCREEN CANBERRA**

**YEAR IN REVIEW**

**2023-24**



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\*These sections are the agreed focusses with the ACT Government

# ABOUT SCREEN CANBERRA

Screen Canberra is a not-for-profit organisation that supports the development and growth of the Screen Industry in the Australian Capital Territory (ACT).

We assist local and visiting productions in realising their creative visions through funding & initiatives, by connecting them with the most advantageous locations and by providing high-quality production support from our local industry.

Our aim is to build a stronger ACT screen industry that contributes to a diverse local economy and creative industry through the production of local, interstate and international film, television (TV) and digital media projects.

Recent productions supported by Screen Canberra include *GREAT AUSTRALIAN STUFF (2023)*, *TOTAL CONTROL (2019-2023)*, and *AUSTIN (2024)*.

## MISSION

To act as the strategic support mechanism for the ACT screen industry through collaboration, training, education and funding; to have a true partnership between government and the industry and to respond swiftly to market opportunities.

## VISION

For Canberra to have a thriving local screen industry and be a competitive production destination.

## ACKNOWLEDGEMENT OF COUNTRY

Screen Canberra would like to acknowledge the Ngunnawal people as traditional custodians of the ACT and recognise any other people or families with connection to the lands of the ACT and region. We acknowledge and respect their continuing culture and the contribution they make to the life of this city and this region.

# REPORT FROM THE CHAIR



This has been an eventful year for Screen Canberra.

Our founding CEO Monica Penders stepped down from the organisation in late 2023, having steered its path from the beginning. We are very grateful for her vision and dedication.

After a search, we recruited Dr Holly Trueman as CEO. Holly has had an impressive career in the documentary sector, working at the BBC and the ABC's science show *Catalyst*, and most recently as Head of Production and Executive Producer at Wildbear Entertainment. Holly brings great experience and judgement to the role.

During the year, with the support of the ACT Government, we secured production of the TV series *Austin* in Canberra. Starring *Love on the Spectrum* star Michael Theo, the series has rated extremely well on the ABC and sold to the BBC. A second series is now underway.

Wildbear Entertainment has continued its trajectory as one of Australia's leading production houses. It has delivered an extraordinary 24 hours of Australian history programming including *Australia After War* and *Great Australian Stuff*, with partners the ABC, the Australian Archives and the National Museum.

This year we moved our offices to the National Film & Sound Archive, adjacent to the ANU campus. This was the first step in an evolving partnership that we expect will grow over time.

We look forward to working with you, your staff and departmental officers in the year ahead.

**Dr. David Court**  
Chair, Screen Canberra

# REPORT FROM THE CEO



The 2023-2024 Financial year was one of the largest and most successful years for supporting the sector in Canberra.

The focus of the organisation over the year has been:

- ▶ Delivery of the CBR Screen Investment Fund and the CBR Screen Attraction Fund
- ▶ Building capacity
- ▶ Education and training partnerships and delivery
- ▶ Operational
- ▶ Strategic direction

## Transitions

Monica Penders left the organisation in the first quarter of the financial year after 14 years leading and growing the industry. The networks and connections that Monica built over this time have been invaluable for the success of Screen Canberra. Operationally we have moved to a smaller team as we realign the business to move into the next five years. With new management it was an opportunity to look back on what we have achieved and strategically look at what the future may hold.

## Building Capacity

Much effort has been put into strengthening our ties with Screen Australia and all the State and

Territory Screen agencies. We have started to see results for our sector with WildBear Entertainment receiving two next step positions funded by Screen Australia allowing the company to attract talented crew to Canberra. Lina Foti, a local children's animation producer was able to secure prestigious Enterprise funding to increase her skills as a showrunner. This National recognition for our creatives and companies will strengthen the screen ecosystem in the ACT.

## Education and Training partnerships and delivery

We saw the continuation of our partnership with University of Canberra to deliver the Screen Development Graduate diploma. Numbers increased from the first year and we hope to build on this success. Our long term POD writers program and Pitchfest was run reaching national and international practitioners. We had outstanding financial support from Screen Australia, Screen West, New Zealand Film Commission and AIE for people to participate in the program.

## Delivery of the CBR Screen Investment Fund and the CBR Screen Attraction Fund

Where we have seen the greatest results for the sector are the

production investments we have made from the Screen Investment Fund and the Screen Attraction Fund. Screen Canberra was the last investor into a 24 hours of Australian History programming for the ABC produced by WildBear Entertainment. This resulted in 6 separate series being made, with Great Australian Stuff with Tony Armstrong receiving an 8pm slot and strong viewing figures. The real achievement of these series was the coming together of Canberra institutions; The National Archives, National Museum of Australia and the ANU to tell leading stories about our nation's history.

The Screen investment fund kept working to grow our industry and combined with the Screen Attraction Fund was able to secure Austin to film in Canberra. Austin is an 8 part series Produced by Emmy winning producers, Northern pictures, for the ABC. Austin gained a massive amount of press, and gained outstanding viewer numbers, positive reviews and a sale into the BBC in the UK. Austin employed close to 50 crew from Canberra and flooded our screens with beautiful images of what it is like to live in Canberra.

## Strategic Direction

Development projects funded by the SIF over the past 6 years have been assessed and the team is using this data to look at ways that we can turbo charge these spends to get better economic and cultural returns for the Territory in the future. Stronger ties between CBR Tourism and Screen Canberra

**Dr Holly Trueman**  
Chief Executive Officer

will continue to be a priority - especially off the back of the success of Austin. Becoming a member of AusFilm will be further investigated as to the benefits for the Canberra ecosystem. Deeper ties with other arts organisations in Canberra and the innovation community are being developed - a move to the National Film and Sound Archive in the 3rd quarter of the financial year is a start of this bold move to link in with the cultural industry.

The 2023-2024 financial year has seen many changes and renewed effort of operational financial stability. I wanted to record my thanks for all the support that I have received moving into the CEO position. Shirelle Cubbin and Alex Ringland have supported me within the organisation. The Board of Screen Canberra, especially David Court, have given me the guidance to move forward. Within the ACT Government Glen Hassett, Cornelius Weber, Ellis Maher and Sheri Norton have worked with me to gain the reins, continue reporting, and continue the amazing work of the organisation. I look forward to what we can achieve in the next financial year with a stabilisation of staff, accommodation secured and the creation of new long term strategies. It's a privilege to support the ACT Screen sector to the world.



# GOVERNANCE REPORT

The past year has seen a period of change for the organisation, most significantly by the appointment of new leadership after 14 years, and our relocation to the National Film & Sound Archives precinct in Acton. The below report outlines the key developments, board activities and financial processes that have guided our governance approach over the year.

## Appointment of New CEO

In September 2023, after a rigorous recruitment process, we appointed Dr Holly Trueman as our new Chief Executive Officer.

She has extensive experience in producing exceptional content and managing not-for-profit organisations. Prior to joining Screen Canberra Holly served as Head of Production and Executive Producer at Wildbear Entertainment. Since her appointment, Holly has been working with industry to redefine the organisation's strategic vision and ensure alignment with our long-term objectives. Her focus has been on operational efficiency and fostering valuable partnerships to support and strengthen the local film industry.

## Establishment of the Nominations Committee

In recognition of the importance of strong governance and leadership oversight, the Board formally established a Nominations Committee in October 2023. The Committee's primary mandate is to ensure that the company's leadership structure remains fit for purpose, with a focus on:

- ▶ Succession planning for senior executive positions.
- ▶ Regular evaluation of the skills and experience needed on the Board.
- ▶ Ensuring diversity of thought, expertise, and perspectives at the senior levels.

The Nominations Committee was instrumental in the recent appointment of a new member of the Board, and Chair of the Finance & Audit Committee.

## New Board Member Appointment

In March 2024, we bid farewell to Julian Widdup who stepped down from our Board and Chair of the Finance & Audit Committee after 5 years of dedicated service. Throughout this time, Julian played a pivotal role in ensuring the company's financial oversight and audit processes were of a high level, and continually improving. In December 2023, we welcomed Vicki Williams as a new independent member of the Board of Directors, and Chair of our Finance and Audit Committee. Vicki is a seasoned executive with over 30 years of experience across various sectors, and has been actively engaged in governance roles since 2005. Her insights

have been invaluable in guiding discussions related to finance and governance. We are confident that her perspective will contribute to our governance and overall corporate strategy in the coming years.

## Board Activities and Governance Improvements

The Board of Directors convened 5 times during the year. A few of the key highlights include:

- ▶ Oversight of CBR Screen Fund: The Board has reviewed and supported the recommendations of the Assessment Committee, approving funding for 14 projects through 5 development loans, 8 equity investments, and a cashflow loan. These projects are expected to help individuals and businesses move forward with their projects, with a positive impact on the Canberra region. The Board remains focused on supporting opportunities that contribute to local development and growth.
- ▶ Risk Management: This was the first full year of our newly created Risk Management Plan. After 12 months of implementation, the Board conducted a review to assess its effectiveness. We are currently in the process of updating the Risk Management Plan based on this review and remain committed to conducting yearly assessments and adjusting as needed to ensure the plan continues to address evolving risks effectively.

## Finance and Audit Committee

The Finance and Audit Committee convened 5 times during the year. A few of the key highlights include:

- ▶ Financial oversight: The Finance & Audit Committee met throughout the year to review and discuss the quarterly finance reports. As in previous years, these reports were prepared by Halletts Financial Services

in collaboration with Screen Canberra management. This year, particular attention was given to monitoring the operational budget, and the outcome was positive, reflecting effective financial oversight and management.

- ▶ Governance: Finance & Audit Committee continued its oversight of governance practices throughout the year. Each quarter, the committee monitored and reviewed

key areas, including necessary insurances, staff entitlements, and other obligations, ensuring all were met and in order. This process is now well-streamlined, providing confidence that nothing is overlooked.

- ▶ Financial Statements and Audit Completion: The 2023-2024 Financial Statements have been completed and officially signed off by the Board. As in previous years, the financial audit was conducted by Bellchambers Barrett. Their thorough

audit process has once again confirmed that all financial records are in order. Each year, the audit process has improved, becoming more efficient and seamless, thanks to the collaborative efforts of our team and Bellchambers Barrett.

As we move forward, we remain committed to sound governance principles and improvement in all aspects of our governance practices.



# KPI – INDUSTRY DEVELOPMENT

1. ASSIST ACT PRACTITIONERS TO DEVELOP SCREEN PROJECTS.
2. DELIVER THE CBR SCREEN INVESTMENT FUND & CBR SCREEN ATTRACTION FUND.
3. ESTABLISH AND MAINTAIN INFORMATION ON ACT SCREEN CAPABILITY, INCLUDING LOCATIONS, CAST AND CREW AND GAMES EXPERTISE.
4. PROMOTE THE ACT'S INTERESTS IN NATIONAL CREATIVE INDUSTRY DEVELOPMENT INITIATIVES.

CBR Screen Investment Fund and CBR Attraction Fund are the organisation's main focus. The CBR Attraction Fund has been exhausted with all funding going to "Austin" an 8 x 30 minute TV series set in Canberra starring British comedian Ben Miller and Sally Phelps. This is a first for Canberra, with most of the series being filmed in the Territory.

Reel Scout which is the industry standard for screen location, crew and talent directories has become too expensive for the organisation (\$30,000/annum) and was cancelled by the previous CEO. The AusFilm membership was also cancelled on the back of losing Reel scout. We will look to do a simpler database for crew - partnering with crewHQ an Australian provider in the next financial year.

The Locations Manager position was made redundant with a need to reassess the organisations operational spend. The focus on locations has been agreed to be a lower priority as we reframe the role of Screen Canberra.



# CANBERRA SCREEN INVESTMENT FUND REPORT

As the screen investment fund moved into its sixth year of operation we saw a number of outstanding achievements. The fund management went through a few hands as Monica Penders moved on from Screen Canberra. Staffing restructures resulted in Alex Ringland going back to support the administration of the fund with the strategic direction of the fund being part of the CEO's main responsibility.

The conclusion of the 2023-2024 financial year marked a pivotal milestone for the CBR Screen Investment Fund with the largest level of investment in the life of the fund. Over the course of this year, the fund extended grants amounting to nearly \$1,100,000 to support 14 remarkable screen projects. These projects encompass a diverse range of genres and themes, reflecting the breadth of talent and creativity present within our local and incoming screen community.

The anticipated ACT spend from these projects is projected to reach approximately \$5,404,922, contributing significantly to the local economy. This investment has led to the creation of 129 jobs and 306 cast/extras, a testament to the fund's positive impact on both the creative community and employment sector.

Since its establishment in 2018 through a partnership with the ACT Government, the CBR Screen Investment Fund has remained steadfast in its mission to foster a thriving screen industry in the region. Our efforts have centred around nurturing local talent, embracing diversity, and elevating the profile of the ACT on both national and international stages.

In Production, documentary investments have been the best performers in an economic spend ratio analysis. However, the power of putting "Canberra on Screen" for the world to see our city can not be underestimated. The opening shots of the eight part comedy series, Austin, revealed Canberra to the world with a drone shot flying over the centre of Canberra to arrive at our beloved art deco Hyatt hotel. For the audience this shot ended with "Hotel Canberra" before we went inside to meet our international guests. Calculating the power of this soft advertising is a data point that we are looking to analyse.

The 2023-2024 financial year witnessed the emergence of exceptional screen endeavours that embody creative merit while driving market engagement. Among the projects that received CBR Screen Investment Fund support are:

*SUNDOWNERS* - Development of a 6 x 60 min series- Sundowners tells the stories of the residents and staff of Green House Nursing Home, the residents of which all experience 'sundowning', a condition afflicting those with Alzheimer's and dementia. When they're in this state, the boundaries between past and present become blurred, and the residents find their locked wards transformed into landscapes in which they relive unresolved traumas from their younger years. But when a serial killer long thought dead begins to terrorize Green House and the surrounding town, it's only through this shifting state of blended realities that the answer can be found. But will anyone listen?

*THE RAFTSMAN* - Production of a feature documentary about the world's longest recorded raft journey, the 1973 Las Balsas Expedition which saw 12 men travel 9,000 miles at sea on three rafts. With no motors, GPS or back-up, their aim was to cross the Pacific, from Ecuador to Australia. The crew's original 16mm film reels have been unearthed and will be meticulously re-mastered and intercut with interviews with the surviving raftsmen, recounting the sharks, storms, psychological struggles and starvation they overcame to achieve this legendary ocean voyage.

*AUSTIN* - Production of 8 part x 30 min Comedy series - When much loved children's author Julian Hartwood inadvertently causes a Twitter storm, his career and that of his illustrator wife Ingrid appears to be over. That is until Austin, the neurodiverse son that Julian never knew existed, turns up out of the blue. Could

embracing this modern nuclear family be Julian's route back from cancellation? Will Ingrid forgive him for being such a pompous shit? One thing is for certain: if Julian thinks Austin is going to be a push over, he's in for a rude awakening.

*MISS DALLY* - Development of a feature film - A woman who believed she could have it all in glamorous 1950, pioneering Australian businesswoman June Dally-Watkins faces Germaine Greer in a brutal 70s debate. Wilting beneath Greer's feminist rage, Miss Dally cannot articulate what the narrative of her life reveals: her polite, but trailblazing bravery against a condescending patriarchy. She was the first to put her career - and her brand - ahead of her marriage. Ironically, those who dismiss her only have a stronger voice because of her legacy.

These projects are just a small example of the talent, creativity, and passion of our local screen professionals. It is wonderful to support the sector through the SIF.

We anticipate that the number of development projects supported will fall dramatically as we get to the end of the life of the fund. Production projects will take priority in the new financial year. The momentum Screen Canberra has built, coupled with the continuous support of our partners and stakeholders, positions us to make even greater strides in advancing the local screen industry and its global presence increasing. We look forward to strategically evaluating guidelines and priorities as we move into a new era for the screen industry.

# THE RAFTSMEN

A VOYAGE BEYOND SURVIVAL



SCREEN AUSTRALIA AND DOGWOOF IN ASSOCIATION WITH SCREEN CANBERRA

PRESENT A WILDBEAR ENTERTAINMENT PRODUCTION "THE RAFTSMEN"

DIRECTOR OF PHOTOGRAPHY DALE COCHRANE MUSIC BY FINN CLARKE EDITED BY CHRIS BAMFORD PRODUCED BY WILLIAM WARD

EXECUTIVE PRODUCERS SERGE OU BETTINA DALTON MICHAEL TEAR EXECUTIVE PRODUCERS OLI HARBOTTLE ANNA GODAS

PRODUCED & DIRECTED BY CHADDEN HUNTER





# CBR SCREEN INVESTMENT FUND

Project Title	Genre	Funding Type	Project	Applicant
<i>SPACE RUSH</i>	SciFi	Development Loan	Television Series	<b>Lina Foti</b>
<i>THE WORLD BEHIND THE WIRE</i>	Factual	Equity Investment	Feature Documentary	<b>Michael Tear Caroline Douglas</b>
<i>CHILLI CHICKS AND HEART ATTACKS</i>	Drama-Comedy	Development Loan	Feature Film	<b>Anupam Sharma</b>
<i>THE COLLEANO HEART</i>	Factual	Equity Investment	Feature Documentary	<b>Michael Tear Bettina Dalton</b>
<i>MISS DALLY</i>	Biopic	Development Loan	Feature Film	<b>Felicity Packard</b>
<i>LUCKYS</i>	Drama-Comedy	Development Loan	Feature Film	<b>Sotiris Dounoukos</b>
<i>SUNDOWNERS</i>	Drama	Development Loan	Television Series	<b>Joshua Koske</b>

Project Title	Genre	Funding Type	Project	Applicant
<i>WILDBEAR ENTERPRISE DEVELOPMENT SLATE</i>	Factual	Cashflow Loan	N/A	<b>Michael Tear William Ward</b>
<i>LAS BALSAS - AN OCEAN ODYSSEY</i>	Factual	Equity Investment	Feature Documentary	<b>Michael Tear William Ward Oli Harbottle</b>
<i>FROM THE ASHES OF WWII</i>	Factual	Equity Investment	Television Series	<b>Andrew Burvil</b>
<i>DECODING A DICTATOR</i>	Factual	Equity Investment	Television Series	<b>Andrew Burvil</b>
<i>SUDDENLY ROYAL</i>	Factual	Equity Investment	Television Series	<b>Andrew Burvill</b>
<i>A NEW ANZAC</i>	Factual	Equity Investment	Feature Documentary	<b>Caroline Douglas</b>
<i>AUSTIN SERIES 1</i>	Comedy	Equity Investment	Television Series	<b>Catherine Nebauer</b>



# CBR SCREEN INVESTMENT FUND DASHBOARD

## SNAPSHOT

25

APPLICATIONS RECEIVED

14

APPLICATIONS APPROVED

2

APPLICATIONS APPROVED  
(Withdrawn)

\$1,103,405

FUNDING APPROVED

\$5,504,922

SPEND IN ACT ESTIMATED/ ANTICIPATED

\$46,379

FUNDING APPROVED

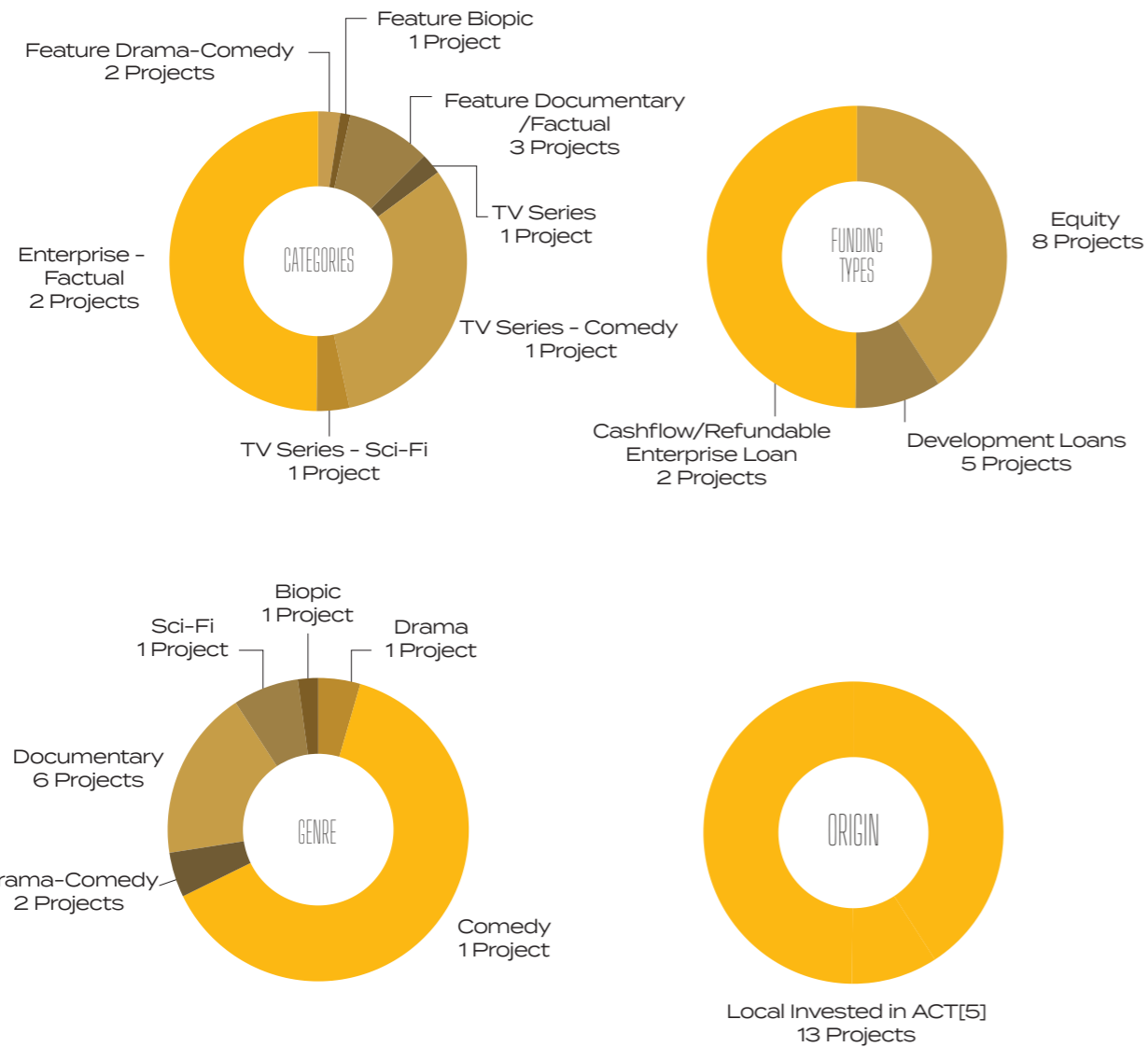
(Applications Withdrawn)

\$4.98

SPENT FOR EVERY \$1 INVESTED IN THE ACT

\$1,149,784

TOTAL FUNDS COMMITTED/INVESTED



# CASE STUDY: TOTAL CONTROL 3 - CANBERRA ON SCREEN



Attracting inbound projects to Canberra is part of the long term strategy to grow and support the sector. In the 2023 financial year viewers were bombarded with images of our beautiful city as TOTAL CONTROL 3 finally reached the small screen after COVID interrupted and prolonged filming the series.

In Total Control 3, two icons of the Australian screen, Deborah Mailman and Rachel Griffiths returned to the nation's capital for the final season of Blackfella Films' Total Control. After two acclaimed series that brilliantly predicted and depicted the political and civic zeitgeist in Australia, producers for Blackfella Films, Darren Dale and Erin Bretherton, co-creator Rachel Griffiths, head writer Stuart Page and lead actress Deborah Mailman were determined to finish the show on a high.

Executive Producer Rachel Griffiths says: "There is nothing as sad and also as exciting as shooting a final season of a show you have created a family with. With this series we have had the chance to take our characters to a final satisfying point of their journey while also reflecting on the huge changes in our country's political

life. Total Control has been groundbreaking in reflecting the operating environment for women in politics in this country. That conversation has caught up, but we are only beginning to understand the weight that First Nations people in public life carry and the discourse they are subjected to. It remains hard to believe that Total Control was Deborah Mailman's first leading role. As Alex Irving, the renegade political from remote Queensland who is now a seasoned political operative, Deborah has never been more brilliant."

On the impact of Total Control on Australian audiences, Rachel Griffiths says that part of the power of the show is the idea that 'if you can see it, you can be it', whether it be an outside like Alex Irving taking on the political establishment, a female prime minister like Rachel Anderson, or an Aboriginal Prime Minister. "I think of shows like Veep that gave us a female Vice President in the US and I'm told that countries where there has been a depiction of a female head of state are apparently more likely to have one. I'm very proud that we have Wayne Blair portraying Australia's first indigenous Prime Minister. It was a very late and brilliant decision in

season two to have Paul Anderson become our PM."

Total Control was filmed in Trangie in regional NSW, Sydney and in Canberra where, this time, Alex Irving and Eddie are now living permanently. The Australian Government gave generous access to the production to once again film at Australian Parliament House in Canberra, this time for extended periods. Politicians on all sides of politics were frequent visitors to set and, being at Parliament House, gave both cast and crew a sense of the gravitas of the world.

Darren Dale says: "The ability to film in Australian Parliament House gives us such scale and production values that would otherwise be unattainable. It's extraordinary being able to film in a building that is purpose built and for us to be able to show the vastness of

the building and the incredible details and finishes. Here in Australia, we just don't have the budget of American shows that enable them to build huge sets on big soundstages. I'm very grateful to the generosity of the current Labor Government for allowing us to film there for nine days. At any time we had 100 people running around there, filming a drama series, in a working parliament. It's a crazy idea really!"

Total Control Series 3 is a Blackfella Films production. Major production investment from the ABC and Screen Australia. Financed with support from Screen NSW with Screen Canberra and VicScreen. Producers Darren Dale and Erin Bretherton. Executive Producers Rachel Griffiths and Stuart Page. ABC Executive Producers Sally Riley and Kelrick Martin. International Distributor is All3Media International.



# CASE STUDY: AUSTIN – INCREASING EMPLOYMENT



**Name:** Ella Crane  
**Role:** Production Assistant/  
Production Runner  
**Career Level:** Emerging Canberra-  
born

Ella Crane is an emerging talent in the industry and a second-year Bachelor of Arts: Film Production student at the University of Canberra. Her involvement in “AUSTIN” not only highlights the local talent pool but also underscores the city’s potential as a prime location for film and television productions.

As a production runner, Crane played a crucial role in the behind-the-scenes operations of “AUSTIN,” handling a myriad of tasks from administrative duties to ensuring smooth communication between departments. Her responsibilities also included transporting cast members, making her an integral part of the production team. Crane’s passion for the industry was ignited at a young age by her father, who introduced her to the technical side of filmmaking, leading her to pursue a career behind the camera rather than in front of it.

Crane credits her start in the industry to the valuable connections she made through networking and a local production company’s introduction to the show’s Line Producer, Shannon

Wilson-McClinton. This opportunity not only kickstarted her career but also expanded her professional network within the industry.

The appeal of working in film and television for Crane lies in the creativity and collaboration it fosters among its professionals. “Watching it become a real thing and seeing the characters come to life has been amazing,” Crane shared, reflecting on her experience on the set of “AUSTIN.” Working on the production in her hometown of Canberra was particularly special for her, allowing her to collaborate with talented individuals from both the local area and other states.

Crane’s story is a testament to the opportunities that can arise from local productions and the importance of government support in fostering the film and television industry in Canberra. She hopes to see more shows and films choose Canberra as their location, emphasizing the city’s visual appeal and untapped potential. With adequate funding and support from Screen Canberra and the ACT Government, Crane believes the region could attract more significant projects, providing invaluable opportunities for local professionals like herself to thrive in their careers.

# CASE STUDY: AUSTIN – INCREASING EMPLOYMENT



**Name:** Cameron Brooks  
**Role:** Boom Operator  
**Career Level:** Experienced

Cameron Brooks, an experienced boom operator with 20 years of residence in Canberra, recently showcased his talent in the international TV series “AUSTIN”.

Brooks, who studied at the Australian Film, Television and Radio School (AFTRS), has a career that spans various aspects of sound production, from sound design to operating boom microphones on set.

In “AUSTIN,” Brooks played a pivotal role in capturing the essential audio elements of the production. As a boom operator, he was responsible for operating boom microphones to record dialogue, wild tracks, and sound effects (SFX), in addition to selecting and placing radio microphones on the cast and maintaining audio equipment. His expertise ensures that the final product has the highest quality sound possible, contributing significantly to the overall viewing experience.

Brooks credits his career start to his studies at AFTRS and the mentorship of Guntis Sics, a legendary production sound mixer known for his Academy Award-nominated work on “Moulin

Rouge.” This experience not only honed Brooks’s skills but also ignited his passion for location sound, leading him to a fulfilling career in film and television production.

The appeal of working in the film and television industry for Brooks lies in its dynamic nature and the satisfaction of seeing projects come to life from inception to airing. He relishes the opportunity to work with talented individuals and experience unique filming locations, making each day on set an exciting adventure.

Working on “AUSTIN” in Canberra brought Brooks the added pleasure of being able to return home every night, a rarity in an industry that often requires long hours away from home for location shoots.

Brooks advocates for Canberra as an ideal filming location, highlighting the city’s rich offerings from scenic landscapes to state-of-the-art post-production facilities. He believes that with more support from Screen Canberra and the ACT Government, the city can become a competitive option for major productions, providing ample opportunities for the wealth of local talent waiting to be discovered.

# KPI – MARKETING AND PROMOTION

- 1. PROMOTE SCREEN CANBERRA AS THE CENTRAL POINT OF CONTACT FOR SCREEN INDUSTRY ACTIVITY IN THE ACT AND CAPITAL REGION.**
- 2. PROVIDE ADVICE ON ACT AND NATIONAL PROGRAMS THAT SUPPORT PROJECTS IN THE SCREEN SECTOR.**
- 3. ESTABLISH AND MAINTAIN RELATIONSHIPS WITH INDUSTRY STAKEHOLDERS, INCLUDING GOVERNMENT SCREEN AGENCIES, NATIONAL CULTURAL INSTITUTIONS AND FILM FESTIVALS.**
- 4. DISSEMINATE INFORMATION OF INTEREST TO THE SCREEN SECTOR VIA WEBSITE, NEWSLETTERS AND SOCIAL MEDIA.**
- 5. COLLABORATE WITH SCREEN WELLINGTON, SINGAPORE FILM COMMISSION AND OTHER ACT GOVERNMENT TARGETED COUNTRIES TO LEVERAGE OPPORTUNITIES TO ENHANCE CANBERRA'S CAPABILITIES.**
- 6. COLLABORATE IN THE PROMOTION AND THE FACILITATION OF ACCESS TO SCREEN PRODUCTION FACILITIES AND SERVICES.**
- 7. COLLABORATE TO INCREASE THE PROFILE OF CANBERRA.**

Screen Canberra attends monthly meetings between the CEO of Screen Australia and all the other state agencies, increasing our representation across the country. An all day strategic session between all of the agencies was held in May 2024 - allowing Canberra to be included in the new Screen Australia strategy.

We have strategically moved our offices to our new Acton address creating a "Screen Hub" with National Film and Sound Archive. This proximity to the national institution will increase opportunities as we move into the future.

New Zealand Film Commission sponsored participants to attend Pitch Fest in person in November 2023 and join the POD program online.

Agency 9 continues to deliver communications services to Screen Canberra.

Attendance of staff at national events, including Screen Forever, has led to a strong forward pipeline of projects for 2024 onwards.



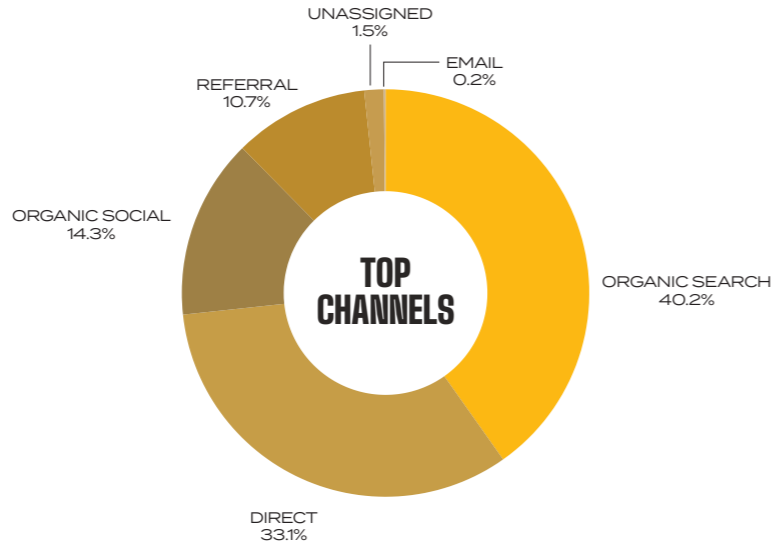
# COMMUNICATIONS OVERVIEW

## WEBSITE

**9,105**  
USERS

**24,170**  
PAGE VIEWS

**2.67**  
AVERAGE PAGES/SESSION



**13,077**  
SESSIONS

**00:00:55**  
AVERAGE SESSION DURATION

## CHANNELS

Default Channel Grouping	Users	Sessions	Engaged Sessions	Engagement rate
Organic Search	3,698	5,987	5,410	90.36%
Direct	3,045	3,752	3,573	95.23%
Organic Social	1,314	1,579	1,525	96.58%
Referral	987	1,328	845	63.63%
Unassigned	142	211	211	78.73%
Email	12	14	14	93.33%

## FACEBOOK

**4,512**  
TOTAL LIKES

**111**  
NEW LIKES

**90,267**  
TOTAL REACH

**52,816**  
ORGANIC REACH

## INSTAGRAM

**1,958**  
TOTAL FOLLOWERS

**316**  
NEW FOLLOWERS

**48,903**  
IMPRESSIONS

**41,136**  
REACH

## LINKEDIN

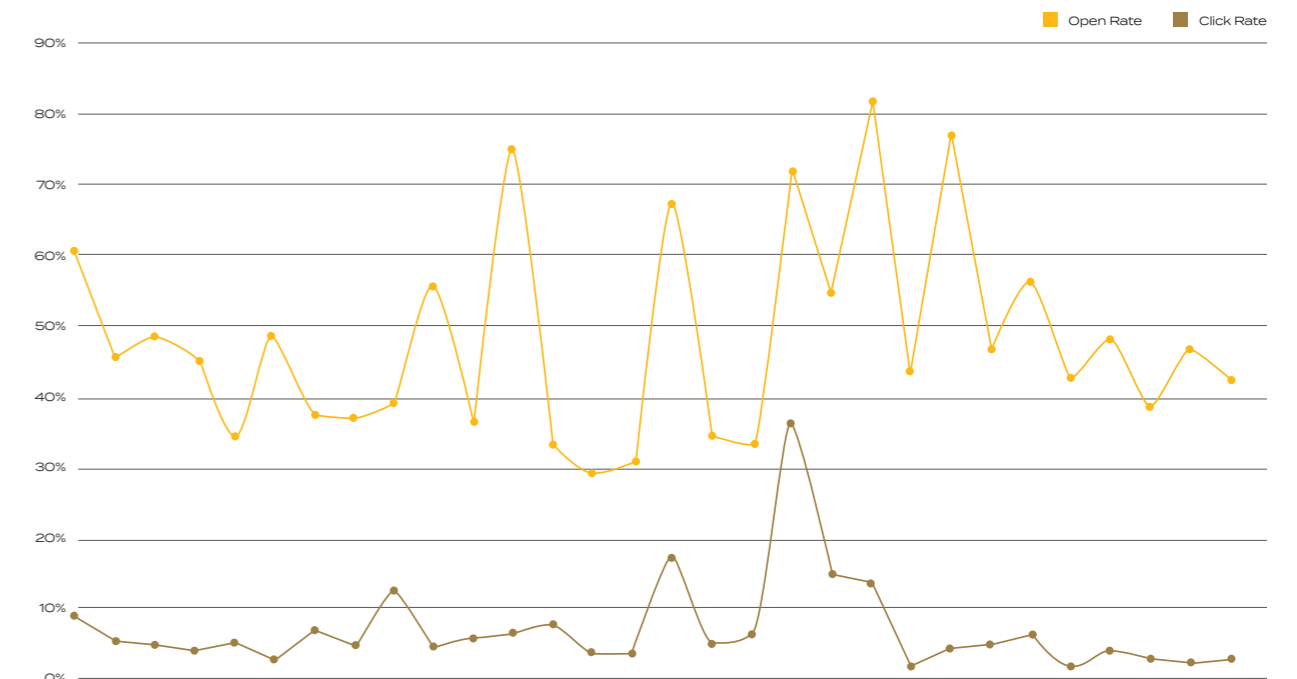
**891**  
TOTAL FOLLOWERS

**31,876**  
IMPRESSIONS

**18,251**  
REACH

**9.2**  
ENGAGEMENT RATE

## EDM (CAMPAIGN PERFORMANCE)



# KPI – PROFESSIONAL DEVELOPMENT

1. FACILITATE ATTACHMENTS/MENTORSHIPS FOR ACT PRACTITIONERS IN LOCAL PRODUCTIONS THAT ARE SUPPORTED BY GOVERNMENT SCREEN PRODUCTION FUNDING.
2. IMPLEMENT A TARGETED SCREEN DEVELOPMENT PROGRAM.

## SCREEN POD 2023 JUNE – NOVEMBER 2023

### SCREEN POD AND PITCHFEST

- ▶ Four Canberra locals were employed as Developers for the POD programme run in 2023, Bruce Davie, Linda Chen, James Foulds and Declan Shrubbs. Bruce Davie also took on a senior developer role helping the team deliver Pitch Fest at Gorman House.
- ▶ Developers learn how to give feedback and push creative ideas ahead for the participants writing treatments/scripts for television and film. The POD program had 12 participants from the ACT, and 43 participants in general. Having our local practitioners exposed

to interstate and international participants allowed them to see outside the local “bubble” and gain perspective on what others at a similar stage of industry development are achieving in their honing of script/idea craft. Screen Canberra sees this peer-to-peer interaction as a very valuable learning opportunity.

- ▶ Screen Canberra supported over 18 development producers to participate in the program with 14 representatives coming to Canberra for the two days of PitchFest at the end of the POD program.

The producers were:

- ▶ Tracey Vieira (Hoodlum)
- ▶ Aven Yap (Hoodlum)
- ▶ Rachael Turk (Sweetshop & Green)
- ▶ Melinda Wearne (Beyond Entertainment)
- ▶ Stephen Luby (Ruby Entertainment)

- ▶ AP Pobjoy (Unless Pictures)
- ▶ Hannah Belansky (Unless Pictures)
- ▶ Tresa Ponnor (Northern Pictures)
- ▶ Stephen Corvini (Live Wires)
- ▶ Miriam Stein (Tama Films)
- ▶ Katherine Slattery (Matchbox Pictures)

- ▶ Catherine Kelleher (SBS Scripted)
- ▶ Polly Rowe (Goalpost Pictures)
- ▶ Derek Lui (Odin’s Eye Entertainment)
- ▶ Mary Jane Skalski (Echo Lake Entertainment)

- ▶ Damon Lane (Secret Weapon Studios)
- ▶ Camilla Wren (Frolic Films)
- ▶ Ameenah Ayub Allen (Independent)

Having our POD participants and the extra Canberra locals (12 in total) come to the two-day PITCHFEST event and have access to leading TV/Film producers is an extremely valuable opportunity for the participants. Screen Australia’s Head of Development, Bobby Romia, also attended PitchFest and ran meetings with local practitioners which will further enrich the Canberra Creative Screen Community. It is also wonderful for Screen Canberra to have these interstate producers and Screen Australia come to Canberra and see the talent and energy of the people who live here.

- ▶ Registered participants: 43
- ▶ Participants from ACT, NSW, VIC, WA AND NZ
- ▶ Incoming total \$90,000
- ▶ Sponsored by: Screen Australia, New Zealand Film Commission, Academy of Interactive Entertainment and Screen West.
- ▶ Delivered completely online
- ▶ Round tables held on line in September 2023
- ▶ 5 Masterclasses/guest speakers
- ▶ Pitch Fest was held at Gorman House November 2023
- ▶ 18 producers involved in receiving pitches
- ▶ Final Screen Australia catchup for Canberra participants in January 2024



## BUS STOP FILMS. INCLUSIVE PRODUCERS ATTACHMENT – KATE MAUDE

Screen Canberra, together with Screenwest, Screen QLD, SAFC, VicScreen, Screen Tasmania and Screen NSW supported 10 Inclusive Producers Attachments, who worked with Bus Stop Films across our 2023 class film projects. The selected applicants represented a dynamic intersectional group with representatives from the disability, LGBTQIA+, First Nations and culturally and linguistically diverse communities. They each received training including attending

Bus Stop's Inclusion in Action Workshop and benefited from an increased understanding of inclusive filmmaking and working with people with disabilities. Kate Maude was employed to work with our Producer Dianna La Grassa across our two Canberra film projects Let Me Go and Healing Heroes.

Kate Maude is a Canberra-based producer, writer, and actress, known for *Starry Eyed* and *The Cost of Money*. Kate is passionate

about creating art that allows us to share in the human experience. Accessible Film Studies Program Canberra - inclusively made films. Bus Stop Films produced two inclusively made films through our Accessible Film Studies Program, *Let Me Go* and *Healing Heroes*. The films included the work of 22 young adults with intellectual disability who attend our Accessible Film Studies Program.

The shoots included the over 36 cast and crew, from the ACT region. Professional

filmmakers and emerging talents working together to bring the films to life.

The production cost for both films was just under \$30,000 all spent locally. Additionally, Bus Stop Films spent around \$1,500 on accommodation in the ACT. The two Canberra films screened at the Bus Stop Films showcase on the 13th December at the National Film and Sound Archive - with the Governor General and his wife in attendance.





# KPI – LEVERAGE OTHER FUNDING

- 1. LEVERAGE OTHER FUNDING SOURCES FOR IMPLEMENTING SCREEN ACTIVITIES TO COMPLEMENT THE GOVERNMENT’S GRANT.**
- 2. DESIGN AND IMPLEMENT A PATHWAY TO DIVERSIFYING THE FUNDING SOURCES.**

A grant secured in 2022 from Screen Australia for \$50,000 to support below the line (crew) capacity building was used to employ crew on “Austin” which filmed in November 2023.

PitchFest and POD continued to be the main source of external revenue for Screen Canberra with New Zealand Film Commission, Screen West and Academy of Interactive Entertainment all sponsoring applicants for Screen Pod and Screen Australia coming on with a development grant for PitchFest. \$82,150 of sponsorship made it one of the most successful Pods to date being able to cover costs. Sadly this momentum has slowed with only one of the sponsors willing to come on in the new financial year, it is clear that cost of living and political appetite has slowed down towards the training end of the screen industry.

The Screen Canberra/University of Canberra Graduate Certificate had a small cohort for Semester One 2023 of 4 students. However 8 students registered for semester 2 of 2023 and semester 1 of 2024 meaning costs will be covered in the second semester. Strong interest for the course for 2024. Again cost of living is starting to make a strong dent on the University of Canberra enrolments - especially in the post graduate space. Our course is rating highly amongst the students who take it and we hope to build on the momentum.



## CASE STUDY- FLEUR FERRIS

Fleur Ferris, a bestselling and award-winning novelist, enrolled in the University of Canberra's Graduate Certificate in Screen Development to expand her skills into screenwriting.

“I hoped to gain knowledge and skills that would help me write saleable material and to gain ongoing employment in the screen industry,” Fleur said. “The assessments are practical and prepare you for employment in the industry. The more you put in, the more you get out of it.”

“Part of my assessment was pitching to real-world producers. Students prepared pitch material and screenplays for this assessment

and then we received feedback from these industry professionals about our work and pitching. I edited my work accordingly and then used the same material at Screen Canberra's PitchFest, where I pitched to producers from Australia, the UK and USA. Out of this came great opportunities for future collaboration, offers of option on two of my manuscripts, and ongoing conversations with producers.”

“The 100% online course delivery option suited as well. I live in a regional area, so it was wonderful to find an online course that met my requirements.”

# ARTSACT KPI TABLE

Indicator (outcome sought)	Program/Activity (how it will be achieved)	Metric (annual target)	Outcomes
1 Increased collaboration with artists, other arts organisations and other businesses.	Delivery of collaborations including with other industry and arts organisations, Screen Singapore and New Zealand Film Commission and commercial businesses.	At least one collaborative activity with another arts organisation and one collaborative activity with a business is delivered annually.	NZ Film Commission sponsored a cohort to attend POD and PITCHFEST in Nov 2023. Screen West sponsored a cohort to participate in the June - Nov 2023 POD.
2 Improved access to and diversity of participation in the arts and creation of an environment that is inclusive to all.	Delivery of programs with diverse community groups and people with a disability, including with Bus Stop Films.	At least one activity delivered annually targeting diverse participants and/or audience.	Bus Stop Films accessible included the over 36 cast and crew, from the ACT region. Professional filmmakers and emerging talents working together to bring the films to life.
3 Improved skills development and pathways for artists to develop and increase their capacity and capability.	Delivery of professional development and career opportunities, including through long term placements and mentoring.	At least one professional development activity delivered annually.	POD, Developer POD, UNTAPPED (Australians in Film), Inclusive Producer Attachment Program (Bus Stop).
4 Long-term growth in creativity and innovation, including strengthening collectives, groups and communities of artists and creatives to enable creative practice.	Delivery of support services for artists and organisations, including through the Screen POD activities.	Support provided to at least 5 artists, organisations and studios to work collectively.	POD developer groups bring together a minimum of 6 participants to give feedback, and support each other in small groups over the course of POD.

Indicator (outcome sought)	Program/Activity (how it will be achieved)	Metric (annual target)	Outcomes
5 Increased own-source revenue and revenue from a range of other government, non-government and private sector sources.	Pursuit of additional income, including through charging fees for courses, partnership arrangements, sponsorship and income from other grants.	At least 2% growth per year in own-source and non-government income.	Screen Australia grants, POD/PitchFest Income, Screen West, AIE, NZ Film Commission and UC income contributed to extra revenue for the financial year.
6 Increased visibility of the arts in Canberra and growing audience and new markets.	Marketing of programs and activities, including through email, media and social media and communication for individual projects.	At least 2% growth in email and social media reach per year.	See Marketing and promotion reach breakdown on page 23
7 Strengthened governance, organisational capacity and resilience.	Maintenance of appropriate staffing levels, strategic planning and sound governance.	<ul style="list-style-type: none"> <li>▶ Board reflects diversity and has a membership of a minimum of 50% women and an appropriate skill mix.</li> <li>▶ Financial statements reflect sound financial management.</li> <li>▶ Board reports, satisfaction with staffing, strategic planning and administration of the organisation.</li> </ul>	Audited financial statements supplied. Board 60% female for half the year and then moved to 80% female.
8 Increased satisfaction of audiences and participants.	Participants and audiences report satisfaction with activities supported by artsACT funding.	80% satisfied or very satisfied rating in audience and participant satisfaction surveys reported to actsACT (30 June).	Yes. Survey information sent as requested across the year to ArtsACT

# CBR SCREEN INVESTMENT FUND KPIs

KPIs	2022-23 Actual	Actuals to 30 June 2024
Number Funded (applications/projects approved – loans and equity)	12	15
Funds Allocated (total funds committed through approved applications)	\$405,960	\$1,103,405
Total Qualifying ACT Spend (anticipated)	\$3,480,903	\$5,504,922
Number Funded ACT Origin (applications/projects from locals approved – loans and equity)	10	13
Funds Allocated to ACT Projects/Applications (total funds committed through approved applications)	\$258,421	\$753,405
Number of ACT Jobs (credited roles, anticipated)	39	129
ACT Attachments (credited roles, anticipated)	3	0

#### Breakdown of Project/ Funding Type Approved

- ▶ 2 Development Loan - Feature Documentary, Factual
- ▶ 1 Development Loan - Feature Film, Fantasy
- ▶ 1 Development Loan - Mini-Series, Drama
- ▶ 1 Development Loan - TV Series, Comedy
- ▶ 1 Development Loan - TV Series, Drama
- ▶ 1 Development Loan - TV Series, Drama-Comedy
- ▶ 1 Equity Investment - TV Series, Drama
- ▶ 4 Equity Investment - TV Series, Factual
- ▶ 1 Development Loan, Feature Film - Biopic
- ▶ 2 Development Loans, Feature Film - Drama-Comedy
- ▶ 1 Development Loan, TV Series - Drama
- ▶ 1 Development Loan, TV Series - Sci-Fi
- ▶ 4 Equity Investments, Feature Documentary - Factual
- ▶ 1 Equity Investment, TV Series - Comedy
- ▶ 3 Equity Investments, TV Series - Factual

## APPENDIX

# STRATEGIC PLAN

## TIME FRAME

2021–2025

## VISION

For Canberra to have a thriving local screen industry and be a competitive production destination.

## MISSION/PURPOSE

To act as the strategic support mechanism for the local ACT screen industry through collaboration, training, education and funding; to have a true partnership between government and the industry and to respond swiftly to market opportunities.

## GOVERNMENT ALIGNMENT

- ▶ Knowledge city
- ▶ Digital city
- ▶ Creative industries leader
- ▶ Diversified economy
- ▶ Build profile of Canberra

## UNDERPINNED BY

- ▶ Well-governed, responsive, appropriately funded and efficient organisation
- ▶ Diverse Funding Sources (organisation, projects, initiatives)
- ▶ Relationship management and networking (filmmakers, market and agencies)
- ▶ Diversity and Inclusivity
- ▶ Strategic communications plan

# STRATEGIC GOALS

## 1. DEVELOP A THRIVING LOCAL SCREEN INDUSTRY

### STRATEGIES

- 1.1. Build skills and capability.
- 1.2. Increase jobs and opportunities.
- 1.3. Develop more local commercial IP and entities.
- 1.4. Meaningful engagement with local industry.

### ENACT STRATEGY THROUGH

- 1.1. Education and Initiatives Plan.\*
- 1.2. Mentoring, placements and attachments plan.
- 1.3. Offer Enterprise and Slate support.
- 1.4. Task forces on particular issues.

## 2. SIGNIFICANTLY INCREASE SCREEN INDUSTRY ACTIVITY

### STRATEGIES

- 2.1. Effectively manage, grow funds.
- 2.2. Increase in activity levels and types.
- 2.3. Grow profile of capabilities, locations, infrastructure, etc.

### ENACT STRATEGY THROUGH

- 2.1. Data collection, including investment performance and research.\*
- 2.2. Location's Focus.
- 2.3. Communications strategy.

## 3. FOSTER CREATIVE INDUSTRY LEADERSHIP

### STRATEGIES

- 3.1. Advocacy.
- 3.2. Partnerships with local and national organisations, educational institutions and market.
- 3.3. Supporting and engaging with local screen arts and culture.

### ENACT STRATEGY THROUGH

- 3.1. Advocacy - Games strategy.\*  
Advocacy - Infrastructure.  
Advocacy - Ongoing funding.  
Advocacy - Creative Industries.
- 3.2. Develop a plan for partnership engagement.
- 3.3. Develop a screen culture strategy.

\*EXTERNAL RESOURCES REQUIRED

# SCREEN CANBERRA STAFF

## **Dr Holly Trueman** CEO

Holly's journey into the TV/Film industry began as a distraction while completing her PhD in Malaria Research in London. She has been working in the industry in the UK and Australia for over 20 years. Not surprisingly she was drawn to documentary productions and spent time working at the Specialist Factual unit at the BBC headquarters at White City and was head researcher at the ABC flagships weekly Science TV show, Catalyst.

Prior to joining Screen Canberra, Holly served as Head of Production and Executive Producer at Wildbear Entertainment, where she managed people, as well as film and television projects across multiple offices in Australia and New Zealand. Her TV producing credits include Ride: A brutal fairy-tale (Adelaide Film Festival, Boulder Film Festival and ABC), Animal Bushfire Rescue (PBS

## **Monica Penders** Outgoing CEO

Monica has steered Screen Canberra from a one-person initiative to an independent organisation that is now responsible for the delivery of the \$5 million CBR Screen Fund. She has a diverse background in international business including advertising and public relations, marketing with the Walt Disney Company and her last corporate role was as Vice President

Nature, ARTE), Human Animal (ARTE, ZDF), Great Australian Stuff with Tony Armstrong (ABC), Reefshot (STAN Original), Australia after War (ABC) and Building to the Sky (Discovery Science, Red Arrow).

Holly started her tertiary education in Canberra, graduating with a Bachelor of Science (Honours) from the ANU and completed a Doctor of Philosophy at Imperial College London.

She is passionate about managing teams and good governance, having done various professional courses to extend her skills in these areas. Holly brings a holistic approach to Screen Canberra looking to support both the incredible emerging talent and the amazing practitioners who are living in Canberra.

of Corporation Communications at Lend Lease in New York.

In 2008 she produced the US\$27 million film *THE SECRET OF MOONACRE* which was shot in Budapest, Hungary and enjoyed a global theatrical release. Monica graduated from Griffith University, Australia with a Bachelor of Arts

majoring in film and media studies and has undertaken film studies at the University of NSW, New York University, the New School in New York and received a Certificate IV in Training and Graduate Certificate

## **Alex Ringland** Acting Fund Manager Screen Investment Fund Coordinator

Alex has had multiple roles in the organisation including the Locations & Production Manager, Acting Senior Fund Manager and the Screen Investment Fund Coordinator.

Alex has successfully delivered Screen Canberra's most notable professional development program, Accelerator POD along with screenings and events in Australia, New Zealand and Singapore.

Alex completed a degree in Entertainment Business from JMC Academy in 2009 and she began

## **Shirelle Cubbin** Operations Manager

Shirelle has over 20 years of experience in project management and administration within creative industries, including graphic design, advertising, interior design, animation, and film production. As the Operations Manager at Screen Canberra, she effectively combines her planning and organisational skills to ensure that day-to-day operations run smoothly and efficiently. In addition to her managerial responsibilities, Shirelle serves as the Company Secretary,

in Leadership & Management. Monica has been shortlisted three years running for the Natalie Miller Fellowship and is a member of the CBR Brand Board.

her career as a Production Intern at Chaotic Pictures. With a clear focus and strong interest in Production, Alex continued her studies by attending the International Film School where completed her Advanced Diploma in Screen and Media.

In 2013, Alex began her career with Transmission Films where she directly supported the Theatrical Acquisitions Manager. Alex moved to Canberra in 2015 where she began working at Prime until she joined the Screen Canberra team as the Coordinator in 2016.

focusing on governance practices in collaboration with the Board and Finance and Audit Committee.

Shirelle oversees our operational finances, collaborates with accountants to manage various funds, and works closely with external auditors to ensure comprehensive and accurate reporting. She is committed to maintaining transparency and accountability within the organisation.

# SCREEN CANBERRA BOARD

## Dr. David Court

Chairman (ACT)

David Court is Founder of Compton School, Australia's first creative business school, and a director of the Sydney Children's Hospital Foundation. He was formerly Head of Screen Business at the Australian Film Television and Radio School where he developed Australia's first screen business qualification.

David has been involved in the financing of more than a dozen film and television productions including John Weiley's *ANTARCTICA*, Baz Luhrmann's *STRICTLY BALLROOM*, Dean Cavell's *THE WIGGLES MOVIE*, Jerzy Domaradski's *LILIAN'S STORY*, Robert Connolly's *THE BANK*, Guy Gross's *OLD TOM*, Andrew Horne's *THE ANIMATED LEUNIG*

## Sandra Sdraulig AM

Deputy Chair (VIC)

Sandra Sdraulig AM is an Executive Coach and owner of Through the Roof: Executive Coaching Women, Chair of the Adelaide Film Festival and Vice President of the Natalie Miller Fellowship. She is also a lawyer with more than 20 years of experience as a film and television executive in both the commercial and cultural sectors of the Australian film, television and digital media industry. Previously, she was the CEO of Film Victoria; producer

and Don Featherstone's *THE ONE PERCENTERS*. David was founding editor of the authoritative industry newsletter, Entertainment Business Review. As author of *Film Assistance: Future Options* (Allen & Unwin, 1986), he was the policy architect of the Film Finance Corporation, established by the Australian Government in 1988. In 2010, with Sir Peter Jackson, he undertook a review of the New Zealand Film Commission for the New Zealand Government.

David holds a PhD from the Crawford School of Public Policy at the Australian National University.

and presenter of *FRIDAY ON MY MIND*, a weekly live interview program for practitioners across film, television and new media; Director of the Melbourne International Film Festival; and Film Distribution and Marketing Manager for Palace Entertainment. In 2012 she was awarded an Order of Australia for her leadership and contribution to the Australian film and television industry.

## Julian Widdup

ACT

Julian Widdup has a strong interest in the screen industry. He is an experienced director having served on the boards of over 20 major corporations including Rural Funds Group, Darwin International Airport, Alice Springs Airport as well as major financial services, superannuation, port, power utility, agricultural, timberland, defence, hospital and healthcare entities. Julian's directorships include ASX listed entities and international corporations.

Julian has a professional background in finance, public-private partnerships, corporate strategy and risk management. He held executive roles with Palisade Investment Partners,

Access Capital Advisers (now Whitehelm), Towers Perrin (now Willis Towers Watson) and the Australian Government.

Julian is a Fellow of the Australian Institute of Company Directors, a Fellow of the Actuaries Institute, and a Member of the Australian Institute of Superannuation Trustees. He holds a Bachelor of Economics and Master of Business Administration (Adv) from the Australian National University and was the recipient of the University Medal. Julian received the Sir Roland Wilson Prize for excellence in business administration and the Management Services AG Prize for strategic management.

## Sue Edwards

VIC

Sue Edwards brings over 30 years experience in the screen industry working primarily in production for film and television. In 2007 she joined Film Victoria, the state government funding agency for the screen industry (film, TV, games). She spent 8 years there overseeing and managing a variety of funding programs including Production Investment, Development and Incentives until returning to the production sector in 2016. Since then,

she has worked as a Line Producer for companies including Playmaker Media, Hoodlum Entertainment, FremantleMedia and Werner Productions on projects such as House Husbands, Five Bedrooms, the last five seasons of Wentworth and the second series of The Newsreader. Currently she is producing a new series High Country for Foxtel/ Binge in partnership with Curio Pictures and RAGE Media.

**Lisa Barlin**

ACT

Lisa Barlin has been an equity Partner at independent commercial law firms for the past decade. She brings more than 20 years' experience as a solicitor, predominantly working in commercial and government law. She has routinely provided legal advice on corporate governance issues and provided crisis management services at a board level. For the last 15 years she has also been a director for not for profit community boards across

the education, health and safety, and sporting sectors.

Most recently Lisa was a director and then Deputy Chair of Snowy Hydro SouthCare Rescue Helicopter Trust Fund. This Trust Fund was owned and funded by the ACT and NSW Governments and the helicopter flew 6,900 rescue missions across the ACT and Southern New South Wales region.

**Vicki Williams**

ACT

Vicki Williams is an Adjunct Professor at the University of Canberra and a seasoned executive with over 30 years of experience across various sectors, including Higher Education, Health, Media, Professional Services, and Government. With her strong background in leadership, strategy development, finance, and governance, Vicki has been actively engaged in governance roles since 2005.

Directors (AICD) Divisional Council (ACT) and Chair of the Board at Campus Plus Pty Ltd an innovative start up in the area of promoting connection between universities and industry.

She is also the Chair of the Board at Radford College and a member of the Canberra Business School Advisory Board. She has a demonstrated commitment to community that has been underscored by her past governance roles in organisations such as South Care Rescue Helicopter Trust and Northside Community Service Ltd.

Vicki brings extensive expertise in financial management. Her governance portfolio extends to key roles in industry bodies such as the Australian Institute of Company



# FROM THE BEGINNING: THE HISTORY OF SCREEN CANBERRA

## 2003 – SCREENACTION

- ▶ ACT Government screen industry support was initiated as an action of the then Labor Government's 2003 ACT Economic White Paper – *action 27 The Government will establish an Office of Film, Television and Multimedia. Known as ScreenACTion, it will implement industry development initiatives, provide location production support and work with other States on potential partnering projects.*
- ▶ ScreenACTion was established within the then BusinessACT with an allocation for approximately two FTE positions.
- ▶ ScreenACTion was subsequently discontinued in 2006 along with a raft of economic development programs and initiatives as an outcome of the 2006 Costello Functional Review Economic and Financial Outlook for the ACT (the Functional Review).
- ▶ Local industry lobbied the ACT Government to run the ScreenACTion functions.

## 2008 – SCREENACT

- ▶ ScreenACT was established, within the then Canberra Business Chamber. ScreenACT was a program/initiative not an organisation.
- ▶ Chaired by Michael Tear (now CEO of WildBear Entertainment – also President of Screen Producers Australia from 2016-2021), ScreenACT had an ACT Government funded operating budget of \$165,000 per annum which was overseen by a task force of local industry representatives plus a government advisor/representative.
- ▶ In this period ScreenACT managed industry development activities as well as grassroots arts activities funded by artsACT.
- ▶ Monica Penders was recruited as Director of ScreenACT in May 2009.
- ▶ Ms Penders commenced looking for additional funding sources to enhance local industry capacity. This included industry grants from Screen Australia, Enterprise Connect, payment for services such as training initiatives, insurance for short films and introduction of the Screen POD program (in which applicants pay to participate in screen industry and scriptwriting training and mentoring).
- ▶ In 2011 the ACT Government committed \$1.8 million over three years for investment into screen projects. *THE CODE* and *SECRET CITY* were two stand out projects supported with this investment.
- ▶ The \$1.8 million investment fund was managed by Economic Development and supported by an independent panel and ScreenACT.
- ▶ In this period ScreenACT sought to separate its relationship with the Canberra Business Chamber to become an independent organisation responsible for its own governance.
- ▶ Core funding from ACT Government went from \$165,000 to \$265,000 then to \$350,000 over the next ten years, with some incremental increases from then to now.
- ▶ In 2013 ScreenACT took over the duties of the ACT Filmmakers Network (emerging filmmakers). This program was funded by artsACT at originally \$60,000. With incremental increases this is now approximately \$150,000 per

annum from artsACT with the funding now being directed at supporting the organisation to deliver services to local screen practitioners.

- ▶ ScreenACT also delivered the CBR Screen Arts Fund for several years with the cost of this being taken from the core funding.

## 2014 – ACT SCREEN INDUSTRY ASSOCIATION

- ▶ In 2014, the ACT Screen Industry Association (ACTSIA) was formed as a membership-based industry association (company limited by guarantee governed by an industry board). Trading as ScreenACT.
- ▶ Ms Penders was appointed ACTSIA Chief Executive Officer in November 2014.
- ▶ ACTSIA members were able to buy into ACT Screen public liability insurance to protect small/short film makers. This was another revenue stream for ACTSIA, with filmmakers from across the country buying into the policy.
- ▶ In 2014 ACTSIA left the Canberra Business Chamber premises to the Canberra Technology Park campus in Watson, with rent sponsored by the Academy of Interactive Entertainment (AIE).
- ▶ ACTSIA's Board grew to incorporate national experts in screen plus local industry professionals - a skills-based board.

## 2019 – SCREEN CANBERRA

- ▶ The ACT Screen Industry Association changed its name to Screen Canberra in 2019 to align with government initiatives such as Visit Canberra, Events Canberra and Study Canberra.
- ▶ Over the next few years laws changed in various states to no longer require public liability insurance. Cost was outweighing the benefit, so this program was ended.
- ▶ Membership was costing Screen Canberra more to deliver than any benefit and the numbers dwindled so general membership was dropped.
- ▶ After many years of intense lobbying, in 2018 the Chief Minister committed \$5 million to establish the CBR Screen Investment Fund (SIF) to be administered by Screen Canberra.
- ▶ The funding agreement provided for \$100,000 per annum to be drawn from the SIF to subsidise its administration. This was later increased to \$150,000 per annum.
- ▶ In 2020 Screen Canberra moved from Canberra Technology Park to new premises in Civic.
- ▶ In 2022, the ACT Government provided a further \$500,000 for a pilot Screen Attraction Fund (SAF). \$50,000 of this was for administration.
- ▶ Projects of note supported by the SIF: *TOTAL CONTROL Series 1 – 3*, *THE FURIES*, *SISSY*, *AUSTRALIAN'S AT WAR*, *KIDS RAISING KIDS* and *RIP TIDE*.
- ▶ COVID has meant less production and therefore less administration fees which was supplementing the cost of running the SIF putting significant strain on the operations of the organisation.
- ▶ However, by end of the reporting period (June 2023) it was clear that a strong forward pipeline for the fund was in place, strong take up of initiatives such as POD, the University of Canberra Graduate Certificate in Screen Development and external sponsorships have helped to solidify the organisation's funding base.



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Screen Canberra operates within  
Australia, with its office located at  
McCoy Ct, Acton.

