



SUPPORTING
THE VICTORIAN
SCREEN INDUSTRY



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FILM VICTORIA

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COVER IMAGE

The Dressmaker, Film Art Media
Photographer: Ben King

INSIDE COVER IMAGE

Tomorrow When the War Began
Ambience Entertainment

INSIDE BACK COVER IMAGE

Armello, League Of Geeks

A MESSAGE FROM OUR BOARD PRESIDENT



Those projects created more than 8,000 employment opportunities for Victorian screen practitioners who contributed to the creation of diverse and entertaining content to be enjoyed by audiences here and abroad. Many of these productions received local and international awards, which is an acknowledgement of the depth of talent we have here in Victoria.

Through its eight core funding programs and other initiatives, Film Victoria staff processed 474 applications with 59% receiving support. This represents a 29% increase in the number of applications assessed. Managing this increase has been possible through the ongoing improvement of systems and processes which have delivered significant efficiency gains.

The support of the Victorian Government is a key element to the success of our screen industry and we welcomed the release of *Creative State*, the Government's strategy for Victoria's creative industries. *Creative State* signifies the important role of the screen industry in Victoria's cultural ecosystem, with identified strategies in place to ensure the continued growth and development of our industry. In addition to sustained funding for Film Victoria's core activities over the next two years, new funding to support growth of screen businesses in Victoria is a welcome and valuable initiative.

I'm pleased to present Film Victoria's 2015/16 Annual Report.

A total of 67 film, television and games projects commenced production with investment support from Film Victoria, delivering \$172.9 million of production expenditure to the State. This is an excellent result which signals stability and confidence in the Victorian screen industry.

I would like to thank the Premier the Hon. Daniel Andrews MP and the Minister for Creative Industries, Martin Foley MP for their ongoing support of the Victorian screen industry, which is essential if it is to remain competitive in a global market and successfully adapt to the challenges and opportunities ahead.

My thanks also to the Film Victoria Board members for their ongoing service and advice, overseeing the strategic objectives and governance obligations of our organisation. I would particularly like to acknowledge the significant contribution of Jan Sardi who served on the Board for eight years and welcome Kelly Lefever who joined the Board in September 2015. In addition I would like to acknowledge the contribution of the industry practitioners who serve on our various committees, bringing additional and valuable expertise and perspectives.

I would like to specially thank Film Victoria's CEO Jenni Tosi who continues to lead our organisation with energy and enthusiasm to deliver strong outcomes for the Victorian screen industry. The hardworking staff of Film Victoria also deserve acknowledgement for their contribution to the very pleasing results achieved in 2015/16.

Everyone at Film Victoria looks forward to continuing to work with the Victorian screen industry in the coming year to assist its continued growth and success.

A handwritten signature in black ink that reads "Ian Robertson". The signature is fluid and cursive, written over a light grey rectangular background.

IAN ROBERTSON
President
Film Victoria

A MESSAGE FROM OUR CEO

The Victorian screen industry proved to be a hub of production activity in 2015/16, as demonstrated by the \$172.9 million of leveraged expenditure in the State from productions supported by Film Victoria.



This is an impressive result which signifies Victorian companies consistently create and produce an extraordinary range of television, comedy, drama, documentary, feature films and games that are distinctive in the marketplace and can appeal to audiences on a global scale.

Australian feature films enjoyed considerable commercial and critical success throughout 2015 and into 2016, many of which were originated by talented Victorians and fully produced here or undertook substantial production in the State. These include *ODDBALL*, *NOW ADD HONEY*, *LOOKING FOR GRACE*, *DOWNRIVER* and *HOLDING THE MAN* and the runaway success, *THE DRESSMAKER*, which enjoyed a world premiere at the 2015 Toronto International Film Festival.

LOOKING FOR GRACE was selected to have its world premiere at Venice, making Director Sue Brooks the first female director to represent Australia in 15 years. *NOW ADD HONEY*, written by Robyn Butler, was selected by Geena Davis to premiere at her newly established Bentonville Film Festival in May 2015 before its Australian theatrical release in November. Our heartiest congratulations to all the filmmaking teams and particularly to Sue Maslin, Jocelyn Moorhouse, Sue Brooks, Alison Tilson, Lizzette Atkins, Sue Taylor and Robyn Butler. In a year where the under representation of women in key roles in the screen industry was the focus of much discussion and activity, it's appropriate to acknowledge the achievement of these individuals and celebrate their well deserved success.

Through Film Victoria's investment and incentive funding programs 67 projects were funded providing over 8,000 employment opportunities for screen practitioners including writers, directors, design teams, on set technicians, composers, picture and sound post production teams, animators, VFX artists, games developers and many more. It's fantastic to have so many talented individuals contributing to the creative process.

Victorian television productions continued to shine with 28 projects commencing production over the past year. Much loved series *PLEASE LIKE ME*, *WENTWORTH*, *OFFSPRING*, *HOUSE HUSBANDS*, *NOWHERE BOYS*, *FIRST CONTACT*, *JACK IRISH*, *THE DOCTOR BLAKE MYSTERIES* and *UPPER MIDDLE BOGAN* returned, while audiences were also delighted by new offerings including *TOMORROW WHEN THE WAR BEGAN*, *THE DIVORCE*, *LUKEWARM SEX* and *THE KATERING SHOW*, with more to follow.

The successful partnership between Film Victoria and the ABC will continue through the ABC Content Initiative, which was announced in June 2016 and will deliver a further pipeline of television production in the State over the next two years.

Film Victoria supported 13 fiction and documentary features that commenced production in the last year. *MONSIEUR MAYONNAISE*, *THE EULOGY*, *THE FAMILY*, *ON RICHARD'S SIDE* and *EMO THE MUSICAL* premiered at the 2016 Melbourne International Film Festival alongside the opening night film *THE DEATH AND LIFE OF OTTO BLOOM*. All will enjoy a theatrical release in the coming year alongside *BERLIN SYNDROME*, *SPIN OUT*, *THE EMPYREAN*, *ALI'S WEDDING*, *DANCE ACADEMY THE COMEBACK*, *GURRUMUL ELCHO DREAMING*, *MAMIL* and *EARTH STORY*. We congratulate the teams behind these films and wish them every success.

Melbourne's game developers continued to impress on a global scale with 40 representatives attending the 2016 Game Developers Conference (GDC) in San Francisco. While funding support from Film Victoria will see 18 new games developed for release - among these are EARTHLIGHT, TICKET TO EARTH, ROGUE SINGULARITY, THE GARDENS BETWEEN, PAPERBARK, SPRYKE, BLOCKPOCALYPSE, REFLEX and CHOICES: AND THE SUN WENT OUT, several of which were pitched at GDC.

Victoria's visual effects specialists were busy again this year delivering extraordinary shots on DEADPOOL, THE LAST WITCH HUNTER and GHOSTBUSTERS, whilst composers, picture and sound post production teams used their skills to make the titles listed in this report, and many others look and sound fabulous.

We were delighted to introduce two new initiatives this year: the Women in Games Fellowship and the Film Victoria-Natalie Miller Fellowship Women in Leadership Development Initiative, which will position Victorian women to take on leadership roles within the industry.

Numerous stakeholder events were supported with the aim of assisting screen practitioners to enhance their skills and allow businesses to source new partnerships and opportunities.

The 2015 Screen Leader Awards acknowledged the outstanding achievements of documentary producer Sonya Pemberton with the Jill Robb Award, with post production expert John Fleming receiving the John Howie Award. Two new awards were established in honour of director Fred Schepisi and screenwriter Jan Sardi.

Gristmill producers Wayne Hope and Robyn Butler were acknowledged with the Greg Tepper Award, while Matt Hall and Andy Sum from Hipster Whale received the Tim Richards Award at our 2016 Seen and Screened event.

The release of *Creative State* in April 2016 outlines the Victorian Government's vision for the creative industries and we look forward to implementing the actions which will see the screen sector continue to flourish and grow.

I wish to acknowledge Minister for Creative Industries, Martin Foley MP and the Victorian Government, who recognise the economic value and social benefits the screen industry brings to Victoria and continue to ensure it is well supported.

Film Victoria could not deliver the range of programs, events and other activities without the guidance of our highly experienced Board members and I thank them for their ongoing support. In particular I'd like to acknowledge the contribution of Jan Sardi who also served on our Evaluation and Advisory Committee. My sincere thanks to Board President Ian Robertson who generously shares his expertise and provides invaluable support.

I'm most fortunate to work alongside an extraordinary team of dedicated staff at Film Victoria. I thank each of them for the enthusiasm and commitment they bring to their roles and for the wonderful service they provide to the Victorian screen industry.

Finally, I'd like to congratulate the many talented Victorian practitioners and businesses on the achievements of the past year. Without your creativity, originality, passion, commitment and shared vision Victoria's screen industry would not be able to achieve this success. So thank you all. We look forward to assisting you in the coming year to ensure our dynamic industry continues to flourish.



JENNI TOSI
Chief Executive Officer
Film Victoria

ABOUT FILM VICTORIA

OUR ROLE

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

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

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

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

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

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

The Act prescribes eight functions for Film Victoria:

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

OUR VISION

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

OUR STRATEGIC OBJECTIVES

Our Corporate Plan outlines our strategic objectives and priority areas for 2014-17.

OBJECTIVE 1

Position the Victorian screen industry to create diverse and engaging content

Support creativity, ideas and talent

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

Build businesses, innovation and entrepreneurs

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

Attract interstate and international production and businesses to Victoria

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

OBJECTIVE 2

Promote screen culture

Engage audiences

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

OBJECTIVE 3

Provide effective and efficient services

Promote and encourage

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

OUR BOARD



IAN ROBERTSON
President
Since September 2011

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



DEBRA ALLANSON
Since September 2010

Debra is an online channel producer and entrepreneur with a long history of developing innovative screen-based content, products and media technology businesses, and a background in film and television funding and distribution in Australia and the UK. In 2013 Debra founded Vui as a specialist producer of custom channels and video sites with a focus on creating secure online environments for children and young people. She was previously a partner in digital media producer Ish Media, which pioneered content formats for mobile, online and broadcast channels. Debra was the founding Chief Executive of ScreenWest, which she led from 1994 until leaving in 2001 to take on advisory roles with media and online businesses in Singapore and Melbourne. She was a Board Director of the Barking Gekko Theatre Company. Debra also works with start-up ventures involved in convergent areas of content, technology and innovation.



ANN DARROUZET
Since September 2010

Ann has worked in the film and television industry for more than 30 years. She is a graduate of the NSW University of Technology and the Victorian College of the Arts, Melbourne and has worked as a creator, executive producer and producer across feature films, documentaries, longform television and multi-platform content. Ann has won national and international awards including two AFIs, an International Emmy, a Banff Rockie and two ATOM Awards. She has also won the Sydney Film Festival Dendy Award and the St Kilda Film Festival Best Film Award for her short film work. Ann is Managing Director of Westside Film & Television and also provides independent film production consultant services to federal government departments and business services to small/medium film enterprises.



DAN FILL
Since September 2010

Dan is the co-founder of Chocolate Liberation Front, an entertainment company focused on high quality and innovative projects. Dan is a producer of *THE NEW ADVENTURES OF FIGARO PHO*, *1001 NIGHTS* and *OSCURA LOST LIGHT* as well as interactive documentaries and activities for PBS, ITV, SBS, ABC, Nickelodeon, CBC and Working Dog. Dan is also a passionate content creator of original intellectual properties and is currently developing projects for virtual reality, touchscreen and immersive experiences. As the former Head of Multi-platform for ABC TV, Dan is one of the innovators who commissioned and launched ABC iView. Prior to moving to Australia, Dan was Vice President of Toronto based Decode Entertainment (now DHX).



KELLY LEFEVER
Since September 2015

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



**LYN MADDOCK AM,
PSM**

Since October 2011

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



MICHAEL MCMAHON

Since February 2010

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



DAVID PARKER

Since September 2010

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



CAROLINE PITCHER

Since February 2013

Caroline is the General Manager for Deluxe Australia's post production businesses, DDP Studios and StageOne Sound. She is a Board member of Ausfilm International, the public/private partnership organisation that connects international filmmakers with the Australian screen industry, and is also the immediate past President of the Screen Services Association of Victoria. Caroline has over 13 years' experience working in the film industry in general management, marketing and business development roles for both the government and private sectors including with Omnilab Media as Marketing and Business Development Director, CEO at Ausfilm, and General Manager at Film Victoria's Melbourne Film Office.



JOHN RUNDELL

Since January 2014

John is a chartered accountant and Managing Director of Stratica, a risk consulting firm and qualified security assessor with offices in Melbourne, Sydney and Hong Kong. He is a former partner of KPMG, working globally particularly in Asia. John has over 30 years' experience in accounting across both the public and private sectors. He is an accredited mediator and arbitrator, listed on the panels of numerous international arbitration centres. He currently chairs the Risk and Audit Committee of the Victorian Department of Environment, Land, Water and Planning. John is the Chair of the Alternative Dispute Resolution Committee of LawAsia and a former director of a major state owned water authority where he also chaired its Risk and Audit Committee.



DARYL TALBOT

Since September 2011

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

RETIRED MEMBER

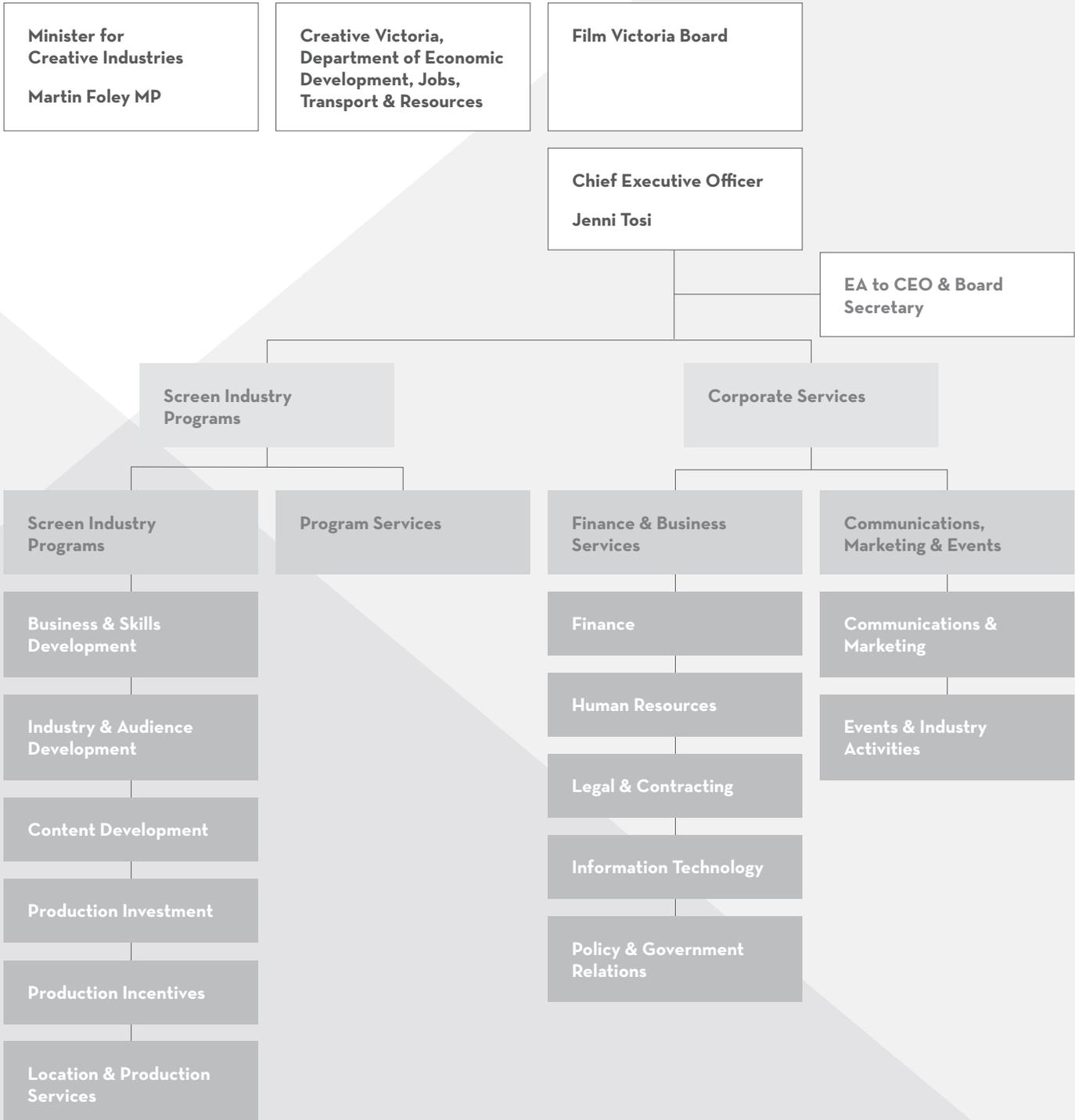
JAN SARDI

September 2007 - August 2015

CORPORATE GOVERNANCE AND ORGANISATIONAL STRUCTURE

(as at 30 June 2016)

In 2015/16 we reported to the Minister for Creative Industries, Martin Foley MP and worked closely with Creative Victoria in the Department of Economic Development, Jobs, Transport and Resources.



THE YEAR IN REVIEW

KEY ACHIEVEMENTS

Through Film Victoria's production funding and incentive programs we supported **67** film, television and games projects that commenced production in Victoria in 2015/16. These projects spent an estimated **\$172.9 million** in the State and generated **8,068** additional employment opportunities for Victorians. The funding commitment for some projects was made in 2014/15.

FEATURE FILMS

We supported **20** feature films that commenced production or post production in Victoria in 2015/16, leveraging **\$50.2 million** in production expenditure. **Six** of these films were feature documentaries and **14** were fiction features, of which **seven** were supported to undertake post production and/or visual effects only.

TELEVISION

We supported **28** television projects that commenced production in Victoria in 2015/16, leveraging **\$119.9 million** of expenditure in the State. Of these projects, **seven** were factual projects and **21** were scripted drama, comedy, children's and animation projects.

GAMES

We supported **19** games projects that moved into production in 2015/16, leveraging **\$2.8 million** in Victoria.

CONNECTING WITH AUDIENCES

Film and television projects we supported received over **132.6 million** Australian views on free-to-air and pay television or at the cinema in 2015/16.

PROGRAMS AND INITIATIVES

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

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

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

FEATURE FILMS & TELEVISION

Production

Through our Assigned Production Investment - Film and Television program we committed funding support to **42** projects, however not all projects commenced production in 2015/16:

- > **seven** fiction feature films with a commitment of **\$639,097**
- > **16** fiction television and online projects with a commitment of **\$3,999,131**
- > **19** documentary feature, television and online projects with a commitment of **\$1,055,780**.

In 2015/16 we continued our partnership with the national broadcaster ABC, completing the Victorian Drama and Comedy Initiative (VDCI) and announcing the ABC Content Initiative. Through these initiatives we provided funding support to a further **seven** television projects in 2015/16, with a commitment of **\$2,740,000**.

The total commitment for production investment in **49** projects was **\$8,434,008**.

Marketing

Through special initiatives we provided marketing support to **three** feature film projects with a total commitment of **\$63,000**.

Incentives

In 2015/16, **four** projects were supported through our Production Incentive Attraction Fund (PIAF) program and **five** projects through our PIAF Post, Digital and Visual Effects (PIAF PDV) program. Combined, they will spend an estimated **\$65.768 million** in Victoria.

We supported **four** projects in 2015/16 through our Regional Location Assistance Fund (RLAF) to undertake production in regional Victoria, injecting an estimated **\$1.566 million** into regional communities.

Not all projects supported in 2015/16 also commenced production in the same financial year.

Project Development

Through our Project Development programs and initiatives we provided both funding and hands-on development support to **74** projects.

In Fiction Development we supported **54** projects with a commitment of **\$840,166** including:

- > **29** fiction feature projects, **eight** of which also participated in our Incubator Feature Lab Intensive
- > **10** writers supported through our Catapult Feature Lab
- > **15** fiction television projects.

In Documentary Development we supported **five** features and **15** television projects with a commitment of **\$244,745**.

The total commitment for project development was **\$1,084,911**.

GAMES

Through our Assigned Production Investment - Games program we committed funding support to **19** games projects with a commitment of **\$1,215,765.50**.

Through our Games Release program we provided market release funding to **seven** projects with a commitment of **\$178,154**.

The total commitment for games projects was **\$1,393,919.50**.

TRAVEL & SKILLS

Through our International Travel program we committed **\$175,000** in funding support to:

- > **18** producers through our Business strand to attend international markets and undertake targeted business travel
- > **42** game developers through our Business strand to attend international markets, including a large delegation to attend the Game Developers Conference in San Francisco
- > **10** practitioners to attend International Festivals where their projects were in competition or screening.

Through our Skills development strands we committed **\$376,376** in funding to support:

- > **Six** Victorian women games practitioners to undertake fellowships through our Women in Games Fellowship initiative
- > **Four** games development companies to provide professional industry placements
- > **Five** Victorian women to undertake skills development through the Film Victoria-Natalie Miller Fellowship Women in Leadership Development Initiative
- > **Seven** directors and **two** writers to undertake professional production placement opportunities
- > **Three** practitioners to undertake a professional attachment on a production through the Professional Attachment Scheme managed on behalf of Film Victoria by Open Channel.

VICTORIAN SCREEN INDUSTRY HIGHLIGHTS

The Dressmaker

Produced by Sue Maslin and directed by Jocelyn Moorhouse the adaptation of Rosalie Ham's novel, THE DRESSMAKER enjoyed a star-studded international premiere at the 2015 Toronto International Film Festival. It then went on to take over \$20 million at the Australian box office to become the eleventh highest-grossing Australian film of all time, and the highest selling Australian DVD of the last three years.

Shot on location in Victoria utilising the skills of talented Victorian creative, crew and cast, THE DRESSMAKER received 13 AACTA nominations taking home Favourite Australian Film, Best Leading Actress, Best Supporting Actress, Best Supporting Actor and Best Costume Design. Multiple other nominations and awards followed.

Following its release in over 30 countries, and further festival screenings at the Zurich, Torino and Seattle film festivals, it is set to delight US audiences with an Amazon Studios release in September 2016.

Strengthening skills

In 2015/16 Film Victoria facilitated 18 professional placements and attachments in a range of key creative and technical roles across the film, television and games sectors, providing Victorian practitioners with significant hands-on skills development opportunities, such as the two highlighted below.

Building on his successful career in the Australian film industry as an actor and writer Tony Briggs was supported to undertake a directors' placement with Essential Media on the JACK IRISH series. Tony shadowed director Mark Joffe and was involved in script discussions, rehearsals, scene direction and the editing process.

Jessica Leslie commenced a 12 month creative producing placement with Princess Pictures in Melbourne which will see her expand her skills and enable her to become a credited producer.

Film Victoria's Professional Attachment Scheme, administered by Open Channel, requires producers receiving investment funding of \$150,000 or more to support a professional attachment on their production. These on the job training opportunities help meet the growing demand for skilled practitioners across a range of disciplines.

While women comprise around half of audiences, they are under represented across Australia's screen industries, particularly in key creative roles. The Film Victoria-Natalie Miller Fellowship Women in Leadership Development Initiative takes a long term approach to this gender imbalance by focusing on advancing women's careers and leadership opportunities in the film and television sectors.

Five recipients received support to build their business expertise and leadership skills through international placements, formal training and mentorships: Britt Arthur, Australian International Documentary Conference CEO; Philippa Campey, Film Camp producer and founder; Rachel Davis, children's television specialist; Gabrielle Oldaker, film marketer; Leanne Tonkes, producer.

Spotlight on games

Victoria remains the heart of Australia's games industry with close to 50% of all Australian games studios based in the State.

Victoria's game developers continued to impress on a global scale with 40 representatives attending the world's largest event for games professionals, the 2016 Game Developers Conference in San Francisco. Indie game studio League of Geeks joined the travel delegation to see ARMELLO recognised as an Independent Games Festival award finalist.

ARMELLO received early development funding through Film Victoria and has since been released on Steam, Microsoft Windows, Mac, OS X, Linux, PlayStation 4, and Xbox One along with Android and Windows tablet versions. Recognised with further award nominations including SXSW 2016, Indiecade, Australian Game Developers Awards and named Kotaku's Australian Game of the Year, and available in 13 languages, it is set to continue engaging global audiences with its mythic worlds and storylines.

While almost half the games audience are women, they comprise only 8.7% of game creators. Film Victoria established the Women in Games Fellowship initiative to provide targeted development opportunities for women working in the games sector to build their leadership skills and professional expertise.

Activities include international placements, formal training and mentorships for the six recipients Katie Gall, Lisy Kane, Brooke Maggs, Kalonica Quigley, Giselle Rosman and Kamina Vincent.

Victorian Drama and Comedy Initiative (VDCI)

The final five projects funded through this partnership with the ABC moved into production during 2015/16. In total the VDCI helped secure a pipeline of 12 television titles produced in Victoria, providing over 4,000 employment opportunities with an estimated Victorian spend of over \$64 million over a two year period.

Highlights include new series THE BEAUTIFUL LIE, GLITCH and SAMMY J AND RANDY IN RICKETTS LANE and the return of THE DOCTOR BLAKE MYSTERIES, PLEASE LIKE ME, JACK IRISH and UPPER MIDDLE BOGAN.

A new expanded partnership with the ABC was announced in June 2016 which will deliver more great drama and comedy, along with documentary and online projects, and professional development opportunities.

INDUSTRY EVENTS & ACTIVITIES

Supporting and promoting screen culture is one of Film Victoria's core priorities, providing the general public with opportunities to appreciate a wider range of screen content than they may otherwise access. More than **2.831 million** people engaged in screen culture activities supported by Film Victoria during 2015/16.

In addition to established and popular events such as the TV Week Logie Awards, Melbourne International Film Festival, St Kilda Film Festival, Little Big Shots and the Indian Film Festival of Melbourne, Film Victoria was delighted to support the Human Rights Arts Festival, Melbourne Queer Film Festival, Melbourne International Animation Festival and the International Chinese Film Festival. The diversity of films shown at these and the many other festivals Film Victoria supports not only entertain audiences, but also have the capacity to help promote empathy and understanding of cultural diversity.

In addition, Film Victoria supported a number of special screenings including the Australian premieres of *THE DRESSMAKER* and inspirational documentary *THE WILL TO FLY* along with family friendly events for *NOW ADD HONEY*, *TOMORROW WHEN THE WAR BEGAN* and *THE NEW ADVENTURES OF FIGARO PHO*, raising the profile of the diverse range of content produced in Victoria.

Industry practitioners were also able to engage in a wide variety of events to help advance their careers.

Film Victoria supported the Screen Producers Australia Screen Forever conference, the National Screenwriters Conference, the Penny Arcade Games Expo and welcomed the Australian International Documentary Conference back to Melbourne after an absence of some years, with each event enjoying sellout participation. Supporting industry conferences is an effective way to connect content creators with key decision makers and financiers, whilst also shining a spotlight on Victorian businesses, talent and the vibrant city of Melbourne.

Our annual Seen & Screened and Screen Leader Awards events recognised the significant achievements of Gristmill producers Wayne Hope and Robyn Butler, alongside Matt Hall and Andy Sum from Hipster Whale, producer Sonya Pemberton and post production expert John Fleming - all leaders in their field within the Victorian screen industry.

This year Film Victoria also established two new awards honouring the achievements of Victorian director Fred Schepisi and screenwriter Jan Sardi, who continue to inspire others to excel at their craft.

Film Victoria hosted a range of industry events, often partnering with industry organisations including Screen Australia, the Games Developers Association of Australia, Screen Producers Australia and the Australian Writers Guild among others. These events aim to strengthen the skillsets of practitioners working across the film, television and game sectors and tap into key insights from local and international content specialists.

Some highlights of this year's events and industry activities include:

- > Rob Thomas, Screenwriter: Masterclass for Comedy screenwriters and producers (Aug 2015)
- > Gideon Raff, Screenwriter: Masterclass for drama producers and writers (Aug 2015)
- > X Media Lab event: Masterclass with Seth Shapiro (Sept 2015)
- > Women in Games Networking Lunch, with guest-speaker Brie Code, Programmer (Oct 2015)
- > Dana Brunetti, Producer: Masterclass for producers (Nov 2015)
- > Film Victoria-Natalie Miller Fellowship Women in Leadership Development Initiative: In Conversation with Producer Andrea Denholm and Jo Bladen, General Manager, Studios, The Walt Disney Company Australia and New Zealand (Feb 2016)
- > PIXAR animation Masterclass with Andrew Gordon and Chris Sasaki (Feb 2016)
- > Jesse Stern, screen and games Writer: One on one meetings with games developers (March 2016)
- > Matt Jones, Story Artist: Animation storyboard workshop (May 2016).

COMMITTEES AND ASSESSMENT PANELS

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

Staff members who participated in assessment meetings in 2015/16 were:

- > CEO, Jenni Tosi
- > Head of Screen Industry Programs, Ross Hutchens
- > Head of Finance and Business Services, Greg Reeves (until 29 April 2016)
- > Acting Head of Finance and Business Services, Rob Hewko (from 2 May 2016)
- > Manager - Incentives and Business Support, Sue Edwards (until 18 December 2015)
- > Manager - Incentives and Investment, Joe Brinkmann (from 21 December 2015)
- > Development and Investment Manager, Jeni McMahon
- > Development and Investment Manager, Cathy Rodda
- > Manager - Script Development, Clea Frost
- > Manager - Games and Digital Content, Liam Routt (until 29 January 2016)
- > Manager - Games and Digital Content, Clara Reeves (from 6 January 2016)
- > Industry Projects Manager, Jana Blair
- > Industry Programs Coordinator, Madeline Getson.

AUDIT AND RISK COMMITTEE

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

The committee also oversees and reviews the risks associated with the Cash Flow Facility and assesses applications to the program for recommendation to the Board for final approval. The committee met on six occasions in 2015/16. All four current members are independent.

- > Lyn Maddock, Board member (Chair)
- > Debra Allanson, Board member
- > John Rundell, Board member
- > Liz Grainger, external member (from 6 October 2015)
- > Jeremy King, external member.

EVALUATION AND ADVISORY COMMITTEE

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

- > CEO (Chair)
- > David Parker, Board member
- > Jan Sardi, Board member (until 31 August 2015)
- > Daryl Dellora, external member
- > Fiona Eagger, external member
- > Anna Grieve, external member
- > Alan Hardy, external member
- > Kelly Lefever, external member (and Board member from 1 September 2015)
- > Richard Lowenstein, external member
- > Dee McLachlan, external member
- > Anna McLeish, external member
- > Craig Monahan, external member
- > Sonya Pemberton, external member
- > Andrew Wiseman, external member.

The committee met on four occasions and assessed 56 applications, of which 42 were approved.

PRODUCTION INCENTIVE ATTRACTION FUND (PIAF) COMMITTEE

This committee meets as required to assess and approve applications to the Production Incentive Attraction Fund programs (PIAF and PIAF PDV) and the Regional Location Assistance Fund (RLAF). In 2015/16 the PIAF committee also assessed applications to the Victorian Drama and Comedy Initiative (VDCI). When considering applications, there must be four voting members from the following:

- > Ian Robertson, Board President (Chair)
- > Debra Allanson, Board member
- > Lyn Maddock, Board member
- > CEO
- > Head of Screen Industry Programs
- > Head of Finance and Business Services
- > David Hanna, external member.

The committee met on 11 occasions and assessed 19 applications, of which 15 were approved.

BUSINESS AND SKILLS DEVELOPMENT ASSESSMENT PANEL

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

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

In addition, the panel may engage external assessors as required. External assessors engaged for the Women in Games Fellowship initiative in 2015/16 were:

- > Kate Edwards
- > Nicole Stark.

The panel met on 20 occasions and assessed 130 applications, of which 86 were approved.

DIGITAL MEDIA ASSESSMENT PANEL

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

- > CEO
- > Head of Screen Industry Programs
- > Manager - Games and Digital Content
- > Development and Investment Manager(s)
- > Lauren Clinnick
- > Matt Ditton (until 15 November 2015)
- > Alison Gibb
- > Trevor Powell
- > Neil Rennison
- > Nicole Stark
- > Megan Summers
- > Andrew Symons
- > Daniel Visser.

The panel met on five occasions and assessed 64 applications, of which 26 were approved.

DOCUMENTARY DEVELOPMENT ASSESSMENT PANEL

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

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

External assessors engaged in 2015/16 included:

- > Anna Grieve
- > Richard Lowenstein.

The panel met on nine occasions and assessed 26 applications, of which 20 were approved.

FICTION DEVELOPMENT ASSESSMENT PANEL

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

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

External script development assessors engaged in 2015/16 included:

- > Ranald Allan
- > Aaron Anderson
- > Elizabeth Coleman
- > Andy Cox
- > Leah Estrin
- > Joe Forte
- > Veronica Gleeson (from 6 October 2015)
- > Alan Hardy
- > Regina Lee
- > Kelly Lefever (Board member from 1 September 2015)
- > Sue Masters
- > Anna McLeish
- > Alison Nisselle
- > Tim Pye
- > Jan Sardi
- > Katherine Slattery (from 20 October 2015)
- > Sue Taylor
- > Brian Udovich.

The panel met on 22 occasions and assessed 131 applications, of which 51 were approved.

INDUSTRY AND AUDIENCE DEVELOPMENT ASSESSMENT PANEL

This panel assesses applications to the Industry Development (formerly Industry Activities), Audience Engagement (formerly Audience Access) and Regional Audience Engagement (formerly Regional Audience Access) funding strands, providing recommendations to the CEO or Head of Screen Industry Programs. In 2015/16 the panel also assessed applications for the Connecting to the World Through Film program and applications to attend the MIFF 37South PostScript & Direct event. The panel must comprise a minimum of three of the following internal panel members:

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

The panel met on eight occasions and assessed 32 applications, of which 30 were approved. No external panel members were engaged in 2015/16.

SPECIAL ASSESSMENT PANEL

A special assessment panel was formed to assess applications to the Film Victoria-Natalie Miller Fellowship Women in Leadership Development Initiative.

The panel comprised:

- > CEO
- > Development and Investment Manager
- > Annette Blonski, on behalf of the Natalie Miller Fellowship
- > Jennifer Sabine, on behalf of the Natalie Miller Fellowship.

The panel met on one occasion and assessed 11 applications, five of which were approved.

REPORT OF OPERATIONS 2015/16

RESPONSIBLE BODY'S DECLARATION

In accordance with the *Financial Management Act 1994*, I am pleased to present the Annual Report for Film Victoria for the year ending 30 June 2016.



IAN ROBERTSON
President
Film Victoria

22 August 2016

RISK MANAGEMENT COMPLIANCE ATTESTATION

I, Ian Robertson, certify that Film Victoria has complied with the Ministerial Standing Direction 4.5.5 – Risk Management Framework and Processes. Film Victoria's Audit and Risk Committee has verified this.



IAN ROBERTSON
President
Film Victoria

22 August 2016

PERFORMANCE AGAINST OUTPUT PERFORMANCE MEASURES

There were no major changes or factors affecting performance and the achievement of objectives in 2015/16.

Film Victoria reports to government on two budgetary and performance outputs with associated targets. Results for the 2015/16 reporting period are below.

PERFORMANCE INDICATOR	UNIT OF MEASURE	2015/16 TARGET	2015/16 ACTUAL	VARIANCE (%)	RESULT
Value of film, television and digital media production supported by Film Victoria	\$ million	173	173*	0.06	✓
Additional employment from production supported by Film Victoria	number	7,500	8,068	7.4	✓✓

Note:

* Result rounded up from \$172.9 million for consistency with Budget Paper 3 reporting.

✓ = Performance target achieved.

✓✓ = Performance target achieved - exceeds the standard 5% variance. The 2015/16 actual is higher than the target due to several television drama projects employing a larger number of cast and crew than anticipated.

OVERVIEW OF FINANCIAL PERFORMANCE AND POSITION DURING 2015/16

FIVE YEAR FINANCIAL SUMMARY

	30-JUN-2016	30-JUN-2015	30-JUN-2014	30-JUN-2013	30-JUN-2012
	\$	\$	\$	\$	\$
Revenue from government	25,373,417	19,871,230	21,939,134	15,317,163	17,541,463
Other revenue	1,115,704	1,435,684	2,122,469	2,607,103	2,919,970
Total revenue	26,489,121	21,306,914	24,061,603	17,924,266	20,461,433
Total project costs	18,273,789	15,852,665	20,361,611	15,701,961	15,547,946
Net operating result	1,482,524	(812,923)	(2,706,398)	(4,983,655)	(2,083,022)
Net cash flow	1,006,095	(1,266,879)	(2,082,374)	(6,173,057)	1,289,711
Total assets	26,064,505	24,846,871	25,458,102	28,483,624	32,552,887
Total liabilities	1,583,513	1,848,403	1,646,711	1,965,836	1,051,445
ALLOCATION OF CASH ASSETS					
Outstanding commitments*	13,172,083	12,952,191	16,463,175	17,692,606	20,298,110
Commitment to program expenditure	1,671,468	(614,736)	(4,256,253)	(4,903,309)	(2,830,757)
Cash Flow Facility funds	8,490,865	9,990,865	11,388,277	12,888,277	14,383,277
Total cash assets	23,334,416	22,328,320	23,595,200	25,677,574	31,850,630
Receivables - including producer loans	1,430,564	1,154,207	235,639	1,121,166	499,356
Property, plant and equipment	1,191,106	1,248,267	1,456,784	1,617,939	202,901
Total non-cash assets	2,730,089	2,518,551	1,862,902	2,806,049	702,257
TOTAL ASSETS	26,064,505	24,846,871	25,458,102	28,483,624	32,552,887

Notes

*Commitment amounts for all years include GST.

REVENUE FROM GOVERNMENT

The total funding package from government to Film Victoria was \$25.4 million in 2015/16, of which \$21.7 million is controlled by Film Victoria and \$3.7 million is administered by Film Victoria.

Total government funding in 2015/16 was higher than 2014/15 as a result of the Victorian Drama and Comedy Initiative (VDCI) funding initiative.

OTHER REVENUE

Other revenue in 2015/16 is lower than previous years as a result of lower program repayments. Development repayment requirements are directed back into programs during the financial year.

NET OPERATING RESULT

Timing factors influence how our finances are reported. These timing factors are outlined below.

Film Victoria is required to recognise all government funding as well as other income it receives as revenue within the financial year that it is received.

During a financial year a substantial portion of the revenue received is allocated to various funding programs that result in financial commitments to successful applicants. In turn, a substantial portion of the financial commitments may remain undisbursed at the end of the financial year. This is primarily due to contracted milestones or deliverables that are still outstanding after contracts are executed. As a result, during any one financial year, Film Victoria may make disbursements that arise from financial commitments outstanding from prior years.

During a financial year there may be additional program expenditure commitments made, and partly or wholly disbursed using funds received in previous years.

The improvement in the net operating result in 2015/16 is primarily due to increased revenue from government as outlined above, offset by increased program commitments and payments. As a result, there is an accounting surplus of \$1.5 million for 2015/16.

SIGNIFICANT CHANGES IN FINANCIAL POSITION

There were no significant matters which changed our financial position during the reporting period.

SIGNIFICANT CHANGES OR FACTORS AFFECTING PERFORMANCE

There were no significant changes or factors which affected our performance during the reporting period.

NET CASH FLOW

The major factors affecting the variability of net cash flows are funding receipts, program payments and cash flow loans. During 2015/16 there was an increase in net cash flows, due to the VDCI funding initiative and a reprioritisation of funding from the Cash Flow Facility to Film Victoria, partially offset by increased program payments. The net result was an increase in cash held by Film Victoria.

Further details of cash flows are contained in the Financial Statements of this Annual Report.

TOTAL ASSETS

The increase in total assets during 2015/16 is predominantly due to the increase in cash assets outlined above.

OUTSTANDING COMMITMENTS

The value of outstanding commitments represents the level of financial commitments still to be disbursed by Film Victoria as at 30 June 2016. Disbursement is dependent on the achievement of contracted milestones and deliverables due in the future. The increase in outstanding commitments for 2015/16 reduces the accounting deficit along with increased government revenue and the transfer from the Cash Flow Facility to Film Victoria.

COMMITMENT TO PROGRAM EXPENDITURE

This is the aggregate amount of cash held and committed to fund projects or activities supported through industry programs and initiatives and outstanding balance sheet liabilities as at 30 June 2016. The balance this year is positive due to the VDCI funding initiative and filming or other production variables.

CASH AVAILABLE ONLY FOR THE CASH FLOW FACILITY

This is the aggregate amount of cash available to meet future Cash Flow Facility loans. During 2015/16 a transfer from the Cash Flow Facility to Film Victoria was approved. These cash holdings are also represented in the total assets balance as at 30 June 2016.

SUBSEQUENT EVENTS

There have been no events subsequent to the balance sheet date affecting the operations of Film Victoria.

EMPLOYMENT RELATED DISCLOSURES

WORKFORCE DATA

Table 1: Full time equivalent (FTE) staffing trends from 2012 to 2016

2016	2015	2014	2013	2012
36.6	33	35.8	40.8	44.2

Table 2: Employment status of employees

	ONGOING EMPLOYEES				FIXED TERM AND CASUAL EMPLOYEES
	EMPLOYEES (HEADCOUNT)	FULL TIME (HEADCOUNT)	PART TIME (HEADCOUNT)	FTE	FTE
June 2016	28	25	3	27.4	9.2
June 2015	25	23	2	24.6	8.4

Table 3: Workforce composition

	JUNE 2016			JUNE 2015		
	ONGOING		FIXED TERM AND CASUAL EMPLOYEES	ONGOING		FIXED TERM AND CASUAL EMPLOYEES
	EMPLOYEES (HEADCOUNT)	FTE	FTE	EMPLOYEES (HEADCOUNT)	FTE	FTE
GENDER						
Male	8	7.8	2.2	7	7	1.6
Female	20	19.6	7.0	18	17.6	6.8
AGE						
Under 25	1	1.0	0.0	0	0	0
25-34	10	10.0	1.6	9	9	2.2
35-44	10	9.4	3.0	9	8.6	2.6
45-54	5	5.0	3.8	5	5	2.6
55-64	2	2.0	0.8	2	2	1
Over 64	0	0.0	0.0	0	0	0
CLASSIFICATION						
VPS 1	0	0.0	0.0	0	0	0
VPS 2	0	0.0	0.0	0	0	0
VPS 3	9	9.0	3.0	6	6	1.6
VPS 4	8	7.8	0.0	7	7	1
VPS 5	6	5.8	6.2	5	4.8	5.8
VPS 6	3	2.8	0.0	4	3.8	0
STS	0	0.0	0.0	0	0	0
EO 1	0	0	0.0	0	0	0
EO 2	1	1	0.0	1	1	0
EO 3	1	1	0.0	2	2	0
Total	28	27.4	9.2	25	24.6	8.4

Notes

All figures reflect employment levels during the last full pay period in June of each year.

Ongoing employees means people engaged on an open ended contract of employment and executives engaged on a standard executive contract who were active in the last full pay period in June.

FTE means full time staff equivalent.

Excluded are those on leave without pay or absent on secondment, external contractors/consultants, temporary staff employed by employment agencies, and a small number of people who are not employees but appointees to a statutory office, as defined in the *Public Administration Act 2004*.

The 2016 FTE figure includes one vacant Executive Officer position temporarily filled by non-executive staff. The 2015 FTE figure excludes two full-time, ongoing vacant positions.

Employees have been correctly classified in workforce data collection.

EMPLOYMENT AND CONDUCT PRINCIPLES

We abide by the public sector values outlined in the *Public Administration Act 2004*. These values are:

- > Responsiveness
- > Integrity
- > Impartiality
- > Accountability
- > Respect
- > Leadership
- > Human rights.

All staff members are provided with a copy of the Code of Conduct for the Victorian Public Sector upon joining our organisation. Further information regarding the ethical and professional values of our organisation is outlined in our *Film Victoria Collective Agreement*, which can be found at www.film.vic.gov.au.

The *Film Act 2001* also provides guidance for our executive and staff on conflict of interest issues.

We are an equal opportunity employer and are governed by the principles of the *Equal Opportunity Act 2010*, as well as being bound by the privacy standards articulated in the *Privacy and Data Protection Act 2014*. We are committed to applying merit and equity principles when appointing staff. We provide position descriptions for all employees and potential candidates and have established procedures for recruiting new staff members to ensure that applicants are assessed and evaluated fairly.

ENTERPRISE AGREEMENT

The *Film Victoria Collective Agreement 2012* expired on 31 December 2015, however, it remains in force until it is superseded by the new *Film Victoria Enterprise Agreement 2016* or is formally terminated by the Fair Work Commission.

Formal negotiations for the new agreement commenced in January 2016 and in-principle agreement between Film Victoria and the Community and Public Sector Union (CPSU) was reached in July 2016. Formal approval processes are to follow. The terms and conditions of the proposed agreement are largely in line with the terms and conditions of the *Victorian Public Service Agreement 2016*.

INDUSTRIAL DISPUTES

We work cooperatively with the Community and Public Sector Union (CPSU) and employee representatives. No days were lost in the year as a result of an industrial dispute.

OCCUPATIONAL HEALTH AND SAFETY

Under the *Occupational Health and Safety Act 2004*, Film Victoria has a responsibility to provide facilities to ensure that the health and welfare of all employees is protected. We are responsible for ensuring that, where practicable, the workplace is safe and without risk to the health and safety of all staff members. Our Occupational Health and Safety Committee, which meets quarterly, has employee representation from management and staff.

	2015/16	2014/15	2013/14
Reported hazards/ incidents/near misses	2	1	5
Number of claims	0	0	0
'Lost time' standard claims	n/a	n/a	n/a
Average cost per claim	n/a	n/a	n/a

OTHER DISCLOSURES

CONSULTANCIES UNDER \$10,000

In 2015/16 Film Victoria engaged no consultancies where the total fees payable to the consultants was less than \$10,000.

CONSULTANCIES OVER \$10,000

In 2015/16 there was one consultancy where the total fees payable to the consultant was \$10,000 or greater. The total expenditure incurred during 2015/16 in relation to this consultancy was \$63,530 (excluding GST).

CONSULTANT	PURPOSE OF CONSULTANCY	START DATE	END DATE	TOTAL APPROVED PROJECT FEE (EXCLUDING GST)	EXPENDITURE 2015/16 (EXCLUDING GST)	FUTURE EXPENDITURE (EXCLUDING GST)
Deloitte Access Economics	Conduct an analysis of Victoria's screen industry	Aug 2015	Apr 2016	63,530	63,530	Nil

GOVERNMENT ADVERTISING EXPENDITURE

Film Victoria's expenditure on government advertising in the 2015/16 reporting period did not exceed \$100,000.

ICT EXPENDITURE

Film Victoria had a total ICT expenditure of \$641,000 in 2015/16, as detailed below.

BUSINESS AS USUAL (BAU)	NON-BUSINESS AS USUAL (NON-BAU) ICT EXPENDITURE	
	OPERATIONAL EXPENDITURE	CAPITAL EXPENDITURE
\$456,000	\$185,000	\$142,000
		\$43,000

"ICT expenditure" refers to Film Victoria's costs in providing business-enabling ICT services. It comprises Business As Usual (BAU) ICT expenditure and Non-Business As Usual (Non-BAU) ICT expenditure.

"Non-BAU ICT expenditure" relates to extending or enhancing Film Victoria's current ICT capabilities. Non-BAU ICT expenditure = Operational expenditure + Capital expenditure.

"BAU ICT expenditure" is all remaining ICT expenditure which primarily relates to ongoing activities to operate and maintain the current ICT capability.

OFFICE BASED ENVIRONMENTAL IMPACTS

Film Victoria 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, Film Victoria encourages recycling, uses recycled paper, and uses a timer to automatically switch off the lights and heating during the evenings and weekends. Film Victoria first reported on office based environmental impacts in 2014/15, which provides a baseline for comparison.

INDICATOR	2015/16	2014/15
Total units of copy paper purchased (reams)	249	223
Percentage of 75-100% recycled content copy paper purchased (%)	98.4	95.7
Average daily energy usage (kWh)	152.7	153.7
Average quarterly greenhouse gas emissions (tonnes)	16.7	16.3
Percentage of electricity matched by renewable sources (%)	100	100

NATIONAL COMPETITION POLICY

Competitive neutrality seeks to enable fair competition between government and private sector businesses. Any advantages or disadvantages that government businesses may experience, simply as a result of government ownership, should be neutralised. Film Victoria continues to implement and apply this principle in its business undertakings.

BUILDING ACT 1993

Film Victoria 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 Film Victoria. Film Victoria had one application in 2015/16. The decision for this application will be made next financial year, in accordance with the timeframes set out in the *Freedom of Information Act 1982*.

Making a request

Access to documents may be obtained through written request to the Freedom of Information Manager, as detailed in section 17 of the *Freedom of Information Act 1982*. In summary, the requirements for making a request are:

- It must be in writing
- It must clearly identify which documents are being requested; and
- Include the application fee (the fee may be waived in certain circumstances).

Requests for documents in the possession of Film Victoria should be addressed to:

Freedom of Information Officer
Film Victoria
Level 3, 55 Collins Street
MELBOURNE VIC 3000

Requests can also be lodged online at www.foi.vic.gov.au.

Access charges may apply once documents have been processed and a decision on access is made, for example, photocopying and search and retrieval charges. Further information regarding Freedom of Information can be found at www.foi.vic.gov.au.

PROTECTED DISCLOSURE ACT 2012

The *Protected Disclosure Act 2012 (Vic)* encourages and assists people to make 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 legislation and establishes a system for the matters disclosed to be investigated and for rectifying action to be taken.

Film Victoria does not tolerate improper conduct by employees, nor the taking of reprisals against those who come forward to disclose such conduct. Film Victoria is committed to ensuring transparency and accountability in its administrative and management practices, and supports the making of disclosures that reveal improper conduct. Film Victoria will take all necessary steps to best manage the welfare of individuals who make such disclosures.

Reporting procedures

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

The Independent Broad-based Anti-corruption Commission Victoria
Level 1, North Tower
459 Collins Street
MELBOURNE VIC 3000

Phone 1300 735 135

Mail IBAC, GPO Box 24234, Melbourne, VIC 3001

Internet www.ibac.vic.gov.au

Email See the website above for the secure email disclosure process, which also provides for anonymous disclosures.

Film Victoria has established procedures for the protection of persons from detrimental action in reprisal for making a protected disclosure about Film Victoria or its employees. You can access Film Victoria's procedures directly from Film Victoria.

VICTORIAN INDUSTRY PARTICIPATION POLICY ACT 2003

In October 2003, the Victorian Parliament passed the *Victorian Industry Participation Policy Act 2003*, which requires public bodies and departments to report on the implementation of the Victorian Industry Participation Policy (VIIP). Departments and public bodies are required to apply VIIP in all tenders over \$3 million in metropolitan Melbourne and \$1 million in regional Victoria. Film Victoria completed no tenders or contracts to which the VIIP applied during the reporting period.

ADDITIONAL INFORMATION AVAILABLE ON REQUEST

In compliance with the requirements of the Standing Directions of the Minister for Finance, details in respect of the items listed below have been retained by us 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 the Annual Report:

- a. A statement that declarations of pecuniary interests have been duly completed by all relevant officers
- b. Details of shares held by senior officers as nominee or held beneficially in a statutory authority or subsidiary
- c. Details of publications produced by us about our activities and where they can be obtained
- d. Details of changes in prices, fees, charges, rates and levies charged by us for services, including services that are administered
- e. Details of any major external reviews carried out in respect of the operation of Film Victoria

- f. Details of any other research and development activities undertaken by Film Victoria
- 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 our 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 Film Victoria, 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; and
 - > expenditure committed to each engagement.

This information is available on request from:

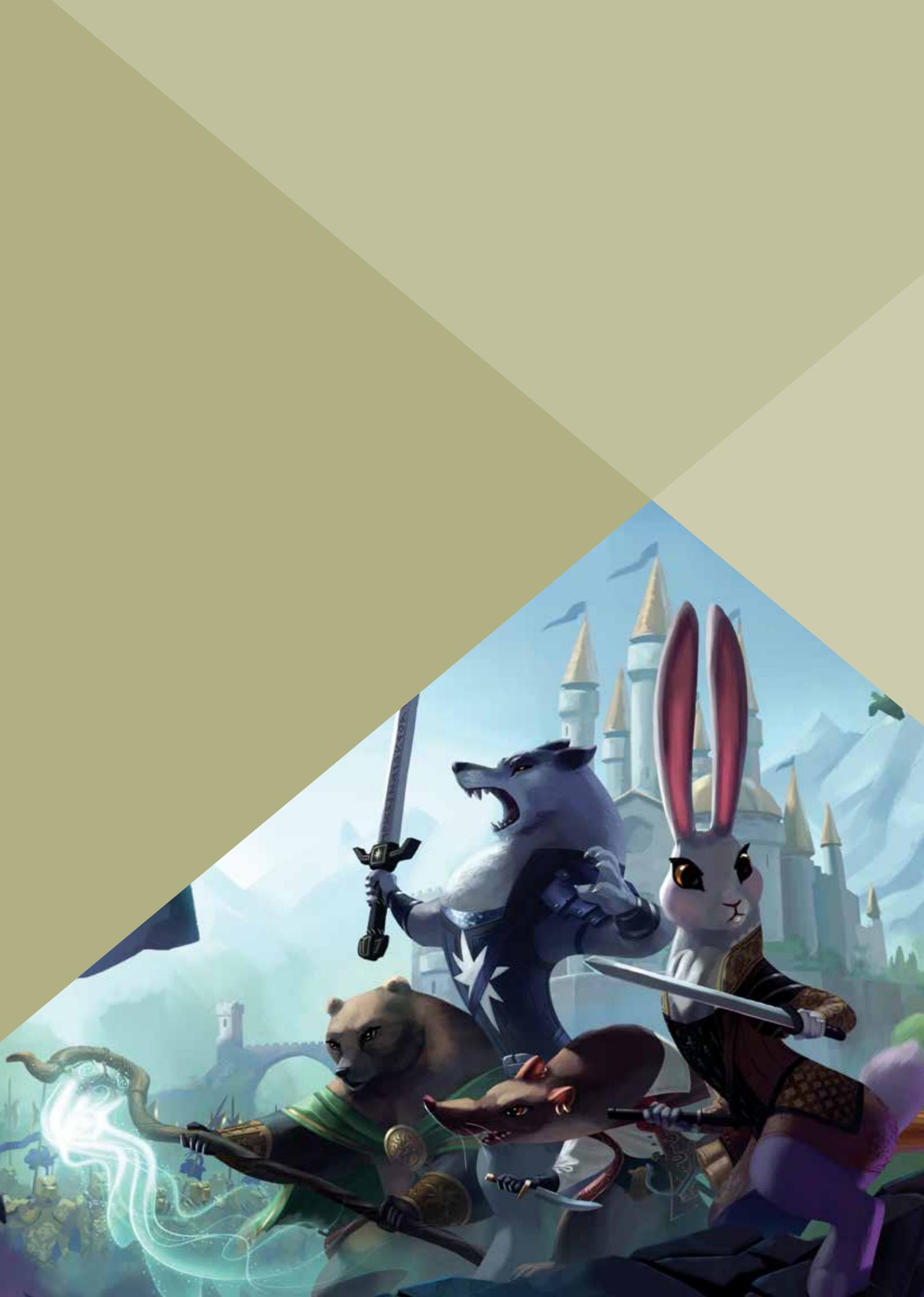
Head of Finance and Business Services
Film Victoria
Level 3, 55 Collins Street
MELBOURNE VIC 3000

DISCLOSURE INDEX

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

LEGISLATION	REQUIREMENT	PAGE REFERENCE
MINISTERIAL DIRECTIONS		
REPORT OF OPERATIONS - FINANCIAL REPORTING DIRECTIONS GUIDANCE		
Charter and purpose		
FRD 22G	Manner of establishment and the relevant Ministers	4 & 8
FRD 22G	Purpose, functions, powers and duties	4-5
FRD 22G	Key initiatives and projects	9-12
FRD 22G	Nature and range of services provided	5
Management and structure		
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