



ACT
Government

SCREEN CANBERRA



YEAR IN REVIEW 2024-25

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FROM EXECUTIVE PRODUCER LAUREN JACKSON

GO BIG

THE STORY OF THE CANBERRA CAPITALS

LGR PRODUCTIONS AND STUDIO 94 PRESENTS

IN ASSOCIATION WITH THE SCREEN AUSTRALIA ACT GOVERNMENT SCREEN CANBERRA BASKETBALL AUSTRALIA AND THE UNIVERSITY OF CANBERRA

"GO BIG" LAUREN JACKSON JADE MELBOURNE CARRIE GRAF KELSEY GRIFFIN AND MARIANNA TOLO EDITED BY DUNCAN BALMAIN DIRECTOR OF PHOTOGRAPHY BEN IZZARD

CO-PRODUCED BY LARA SINCLAIR EXECUTIVE PRODUCED BY LAUREN JACKSON PRODUCED BY DYLAN SIMPSON DIRECTED BY LACHLAN ROSS



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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 and digital media projects.

Recent productions supported by Screen Canberra include *GREAT AUSTRALIAN STUFF (2023)*, *TOTAL CONTROL (2019-2023)*, *AUSTIN (2025)* and *POSTER BOY (2025)*.

MISSION

We champion people, projects and businesses in the screen industry to identify and respond to market opportunities.

VISION

For Canberra to be a thriving part of the global screen economy.

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



The past year has been a period of growth and consolidation. We have implemented a new five-year strategy, in service of a vision of Canberra as a thriving part of the national screen economy. That strategy already is paying off. We have had the second season of the hit show *Austin* in production here, providing valuable employment and career development for local practitioners – and showcasing Canberra as an attractive and viable location for major productions. We have also built new partnerships. During the year, partnering with the NFSA, UTS and Screen NSW, we hosted the Screen Stories symposium, bringing together industry leaders and emerging practitioners from all over Australia.

This year marks the end of the seven-year Screen Investment Fund so generously funded by the ACT Government. The Fund has been instrumental in building the foundations of a viable local screen industry. We are grateful for the Government's commitment to continue this funding and its recognition of the contribution of the screen sector to the growth and enhancement of Canberra.

On a personal note, this will be my last report as chair. I'd like to thank my fellow directors, our dedicated staff, our funding partners and the screen community for their support of this vital organisation. It has been a privilege to serve and I leave with every confidence in the leadership team and the strategic direction of the organisation.

Dr. David Court
Chair, Screen Canberra

REPORT FROM THE CEO



This year was about building upon the successes of the previous financial year, deepening our strategic partnerships, and cementing Canberra's reputation as a dynamic and competitive production destination. Having settled into my role, this financial year my focus shifted to long-term strategic growth for the sector. The energy within the Canberra screen community is vibrant, and it has been a privilege to lead our dedicated team in harnessing it.

Our Focus for the Year

The focus of the organisation over the year has been:

- ▶ Delivery and wrap up of the CBR Screen Investment Fund
- ▶ Building Capacity through Education and Training partnerships
- ▶ Championing Diversity and Inclusion
- ▶ Setting a clear Strategic Direction
- ▶ Strengthening our Screen Industry Leadership

Consolidating Our Production Success

The highlight of this financial year has undoubtedly been the

return of the ABC series Austin. Securing a second season of a major production is a landmark achievement for any jurisdiction. It represents a powerful vote of confidence in our city, our locations, and most importantly, our talented local crew and businesses. The continued economic and cultural impact of this production cannot be overstated, providing sustained employment and once again showcasing our beautiful city to the world.

The CBR Screen Investment Fund, which has now wrapped up, was the engine of this growth. Its strategic deployment was crucial in not only attracting returning series like Austin but also in assessing a pipeline of new and diverse projects that will keep our industry working and growing into the future.

Fostering a Sustainable Creative Ecosystem

Beyond individual productions, our focus has been on the bigger picture: building a sustainable industry. Our partnership with the University of Canberra on the Screen Development Graduate diploma continues to cultivate the

next generation of storytellers, equipping them with the skills to succeed in a competitive industry. To further strengthen the skills in the territory, we also offered producing and graphics course opportunities through the Australian Film, Television and Radio School (AFTRS).

We have continued to support our local creatives through a range of targeted initiatives. We proudly supported emerging filmmakers to attend the "Regional to Global" screen forum, providing them with invaluable networking opportunities. Our "Print to Screen" initiative yielded incredible results, culminating in local author Ruth Pielor winning a prestigious Telly Award for her adapted work. Furthermore, we created unique opportunities for local writers to gain firsthand experience by sitting in on professional writers' rooms, bridging the gap between development and production. Supporting our emerging and established practitioners is at the heart of our mission, and we remain committed to providing the resources and opportunities they need to thrive.

National Recognition for ACT Creatives

We are thrilled to see them being supported at a federal level:

- ▶ **WildBear Entertainment** received Next Step positions funded by Screen Australia, allowing the company to attract talented crew to Canberra.
- ▶ **Lina Foti**, a local children's

animation producer, travelled to the USA under the prestigious Screen Australia Enterprise funding, creating outstanding connections and networks.

- ▶ **Marissa McDowell** was selected for a sustainable producers position.
- ▶ **Farnoush Parvishi** was recognised as one of SBS's 'Ones to Watch' at Screen Forever.

Screen Industry Leadership

We have continued to strengthen our ties with Screen Australia and the other State and Territory Screen agencies. Screen Canberra was invited to speak at major industry events including the AACTA Awards, ScreenForever, +Screen Stories and Regional to Global. We were also instrumental in working on two major industry reviews: The SaCSA VET sector review and the Screen Australia industry development review.

A particularly proud achievement this year was our role in creating an articulation pathway between the Canberra Institute of Technology (CIT) and the Australian Film, Television and Radio School (AFTRS). This pathway is a huge endorsement of CIT's continued excellence and its commitment to training people to work in



the sector, creating a direct route for local talent to one of the world's top screen schools.

Our strategic relocation to the National Film & Sound Archive (NFSA) has transformed our office into a vibrant hub of screen culture. Our regular "Coffee and Creativity" catchups at the NFSA are fostering a stronger sense of community and encouraging collaboration in our region.

Progressive Canberra

This year, we proudly cemented our role as a leader in inclusive storytelling. In a powerful collaboration with the University of Technology Sydney, Screen NSW, the Australian Directors' Guild, and with support from the ACT Government's Office of LGBTIQ+ Affairs, we launched the inaugural +SCREEN STORIES Symposium. This pioneering conference brought industry leaders to Canberra to engage in a vital national conversation, exploring screen storytelling through an LGBTIQ+ lens.

Building on this, we established the +SCREEN STORIES Mentorship, a comprehensive three-month program designed to build a supportive, intergenerational network for LGBTIQ+ screen storytellers. This initiative provides a secure and inclusive environment for creatives to develop their skills and projects, ensuring that diverse voices are not just heard, but championed.

Looking Ahead

As we look to the future, we will continue to focus on our core objectives: attracting high-quality productions, nurturing local talent, and building a sustainable and thriving screen industry in the nation's capital. We will continue to champion the stories and storytellers of Canberra, ensuring our city is not just a backdrop, but a leading character in the Australian screen industry.

Sincerely,
Dr Holly Trueman
Chief Executive Officer

GOVERNANCE REPORT

The past year has been one of consolidation and building on the strong foundations established in recent years. With stable leadership and governance structures, the focus has been on strengthening existing practices, advancing long-term strategic planning, and continuing to support the growth of the ACT screen industry.

Leadership and Nominations Committee

Screen Canberra has continued under the leadership of Chief Executive Officer, Dr Holly Trueman, who has guided the organisation with stability and a clear strategic vision. The Nominations Committee, established in 2023, has remained in place and continued its oversight of Board composition and succession planning.

Board Activities and Changes

The Board convened three times during the year.

In March 2025, we farewelled Lisa Barlin, who concluded over six years of dedicated service on the Board and Chair of the Finance and Audit Committee. Lisa's legal and governance expertise contributed significantly to strengthening the organisation's governance practices during her tenure. Looking to the future, Screen Canberra advertised for new Board members and received a strong response from a highly skilled pool

of applicants. The Nominations Committee met on 27th June 2025 and used a skills matrix to identify the expertise required and assess applicants against the organisation's needs. This process ensured that recommendations for three new appointments provide a strong and diverse mix of skills to guide the organisation's future.

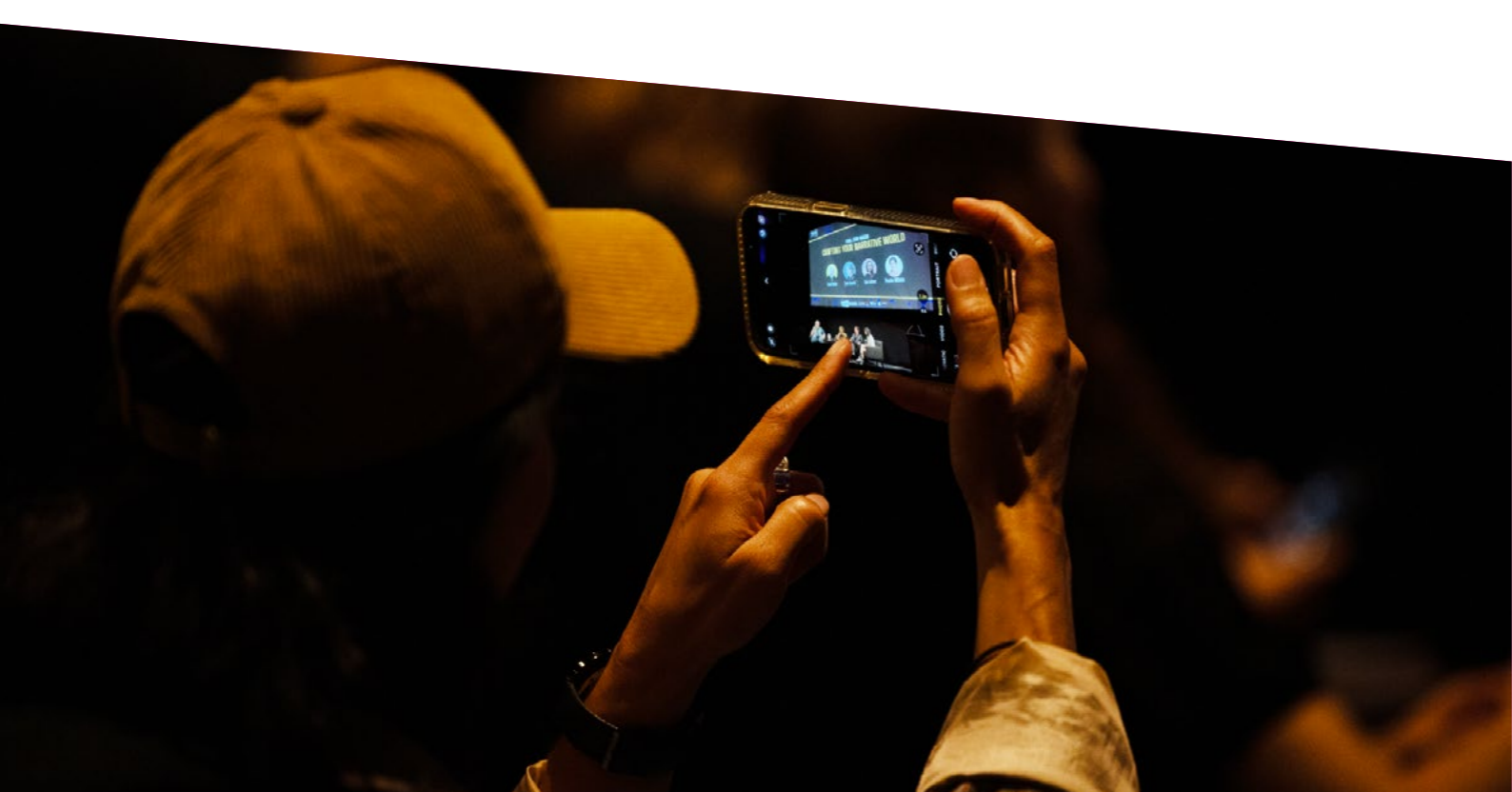
Oversight of the CBR Screen Investment Fund

This year marked the final year of the CBR Screen Investment Fund. The Board reviewed and supported the recommendations of the Assessment Committee, approving funding for five projects for production. Over its seven-year duration, the Fund has played a critical role in supporting the growth of local businesses and individual creatives, leaving a lasting legacy of strengthened capacity within the ACT screen industry. Looking ahead, we are excited to work with government on the development of a new Screen and Games Fund to continue building opportunities for our region.

Finance and Audit Committee

The Finance and Audit Committee convened three times during the year. Key points include:

- ▶ Financial oversight: The Committee continued to review quarterly financial



reports prepared by external accountants in collaboration with management. Through strong oversight and careful monitoring across the year, the organisation has ended the year in a financially sound position. This reflects the Committee's focus on ensuring that resources are well managed and aligned with strategic priorities, providing confidence in the organisation's financial resilience and capacity to deliver into the year ahead.

- ▶ Governance: Ongoing review of insurances, staff entitlements, and compliance obligations

continued, ensuring robust governance processes remain in place.

- ▶ Audit and Financial Statements: The 2024-2025 financial statements were completed and audited by external auditors, with a clean report delivered to the Board.

These steady processes reflect a well-established system of financial management and governance, providing a solid platform for the organisation to pursue its strategic objectives in the years ahead.



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.

1. Assist ACT practitioners to develop screen projects

Screen Canberra has significantly contributed to the development of local creatives, not only through financial investment but also by actively supporting their career progression.

- ▶ Direct Project Support: We provided direct, hands-on assistance to practitioners to advance their projects. For instance, we assisted director Riley Eli Jones with his documentary Call Dad during market negotiations and after Declan Shrubbs was awarded funding through ArtsACT activities fund we supported his writers' room.
- ▶ Career Development Pathways: We initiated new

programs designed to foster career growth. This included the "New Kids on the Block" program for the Regional to Global conference and a tailored mentorship program developed from our +SCREEN STORIES Symposium and Mentorship program.

2. Deliver the CBR Screen Investment Fund & CBR Screen Attraction Fund

The final year of the CBR Screen Fund was delivered successfully, with a targeted strategy that maximised its impact and delivered tangible returns.

- ▶ Strategic Focus: Investment was focused exclusively on



production and marketing, ensuring every dollar spent translated directly into a finished product. This approach was instrumental in creating jobs, generating economic benefits, and boosting the local screen sector.

- ▶ the local workforce.
- ▶ Locations & Permissions: We are reviewing the optimal method for showcasing ACT locations on our website. To enhance the ACT's reputation as a film-friendly destination, we have also published clear information on navigating filming permissions.

3. Establish and maintain information on ACT screen capability

We have undertaken key activities to ensure information on the ACT's screen capability is current, accessible, and effectively promoted.

- ▶ Crew & Cast: Following the employment success of the series Austin, we are actively updating our internal crew lists to capture the enhanced experience and skillsets within

4. Promote the ACT's interests in national creative industry development initiatives

Screen Canberra has actively promoted the ACT's interests on a national level through strategic engagement with federal bodies, data-driven advocacy, and the creation of elite educational pathways. Our initiatives ensure Canberra's industry is represented, connected, and influential within the broader Australian creative landscape.

- ▶ Engagement with National Funding Initiatives: We provided direct support to a local Indigenous production team to assist them in applying for Screen Australia's "Proper Loved Up" initiative, ensuring our local talent is competing for national opportunities.
- ▶ Ensuring Representation in National Data: We were instrumental in getting ACT educational institutions and local creatives counted in Screen Australia's industry surveys. One key survey, the PICA, will provide a jurisdictional breakdown of the health of the games and screen industry, giving us vital data to advocate for the ACT.
- ▶ National Partnership & Profile: By supporting Austin, we fostered a key partnership with Australia's national broadcaster, the ABC, on a critically acclaimed series.
- ▶ Creating National Educational & Training Pathways: We have established critical connections between local and federal institutions to build a robust talent pipeline.
 1. We connected the Canberra Institute of Technology (CIT) with the Australian Film Television and Radio School (AFTRS), creating a direct pathway for Canberra locals to attend the nation's premier screen school.
 2. We also connected the Service and Creative Skills Australia (SaCSA) with our VET sector to ensure the ACT's vocational training interests are represented at a national policy level.



CBR SCREEN INVESTMENT FUND REPORT

The 2024-2025 financial year marked the conclusion of the CBR Screen Investment Fund. This report highlights the significant successes of its final slate of projects, which demonstrate a remarkable return on investment through economic impact, industry growth, and international recognition for the ACT screen sector. The fund's legacy is one of building a dynamic, competitive, and sustainable creative industry in Canberra.

Headline Success: Austin Season 2

The return of the celebrated ABC comedy series Austin for a second season stands as a premier achievement for the fund. Securing a subsequent season of a major production is a powerful indicator of a thriving and reliable production hub.

- ▶ **Economic Impact:** The production returned to Canberra for filming, providing sustained employment for

local cast and crew and significant direct investment into the local economy.

- ▶ **Local Talent:** The series continued to provide opportunities for key ACT practitioners, including producer **Shannon Wilson-McClinton**.
- ▶ **National & International Reach:** Austin S2 premiered to a national audience on ABC in July 2025, building on the success of the first season which was acquired by the BBC, showcasing Canberra to viewers at home and abroad.

International Partnership: Fatal Conflicts Season 2

Canberra-based production powerhouse WildBear Entertainment has demonstrated its world-class capabilities with its factual series Fatal Conflicts.

- ▶ **Global Recognition:** In a major development, German public broadcaster **ZDF/Arte** boarded

the second season as a co-production partner in August 2025.

- ▶ **Commercial Success:** As part of the deal, global distributor ZDF Studios acquired the international sales rights, ensuring the Canberra-produced series will be seen by audiences worldwide.

WildBear Entertainment Achieves Global Recognition and Commercial Success with Fatal Conflicts

Canberra's own WildBear Entertainment continues to demonstrate its world-class production capabilities with the factual series Fatal Conflicts. The program has garnered significant global attention and achieved considerable commercial success.

German public broadcaster ZDF/Arte joined as a co-production partner for the second season. This partnership solidified the series' global recognition.

Further boosting its commercial reach, global distributor ZDF Studios acquired the international sales rights as part of the deal. This ensures that the Canberra-produced series will be enjoyed by audiences worldwide, generating substantial commercial returns.

Genre Diversity and Festival Success: States of Mind

The fund's commitment to a diverse slate was showcased by its investment in the comedy-horror feature States of Mind from local production company **Psychic Survivor Pty Ltd**.

- ▶ **Festival Circuit Premiere:** The film was selected to have its premiere at **Monster Fest Australia** in October 2024. A premiere at a major genre festival is a critical pathway for independent films to gain industry recognition, secure distribution, and find an audience.
- ▶ **Supporting Local Voices:** The project is written and directed by local creative **Ché Baker**, highlighting the fund's role in championing distinct local voices and original stories.

A Strong Factual Pipeline: POSTER BOY and THE BIG BENCH

The fund's final investments have also seeded a strong pipeline of high-quality factual content, which is currently in production and development.

- ▶ **POSTER BOY:** A feature documentary from local production company **Olympia Pictures** and ACT producer/writer **Tom Blackwell**, promising a compelling and thought-provoking story.
- ▶ **THE BIG BENCH (Working Title):** A further investment in WildBear Entertainment for a new factual series for the ABC, demonstrating continued confidence in their ability to deliver high-end content for the Australian market.

These projects underscore the fund's commitment to the ACT's strong documentary and factual sector, ensuring a continued pipeline of production activity beyond the life of the fund itself.



CBR SCREEN INVESTMENT FUND

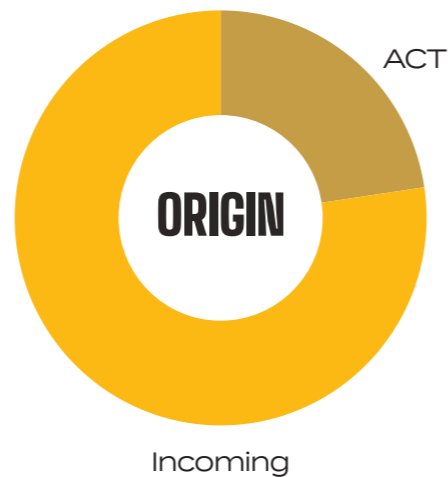
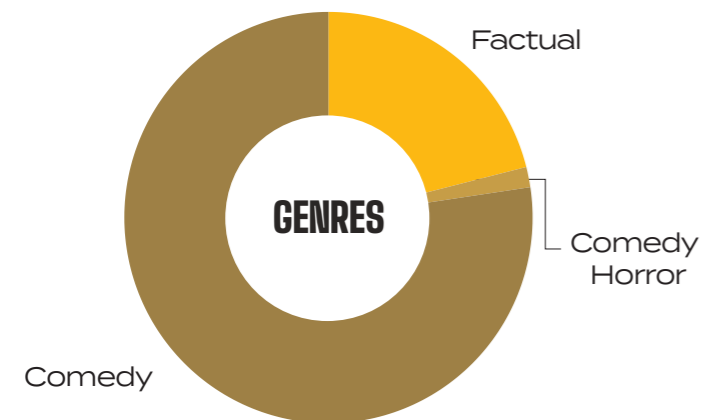
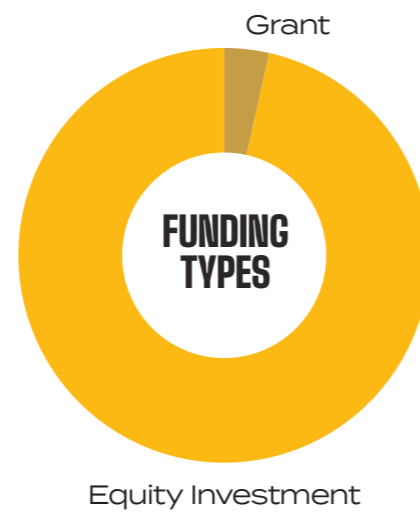
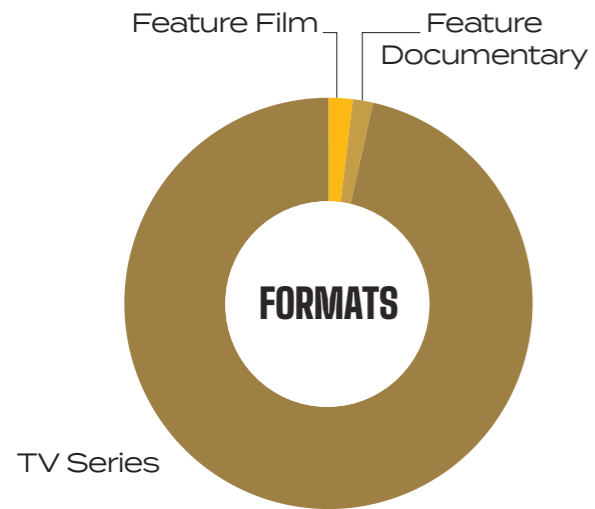
Project Title	Genre	Funding Type	Project	Applicant
<i>AUSTIN SERIES 2</i>	Comedy	Production	Television Series	Northern Pictures
<i>STATES OF MIND</i>	Horror Comedy	Print & Advertising	Feature Film	Psychic Survivor Pty Ltd
<i>BIG BENCH, THE</i>	Factual	Production	Television Series	Wildbear Entertainment Pty Ltd
<i>FATAL CONFLICTS SERIES 2</i>	Factual	Production	Television Series	Wildbear Entertainment Pty Ltd
<i>POSTER BOY</i>	Factual	Production	Feature Documentary	Olympia Pictures

AUSTIN



CBR SCREEN INVESTMENT FUND DASHBOARD

SNAPSHOT



9
APPLICATIONS RECEIVED

5
APPLICATIONS APPROVED

\$969,463
TOTAL FUNDS COMMITTED/
INVESTED

\$4,918,754
SPEND IN ACT ESTIMATED/
ANTICIPATED

\$0
FUNDING APPROVED
(Applications Withdrawn)

\$5.07
COMBINED SPEND FOR EVERY
\$1 INVESTED IN THE ACT

\$11.17
SPEND FOR EVERY \$1
INVESTED IN THE ACT
(Factual)

\$3.9
SPEND FOR EVERY \$1
INVESTED IN THE ACT
(Narrative)



CBR SCREEN INVESTMENT FUND: A LEGACY REPORT 2018–2025

Introduction: A Transformative Investment in ACT Screen Culture

As the CBR Screen Investment Fund concludes its operations, this report serves as a retrospective on its profound and lasting impact. Over its lifespan, the multi-million-dollar fund has been more than a financial mechanism; it has been a catalyst for growth, a champion of local talent, and a key strategic tool that has successfully elevated the scale, skill, and reputation of the Canberra screen industry. Its

legacy is a dynamic, competitive, and sustainable creative ecosystem that is now firmly on the national and international map.

Landmark Productions: Putting Canberra on the Map

The fund's most visible success has been its ability to attract and support a slate of high-profile, commercially successful, and critically acclaimed productions. These projects created hundreds

of local jobs and delivered a significant economic return.

- ▶ **Total Control & Austin:** The fund cemented Canberra as the natural home for political drama. Blackfella Films' award-winning series **Total Control** was a ratings success. This success was followed by attracting Northern Pictures' celebrated ABC comedy **Austin**, which premiered to over **800,000 viewers** on the night and was subsequently sold to the BBC in the UK.
- ▶ **Genre Success Stories:** The fund demonstrated a commitment to diverse storytelling by backing globally successful genre films. The horror-satire **Sissy** premiered at the prestigious SXSW Film Festival, while the slasher film

The Furies won awards at international horror festivals, proving the ACT could deliver world-class genre content.

- ▶ **Major Feature Films:** Investment in projects like the Paramount+ original film **Six Festivals** brought major productions to the city, creating significant employment and injecting millions into the local economy.
- ▶ **A Powerhouse in Factual Production:** A key success of the fund was its strategic investment in the ACT's documentary and factual sector, which punches well above its weight for a small territory. The success of projects like the feature documentary **Kung Fu Kicks and Iron Fists** demonstrated Canberra's established strength in this area. This

success was formally recognised when local production company **WildBear Entertainment** won the **ACT Chief Minister's Creative Industries Exporter of the Year Award**, and then went on to win the **National Creative Industries award at the Australian Export Awards in 2021**.

- ▶ **24 Hours of Australian History:** In a landmark collaboration, the fund supported WildBear Entertainment's ambitious **24 Hours of Australian History** series. This project uniquely leveraged Canberra's position as the nation's capital, bringing together the **ABC, the National Museum of Australia, the National Archives, and the Australian National University** to tell our nation's stories. The series included the ratings success **Great Australian Stuff**, hosted by Tony Armstrong.

Nurturing Local Voices: Investing in ACT Creatives

A core objective of the fund was to build capacity from within by supporting local "above the line" creatives in the crucial development phase, allowing them to develop their own intellectual property. In total, the fund supported over 35 development projects, with many receiving multiple rounds of support to bring their stories to life.

- ▶ The fund backed some of Canberra's most acclaimed writers, providing development support for projects such as

Felicity Packard's biopic **Miss Dally** and **Jono Gavin's** drama **Bramble**.

- ▶ Other examples of development funding included the support of **Steve Lewis** and **Chris Uhlmann** for their projects **Five Eyes** and **Dark Tide**.

Crucially, during the unprecedented challenges of the COVID-19 pandemic, the Made in CBR Fund was established as a rapid response initiative. This vital support stream ensured that multiple local projects could continue through development and production during a turbulent period, safeguarding local jobs and maintaining creative momentum when the industry needed it most.

Innovation and Enterprise: Building a Sustainable Future

Beyond individual projects, the fund demonstrated true thought leadership through its enterprise funding, investing in innovative business models to secure a sustainable future for the local industry.

- ▶ **Chronicle Streaming Service:** The fund's most forward-thinking initiative was its support for WildBear Entertainment to create and launch **Chronicle**, a dedicated history documentary streaming service. This enterprise funding enabled a local company to move into the global direct-to-consumer market, building a new revenue stream and an international audience for its content.



Conclusion: A Lasting Legacy

The CBR Screen Investment Fund has successfully transformed the ACT screen sector. By strategically investing in landmark productions, nurturing local creatives, and fostering industry innovation, the fund has delivered a remarkable

and quantifiable return. It leaves behind a legacy of a skilled and experienced workforce, a slate of internationally recognised productions, and a local industry with the confidence and capacity to compete on the world stage.

CASE STUDY: SHANNON WILSON-McCLINTON AND THE 'AUSTIN' EFFECT

Introduction

The ABC/BBC television series Austin has been a significant production for the Australian Capital Territory, showcasing the region to a global audience and providing a major boost to the local screen industry. At the heart of this success story is Canberra-born producer Shannon Wilson-McClinton. Her pivotal role as the Australian line producer for season one and co-producer for season two demonstrates a powerful case study in local talent leveraging a major production to achieve significant career progression and, in turn, championing their local industry.

The Role: From Line Producer to Co-Producer

For season one of Austin, Shannon Wilson-McClinton served as the line producer. In this capacity, she was the critical on-the-ground force responsible for the logistical execution of the production in Canberra. This involved translating the director's vision into tangible results, managing local crews, sourcing locations, and ensuring the entire Canberra leg of the shoot ran smoothly and efficiently.

Her success and indispensable contribution in the first season led to a significant promotion for season two, where she stepped into the role of co-producer. This elevation reflects

the immense trust and value the production placed on her skills. Moving from a logistical line management role to a co-producer credit signifies a greater creative and strategic involvement in the series, a major step up in her career trajectory.

Career Significance and Resume Impact

For a producer with over two decades of experience across government, corporate, and broadcast projects, Austin represents a career capstone with significant international exposure.

- ▶ **High-Profile International Credit:** Austin is a co-production that aired on the ABC in Australia and was acquired by the BBC for broadcast in the UK. Having a co-producer credit on a successful international comedy-drama series is a powerful addition to Wilson-McClinton's resume, demonstrating her capability to deliver on complex, high-stakes projects for major international broadcasters.
- ▶ **Demonstrated Production Leadership:** Her ability to manage one of the largest television productions ever filmed in Canberra highlights her exceptional leadership, problem-solving, and production

management skills. The seamless execution of the Canberra shoot for two seasons is a tangible testament to her expertise.

- ▶ **Champion for Local Industry:** Wilson-McClinton's success on Austin serves as an inspiration and a proof-of-concept for the Canberra screen industry. It showcases that local practitioners

have the skills and capacity to take on senior roles in major productions, challenging the long-held notion that such talent resides only in larger production hubs like Sydney or Melbourne. This enhances not only her personal reputation but also the reputation of the entire ACT creative sector.



CASE STUDY: THE SUCCESS OF 'DAD' AND RILEY ELI JONES

A Local Win Ignites National Recognition

The journey of the short documentary DAD and its director, Riley Eli Jones, serves as a powerful case study in the success of local screen initiatives as a launchpad for national acclaim. The film's initial victory at the 2024 Lights! Canberra! Action! film festival, supported by Screen Canberra, was the catalyst for a wave of subsequent awards and recognition, highlighting the project's profound emotional resonance and the immense talent of its creative team.

The Lights! Canberra! Action! Sweep

In March 2024, DAD was the standout winner at Lights! Canberra! Action!, Canberra's premier short film competition. The deeply moving documentary, which follows three siblings navigating their father's battle with brain cancer, took home a remarkable suite of awards, including:

- ▶ **The Screen Canberra Award for Best Film**
- ▶ **The Crux Media Award for Best Director** (Riley Eli Jones)
- ▶ **The Allhomes Award for Best Editing** (Alex Perkovic)
- ▶ **The Enemies of Reality Films Female Filmmaker Award** (Jade Whelan, Producer)
- ▶ **The Budding Entertainment Award for Most Memorable Performance**

This clean sweep immediately signalled the film's quality and its powerful, personal storytelling.

National and International Festival Success

Leveraging the momentum from its initial win, DAD went on to achieve significant success on the national and international festival circuit, earning accolades from major industry-recognised competitions.

- ▶ **SXSW Film Festival 2025:** In a major international achievement, Riley was invited to screen DAD at the prestigious South by Southwest (SXSW) Film Festival in Austin, Texas, placing his work on a global stage.
- ▶ **Focus on Ability Film Festival 2024:** The film's incredible impact was further cemented when it won the Australian Documentary category at the Focus on Ability Film Festival, a major international festival celebrating the stories of people with disabilities.
- ▶ **Sony Catchlight Film Festival 2024:** Riley Eli Jones' powerful direction was again recognised at the Sony Catchlight Film Festival, where DAD won the Non-Fiction category. This award, from a major global brand, highlighted the film's technical and narrative excellence.
- ▶ **Canberra Short Film Festival 2024:** The film continued its

winning streak at home, taking out the award for Best Canberra Documentary, further solidifying its status as a standout local production.

Broader Impact and Community Recognition

Beyond the awards circuit, DAD has had a significant impact, resonating with audiences and organisations across the country.

- ▶ The film's poignant and honest exploration of living with brain cancer led to it being featured by the **Mark Hughes Foundation**, one of Australia's leading brain cancer charities, amplifying its message to a national audience.

- ▶ The overwhelming public response, evidenced by viewer comments on festival websites, speaks to the documentary's raw and authentic emotional core, connecting with countless families who have faced similar experiences.

The journey of DAD from a local success story to a nationally and internationally awarded film is a testament to the talent of Riley Eli Jones and his team. It also powerfully demonstrates how local initiatives like Lights! Canberra! Action! can provide a vital platform for emerging filmmakers, enabling them to launch their careers and share their stories with the world.



CASE STUDY: ESTABLISHMENT OF A CIT TO AFTRS EDUCATIONAL PATHWAY

To strengthen the ACT's screen industry talent pipeline, Screen Canberra identified a strategic need to create a formal educational pathway between local vocational training and national higher education institutions. The objective was to provide local students with a clear route to elite national training.

Screen Canberra initiated and facilitated a strategic partnership between the Canberra Institute of Technology (CIT) and the Australian Film, Television and Radio School (AFTRS). Acting as a facilitator, Screen Canberra introduced the relationship between the two institutions, which resulted in the establishment of a formal educational pathway for students.

The creation of this formal pathway has yielded several significant benefits for the ACT screen industry and its practitioners.

- ▶ **For Students:** It provides a clear and streamlined route from a local VET qualification at **CIT** to a higher education degree at

AFTRS, Australia's premier screen school. This removes ambiguity and provides a tangible goal for aspiring practitioners.

- ▶ **For the ACT Industry:** The pathway establishes a robust **talent pipeline**, helping to develop a highly skilled workforce. By ensuring local talent can access elite training, it strengthens the long-term sustainability and capability of the sector.
- ▶ **For the Institutions:** The partnership is mutually beneficial, establishing a formal relationship that provides **AFTRS** with a pipeline of well-prepared students from **CIT**.

This initiative is a key outcome in our long-term industry development strategy. By playing a role in the CIT to AFTRS pathway, we have invested time in creating new pathways for the screen sector, ensuring the ACT has a skilled and competitive workforce for the future.



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 IN THE PROMOTION AND THE FACILITATION OF ACCESS TO SCREEN PRODUCTION FACILITIES AND SERVICES.**
- 6. COLLABORATE TO INCREASE THE PROFILE OF CANBERRA.**

In the past year, Screen Canberra has significantly strengthened its national presence and strategic alignment within the Australian screen industry. We have actively participated in monthly meetings with the CEO of Screen Australia and representatives from all other state agencies, greatly enhancing our representation and influence across the country. A pivotal moment was the all-day strategic session held in August 2025, which ensured Canberra's inclusion in the development of the new Screen Australia strategy, a testament to our growing importance on the national stage.

Our enduring partnership with the National Film and Sound Archive (NFSA) continues to be a cornerstone of our activities, fostering a dynamic hub for interaction and collaboration within the screen industry. A highlight of this collaboration was the "+SCREEN STORIES Symposium," which successfully brought together leading creatives from the diverse fields of film, television, online content, and games, facilitating invaluable exchanges and networking opportunities.

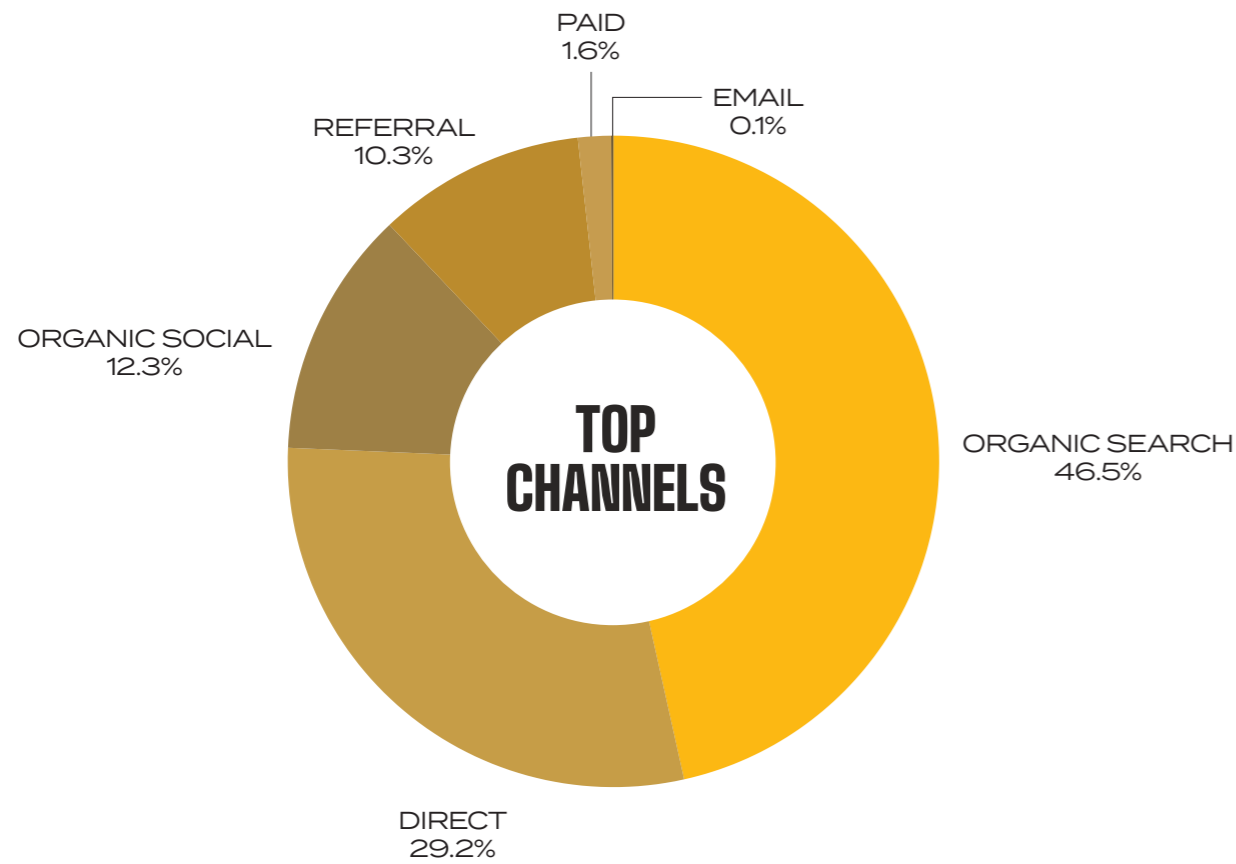
Behind the scenes, our external marketing agency has consistently provided essential communications services, ensuring that Screen Canberra's messages are effectively disseminated and our initiatives are well-supported.

The active participation of our staff at key national events has been instrumental in cultivating a robust pipeline of projects for 2025 and beyond. Our representatives delivered impactful presentations at Screen Forever, a prominent industry conference, and attended the prestigious AACTA awards, reinforcing our connections and identifying promising new opportunities for Canberra-based productions.

On the international front, the broadcast of "Austin" on BBC1 marked a significant achievement, bringing "Canberra on Screen" to a global audience. This remarkable success is anticipated to yield substantial benefits, raising the profile of our region and attracting further international attention to our burgeoning screen industry.



COMMUNICATIONS OVERVIEW



WEBSITE

16,203
USERS

35,082
PAGE VIEWS

3.26
AVERAGE PAGES/SESSION

16,203
SESSIONS

00:00:37
AVERAGE SESSION DURATION

CHANNELS

Default Channel Grouping	Users	Sessions	Engaged Sessions	Engagement rate
Organic Search	3,601	6,334	5,688	89.8%
Direct	3,983	5,527	5,228	94.59%
Organic Social	1,385	1,646	1,579	95.93%
Referral	688	1,142	1,047	91.68%
Paid	1,029	1,116	1,108	98.89%
Email	35	135	95	85.62%

FACEBOOK

4,594
TOTAL LIKES
+81 (1.8%)

133
NEW LIKES
+74 (125.4%)

522,822
TOTAL REACH
+496,745 (1904.9%)

370,993
ORGANIC REACH
+345,063 (1330.7%)

INSTAGRAM

2,402
TOTAL FOLLOWERS
+444 (22.7%)

449
NEW FOLLOWERS
+200 (80.3%)

68,516
REACH
+50,681 (284.2%)

5.37%
ENGAGEMENT RATE

LINKEDIN

1,077
TOTAL FOLLOWERS
+20.8%

186
NEW FOLLOWERS
-53.3%

65,309
IMPRESSIONS
104.8%

11.5%
ENGAGEMENT RATE
+2.3% (25%)

CASE STUDY: CANBERRA STARS ON THE WORLD STAGE

The ABC comedy series Austin, starring International comedians Sally Phillips and Ben Miller has emerged as a significant case study in the power of screen production to elevate our city's profile on both national and international stages. Filmed and set in Canberra, the show's first series has not only garnered strong domestic viewership but has also secured a global platform and critical acclaim, offering a unique opportunity to showcase the Australian capital to a worldwide audience. This exposure holds the potential for significant tourism benefits and a redefined international perception of Canberra.

National and International Reach: A Critically Acclaimed Hit

Austin Series 1 achieved significant success both in Australia and internationally.

In Australia, the series launched to an impressive 806,000 viewers on the ABC, garnered multiple AACTA award nominations, and received widespread critical acclaim. Major media outlets lauded its quality, with over 200 press articles written about the series. The Sydney Morning Herald declared it "a winner," while The Guardian praised it as a "sweet, smart and genuinely funny Australian comedy."

The series demonstrated its true international appeal by screening on BBC One in April 2025, capturing 15.2% of the available UK audience

share. With just under 2 million viewers in its first seven days, Austin was the best-scripted title in its slot across all UK channels. The series also reached Canadian audiences via CBC Gem. These acquisitions by two major global broadcasters highlight the substantial international reach of the series.

The Power of "Canberra on Screen"

Austin effectively showcased Canberra, transforming it from a political centre into a dynamic character. This focus garnered significant media attention, highlighting the city's appeal.

The Canberra Times lauded the city as "the third star of the series," praising how the show "highlights just how beautiful Canberra is" and "showcases the city without having to explain it." Similarly, **The Australian** described the series as a "Canberra-based comedy of manners."

The show seamlessly wove its narrative through various iconic and local Canberra locations, including:

- ▶ The Hyatt Hotel Canberra
- ▶ The National Library of Australia
- ▶ The Museum of Australian Democracy at Old Parliament House
- ▶ Australian Parliament House
- ▶ Local businesses such as The Front in Lyneham and Book Lore

This extensive use of authentic locations offered viewers a genuine portrayal of the city, moving beyond clichés. The positive critical reception confirms that the setting was a memorable and well-received element of the series.

Translating Awareness into Tourism Benefits

Canberra is well-positioned to capitalise on the "screen tourism" trend, thanks to the broadcast of Austin and its widespread positive reception. Screen tourism, where film and TV inspire viewers to visit filming locations, is a proven driver of tourism revenue. A 2016 Deloitte Access Economics report for Screen Australia estimated that Australian screen content draws approximately 230,000 international tourists annually, contributing an estimated \$725 million to the Australian economy each year.

Austin presents Canberra as a modern, culturally rich, and visually appealing destination, which will help to:

- ▶ **Increase Destination Awareness:** For many international viewers, Austin

may be their first significant exposure to Canberra outside of a political context. The critical acclaim amplifies this exposure and lends credibility to the city's appeal as a setting.

- ▶ **Drive Tourism Enquiries and Visitation:** Positive reviews that specifically praise Canberra's beauty and its role in the series, directly encourage audiences to consider the city as a travel destination.
- ▶ **Boost the Local Economy:** Increased tourism directly benefits local businesses. Furthermore, the production of the series itself has already stimulated economic activity through the employment of local crews and services.

The critical success of Austin significantly enhances its promotional value. The national and international exposure, reinforced by glowing reviews, positions the city to reap long-term benefits from its moment in the television spotlight. The series serves as a compelling testament to the strategic value of investing in local screen production for economic and cultural development.



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.**

On Austin, we ensured the continued development of the crew during the second series. We established an internship program where the CEO conducted regular meetings with a junior production secretary. This initiative provided direct access to staff and enabled us to recommend the intern for other smaller productions in the area. Many crew members who participated in season one advanced to elevated positions in season two, demonstrating an increase in skillsets and opportunities.

We implemented a range of targeted screen programs, including collaborations with Bus Stop Films

and opportunities with AFTRS through upskilling short courses, such as a budgeting essentials course. We sponsored a local independent producer to attend this 8-week course. His feedback was, “It was incredibly comprehensive, and hearing from a seasoned producer about what’s ‘under the hood’ was invaluable. I’ve often found a lot of fluff when seeking guidance, so this was a breath of fresh air.” Other initiatives included supporting two practitioners to participate in the Regional to Global “new kids on the block” program, which allowed practitioners to meet with industry leaders, including broadcasters, independent producers, and production companies.



CASE STUDY: JESSICA BEANGE & THE INCLUSIVE PRODUCERS ATTACHMENT PROGRAM

Introduction: Championing a Local Talent

Jessica Beange, a Canberra-based screenwriter, producer, and director, was selected as the ACT participant for the highly competitive 2024 Bus Stop Films' Inclusive Producers Attachment Program. Her successful attachment serves as a powerful case study on the importance of targeted, hands-on training in fostering a new generation of producers equipped with the skills to lead culturally safe and inclusive productions. This report highlights Jessica's journey through the program and the tangible career outcomes that resulted from her participation.

The Program: A National Initiative for Inclusive Practice

Bus Stop Films' Inclusive Producers Attachment Program is a national initiative designed to embed inclusive filmmaking approaches into the heart of the Australian screen industry. The program's immense value and the industry's demand for this training are evident in the numbers: in 2024, there were **180 applicants for just 11 attachments** nationally.

The program provides emerging producers with paid, hands-on experience on the set of inclusively made short films, alongside a structured, eight-week online training

curriculum covering everything from inclusive location scouting to social impact and festival strategy.

Jessica's Attachment: The Production of Stage Fright

As the ACT Inclusive Producer Attachment, Jessica worked on the Canberra class's short film, **Stage Fright**. The film, a story of friendship and collaboration, provided the perfect practical environment for Jessica to apply her training.

- ▶ **Logline:** Two friends who have always been competing against each other, learn how to share the spotlight and work together.
- ▶ **Role:** Working alongside Head of Screen Dianna La Grassa, Jessica's role was to support the production with a specific focus on inclusive practices, ensuring the set was a culturally safe and accessible space for all participants.

Assessment and Career Pathway

Jessica's performance during the attachment was exemplary. In her assessment, Head of Production Dianna La Grassa noted: "Jessica was kind, thoughtful and focused on inclusion at every step of the way. She jumped on to assist in several tasks and was

always willing to go the extra mile. Jessica demonstrated a want to connect with the participants and really understand how to future proof her practice."

This positive outcome translated directly into a significant career opportunity. Following the program, Bus Stop Films offered Jessica the Workshop Leader Role for their Canberra program, a testament to her demonstrated skills and a direct fulfillment of the program's goal to create tangible career pathways for its participants.

Conclusion: A Model for Success

Jessica Beange's experience is a resounding endorsement of the Inclusive Producers Attachment Program. Her selection from a highly competitive field, her successful application of inclusive practices on set, and her subsequent employment by Bus Stop Films demonstrates the program's effectiveness. It highlights how strategic investment in inclusive training not only upskills individual practitioners but also builds the capacity of the local industry, ensuring that the next generation of screen leaders are equipped to create productions that are truly representative of all Australians.



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.

The 2024-2025 financial year saw the successful execution of two primary external funding avenues that bolstered our capacity. Our flagship event, “+SCREEN STORIES” was a resounding success, largely due to the generous financial support secured from the Office of LGBTIQ+ Affairs within the ACT Government. This initial funding proved instrumental, enabling us to attract a robust cohort of co-investors who recognised the project’s potential and aligned with its mission. These invaluable partners included Screen NSW, which provided both financial backing and crucial in-kind support, and the University of Technology Sydney (UTS), contributing both funding and practical assistance. Further in-kind support was graciously provided by the National Film and Sound Archive (NFSA) and the Australian Directors Guild, underscoring the collaborative spirit of the Australian screen industry. The prestige of the event was further elevated by the participation of representatives from NITV, SBS,

and Screen Australia, enriching the program and expanding its reach.

Concurrently, our collaborative endeavour with the University of Canberra, the Screen Canberra/ University of Canberra Graduate Certificate program, continued throughout the financial year. This partnership represented a way of generating positive revenue, reinforcing its value as a sustainable and impactful initiative. We were deeply committed to its continuation, recognising its growing contribution to the development of screen professionals. However, a university-wide reassessment of their graduate course offerings regrettably led to the conclusion of this program. While this marks the end of a specific chapter, we remain dedicated to fostering our relationship with the University of Canberra and are actively exploring new and innovative avenues for future collaboration, ensuring our shared commitment to education and industry.



CASE STUDY: THE SUCCESS OF THE +SCREEN STORIES SYMPOSIUM

A Landmark Event for Inclusive Storytelling

The inaugural +SCREEN STORIES Symposium, held at the National Film and Sound Archive (NFSA), marked a pivotal moment for the Australian screen industry. This pioneering conference successfully brought together a formidable lineup of industry leaders in Canberra for a vital national conversation exploring screen storytelling through an LGBTIQ+ lens. The event’s success lay not only in the

depth and quality of its discussions but also in its collaborative spirit, powerful partnerships, and its role as a catalyst for ongoing mentorship and community building.

The Visionaries: A Partnership of Passion and Expertise

The symposium was driven by the extraordinary vision and dedication of its key architects, Producer **Rosie Lourde** and esteemed UTS

academic **Dr. Natalie Krikowa**. Their tireless efforts and profound understanding of the industry landscape were instrumental in curating a program that was insightful, challenging, and deeply necessary. They successfully brought together some of Australia's most influential queer storytellers to unpack the complexities and celebrate the joys of telling LGBTIQ+ stories on screen, creating a safe and inspiring space for all attendees.

A Gathering of Industry Leaders

A key measure of the symposium's success was the remarkable caliber of talent it attracted to Canberra. The event featured an impressive lineup of leading directors, writers, producers, and game developers who are actively shaping the future of Australian screen content. Guests included acclaimed writer **Ben Law** (The Family Law), writer/director **Julie Kalceff** (First Day), writer/producer

Michael Lucas (The Newsreader), director **Monica Zanetti** (Ellie & Abbie), filmmaker **Patrick Abboud**, directors **Dena Curtis** and **Bjorn Stewart**, and writer **Hannah Carroll Chapman** (Heartbreak High), among many others.

This concentration of creative excellence provided attendees with unparalleled access to the industry's best, fostering rich discussions on meaningful collaboration, queer intimacy on screen, the ethics of editing, and the opportunities for authentic storytelling in a global market.

The Power of Partnership

The success of +SCREEN STORIES was a testament to the power of strategic collaboration. The event was made possible through a unique alliance of industry bodies and government support.

- ▶ Screen NSW provided crucial **financial and creative support**, demonstrating a significant commitment to fostering inclusive storytelling and cross-jurisdictional partnership.
- ▶ The **Australian Directors' Guild (ADG)** and the **National Film and Sound Archive (NFSA)** offered invaluable **in-kind support**. The ADG's involvement underscored the importance of directorial perspective in these conversations, while the NFSA provided the perfect venue, placing this progressive dialogue within a national cultural institution.

This powerful coalition of partners amplified the event's reach and impact, ensuring it was a truly

national conversation hosted in the nation's capital.

Impact and Legacy

The symposium's impact extends far beyond a single day of panels and masterclasses. It has successfully sparked a national dialogue, strengthened community networks, and created a tangible pathway for emerging talent through the subsequent **+SCREEN STORIES Mentorship**. This bespoke, three-month program, also created by Dr. Natalie Krikowa, is designed to build a dynamic and supportive network for LGBTIQ+ screen storytellers, ensuring the conversations started at the symposium translate into meaningful career development and new, authentic Australian stories.

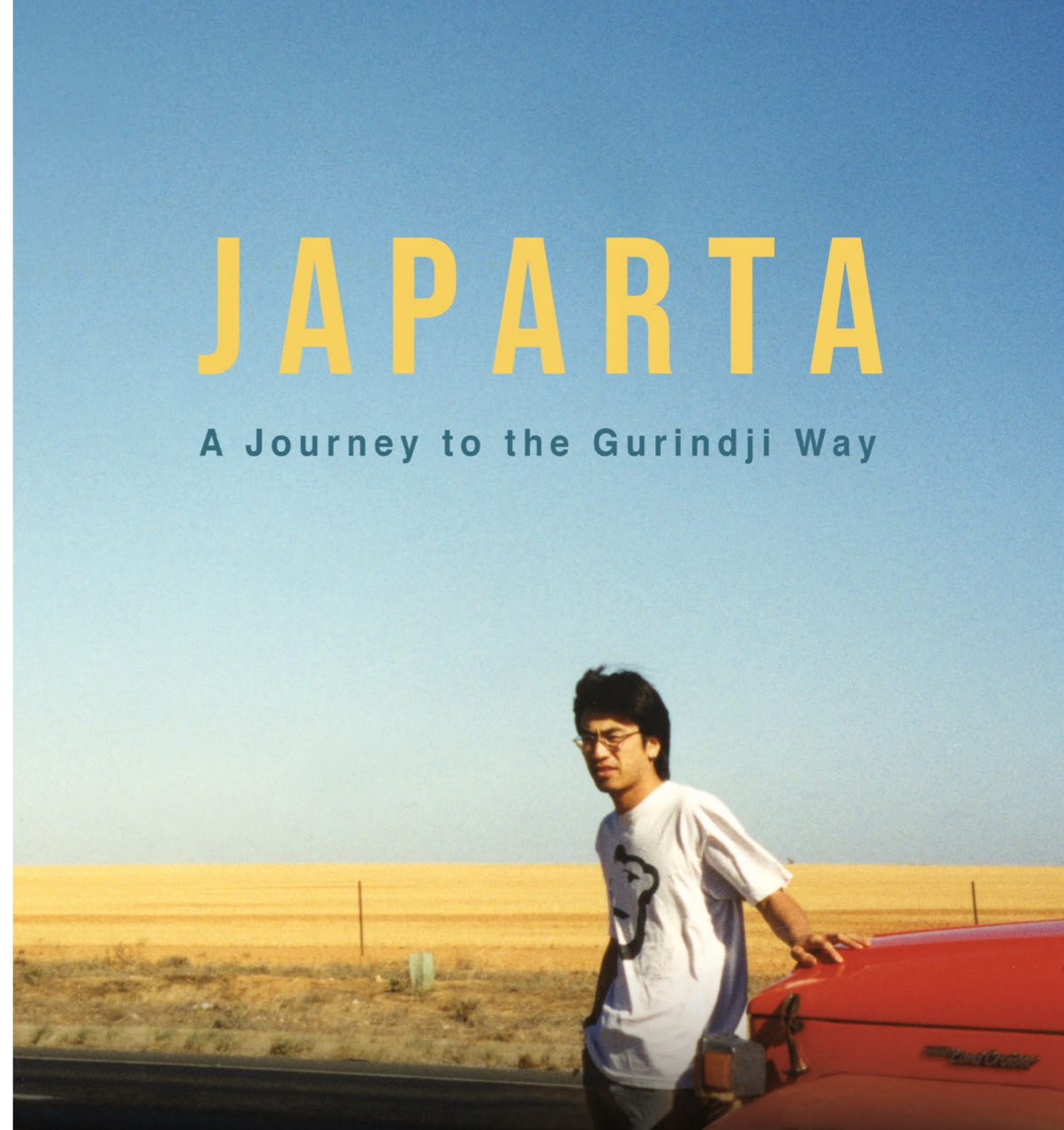


CBR SCREEN INVESTMENT FUND KPIs

KPIs	2023-24 Actual	Actuals to 30 June 2025
Number Funded (applications/projects approved – loans and equity)	14	5
Funds Allocated (total funds committed through approved applications)	\$1,103,405	\$969,463
Total Qualifying ACT Spend (anticipated)	\$5,504,922	\$4,918,754
Number Funded ACT Origin (applications/projects from locals approved – loans and equity)	13	4
Number of ACT Jobs (credited roles, anticipated)	129	107
ACT Attachments (credited roles, anticipated)	0	1
Breakdown of Project/Funding Type Approved	<ul style="list-style-type: none"> ▶ 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 	<ul style="list-style-type: none"> ▶ 1 Grant, Feature Documentary - Factual ▶ 1 Grant, Feature Film - Comedy Horror ▶ 1 Equity Investment, TV Series - Comedy ▶ 2 Equity Investments, TV Series - Factual

JAPARTA

A Journey to the Gurindji Way



Directed by **Andrew Pike** and **Ann McGrath**

Produced by **Andrew Pike** • Associate producer **Brenda L. Croft** • Historical advisor **Ann McGrath**
 Editor and Post-production Supervisor **James Lane** • Cinematography **Zhenshi Van Der Klooster, Scott Wombey**
 Contributing filmmaker **Sosuke Yamamoto** • Music **Russell Wombey, Rupert Summerson**
 Audio post-production **Tim Duck** • Language advisor **Sara Kitaoji** • Motion Graphics **Michael Gibbs**

Produced with assistance from College of Arts and Social Sciences, Australian National University • Financed with the assistance of Documentary Foundation
 Financed with assistance from the Australia-Japan Foundation • Financed with the support of Screen Australia through the Producer Equity Program

Produced with support from the ACT Government and Screen Canberra



Suitable for General Exhibition. Very mild themes, coarse language and sexual references.

The producers thank the Gurindji community and Karungkarni Art and Culture Centre for their support.
 With special thanks to Yuki Hokari and the Hokari family.



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.	We delivered +SCREEN STORIES in collaboration with Screen NSW, UTS, the Australian Directors Guild and NFSA. We also partnered with AFTRS to create an industry documentary panel at the NFSA.
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 Film Studies Program included 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.	UNTAPPED (Australians in Film), Inclusive Producer Attachment Program (Bus Stop), Writers room placement, Script to Screen initiative (University of Canberra), Proper Loved up (Screen Australia). New Kids on the Block (Screen Works)
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.	Created a regular Coffee and Creativity industry network event that is regularly getting 30-50 attendants at each event. Hosted Crew Con with CIT, created a bespoke mentorship program with UTS for people who identify as coming from the LGBTQIA+ communities.

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.	Office of LGBTQIA+ affairs, UTS, Screen NSW 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 pages 29 and 30.
7 Strengthened governance, organisational capacity and resilience.	Maintenance of appropriate staffing levels, strategic planning and sound governance.	<ul style="list-style-type: none"> ▶ Board reflects diversity and has a membership of a minimum of 50% women and an appropriate skill mix. ▶ Financial statements reflect sound financial management. ▶ Board reports, satisfaction with staffing, strategic planning and administration of the organisation. 	Audited financial statements supplied. Board 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

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

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.

Shirelle Cubbin
Operations Manager

Shirelle's background is in project management and administration. She has worked predominantly 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, focusing on governance practices in collaboration with the Board and Finance and Audit

Committee. Shirelle oversees the operational finances, collaborates with accountants to manage various funds, and works closely with external

Agatha Murphy

Agatha joined Screen Canberra in August 2024 on a fixed-term contract as Screen Investment Fund Administrator. With a background spanning pre-production, production and post-production, she has worked in collaboration with leading companies across the industry. In her role at Screen Canberra, Agatha applied her skills and experience to all

auditors to ensure comprehensive and accurate reporting. She is committed to maintaining transparency and accountability within the organisation.

aspects of administering the Screen Investment Fund. She was particularly valuable in this, the final year of the seven-year fund, working with the team to ensure all deliverables and reporting requirements were met and all outstanding contracts were finalised.

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 & 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 and Don Featherstone's THE ONE

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 TV executive in both the commercial and cultural sectors of the Australian film, TV and digital media industry. Previously, she was

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 NZ Government.

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

the CEO of Film Victoria; Producer and Presenter of Friday on My Mind, a weekly live interview program for practitioners across film, TV 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 TV industry.

Sue Edwards

VIC

Sue worked in film and television production for many years prior to 2007 when she joined Film Victoria, the state government funding agency for the screen industry (film, TV, games). She spent 8 years with Film Victoria managing a variety of programs including Production Investment and Incentives until returning to the production sector in 2016.

Since then she has continued working as a Line Producer for different companies including FremantleMedia Australia, Hoodlum Entertainment and Playmaker Media on projects such as WENTWORTH (series 5-8), FIVE BEDROOMS (series 1) MISS FISHER & THE CRYPT OF TEARS (feature) and the final series of HOUSE HUSBANDS.

Lisa Barlin

ACT

Lisa Barlin is the Chief General Counsel at a Government Business Enterprise, having previously 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.

major corporate restructure for the Foundation for Alcohol Research and Education, a body originally established in 2001 by the Australian Parliament with a \$115 million grant. The Foundation was established to distribute funding for programs and research that aimed to prevent the harms caused by alcohol and licit substance misuse.

For more than ten years she has also been a director for not-for-profit community boards across the education, health and safety, and sporting sectors.

Lisa has a Bachelor of Arts/Laws from the Australian National University and is admitted to practise in the High Court of Australia.

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. In 2014 Lisa was appointed as company secretary to lead the

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.

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

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.

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