



SUPPORTING
THE VICTORIAN
SCREEN INDUSTRY

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FILM VICTORIA

ABN 30 214 952 770
Published by Film Victoria
Melbourne Victoria Australia
September 2017

Also published on www.film.vic.gov.au
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COVER IMAGE

Please Like Me, Season 4,
John & Josh International,
Pigeon Fancier Productions
Photographer: Peter Brew-Bevan

INSIDE COVER IMAGE

Lion, See-Saw Films, Aquarius Films



A MESSAGE FROM OUR BOARD PRESIDENT



Significantly, more than 7,700 employment opportunities were created for Victorian screen practitioners as a direct result of Film Victoria's investment in these projects.

Film Victoria was also very pleased to announce support for eight Victorian companies who will share in \$2.7 million provided through Film Victoria's Screen Business Ventures program which will assist those companies to expand their activities, with particular emphasis on export opportunities, over the next two to three years.

Considerable thought has gone into Film Victoria's 2017-20 Corporate Plan which aims to assist in achieving our vision for a Victorian screen industry that is creatively and financially successful, producing high quality, diverse and engaging content for Australian and international audiences.

In formulating this plan we have given careful consideration to the current and likely future state of the Australian and Victorian screen production industry, including the digital games sector which continues to grow and mature.

The next three years will see Film Victoria further strengthen our focus on talent and skills development and business growth, with an emphasis on gender equality, diversity and inclusiveness. Our programs and services will support industry practitioners and screen businesses to position themselves for career advancement and to maximise future opportunities for growth.

Film Victoria's Corporate Plan for the previous three year period, from 2014 to 2017, concluded on 30 June 2017. Our principal achievement in that period has been to support 205 local, interstate and international productions across film, television, visual effects and the digital games sector.

In 2016/17 84 film, television and digital games projects supported by Film Victoria generated \$230.5 million in production expenditure. This represents a 25% year on year increase in the number of projects supported, and a 33% year on year increase in the production expenditure generated by those projects.

These projects delivered more than \$575 million in expenditure to the Victorian economy during that three year period and provided around 7,500 additional employment opportunities each year.

Film Victoria has also continually sought to improve our efficiency and the ease of accessing our support programs. In this regard, we are proud of our decision to assign Film Victoria's equity production investment to each producer as a grant, which has proved to be a significant benefit to producers and has returned an estimated total of \$500,000 back to producers to re-invest in their businesses and future productions.

Film Victoria, in its various incarnations, turned 40 on 8 June 2016. Our considerable achievements as an industry support agency over that period are due in particular to the commitment of Board members and staff, past and present. Successive Victorian State Governments have also been key contributors, and Film Victoria and the screen industry have been fortunate to enjoy strong bipartisan political support for four decades.

I would like to thank the Premier the Hon. Daniel Andrews MP and the Minister for Creative Industries, Martin Foley MP for the support they have provided, and continue to provide, to the Victorian screen industry.

Thanks also to Film Victoria's Board members for their ongoing service and advice, overseeing the strategic direction and governance of our organisation. In 2016/17 we were pleased to welcome back Leonie Morgan AM as a returning Board member and acknowledge the contribution of Board member Dan Fill whose term finished in August 2016.

Special thanks are also due to our Committee members and the Film Victoria staff who all made an important contribution to the pleasing results achieved this year.

I would also like to particularly thank Film Victoria's CEO Jenni Tosi who will depart Film Victoria at the end of 2017 after 10 years' service including six years as CEO. Her achievements during this time are substantial and have helped to ensure that the Victorian screen industry has enjoyed significant success during her tenure.

Finally, I would like to acknowledge the industry practitioners and businesses who comprise the Victorian screen industry for their outstanding commitment, creative endeavour and excellent work. Our industry has a great deal to be proud of as we contemplate the challenges ahead.

A handwritten signature in black ink that reads "Ian Robertson". The signature is fluid and cursive, with a long, sweeping underline.

IAN ROBERTSON
President
Film Victoria

A MESSAGE FROM OUR CEO

It gives me enormous pleasure to report that Film Victoria supported projects leveraged a record expenditure of \$230.5 million in 2016/17. This is testament to the strength, creativity and resilience of the many practitioners and screen production businesses that have contributed to this year's outstanding results.



The 84 projects supported span 41 television productions including dramas, comedies, online series and two children's animation projects, 22 digital games, 12 narrative and nine documentary features, some of which were completing post or VFX work only.

The majority of expenditure (approx. 75%) was generated from local production, which includes projects originated by Melbourne based companies as well as interstate production companies who chose to work with Victorian creatives, shooting or post producing their projects here in Victoria.

Television drama production continues to be Victoria's strength, with just over half of the total expenditure or \$117 million generated from adult drama, comedy, online and animated children's content, including 11 productions supported through the Victorian Content Initiative we have in partnership with the ABC.

Returning series of WENTWORTH, OFFSPRING, THE WRONG GIRL, THE DOCTOR BLAKE MYSTERIES, GLITCH, THE EX-PM and PLEASE LIKE ME complemented new projects including THE WARRIORS, NEWTON'S LAW, OTHER PEOPLE'S PROBLEMS, WRONG KIND OF BLACK, EDGE OF THE BUSH, SUNSHINE, OLIVIA NEWTON JOHN: HOPELESSLY DEVOTED TO YOU, SISTERS, TRUE STORY WITH HAMISH & ANDY, RONNY CHIENG: INTERNATIONAL STUDENT, GET KRACK!N and PICNIC AT HANGING ROCK. It was terrific to have the live action tween dramas MUSTANGS FC and TRIP FOR BISCUITS along with the animated series KUU KUU HARAJUKU and KITTY IS NOT A CAT rounding out the kids' content. Increasingly more of the content we support is finding its way onto local and international streaming services such as Stan, Netflix and Amazon, and enjoying premiere releases on ABC's iView and SBS On Demand.

The remaining 25% of expenditure was leveraged through international productions including Season Three of HBO's THE LEFTOVERS, which shot in Melbourne and regional Victoria, and five international VFX projects including SPIDER-MAN: HOMECOMING and GAME OF THRONES Season Seven. There's no doubt the reputation of VFX houses Iloura and Luma continues to grow and attract high calibre service work.

The documentary sector remains healthy, with 13 television projects and nine features commencing production including WESTWIND: DJALU'S LEGACY, THE SONG KEEPERS and HAVE YOU SEEN THE LISTERS? which all premiered at the 2017 Melbourne International Film Festival (MIFF).

We welcomed Michael and Peter Spierig back to Melbourne with their next feature film WINCHESTER starring Helen Mirren, as well as Leigh Whannell with his feature STEM with Logan Marshall-Green in the lead. Other films included the Australian-Chinese co-production THE LONGEST SHOT along with THE BBQ, SIBLING RIVALRY, UNDERTOW and THE BUTTERFLY TREE which enjoyed a MIFF 2017 premiere.

Following his enormous success with LION, Director Garth Davis utilised the services of Melbourne post houses on his next feature MARY MAGDALENE.

Melbourne's game developers continued to impress with 29 projects receiving support to begin production or be released to market. This included FRAMED 2 the follow up to Loveshack Entertainment's critically awarded puzzle game, TICKET TO EARTH from Robot Circus and Tin Man Games' MISS FISHER AND THE DEATHLY MAZE, which is a great example of successful collaboration between screen businesses.

Funding support through Film Victoria's investment and incentive programs across the 84 projects created more than 7,700 employment opportunities for screen practitioners and kept Victorian businesses active throughout the year.

The Victorian screen industry benefits greatly from a mix of local and international production, coupled with strategic partnerships and collaboration with interstate companies who want to access our talent, locations, studios, post services and other resources.

This blend of activity enables Film Victoria to achieve strong outcomes for the industry and ensures Victorian crews and companies access regular employment and business opportunities.

Delivering on the Victorian Government's *Creative State* strategy to build the capability and conditions for growth for our screen entities, Film Victoria established three business support programs:

'Business Matters' delivered workshops for eight companies to implement appropriate business principles and practices. Eleven companies were supported to undertake a strategic review of their business through 'Planning for Growth'.

Arenamedia, Carver Films, December Media, Every Cloud Productions, Genepool Productions, League of Geeks, Mighty Games and Princess Pictures shared in \$2.7 million through our 'Screen Business Ventures' program, which they will use over the next two years to implement strategies that will expand their growth capacity and production output.

Through our professional placements programs 36 practitioners were supported to undertake a range of positions including key creative roles of writing, directing and producing. A further 26 practitioners were supported through our attachment program.

We were delighted to recognise Producers Fiona Eagger and Deb Cox, Post Production Specialist Ian Anderson, Director Greg McLean, Screenwriter Alison Nisselle, Games Producer Lisy Kane and Documentary Filmmaker Kitty Green at our annual awards events.

Additional activities that enhanced our core program offering included the Screen Forever Conference, the Australian International Documentary Conference (AIDC), and masterclasses with international guests: Producer Eugene Kelly, Showrunner Graham Yost, and Academy Award winners Animator Joan Gratz and Documentary Producer John Battsek.

Another highlight was our Writer in Residence Television Drama Initiative with Showrunner and Producer Simon Mirren who led three Victorian creative teams in workshopping their television drama concepts.

In developing Film Victoria's 2017-20 Corporate Plan and the business activities that support this document, we recognised that while technology may be driving change as to where and how audiences access content the business of creating and selling this content will continue well into the future. Our role as a screen agency is to assist Victorian businesses and practitioners to create, finance and produce that content in the most effective way possible.

Looking to the future we also recognise it takes time to establish a successful career or business, and even longer to become a highly skilled master craftsman. Increased investment in the skills development of our younger technical and creative practitioners and providing stronger connections to our highly experienced businesses will encourage increased collaboration and sharing of skills.

The Plan articulates our commitment to gender equality, diversity and inclusiveness and to drive positive change in these areas. Increasing the number of women working across all sectors and disciplines can only strengthen our industry, likewise if we encourage and improve our efforts in diversity and inclusiveness.

This year we were delighted to support another nine talented women through the Film Victoria Women in Games Fellowship and the Film Victoria-Natalie Miller Fellowship Women in Leadership Development Initiative. We also created a 'Brilliant Women' section on our website which will highlight and promote women you could and should be choosing to work with.

In summary, it has been a very busy and successful year for the team at Film Victoria, which you will discover as you explore the following pages.

Having completed a rewarding 10 years at Film Victoria I will be leaving in December 2017 to explore new opportunities, so this is my last message as CEO. It has been a privilege to lead Film Victoria as the CEO these past six years and to also serve in my previous role as the General Manager for Industry Development and Investment. I have relished the opportunity to assist so many talented practitioners and businesses see their projects realised and find success in the industry.

Thanks to the Victorian Government and the Minister for Creative Industries, Martin Foley MP for his support and commitment to the Victorian screen industry. Thanks also to my colleagues at Creative Victoria, Deputy Secretary Andrew Abbott, Director of Strategy, Screen and Design Michael Hudson, and Sarah Coughlan and Matthew Cox from Strategy and Screen, who have been fantastic to work with as has Rod Allan CEO, Docklands Studios Melbourne.

My sincere thanks to Film Victoria's Board members, past and present, who have generously shared their expertise and have also been wonderful colleagues. I particularly want to acknowledge the invaluable guidance, support and mentorship I have received from our Board President Ian Robertson throughout my tenure.

We are most fortunate to attract great people to work at Film Victoria. I want to acknowledge the wonderful staff I have worked with over the past 10 years. I am incredibly proud of the Film Victoria team who continue to deliver exceptional service to the Victorian screen industry. I thank them for their extraordinary efforts, enthusiasm and commitment.

Lastly, I wish to congratulate the Victorian screen community. The impressive outcomes presented in this report are a reflection of the creativity and consistent effort of every single practitioner and business we have the pleasure of supporting and championing. Thank you all. It has been an honour and a privilege to work alongside you and I wish you all and Film Victoria continued success in the future.



JENNI TOSI
Chief Executive Officer
Film Victoria

ABOUT FILM VICTORIA

OUR ROLE

Film Victoria is the State Government agency that provides strategic leadership and assistance to the Victorian screen industry.

We invest in projects, businesses and talent, and also promote Victoria as a world-class production destination nationally and internationally.

We work closely with industry and government to position Victoria as a creative state and innovation leader.

Initially constituted as the Victorian Film Corporation in 1976 under an Act of Parliament, the Corporation became Film Victoria in 1982 by virtue of the *Film Victoria Act 1981*. In 1997 the functions of Film Victoria were amalgamated with those of the State Film Centre of Victoria to form Cinemedia Corporation, under the *Cinemedia Act 1997*.

The *Film Act 2001* abolished Cinemedia and established Film Victoria and the Australian Centre for the Moving Image as separate statutory authorities.

The *Film Act 2001* requires Film Victoria to provide 'strategic leadership and assistance to the film, television and multimedia industry of Victoria to encourage innovation and the creation of new projects of high quality that are of economic or cultural benefit to Victoria'.

The Act prescribes eight functions for Film Victoria:

- a. Provide financial and other assistance to the film, television and multimedia industry in Victoria
- b. Promote, whether in Victoria or elsewhere, the use of locations or services in Victoria for the production of any film, television or multimedia project
- c. Provide financial assistance, whether in Victoria or elsewhere, to organisations, events or activities including festivals, conferences, publications or exhibitions, where film or other screen-based programs are made, seen or discussed
- d. Establish and facilitate, whether in Victoria or elsewhere, relationships for the development of film, television or multimedia programs
- e. Provide leadership to the film, television and multimedia industry in Victoria
- f. Develop strategic plans for the development and improvement of the film, television and multimedia industry in Victoria
- g. Advise the Minister on matters relating to the film, television and multimedia industry in Victoria
- h. Develop relationships or enter into partnerships with other organisations, including government bodies, whether in Victoria or elsewhere, to improve the film, television and multimedia industry in Victoria.

OUR VISION

A Victorian screen industry that is creatively and financially successful, producing high quality, diverse and engaging content for Australian and international audiences.

2014-17 CORPORATE PLAN STRATEGIC OBJECTIVES

2016/17 was the final year of the 2014-17 Corporate Plan.

OBJECTIVE 1

Position the Victorian screen industry to create diverse and engaging content

Support creativity, ideas and talent

- > Provide funding to develop strong ideas and talented practitioners
- > Provide funding for the production of a diverse range of projects
- > Provide funding and advice to industry guilds and organisations
- > Provide opportunities for skills development.

Build businesses, innovation and entrepreneurs

- > Facilitate introductions and opportunities
- > Encourage partnerships, co-production and networking
- > Source and share market intelligence
- > Encourage diversity and active engagement with new and existing markets and audiences.

Attract interstate and international production and businesses to Victoria

- > Provide incentives and support for production activity to locate in Victoria
- > Promote Victoria as a location and business destination for screen activity
- > Promote Victorian businesses and talent to new and existing markets.

OBJECTIVE 2

Promote screen culture

Engage audiences

- > Provide support to film festivals, conferences and other screen related activities and events
- > Partner with linked organisations which promote, discuss and show screen content.

OBJECTIVE 3

Provide effective and efficient services

Promote and encourage

- > Collaboration and responsiveness in our partnerships with industry, agencies and government
- > Strong governance and accountability
- > Simplified processes, which can be responsive and adaptable
- > Policies which advance the business of creating screen content
- > Staff to be helpful, proactive, solutions oriented and forward thinking.

OUR BOARD



IAN ROBERTSON
President
Since September 2011

Ian is a corporate, regulatory and media lawyer who heads the media, entertainment and technology practice of national law firm Holding Redlich. He is also the National Managing Partner of the firm. Ian has worked in and for the media and entertainment industries for most of his career, including in the 1980s as in-house counsel for David Syme & Co Limited, publisher of *The Age* newspaper in Melbourne, and as a senior executive of the video, post production and facilities company, AAV Australia in South Melbourne. He became a partner of Holding Redlich in Melbourne in 1990 and established the firm's Sydney office in 1994. He is also a Director of the ASX-listed production and distribution company, Beyond International Limited. Ian's former appointments include Deputy Chair of the Australian Government screen agency Screen Australia, board member of the Australian Broadcasting Authority, Director and Chair of Ausfilm, Director and Deputy Chair of Film Australia Limited, and Director of the predecessor agency to Film Victoria, Cinemedia. Ian is also a Fellow of the Australian Institute of Company Directors.



DEBRA ALLANSON
Since September 2010

Debra is an online media specialist and entrepreneur with a background in screen industry development and film, television and digital media production and distribution. She was a co-founder of pioneering digital media studio Ish Media and of the Vui video platform, and has been at the forefront of developing online content and ventures. As a current member of the MAP mentor network, Debra works with start-ups integrating content and technology in a range of industries. Previously, she led ScreenWest for seven years as its founding Chief Executive.



ANN DARROUZET
Since September 2010

Ann has worked in the film and television industry for more than 30 years as a creator, executive producer and producer across feature films, documentaries, long-form television and multi-platform content. Ann has won numerous national and international awards for her film work across all mediums. She is a graduate of the NSW University of Technology and the Victorian College of the Arts, Melbourne. As Managing Director of Westside Film & Television Ann provides independent film production consultant services to federal government departments and business services to small/medium film enterprises.



KELLY LEFEVER
Since September 2015

Kelly has written, script produced, script edited, story lined and story edited more than 600 hours of television for every free-to-air network in the country. She has received five AWGIE nominations, winning for both *SOMETHING IN THE AIR* and *THE CIRCUIT*. Kelly is the co-creator, script producer and head writer of the multi-award winning SBS mini-series *THE CIRCUIT*. Her television credits include *THE DOCTOR BLAKE MYSTERIES*, *MR AND MRS MURDER*, *CITY HOMICIDE*, *SOMETHING IN THE AIR* and *PRISONER*. She is also a highly sought after script editor and developer for feature films, with credits including *THE BLACK BALLOON* and *ROY HOLLSDOTTER LIVE*. In 2014 she was awarded the Foxtel Fellowship in Recognition of an Outstanding and Significant Body of Work. Kelly is a former Vice President of the Australian Writers' Guild and is Chair of the National Screenwriters' Conference Committee. She also lectures in screenwriting.



LYN MADDOCK AM, PSM
Since October 2011

Lyn has more than 25 years of experience as an executive in the public and private sectors, with a background in research and economics. For the past decade she has worked within the government and media sectors, including with the Australian Communications and Media Authority (ACMA) from 2005 to 2009 and as the interim CEO of Screen Australia in 2008. Lyn has served on various boards including Deputy/Acting Chair of ACMA and Deputy/Acting Chair of the Australian Broadcasting Authority. From 2009 to 2011, Lyn was the Director of the Australian Antarctic Division.



MICHAEL MCMAHON
Since February 2010

A lawyer with extensive experience in arts and entertainment law, Michael was Director of the Arts Law Centre of Australia and the National Indigenous Arts Advocacy Association, and has served on boards of several arts and cultural organisations. He commenced producing film and television projects in 1997. Michael is the Chairman and Executive Producer of Matchbox Pictures. He is also Professor, Film and Television at Swinburne University of Technology.



LEONIE MORGAN AM
Since September 2016

Leonie has worked in the private sector, for government and in the not-for-profit sector in Australia and the Asia Pacific. An experienced board director and consultant, Leonie's focus is gender equality, human resource management and good governance. She is recognised through the Victorian Women's Honour Roll and nationally through Membership of the Order of Australia for significant services to women, in particular equitable political representation.



DAVID PARKER
Since September 2010

David's first film MALCOLM, directed by Nadia Tass, was a critical and box office success winning eight AFI awards and releasing in 22 countries. His role as producer, writer, cinematographer and director continues in varying forms with features and television movies such as THE BIG STEAL, STARK, AMY, HERCULES RETURNS, PURE LUCK, KATH AND KIMDERELLA, FATAL HONEYMOON with Harvey Keitel, IRRESISTIBLE with Susan Sarandon and Emily Blunt, and THE MENKOFF METHOD. His 2010 film, MATCHING JACK, won Best Film, Best Director and Best Screenplay at the Milan International Film Festival in 2011. David's company with Nadia, Cascade Films, owned and operated the successful Melbourne Film Studio for 25 years. David was a Commissioner on the Australian Film Commission after an early career as one of Australia's foremost movie stills photographers.



CAROLINE PITCHER
Since February 2013

Caroline is the General Manager, Commercial and Public Engagement at Federation Square - Melbourne's most iconic public space. Previously she was the General Manager of Deluxe Australia's post production businesses, DDP Studios and StageOne Sound. Caroline has been a board member of Ausfilm International, a public/private partnership organisation that connects international filmmakers with the Australian screen industry, and she is also the immediate past President of the Screen Services Association of Victoria. Caroline has over 14 years of experience working in the film industry in commercial, marketing and stakeholder engagement roles for both the government and private sectors including with Omnilab Media as Marketing and Business Development Director, CEO at Ausfilm, and General Manager at Film Victoria's Melbourne Film Office.



JOHN RUNDELL
Since January 2014

John is a chartered accountant and Managing Director of Stratica, a risk consulting firm and qualified security assessor with offices in Melbourne, Sydney and Hong Kong. He is a former partner of KPMG, working globally particularly in Asia. John has over 30 years of experience in accounting across both the public and private sectors. He is an accredited mediator and arbitrator and on the panels of numerous international arbitration centres. He is an independent Director of the Victorian Healthcare Association and chairs its audit and risk committee. He chaired the Risk and Audit Committee of the Victorian Department of Environment, Land, Water and Planning until September 2016.



DARYL TALBOT
Since September 2011

Daryl is CEO of WTFN Entertainment, an independent television production company based in Melbourne, which produces shows such as BONDI VET and the award winning story of conjoined twins TRISHNA & KRISHNA: THE QUEST FOR SEPARATE LIVES. Daryl started at WTFN in 2001 after nearly 20 years working as a news reporter and producer for network television in Australia and the United Kingdom. This included 15 years at Australia's Nine Network producing news, documentaries and lifestyle shows. Under his leadership WTFN has grown to be one of Australia's most dynamic independent television production companies. Daryl is now focused on growing WTFN internationally by creating a new range of programs with broad appeal to global audiences.

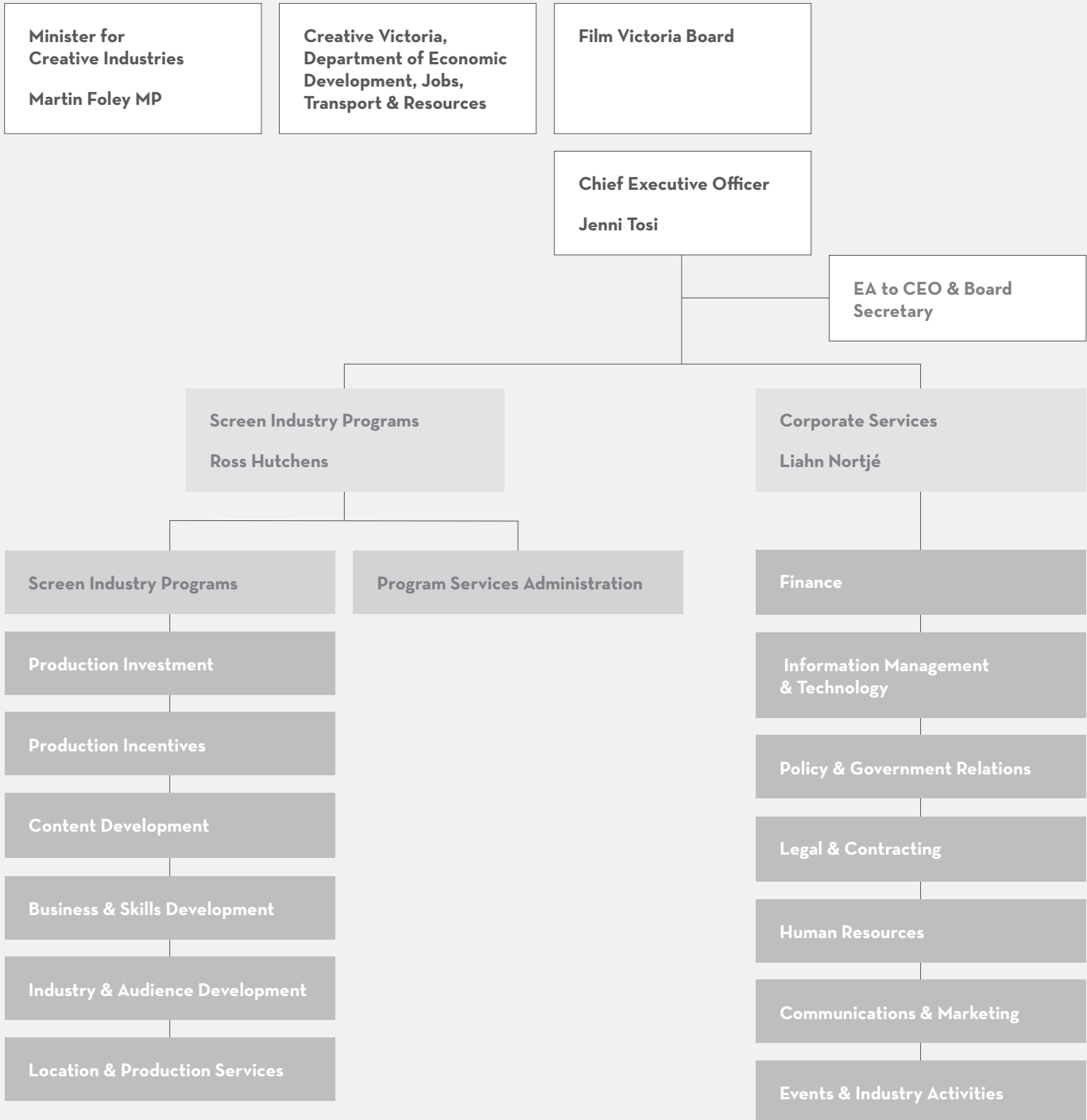
RETIRED MEMBER

DAN FILL
September 2010 - August 2016

CORPORATE GOVERNANCE AND ORGANISATIONAL STRUCTURE

(as at 30 June 2017)

In 2016/17 we reported to the Minister for Creative Industries, Martin Foley MP and worked closely with Creative Victoria in the Department of Economic Development, Jobs, Transport and Resources.



THE YEAR IN REVIEW

KEY ACHIEVEMENTS

Through Film Victoria's production investment and incentive funding programs we supported **84** film, television and games projects that commenced production in Victoria in 2016/17. These projects spent an estimated **\$230.5 million** in the State and generated **7,715** additional employment opportunities for Victorians. The funding commitment for some projects was made in 2015/16.

FEATURE FILMS

We supported **21** feature films that commenced production or post production in Victoria in 2016/17, leveraging **\$65.1 million** in production expenditure.

Nine of these films were feature documentaries and **12** were fiction features, of which **five** were supported to undertake post production and/or visual effects only.

TELEVISION

We supported **41** television and online projects that commenced production in Victoria in 2016/17, leveraging **\$161.9 million** of expenditure in the State. Of these projects, **13** were factual projects and **28** were scripted drama, comedy, children's and animation projects.

GAMES

We supported **22** games projects that moved into production in 2016/17, leveraging **\$3.5 million** in Victoria.

CONNECTING WITH AUDIENCES

Film and television projects we supported received over **135.9 million** Australian views on free-to-air and pay television or at the cinema in 2016/17.

PROGRAMS & INITIATIVES

Each year Film Victoria provides funding to support the development and production of feature film, television, online and games projects. In addition, funding is provided to support Victorian practitioners and businesses in other ways through our various programs and initiatives.

Film Victoria also supports a variety of cultural events delivered by industry organisations or other businesses with the aim of connecting audiences with local and international screen content and culture.

A list of funding decisions for these programs and initiatives is published on Film Victoria's website on a routine basis, unless a grant recipient requests otherwise. Film Victoria also publishes an annual Disclosure of Payments list on its website on the same day the Annual Report is tabled in Parliament.

FEATURE FILMS & TELEVISION

Production

Through our Assigned Production Investment – Film and Television program we committed funding support to **45** projects, however not all projects commenced production in 2016/17:

- > **Seven** fiction feature films with a commitment of **\$1,489,000**
- > **16** fiction television and online projects with a commitment of **\$3,999,587**
- > **22** documentary feature, television and online projects with a commitment of **\$1,294,967**.

In 2016/17 we continued our partnership with the national broadcaster ABC. Through the Victorian Content Initiative we provided funding support to a further **eight** fiction and documentary television projects in 2016/17, with a commitment of **\$1,959,628**.

The total commitment for production investment in **53** projects was **\$8,743,182**.

Marketing

Through our Marketing Low Budget Features program we provided marketing support to **two** feature film projects with a total commitment of **\$50,000**.

Incentives

In 2016/17, **three** projects were supported through our Production Incentive Attraction Fund (PIAF) program and **seven** projects through our PIAF Post, Digital and Visual Effects (PIAF PDV) program. Combined, they will spend an estimated **\$63 million** in Victoria.

We supported **six** projects in 2016/17 through our Regional Location Assistance Fund to undertake production in regional Victoria, injecting an estimated **\$2.8 million** into regional communities.

Not all projects supported in 2016/17 also commenced production in the same financial year.

Content Development

Through our Content Development programs and initiatives we provided both funding and other development support to **62** projects.

In Fiction Development we supported **37** projects with a commitment of **\$834,494** including:

- > **23** fiction feature projects
- > **11** fiction television projects
- > **Three** writing teams through our Writer in Residence Television Drama Initiative with Simon Mirren and an additional **six** writers that received a project consultation.

In Documentary Development we supported **seven** features, **one** virtual reality project and **11** television projects with a commitment of **\$233,770**.

The total commitment for content development was **\$1,068,264**.

GAMES

Through our Assigned Production Investment – Games program we committed funding support to **22** games projects with a commitment of **\$1,350,659**.

Through our Games Release program we provided market release funding to **seven** projects with a commitment of **\$179,934**.

The total commitment for games projects was **\$1,530,593**.

TRAVEL & SKILLS

Through our International Travel program we committed **\$181,373** in funding support to:

- > **18** producers to attend international markets and undertake targeted business travel
- > **37** game developers to attend international markets, including a delegation which attended the Game Developers Conference in San Francisco
- > **14** practitioners to attend international festivals where their projects were in competition or screening.

Through our Skills Development program strands we committed **\$771,804** in funding to support:

- > **Four** Victorian women games practitioners to undertake fellowships through our Women in Games Fellowship initiative
- > **Two** games development companies to provide two professional industry placements for early career games practitioners
- > **Five** Victorian women to undertake skills development through the Film Victoria-Natalie Miller Fellowship Women in Leadership Development Initiative
- > **31** early career practitioners to undertake professional placement opportunities on productions or in companies
- > **Five** early career animators to undertake professional training on an animated children's television series.

26 early career practitioners also undertook a professional attachment in 2016/17, funded by productions supported through our Assigned Production Investment – Film and Television program.

BUSINESS

Through our Business programs we committed **\$2,804,510** in funding to support:

- > **Eight** companies to attend a Small Business Victoria workshop to develop a business plan through our Business Matters program
- > **11** companies to undertake a strategic review of their business through our Planning for Growth program
- > **Eight** companies with working capital to expand operations, enter new markets and attract investment through our Screen Business Ventures program.

VICTORIAN SCREEN INDUSTRY HIGHLIGHTS

Lion

Melbourne Director Garth Davis made his impressive feature film debut with LION - an adaptation of Saroo Brierley's A Long Way Home. The feature displayed the talents of several Victorians, including Production Designer Chris Kennedy, Cinematographer Greig Fraser and others who helped to bring the story to life on screen.

Melbourne's award-winning post production facilities Soundfirm, DDP Studios and Iloura all showcased their expertise on the feature.

LION had its world premiere at the Toronto International Film Festival in September 2016 and was released in Australian cinemas on 19 January 2017. To date it has grossed over \$177 million worldwide, with \$29.5 million in Australia to become the fifth most successful Australian film of all time at the local box office.

LION was nominated for five BAFTA awards, winning Best Supporting Actor and Best Adapted Screenplay. It also received six Oscar nominations at the 89th Academy Awards and four Golden Globe Awards. Garth Davis received the Directors Guild of America Award for Direction of First-Time Feature Film and the Australian Directors Guild award for Best Direction in a Feature Film.

LION was produced by Emile Sherman and Iain Canning of See-Saw Films with Angie Fielder of Aquarius Films, and written by Luke Davies. It was supported through Film Victoria's Production Incentive Attraction Fund.

Strengthening Skills

Investing in creative and technical talent remains a key focus for Film Victoria. In 2016/17 the organisation facilitated 36 professional placements and 26 attachments with emphasis on placements for women in key creative roles where shortages have been identified.

Jess Harris completed a Director placement on RONNY CHIENG: INTERNATIONAL STUDENT. Working with Jonathan Brough, Jess directed four scenes for the project and now intends to direct a web series she has written.

Corrie Chen was supported for a Director placement on HBO series THE LEFTOVERS. Corrie went on to direct three episodes of the tween drama MUSTANGS FC for Matchbox Pictures and now has several directing opportunities she is undertaking.

Writer Beth King was supported with feature film development through Film Victoria's Catapult program and was then supported with a Writer placement on NOWHERE BOYS Season Three. Beth has since been commissioned to write an episode in the fourth season of NOWHERE BOYS for Matchbox Pictures.

Film Victoria's partnership with the Natalie Miller Fellowship saw the continuation of the Women in Leadership Development initiative. Virginia Whitwell, Anna Kaplan, Fiona Egger, Rita Walsh and Selin Yaman will enhance their leadership skills through a variety of skills development opportunities supported by Film Victoria.

Spotlight on Games

Melbourne's booming games sector continues, with Victorian companies enjoying strong support for their content locally and in the international market.

Through Film Victoria's International Business Travel program, 36 Victorian developers were supported to attend the world's largest game industry event, the Game Developers Conference in San Francisco. Participants included representatives from Samurai Punk, The Voxel Agents, Lumi Publications, Tin Man Games and Robot Circus.

Film Victoria strengthened support for its major game events. In addition to its ongoing support for the Melbourne International Games Week and Penny Arcade Expo (PAX), Film Victoria was the presenting partner for the inaugural Interface @ PAX which showcased Victorian companies to international partners.

The 2017 Women in Games Fellowship supported Marigold Bartlett, Ngoc Vu, Isabelle Gramp and Shelley Lowe to undertake various placements and activities to broaden their skills and make new connections at home and abroad.

Victorian Content Initiative

A strengthened partnership with the ABC delivered the Victorian Content Initiative, which expanded from drama and comedy to also include documentary and online content. Supported productions included the new drama series NEWTON'S LAW along with returning seasons of GLITCH and THE DOCTOR BLAKE MYSTERIES. This initiative also funded 10 professional development opportunities for early career Victorian practitioners.

INDUSTRY EVENTS & ACTIVITIES

Film Victoria actively seeks opportunities to add value to our annual program offering through a range of additional activities to assist all sectors of the screen industry including feature films, documentary, television, animation, game developers, screen businesses and early career screen practitioners.

Almost 2.8 million people engaged in activities supported by Film Victoria in 2016/17 through a range of industry activities and televised screen events.

With a strong contingent of international guests visiting Melbourne this year, local practitioners were able to benefit from the skills and knowledge shared by these screen specialists. An entertaining 'In Conversation' with Showrunner and Producer Simon Mirren (VERSAILLES, CSI) while he was in Melbourne for Film Victoria's Writer in Residence Television Drama Initiative provided real insight into the business of creating and pitching drama television for the international market.

Screenwriters and producers attended masterclasses with highly acclaimed Producer, Writer and Showrunner Graham Yost (THE AMERICANS, JUSTIFIED), focusing on the art of storytelling whilst THE LEFTOVERS Producer Eugene Kelly provided valuable insights for Victorian creatives looking to get their projects into the US market.

Academy Award-winning Documentary Producer, John Battsek (ONE DAY IN SEPTEMBER, SEARCHING FOR SUGARMAN) shared his expertise in documentary features and held one-on-one project meetings with selected Victorian documentary filmmakers.

Delivering on our ongoing commitment to ensuring greater representation of women in the screen industry, Film Victoria also hosted an 'In Conversation' with Madeline Di Nonno, Chief Executive Officer of the Geena Davis Institute on Gender in Media.

Film Victoria's annual Women in Games lunch which takes place during Melbourne International Game Week provided a valuable opportunity for women at all stages of their career in the games sector to connect with their peers.

The launch event for the 2017 Film Victoria Women in Games Fellowship and Women in Leadership Development Initiative, in partnership with the Natalie Miller Fellowship, brought together women from all sectors of the screen industry for a very successful and informative networking evening.

Other supported events covering the diverse needs and interests of our industry practitioners included Gnomon Games and VFX conference, the Melbourne International Animation Festival, Interface @ PAX, Game Connect Asia Pacific, Melbourne Global Games Jam, Aardman Animation Masterclass and a Virtual Reality Day at AIDC.

Ongoing support for popular festivals and events for the Victorian public included the TV Week Logie Awards, MIFF, Indian Film Festival of Melbourne, St Kilda Film Festival, PAX, The Other Film Festival and Melbourne Queer Film Festival amongst others.

Film Victoria supported a number of special screenings including EMO THE MUSICAL, RED DOG: TRUE BLUE, the 30 year anniversary screening of MALCOLM, and episode eight of HBO's THE LEFTOVERS Season Three, which provided opportunities to acknowledge the contribution of the talented teams and individuals who helped bring these projects to screen.

Film Victoria's annual industry awards events shone a spotlight on the accomplishments of our industry practitioners.

2017 Screen Leader Awards:

- > Fred Schepisi Award for Achievement in Directing: Greg McLean
- > Jan Sardi Award for Achievement in Screenwriting: Alison Nisselle
- > Jill Robb Award: Producers Fiona Eagger and Deb Cox, Every Cloud Productions
- > John Howie Award: Ian Anderson, Post Production Specialist.

2017 Seen & Screened Awards:

- > Greg Tepper Award: Kitty Green, Documentary Filmmaker
- > Tim Richards Award: Lisy Kane, Games Producer.

Film Victoria hosted a range of industry events in partnership with screen based organisations including Screen Australia's Gender Matters information event and an 'In Conversation' with Screen Australia. Other partner organisations included Screen Producers Australia, the Australian Writers Guild, the Melbourne Writer's Festival and the Australian Directors Guild.

To acknowledge the valuable role of local government councils and other state government authorities who contribute to the Victorian screen industry's success, Film Victoria hosted a lunch for mayors, CEOs and council staff. The event provided an opportunity to discuss the benefits and challenges of filming in Victoria and discuss ways Film Victoria could best support these councils who manage a high volume of filming permit requests.

Other 2016/17 Film Victoria hosted, sponsored or supported events included:

- > AACTA industry screenings and associated events throughout the year
- > MIFF 37° South (July 2016)
- > MIFF PostScript & Direct (July 2016)
- > Australian Writers Guild AWGIES (August 2016)
- > MIFF regional tour (August 2016)
- > SBS Roadshow and pitching sessions (August 2016)
- > Steve Hely workshop for screenwriters (September 2016)
- > Catapult Feature Lab Pitching Event (October 2016)
- > Film Victoria-New Zealand producers speed dating event (November 2016)
- > Screen Australia Roadshow (December 2016)
- > Australian Showcase at Game Developers Conference (February 2017)
- > Australian Women in Games brunch at Game Developers Conference, San Francisco (February 2017)
- > Natalie Miller Foundation Brilliant Careers Leadership Conference (February 2017)
- > Screen Australia Hotshots event (April 2017)
- > Screen Producers Australia Ones to Watch event (April 2017)
- > Australian Directors Guild Awards (May 2017)
- > Academy Award-winning Animator Joan Gratz master class (June 2017).

COMMITTEES AND ASSESSMENT PANELS

Film Victoria has a number of committees and panels that assist with and assess funding applications. These committees and panels typically comprise a combination of internal staff members, Film Victoria Board members, and screen industry practitioners with appropriate skills and experience for effective peer assessment.

Staff members who participated in assessment meetings in 2016/17 were:

- > CEO, Jenni Tosi
- > Head of Screen Industry Programs, Ross Hutchens
- > Head of Corporate Services, Liahn Nortjé (from 5 June 2017)
- > Acting Head of Finance and Business Services, Robert Hewko (until 9 June 2017)
- > Development and Investment Manager, Alicia Brown (from 1 November 2016)
- > Development and Investment Manager, Franco Di Chiera
- > Development and Investment Manager, Cathy Rodda
- > Development and Investment Manager, Franziska Wagenfeld (from 2 August until 30 September 2016)
- > Incentives and Investment Manager, Joe Brinkmann
- > Industry Programs Coordinator, Madeline Getson
- > Industry Projects Manager, Jana Blair
- > Manager - Fiction Development, Clea Frost (until 29 September 2016)
- > Manager - Fiction Development, Erin Stam (from 23 August 2016)
- > Manager - Games and Digital Content, Liam Routt.

AUDIT AND RISK COMMITTEE

This committee oversees and reviews the internal and external audit function and management processes with a view to the organisation achieving its strategic objectives efficiently and effectively. It provides guidance to the Board, CEO and Head of Corporate Services and assists the organisation and the Minister in the discharge of their respective responsibilities for financial performance, financial reporting, compliance, internal control systems, audit activities, risk management, and any other matters referred to it by the organisation.

The committee also oversees and reviews any risks associated with Film Victoria's Cash Flow Facility and assesses applications to the program for recommendation to the Board for final approval. All four current members are independent:

- > Lyn Maddock, Board member (Chair)
- > Debra Allanson, Board member
- > John Rundell, Board member
- > Liz Grainger, external member.

The committee met on seven occasions in 2016/17.

EVALUATION AND ADVISORY COMMITTEE

This committee consists of the Film Victoria CEO, two Board members, and suitably qualified and experienced film and television practitioners to consider applications to the Assigned Production Investment - Film and Television program, providing recommendations to the Board. A minimum of five members must be convened from the following:

- > CEO (Chair)
- > Kelly Lefever, Board member
- > David Parker, Board member.

External members:

- > Imogen Banks (from 1 January 2017)
- > Chris Corbett (from 1 January 2017)
- > Daryl Dellora (until 31 December 2016)
- > Fiona Eagger
- > Clea Frost (from 1 January 2017)
- > Anna Grieve (until 31 December 2016)
- > Alan Hardy
- > Amanda Higgs (from 1 January 2017)
- > Richard Lowenstein
- > Stephen Luby (from 1 January 2017)
- > Dee McLachlan (until 31 December 2016)
- > Anna McLeish
- > Stuart Menzies (from 1 January 2017)
- > Craig Monahan (until 31 December 2016)
- > Sonya Pemberton
- > Andrew Wiseman.

The committee met on five occasions and assessed 49 applications, of which 45 were approved.

PRODUCTION INCENTIVE ATTRACTION FUND COMMITTEE

This committee meets regularly to assess and approve applications to the Production Incentive Attraction Fund programs (PIAF and PIAF PDV) and the Regional Location Assistance Fund. In 2016/17 the PIAF committee also assessed applications to the Victorian Content Initiative.

When considering applications, there must be four voting members from the following:

- > Ian Robertson, Board President (Chair)
- > Debra Allanson, Board member
- > Lyn Maddock, Board member
- > CEO
- > Head of Screen Industry Programs
- > Head of Corporate Services
- > A Film Victoria Legal Representative (voting member in the absence of CEO, Head of Screen Industry Programs or Head of Corporate Services)
- > David Hanna, external member.

The committee met on nine occasions and assessed 24 applications, all of which were approved.

BUSINESS AND SKILLS DEVELOPMENT ASSESSMENT PANEL

This panel assesses applications to the International Travel - Business, International Travel - Festivals, Games Professional Placements, Women in Games Fellowship, Marketing Low Budget Features, Key Talent Production Placement and Key Talent Company Placement funding programs, providing recommendations to the CEO or Head of Screen Industry Programs. It also assesses Indigenous and other special initiative programs relevant to business and skills development. The panel must comprise a minimum of three of the following internal panel members:

- > CEO
- > Head of Screen Industry Programs
- > Development and Investment Manager(s)
- > Incentives and Investment Manager
- > Industry Programs Coordinator
- > Industry Projects Manager
- > Manager - Fiction Development
- > Manager - Games and Digital Content.

In addition, the panel may engage external assessors as required. External assessors engaged for the Women in Games Fellowship initiative in 2016/17 were Alison Gibb and Sarah Moran.

The panel met on 22 occasions and assessed 231 applications, of which 76 were approved.

DIGITAL MEDIA ASSESSMENT PANEL

This panel assesses applications to the Assigned Production Investment – Games and Games Release funding programs, providing recommendations to the Board or CEO for final approval. The panel must comprise a minimum of five members, including at least one member of Film Victoria staff and three external members, from the following:

- > CEO
- > Head of Screen Industry Programs
- > Development and Investment Manager(s)
- > Manager – Games and Digital Content.

External members:

- > Lauren Clinnick
- > Alison Gibb
- > Trevor Powell
- > Neil Rennison
- > Nicole Stark
- > Andy Sum (from 26 August 2016)
- > Megan Summers (until 26 September 2016)
- > Andrew Symons
- > Daniel Visser (until 8 October 2016).

The panel met on four occasions and assessed 56 applications, of which 29 were approved.

DOCUMENTARY DEVELOPMENT ASSESSMENT PANEL

This panel assesses applications to the Documentary Development and Development on Demand – Documentary programs, providing recommendations to the CEO. The panel must comprise a minimum of three of the following:

- > CEO
- > Head of Screen Industry Programs
- > Development and Investment Manager(s)
- > Incentives and Investment Manager
- > Manager – Fiction Development
- > External members (as required).

External assessors engaged in 2016/17 were Anna Grieve and Andrew Wiseman.

The panel met on four occasions and assessed 27 applications, of which 19 were approved.

FICTION DEVELOPMENT ASSESSMENT PANEL

This panel assesses applications to the Feature Film Development, the Incubator Feature Script Intensive, Development On Demand – Features, Development On Demand – Television and High End Television Concept programs, providing recommendations to the CEO. The panel must comprise a minimum of three including at least one internal staff member from the following:

- > CEO
- > Head of Screen Industry Programs
- > Development and Investment Manager(s)
- > Incentives and Investment Manager
- > Manager – Fiction Development
- > External members.

External script development assessors engaged in 2016/17 included:

- > Kelly Lefever, Board member
- > Ranald Allan
- > Elizabeth Coleman
- > Leah Estrin
- > Clea Frost
- > Alan Hardy
- > Anna McLeish
- > Katherine Slattery
- > Brian Udovich.

The panel met on 10 occasions and assessed 75 applications, of which 37 were approved.

INDUSTRY AND AUDIENCE DEVELOPMENT ASSESSMENT PANEL

This panel assesses applications to the Industry Development, Audience Engagement and Regional Audience Engagement program strands, providing recommendations to the CEO or Head of Screen Industry Programs. In 2016/17 the panel also assessed applications for the Connecting to the World Through Film program and applications to attend the MIFF 37° South PostScript & Direct event. The panel must comprise a minimum of three from the following internal panel members:

- > CEO
- > Head of Screen Industry Programs
- > Development and Investment Manager(s)
- > Incentives and Investment Manager
- > Industry Programs Coordinator
- > Industry Projects Manager
- > Manager – Fiction Development
- > Manager – Games and Digital Content.

The panel met on eight occasions and assessed 38 applications, of which 32 were approved. No external panel members were engaged in 2016/17.

SPECIAL ASSESSMENT PANEL

Special assessment panels were formed to assess applications to the Film Victoria–Natalie Miller Fellowship Women in Leadership Development Initiative and the Screen Business Ventures program.

The panel for the Women in Leadership Development Initiative comprised:

- > CEO
- > Cathy Rodda, Development and Investment Manager
- > Julia Adams, external member on behalf of the Natalie Miller Fellowship
- > Sue Maslin, external member on behalf of the Natalie Miller Fellowship.

The panel met on three occasions and assessed nine applications, five of which were approved.

The panel for the Screen Business Ventures program comprised the CEO (non-voting member) and the following external members:

- > David Court
- > Janeen Faithfull
- > Cass O'Connor
- > Peter Sussman.

The panel met on two occasions, assessed 15 applications and recommended eight applications, all of which were approved by Film Victoria's Board.



TOP LEFT INSIDE BACK COVER IMAGE

The Warriors, ArenaMedia

TOP RIGHT INSIDE BACK COVER IMAGE

Framed 2, Loveshack Entertainment

BOTTOM INSIDE BACK COVER IMAGE

The Katering Show, Katering Productions

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