

# VICSCREEN

A NEW ERA FOR SCREEN



ANNUAL REPORT  
2021/22

We acknowledge the Traditional Owners of Country throughout Victoria, their ongoing connection to this land and water, and we pay our respects to their culture and their Elders – past, present and future.

We acknowledge that First Peoples self-determination is a human right as enshrined in the United Nations Declaration on the Rights of Indigenous Peoples. Building on this, we are committed to developing strong and enduring partnerships with First Peoples that will contribute to growing a prosperous, thriving and strong Victorian First Peoples community.

**Responsible Body's Declaration**

In accordance with the *Financial Management Act 1994*,  
I am pleased to present Film Victoria's (trading as VicScreen)  
Annual Report for the year ending 30 June 2022.

**Financial Management Compliance Attestation Statement**

I, David Hanna, on behalf of the Responsible Body, certify that  
Film Victoria (trading as VicScreen) has no Material Compliance  
Deficiency with respect to the applicable Standing Directions  
under the *Financial Management Act 1994* and Instructions.



David Hanna  
President  
VicScreen  
25 August 2022

<b>ABOUT VICSCREEN</b>	<b>2</b>
<b>PRESIDENT'S REPORT</b>	<b>6</b>
<b>CEO'S REPORT</b>	<b>8</b>
<b>VICTORIA'S SCREEN INDUSTRY STRATEGY</b>	<b>11</b>
<b>PERFORMANCE</b>	<b>12</b>
<b>GOVERNANCE &amp; REPORT OF OPERATIONS</b>	<b>40</b>
<b>FINANCIAL STATEMENTS</b>	<b>56</b>



VicScreen is the Victorian Government's creative and economic screen development agency.

It is focused on boosting Victoria's standing as a global screen powerhouse – enriching the lives of all Victorians.

The organisation leads the industry through investing in compelling Victorian content and intellectual property (IP), driving industry growth and jobs, developing skills and talent and building market and consumer engagement.

In a rapidly changing environment, VicScreen works closely with screen businesses, individuals and organisations across Victoria, Australia and priority international territories to anticipate and proactively respond to shifting market dynamics. VicScreen supports the industry to achieve sustained creative, cultural and economic success.







# ABOUT VICSCREEN

## Origins

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*.

In 2001 Cinemedia was dissolved, and Film Victoria and the Australian Centre for the Moving Image (ACMI) were constituted as separate entities under the *Film Act 2001*.

In 2022 Film Victoria changed its trading name to VicScreen, to more accurately and better reflect the diversity of modern screen activity that the agency supports, from film and television to online, virtual reality, augmented reality and digital games.

## Film Act 2001

The *Film Act 2001* requires Film Victoria, trading as VicScreen, 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 VicScreen:

- (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.

VicScreen contributes to the delivery of the Victorian Government’s creative industries strategy, *Creative State 2025* and *VICSCREEN: Victorian Government’s Screen Industry Strategy 2021–2025*.

VicScreen supports the principles and objectives enshrined in the *Creative Victoria Act 2017*, especially those that recognise that creative industries have an intrinsic value and contribute significantly to Victoria’s wealth and prosperity.

# PRESIDENT'S REPORT



2021/22 has been a monumental year for the screen industry in Victoria. The industry's excellent resilience in managing the impact of COVID-19, coupled with significant milestones for both our organisation and the sector, has contributed to an historic year of performance for screen in Victoria.

This year has seen VicScreen-supported projects generate \$406.4 million in Victorian production expenditure, a four per cent increase on the last reported year, which at the time was our highest ever reported result. As a result 11,360 local job opportunities were created – a 19 per cent increase on 2020/21. This translated into 3,092 full-time equivalent jobs, an 11 per cent increase on the previous year. The strong performance of industry in two consecutive years during the challenges of the pandemic demonstrates its resilience and the important support role government has played.

In March 2022, support for local productions was boosted with the launch of VicScreen's \$40 million Victorian Production Fund. The fund is a redesign of the Assigned Production Investment program that aims to increase support for Victorian-led content across film, television, online and digital games. The program saw Victorian-led productions such as *Crazy Fun Park* and *Run Rabbit Run* become the driving force behind this historic year of production.

March also saw Film Victoria change its name to VicScreen, building on the agency's rich legacy of screen industry support. The rebrand better reflects the entire screen ecosystem and recognises VicScreen's 25 years of support for the Victorian digital games sector.

Victoria continues to be Australia's centre for digital games. 2021/22 highlighted the Victorian sector's continuing growth, with 35 VicScreen-supported local games heading into production, a significant 46 per cent increase from the previous year. These projects generated \$9.7 million of

Victorian expenditure, a significant 177 per cent increase from 2020/21. The funding helped local IP to flourish, including the much-anticipated *Future Folklore*, the first-ever Aboriginal-led mobile game, set in a fantasy world inspired by the Australian bush.

An important milestone for 2021/22 was the launch of Sound Stage 6 at Docklands Studios Melbourne. One of the largest sound stages in the Southern Hemisphere, Sound Stage 6 expands Docklands Studios Melbourne's sound stage capacity by 60 per cent and means Victoria can now host larger productions than ever before. An immediate demonstration of this was the attraction of *Better Man*, the state's largest feature film on record. With Melbourne-born Director Michael Gracey at the helm, *Better Man* dives into the experiences that shaped the life of UK superstar Robbie Williams. The film is expected to inject \$107 million into the Victorian economy, more than double the cost of the \$46 million capital works.

I am proud that, through the delivery of the first year of *VICSCREEN: Victoria's Screen Industry Strategy 2021–2025*, VicScreen supported the industry to achieve an excellent year of economic growth and creative and cultural performance. I thank the Victorian Government for its ongoing support of the sector and in particular former Minister for Creative Industries, the Hon. Danny Pearson MP. We look forward to continuing to deliver this Strategy under the leadership of Minister for Creative Industries, Steve Dimopoulos MP.

I want to acknowledge and thank my fellow Board members, VicScreen CEO Caroline Pitcher, and the VicScreen Executive Leadership Team and staff, who through their dedication, professionalism and sheer hard work, have contributed so much to this year's outstanding results. I would like to acknowledge Kelly Lefever who made an indelible contribution to the Board and organisation over her six years of service. I would also like to thank our colleagues at Creative Victoria, Docklands Studios Melbourne, and ACMI for their assistance and support.

VicScreen will continue to work with our partners across Government and with the industry to deliver Victoria's screen industry strategy and I look forward with confidence to the industry's continued growth and success.

**David Hanna**  
President  
VicScreen

This year has seen VicScreen-supported projects generate a record-breaking \$406.4 million in Victorian production expenditure, a four per cent increase on the last reporting year. As a result 11,360 local job opportunities were created – a 19 per cent increase on 2020/21.



# CEO'S REPORT



Through the delivery of the first year of *VICSCREEN: Victoria's Screen Industry Strategy 2021-25*, 2021/22 became a landmark year for screen in Victoria, filled with significant milestones and accomplishments for both our industry and for VicScreen.

Regional Victoria was a major beneficiary of our investment in screen productions, with 13 VicScreen-supported projects filming in regional areas. Projects including Director Robert Connolly and Actor-Producer Eric Bana's *Force of Nature*, the sequel to the smash hit *The Dry*, Gristmill's comedy *Summer Love* and Garth Davis's *Foe* for Amazon Prime, to name just a few, contributed to a regional production expenditure of \$11.1 million, a 185 per cent increase from 2020/21, and generated a total of 425 regional employment opportunities.

This year solidified Victoria's reputation as a filming location of choice, becoming the home of sequels, second seasons and returning filmmakers. Victorian Director Daina Reid returned to film *Run Rabbit Run*, a horror film starring Golden Globe Award-winning Actor Sarah Snook. Director Jocelyn Moorhouse (*The Dressmaker*) was also back on Victorian soil filming the mini-series *Savage River*. After tens of millions of views, international smash hit *La Brea* returned to Clayton and Docklands Studios Melbourne to film its second season. Funding was also committed to the second season of the critical hit, *The Newsreader*.

Both the AACTA Awards and the Logie Awards celebrated local excellence, recognising exceptional Victorian productions and our talented creatives. *The Newsreader*, *Fires*, *Fisk*, *New Gold Mountain*, *Wentworth*, *The Dry*, *Strong Women* and *Clickbait* dominated the awards. A total of 27 Victorian productions received awards, 21 of which were supported by VicScreen.

In 2021, Victoria reinforced its position as a global centre for screen with the announcement of the new Victorian Government-supported Melbourne International Film Festival (MIFF) \$140,000 Bright Horizons Award, a best film prize which will be presented by VicScreen at the inaugural MIFF Awards. The highest value film festival award in the Southern Hemisphere, the prize will recognise and amplify bold and breakthrough voices from Australia and around the world while attracting major titles and filmmakers to Melbourne, strengthening the festival's position on the international festival calendar.

This year VicScreen committed to developing a strategy that recognises and celebrates the centrality of First Peoples' storytelling and contribution to our cultural life and seeks to increase First Peoples inclusion at VicScreen and in the Victorian screen industry. We also renewed our commitment to diversity, equity and inclusion by starting to develop VicScreen's Diversity, Equity and Inclusion Strategy. The agency expanded its workforce, recruiting industry specialists in new production executive roles to better support First Peoples, children's and factual content. The Victorian Screen Development Internship program continued into its second year with AP Pobjoy, Ravi Chand and David Parkin as the 2021 interns.

I thank our President, David Hanna, and our Board members, who have guided VicScreen through the first year of *VICSCREEN: Victoria's Screen Industry Strategy 2021-2025*. I sincerely thank VicScreen's staff for their ongoing dedication and contribution to delivering high quality support and services to Victoria's screen industry, as well as the Victorian Government for its recognition of the creative, cultural and economic value generated by our screen industry and its unwavering commitment to our success.

I would like to thank our colleagues at Creative Victoria, national, state and territory screen agencies, and screen guilds and associations, for their collaboration and commitment.

Finally, I thank Victoria's screen industry for their extraordinary work, resilience and perseverance over the year. Our industry is growing rapidly, and there is endless potential for Victoria to continue to showcase the state's world-leading talent and original screen stories.

**Caroline Pitcher**  
Chief Executive Officer  
VicScreen

I thank Victoria's screen industry for their extraordinary work and perseverance over the year. Our industry is growing rapidly, and there is endless potential for Victoria to continue to showcase the state's world-leading talent and original screen stories.

Producer Joanna Werner, former Minister for Creative Industries Danny Pearson, Caroline Pitcher and Game Developer Liam Esler at the launch of the Victorian Production Fund on the set of *Crazy Fun Park*.





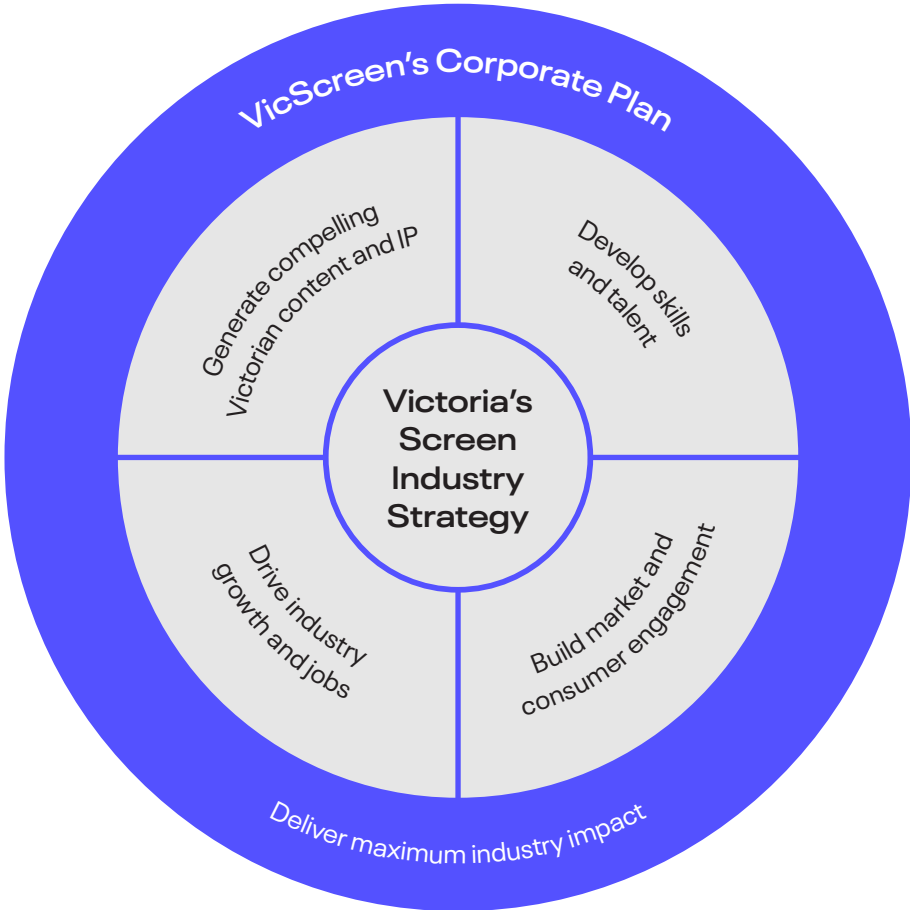
# VICSCREEN: VICTORIA'S SCREEN INDUSTRY STRATEGY 2021-25

## VISION

Victoria is a global powerhouse for screen – enriching the lives of all Victorians.

## STRATEGIC PRIORITIES

In addition to the four priorities in *VICSCREEN: Victoria's Screen Industry Strategy 2021-2025*, VicScreen's Corporate Plan also includes a priority that relates to the successful delivery of the strategy. View the full strategy at [vicscreen.vic.gov.au](https://vicscreen.vic.gov.au)







# PERFORMANCE





# 2021/22 YEAR IN REVIEW

This year, VicScreen’s support:

GENERATED  
**\$406.4m**

in direct Victorian economic expenditure\*

DELIVERED AN ROI OF  
**\$1:\$12**

For every one dollar invested by VicScreen, \$12 is delivered back to Victoria in direct economic expenditure

ENABLED  
**110**

film, television and digital game projects to commence production

CREATED  
**11,360**

local job opportunities, equating to 3,092 direct full-time equivalent (FTE) jobs\*

PRODUCED  
**420**

hours of film, television and online content

GENERATED  
**123.5m**

Australian views on free-to-air television, on pay television (excluding streamers) or at the cinema

ENABLED  
**819,861**

people to attend online and in-person screen events

This year, through VicScreen:

**29**

feature films commenced production or post-production in Victoria, delivering \$187.6 million in direct expenditure\*

**39**

television or online series or one-off projects commenced production in Victoria, delivering \$180 million in direct expenditure\*

**57**

film, television and online projects received \$10.8 million through the Victorian Production Fund

**35**

local games projects received \$2.7 million in funding, delivering \$9.7 million\* of direct expenditure

**7**

games projects were supported through the Victorian Screen Incentive, delivering \$29.1 million of direct expenditure

**54**

film, television and online projects received \$929,124 in development funding

**\$3.3m**

was invested in industry and skills development programs and initiatives

*Note: The economic impact and employment figures are estimates, as some projects have not yet concluded reporting.*

*\* The funding commitment for some projects was made in previous financial years.*



# GENERATE COMPELLING VICTORIAN CONTENT AND IP

Continuing to generate world-class IP is vital to sustaining the future success and growth of Victoria's screen industry. This strategic priority focuses on continuing to build on the strength of Victoria's talent and keep pace with the ever-changing demand for high-quality screened entertainment. As such, VicScreen is working to develop world-class commercial and globally competitive screen projects, experiences and services.

## Growing representation on screen

Two Victorian short documentaries involving people living with disability both behind and in front of the camera were commissioned through Curious Australia, a new initiative with SBS, NITV and state screen agencies. *Whatever Scares You*, by Writer-Director Tamara Searle, Co-writer Breanna Deleo and Producer Alice Fleming of Geelong-based Back-to-Back Theatre, follows the story of neurodiverse performer Breanna Deleo in her first year of work as a professional artist. Writer-Director Isaac Elliott teamed up with Writer-Producer Lucy Knox on *We Are Sexual Beings* to look at what it means to be young, disabled and sexual in modern Australia.

**"In bringing to light the lack of information on sex and dating for people with physical disabilities, we are also addressing the lack of representation of people in the disabled community on screen."**

Isaac Elliott, Writer-Director, *We Are Sexual Beings*



# STRATEGIC PRIORITY 1

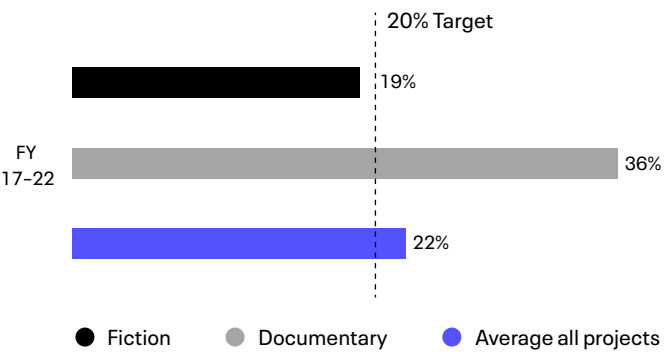
## GENERATE COMPELLING VICTORIAN CONTENT AND IP

### Measuring the impact of development funding

VicScreen’s development programs support Victorian writers and producers to generate high-quality stories for film, TV and online. An external evaluation of the programs conducted this year showed the Development On Demand program averaged a strong conversion rate of development to production of 25% between FY16 -21 and assisted recipients to attain third-party funding. It was also found to provide support to emerging talent in obtaining their first screen credit.

The graph below shows that the six-year average conversion rate of projects supported in development going into production is 22%, exceeding VicScreen’s average target of 20%. With a higher number of fiction projects supported in development, we expect to see the rate of conversion for documentary projects move more quickly.

Average conversion rate of VicScreen-supported development projects



33%

of Victorian Production Fund projects that went into production in 2021/22 were also supported by VicScreen’s development programs in prior years.

### Backing Victorian developers to take risks

Victorian digital game developers and studios are well known for their experimental and risk-taking work. VicScreen’s pre-production funding provides scaffolding that allows developers to take these risks and further innovate in their craft. *Pixellated* by Zahraa Al Zubaydi and Naomi Ruys, a narrative project for teenage girls set in both 2D and 3D worlds, is one of six projects that received prototype investment this year to support the game’s early-stage development.

### Fast-tracking stories from new voices

VicScreen initiatives Originate and Impact Australia are improving the development and potential of premium screenplays and putting their creators in front of top filmmakers in Australia and Hollywood.

This year, nine writers honed their scripts in a week-long writers’ lab through Originate, the low-budget feature initiative for writers from backgrounds traditionally underrepresented in screen. Five writers were then selected for a bespoke writers’ intensive ahead of one project being greenlit for production by VicScreen, SBS and Arenamedia.

Impact Australia, the unique and highly coveted accelerator program created by Hollywood industry leaders Brian Grazer, Ron Howard and Tyler Mitchell, returned to Melbourne in 2021 for a second time. Four Victorian writers were among the nine Australians who worked with best-in-class film and television mentors from around the globe during the eight-week script development intensive.

Actor-Writer Harvey Zielinski is developing his debut feature film, *Sweet Milk Lake* through Originate and Impact Australia. The project, a darkly comedic exploration of identity and family relationships, is one of the final four films in Originate – from 200 applications – vying to be greenlit in October 2022.

*Sweet Milk Lake* was also one of the nine projects selected for accelerated development through Impact Australia, with Harvey writing under the mentorship of US-based Writer-Producer Mark Bianculli (*Hunters*).

“Working with Mark was an absolute game-changer. He really cared and brought all his wealth of experience and creativity to *Sweet Milk Lake*. Within eight short weeks, I was able to transform my draft into something far more potent, streamlined, cinematic and dynamic. I couldn’t be happier with where the script ended up.”

Harvey Zielinski



## THE NEWSREADER

WERNER FILM PRODUCTIONS

### Production

*The Newsreader* has fast become one of Australia’s favourite new television series. With a total average audience of 1.5 million across free-to-air and Broadcaster Video on Demand platforms, the six-part series was the ABC’s most watched drama of 2021 and was quickly renewed for a second season.

The first season was created and made by a Victorian-led team including Creator-Writer-Producer Michael Lucas (*Five Bedrooms, Offspring*), Producer-Executive Producer Joanna Werner (*Clickbait, Surviving Summer*), Executive Producer Stuart Menzies (*The Cry, Surviving Summer*), and Director Emma Freeman (*Love Me, Clickbait*).

The drama series stars a stellar local cast including Sam Reid (*The Drover’s Wife, Bloom*) as the young TV journalist, Anna Torv (*Fires, Secret City*) as the glamorous Helen Norville, Robert Taylor (*Wolf Creek, Killing Time*) as the veteran Geoff Walters and William McInnes (*Rake, Total Control*) as newsroom boss Lindsay Cunningham.

With support through VicScreen’s skills development program, *The Newsreader* has delivered opportunities for the next generation of screen practitioners to gain valuable experience on a production.

### Funding

VicScreen invested in *The Newsreader* through the Victorian Production Fund.

### Outcome

The series launched in August 2021 to critical acclaim, with the Sydney Morning Herald giving it five out of five stars and ScreenHub heralding it as an “enjoyable, sophisticated series”.

*The Newsreader* featured fourth in Variety’s top 13 list of the Best International Shows of 2021 and has received significant critical acclaim. It had 16 nominations at the 2022 AACTA Awards, securing five awards including Best Drama Series and Best Direction in Drama or Comedy. At the 2022 Logies, the series took home two awards from six nominations including Most Outstanding Drama Series and Most Outstanding Actress for Anna Torv.

In February 2022, Entertainment One (eOne) announced a suite of high-profile international sales for *The Newsreader* including BBC (UK), ARTE (France and Germany), RTE (Ireland), Viaplay (Nordic and Baltic regions, Poland and The Netherlands), Cosmo (Spain), Filmin (Portugal and second window in Spain), Now TV (Hong Kong), TELUS (Canada) and NBCUniversal International Networks and Direct to Consumer (Latin America).

### Impact

\$9.48m

Production expenditure in Victoria (Season 2)\*

350

Local employment opportunities generated (Season 2)\*

67

Direct full-time equivalent (FTE) jobs generated (Season 2)\*

3

Skills development opportunities\*  
– Director placement (1)  
– Art Department attachment (2) (Seasons 1 & 2)

\* These are estimated figures as Season 2 has not yet concluded filming.



## DRIVE INDUSTRY GROWTH AND JOBS

This strategic priority is focused on supporting Victoria's screen industry to grow, creating more projects and jobs, increasing economic impact and building the industry's global competitiveness.

In 2021/22, \$406.4 million was spent in Victoria as a result of VicScreen-supported projects – a four per cent increase on the previous year. This activity created 11,360 job opportunities (a 19 per cent increase on 2020/21) and 3,092 full-time equivalent jobs, a record for Victoria and an 11 per cent increase on the previous year.

Building a growing and robust industry that creates economic impact for the state and also provides career opportunities for Victorians is a vital part of VicScreen's role. Importantly, this year, saw Victorian-driven production increase substantially from previous years, demonstrating the wealth of VicScreen-supported talent in the state.

*"From [The Newsreader](#), [Clickbait](#), [Surviving Summer](#) and [Crazy Fun Park](#) – I'm really proud to produce Victorian-led series that are loved by both Australian and international audiences. The rise in demand for fantastic content and the amazing storytellers we have here in Victoria makes this such an exciting time to be a part of our industry."*

Joanna Werner, Producer, Werner Film Productions



# STRATEGIC PRIORITY 2

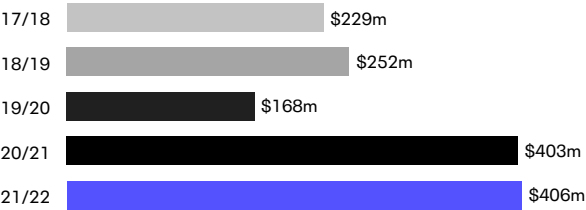
## DRIVE INDUSTRY GROWTH AND JOBS

### Backing a Victorian-led screen economy

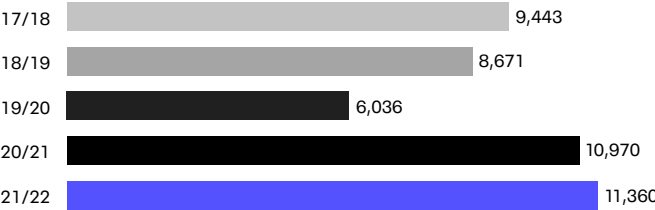
The launch of the Victorian Production Fund in March 2022 was a milestone moment for VicScreen and marked a new chapter for Victorian-led production in the state. Over four years, the \$40 million program will increase the amount of high-quality and compelling film, television, online content and digital games created in the state by Victorian companies, project originators and key creatives. To enable studios and developers to be more ambitious, funding caps for games were increased for all stages – pre-production, production and post-production.

In the graphs below, the total amounts for previous years have been updated with acquitted results and differ from results reported in previous annual reports.

Total Victorian expenditure generated by VicScreen-supported projects



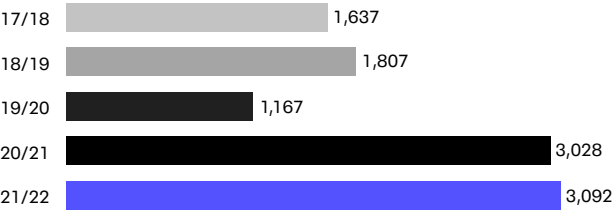
Total supported Victorian project jobs generated by VicScreen-supported projects



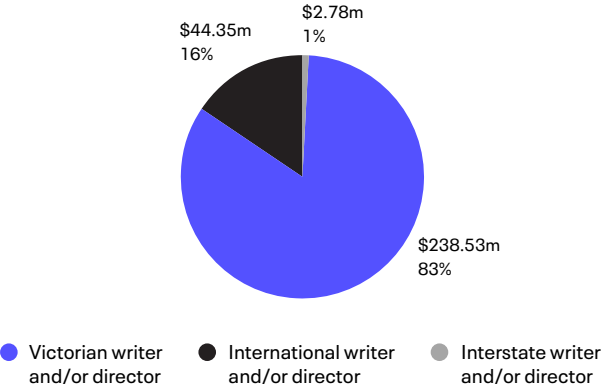
### Supporting Victorian-made content for the young – and young at heart

This year, VicScreen continued its support of young adult and live action children's series. LGBTQIA+ series *Flunk*, which filmed in Melbourne's eastern suburbs, thrilled fans when it dropped season three on Vimeo in April. Werner Film Productions' *Surviving Summer*, set and filmed on Victoria's Surf Coast, made a splash when it launched on Netflix in June. Released in 60 languages to over 190 countries, the 10-part series landed in the Top 10 in 43 countries, with 20.3 million hours viewed in its first week. In 2023, the ABC will premiere two more series supported by VicScreen this year, *Crazy Fun Park* and *Turn Up the Volume*.

Victorian FTE jobs generated by VicScreen-supported projects



Proportion of Victorian expenditure generated by Victorian-driven productions



## BETTER MAN

BETTER MAN PRODUCTIONS



*"To tell Robbie Williams' beautiful, distinct story, back home, in my own city, is a dream come true. There is a creative energy that burns across the Melbourne film industry."*

Michael Gracey, Director, *Better Man*

### Production

Director Michael Gracey, known for blockbuster film *The Greatest Showman*, returned to his hometown of Melbourne to make the largest movie ever to be filmed in Victoria, *Better Man*. To create the project, a satirical look at the life of pop star Robbie Williams, Michael worked with Victorian Producers Paul Currie, Coco Ma and Craig McMahon.

*Better Man* was the first production to film in the recently completed Sound Stage 6, the new 3,700 square metre super stage at Docklands Studios, Melbourne. In May 2022, Robbie took to the stage at Rod Laver Arena to perform his greatest hits for the film, recreating some of his most iconic performances and thrilling a 15,000 strong Melbourne crowd.

### Funding

VicScreen attracted *Better Man* to film in Victoria through a Victorian Screen Incentive grant.

### Outcome

*Better Man* is expected to inject up to \$107 million into the Victorian economy.

The production employed 14 local heads of departments and 649 crew, 75 cast and almost 2,000 background artists, and also worked with 430 businesses and service providers.

*Better Man* will showcase the skills of 80 visual effects practitioners who will work on the production through leading New Zealand-based Wētā FX, which set up a studio in Melbourne to work on the production.

As part of production in Melbourne, VicScreen was able to facilitate a hands-on skills development opportunity for Lucy Knox, who undertook an 18-week VicScreen-supported director placement during both previsualisation – a significant element of Michael's creative process – and filming.

### Impact

**\$107m**

Production expenditure in Victoria

**2,771**

Local employment opportunities

**708**

Direct full-time equivalent (FTE) jobs generated

**12**

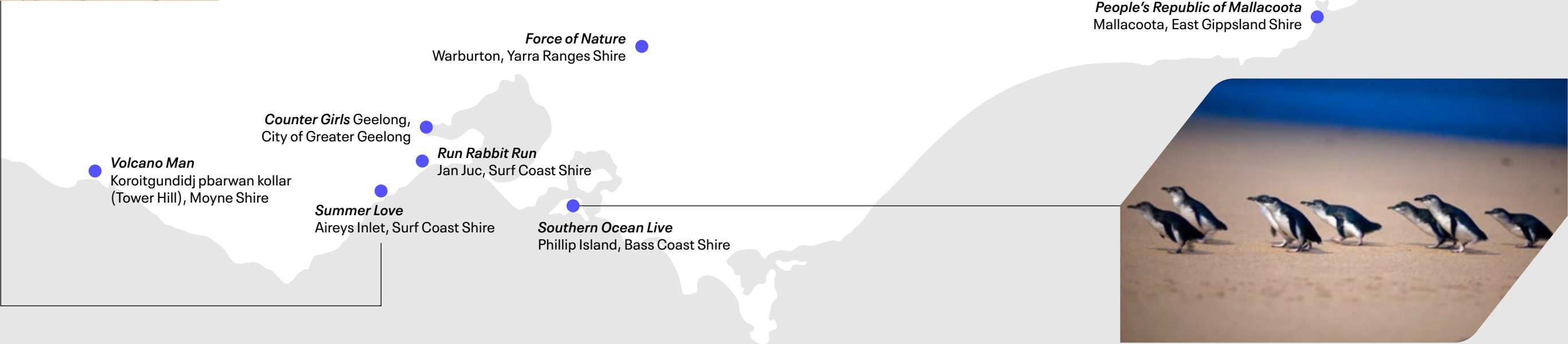
Skills development opportunities – Director placement (1) – Location manager placement (1) – Financial controller placement (2) – Camera attachment (1) – Digital Imaging Technician/Video attachment (1) – Accounts attachment (1) – VFX attachments (5\*)

\* Yet to be undertaken as project is still in post-production.



# STRATEGIC PRIORITY 2

## DRIVE INDUSTRY GROWTH AND JOBS



### A record year for regional Victoria

More productions chose to film in Victoria’s spectacular and diverse regions this year – the map below shows the main filming locations for a selection of these projects. This increase resulted in an economic boost for the communities that welcomed the productions to their towns.

Throughout the combined 275 shooting days in regional Victoria, 13 productions employed 425 locals and spent \$11.1 million, a 185 per cent increase on regional expenditure in 2020/21.

Science fiction psychological thriller, *Foe*, directed by Victorian Garth Davis, spent 27 days filming in the Winton Wetlands near Benalla, employing three local production assistants and 40 background artists from Wangaratta, as well as engaging local businesses for security and catering. The production worked closely with local Indigenous and environmental consultants, and the first day of filming was marked with a Welcome to Country and smoking ceremony performed by Aboriginal Elders, Uncle Lance and Auntie May, from Shepparton.



# STRATEGIC PRIORITY 2

## DRIVE INDUSTRY GROWTH AND JOBS

### VFX talent enhances Australian-made, global blockbuster

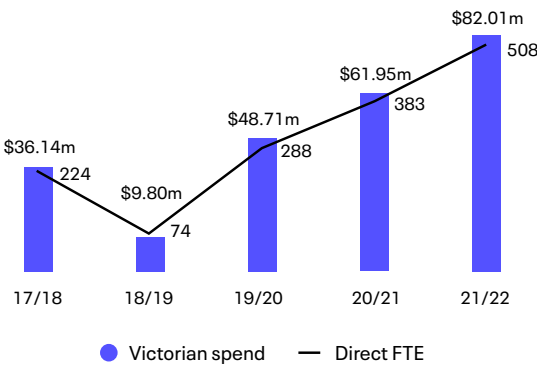
The highly skilled and experienced teams at Melbourne-based visual effects (VFX) studios Framestore (formerly Method Melbourne) and Luma Pictures delivered key VFX sequences on Baz Luhrmann’s new big-screen spectacle, *Elvis*, with support through the Victorian Screen Incentive. Luma Pictures was tasked with major environmental work for two famous locations: the Hollywood sign in the Hollywood Hills and the singer’s mansion, Graceland. Their 75-person Melbourne team worked with both reference photography and data captured on-site to faithfully recreate these iconic settings.

Framestore was commissioned to augment the elaborate set piece for both the day and night Beale Street sequences and create Elvis’s Ruswood Park concert. Both were significant undertakings for their 80-person Melbourne team, particularly the concert for which they built the entire stadium and surrounds based on historical reference and populated it with a large crowd of digital extras, including more than 100 individual scans of extras in specific costumes designed by Catherine Martin.

“We appreciate the ongoing support from VicScreen, who have helped us for many years by building and promoting a strong production and VFX hub in Melbourne. Given the highly attractive current incentives around the globe, this support is pivotal to our business and helps us remain competitive.”

Simon Rosenthal, Head of VFX, Framestore

Victorian expenditure and FTE jobs generated by visual effects, animation and post-production



The contribution of VicScreen-supported visual effects, animation and post-production activity to the Victorian economy has grown steadily over the last five years. In 2021/22 these projects generated over \$82 million and created 508 direct FTE jobs, a 127% increase since 2017/18.

### Supporting filming on location

When filming takes place on location, VicScreen plays an important role in supporting the key stakeholders involved, including productions, communities, local councils and authorities such as Victoria Police and VicRoads.

This year, VicScreen supported a range of productions filming on location in Melbourne and regional Victoria, including *Shantaram*, *Better Man*, *Five Bedrooms*, *The Newsreader* and *Spreadsheet*.

VicScreen assisted with scouting and access to locations that could double for American summer camps for *Woody Woodpecker 2*. This led to the producers choosing Victoria over international and interstate options. VicScreen also supported the production in a number of meetings with the City of Banyule to facilitate a significant set build and filming in a large public park in Heidelberg.

### Award-winning Victorian-led games driving growth

VicScreen is proud to have played a part in the global success of Victorian-made digital games for over 25 years. This year, VicScreen supported Modern Storyteller’s *The Forgotten City* through games release funding which enabled engagement of a PR firm, production of trailers, localisation of the game into German, French, Spanish, Chinese, Russian, and classification of the game in the United States, Europe, Australia and Japan.

*The Forgotten City* has been a critical success. At the time of reporting, the game had an 86 per cent average review score on Metacritic (a website that aggregates reviews of media entertainment). Nominated for a slew of awards including Game of the Year and Debut Game at the BAFTAs, and PC Game of the Year and Ultimate Game of the Year at the Golden Joystick Awards, *The Forgotten City* went on to win Best International Video Game at the Pégases Awards in France.

Victorian expenditure generated by VicScreen-supported digital games



# REAL RACING 3

EA FIREMONKEYS



### Game

EA Firemonkeys is one of Australia’s largest game development studios. It was forged from two successful Victorian-founded businesses, Firemint and Ironmonkey, that were acquired by Electronic Arts (EA).

*Real Racing 3* is one of EA Firemonkeys’ most successful titles. First launched on mobile app stores in 2013, the studio has since delivered more than 80 new title updates to players, including gameplay features and content to align with real world Formula 1 and NASCAR motorsports seasons.

Immediately following its launch, budding drivers from around the world completed a whopping 25 million races in *Real Racing 3* every single day.

### Funding

Through a grant from the Victorian Screen Incentive, VicScreen supported EA Firemonkeys to work on live service updates – comprising new themed content, limited-time events, gameplay features and technical upgrades – on mobile games *Real Racing 3*, *Need for Speed: No Limits* and *The Sims™ FreePlay*.

### Outcome

The Victorian Screen Incentive funding enabled EA Firemonkeys to hire new design, art and engineering talent to work across their titles and create six new junior/early career roles.

It also gave Victorians the opportunity to work on commercially sustainable projects, as part of EA’s global development network at their Melbourne-based studio.

### Impact

\$10.5m

Production expenditure in Victoria\*

136

Local employment opportunities

\* This includes the impact generated through *Real Racing 3*, *Need for Speed: No Limits* and *The Sims™ FreePlay*.



## DEVELOP SKILLS AND TALENT

This strategic priority recognises that diverse, talented and skilled individuals are at the centre of a thriving screen industry. VicScreen is dedicated to building a highly skilled workforce in Victoria and growing a pool of world-class talent able to support a growing production pipeline.

### Accelerating the careers of diverse talent

AP Pobjoy, Ravi Chand and David Parkin were the recipients of the 2021 Victorian Screen Development Internships, which are designed to fast-track the careers of creators traditionally underrepresented in the screen industry. Throughout the year they spent time learning, contributing and building their networks at VicScreen, the ABC and leading Victorian production companies Fremantle Australia, Princess Pictures and games studios League of Geeks and Samurai Punk. The program led to AP taking up a role as Development Coordinator at production powerhouse Aquarius Films, while Ravi and David are still undertaking their internships.

**"The mindset I had was I'd be coming in to learn things that were practical and hands-on. What I did not expect was the level of support and mentorship from VicScreen staff. They helped me to find strength in the way that I articulate my voice, as well more confidence to be able to do that."**

Ravi Chand



# STRATEGIC PRIORITY 3

## DEVELOP SKILLS AND TALENT

### Growing Victoria’s talent pool to fill in-demand roles

VicScreen established a \$2.06 million Specialist Placements program to address critical skills gaps across the screen sector in below-the-line positions. In particular, it is focusing on meeting the growing demand for specific technical crew and provide career progression experience for future heads of department roles.

Launched in March 2022, the program focuses on six key below-the-line positions that were identified in a skills gap analysis – location manager, line producer, production accountant, games marketer, games artist and games engineer. Ten additional roles were also identified, including script editor, production manager, editor and post-production supervisor. Between March and June 2022, VicScreen supported 25 specialist placements on Victorian-made productions including *Better Man*, *La Brea* and *Run Rabbit Run*, and at Melbourne-based games company Summerfall Studios.

### Supporting career pathways

VicScreen’s industry and skills development programs assist early-career creators to forge a career in the Victorian screen industry, often at multiple stages in their development. In May 2022, Melbourne-based Writer-Comedian Alistair Baldwin co-directed the SBS Digital Originals series *Latecomers* as part of a director placement supported by VicScreen through the SBS Diversity Talent Escalator program. Baldwin has previously been supported through a VicScreen-supported writer placement on ABC’s *The Weekly with Charlie Pickering*, and stayed on at Guesswork to bring his lived experience of disability to *Get Krack!n S2*.

### Investing in professional development

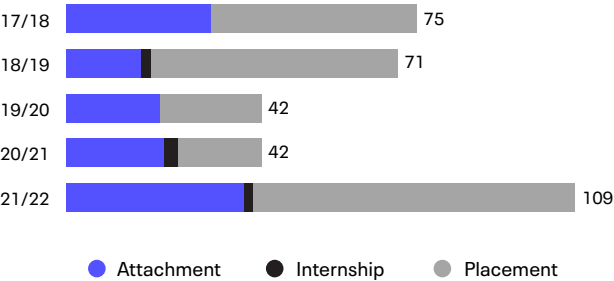
Victorian screen creators have access to a range of VicScreen-supported professional development activities at all stages of their career. In 2021/22, VicScreen supported Footscray Community Arts Centre to run Behind the Screens for a fourth year. Through this program, 12 filmmakers underrepresented in the screen industry are participating in a nine-month capacity-building program facilitated by Writer-Director Santilla Chingaipe. Melbourne Queer Film Festival’s Pitch, Pleez! 2022, saw four Victorian teams among the finalists who pitched their short film or web series pilot ideas to an industry panel.

### Inspiring the next generation of Victorian creators

Over four days in October 2021, VicScreen and ACMI presented Series Mania Melbourne, the fourth Australian iteration of the world-renowned TV festival. The event was held online due to COVID-19, with the upside being a

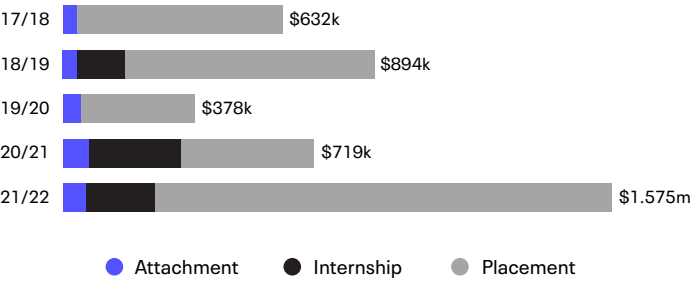
record 829 viewers for Screen Industry Day hearing from an incredible line-up of speakers – who are some of the greatest creators working in television today: Showrunners Prentice Penny (*Insecure*), Sierra Teller Ornelas (*Rutherford Falls*) and Craig Mazin (*Chernobyl*), Screenwriter Lucy Prebble (*Succession*), and Victorian Showrunners Tony Ayres (*Fires*, *Clickbait*) and Joanna Werner (*Surviving Summer*, *The Newsreader*).

Number of people supported by VicScreen to undertake a skills development opportunity



Over the past five years, the number of skills opportunities supported by VicScreen has increased by 45 per cent (noting that 2019/20 and 2020/21 were limited due to the challenges presented by COVID-19).

VicScreen expenditure on skills development



Note: The majority of Professional Attachments are funded by productions and those payments are not reflected in the above graph.

Over the past five years, VicScreen’s investment in skills development has increased by \$944,000 or 149 per cent.

VicScreen’s Key Talent Placements and Specialist Placements programs are supported by the Community Support Fund through the Victorian Government’s Department of Treasury and Finance via the Department of Jobs, Precincts and Regions.



MICHAEL HUDSON

DIRECTOR PLACEMENT ON *FOE*

### Opportunity

VicScreen supported emerging Writer-Director and proud Bangarang and Yorta Yorta man Michael Hudson to work alongside internationally acclaimed Victorian Writer-Director Garth Davis (pictured with Michael above left) on his highly anticipated new feature film, *Foe*.

Attracted to Victoria through the Victorian Screen Incentive and the Regional Location Assistance Fund, *Foe* is a sci-fi psychological thriller for Amazon Prime featuring a star-studded cast including Saoirse Ronan (*Little Women*), Paul Mescal (*Normal People*) and Aaron Pierre (*The Underground Railroad*). It is based on the novel of the same name written by Ian Reid, who co-wrote the adaptation alongside Davis.

Shepparton-based Michael was originally set to do nine days on location at Winton Wetlands near Benalla in March 2022, but after impressing the *Foe* team, his placement was extended to 39 days, including on set at Docklands Studios Melbourne.

The placement on *Foe* allowed Michael to shadow Garth – who is best known for his Academy Award-nominated feature, *Lion* – and work with the lead actors and hundreds of talented Victorian cast and crew, as well as build relationships with key decision makers from the international production companies behind the film, Anonymous Content, See-Saw Films and Amazon Studios.

### Funding

VicScreen supported Michael’s placement on *Foe* through its Key Talent Production Placements program.

### Outcome

The opportunity has since led to Michael securing a role on a yet-to-be-announced feature film, and later this year he’ll be heading into development on his own projects, Indigenous horror fantasy series, *Summer of Evil*, and supernatural horror feature, *Unravel*.

“I’m about to take the big step into long-form narrative and having the opportunity to learn from the brilliant Garth Davis on a big-budget genre feature was the confidence boost I needed at this crucial stage of my career.

The placement taught me a great deal – both professionally and personally – and has opened up many more opportunities. I’m truly grateful to VicScreen and the entire *Foe* production team for investing in me and supporting my journey as a storyteller.”



# BUILD MARKET AND CONSUMER ENGAGEMENT

This strategic priority recognises that audience reach and market demand are critical to Victoria's ambition to be a global powerhouse for screen. VicScreen's support of major world-class screen festivals, as well as smaller community-focused events and initiatives, empowers audiences to engage with diverse screen content.

### Australia's biggest film prize at MIFF announced

The Bright Horizons Award presented by VicScreen, a new \$140,000 Best Film prize at the Melbourne International Film Festival (MIFF), is set to attract more major titles and rising filmmakers to Melbourne and grow the festival's global profile. An action in *VICSCREEN: Victoria's Screen Industry Strategy 2021-2025* and backed by the Victorian Government, the international film prize was announced in February 2022 by former Minister for Creative Industries Danny Pearson ahead of the festival's landmark 70th anniversary. An official selection of feature films from bold directorial voices that have their Australian premiere at MIFF will compete for the award, with a jury of prominent Australian and international filmmakers and industry professionals deciding the winner.

*"The award will recognise and amplify the new, the next, the breakthrough and the best in screen from Australia and across the globe and bring incredible films and filmmakers to Melbourne."*

Al Cossar, Artistic Director, MIFF, on the Bright Horizons Award presented by VicScreen

MIFF Board member Zahava Elenberg, Animator Adam Elliot, former Minister for Creative Industries Danny Pearson, MIFF Artistic Director Al Cossar, VicScreen CEO Caroline Pitcher and MIFF Board member Josh Chye at the launch of the MIFF Bright Horizons Award.





# STRATEGIC PRIORITY 4

## BUILD MARKET AND CONSUMER ENGAGEMENT

418,669 123.5m

People attended an in-person or online festival or screening program supported by VicScreen this year

Views of VicScreen-supported content in 2021/22

### Celebrating homegrown talent

The talent and skills of the Victorian screen industry were recognised at the 2021 AACTA Awards, with major awards claimed by VicScreen-supported productions *The Newsreader*, *Fisk*, *New Gold Mountain*, *Fires*, *Wentworth*, *Strong Women* and *The Dry*. VicScreen also supported AACTA ScreenFest, an online festival to give fans and screen industry members access to exclusive content and behind the scenes insights from Australian stars and production leaders. This year's festival featured Victorians Sarah Snook (*Succession*) and Greig Fraser, who unpacked his work on *Dune* ahead of winning the Oscar® for Best Cinematography. ScreenFest gained nearly 60,000 event views in the four days leading up to the AACTA Awards in early December.

### Screening queer stories in regional Victoria

The strength of the Melbourne Queer Film Festival (MQFF) is in the intersectional diversity and quality of its programming which features the stories of lesbian, gay, transgender, bisexual, queer, intersex, non-binary and queer-identifying people from Australia and around the world. This year over 500 people from regional Victoria attended MQFF regional screenings. MQFF partnered with the Geelong Pride Film Festival, Bendigo Queer Film Festival and Goulburn Valley Pride in Shepparton, and worked with the Frolic Festival in Ballarat and local community groups including Headspace and The Gippsland Pride Collective in Morwell to screen LGBTQIA+ stories about people living in regional locations.

### Screen event highlights

#### Major events

**Melbourne International Film Festival** – over 170,000 Victorians took part in the hybrid online and in-person festival, featuring 10 VicScreen-supported films, including *Palazzo di Cozzo* and *Geeta*.

**Indian Film Festival of Melbourne** – over 142,000 people around Australia viewed more than 120 of the best films from the Indian subcontinent from the comfort of their homes.

**St Kilda Film Festival** – an estimated 34,000 people came together to watch a selection of Australia's best short films at 13 venues across St Kilda, including the new Victorian Pride Centre.

#### Iconic festivals

**Melbourne Queer Film Festival** – over 1,000 Melburnians watched one or more of the 140 LGBTQIA+ themed feature and short films on offer.

**Melbourne Women in Film Festival** – 1,387 people chose from a specially curated program of films from Australian, Aotearoa New Zealand and Pasifika women and gender diverse filmmakers at ACMI and online.

**Human Rights Arts and Film Festival** – 1,549 people saw the 32 films on offer, including the VicScreen-supported documentary *Off Country*.

#### Regional screenings

**Peninsula Film Festival** – 2,010 Mornington Peninsula locals and Melbourne filmmakers gathered at the Dromana Drive-In to watch 20 short films, of which 13 were Victorian.

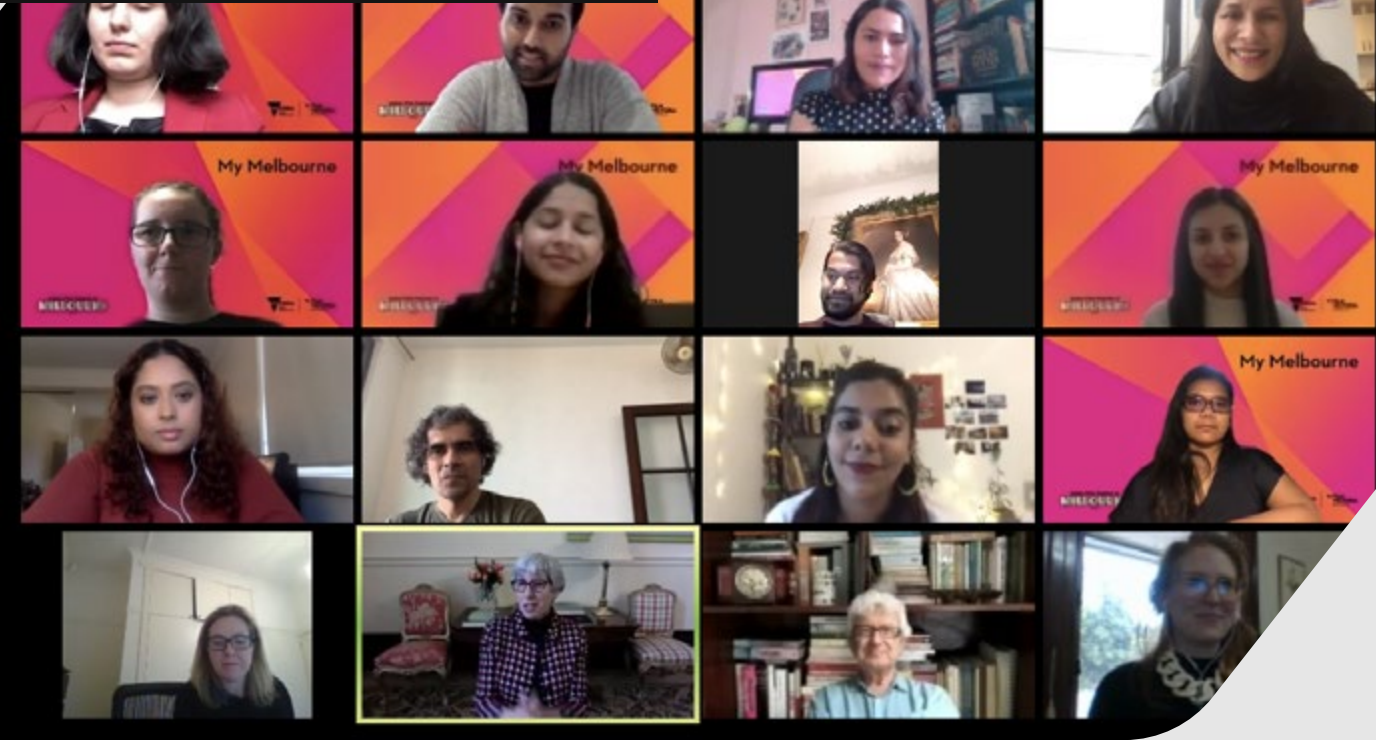
**Benalla Short Film Festival** – 170 people from Benalla and surrounds came together to watch short films from 12 finalists, including three local directors.

**Castlemaine Documentary Film Festival** – 1,447 Victorians took part in the hybrid online and in-person festival comprising eight feature documentaries, including three Australian premieres.

**"So grateful to have my films screened at MWFF – keep showing women in film festivals!"**

2022 Melbourne Women in Film Festival participant

## INDIAN FILM FESTIVAL OF MELBOURNE



### Event

The Indian Film Festival of Melbourne (IFFM) is the largest annual celebration of Indian cinema outside India and the biggest festival of its kind in Australia, celebrating the best of Indian cinema in all its forms.

The festival presents a diverse selection of films encapsulating the best of Indian cinema and films from the Indian subcontinent.

In its 12th year, IFFM 2021 was conceived with both in-cinema and online screenings, but due to the impact of COVID-19 the festival was held entirely online.

### Funding

IFFM is funded through VicScreen's Audience Engagement – Partnerships.

### Outcome

Through its online delivery in 2021, the festival reached the widest international audience in its history with 142,373 views nationwide, a 109 per cent increase from 2020.

The IFFM Awards were held online and were attended by Her Excellency the Honourable Linda Dessau AC, Governor of Victoria, alongside state and federal multicultural representatives to present the 13 awards. The festival's online presence during the awards saw IFFM trend on Twitter in India.

IFFM also continued to support local filmmakers, showcasing a selection of 11 short films made in Victoria including *Fun Times*, directed by Matthew Victor Pastor and written by Llewellyn Michael Bates.

Recognising the significant cultural and creative contribution the festival brings to the state, the Victorian Government committed \$2.3 million of new funding to IFFM from the 2022 budget. This will allow IFFM to expand its awards program and introduce year-round screenings through *IFFM365* as well as deliver a short film and mentorship initiative that will support emerging local talent.

### Impact

142,373

Total audience

120+

Film screenings

27

Languages



# DELIVER MAXIMUM INDUSTRY IMPACT

VicScreen has been working hard to ensure it delivers maximum industry impact and successfully delivers *VICSCREEN: Victoria's Screen Industry Strategy 2021-2025* on behalf of the Victorian Government.

## Transforming VicScreen

*VICSCREEN: Victoria's Screen Industry Strategy 2021-2025* notes that a re-branded and expanded Film Victoria will lead its implementation. Alignment of strategic priorities with organisational resourcing and capability is essential. To this end, a strategic workforce roadmap to enhance existing organisational strengths, address gaps in capability, and build the skills and structure required for future success was developed. This year saw the commencement of the roadmap's implementation in the form of a future-focused operating model and organisational structure.

As part of this, new subject matter experts in the key portfolio areas of children's content, First Peoples and diversity were recruited to address areas of strategic importance. VicScreen will continue to implement the workforce plan to ensure the organisation's effectiveness in delivering on *VICSCREEN: Victoria's Screen Industry Strategy 2021-2025*.



# STRATEGIC PRIORITY 5

## DELIVER MAXIMUM

## INDUSTRY IMPACT

\$1:\$12

VicScreen has set a return on investment target of 10:1. This year, for every dollar invested by VicScreen, \$12 was delivered back to Victoria in direct economic expenditure, demonstrating the significant contribution of the screen industry to Victoria.

### Film Victoria renames to VicScreen

This year, the organisation launched a new trading name and brand, VicScreen. A name with the word ‘screen’ clearly communicates that the agency works across all sectors of the screened entertainment industry – not just film. The new name also allows VicScreen to clearly differentiate itself in a competitive global marketplace. The visual design elements were created to position the organisation as bold, inspiring, future-focused and connected with stakeholders locally and globally. All associated collateral including the website were updated to reflect the new look and feel, and launched to both local and international markets.

“The transition to VicScreen is an exciting step for an organisation that has always been a key champion of digital games in Australia and recognises the increasingly important role games play in the screen industry.”

Liam Esler, Managing Director, Summerfall Studios

### A new Performance Measurement Framework

VicScreen’s Performance Measurement Framework was developed this year to chart our delivery of the *VICSCREEN: Victoria’s Screen Industry Strategy 2021–2025*’s key priorities. The framework ensures there are clear linkages between the Screen Strategy, VicScreen’s four-year Corporate Plan, annual Business Plan projects and what is delivered to the screen industry day-to-day.

VicScreen has developed objectives, targets and performance measures in alignment with the strategy. The organisation is also developing a comprehensive research and data collection program to ensure it remains up to date with the latest industry intelligence and is better able to communicate the vital role that screen plays in the cultural and economic life of the state.

### A focus on Diversity, Equity and Inclusion

VicScreen continued its increased commitment to diversity, equity and inclusion (DEI) this year. Significant consultation on DEI priority issues with external stakeholders, industry partners and staff took place. This consultation informed VicScreen’s DEI strategy principles and priority actions.

A working group to support strategic planning and implementation was formed and a 12-month DEI engagement strategy was developed to consolidate organisational commitment, increase capability and drive engagement. DEI learning for all employees commenced and inclusive leadership training was delivered to all VicScreen leaders.

Some other DEI actions that occurred this year include continued membership of the Screen Diversity and Inclusion Network and The Everyone Project as well as the recruitment of four new screen industry interns, providing opportunities for early career Victorian producers and development executives from backgrounds traditionally underrepresented in screen to fast track their careers.

### Ensuring good governance

Internal audits are an important part of VicScreen’s governance framework, providing an independent and objective assessment of the operating effectiveness and design adequacy of VicScreen’s key controls. This year’s program of works incorporated governance and integrity, program and operational, financial and compliance, and information technology reviews. These support VicScreen to continuously improve organisational efficiency and governance, ensuring robust program, financial and risk management.







# GOVERNANCE & REPORT OF OPERATIONS





# GOVERNANCE AND ORGANISATIONAL STRUCTURE

During the reporting period, the responsible Ministers were the Hon. Danny Pearson MP, Minister for Creative Industries (to 27 June 2022) and Steve Dimopoulos MP, Minister for Creative Industries (from 27 June 2022).



As at 30 June 2022.



# VICSCREEN BOARD



**David Hanna**

President  
Since September 2020

David is an experienced Board member, manager and bureaucrat with a strong policy and stakeholder focus. He has been Chair of Docklands Studios Melbourne since 2016, and is Chair of ASX-listed additive manufacturing company Amaero International. David previously worked in several senior executive positions in the Victorian Government and Federal Government and most recently as Director Business Strategy at Monash University. David has had a long involvement in innovation policy and the film industry.



**Mitu Bhowmick Lange**

Since July 2018

Mitu is the Director of Mind Blowing Films (MBF), a film production and distribution company that specialises in the distribution of Indian films in Australia, New Zealand and Fiji. MBF also provides local production support to Indian films shot in Australia and New Zealand. MBF's sister company, Mind Blowing World, specialises in the distribution of quality local content to Australian, New Zealand and Fijian audiences. Mitu is the Founder and Director of IFFM and also curates Australian films for various international film festivals in India.



**Andrea Denholm**

Since July 2018

Andrea is an experienced creative and executive producer who heads up development of the ambitious and varied slate at Tony Ayres Productions (TAP). Andrea is a skilled collaborator who is passionate about working with brilliant, experienced creatives and exciting new talent. Her credits include many hours of premium drama, comedy and documentary content. She was most recently an executive producer of TAP's acclaimed and multi-award-winning series *Fires*. Among her other credits are International Emmy®-nominated *Wrong Kind of Black*, innovative screen opera *The Divorce*, multiple seasons of popular comedy series *How to Stay Married* and *It's A Date*, ground-breaking Indigenous comedy *8MMM Aboriginal Radio*, and landmark documentary series *Sporting Nation* with John Clarke. Her earlier credits include *Tripping Over*, *SeaChange* (1998-2000), *After the Deluge*, *CrashBurn*, *Worst Best Friends* and *Outland*. Andrea is also Deputy Chair of the Australian Children's Television Foundation.



**Louisa Coppel**

Since September 2020

A business and communication strategist, Louisa founded consulting firm The Big Picture Strategic Services in 2006. She is passionate about working on things that make a difference, for people, organisations and the wider community. Louisa is regularly called in by not-for-profits and government agencies to help with sensemaking – to set a new strategic direction or when there is a need to turn challenging content into something the world can easily understand. She is a former head of the Melbourne Film Office and was Secretary of the Association of Film Commissioners International for several years.



**Liz Grainger**

Since September 2019

A chartered accountant and a graduate member of the Australian Institute of Company Directors, Liz provides consultancy services to a wide range of public and not-for-profit organisations in the areas of strategy, governance, and financial management. She has held executive roles at Deloitte in London and in the federal and Victorian public sectors. Liz is a former Board member of Craft Victoria and of Arena Theatre Company and is currently a director of the Melbourne Recital Centre, The Mission to Seafarers Victoria Inc. and Geografia. She has also served as an external member on the Audit and Risk Committees of Victoria Police, Southern Metropolitan Cemeteries Trust, and VicScreen, and currently serves in this capacity for Energy Safe Victoria.



**Greg McLean**

Since September 2018

Greg is a screenwriter, director, and producer whose filmmaking career began when he created the horror smash hit *Wolf Creek*. This was followed by the thriller *Rogue* and *Wolf Creek 2*, the sequel to his breakout film. In 2014 Greg directed the supernatural thriller *The Darkness* for Blumhouse Productions, and he followed this in 2015 with *The Belko Experiment* for MGM. His next feature, *Jungle*, was a thriller based on a real-life survival story that starred Daniel Radcliffe. In 2016 Greg was the creator and showrunner of a six-part *Wolf Creek* spin-off series for Stan, which was followed by the second season in 2017. Further television directing continued on series such as *The Gloaming*, *Bloom*, *Jack Irish*, *La Brea*, and most recently *The Twelve*. In 2022 he announced the formation of Huge Film with fellow Director Patrick Hughes, a company dedicated to producing big-budget, genre, and action films in Australia.



**Blake Mizzi**

Since September 2017

As well as being a VicScreen Board member and Chair of the Audit and Risk Committee, Blake is a director and co-founder of Melbourne-based game development studio League of Geeks. Blake heads the studio's business unit and the game design department as the studio's Design Director. League of Geeks is best known for their debut title *Armello*, and the studio now has several unannounced titles in development. League of Geeks is a vertically integrated studio, which develops and publishes its own original IP worldwide. Blake was a serving Board member of the former Game Developers Association of Australia, shepherding their merger with the Interactive Games and Entertainment Association in 2020. Prior to League of Geeks, Blake worked in several Melbourne games studios in various design roles, as well as working as a designer in property development and the oil and gas industry.



**Leonie Morgan AM FAICD**

Since September 2016

Leonie Morgan AM FAICD is an experienced non-executive director and consultant who works across Australia and the Asia Pacific. Leonie's commitment to driving greater diversity and inclusion was recognised with her inclusion on the Victorian Women's Honour Roll and her Membership of the Order of Australia for significant service to women. Leonie holds a Masters of Education, is a director of Holmesglen TAFE Institute and is a former SYN Media Board member.



**Chris Oliver-Taylor**

Since September 2019

Chris is the Director of Production, ANZ for Netflix. Previously Chris was the CEO Asia Pacific of Fremantle, where he led development and production in all genres across Australia, New Zealand, India and Indonesia. He currently sits on the boards of Screenworks and the Australian Film, Television and Radio School (AFTRS). Formerly the Managing Director of NBCUniversal's Matchbox Pictures and Head of Business and Head of Production at the ABC, Chris has also held directorships on the Fremantle Global Board, Screenrights, MediaRING and Screen Producers Australia where he was also a past President.

**Retired members**

**Kelly Lefever**

September 2015  
to October 2021

**Board observer**

**Gulandam Khan**

Since February 2022



# COMMITTEES AND ASSESSMENT PANELS

VicScreen publishes an annual Disclosure of Payments list on its website on the same day the Annual Report is tabled in Parliament. A list of funding decisions is also published on VicScreen’s website on a routine basis.

### Board committees

VicScreen has four committees that review and assist agency performance and assess funding applications. Committees are comprised of Board members and external members (where noted).

### Executive Remuneration and Nominations Committee

The Executive Remuneration and Nominations Committee’s role is to review, endorse or approve, or recommend for Board approval matters relating to the appointment, remuneration, and performance of the Chief Executive Officer (CEO) and other Executive Officers of VicScreen.

The committee ensures that all Executive Officer employment terms and conditions are compliant with the requirements of the *Public Administration Act 2004*, the Victorian Independent Remuneration Tribunal (VIRT), and the *Public Entity Executive Remuneration (PEER) policy*. In addition, the committee will review Board membership and operation.

The members are David Hanna (Chair), Andrea Denholm and Leonie Morgan.

The committee met twice in 2021/22.

### Office Relocation Committee

The Office Relocation Committee was established by the Board in May 2022. The Committee’s purpose is to review and approve a new lease heads of agreement and the associated design and construction services relating to a potential office redesign or relocation.

The members are David Hanna (Chair), Liz Grainger, Chris Oliver-Taylor, Caroline Pitcher and Gulandam Khan.

The committee did not meet in 2021/22.

### Audit and Risk Committee

The Audit and Risk Committee’s purpose is to assist VicScreen to achieve its strategic objectives in an efficient and effective manner. The committee achieves this through independently reviewing and assessing the effectiveness of VicScreen’s systems and controls for financial management, performance, sustainability, risk management and any other matters referred to it by the Board. The committee also oversees and reviews the internal and external audit functions, including considering recommendations made by these functions and monitoring the implementation of remedial actions.

All four current members are independent members: Blake Mizzi (Chair), Liz Grainger, Mitu Bhowmick Lange and Peter Hourihan (external member).

The committee met on five occasions in 2021/22 and maintains regular communication with the internal and external auditors.

### Victorian Screen Economic Development Committee

The Victorian Screen Economic Development Committee considers applications to the Victorian Screen Incentive (VSI) and Regional Location Assistance Fund (RLAF) programs.

The members are David Hanna (Chair), Louisa Coppel, Leonie Morgan, Debra Allanson (external member), Michael Hudson (external member until 12 May 2022) and Sarah Coughlan (external member from 12 May 2022).

The committee met on 12 occasions and approved 44 of a total of 46 applications.

### External Assessor Pool

VicScreen engages screen industry experts for a three-year period to assess certain funding applications for development and production and make recommendations for funding to its heads of division, CEO or Board for final approval (subject to delegated financial approvals).

Board members Greg McLean and Blake Mizzi participate as assessors in API/VPF - Film & TV and API/VPF - Games meetings respectively. External assessors who participated in assessment meetings for development and production programs in 2022/21 were:

George Adams	Lester Francois	Stuart Menzies
Ranald Allan	Beth Frey	Nick Musgrove
Britt Arthur	Clea Frost	Meg O’Connell
Erin Bretherton	Kiki Fung	Joe Park
Joshua Boggs	Veronica Gleeson	David Parkin
Philippa Campey	David Hannam	Rhiannon Poley
Corrie Chen	John Harvey	Sarah Shaw
Alayna Cole	Amanda Higgs	Andy Sum
Beck Cole	Kim Ho	Michele Turnure-
Elizabeth	John Hughes	Salleo
Coleman	Jason Imms	Brian Udovich
Laura Crawford	Sheila Jayadev	Paul Walton
Cherie Davidson	Emma Jensen	Joanna Werner
Isaac Elliott	Rae Johnston	Tim Williams
Liam Esler	Kelly Lefever (from	Magda Wozniak
Leah Estrin	October 2021)	
Lexa Francis	Ally McLean	

Staff members who participated in the assessment and/or approval of applications across all funding programs in 2021/22 were:

Chief Executive Officer  
Caroline Pitcher

Head of Corporate Services  
Liahn Nortjé

Head of Marketing and Production Attraction  
Kirsten Badcock

Head of Screen Industry Programs  
Ross Hutchens

Head of Incentives and Production Support  
Joe Brinkmann

Head of Content Investment  
Alicia Brown

Production Executive (Children’s Lead)  
Ariel Waymouth

Production Executive (First Peoples Lead)  
Davey Thompson

Production Executive (Factual Lead)  
Samantha Dinning

Production Executive  
Andrew Wiseman (until February 2022)

Production Executive  
Tamasin Simpkin (until December 2021)

Manager, Development  
Mackenzie Lush

Head of Games and Interactive  
Paul Callaghan

Games and Interactive Coordinator  
Lise Leitner

Games and Digital Content Coordinator  
Meredith Hall (until October 2021)

Manager, Industry and Skills Development  
Jana Blair

Industry and Skills Development Coordinator  
Chris Barker

Industry and Skills Development Coordinator  
Kate Darrigan

Applications assessed and approved by program		
Program	Applications received	Applications approved
Assigned Production Investment – Film & TV (until 1 April 2022)*	68	46
Victorian Production Fund – Film & TV (from 2 March 2022)*	21	15
Assigned Production Investment – Games (until 5 May 2022)*	38	18
Victorian Production Fund - Games (from 2 March 2022)*	18	10
Audience Engagement	18	17
Games Release	10	5
Industry Development	117	27
Key Talent Company Placements	9	7
Key Talent Placements Register (new applicants)	36	24
Key Talent Production Placements	79	17
On Demand Documentary	8	5
On Demand Fiction	17	11
Professional Attachments^	35	35
Professional Attachments Register (new applicants)	69	48
Project Development Documentary	26	13
Project Development Fiction	32	6
Victorian Screen Development Internships	34	2

\* All applications to the API and VPF programs were assessed under the guidelines that were operational when they applied and therefore there is a crossover period where both programs were in operation.

^ This figure does not include shortlisted candidates.

Initiative	Applications received	Applications approved
AIDC Passes	3	3
Originate	194	194 (stage 1) 8 (stage 2) 4 (stage 3)
Screen Forever Passes	1	1
Unreal Engine Short Film Challenge	5	1



# OVERVIEW OF FINANCIAL PERFORMANCE & POSITION DURING 2021/22

## Five-Year Financial Summary

	Note	30-Jun-22 \$'000	30-Jun-21 \$'000	30-Jun-20 \$'000	30-Jun-19 \$'000	30-Jun-18 \$'000
Comprehensive result – surplus / (deficit)	1	9,653	22,974	1,341	(850)	(4,807)
Comprising:						
Income from the Victorian Government	2	46,228	46,335	31,598	29,474	26,148
Other income		718	605	527	935	789
Less:						
Program costs	3	(28,526)	(16,532)	(23,298)	(24,075)	(24,945)
Operating expenses	4	(8,750)	(7,475)	(7,477)	(7,166)	(6,799)
Other economic flows		(17)	41	(9)	(18)	-
Commitments	5	108,535	55,741	30,572	40,062	37,510
Total assets		58,117	48,981	26,653	23,814	24,677
Total liabilities		(1,673)	(2,190)	(2,837)	(1,339)	(1,352)
Net worth	6	56,444	46,791	23,816	22,475	23,325
Net cash inflow / (outflow)	7	9,270	22,915	1,732	(500)	(4,265)

### 1. Comprehensive result

The comprehensive result for the year is a surplus of \$9.7 million – significantly lower than 2020/21 but higher than the results of previous years. This reflects the significant increase in funding from the Victorian Government for *VICSCREEN: Victoria’s Screen Industry Strategy 2021–2025* and the impact of COVID-19 restrictions which meant that many screen projects did not reach milestones in their funding agreements which would trigger the payment of grants by VicScreen. Consequently, expenditure on program costs was less than income.

### 2. Income from the Victorian Government

Total income from the Victorian Government was consistent with the previous year and reflects the Government’s funding of *VICSCREEN: Victoria’s Screen Industry Strategy 2021–2025*. The Strategy will ensure Victoria remains a competitive screen production destination and increase support for the local screen industry across content development, production, skills and talent development, as well as market and audience engagement.

### 3. Program costs

Program costs are payments made under VicScreen’s grant agreements and are only recognised as an expense in the Comprehensive Operating Statement once contracted milestones are reached, or other grant conditions are met. For larger productions this can often be 12–24 months after funds have been committed. The increase in program costs from 2020/21 is due to increased Government funding (in support of *VICSCREEN: Victoria’s Screen Industry Strategy 2021–2025*) and the impact of COVID-19-related production delays on the achievement of meeting required milestones from previous years. It is expected that program costs will remain at a high level in future years.

### 4. Operating expenses

The majority of operating expenses is employment related. The increase in employment costs is mainly driven by an increase in FTE (in support of delivering *VICSCREEN: Victoria’s Screen Industry Strategy 2021–2025*) and annual CPI and progression increases under the *Film Victoria Enterprise Agreement 2020*. In addition, expenditure on marketing and communication increased in the year, reflecting the resumption of key domestic and international industry engagement activities, in support of the delivery of the Strategy.

### 5. Commitments

Commitments largely relate to contracted program costs which are not yet due at the year-end and are, therefore, not recognised in the Balance sheet as liabilities. Further details of commitments are provided in Note 6.2 of the Financial statements. Commitments at 30 June 2022 were much higher than in previous years because of the factors described above and new significant commitments relating to the NBCUniversal Partnership (a multi-year Government partnership announced in the 2022/23 State Budget). All commitments were either fully funded by existing cash holdings, or by confirmed future Government income.

### 6. Net worth

Total assets largely comprises cash and cash equivalents, the majority of which are allocated to funding existing program commitments, as explained above. Total liabilities include provisions for benefits accruing to employees, including annual and long service leave, and liabilities in respect of VicScreen’s lease for its office accommodation.

### 7. Net cash flow

Cash flows are primarily affected by the timing of program related payments and the receipt of Government income. The significant cash inflow in the year reflects the reported surplus.

### 8. Subsequent events

VicScreen is not aware of any events after the Balance sheet date which would materially affect the Financial statements for the year ended 30 June 2022.



# EMPLOYMENT-RELATED DISCLOSURES

## Health, safety and wellbeing

VicScreen's Health, Safety and Wellbeing policy outlines its commitment to providing and maintaining a work environment that is, so far as is reasonably practicable, safe and free of risks to the health, safety and wellbeing of all staff members and visitors. An OH&S framework comprising health and safety representatives, building wardens and first aid officers is part of a system of safe work and is critical to VicScreen meeting its responsibilities under the *Occupational Health and Safety Act 2004*. The OH&S Committee, which has representation from management and staff, met regularly throughout the year. Scheduled workplace inspections were conducted by employee health and safety representatives with results reviewed by the OH&S Committee.

VicScreen continued to review and maintain initiatives to safely support employees to work from home during the COVID-19 pandemic. This included employee OH&S self-assessments, wellbeing programs and regular communication about available support including VicScreen's Employee Assistance program. VicScreen continued to update and maintain its COVIDSafe Plan consistent with relevant Workplace Directions from Victoria's Chief Health Officer.

## Incident management

VicScreen continued to maintain a workplace with a low rate of accidents, incidents and hazards. There was one incident report received in 2021/22 which was investigated. There were no notifiable incidents for this period.

Measure	KPI	2021/22	2020/21	2019/20
Incidents	Number of reported incidents	1	2	2
	Rate per 100 FTE	2.36	4.76	5.18
Fatalities	Number of fatality claims	-	-	-
Consultation and participation	Evidence of agreed OH&S structure, health and safety representatives and issue resolution procedures	Yes	Yes	Yes
Policy currency	OH&S policy current	Yes	Yes	Yes
Risk management	Number of committee meetings	3	4	4
	Percentage of internal audits/inspections conducted as planned	100%	100%	100%
	Percentage of reported incidents investigated	100%	100%	100%
	Number of Improvement Notices issued by a WorkSafe Inspector	-	-	-
	Percentage of issues identified and actioned arising from:			
	— Internal OH&S audits	100%	100%	100%
	— HSR provisional improvement notices	-	-	-
	— WorkSafe notices	-	-	-

*Note: Details relating to claims received, their cost and status cannot be disclosed in the interests of confidentiality due to the low baseline number of employees at VicScreen.*

## Employment and conduct principles

VicScreen is committed to applying merit and equity principles when appointing staff. The selection processes ensure applicants are assessed and evaluated fairly and equitably based on key selection criteria and other accountabilities without discrimination.

The *Public Administration Act 2004* established the Victorian Public Sector Commission (VPSC). The VPSC's role is to strengthen public sector efficiency, effectiveness and capability, and advocate for public sector professionalism and integrity. The VicScreen enterprise agreement (*Film Victoria Enterprise Agreement 2020*), and its policies and practices, are consistent with the VPSC's employment standards and provide for fair treatment, career opportunities and the early resolution of workplace issues. All employees are advised on how to avoid conflicts of interest, how to respond to offers of gifts, and how VicScreen deals with misconduct. *The Film Act 2001* also provides guidance for the Board, its executive and other staff on conflict of interest issues.

VicScreen's induction program educates new staff on appropriate workplace behaviours and procedures to ensure understanding of equal opportunity, harassment and discrimination and the dispute resolution process. A program of online learning supports this by providing information on topics such as workplace bullying, equal opportunity and discrimination.

## Industrial disputes

VicScreen works cooperatively with the Community and Public Sector Union (CPSU) and employee representatives.

No days were lost in the year due to industrial dispute.

## Workforce data

All employees have been correctly classified in workforce data. Table 1 discloses the full-time staff equivalent trends for VicScreen for the period 2018 to 2022.

Table 1: Full-time equivalent (FTE) staff at reporting date

2022	2021	2020	2019	2018
46.5**	42^^	38.6*	36.5^	35.6
** Includes two industry interns (fixed term)				
^^ Includes two industry interns and two part-time vocational interns (fixed term)				
* Includes two industry interns and three part-time vocational interns (fixed term)				
^ Includes two part-time vocational interns (fixed term)				

Table 2 discloses the headcount and full-time equivalent staff numbers for all active employees of VicScreen employed in the last full pay period in June of the current and corresponding previous reporting year.

Table 2: Details of employment levels in June 2022 and 2021

		June 2022					
		All employees		Ongoing			Fixed term and casual
		Headcount	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Headcount
Demographic	Gender						FTE
	Female	31	29.9	19	3	21.1	9
	Male	16	15.6	11	-	11	5
	Self-described	1	1	-	-	-	1
	Age						
	15-24	1	1	1	-	1	-
	25-34	15	15	13	-	13	2
	35-44	16	15.4	8	-	8.0	8
	45-54	15	14.1	7	3	9.1	5
	55-64	-	-	-	-	-	-
	65+	1	1	1	-	1	-
Classification	Grade						
	VPS 2	2	1.6				2
	VPS 3	11	10.5	8	1	8.5	2
	VPS 4	14	13.8	10	-	10.0	4
	VPS 5	8	7.8	2	1	2.8	5
	VPS 6	9	8.8	6	1	6.8	2
	Executives	4	4	4	-	4	-
Total employees		48	46.5	30	3	32.1	15
							14.4



		June 2021						
All employees				Ongoing			Fixed term and casual	
		Headcount	FTE	Full-time (headcount)	Part-time (headcount)	FTE	Headcount	FTE
Demographic	Gender							
	Female	32	27.8	17	5	20.0	10	7.8
	Male	14	13.2	10	-	10.0	4	3.2
	Self-described	1	1.0	-	-	-	1	1.0
	Age							
	15-24	4	3.0	1	-	1.0	3	2.0
	25-34	12	11.2	7	-	7.0	5	4.2
	35-44	20	17.8	12	4	14.2	4	3.6
	45-54	9	8.0	6	1	6.8	2	1.2
	55-64	2	2.0	1	-	1.0	1	1.0
Classification	65+	-	-	-	-	-	-	-
	Grade							
	VPS 2	5	3.0	-	-	-	5	3.0
	VPS 3	10	8.8	5	1	5.0	4	3.8
	VPS 4	14	13.2	11	3	13.2	-	-
	VPS 5	8	7.2	4	-	4.0	4	3.2
	VPS 6	6	5.8	3	1	3.8	2	2.0
	Executives	4	4.0	4	-	4.0	-	-
Total employees		47	42	27	5	30	15	12

#### Executive data

For VicScreen, a member of the Senior Executive Service (SES) is defined as a person employed as an executive under *Part 3 of the Public Administration Act 2004*. All figures reflect employment levels at the last full pay period in June of the current reporting year.

**Table 3: Total number of SES for VicScreen in June 2022, by gender**

		All		Women		Men		Self-described	
Classification	Number	Variance	Number	Variance	Number	Variance	Number	Variance	
SES-3	-	-	-	-	-	-	-	-	-
SES-2	1	-	1	-	-	-	-	-	-
SES-1	3	-	1	-	2	-	-	-	-
Total	4	-	2	-	2	-	-	-	-

## OTHER DISCLOSURES

#### Performance against output performance measures

VicScreen reports to government on three budgetary and performance outputs with associated targets. Results for the 2021/22 reporting period are below.

Performance indicator	2021/22 Actual	2021/22 Target	2021/22 Variance	2020/21 Actual	Results
Value of film, television and digital media production supported by VicScreen	\$406m	\$350m	16%	\$391m	✓
Additional employment from production supported by VicScreen	11,360	11,358	-	9,558	✓
* Direct Full-Time Equivalent (FTE) roles from production supported by VicScreen	3,092	2,335	32%	n/a	✓

*Note: Several high value physical productions commencing in this financial year have exceeded or are now expected to exceed estimated return on investment expectations. This explains why both the expenditure and FTE targets have been exceeded.*

✓ *Performance target achieved or exceeded.*

*\*Direct FTE is a new performance measure for 2021/22, reflecting priorities in VICSCREEN: Victoria's Screen Industry Strategy 2021-2025.*

#### Consultancies over \$10,000

In 2021/22 there were four consultancies where the total fees payable to the consultant were \$10,000 or greater. The total expenditure incurred during 2021/22 in relation to these consultancies was \$264,619 (excluding GST).

Consultant	Purpose of consultancy	Start date	End date	Total approved project fee (\$)	Expenditure 2021/22 (\$)	Future expenditure (\$)
SGS Economics and Planning Pty Ltd	Games and post, digital and visual effects rebate modelling	Sep-20	Jun-22	79,709	79,709	-
First Person Consulting Pty Ltd	Evaluation of VicScreen's development programs	Oct-21	Jan-22	38,075	38,075	-
Mercer Consulting (Australia) Pty Ltd	Design of future operating model for VicScreen	Jul-21	Feb-22	67,000	67,000	-
Studio Brave Pty Ltd	Development of brand strategy, identity and concept design	Jul-21	Feb-22	80,000	79,835	-

#### Consultancies under \$10,000

In 2021/22 VicScreen did not engage any consultancies where the total fees payable to the consultants were less than \$10,000.

#### Government advertising expenditure

VicScreen's expenditure on government advertising in the 2021/22 reporting period did not exceed \$100,000.

#### Information and communications technology (ICT) expenditure

For the 2021/22 reporting period, VicScreen had a total ICT expenditure of \$1,040,000 (excluding GST), with the details shown in the table to the right.

ICT expenditure 2021/22	Expenditure (\$)
<b>Operational expenditure</b>	
Business as usual	840,000
Non-business as usual	60,000
Total ICT operating expenditure	900,000
<b>Capital expenditure</b>	
Business as usual	130,000
Non-business as usual	10,000
Total ICT capital expenditure	140,000

ICT expenditure refers to VicScreen's costs in providing business-enabling ICT services within the current reporting period. It comprises business as usual (BAU) and non-business as usual (non-BAU) ICT expenditure. Non-BAU ICT expenditure relates to extending or enhancing VicScreen's current ICT capabilities. BAU ICT expenditure is all remaining ICT expenditure, which primarily relates to ongoing activities to operate and maintain the current ICT capability.

Employment costs are included in the above table.



Local Jobs First policy

The *Local Jobs First Act 2003* introduced in August 2018 brings together the Victorian Industry Participation Policy (VIPP) and the Major Project Skills Guarantee (MPSG) policy, which were previously administered separately.

Departments and public sector bodies are required to apply the Local Jobs First policy in all projects valued at \$3 million or more in metropolitan Melbourne or for state-wide projects, or \$1 million or more for projects in regional Victoria.

VicScreen was provided with an exemption from the *Local Jobs First Act 2003* in October 2020, which is limited exclusively to grants provided to private industry. This exemption recognises that grants to support screen production in Victoria also support the purchase of Victorian goods and services and create local jobs in line with the Local Jobs First objectives. VicScreen entered into one contract to which the Act applied during the reporting period.

Office-based environmental impacts

VicScreen endeavours to reduce its environmental impact where possible, noting it has limited control over some impacts as a tenant of a shared office building. For instance, VicScreen encourages recycling, uses recycled or carbon neutral paper, and uses a timer to automatically switch off lights and heating/cooling during evenings and weekends. VicScreen’s environmental footprint was lower in 2020/21 due to staff working from home for most of the year due to the COVID-19 pandemic.

Indicator	2021/22	2020/21
Total units of copy paper purchased (reams)	15	10
Percentage of purchased reams that were either 100% recycled content or carbon neutral	100	100
Average daily energy usage (kWh)	139.3	109
Average quarterly greenhouse gas emissions (tonnes)	13.8	10.8
Percentage of electricity matched by renewable sources	100	100

Competitive Neutrality policy

Competitive neutrality requires government businesses to ensure where services compete, or potentially compete with the private sector, any advantage arising solely from their government ownership be removed if it is not in the public interest. Government businesses are required to cost and price these services as if they were privately owned. The Competitive Neutrality policy supports fair competition between public and private businesses and provides government businesses with a tool to enhance decisions on resource allocation. This policy does not override other policy objectives of government and focuses on efficiency in the provision of service.

VicScreen continues to apply the competitive neutrality principles in its business undertakings.

Building Act 1993

VicScreen does not own or control any government buildings and consequently is exempt from notifying its compliance with the building and maintenance provisions of the *Building Act 1993*.

Freedom of Information Act 1982

The *Freedom of Information Act 1982* allows the public a right of access to documents held by VicScreen. The purpose of the Act is to extend as far as possible the right of the community to access information held by government departments, local councils, Ministers and other bodies subject to the Act.

An applicant has a right to apply for access to documents held by VicScreen.

The Act allows VicScreen to refuse access, either fully or partially, to certain documents or information. Examples of documents that may not be accessed include cabinet documents, some internal working documents, law enforcement documents, documents covered by legal professional privilege (such as legal advice), personal information about other people, and information provided to VicScreen in confidence.

From 1 September 2017, the Act was amended to reduce the Freedom of Information (FOI) processing time for requests received from 45 to 30 days. However, when external consultation is required, the processing time automatically reverts to 45 days. Processing time may also be extended by periods of 30 days, in consultation with the applicant. With the applicant’s agreement this may occur any number of times.

If an applicant is not satisfied by a decision made by VicScreen, under section 49A of the Act they have the right to seek a review by the Office of the Victorian Information Commissioner within 28 days of receiving a decision letter.

Making a request

Access to documents may be obtained through written requests to the FOI Officer at VicScreen, as detailed in section 17 of the Act. When making an FOI request, applicants should ensure requests are in writing, and clearly identify what types of material/documents are being sought and are accompanied by the statutory fee. Access charges may also be payable if the document pool is large and the search for material is time-consuming.

Requests for documents in the possession of VicScreen can be emailed to [foi@vicscreen.vic.gov.au](mailto:foi@vicscreen.vic.gov.au) or sent via mail to:

Freedom of Information Officer  
VicScreen  
Level 3, 55 Collins Street  
Melbourne Victoria 3000

FOI applications

During 2021/22 VicScreen received and made a decision on one FOI request.

Further information

Further information regarding the operation and scope of FOI can be obtained from the Act, regulations made under the Act and [foi.vic.gov.au](http://foi.vic.gov.au).

Public Interest Disclosures Act 2012

The *Public Interest Disclosures Act 2012* encourages and assists people in making disclosures of improper conduct or detrimental action by public officers and public bodies. The Act provides protections to people who make disclosures in accordance with the Act and establishes a system for the matters disclosed to be investigated and for rectifying action to be taken.

VicScreen condemns improper conduct and detrimental action taken in reprisal for a public interest disclosure.

VicScreen is committed to ensuring transparency and accountability in its administrative and management practices, and supports the making of disclosures that reveal improper conduct and/or detrimental conduct.

VicScreen is committed to the protection of people making public interest disclosures and to protect the welfare of people who have cooperated or intend to cooperate with an investigation of a public interest disclosure, including members of the public who may be clients or users of VicScreen’s services. As an employer, VicScreen has legislative and administrative obligations to ensure the health and wellbeing of staff members.

Reporting procedures

The responsible authority for receiving disclosures of improper conduct or detrimental action by VicScreen or its employees is the Independent Broad-based Anti-corruption Commission (IBAC). Contact details for IBAC are:

The Independent Broad-based Anti-corruption Commission  
Victoria  
Level 1, North Tower 459 Collins Street  
Melbourne Victoria 3000  
Phone: 1300 735 135  
Mail: IBAC, GPO Box 24234, Melbourne Victoria 3001  
[ibac.vic.gov.au](http://ibac.vic.gov.au)

Further information

VicScreen has a policy for the reporting of disclosures of improper conduct or detrimental action and the protection of persons from detrimental action in reprisal for making a protected disclosure about VicScreen or its employees.

This policy can be obtained on request from VicScreen.

Additional information available on request

In compliance with the requirements of the Standing Directions 2018 under the *Financial Management Act 1994*, details in respect of the items listed below have been retained by VicScreen and are available on request, subject to the provisions of the *Freedom of Information Act 1982*.

In compliance with best practice disclosure policies and where relevant, details about some of the following matters have been disclosed in this Annual Report:

- a) A statement that declarations of pecuniary interests have been duly completed by all relevant officers
- b) Details of shares held by a senior officer as nominee or held beneficially in a statutory authority or subsidiary
- c) Details of publications produced by VicScreen about its activities and how they can be obtained
- d) Details of changes in prices, fees, charges, rates and levies charged by VicScreen
- e) Details of major external reviews carried out in respect of the operation of VicScreen
- f) Details of major research and development activities undertaken by VicScreen
- g) Details of overseas visits undertaken including a summary of the objectives and outcomes of each visit
- h) Details of major promotional, public relations and marketing activities undertaken to develop community awareness of VicScreen and its services
- i) Details of assessments and measures undertaken to improve the occupational health and safety of employees
- j) A general statement on industrial relations within the organisation and details of time lost through industrial accidents and disputes
- k) A list of major committees sponsored by VicScreen, the purposes of each committee, and the extent to which the purposes have been achieved
- l) Details of all consultancies and contractors including:
  - Consultants/contractors engaged
  - Services provided
  - Expenditure committed to each engagement.

This information is available on request from:

Head of Corporate Services  
VicScreen  
Level 3, 55 Collins Street  
Melbourne Victoria 3000





# FINANCIAL STATEMENTS



# DECLARATION IN THE FINANCIAL STATEMENTS

The attached Financial statements for Film Victoria (trading as VicScreen), have been prepared in accordance with Direction 5.2 of the Standing Directions of the Assistant Treasurer under the *Financial Management Act 1994*, applicable Financial Reporting Directions, Australian Accounting Standards including interpretations, and other mandatory professional reporting requirements.

We further state that, in our opinion, the information set out in the Comprehensive operating statement, Balance sheet, Statement of changes in equity, Cash flow statement and accompanying notes, presents fairly the financial transactions during the year ended 30 June 2022 and financial position of VicScreen at 30 June 2022.

At the time of signing, we are not aware of any circumstance which would render any particulars included in the Financial statements to be misleading or inaccurate.

We authorise the attached Financial statements for issue on 25 August 2022.



David Hanna  
President  
VicScreen  
25 August 2022



Caroline Pitcher  
Chief Executive Officer  
VicScreen  
25 August 2022



Liahn Nortjé  
Chief Financial Officer  
VicScreen  
25 August 2022

## Comprehensive operating statement

For the financial year ended 30 June 2022

	Notes	2021/22 (\$)	2020/21 (\$)
<b>CONTINUING OPERATIONS</b>			
<b>Income from transactions</b>	<b>2.1</b>		
Income from the Victorian Government		46,228,087	46,335,090
Interest		189,903	116,945
Other income		528,270	488,513
<b>Total income from transactions</b>		<b>46,946,260</b>	<b>46,940,548</b>
<b>Expenses from transactions</b>	<b>3.1</b>		
Program costs		28,526,145	16,531,726
Employee expenses		6,186,068	5,289,325
Depreciation		757,014	744,796
Lease liability interest expense		24,389	42,643
Other operating expenses		1,782,335	1,399,080
<b>Total expenses from transactions</b>		<b>37,275,951</b>	<b>24,007,570</b>
<b>Net result from transactions - net operating balance</b>		<b>9,670,309</b>	<b>22,932,978</b>
<b>Other economic flows included in net result</b>	<b>8.4</b>		
<b>Items that may be reclassified subsequently to net results</b>			
Net gains/ (losses) from revaluation of long service leave liability		(17,011)	41,359
<b>Total other economic flows included in net result</b>		<b>(17,011)</b>	<b>41,359</b>
<b>Net result from continuing operations</b>		<b>9,653,298</b>	<b>22,974,337</b>
<b>COMPREHENSIVE RESULT</b>		<b>9,653,298</b>	<b>22,974,337</b>

## Balance sheet

As at 30 June 2022

	Notes	2022 (\$)	2021 (\$)
<b>ASSETS</b>			
<b>Financial assets</b>			
Cash and cash equivalents	6.1	56,601,716	47,331,261
Receivables	5.1	660,269	165,003
<b>Total financial assets</b>		<b>57,261,985</b>	<b>47,496,264</b>
<b>Non-financial assets</b>			
Property, plant and equipment	4.1	642,891	1,264,585
Prepayments		212,382	220,283
<b>Total non-financial assets</b>		<b>855,273</b>	<b>1,484,868</b>
<b>Total assets</b>		<b>58,117,258</b>	<b>48,981,132</b>
<b>LIABILITIES</b>			
Payables	5.2	196,450	127,368
Employee related provisions	3.3.2	760,776	725,146
Other provisions	5.3	338,638	428,065
Lease liabilities	5.4	377,382	909,839
<b>Total liabilities</b>		<b>1,673,246</b>	<b>2,190,418</b>
<b>Net assets</b>		<b>56,444,012</b>	<b>46,790,714</b>
<b>EQUITY</b>			
Accumulated surplus/(deficit)		28,696,038	19,042,740
Contributed capital		27,747,974	27,747,974
<b>NET WORTH</b>		<b>56,444,012</b>	<b>46,790,714</b>

The accompanying notes form part of these Financial statements.



Cash flow statement

For the financial year ended 30 June 2022

	Notes	2021/22 (\$)	2020/21 (\$)
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Receipts from the Victorian Government		46,532,496	47,168,099
Receipts from other entities		533,700	539,457
Interest received		189,903	116,945
Goods and services tax received from the ATO (net receipts)		2,180,052	961,297
<b>Total receipts</b>		<b>49,436,151</b>	<b>48,785,798</b>
Payments			
Payments to industry applicants		(31,256,856)	(18,091,177)
Payments to suppliers and employees		(8,101,539)	(7,007,684)
Lease liability interest paid		(24,389)	(42,643)
<b>Total payments</b>		<b>(39,382,784)</b>	<b>(25,141,504)</b>
<b>Net cash flows from operating activities</b>	<b>6.1</b>	<b>10,053,367</b>	<b>23,644,294</b>
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of non-financial assets		(105,761)	(97,432)
<b>Net cash flows used in investing activities</b>		<b>(105,761)</b>	<b>(97,432)</b>
CASH FLOWS FROM FINANCING ACTIVITIES			
Payment of lease liabilities		(677,151)	(631,916)
<b>Net cash flows used in financing activities</b>		<b>(677,151)</b>	<b>(631,916)</b>
<b>Net increase/(decrease) in cash and cash equivalents</b>		<b>9,270,455</b>	<b>22,914,946</b>
Cash and cash equivalents at beginning of the year		47,331,261	24,416,315
<b>CASH AND CASH EQUIVALENTS AT END OF THE YEAR</b>	<b>6.1</b>	<b>56,601,716</b>	<b>47,331,261</b>

Statement of changes in equity

For the financial year ended 30 June 2022

	Accumulated surplus/(deficit) (\$)	Contributions by owner (\$)	Total (\$)
<b>Balance at 30 June 2020</b>	(3,931,597)	27,747,974	23,816,377
Net result for the year	22,974,337	-	22,974,337
<b>Balance at 30 June 2021</b>	<b>19,042,740</b>	<b>27,747,974</b>	<b>46,790,714</b>
Net result for the year	9,653,298	-	9,653,298
<b>Balance at 30 June 2022</b>	<b>28,696,038</b>	<b>27,747,974</b>	<b>56,444,012</b>

The accompanying notes form part of these Financial statements.

NOTES TO THE FINANCIAL STATEMENTS

	Page
<b>Note 1. About this report</b>	<b>62</b>
1.1 Basis of preparation	62
1.2 Compliance information	62
1.3 Style conventions	62
<b>Note 2. Funding the delivery of services</b>	<b>63</b>
2.1 Summary of income that funds the delivery of services	63
2.2 Income from the Victorian Government	63
<b>Note 3. How costs are incurred</b>	<b>64</b>
3.1 Summary of expenses incurred in the delivery of services	64
3.2 Program costs	64
3.3 Employee expenses	64
3.4 Other operating expenses	66
<b>Note 4. Property, plant and equipment (PPE)</b>	<b>67</b>
4.1 Total PPE	67
4.2 Impairment	68
<b>Note 5. Other assets and liabilities</b>	<b>69</b>
5.1 Receivables	69
5.2 Payables	69
5.3 Other provisions	69
5.4 Lease liabilities	70
<b>Note 6. Financing VicScreen's operations</b>	<b>71</b>
6.1 Cash and cash equivalents	71
6.2 Commitments for expenditure	72
<b>Note 7. Risks, contingencies and valuation judgements</b>	<b>73</b>
7.1 Financial instruments specific disclosures	73
7.2 Financial risk management objectives and policies	73
7.3 Contingent assets and liabilities	74
7.4 Fair value determination	74
<b>Note 8. Other disclosures</b>	<b>75</b>
8.1 Responsible persons	75
8.2 Remuneration of executives	76
8.3 Related parties	76
8.4 Other economic flows included in net result	78
8.5 Remuneration of auditors	78
8.6 Subsequent events	78
8.7 AASs issued that are not yet effective	78



Note 1. About this report

Film Victoria (trading as VicScreen) is the State Government agency that provides strategic leadership and assistance to the Victorian screen industry. A description of the nature of its operations and its principal activities is included in the Report of Operations, which does not form part of these Financial statements. Film Victoria was established under the *Film Act 2001* and assumed a new trading name, VicScreen, on 2 March 2022. Its principal address is Level 3, 55 Collins Street, Melbourne, Victoria 3000.

1.1 Basis of preparation

These Financial statements cover VicScreen as an individual reporting entity.

These Financial statements are in Australian dollars and the historical cost convention is used unless a different measurement basis is specifically disclosed in the note associated with the item measured on a different basis.

The accrual basis of accounting has been applied in preparing these Financial statements, whereby assets, liabilities, equity, income and expenses are recognised in the reporting period to which they relate, regardless of when cash is received or paid.

Judgements, estimates and assumptions are required to be made about financial information being presented. Any significant judgements made in the preparation of these Financial statements are disclosed in the notes where amounts affected by those judgements are disclosed. Estimates and assumptions are based on professional judgements derived from historical experience and various other factors that are believed to be reasonable under the circumstances. Actual results may differ from these estimates.

Revisions to accounting estimates are recognised in the period in which the estimate is revised and also in future periods that are affected by the revision.

Consistent with the requirements of AASB 1004 *Contributions*, contributions by owners (that is, contributed capital and its repayment) are treated as equity transactions and, therefore, do not form part of the income and expenses of VicScreen.

Additions to net assets that have been designated as contributions by owners are recognised as contributed capital. Other transfers that are in the nature of contributions to or distributions by owners have also been designated as contributions by owners.

Any foreign currency transactions during the financial year are brought to account using the exchange rate in effect at the date of the transaction. VicScreen does not have any foreign monetary balances at the end of the reporting period.

1.2 Compliance information

These general purpose Financial statements have been prepared in accordance with the *Financial Management Act 1994* (FMA) and applicable Australian Accounting Standards (AASs) which include Interpretations, issued by the Australian Accounting Standards Board (AASB). In particular, they are presented in a manner consistent with the requirements of AASB 1049 *Whole of Government and General Government Sector Financial Reporting*.

Where appropriate, those AASs paragraphs applicable to not-for-profit entities have been applied. Accounting policies selected and applied in these Financial statements ensure that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

1.3 Style conventions

Figures in the tables and in the text have been rounded to the nearest dollar. Discrepancies in tables between totals and sums of components reflect rounding.

The notation used in the tables is as follows:	
Zero, or rounded to zero	-
Calendar year	202x
Financial year	202x/2x

Note 2. Funding the delivery of services

VicScreen’s objective is to provide strategic leadership and assistance to the film, television and digital media sectors of Victoria. To enable VicScreen fulfil its objectives it is predominantly funded by the Victorian Government. Other income sources include interest earned on cash and cash equivalents, development investment repayments and application fees levied.

2.1 Summary of income that funds the delivery of services

	Notes	2021/22 (\$)	2020/21 (\$)
<b>Income from the Victorian Government</b>			
Recurrent funding	2.2	12,948,000	12,948,000
Non-discretionary funding	2.2	33,280,087	33,387,090
<b>Total income from the Victorian Government</b>		<b>46,228,087</b>	<b>46,335,090</b>
<b>Interest</b>			
Interest on cash and cash equivalents		189,903	116,945
<b>Total interest</b>		<b>189,903</b>	<b>116,945</b>
<b>Other income</b>			
Other Income		528,270	488,513
<b>Total other income</b>		<b>528,270</b>	<b>488,513</b>
<b>TOTAL INCOME FROM TRANSACTIONS</b>		<b>46,946,260</b>	<b>46,940,548</b>

Income that funds the delivery of VicScreen’s services is accounted for consistently with the requirements of the relevant accounting standards disclosed in the following notes.

2.2 Income from the Victorian Government

VicScreen’s recurrent funding from the Victorian Government is appropriated to the Department of Jobs, Precincts and Regions (DJPR) annually. This funding is to support VicScreen’s core investment and incentives programs and day-to-day operational expenses. Recurrent funding is supplemented through non-discretionary funding for major screen events, programs and other initiatives granted by DJPR and Creative Victoria for specific purposes usually for a set period of time, one to four years.

VicScreen recognises Victorian Government income in accordance with AASB 1058 *Income of Not-for-Profit Entities*, except when there are enforceable and sufficiently specific performance obligations. In this case, revenue is accounted as contracts with customers in accordance with AASB 15 *Revenue from Contracts with Customers*.

Income from the Victorian Government without any sufficiently specific performance obligations, or with obligations that are not enforceable, is recognised when VicScreen has an unconditional right to receive cash which usually coincides with the receipt of cash. No income was deemed to have sufficiently specific performance obligations with respect to the year ended 30 June 2022.



Note 3. How costs are incurred

The most significant cost for VicScreen relates to the cost of funding and supporting programs for screen productions, cultural events and development initiatives. VicScreen also incurs day-to-day running costs in the delivery of its services, the majority of which are employee related.

3.1 Summary of expenses incurred in the delivery of services

	Notes	2021/22 (\$)	2020/21 (\$)
Program costs	3.2	28,526,145	16,531,726
Employee expenses	3.3	6,186,068	5,289,325
Depreciation	4.1	757,014	744,796
Lease liability interest expense		24,389	42,643
Other operating expenses	3.4	1,782,335	1,399,080
<b>TOTAL EXPENSES FROM TRANSACTIONS</b>		<b>37,275,951</b>	<b>24,007,570</b>

Expenses from transactions are recognised as they are incurred and reported in the financial year to which they relate.

3.2 Program costs

VicScreen provides funding to support the development and production of feature film, television, online, virtual reality and games projects. In addition, funding is provided to support Victorian practitioners and businesses in other ways through VicScreen’s various programs and initiatives. VicScreen 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. Program costs are payments made to approved funding recipients of VicScreen’s programs. Program costs are recognised when commitments become payable, i.e. when contracts are executed and recipients satisfy contracted conditions. Commitments which are not yet payable are detailed in Note 6.2.

The increase in program costs from 2020/21 is due to an increase in Government funding (in support of *Victoria’s Screen Industry Strategy 2021–2025*) and the flow on impact of COVID-19-related production delays in 2020/21. It is expected that program costs will remain at a high level in future years.

3.3 Employee expenses

3.3.1 Employee expenses in the Comprehensive operating statement

	Notes	2021/22 (\$)	2020/21 (\$)
Wages, salaries and leave entitlements		5,663,053	4,867,027
Defined contribution superannuation expense	3.3.3	523,015	422,298
<b>TOTAL EMPLOYEE EXPENSES</b>		<b>6,186,068</b>	<b>5,289,325</b>

Employee expenses include all costs directly related to employment including wages and salaries, superannuation, fringe benefits tax, leave entitlements, termination payments, payroll tax, allowances and WorkCover premiums. There were no termination payments made in 2021/22 (2020/21: nil).

3.3.2 Employee benefits in the Balance sheet

Provision is made for benefits accruing to employees in respect of annual leave and long service leave for services rendered up to the reporting date and is recorded as an expense during the period the services are delivered.

Notes	2021/22 (\$)	2020/21 (\$)
<b>CURRENT PROVISIONS</b>		
<b>Annual leave</b>		
Unconditional and expected to settle within 12 months	330,610	300,304
Unconditional and expected to settle after 12 months	35,685	46,270
<b>Long service leave</b>		
Unconditional and expected to settle within 12 months	19,900	28,343
Unconditional and expected to settle after 12 months	134,830	123,892
<b>On-costs</b>		
Unconditional and expected to settle within 12 months	18,753	17,583
Unconditional and expected to settle after 12 months	9,113	9,072
<b>Total current provisions for employee benefits</b>	<b>548,891</b>	<b>525,464</b>
<b>NON-CURRENT PROVISIONS</b>		
Long service leave	201,125	189,542
On-costs	10,760	10,140
<b>Total non-current provisions for employee benefits</b>	<b>211,885</b>	<b>199,682</b>
<b>TOTAL EMPLOYEE RELATED PROVISIONS</b>	<b>760,776</b>	<b>725,146</b>

Annual leave

The annual leave provision is classified as a current provision, and measured at the amount which is expected to be paid, as VicScreen does not have an unconditional right to defer settlement of the liability for more than 12 months after the end of the reporting period.

Long service leave

Unconditional long service leave is disclosed as a current liability even where VicScreen does not expect to settle the liability within 12 months, because it will not have the unconditional right to defer the settlement of the entitlement should an employee take leave within 12 months. The components of this current long service leave liability are measured at undiscounted value if VicScreen expects to wholly settle within 12 months, or present value if VicScreen does not expect to wholly settle within 12 months. Conditional long service leave is disclosed as a non-current liability. There is an unconditional right to defer the settlement of the entitlement until the employee has completed the requisite years of service. This non-current long service leave is measured at its present value.

Any gain or loss following revaluation of the present value of non-current long service leave liability is recognised as a transaction, except to the extent that a gain or loss arises due to changes in bond interest rates for which it is then recognised as an ‘other economic flows included in net result’.

On-costs

Employment on-costs such as payroll tax and workers compensation are not employee benefits. They are disclosed separately as a component of the provision for employee benefits.

3.3.3 Defined contribution superannuation expense

Employees of VicScreen are entitled to receive superannuation benefits. The amount recognised in the Comprehensive operating statement in relation to superannuation is the employer contribution for members of defined contribution superannuation plans, paid or payable during the reporting period.



3.4 Other operating expenses

Other operating expenses generally represent the day-to-day running costs incurred in normal operations.

	Notes	2021/22 (\$)	2020/21 (\$)
Professional services		507,831	413,689
Information and technology management		474,797	422,630
Marketing and communications		388,349	225,452
Corporate expenses		309,576	326,427
Travel		88,271	1,741
Event delivery		8,372	4,500
Operating leases	6.2	5,139	4,641
<b>TOTAL OTHER OPERATING EXPENSES</b>		<b>1,782,335</b>	<b>1,399,080</b>

Note 4. Property, plant and equipment (PPE)

VicScreen controls physical assets that are utilised in fulfilling its objectives and conducting its activities. They comprise right-of use assets, leasehold improvements, computer equipment, audio visual equipment and office equipment.

4.1 Total PPE

	Gross carrying amount (\$)	Accumulated depreciation (\$)	Net carrying amount (\$)
<b>2021/22</b>			
Right-of-use assets	1,847,676	(1,511,735)	335,941
Leasehold improvements	1,646,136	(1,533,194)	112,942
Computer equipment	532,975	(346,126)	186,849
Audio visual equipment	67,181	(63,897)	3,284
Office equipment	157,060	(153,185)	3,875
<b>TOTAL AT 30 JUNE 2022</b>	<b>4,251,028</b>	<b>(3,608,137)</b>	<b>642,891</b>
<b>2020/21</b>			
Right-of-use assets	1,847,676	(1,007,824)	839,852
Leasehold improvements	1,646,136	(1,360,234)	285,902
Computer equipment	397,655	(275,385)	122,270
Audio visual equipment	67,181	(58,114)	9,067
Office equipment	157,060	(149,566)	7,494
<b>TOTAL AT 30 JUNE 2021</b>	<b>4,115,708</b>	<b>(2,851,123)</b>	<b>1,264,585</b>

Where the assets included in this section are carried at fair value, additional information is disclosed in Note 7.4 in connection with how those fair values were determined.

Initial recognition – Right-of-use asset

VicScreen recognises a right-of-use asset and a lease liability at the lease commencement date. The right-of-use asset is initially measured at cost which comprises the initial amount of the lease liability adjusted for:

- any lease payments made at or before the commencement date, plus
- any initial direct costs incurred, and
- an estimate of costs to dismantle and remove the underlying asset or to restore the underlying asset or the site on which it is located, less any lease incentives received.

Initial recognition – All other PPE

Items of PPE are initially measured at cost. Where an asset is acquired for no or nominal cost, the cost is its fair value at the date of acquisition. The cost of leasehold improvements is capitalised and depreciated over the shorter of the remaining term of the lease or their estimated useful lives. PPE with a cost in excess of \$500 are capitalised.

Subsequent measurement – Right-of-use asset

VicScreen depreciates right-of-use assets on a straight line basis from the lease commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term. The right-of-use assets are also subject to revaluation.

The right-of-use asset is periodically reduced by impairment losses, if any and adjusted for certain remeasurements of the lease liability.

Subsequent measurement – All other PPE

PPE are subsequently measured at fair value less accumulated depreciation and any allowance for impairment. Depreciated historical cost is generally a reasonable proxy for fair value because of the short useful lives of the assets concerned.



Reconciliation of movements in carrying amount of PPE

	Right-of-use assets (\$)	Leasehold improvements (\$)	Computer equipment (\$)	Audio visual equipment (\$)	Office equipment (\$)	Total (\$)
Estimated useful life (years)	<1*	<1*	3-5	3-5	3-5	
Balance at 30 June 2020	1,343,764	458,863	121,012	15,153	12,828	1,951,620
Additions	-	-	57,761	-	-	57,761
Depreciation	(503,912)	(172,961)	(56,503)	(6,086)	(5,334)	(744,796)
Balance at 30 June 2021	839,852	285,902	122,270	9,067	7,494	1,264,585
Additions	-	-	135,320	-	-	135,320
Depreciation	(503,911)	(172,960)	(70,741)	(5,783)	(3,619)	(757,014)
Balance at 30 June 2022	335,941	112,942	186,849	3,284	3,875	642,891

\* Shorter of the assets useful life and the remaining lease term.

Depreciation on PPE is generally calculated on a straight-line basis, at rates that allocate the asset’s value, less any estimated residual value, over its estimated useful life. Typical estimated useful lives for the different assets classes are included in the table above.

The estimated useful lives, residual values and depreciation methods are reviewed at the end of each annual reporting period, and adjustments made where appropriate.

4.2 Impairment

All PPE assets are held for their current service potential rather than to generate net cash inflows. The recoverable amount of primarily non-cash-generating assets of not-for-profit entities, which are typically held for continuing use of their service capacity, is expected to be materially the same as fair value determined under AASB 13 *Fair Value Measurement*, with the consequence that AASB 136 *Impairment of Assets* does not apply to such assets that are regularly revalued.

Note 5. Other assets and liabilities

This section describes those assets and liabilities that arise from VicScreen’s controlled operations, including receivables and payables that are short-term in nature and provisions associated with the lease for office accommodation.

5.1 Receivables

	2021/22 (\$)	2020/21 (\$)
Contractual receivables	192,911	33,901
Net statutory receivables	467,358	131,102
TOTAL RECEIVABLES	660,269	165,003

All receivables for 2021/22 and 2020/21 are current receivables (expected to settle in less than 12 months) and not past due.

Contractual receivables are classified as financial instruments and categorised as ‘financial assets at amortised cost’. They are initially recognised at fair value plus any directly attributable transaction costs. Subsequent to initial measurement they are measured at amortised cost using the effective interest method, less any impairment.

Statutory receivables do not arise from contracts and are recognised and measured similarly to contractual receivables, but are not classified as financial instruments.

5.2 Payables

	2021/22 (\$)	2020/21 (\$)
Contractual Payables	196,450	127,368
TOTAL PAYABLES	196,450	127,368

All payables as at the reporting date for 2021/22 and 2020/21 are contractual (non-statutory) current payables, expected to be settled within 12 months.

Contractual payables are classified as financial instruments and measured at amortised cost. It represents liabilities for goods and services provided to VicScreen prior to the end of the financial year that are unpaid. Payables have an average credit period of seven days.

5.3 Other provisions

	2021/22 (\$)	2020/21 (\$)
Current		
Lease incentive	58,638	89,427
Make good provision (lease)	280,000	-
Non-current		
Lease incentive	-	58,638
Make good provision (lease)	-	280,000
TOTAL OTHER PROVISIONS	338,638	428,065

Reconciliation of movements in other provisions

	Lease incentive (\$)	Make good (\$)	Total (\$)
Opening balance 2021	237,492	280,000	517,492
Provision written back	(89,427)	-	(89,427)
Opening balance 2022	148,065	280,000	428,065
Provision written back	(89,427)	-	(89,427)
CLOSING BALANCE	58,638	280,000	338,638

The lease incentive provision is in respect of the lease for office accommodation at Level 3, 55 Collins Street, Melbourne. Lease incentives are utilised as a reduction of rental expense over the lease term on a straight-line basis.

A make good provision is recognised for the leasehold property at Level 3, 55 Collins Street, Melbourne. In accordance with the lease agreement, VicScreen must remove any leasehold improvements from the leased property and restore the premises to its original condition at the end of the lease term, unless the lease is renewed.

5.4 Lease Liabilities

	2021/22 (\$)	2020/21 (\$)
Current lease liabilities	377,382	532,531
Non-current lease liabilities	-	377,308
<b>TOTAL LEASE LIABILITIES</b>	<b>377,382</b>	<b>909,839</b>

VicScreen leases office equipment and office space at Level 3, 55 Collins Street, Melbourne. The lease for the offices has a 10-year lease term (expiring on 27 February 2023). VicScreen has the option to renew the lease for five years in 2023 and a subsequent three-year option in 2028.

Office equipment comprises items of low value. VicScreen has elected not to recognise right-of-use assets and lease liabilities for these leases.

Right-of-use assets are presented in Note 4. 1.

Lease liability interest expenses are presented in Note 3. 1.

Expenses relating to leases of low-value assets are presented in Note 3.4.

Cash outflows for leases are presented in the Cash flow statement.

Lease liability – initial measurement

The lease liability is initially measured at the present value of the unpaid lease payments at the commencement date, discounted using the interest rate implicit in the lease if that rate is readily determinable or VicScreen’s incremental borrowing rate. Lease payments included in the measurement of the lease liability comprise the following:

- fixed payments (including in-substance fixed payments), and
- variable payments based on an index or rate, initially measured using the index or rate as at the commencement date.

Lease liability – subsequent measurement

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or to reflect revised in-substance fixed lease payments. When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset, or the Comprehensive operating statement if the right of use asset is already reduced to zero.

Note 6. Financing VicScreen’s operations

This section includes disclosures of financial assets (cash and cash equivalents) that are used in financing VicScreen’s operations. This section also includes commitments for expenditure arising from contractual agreements relating to program funding and low value leases. Note 7. 1 provides additional financial instrument disclosures.

6.1 Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and cash at bank.

VicScreen invests its funds in accordance with the requirements of the Standing Directions of the Assistant Treasurer and all funds are held in the State Centralised Banking System.

	2021/22 (\$)	2020/21 (\$)
Cash on hand	1,000	1,000
Cash at bank	56,600,716	47,330,261
<b>TOTAL CASH AND CASH EQUIVALENTS</b>	<b>56,601,716</b>	<b>47,331,261</b>

Reconciliation of net result for the period to cash flow from operating activities

	2021/22 (\$)	2020/21 (\$)
<b>Net result from continuing operations</b>	<b>9,653,298</b>	<b>22,974,337</b>
<b>Non-cash movements</b>		
Depreciation and amortisation of non-current assets	757,014	744,796
<b>Movements in assets and liabilities</b>		
Decrease/(increase) in receivables	(495,266)	42,747
Decrease/(increase) in prepayments	63,168	(89,691)
Increase/(decrease) in payables	39,523	(145,673)
Increase/(decrease) in provisions	35,630	117,778
<b>NET CASH FLOWS FROM OPERATING ACTIVITIES</b>	<b>10,053,367</b>	<b>23,644,294</b>



6.2 Commitments for expenditure

Commitments for future expenditure are operating commitments arising from contracts that are not yet recognised as a liability in the Balance sheet. These commitments are recorded below at their nominal value. These future expenditures cease to be disclosed as commitments once the related liabilities are recognised in the Balance sheet.

	< 1 year (\$)	1 - 5 years (\$)	Total (\$)
2021/22			
Program commitments	61,515,236	57,868,811	119,384,047
Operating lease commitments	4,886	-	4,886
Total commitments (incl. GST)	61,520,122	57,868,811	119,388,933
Less: GST recoverable	(5,592,738)	(5,260,801)	(10,853,539)
TOTAL COMMITMENTS (EXCL. GST)	55,927,384	52,608,010	108,535,394
2020/21			
Program commitments	43,028,714	18,275,721	61,304,435
Operating lease commitments	5,863	4,886	10,749
Total commitments (incl. GST)	43,034,577	18,280,607	61,315,184
Less: GST recoverable	(3,912,234)	(1,661,873)	(5,574,107)
TOTAL COMMITMENTS (EXCL. GST)	39,122,343	16,618,734	55,741,077

Program commitments are contracted program payments that remain undisbursed and unrecognised as a liability at the end of the financial year. These commitments are recognised as a liability when funding contracts are executed and recipients satisfy contracted conditions. Payment of program commitments are expected within five years of the Balance sheet date.

Operating lease commitments relate to office equipment. The contracts do not allow VicScreen to purchase the equipment after the lease ends.

Total commitments of \$108,535,394 (excl GST) as at 30 June 2022 comprise \$49,820,709 committed against cash reserves of \$56,601,716 and \$58,714,685 committed against confirmed future income from State Government.

Note 7. Risks, contingencies and fair value

VicScreen’s operations, assets and liabilities are exposed to various risks. Uncertainty may also inhibit the quantification of certain assets and liabilities until certain future events occur. This section provides more information on VicScreen’s risks, contingencies and fair value judgements.

7.1 Financial instruments specific disclosures

Financial instruments arise out of contractual agreements that give rise to a financial asset of one entity and a financial liability or equity instrument of another entity. Due to the nature of VicScreen’s activities, certain financial assets and financial liabilities arise under statute rather than a contract (for example, taxes), these assets and liabilities do not meet the definition of financial instruments.

7.1.1 Financial assets

	Notes	2021/22 (\$)	2020/21 (\$)
Cash and cash equivalents	6.1	56,601,716	47,331,261
Contractual receivables	5.1	192,911	33,901
TOTAL CONTRACTUAL FINANCIAL ASSETS		56,794,627	47,365,162
Net holding gain/(loss):			
Interest income		189,903	116,945

7.1.2 Financial liabilities

	Notes	2021/22 (\$)	2020/21 (\$)
Contractual payables	5.2	196,450	127,368
Lease liabilities	5.4	377,382	909,839
TOTAL CONTRACTUAL FINANCIAL LIABILITIES		573,832	1,037,207

VicScreen's financial assets predominately consist of cash at bank, held in the State Government Central Banking System (a collection of Government transactional bank accounts, contracted with a panel bank through the Banking and Financial Services State Purchase Contract).

VicScreen’s financial liabilities predominately consist of lease liabilities associated with office space. Recognition and measurement of these liabilities are described in Note 5.4.

7.2 Financial risk management objectives and policies

VicScreen's main financial risks include credit risk, liquidity risk and interest rate risk and it aims to manage these risks and the associated volatility of its financial performance in accordance with its *Risk Management Policy and Framework*.

7.2.1 Credit risk

Credit risk refers to the possibility that a borrower will default on its financial obligations as and when they fall due.

Cash and cash equivalents, contractual and statutory receivables are considered to have low credit risk, taking into account the counterparty’s credit rating, risk of default and capacity to meet contractual cash flow obligations in the near term. No loss allowance was recognised in 2021/22 or 2020/21.

Cash at bank (Note 6.1) is held in the State Government Central Banking System with a financial institution with a credit rating of AA.

7.2.2 Liquidity risk

Liquidity risk arises from being unable to meet financial obligations as they fall due. VicScreen's maximum exposure to liquidity risk is the carrying amounts of financial liabilities as disclosed on the face of the Balance sheet and the amounts related to net commitments disclosed in Note 6.2. VicScreen manages its liquidity risk by:

- maintaining an adequate level of uncommitted funds to meet short-term obligations
- careful monitoring of commitments payable and receivable
- careful maturity planning of program payments based on forecasts of future cash flows, and
- budget management and controls, including only committing against received or confirmed funding.

7.2.3 Market risk

VicScreen’s exposure to market risk relates primarily to interest rate risk.

Interest rate risk

Cash flow interest rate risk is the risk that the future cash flows of a financial instrument will fluctuate because of changes in market interest rates. VicScreen has minimal exposure to cash flow interest rate risks through cash at bank. VicScreen manages this risk by monitoring the movement in interest rates and undertaking sensitivity analysis.

Cash at bank (Note 6.1) is subject to a variable interest rate, with a weighted rate of 1.1% for 2021/22 (2020/21:0.35%)

Sensitivity disclosure

Considering past performance, future expectations, economic forecasts and management’s knowledge and experience of the financial markets, VicScreen would not expect a movement of more than 150 basis points in market interest rates over the next 12 months.

The estimated total market risk exposure to a shift of 150 basis points up (or down) in interest rates equals an increase (or decrease) in net result of \$849,011 for 2021/22 (2020/21: \$709,954).

7.3 Contingent assets and liabilities

Contingent assets and contingent liabilities are not recognised in the Balance sheet but are disclosed and, if quantifiable, are measured at nominal value. There are no reportable contingent assets or liabilities at Balance sheet date (2020/21: nil).

7.4 Fair value determination

Fair value determination requires judgement and the use of assumptions. This section discloses the most significant assumptions used in determining fair values. Changes to assumptions could have a material impact on VicScreen’s results and financial position.

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

VicScreen determines the policies and procedures for determining fair values for both financial and non-financial assets and liabilities as required.

In addition, the fair values of other assets and liabilities which are carried at amortised cost, also need to be determined for disclosure purposes. VicScreen has only short-term financial instruments such as cash at bank, trade receivables and payables and their carrying amount is a reasonable approximation of fair value. As such, a fair value disclosure on financial instruments is not required.

In determining fair values a number of inputs are used. To increase consistency and comparability in the Financial statements, these inputs are categorised into three levels, also known as the *fair value hierarchy*. The levels are as follows:

Level One – quoted (unadjusted) market prices in active markets for identical assets or liabilities

Level Two – valuation techniques where the lowest level input that is significant to the fair value measurement is directly or indirectly observable

Level Three – valuation techniques where the lowest level input that is significant to the fair value measurement is unobservable.

VicScreen determines whether transfers have occurred between levels in the hierarchy by reassessing categorisation (based on the lowest level input that is significant to the fair value measurement as a whole) at the end of each reporting period.

Fair value determination: PPE

All PPE assets, except right-of-use assets, are classified as Level Three in the fair value hierarchy. Right-of-use assets are non-specialised and are valued using the market approach (Level Two). There have been no transfers between levels during the reporting period. When PPE is specialised in use, such that it is rarely sold other than as part of a going concern (i.e. leasehold improvements), fair value is determined using the current replacement cost method. For all assets measured at fair value, the current use is considered the highest and best use. Assets are held primarily for their current service potential rather than to generate net cash inflows.

There were no changes in valuation techniques throughout the reporting periods.

Description of significant unobservable inputs to Level Three valuations

	Leasehold improvements	Other PPE
Valuation technique	Current replacement cost	Current replacement cost
Significant unobservable inputs	Useful life of the improvement	Useful life of the asset class and cost per unit

Significant unobservable inputs have remained unchanged since 30 June 2021.

Note 8. Other disclosures

This section provides other information and disclosures required by accounting standards or otherwise, to assist in the understanding of these Financial statements. These disclosures include responsible persons’ remuneration, related parties and significant events occurring after reporting date.

8.1 Responsible persons

In accordance with the Standing Directions issued by the Assistant Treasurer under the FMA, the following disclosures are made regarding responsible persons for the reporting period.

Members of the VicScreen Board were remunerated. Remuneration was based on the Victorian Public Sector Commission’s Appointment and Remuneration Guidelines for Victorian Government Boards, Statutory Bodies and Advisory Committees.

The compensation detailed below excludes the salary and benefits received by the Minister for Creative Industries. The Minister’s remuneration and allowances are set by the *Parliamentary Salaries and Superannuation Act 1968* and are reported within the Department of Parliamentary Services’ financial report.

	2021/22 (\$)	2020/21 (\$)
MINISTER FOR CREATIVE INDUSTRIES		
Steve Dimopoulos MP (from 27/06/2022)	n/a	n/a
The Hon. Danny Pearson MP (from 29/09/2020 to 26/06/2022)	n/a	n/a
The Hon. Martin Foley MP (to 28/09/2020)	n/a	n/a
BOARD PRESIDENT		
David Hanna (from 01/09/2020)	30,000 - 39,999	30,000 - 39,999
Ian Robertson (to 31/08/2020)	nil	up to 9,999
BOARD MEMBERS		
Andrea Denholm	10,000 - 19,999	10,000 - 19,999
Blake Mizzi	10,000 - 19,999	10,000 - 19,999
Chris Oliver-Taylor	10,000 - 19,999	10,000 - 19,999
Greg McLean (excluding 01/09/2021 to 28/02/2022)	up to 9,999	10,000 - 19,999
Kelly Lefever (to 31/08/2021)	up to 9,999	10,000 - 19,999
Leonie Morgan	10,000 - 19,999	10,000 - 19,999
Liz Grainger	10,000 - 19,999	10,000 - 19,999
Louisa Coppel (from 01/09/2020)	10,000 - 19,999	10,000 - 19,999
Lyn Maddock (to 31/08/2020)	nil	up to 9,999
Mitu Bhowmick Lange	10,000 - 19,999	10,000 - 19,999
CHIEF EXECUTIVE AND ACCOUNTABLE OFFICER (CEO)		
Caroline Pitcher	340,000 - 349,999	340,000 - 349,999

Remuneration amounts disclosed in the table above includes all employee benefits (as defined in AASB 119 *Employee Benefits*), which are all forms of consideration paid, payable or provided by VicScreen, in exchange for services rendered. Accordingly, remuneration is determined on an accrual basis and includes short-term, other long-term and post-employment benefits, consistent with the disclosure in Note 8.2.



8.2 Remuneration of executives

The number of Executive Officers, other than the CEO, and their total remuneration during the reporting period are shown in the table below. Remuneration comprises employee benefits in all forms of consideration paid, payable or provided by the entity, or on behalf of the entity, in exchange for services rendered.

Short-term employee benefits include wages, salaries, annual leave or sick leave that are usually paid or payable on a regular basis, as well as non-monetary benefits such as allowances and free or subsidised goods or services.

Post-employment benefits include pensions and other retirement benefits paid or payable on a discrete basis when employment has ceased.

Other long-term benefits include long service leave, other long service benefits or deferred compensation.

No termination benefits were paid for 2021/22 and 2020/21.

	2021/22 (\$)	2020/21 (\$)
Short-term benefits	544,336	574,500
Post-employment benefits	55,651	53,469
Other long-term benefits	14,180	15,933
<b>TOTAL EXECUTIVE REMUNERATION</b>	<b>614,167</b>	<b>643,902</b>
<i>Total number of executives</i>	<i>3</i>	<i>3</i>
<i>Total full-time equivalent (FTE)</i>	<i>3</i>	<i>3</i>

The total number of Executive Officers includes persons who meet the definition of key management personnel (KMP) of the entity under AASB 124 *Related Party Disclosures* and are also reported within the related parties note disclosure (Note 8.3). FTE is based on the time fraction worked as at reporting date.

8.3 Related parties

Related parties of VicScreen include:

- all KMP, their close family members and personal business interests (entities that KMP have significant influence over)
- all cabinet ministers and their close family members, and
- all departments and public sector entities that are controlled and consolidated into the whole of state consolidated Financial statements.

Remuneration of KMP

KMP of VicScreen include the Minister for Creative Industries, CEO of VicScreen, members of the VicScreen Board and the Executive Officers of VicScreen. Note that KMP remuneration is also included in the disclosure of responsible persons (Note 8.1) and executive officers (Note 8.2).

The compensation detailed below excludes the salaries and benefits the Minister receives.

	2021/22 (\$)	2020/21 (\$)
Short-term benefits	1,000,263	1,064,707
Post-employment benefits	94,051	92,523
Other long-term benefits	25,700	22,003
<b>TOTAL KMP REMUNERATION</b>	<b>1,120,014</b>	<b>1,179,233</b>

Transactions with KMP

Given the breadth and depth of State Government activities, related parties transact with the Victorian public sector in a manner consistent with other members of the public e.g. stamp duty and other government fees and charges. Transactions within the Victorian public sector occur on terms and conditions consistent with the *Public Administration Act 2004* and *Codes of Conduct and Standards* issued by the Victorian Public Sector Commission. Procurement processes occur on terms and conditions consistent with the Victorian Government Procurement Board requirements.

Transactions with KMP and their related parties, as detailed in the following table, cover payments and receipts relating to VicScreen programs for production investment and attraction, content development and professional development as well as participation in committees. Program payments are disclosed net of development and professional attachment deductions. Members of VicScreen’s Board, committees, its CEO and staff are bound by the conflict of interest provisions of the *Film Act 2001* (Vic.) (s. 39-42), VicScreen’s Conflict of Interest and Private Interests Policy and Procedures and the Code of Conduct for the Victorian Public Sector (s. 34-37). Anyone who has a conflict of interest in a matter must not be present during any deliberations on the matter, unless the President directs otherwise, and is not entitled to vote on the matter.

All such transactions are carried out at arm’s length with the entities involved and receive the same amount of scrutiny that applies to all applicants to the VicScreen programs. Transactions are only disclosed for the period during which an individual was a KMP of VicScreen.

	KMP	2021/22 (\$)	2020/21 (\$)
<b>PAYMENTS</b>			
Australian Children's Television Foundation	Andrea Denholm	135,000	165,000
Fires Productions Pty Ltd	Andrea Denholm	1,269,600	72,000
HTSM Productions Pty Ltd (to 24/08/2020)	Andrea Denholm	-	80,000
Tony Ayres Productions Pty Ltd	Andrea Denholm	22,000	23,000
League of Geeks Pty Ltd	Blake Mizzi	58,425	3,525
Ausfilm International Incorporated (until 30 June 2021)	Caroline Pitcher	-	18,924
Australian Film, Television & Radio School	Chris Oliver-Taylor	74,900	5,532
Fremantlemedia Australia Pty Ltd (to 28/2/2022)	Chris Oliver-Taylor	540,500	444,500
Docklands Studios Melbourne Pty Ltd	David Hanna	25,000	4,275
Emu Creek Pictures Pty Ltd	Greg McLean	1,500	2,850
Near Life Productions Pty Ltd	Kelly Lefever	1,000	9,150
Mind Blowing Films Pty Ltd	Mitu Bhowmick Lange	200,000	100,000

<b>RECEIPTS</b>			
Docklands Studios Melbourne Pty Ltd	David Hanna	-	15,000

<b>COMMITMENTS OUTSTANDING AT REPORTING DATE</b>			
Australian Children's Television Foundation	Andrea Denholm	30,000	15,000
Fires Productions Pty Ltd	Andrea Denholm	-	1,247,200
Tony Ayres Productions Pty Ltd	Andrea Denholm	15,000	7,000
League of Geeks Pty Ltd	Blake Mizzi	511,490	-
Fremantlemedia Australia Pty Ltd	Chris Oliver-Taylor	-	890,500
Near Life Productions Pty Ltd	Kelly Lefever	-	500
Mind Blowing Films Pty Ltd	Mitu Bhowmick Lange	-	100,000

Significant transactions with government-related entities

	2021/22 (\$)	2020/21 (\$)
<b>AUSTRALIAN CENTRE FOR THE MOVING IMAGE</b>		
Payment for Series Mania	(39,494)	-
<b>DEPARTMENT OF HEALTH AND HUMAN SERVICES</b>		
Project funding	-	50,000
<b>DEPARTMENT OF JOBS, PRECINCTS AND REGIONS</b>		
Recurrent funding	12,948,000	12,948,000
Non-discretionary funding	32,650,087	33,337,090
<b>DEPARTMENT OF TREASURY AND FINANCE</b>		
Production incentive funding	630,000	-

As at 30 June 2022, \$130,000 was outstanding from government-related entities (2021/20: nil).

8.4 Other economic flows included in net result

Other economic flows are changes in the volume or value of an asset or liability that do not result from transactions. This includes net gains/ (losses) from the revaluation of the present value of the long service leave liability due to changes in bond interest rates.

8.5 Remuneration of auditors

	2021/22 (\$)	2020/21 (\$)
Victorian Auditor-General's Office		
Audit of the Financial statements	29,500	29,000
TOTAL REMUNERATION OF AUDITORS	29,500	29,000

8.6 Subsequent events

VicScreen is not aware of any material events after the Balance sheet date which would affect these Financial statements.

8.7 AASs issued that are not yet effective

Certain new and revised accounting standards have been issued but are not effective for the 2021/22 reporting period. These accounting standards have not been applied to these Financial statements. VicScreen is reviewing its existing policies and assessing the potential implications of these accounting standards. However, they are not anticipated to have a material impact.

AUDITOR-GENERAL’S REPORT

Independent Auditor’s Report



To the Board of Film Victoria

Opinion	<p>I have audited the financial report of Film Victoria (the entity) which comprises the:</p> <ul style="list-style-type: none"><li>balance sheet as at 30 June 2022</li><li>comprehensive operating statement for the year then ended</li><li>statement of changes in equity for the year then ended</li><li>cash flow statement for the year then ended</li><li>notes to the financial statements, including significant accounting policies</li><li>declaration in the financial statements.</li></ul> <p>In my opinion the financial report presents fairly, in all material respects, the financial position of the entity as at 30 June 2022 and its financial performance and cash flows for the year then ended in accordance with the financial reporting requirements of Part 7 of the <i>Financial Management Act 1994</i> and applicable Australian Accounting Standards.</p>
Basis for Opinion	<p>I have conducted my audit in accordance with the <i>Audit Act 1994</i> which incorporates the Australian Auditing Standards. I further describe my responsibilities under that Act and those standards in the <i>Auditor’s Responsibilities for the Audit of the Financial Report</i> section of my report.</p> <p>My independence is established by the <i>Constitution Act 1975</i>. My staff and I are independent of the entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 <i>Code of Ethics for Professional Accountants</i> (the Code) that are relevant to my audit of the financial report in Victoria. My staff and I have also fulfilled our other ethical responsibilities in accordance with the Code.</p> <p>I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.</p>
Other information	<p>The Board of the entity is responsible for the other information, which comprises the information in the authority’s annual report for the year ended 30 June 2022, but does not include the financial report and my auditor’s report thereon.</p> <p>My opinion on the financial report does not cover the other information and accordingly, I do not express any form of assurance conclusion on the other information. However, in connection with my audit of the financial report, my responsibility is to read the other information and in doing so, consider whether it is materially inconsistent with the financial report or the knowledge I obtained during the audit, or otherwise appears to be materially misstated. If, based on the work I have performed, I conclude there is a material misstatement of the other information, I am required to report that fact. I have nothing to report in this regard.</p>



<b>Board's responsibilities for the financial report</b>	<p>The Board of the entity is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the <i>Financial Management Act 1994</i>, and for such internal control as the Board determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.</p> <p>In preparing the financial report, the Board is responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless it is inappropriate to do so.</p>
<b>Auditor's responsibilities for the audit of the financial report</b>	<p>As required by the <i>Audit Act 1994</i>, my responsibility is to express an opinion on the financial report based on the audit. My objectives for the audit are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.</p> <p>As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:</p> <ul style="list-style-type: none"><li>• identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.</li><li>• obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control</li><li>• evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board</li><li>• conclude on the appropriateness of the Board's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.</li></ul>

<b>Auditor's responsibilities for the audit of the financial report (continued)</b>	<ul style="list-style-type: none"><li>• evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.</li></ul> <p>I communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.</p>
---	--

MELBOURNE  
29 August 2022

  
Simone Bohan  
as delegate for the Auditor-General of Victoria

DISCLOSURE INDEX

VicScreen’s Annual Report is prepared in accordance with all relevant Victorian legislations and pronouncements. This index has been prepared to facilitate identification of VicScreen’s compliance with statutory disclosure requirements.

Legislation	Requirement	Page reference
Standing Directions and Financial Reporting Directions (FRDs)		
REPORT OF OPERATIONS		
FRD 22	Manner of establishment and the relevant Ministers	5, 43
FRD 22	Purpose, functions, powers and duties	5
FRD 22	Key initiatives and projects	16-39
FRD 22	Nature and range of services provided	16-39
Management and structure		
FRD 22	Organisational structure	43
Financial and other information		
FRD 8	Performance against output performance measures	53
FRD 10	Disclosure index	81-82
FRD 15	Executive Officer disclosures	52
FRD 22	Employment and conduct principles	51
FRD 22	Occupational health and safety policy	50
FRD 22	Summary of the financial results for the year	48
FRD 22	Significant changes in financial position during the year	49
FRD 22	Major changes or factors affecting performance	49
FRD 22	Subsequent events	49
FRD 22	Application and operation of <i>Freedom of Information Act 1982</i>	54
FRD 22	Compliance with building and maintenance provisions of Building Act 1993	54
FRD 22	Statement on Competitive Neutrality Policy	54
FRD 22	Application and operation of the <i>Public Interest Disclosure Act 2012</i>	55
FRD 22	Details of consultancies over \$10,000	53
FRD 22	Details of consultancies under \$10,000	53
FRD 22	Disclosure of government advertising expenditure	53
FRD 22	Disclosure of ICT expenditure	53
FRD 22	Statement of availability of other information	55
FRD 24	Reporting of office-based environmental impacts	54
FRD 25	Local Jobs First policy disclosure	54
FRD 29	Workforce data disclosures	51-52
SD 5.2	Specific requirements under Standing Direction 5.2	58
Compliance attestation and declaration		
SD 5.1.4	Attestation for compliance with Ministerial Standing Direction	Inside front cover
SD 5.2.3	Declaration in report of operations	58

Legislation	Requirement	Page reference
FINANCIAL STATEMENTS		
Declaration		
SD 5.2.2	Declaration in Financial statements	58
Other requirements under Standing Directions 5.2		
SD 5.2.1 (a)	Compliance with Australian Accounting Standards and other authoritative pronouncements	62
SD 5.2.1 (a)	Compliance with Ministerial Directions	58
Other disclosures as required by FRDs in notes to the Financial statements*		
FRD 11	Disclosure of ex-gratia expenses	n/a
FRD 21	Disclosures of responsible persons, Executive Officers and other personnel (contractors with significant management responsibilities) in the financial report	75
FRD 103	Non-financial physical assets	60
FRD 110	Cash flow statements	60
* References to FRDs have been removed from the Disclosure Index if the specific FRDs do not contain requirements that are of the nature of disclosure.		

Legislation	Page reference
<i>Freedom of Information Act 1982</i>	54
<i>Building Act 1993</i>	54
<i>Public Interest Disclosure Act 2012</i>	55
<i>Local Jobs First Act 2003</i>	54
<i>Financial Management Act 1994</i>	58
<i>Film Act 2001</i>	5





You are free to re-use this work under a Creative Commons Attribution — No Derivatives 4.0 International Licence provided you credit VicScreen as author, indicate if changes were made and comply with the other licence terms. The licence does not apply to any images, photographs or branding, including the VicScreen logo and Victorian Government logo.

Brand and Annual Report Design **Studio Brave**  
Annual Report Design **Sweet Creative**

Print **Camten**

This report is printed on Knight Smooth. Knight Smooth is FSC certified, sourcing pulp from managed plantations and responsible forests. The fibre used to produce Knight is elemental chlorine free and is manufactured by an ISO 14001:2015 certified mill.

THIS PAGE HAS INTENTIONALLY BEEN LEFT BLANK

<b>Cover</b> Second Assistant Camera Hazal Alakus on the set of <i>La Brea S1</i> , NBCUniversal. Photo Sarah Enticknap	<b>P25</b> Katherine Langford in <i>Savage River</i> , Aquarius Films. Photo Jackson Finter
<b>P3</b> <i>Flunk S3</i> , Lilydale Films. Photo Ric Forster	<i>Southern Ocean Live</i> , Northern Pictures. Photo Phillip Island Nature Parks
<b>P4</b> <i>Off Country</i> , Brown Cab Productions, Letterbox Films and GoodThing Productions	<b>P27</b> <i>Real Racing 3</i> , EA Firemonkeys
<b>P6</b> Photo Monique Myintoo	<b>P28</b> 2021 Victorian Screen Development Interns Ravi Chand and AP Pobjoy. Photo Kim Landy
<b>P8</b> Photo Daniel Mahon	<b>P31</b> Garth Davis and Michael Hudson on the set of <i>Foe</i> at Docklands Studios Melbourne
<b>P10</b> <i>Strong Women</i> , Strong Women Documentary. Photo Lee Dawson	<b>P32</b> Photo Photoform
<b>P12</b> <i>Little J &amp; Big Cuz S3</i> , Ned Lander Media	<b>P35</b> 2021 Indian Film Festival of Melbourne
<b>P14</b> Hugo Weaving and Heather Mitchell in <i>Love Me</i> , Aquarius Films. Photo Sarah Enticknap	<b>P36</b> Launch of Sound Stage 6 at Docklands Studios Melbourne. Photo Daniel Mahon
<b>P16</b> Isaac Elliott and Lucy Knox. Photo Monique Myintoo	<b>P39</b> Kai Lewis and Savannah La Rain in <i>Surviving Summer</i> , Werner Film Productions. Photo Ben Saunders
<b>P19</b> Anna Torv and Sam Reid in <i>The Newsreader</i> , Werner Film Productions. Photo Sarah Enticknap	<b>P40</b> <i>Heavenly Bodies</i> , 2pt Interactive
<b>P20</b> <i>The Forgotten City</i> , Modern Storyteller	<b>P42</b> Uncle Jack Charles, Kutcha Edwards and Kee’ahn outside Rose Chong Costumes in Gertrude Street Fitzroy in <i>Kutcha’s Koorioke S2</i> , Tamarind Tree Pictures and Brown Cab Productions. Photo Anne Algar
<b>P23</b> Robbie Williams in <i>Better Man</i> , Better Man Productions. Photo Ben King	<b>P56</b> <i>Shang-Chi and the Legend of the Ten Rings</i> , Marvel Studios. Visual effects by Luma Pictures
<b>P24</b> Miranda Tapsell and Richard Davies in <i>Summer Love</i> , Gristmill. Photo Kelly Gardner	
<i>Bad Behaviour</i> , Matchbox Productions. Photo Jane Zhang	



**VICSCREEN**

VicScreen  
ABN 30 214 952 770  
[hello@vicscreen.vic.gov.au](mailto:hello@vicscreen.vic.gov.au)  
[vicscreen.vic.gov.au](http://vicscreen.vic.gov.au)