ACT Government

SCREEN CANBERRA



ANNUAL REPORT 2025–26



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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 games projects.

Recent productions supported by Screen Canberra include *STUFF THE BRITISH STOLE S3 (2026), THE LONG RUN (2026), MAGICIANS: THE DEVIL'S DEAL (2026) and A NEW ANZAC (2026).*

MISSION

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

VISION

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

STRATEGIC GOALS

- Develop and maintain a sustainable local screen industry
- Increase Screen Production in the ACT region
- Be an active contributor to screen industry leadership (Australia and International)

ACKNOWLEDGEMENT OF COUNTRY

Screen Canberra would like to acknowledge the Ngunnawal and Ngambri 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



It has been an exciting year for our Screen and Games industry with the launch of the ACT Government's new Screen and Games Fund, which replaces the previous Screen Investment Fund.

We welcome that the ACT Government continues to demonstrate a strong belief in the value of the Territory's creative industries, supporting the stories, talent and innovation that enrich our region. The introduction of the new Fund is especially significant because it now formally includes Games, recognising the growing importance and maturity of this sector within the ACT's creative economy.

The first funding allocations supported a diverse range of local talent and creative ambition. The benefits of that investment are already reaching audiences across Australia. We were proud to support the third series of *Stuff the British Stole* on ABC, along with the outstanding documentary *The Long Run* on Channel 9. These productions reflect the quality of storytelling and production expertise that continues to emerge from our region.

The games sector also achieved an important milestone. Support for Uppercut Games' *The Magician*, announced on XBOX this year, highlights the capability of Canberra studios to create world-class interactive experiences and reach global audiences. There is more to come in this space.

Another highlight was the launch of the inaugural games expo - Equip - held at the National Film and Sound Archive. It was inspiring to see developers, students, educators and industry professionals come together to share ideas, build connections and celebrate the creativity within our growing games community.

We welcomed a number of new members to our Board this year, Genevieve Butler, Lee Naimo and David Noakes as we farewelled two long standing contributors to the Screen Canberra Board - Sandra Sdraulig and Sue Edwards. I thank Sandra and Sue for the sharing of their vast experience with us for many years and I look forward to working with our new members.

Looking ahead, I am excited about the opportunities before us. We remain committed to supporting creatives across the region, strengthening our community, and delivering events that showcase Canberra's screen and games talent nationally and globally. On behalf of the Board, I thank the ACT Government for their ongoing support and our dedicated staff for their continued commitment to growing the screen industry here in Canberra. Together, we are building a vibrant and sustainable future.

Vicki Williams
Chair, Screen Canberra

REPORT FROM THE CEO



This year has been defined by a significant period of change management, as we transitioned from the long-standing Canberra Screen Investment Fund (SIF) to the new, year-by-year Canberra Screen and Games Fund. This shift required us to be agile and strategic, ensuring that we could continue to support our established TV and film production community while actively fostering the growth of the newly included digital games sector. Despite the challenges inherent in this transition, our focus remained steadfast on deepening strategic partnerships and cementing Canberra's reputation as a dynamic and competitive production destination. It has been a privilege to lead our team through this period of evolution, harnessing the vibrant energy of our screen and games community to build a sustainable, future-ready creative ecosystem.

Our Focus for the Year

The focus of the organisation over the year has been:

- Establishing a new Screen and Games Fund
- Establishing support of the Games Industry
- Promoting the ACT as a good place to do business and film,
- Fostering a Sustainable Creative Industries Ecosystem
- Advocacy outside of Canberra for our creatives and businesses

Establishing a new Canberra Screen and Games Fund

We worked tirelessly to establish an entirely new funding environment off the back of the ACT Government's five million dollar October 2024 election commitment to support the Screen and Digital Games sector over the term of Government. The new procedures were put in place guided by the ACT Government's 2024 Review of the Screen Investment Fund.

As we move into the next financial year we are starting to see the outstanding results from this fresh round of support into the Creative Industries.

National Recognition for ACT Creatives

We have continued to champion our local creatives through a range of targeted initiatives and are thrilled to see them being supported at a federal level:

- **WildBear Entertainment** were nominated for **Media Super Production Business of the Year** at the 2026 Screen Forever.
- **Kreiworks Entertainment, headed up by local producer Lina Foti,** was chosen to be part of the team Australia delegation at the Annecy Animation conference supported by Austrade and AusFilm.
- **Serge Ou** received Development funding from Screen Australia.
- **WildBear Entertainment** had three separate feature films nominated at the 2026 Screen Forever and one at the TV Week Logies.
- The Raftsman one best editor award to **Chris Bamford** at the ASE awards
- Northern Pictures, **Austin Series 2** - won best comedy series at the Screen Forever.
- Actors from **Austin series 2** - were nominated for 3 Logie Awards.

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, Driving Change, Capital Film Festival and EQUIP. We were also instrumental in working on four major industry reviews: The SaCSA VET sector review, the Screen Australia industry development review (PICA), The Screen Currency review and Creative Workplaces review - ensuring that our local industry doesn't get forgotten on the National Stage.

Our strategic relocation to the National Film & Sound Archive (NFSA) continues to strengthen the Acton precinct as a vibrant hub for screen culture in the ACT. Through our regular "Coffee and Creativity" gatherings at the NFSA, we continue to nurture a stronger sense of community and drive local collaboration.

Sustainability

At the beginning of this year we were able to increase our commitment to the sector in environmental sustainability. We created new criteria in the Canberra Screen and Games Fund around sustainable production. We also partnered with Netflix, Screen Australia, Sustainable Screens Australia and WildBear Entertainment to be part of the first of its kind initiative to produce with sustainability in mind. We were proud to have Marissa McDowell represent the ACT in this federal initiative as a Sustainability Supervisor.

Looking Ahead

Moving forward, we remain dedicated to nurturing Canberra's creative industry ecosystem and positioning the region as a premier, sustainable production destination.

Dr Holly Trueman
Chief Executive Officer

CONNECTIONS & CREATIVITY

243 PARTICIPATIONS

6 COFFEE & CREATIVITY EVENTS



- JUL 48
- SEP 34
- NOV 43
- FEB 58
- APR 30
- JUN 30

108 ONE ON ONE MEETINGS



6 EDUCATION PROVIDERS



7 MEETINGS



14 OUT-OF-STATE CONNECTIONS

PROJECTS & PRODUCTIONS



6 PROJECTS SECURED

$11.2M IN ACT SPEND

10 LOCAL PROJECTS TRACKED

3 GAMES



7 FILM/TV





8 NATIONAL / INTERNATIONAL PROJECTS TRACKED

SKILLS, EVENTS & OPPORTUNITIES



120 EQUIP CANBERRA GAMES
PARTICIPANTS



11 INDUSTRY INITIATIVES

PANELS, SCREENINGS & SECTOR EVENTS

SPEAKING & PANELS

- Canberra on Screen / CBRIN
- Driving Change
- Locations on Screen
- Capital Film Festival Opening
- NFSA Strategy Day
- Production to Platform / AFTRS
- EQUIP Canberra Games
- AACTA
- Under a Bamboo Sky
- Screen Forever Agency Panel

SCREENINGS & CELEBRATIONS

- BusStop Film / Parliament House
- Raftsman
- A New Anzac / Australian War Memorial
- Whale Shark Jack / STAN + ACTF
- Ausfilm / Parliament House
- IGEA / Parliament House
- Upstageing Awards
- Lights! Canberra! Action!
- Tuggeranong Arts Centre Opening
- The Long Run

WORKSHOPS & SECTOR ENGAGEMENT

- NIDA & AFTRS Tour
- Executive AI workshop
- Metropolis Studios Tour
- AIE Studio Site Meeting
- Screen QLD Games conference
- ACT Export Award Launch
- Disability Round Table
- ACT Budget Stakeholder Briefing
- Chief Minister's Business Awards







VISIBILITY & PARTNERSHIP



REFERENCE GROUPS & AGENCY MEETINGS

3 ACT / **8** NATIONAL



10 LOCATIONS, INCOMING PRODUCTIONS & CREW SUPPORT





15 RADIO & PRESS

GOVERNANCE REPORT

The past year has been one of change and continued growth for Screen Canberra. With the conclusion of the CBR Screen Investment Fund and the establishment of the new Canberra Screen and Games Fund, the organisation has focused on building strong foundations for the next stage of the ACT screen industry.

Board Activities and Changes

Screen Canberra has continued under the steady leadership of Chief Executive Officer Dr Holly Trueman, guiding the organisation through this period of transition.

During the year, we farewelled long-serving Chair Dr David Court and Deputy Chair Sandra Sdraulig (AM). Dr Court made a significant contribution to Screen Canberra's growth and Canberra's standing in the national screen industry. Sandra Sdraulig (AM) brought vital advocacy, industry experience, and leadership expertise, with a strong commitment to supporting women in the sector. We thank them both for the important contribution they made to Screen Canberra.

Following Dr Court's departure, Vicki Williams (FCA, GAICD) was appointed Chair, bringing strategic, financial, and governance experience to lead our next phase. The Board was further strengthened by the appointments of Lee Naimo, Genevieve Butler (MAICD, M-ISRM), and David Noakes. Lee brings extensive experience across screen and games creative industries, Genevieve adds strong legal expertise, and David contributes deep screen production, financing, and executive experience.

The Board convened five times during the financial year, maintaining active oversight of financial positions, governance obligations, and key operational activities.

Finance and Audit Committee

The Finance and Audit Committee convened five times during the year to oversee financial management, risk, and statutory compliance. Dinesh Purswani (GAICD) was appointed as a new member of the Committee, adding valuable financial and governance expertise.

Although execution and receipt of the 2025–2028 ACT Government base operational funding was delayed until September 2025, prudent budgeting and strong financial governance from prior years enabled Screen Canberra to manage cashflow and maintain uninterrupted operations. During the year, Screen Canberra's scope expanded to include support for the digital games industry alongside the screen industry, with both sectors supported through the same funding. Resources were carefully managed to deliver targeted initiatives and networking events that kept the local screen community connected and engaged, while enabling us to maintain an operating reserve to ensure long-term solvency and organisational resilience and continue meeting our strategic goals and key performance indicators.

In collaboration with management, the Committee regularly reviewed quarterly financial reports prepared by Halletts Financial Services to monitor expenditure, track performance against the budget, and ensure resources directly support key priorities. The Committee also maintained ongoing oversight of insurance coverage, staff entitlements, and statutory compliance, including recent payday superannuation reforms.

The 2025–2026 financial statements were audited by Bellchambers Barrett, who delivered a clean audit opinion to the Board.

The Board and Finance and Audit Committee's ongoing commitment to sound governance ensures Screen Canberra remains financially sound and well-positioned to support the territory's creative community.



DELIVERING FOR THE TERRITORY

01 Promotion, Visibility & Audience Growth

STRATEGIC PRIORITY 1: PROMOTION

02 Sector Development & Capability Building

STRATEGIC PRIORITY 2: DEVELOPMENT

03 Develop and grow screen production and digital games development

STRATEGIC PRIORITY 3: ADMINISTERING SCREEN AND DIGITAL GAMES FUNDING

01 STRATEGIC PRIORITY: PROMOTION

Screen Canberra actively promotes the Territory's screen and digital games sectors, driving brand visibility, expanding audiences, and connecting local talent with domestic and international markets.

Key Achievements & Deliverables

- Industry Engagement & Point of Contact: Positioned Screen Canberra as the primary hub for Territory screen and digital games activity. Facilitated 6 bi-monthly industry networking gatherings and represented ACT interests at key national conferences.

- Capacity & Global Market Access: Facilitated creator access to national initiatives and international markets, partnering with Ausfilm for the Annecy International Animation Film Festival and promoting Screen Australia opportunities via targeted EDMs, social channels, and direct outreach.

- Strategic Stakeholder Partnerships: Deepened institutional connections through collaborative initiatives with the National Film and Sound Archive (NFSA), the Capital Film Festival, Creative Workplaces, Screen Australia, and state/territory screen agency networks.

- Flagship Sector Events: Hosted the EQUIP Games Conference, attracting 120 national and international participants to Canberra to build sector capability and profile.

- Production Support & Location Marketing: Promoted regional infrastructure—including the newly opened Metropolis Studios—and drove active screen attraction efforts across the Territory. Fostered key relationships with top international location scouts, produced a bespoke ACT locations book to spark production interest, and provided direct operational support to major projects like the feature film Apex, facilitating local office space and ecosystem access for non-funded inbound productions.

- Media & Public Relations: Elevated sector profile through 13+ broadcast and print interviews highlighting key initiatives such as the launch of the new Screen and Games Fund.

Promotional Benchmarks & Reach

- Digital Engagement: Expanded digital communications across monthly newsletters, Instagram, Facebook, and LinkedIn. (Refer to marketing report on page 25).

- Funded Project Credits: Secured high-visibility Screen Canberra and CBR logo placements across 9 funded projects (6 Film/TV titles and 3 Digital Games productions).

- National Policy Leadership: Participated in 30 panels, forums, and national meetings nationwide, contributing to key sector research including the PICA Report, Screen Currency Report, Creative Workplaces Survey, and the annual national screen agency forum.

01 CASE STUDY: LOCATIONS FAMILE



This article by Lisa Scope originally appeared in LMGI COMPASS | Vol 14.

It was a great privilege to be welcomed to Australia's capital, Canberra, by Screen Canberra for a recent Fam Tour.

Canberra is a resourceful and visually striking city; its bold architecture, wide streets and distinctive vegetation set it apart from other parts of the country. Its unique character and versatility make it an exceptional option for productions seeking to double for other nations on a large scale.

When scouting and pitching locations, we are often asked to find settings that can represent America or a neutral international environment. Canberra offers both, with its clean design, modern infrastructure and remarkable ability to transform seamlessly on screen.

One of the standout takeaways from the tour was discovering how film-friendly Canberra Airport is— particularly in how VIPs are managed with efficiency and discretion. This is a strong selling point for international producers, ensuring that key cast and crew can arrive quietly, without media attention or logistical complications.

Throughout the tour, we visited a range of inspiring locations, including ANU, Callam Offices, Canberra Waterfront, Mount Stromlo, the National Portrait Gallery, the National Gallery, the National Arboretum, MODA and the Shine Dome (affectionately known as the Martian Embassy). Each site offered impressive creative potential, along with solid logistical practicality.

As fellow LMGI member Chris Reynolds reflected: "While often overlooked as a filming location, Canberra really is a gem of a spot hiding in plain sight. Screen Canberra put together a diverse itinerary of interesting filming locations, showcasing the variety of natural and built environments that the nation's capital offers. From the grandeur of Parliament House to striking brutalist buildings and deciduous cedar forests, we were all kept busy snapping away with our cameras. As the LMGI continues to gain new members and strengthen in the Oceania region, we are hoping there will be many more Fam Tours in the future."

The tour concluded with a spectacular dinner on the hill, watching a magnificent sunset over the city—a perfect end to an inspiring visit that left us all eager to return.

During their time in Canberra, LMGI location managers also participated in a panel at the Capital Film Festival, sharing professional insights during "The Power of Place in Storytelling" session.

"The Power of Place in Storytelling" Location Management Panel was presented by Screen Canberra and the Location Managers Guild International. This insightful discussion explored how filming locations shape narrative, mood, and authenticity in film and television. Attendees heard how Australian landscapes have doubled for international settings and how global productions use real environments to anchor storytelling—shared by an exceptional lineup of internationally renowned location managers.

01 CASE STUDY: ANNECY FILM FESTIVAL

Screen Canberra partnered with Ausfilm to represent the Australian Capital Territory within Team Australia at MIFA/Annecy 2026, the world's premier animation market. This collaboration enabled Canberra-based production company Kreiworks to present its diverse development slate to an international network of broadcasters and distributors. The delegation provided high-level networking opportunities and professional credibility, allowing for real-time market testing of key projects such as The Ducktectives, Hooraloo!, and Space Rush within a competitive global context.

Participation in the market yielded significant achievements, most notably advancing The Ducktectives into its late financing phase via a proposed Australia-India co-production. Kreiworks also secured global publishing representation for three original properties and signed a strategic development agreement with Academy Award-winner Sophie Byrne. Furthermore, the mission opened vital negotiations for European agency representation and established connections with major Los Angeles studios, directly supporting the company's strategy for creating inclusive, globally relevant content.

The strategic outcomes extended beyond immediate deals, fostering Lina Foti's professional practice through exposure to international industry trends and gathering intelligence to refine future intellectual property. For the ACT, this mission underscored the capacity for Canberra-based companies to compete at the highest international levels. By expanding the region's commercial network, the activity has created tangible pathways for future production activity and economic growth within the Territory.



01 CASE STUDY
A NEW ANZAC AND JUDGMENT

Through strategic collaboration with the ACT Government, Screen Canberra facilitated the broadcast of two flagship television titles: A New Anzac on SBS and Judgment: Cases that Changed Australia on the ABC. These high-profile productions reflect a targeted commitment to placing Canberra on Screen across leading national networks, highlighting our primary civic and cultural destinations. By capturing the major redevelopment of the Australian War Memorial alongside the historical legal legacy of the High Court, both series integrated local landmarks into compelling national stories, creating exceptional promotional leverage for the Territory.

Beyond direct creative outcomes, this funding served as a powerful engine for cultural tourism and national visibility. A New Anzac highlighted the expanded precinct features at the War Memorial, while Judgment featured the iconic Parliamentary Triangle to inspire civic engagement. Combined, these ventures converted production support into significant audience outreach, consolidating Canberra's standing as a vibrant cultural hub and bringing our premier institutions to viewers nationwide.



DELIVERING FOR THE TERRITORY:
PROMOTION, VISIBILITY & AUDIENCE GROWTH

01 MARKETING & COMMUNICATIONS REPORT



Screen Canberra's marketing and communications activities supported the organisation's strategic priorities.

A key focus was ensuring Canberra's creative community remained informed and connected.

Through the website, monthly newsletters and social media channels, we continued to share funding opportunities, industry news, professional development initiatives and events, providing accessible pathways for practitioners to engage with the local and national screen industry.

Supporting industry growth and participation

- Screen Canberra continued to develop and maintain its digital communications channels as a central source of industry information

- Our owned channels now play an important role in keeping the local professionals informed about broader opportunities and encouraging participation in activities designed to build local capability.

- This activity has proved effective and valued by the industry as we continue to see strong increases in local practitioners and businesses following and engaging with our social media accounts and the growth of our email database

Showcasing Canberra's screen and games industry

- Raising the profile of Canberra's screen and games industry remained a priority, with a continued emphasis on celebrating local talent, productions and creative achievements.

- Through industry storytelling, digital promotion and media engagement, Screen Canberra helped bring greater visibility to Canberra-based practitioners and their work.

- This focus on authentic local stories was reflected in digital audience engagement, with content celebrating Canberra's creative community generating some of the strongest organic social media results of the year.

Strengthening our industry reach

- The ongoing development of content also contributed in the efforts to showcase Canberra's production potential and strengthen the region's visibility to the wider industry.
- We also engage directly with the social media accounts of key industry professionals and organisations to natively build awareness.

Together, these activities supported Screen Canberra's strategic commitment to developing a sustainable local screen industry, increasing the profile of screen production in the ACT and contributing to a connected, informed and engaged creative sector.

DELIVERING FOR THE TERRITORY:
PROMOTION, VISIBILITY & AUDIENCE GROWTH

FACEBOOK

5,521
TOTAL LIKES
+20.2%

195
NEW LIKES
+46.6%

169,729
VIEWS

2,248
CONTENT INTERACTIONS

INSTAGRAM

2,674
TOTAL FOLLOWERS
+11.3%

459
NEW FOLLOWERS
+2.2%

103,341
VIEWS

2,506
CONTENT INTERACTIONS

LINKEDIN

1,361
TOTAL FOLLOWERS
+26.4%

284
NEW FOLLOWERS
+52.7%

44,357
IMPRESSIONS

10.4%
ENGAGEMENT RATE

ENEWS

2,152
TOTAL SUBSCRIBERS
+24.6%

425
NEW SUBSCRIBERS

213
UNSUBSCRIBES

26.27%
AVG OPEN RATE

WEBSITE

11,439
USERS

27,760
PAGE VIEWS

16,520
SESSIONS

2.44
AVERAGE PAGES/SESSION

00:00:44
AVERAGE SESSION DURATION

Default Channel Grouping	Users	Sessions	Engaged Sessions	Engagement rate
Organic Search	3,781	6,886	6,084	88.61%
Direct	6,246	7,136	6,932	97.14%
Organic Social	878	1,110	1,061	95.59%
Referral	387	946	846	89.43%
Paid	1	18	18	100%
Email	24	40	38	95%

02 STRATEGIC PRIORITY: DEVELOPMENT

We support local practitioners and businesses to flourish, driving production volume in the ACT while fostering an inclusive, diverse, and accessible screen and games environment.

Key Achievements & Deliverables

- One-on-One Practitioner Support & Mentorship: Delivered direct strategic guidance through over 108 tailored personal consultations with local creators. Additionally, Screen Canberra's CEO provided a year-long mentorship to the winner of Lights! Canberra! Action!.

- Mapping Territory Capability: Mapped the region's industry capability and key creatives to inform national benchmarks, including supplying key sector data to Olsberg for the PICA survey. Actively invited local First Nations crew to register with Screen Australia's national First Nations Screen Directory (The Black Book).

- National & International Advocacy: Elevated ACT representation in major national initiatives, advocating for local inclusion in high-profile opportunities such as Screen Australia's Toronto International Film Festival (TIFF) First Nations Documentary initiative.

- Inter-Agency & Multi-Jurisdictional Collaboration: Co-funded and supported projects across multiple state jurisdictions, while strengthening regional games ties through attendance at Screen Queensland's Games Conference.

- Targeted Screen Professional Development: Executed 9 dedicated industry development initiatives, including the Diaspora Co-Lab, Bus Stop Films Inclusive Producers Program, a Location Famil, UpStaging Short Film, Lights! Canberra Action! Best Film support, the AICM Conference, and Team Australia representation at Annecy.

- Targeted Games Sector Development: Built interactive media capabilities through the flagship EQUIP Games Conference (120 participants) and a specialised Games Business Development Day led by industry expert Jon Cartwright.

- Paid Crew Attachment Scheme: Directly strengthened local workforce capacity by funding high-value paid attachments on ACT productions, supporting roles including Lead Researcher , D.O.P / Editor , Production Coordinator , and multiple Edit Assistants.

Development Benchmarks & Targets

Industry Networking: Hosted 6 Coffee & Creativity networking sessions throughout the year, engaging 243 participants to foster local connection, peer learning, and business development.

Strategic Cross-Sector Partnerships: Collaborated with cultural institutions and environmental leaders, partnering with the National Film and Sound Archive (NFSA) to deliver the EQUIP Conference, and teaming up with Sustainable Screens Australia to roll out the Sustainability Supervisor Program.

Inclusion & Diversity: Spearheaded dedicated initiatives designed specifically to boost participation, skills, and access for diverse practitioners and audiences across the Territory, including partnering with Bus Stop Films to deliver an inclusive producer program focused on building pathways for and working alongside people with disability.

02 CASE STUDY: THE LONG RUN

The production of The Long Run by local production company Good Shout—a high-profile original one-off for Channel 9 and Stan—serves as a flagship example of how targeted funding and strategic support can elevate local screen projects onto the national stage. Supported by a grant from the Canberra Screen and Games Fund alongside tailored business development for Good Shout, the project highlights our commitment to nurturing growing screen businesses. Beyond direct capital investment, we provided hands-on industry guidance to navigate the intricate mechanics of screen tax credits, ensuring the project was structured for long-term commercial stability.

Central to this initiative was building meaningful connections across the local screen ecosystem. We facilitated crucial introductions between Good Shout and established local producers, strengthening regional production capacity and embedding talent within the ACT supply chain. Crucially, the production also supported Wolf Lab, a locally owned First Nations supply company, ensuring Indigenous creators received the institutional backing and network access required to amplify their work on a broader scale.

Firmly rooted in the ACT, The Long Run demonstrates the power of regional storytelling with national and international reach. By placing Canberra front and center on major broadcast and streaming platforms, the project not only celebrates local identity but also proves that stories originating in the Capital can capture national audiences. The Long Run stands as a benchmark for how integrated business support, cultural representation, and commercial strategy come together to drive creative growth across the ACT's screen sector.



02 CASE STUDY: MAGICIANS

Screen Canberra celebrated a monumental global milestone backed by the inaugural Canberra Screen and Games Fund.

Magicians: The Devil's Deal, created by local studio Uppercut Games, achieved high-visibility international exposure following its worldwide announcement at the prestigious XOBX Games Showcase in LA. This landmark event underscores the accelerating capability of the Territory's digital games industry and highlights Screen Canberra's commitment to investing in high-impact original IP through the Canberra Screen and Games Fund.

Crafted by Canberra-based developers, Magicians: The Devil's Deal is a story-driven first-person action game set within Theatreland—a realm driven by illusion and dark magic. Players step into the shoes of illusionist Jacob Menteuro, battling through Hell while harnessing arcane abilities to challenge rival sorcerers ahead of its anticipated 2027 launch.

The XBOX Games Showcase remains one of the global industry's premier broadcast platforms, engaging millions of international players and key executives. Securing a prominent reveal alongside major international publisher Focus Entertainment delivers crucial commercial credibility and elevates the profile of ACT creative talent on the world stage. Uppercut Games is delivering a world-class production right here in the ACT.

Screen Canberra is proud to empower local creators to capture international markets while generating meaningful jobs, boosting exports, and building industry capability across the city.



02 CASE STUDY: EQUIP CANBERRA GAMES

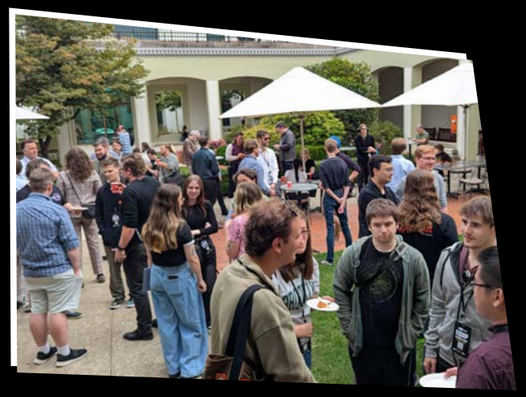
EQUIP Canberra Games was the first of its kind for the ACT, and was the territory's biggest games business event to date. Over 120 local, interstate and international visitors attended for a day of networking and panels, focused on equipping game developers with the business skills they need to become sustainable and commercially successful. EQUIP gained sponsorship from Molonglo Legal and was supported by the NFSA through our precinct partnership.

Some of the country's top games business experts spoke on panels, including Jon Cartwright (GameConsulting.com.au) and Meredith Hall (WINGS). We also featured local industry veterans, such as Ed Orman (Uppercut Games) and Amy Campbell (University of Canberra), along with up-and-coming Canberran developers, to share their perspectives on the ACT game development sector's history, present and potential futures. Attendees had a strong positive response to the event. For every individual part of the day - food, venue, each panel, networking - 'Excellent' was the most frequent rating by respondents. 100% of respondents expressed interest in attending EQUIP Canberra Games in future.

Believing that real industry growth means lifting the entire ecosystem, Screen Canberra extended in-person, one-on-one business coaching with Jon Cartwright the day after EQUIP to all applicants of the pilot round of the Canberra Screen and Games Fund. Developers made the most of the rare access, asking high-level questions and absorbing tailored feedback. For funded studios, the sessions focused on stretching production budgets and optimising development pipelines; for those who missed out, the mentorship provided actionable guidance to bolster future applications and accelerate commercial success. Participants expressed that Jon's experience working with publishers, screen agencies and game developers across the world was invaluable. Jon stated that he really enjoyed these sessions, and in regard to the event overall, he said it was a "really impressive debut event".

Interstate buzz around the event continued months afterwards, with several high-level industry figures in Melbourne reporting unprompted to us that they had continued hearing great things about EQUIP, even in the wake of larger more established events happening in NSW and other states in the intervening months.





> Great initiative - please do it again and keep up the support for the CBR community if you can. Screen Canberra's involvement is a very welcome addition and point of growth for our small slice of the industry.



> It really closed the gap between the different levels of the industry ... being able to so easily talk to people in charge of funding, from big studios, and other creatives at all different stages in their careers, was super valuable. Being able to get insight on the marketing, funding applications, business development, networking, and the history of game development locally really put a lot into perspective, connected some ideas I hadn't understood before, and showed how everything worked together.

> The Canberra game dev sector is now on the map and is a dynamic group, supported by Screen Canberra.



> Canberra's game dev community is rapidly growing and maturing, and with the right support from government and organisations like Screen Canberra there is much potential for establishing a very strong industry here.





> Equip was great. An excellent selection of guests, a good vibe and conversations with new people were easy to have. I'd like to see it become an annual event.



> 11/10

> Loved it!

> That while the Canberra Game Development scene is in need of significant help, it is growing and making movement towards a community focus. Once studios are able to work with enough funding resources to leave survival mode, then more connected projects would emerge.



> ...The opportunity for networking and visibility was a clear strength, and it created meaningful touchpoints between education and industry. From a strategic perspective, the event reinforces Canberra's position as a developing hub for screen and games. Continued support and increased frequency could further accelerate this trajectory. From my view overall the event was a strong success and a positive signal for the sector.

03 STRATEGIC PRIORITY: ADMINISTERING SCREEN & DIGITAL GAMES FUND

We manage, administer, and leverage strategic screen production and digital games funding to drive economic impact, support local jobs, and amplify Territory stories.

Key Achievements & Deliverables

- Funding Supports Allocated: During the reporting period, 10 projects were approved for funding, comprising six film and television projects and four games projects.

- Investment and Local Production Spend: Screen Canberra invested $1.07 million across 10 projects, with funded projects projected to generate $11.28 million in local production expenditure.

- Jobs and Economic Impact: Funded projects are projected to create 45 jobs, including opportunities for local crew and practitioners. Six roles have also been identified for placement through Screen Canberra's Crew Placement Scheme. Projects are supporting local businesses, contractors and creative practitioners through production and post-production activity.

Development Benchmarks & Targets

- Cultural and Promotional Impact: Funded projects are showcasing Canberra stories, talent and creative businesses to national and international audiences. THE LONG RUN was released on Channel 9, while STUFF THE BRITISH STOLE Season 3 was released on ABC. MAGICIANS: THE DEVIL'S DEAL was announced as a world premiere at the 2026 XBOX Games Showcase, providing significant international exposure for a Canberra-developed game.

- The funded portfolio includes Indigenous stories, Canberra-based stories and locally developed original IP, contributing to the cultural profile and creative identity of the Territory.

- Non-Territory Funding and Partnerships: Funded projects have secured a range of national and international finance, production partnerships and distribution and publishing arrangements. Known sources include Screen Australia, ABC, Screenwest, Lotterywest, VicScreen and international publishers and distributors. MAGICIANS: THE DEVIL'S DEAL has secured an international publishing partnership with Focus Entertainment.

- Further funding and financing information remains commercial-in-confidence or is still being confirmed, and a complete breakdown is therefore not currently available.

03 ESTABLISHING THE FUND FRAMEWORK

Establishing the new fund required creating an entirely new administrative and structural process:

- A new assessment committee was appointed, along with updated processes to support it. The committee comprises three permanent voting members, an ACT Government observer, a non-voting Screen Canberra representative, and up to 4 additional industry members appointed for each round.

- New Funding Guidelines were written for three separate funding pools.
  - TV/Film production
  - Games Production and Development
  - Direct to Audience Production

- New smartygrants applications were created for all three content streams.

- A new assessment methodology was created.

- Procedures for reporting into ACT Government and the Minister were created in consultation with ACT Government..

- New contract templates were created to reflect the transition from an investment model to a grant-based model.

The pilot year of the Canberra Screen and Games Fund was highly successful, featuring a single funding round that closed in January 2026 that only serviced Digital Games and TV/Film. This initial round was exceptionally competitive, resulting in all available funds being allocated across 11 diverse TV, film, and games projects.

In May 2026, we co-operated with the ACT Government to conduct an external review of the pilot round, which extended into the new financial year. We look forward to the publication of this review to help guide and refine our governance and investment strategies in the coming years. Screen Canberra eagerly anticipate the launch of the second funding round in the 2027–2028 financial year, following a temporary pause on support during the 2026–2027 financial year.



03 CANBERRA SCREEN & GAMES FUND REPORT

The inaugural Canberra Screen and Games Fund has provided a strong first step in further supporting the growth of Canberra's TV and film and the digital games industries.

Delivered by Screen Canberra on behalf of the ACT Government, the Fund was established to support projects that create local production activity, employment and industry opportunities,, placing Canberra on screen, while helping local talent and businesses reach national and international audiences.

The response to the inaugural round demonstrated the strength of the local sector, with 16 applications received — six Film & TV and ten Games. Following assessment, 11 projects were approved for a total of $1.1 million in funding. 10 of these projects moved through to contracting. The funded projects represent a diverse range of creative work, from television and documentary through to feature film and original games. Together, the projects are expected to generate $11.28 million in local production expenditure and 45 jobs, representing approximately $10.6 in projected local production expenditure for every dollar invested.

While final acquittal data is not yet available and these figures remain projections, the investment is already translating into activity and opportunities for Canberra's industry.

Workforce development is an important part of this. Funded projects are creating opportunities for local practitioners to gain production experience, build credits and develop skills, with six specific roles identified to be filled through Screen Canberra's Crew Placement Scheme.

The first year has also seen several funded projects reach significant milestones. The Long Run has been released on Channel 9, while WildBear Entertainment's Stuff the British Stole Season 3 has also reached audiences on the ABC.

In Games, Uppercut Games' Magicians: The Devil's Deal was announced at the 2026 Xbox Games Showcase, providing a major international platform for a Canberra-developed title and establishing a publishing pathway with Focus Entertainment.

These early achievements demonstrate the different pathways that can come from targeted investment — from national television broadcast to international games publishing and direct engagement with players.

The full impact of the Fund will take longer to measure. Many projects are still in development or production, and actual expenditure, employment, audience and commercial outcomes will become clearer as projects complete and acquittal data becomes available.

What is already clear, however, is that Canberra has a strong pipeline of creative projects and businesses with ambitions well beyond the local market. The inaugural Fund has helped turn some of those projects into productions, created opportunities for local practitioners and begun connecting Canberra-made work with audiences across Australia and around the world.

The Fund is still in its early stages, but its first year has demonstrated the potential of targeted investment to build Canberra's creative industries and help local projects reach much bigger audiences.

Project Title	Genre / Game Style	Funding Type	Applicant
THE TACOMA EXORCISM	Documentary Horror	Feature	**Tom Blackwell Fightertown (Tacoma) PTY LTD**
THE LONG RUN	Documentary	Feature	**Brett Frawley Good Shout Films PTY LTD**
TOP DOG	Documentary	TV Series	**Ben Davies Ronde PTY LTD**
TIME TRAVELLER'S GUIDE	Documentary	TV Series	**Alan Erson Wildbear Imperial PTY LTD**
NULL AND VOID	RPG (Role-Playing Game), Strategy	Game Production	**Trevor Clift SD Games PTY LTD**
BUILT FOR WAR: WWII	Documentary	TV Series	**Edmund Duff Wildbear Wrestle PTY LTD**
STUFF THE BRITISH STOLE SEASON 3	Documentary	TV Series	**Kate Pappas STBS Productions S3 PTY LTD**
OUTPOST	Narrative, Story-Driven	Game Production	**Anecdote Games Menhelson PTY LTD**
MAGICIANS: THE DEVIL'S DEAL	Action, Narrative, Story-Driven	Game Production	**Ed Orman Uppercut Games PTY LTD**
ROGUECITY	Casual, Puzzle, Problem-solving, Strategy	Game Development	**James Wakeham**

03 CASE STUDY: CANBERRA SCREEN & GAMES FUND SUPPORTING ACT GOVERNMENT PRIORITIES

FUNDING THE SCREEN AND GAMES INDUSTRY ALLOWS OUR SECTOR TO SUPPORT GOVERNMENT PRIORITIES FROM ACROSS THE ACT GOVERNMENT.



THE TACOMA EXORCISM

EMPLOYMENT:
Key positions employed in Canberra including new capabilities around marketing world leading films in line with the **CBR2030 Strategic Economic Development Framework, Mission 3: Continued knowledge-based economic growth.**

CREATIVE REPUTATION:
This project has the potential to be a critical success with exposure at International film festivals and International sales, increasing Screen Canberra and ACT Government's profile as funders of world class content, highlighting Canberra as a premier creative hub in line with the **Canberra: Australia's Art Capital - Arts Culture policy 2022-2026.**

INTERNATIONAL EXPORT:
The project demonstrates exceptional export potential, particularly in the USA market. Furthermore, as an international co-production with New Zealand, it serves to strengthen vital business export ties.This aligns with the **ACT Government's International Engagement Strategy 2022.**



THE LONG RUN

BUSINESS DEVELOPMENT AND EMPLOYMENT:
This project aligns with the **CBR2030 Strategic Economic Development Framework, specifically Mission 3: Continued knowledge-based economic growth**, by offering significant development opportunities for Canberra Creative Companies, GOOD SHOUT and WOLFLAB, and providing meaningful employment across all aspects of production.

FIRST NATIONS VOICES:
This project offers significant behind and in front of camera opportunities for First Nations story telling. The support of this project works towards meeting the legal duties of **ACT Government's Public Sector (Closing the Gap) Legislation Amendment Bill 2025.**

CREATIVE REPUTATION:
The project's association with a primetime broadcaster will elevate the profiles of both Screen Canberra and the ACT Government as key funders of prominent Australian sports and cultural content. This aligns with the **Canberra: Australia's Art Capital - Arts Culture policy 2022-2026** by showcasing Canberra as a leading creative hub.

DELIVERING FOR THE TERRITORY:
DEVELOP AND GROW SCREEN PRODUCTION AND DIGITAL GAMES DEVELOPMENT

OUTPOST

BUSINESS DEVELOPMENT:
The project significantly supports **Mission 3: Continued knowledge-based economic growth in the CBR2030 Strategic Economic Development Framework.**

Supporting the production phase of a digital game aligns with the **Mission 3** goal of scaling local ideas to achieve a global impact by turning innovative concepts into high-value, market-ready products. This investment directly accelerates industry diversification within the creative sector, creating high-value jobs and generating new streams of export income that strengthen Canberra's knowledge-based economy.

CREATIVE REPUTATION:
This project aligns with the **Canberra: Australia's Art Capital - Arts Culture Policy 2022-2026,** specifically the **PROMOTE** strategy. Funding the production phase aligns with the PROMOTE strategy by elevating Canberra's profile as a global creative hub through the distribution of high-quality, market-ready digital content. This investment creates opportunities for local artists to reach international audiences, directly supporting the goal of showcasing Canberra as a destination where creative talent can thrive and achieve commercial success.

TIME TRAVELLERS GUIDE TO...

BUSINESS DEVELOPMENT AND EMPLOYMENT:
The project strongly supports **Mission 3: Continued knowledge-based economic growth within the CBR2030 Strategic Economic Development Framework.** It will generate significant employment and development opportunities for Canberra Creatives, fostering the creation of new Intellectual Property (IP) crucial for future business sustainability and adaptation to the evolving business landscape.

CREATIVE REPUTATION:
The project's association with a USA broadcaster will elevate the profiles of both Screen Canberra and the ACT Government as key funders of projects that sell in an international market. This aligns with the **Canberra: Australia's Art Capital - Arts Culture policy 2022-2026** by showcasing Canberra as a leading creative hub.

INTERNATIONAL EXPORT:
This project is predicted to have an outstanding export potential cementing the production company as one of the leading exporters in Australia for creative content. This aligns with the **ACT Government's International Engagement Strategy 2022.**

BUILT FOR WAR: WORLD WAR II



EMPLOYMENT AND BUSINESS DEVELOPMENT:
The project strongly supports **Mission 3: Continued knowledge-based economic growth within the CBR2030 Strategic Economic Development Framework**. It will generate significant employment and development opportunities for Canberra Creatives, fostering the creation of new Intellectual Property (IP) crucial for future business sustainability and adaptation to the evolving business landscape.

CREATIVE REPUTATION:
The project's sale already into the international market, predominately Europe, will elevate the profiles of both Screen Canberra and the ACT Government as key funders of projects that sell into an international market. This aligns with the **Canberra: Australia's Art Capital - Arts Culture policy 2022-2026** by showcasing Canberra as a leading creative hub.

INTERNATIONAL EXPORT:
This project is predicted to have an outstanding export potential cementing the production company as one of the leading exporters in Australia for creative content. This aligns with the **ACT Government's International Engagement Strategy 2022.**

ROGUECITY

BUSINESS DEVELOPMENT:
The project significantly supports **Mission 3: Continued knowledge-based economic growth in the CBR2030 Strategic Economic Development Framework**. It aligns with the ACT Government's emphasis on accelerating industry diversification across priority sectors, such as advanced technology and the creative industries, and scaling local IP for global impact.

CREATIVE REPUTATION:
This aligns with the **Canberra: Australia's Art Capital - Arts Culture policy 2022-2026** specifically the DEVELOP strategy. Funding the early development of digital games directly supports the strategy by investing in the skills and innovative practices of local creators to build a sustainable creative industry and ensure talent remains in the ACT.

DELIVERING FOR THE TERRITORY:
DEVELOP AND GROW SCREEN PRODUCTION AND DIGITAL GAMES DEVELOPMENT

STUFF THE BRITISH STOLE S3

BUSINESS DEVELOPMENT AND EMPLOYMENT:
The project strongly supports **Mission 3: Continued knowledge-based economic growth within the CBR2030 Strategic Economic Development Framework.** It will generate specialised employment opportunities for Canberra Creatives, fostering the creation of new Intellectual Property (IP) crucial for future business sustainability and adaptation to the evolving business landscape.

CREATIVE REPUTATION:
This series is an award winning concept that has very strong editorial success. Many of the stories being told are from underrepresented stories from throughout the world. By funding this project we will elevate the profiles of both Screen Canberra and the ACT Government as key funders of projects that sell into an international market. This aligns with the **Canberra: Australia's Art Capital - Arts Culture policy 2022-2026** by showcasing Canberra as a leading creative hub.

INTERNATIONAL EXPORT:
This project is predicted to have an outstanding export potential cementing the production company as one of the leading exporters in Australia for creative content. This aligns with the **ACT Government's International Engagement Strategy 2022.**

ENVIRONMENTAL SUSTAINABILITY:
WildBear Entertainment, in collaboration with Sustainable Screens Australia, Netflix, Screen Australia, and Screen Canberra, is producing this series with a focus on minimising environmental impact, thereby leading the conversations on sustainable production in Australia. This aligns with the **ACT Climate Change Strategy.**





NULL AND VOID

BUSINESS DEVELOPMENT:
The project significantly supports **Mission 3: Continued knowledge-based economic growth in the CBR2030 Strategic Economic Development Framework.** It aligns with the ACT Government's emphasis on accelerating industry diversification across priority sectors, such as advanced technology and the creative industries, and scaling local IP for global impact.

CREATIVE REPUTATION:
This project aligns with the **Canberra: Australia's Art Capital - Arts Culture Policy 2022-2026,** specifically the PROMOTE strategy. By supporting a project in the production phase, the ACT Government is directly investing in the focus area of **Promotion**, which aims to grow audiences internationally and create new markets for Canberra-based artists and creative organisations. This investment demonstrates that Canberra is a place where talent can thrive, while the resulting digital game serves as a vehicle for **Cultural Tourism** by increasing the city's visibility on a global stage.

TOP DOG

EMPLOYMENT:
This project aligns with the **CBR2030 Strategic Economic Development Framework, specifically Mission 3: Continued knowledge-based economic growth.** The employment opportunities that are promised by this production will increase the capabilities of the Screen Industry and offer exceptional career development.

CANBERRA ON SCREEN:
This is an outstanding opportunity to place Canberra on Screen. The makers of TOP DOG are responsible for BONDI RESCUE one of the most successful exports for Screen and Tourism. The stories of the AFP Dog training will reach into Canberra's suburbs showing life in Canberra. This series will build **Brand Canberra** helping the territory to show the world "What makes us who we are?" "What is it about Canberra that's true for this city and nowhere else?" **T2030 ACT TOURISM STRATEGY 2023-2030.**

CREATIVE REPUTATION:
The project's association with a primetime broadcaster will elevate the profiles of both Screen Canberra and the ACT Government as key funders of prominent screen content. This aligns with the **Canberra: Australia's Art Capital - Arts Culture policy 2022-2026** by showcasing Canberra as a leading creative hub.

MAGICIANS: THE DEVIL'S DEAL

BUSINESS DEVELOPMENT:
The project significantly supports **Mission 3: Continued knowledge-based economic growth in the CBR2030 Strategic Economic Development Framework.** Supporting the production phase of a digital game aligns with the Mission 3 goal of scaling local ideas to achieve a global impact by turning innovative concepts into high-value, market-ready products. This investment directly accelerates industry diversification within the creative sector, creating high-value jobs and generating new streams of export income that strengthen Canberra's knowledge-based economy.

EMPLOYMENT:
This project offers significant employment opportunities for the Creative sector. Our investment will ensure opportunities in Canberra directly contributing to the creation of future jobs in Canberra rather than in other states. This aligns with **Mission 3: Continued knowledge-based economic growth in the CBR2030 Strategic Economic Development Framework.**

CREATIVE REPUTATION:
This project directly supports the **PROMOTE** strategy of the **Canberra: Australia's Art Capital - Arts Culture Policy 2022-2026** by funding a critical production phase. By supporting the distribution of high-quality, market-ready digital content, this funding will elevate Canberra's profile as a global creative hub. The game is anticipated to be one of the largest releases within the Australian ecosystem. The association with such a world-class project will significantly benefit Screen Canberra and the ACT Government.

INTERNATIONAL EXPORT:
This project has been assessed to have an outstanding export potential. The success of this project will allow the Studio to compete on an international stage. This aligns with the **ACT Government's International Engagement Strategy 2022.**














UNDER
A BAMBOO
SKY


THE
LONG RUN








FUNDERS & FUNDEES



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

Alex Ringland
Screen Administrator

Alex completed a degree in Entertainment Business from JMC Academy in 2009 and she began 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 in 2016.

Jarrod Farquhar-Nicol
Games Administrator

Jarrod Farquhar-Nicol is a multi-award-winning contributor to the Australian game development industry. Primarily known for his event management and community leadership through CanDev, and previously Game Plus, Jarrod has also assisted various games communities across Australia. With over a decade of industry experience, he has provided playtesting, game design, narrative and business feedback to numerous games teams in every state and territory. Jarrod has worked on tabletop and digital games, as well as consulted on game design and gamification for government and large multinational clients. He has served on several screen and games panels as a judge and assessor. Jarrod brings his connections, knowledge and passion for the games industry into his role as Games Administrator.

SCREEN CANBERRA BOARD

Vicki Williams FCA, GAICD
Chair

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, Community Housing, 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 currently extends to key roles in the Australian Institute of Company Directors (AICD) Divisional Council (ACT) and as a Director of Goodwin Aged Care Services Ltd, where she also Chairs the Property, Asset and Finance Committee. 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, Northside Community Service Ltd and Radford College.

Sandra Sdraulig AM
(Resigned 5/10/2025)

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 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 contributi on to the Australian film and TV industry.

Sue Edwards

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. She recently produced a new series High Country for Foxtel/ Binge in partnership with Curio Pictures and RAGE Media.

Lee Naimo
(Appointed 13/7/2025)

As the latest addition to the Haven't You Done Well Production Team, Lee Naimo is currently the Head of Creative for Grouse House, as a home for Australian alternative comedy. Prior to this role he was the Head of Online at Games at Screen Australia, managing a suite of funding programs and initiatives supporting emerging creatives. In this role he supported hundreds on online series and thousands of creators, and his unique view of the online storytelling landscape has given his a deep understanding of how to craft and market an online series to find an audience on platforms like YouTube, TikTok and more.

He also lead Screen Australia's return to games funding from 2022 to 2025, allocating over $13 million to over 140 games.

Lee is also known for his work in the Axis of Awesome, as guitarist and way way way up the back backup singer. Their Four Chords song has hundreds of millions of views online, and is still used in classrooms as a teaching tool to this day. He has been creating online content since the early days of YouTube, and thoroughly enjoys using his experience to help Australian creators find their audience among the millions of hours of online content uploaded every day.

Genevieve Butler GAICD, M.ISRM
(Appointed 11/7/2025)

Genevieve is a professional non-executive director who has served on multiple government and not-for-profit boards. As a senior lawyer with expertise in administrative law and risk management, she brings to Screen Canberra a strong legal and governance background, as well as international media and strategic communications experience.

In addition to her role as Board Member and Finance and Audit Committee Member of Screen Canberra, Genevieve currently serves on the Board and Risk and Compliance Committee of Megalo Print Studio (since July 2026) and the NSW/ ACT Committee of the Institute of Strategic Risk Management. Previous appointments include Chair of the

International Air Services Commission, Chair of the ACT Animal Welfare Advisory Committee, the Association of Corporate Counsel Australia, the Brand Strategic Advisory Board, and Community Services #1. Genevieve has also worked internationally as a television journalist. She holds a Bachelor of Laws (Hons) (ANU), a Graduate Diploma of Legal Practice (NSW College of Law), a Master of Journalism (University of Queensland), and a Bachelor of Arts (ANU). She is a member of the Australian Institute of Company Directors.

David Noakes
(Appointed 17/2/2026)

David Noakes is an accomplished producer and executive producer with more than four decades of experience across documentary, feature film and television. Beginning his career as a documentary filmmaker, David has built deep expertise in film financing, production and risk management across the Australian and international screen sectors.

He has held senior roles with the Australian Film Finance Corporation, the Australian Film Commission, Screen Australia and the National Film and Sound Archive, and spent 16 years as a Production Executive and Film Guarantor with FACB – one of the two Australian-based Completion Guarantors, overseeing and advising on more than 150 screen projects.

David has worked on a wide range of acclaimed Australian productions, including How The West Was Lost, The Babadook, Talk to Me, Cargo, The Slap and Wake in Fright, and continues to work as an Executive Producer and consultant. David has worked with Screen Canberra on screen funding and assessment processes since 2013 and brings extensive industry knowledge to his role on the Board.the Australian National University and is admitted to practise in the High Court of Australia.

Dinesh Purswani GAICD
(Appointed 11/7/2025)

Dinesh Purswani is an experienced finance executive with over 15 years working across construction, property development, manufacturing, and retail. He is recognised for building strong teams, improving systems, and delivering meaningful results that strengthen organisations.

Recently joining Screen Canberra as a member of the Finance & Audit Committee, Dinesh brings the financial expertise and strategic insight to guide our work with confidence. A proud Canberran, he is excited to support the growth of the screen industry in the ACT.

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This update is available to download as a PDF from www.screencanberra.com.au

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

SCREEN CANBERRA

ACT Government

CANBERRA

During the preparation of this report, the authors used Gemini and Chat GPT for the purpose of refining structure and design. The authors reviewed and edited the output and take full responsibility for the content of this publication.