



ANNUAL REPORT

2025-26



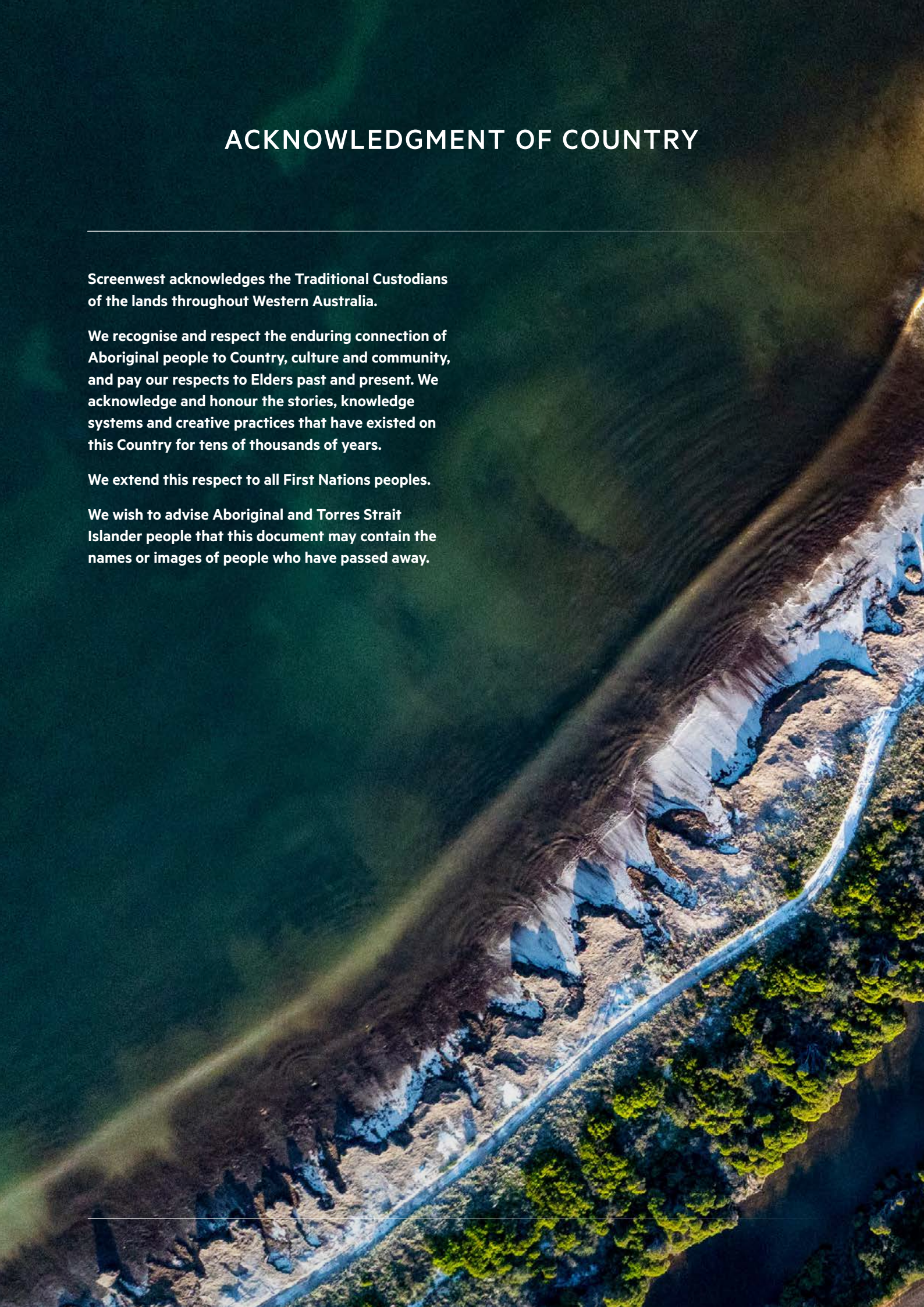
ACKNOWLEDGMENT OF COUNTRY

Screenwest acknowledges the Traditional Custodians of the lands throughout Western Australia.

We recognise and respect the enduring connection of Aboriginal people to Country, culture and community, and pay our respects to Elders past and present. We acknowledge and honour the stories, knowledge systems and creative practices that have existed on this Country for tens of thousands of years.

We extend this respect to all First Nations peoples.

We wish to advise Aboriginal and Torres Strait Islander people that this document may contain the names or images of people who have passed away.





ABOUT SCREENWEST

Screenwest is Western Australia's not-for-profit screen funding and industry development organisation. We support the development and production of film, television, and digital game projects in Western Australia.

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BOARD CHAIR REPORT

On behalf of the Screenwest Board of Directors, I am pleased to present the 2025-26 Screenwest Annual Report.

This year Western Australia's screen industry continued to reach new milestones. We saw locally generated stories premiering on our screens and at international festivals to critical acclaim, the opening of the new Perth Film Studios with its first production the Stan Original and ITV series *Two Birds* and the attraction of our first Netflix series *Breakers*, which filmed in the state's South West.

The Western Australian Government, through Lotterywest, provided a record \$10.8 million grant to Screenwest to boost Western Australia's expanding screen industry, backing more local stories, screen talent and production companies. Strengthened grant funding has allowed us to increase our investment in local talent and companies, ensuring that Western Australia's unique stories reach audiences worldwide.

Through the generous support of the Western Australian Government, Screenwest continued to fast-track growth across the screen industry. Throughout the year, the Targeted Industry Capacity Building Program supported businesses across areas including unit, special effects, costume, lighting and production support facilities, to scale up and become future ready.

During 2025-26, 47 Screenwest supported film, television and digital games projects commenced production. This included the West Coast Visions recipient, *End to End* which filmed along the Bibbulmun Track, feature films *Twice Over* and *The Engagement*, documentaries *Saltwater Cowboys*, *Stuff the British Stole S3* and *Stacey Dooley's Australia: Off the Beaten Track*.

Screenwest launched the 2026-29 Digital Games Strategy, our first dedicated games strategy. Recognising the global growth in this sector, the strategy aims to accelerate the development of a vibrant, sustainable digital games industry that champions Western Australian creatives.

We welcomed the Federal Government move to introduce local content quotas on global streaming services to create a more sustainable future for the Australian screen industry.

This year we farewelled former Screenwest Chair, John Driscoll. I thank him for his seven years of dedicated service which saw record levels of government investment into the screen industry, including new funding for digital games, workforce development and the launch of the Western Australian Production Attraction Incentive. The Screenwest Board also welcomed new director Charles Kobelke.

We were pleased to welcome Cathy Henkel and Francesca Hope to the Industry Advisory Group Committee, both bringing significant experience to the committee as we farewelled outgoing members Grady Habib and David Vincent Smith who each made a strong contribution over their six-year tenure. I thank the entire Industry Advisory Group Committee for their work in advising the Screenwest Board on critical industry issues and opportunities.

I would like to extend a heartfelt thanks to my fellow Board directors, Chief Executive Officer Rikki Lea Bestall and the entire Screenwest team for their expertise, passion and dedication throughout the year.

I also thank our government partners for their support – Lotterywest, the Department of Creative Industries, Tourism and Sport, the Department of Primary Industries and Regional Development and the Western Australian Government. I look forward to working with you, the Screenwest team and the Western Australian screen industry as we work together to drive growth, economic and cultural impact.

Western Australian stories are the heart of our state's screen industry, and I thank our key creatives and crew who continue to drive the production of local stories, sharing our uniquely Western Australian perspective to audiences around the world.



Phil Thick
SCREENWEST CHAIR

CEO REPORT

It is an exciting time to be a part of Western Australia's screen industry. This year saw our stories celebrated on the global stage, international projects choosing to partner with WA, and local screen businesses capitalising on the opportunities of a growing screen industry.

We continued our commitment to driving growth in Western Australia's screen industry through building local talent and crew and supporting locally driven content.

Screenwest delivered strategic support to enhance the foundation of the state's screen ecosystem, rolling out industry skills and business development initiatives whilst supporting a strong pipeline of production in the state.

A slate of WA-made projects hit screens around the world, with feature films *Birthright*, *Whale Shark Jack*, *Proclivitas* and *We Bury the Dead* launching in cinemas and streaming platforms across the year. Other releases included *Mystery Road: Origin S2*, *Ghosts Australia*, *RUN* and *Tales From Outer Suburbia* followed by a record number of WA-made digital games including *Finch* and *Archie*, *Omi Oh My AI* and *Don't Stop Girlypop!*.

Our world-leading documentary sector continued to light up our screens with series including *Shipwreck Hunters Australia S2*, *End Game with Tony Armstrong*, *Rookie Truckers*, *Our Medicine S2*, *Hospital in the Deep End S2* and *Stuff the British Stole S3*.

Local talent and projects were recognised on the global stage. The Stan Original series *Invisible Boys* was nominated for the prestigious 2026 Peabody Awards. *Tales From Outer Suburbia* won the 24th Annual Screen Producers Australia Award for Animated Production of the Year, a celebration of a uniquely Western Australian story. Western Australian-made projects received an impressive 34 nominations at the 2026 Australian Academy of Cinema and Television Arts Awards, 2 Australian International Documentary Conference Awards, and 13 TV Week Logie Award nominations.

During 2025-26, Screenwest supported projects generated \$64.2 million in direct Western Australian expenditure. Through the Western Australian Production Attraction Incentive, we attracted larger productions than ever before, enabling local screen creatives and crew

to crew to build their credits on large scale projects right here in Western Australia.

Informed through industry consultation, we updated our Terms of Trade. These updates better reflect current industry practice and strengthen our commitment to diversity, access and inclusion. I thank everyone who participated in the consultation.

I sincerely thank Lotterywest and the Western Australian Government for their support. Their invaluable support fosters local talent, brings WA stories to screens and continues to drive growth and economic impact in the state's creative industries. Through our pipeline of projects across film, television and digital games, we are backing a diverse and vibrant screen industry, supporting jobs for the future.

I thank the production companies, distributors, crew and creatives and acknowledge the commitment and leadership of the Screenwest Board, Industry Advisory Group Committee and Screenwest staff.

Together, we're growing a strong and sustainable screen industry for Western Australia.



Rikki Lea Bestall
SCREENWEST CHIEF EXECUTIVE OFFICER

SCREENWEST GOVERNANCE

Screenwest (Australia) Limited (Screenwest) is a not-for-profit company limited by guarantee and governed by the *Corporations Act 2001* and the *Australian Charities and Not for profits Commission Act 2012*.

SCREENWEST BOARD

Screenwest's Board of Directors are responsible for the strategic direction of the organisation and its governance.

The Directors in office as at 30 June:

Phil Thick
Chair

Michael Scott
Deputy Chair

Anni Browning

Annie Fogarty AM

Charles Kobelke

Donna Oxenham

Emma Drummond

John Atkins AO

Sue Taylor

Susan Hunt AM PSM.

Screenwest thanks outgoing board Chair John Driscoll for his contribution during the year.

BOARD COMMITTEES

INDUSTRY ADVISORY GROUP COMMITTEE

The Industry Advisory Group Committee (IAGC) is an advisory group that assists the Screenwest Board to engage with, monitor and maintain currency with emerging issues and trends affecting the WA screen industry. The IAGC helps the Board make policy and strategic decisions on a properly informed basis and provides a vital link and flow of information between the Screenwest Board and the WA screen industry.

The IAGC Members in office as at 30 June:

Lien See Leong
Committee Chair

Celia Tait
Deputy Chair

Amy Doherty

Cathy Henkel

Francesca Hope

James Grandison

Jodie Bell

Kim Lord

Mark Boskell.

During the year Board representation on the IAGC was shared between Anni Browning and Sue Taylor.

Screenwest thanks outgoing IAGC members Grady Habib and David Vincent Smith for their contribution during the year.

FINANCE, AUDIT AND RISK COMMITTEE

The Finance, Audit and Risk Committee (FARC) function is to examine and support the Board to maintain an effective risk, control and compliance framework, and fulfil its external financial statement responsibilities.

The FARC Members in office as at the end of the year:

Michael Scott

Board Director and Committee Chair

Phil Thick

Board Director and Board Chair

Sue Taylor

Board Director.

Screenwest thanks outgoing FARC members John Driscoll and Stephen Carre for their contribution during the year.

NOMINATIONS COMMITTEE

The Nominations Committee function is to examine the selection and appointment practices of the Company and to search for and recommend new board members for Screenwest and new members for the IAGC, and other Board committees as and when required.

The Nominations Members in office as at the end of the year:

John Atkins AO

Board Director and Committee Chair

Phil Thick

Board Director and Board Chair

Emma Drummond

Board Director

Susan Hunt AM PSM

Board Director

James Grandison

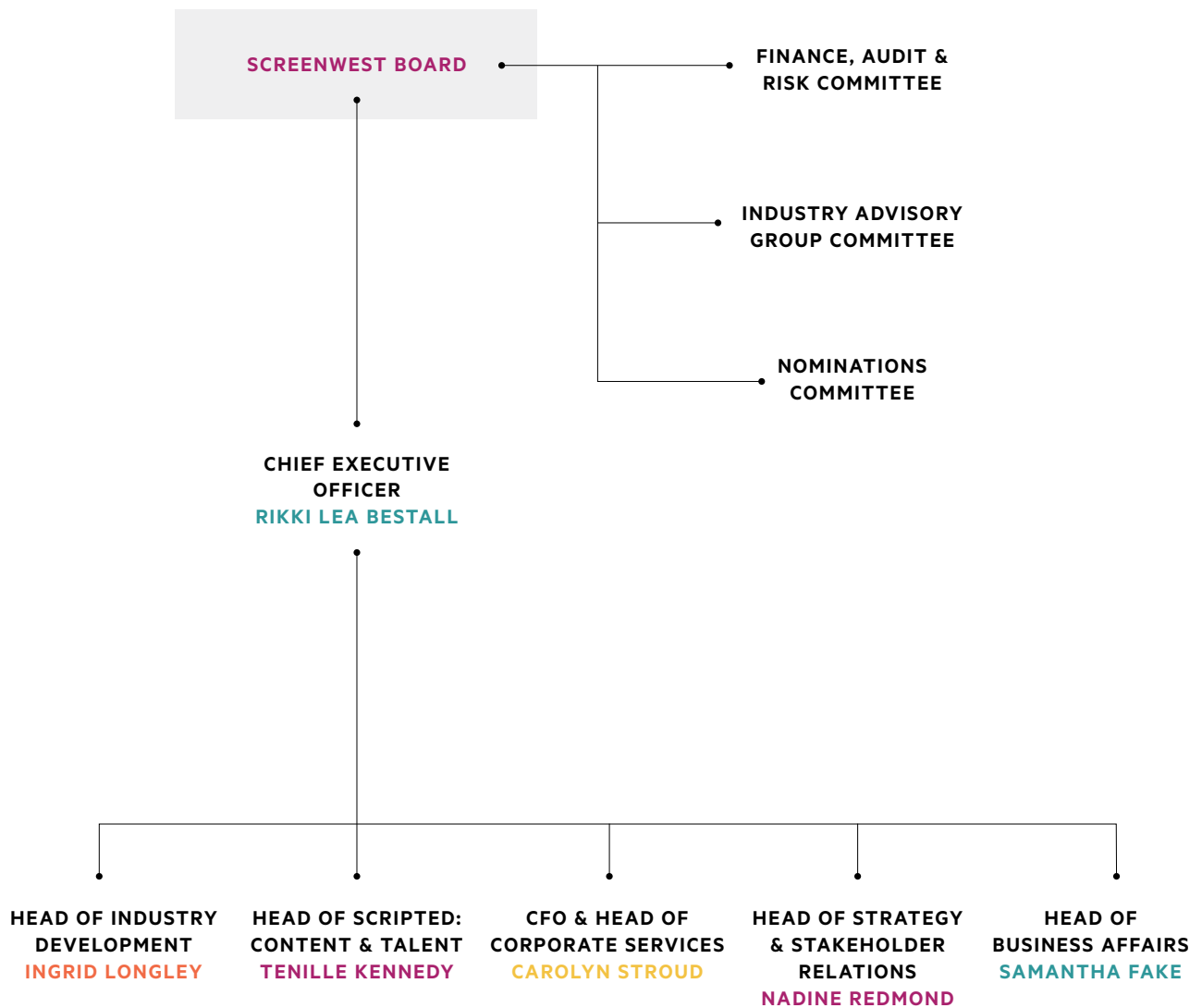
Industry Representative.

Screenwest thanks outgoing Nominations Committee member John Driscoll for his contribution during the year.



GOVERNANCE AND EXECUTIVE STRUCTURE

(AS AT 30 JUNE)





THE YEAR IN REVIEW



Productions supported by Screenwest investments generate additional economic activity in Western Australia which would not have otherwise occurred.

\$64.2M

IN DIRECT WA EXPENDITURE FROM SCREENWEST FUNDED PRODUCTIONS.
A DIRECT RETURN OF \$3.95 FOR EVERY SCREENWEST DOLLAR INVESTED.

\$10.9M

IN ADDITIONAL WA PRODUCTION EXPENDITURE WAS GENERATED
BY SCREENWEST TRACKED SEQUELS, SPIN-OFF PROJECTS, AND/OR
PROJECTS THAT HAVE LEVERAGED OFF A PROJECT PREVIOUSLY FUNDED
BY SCREENWEST.

\$1.6M

IN DIRECT WA EXPENDITURE FROM PRODUCTION IN REGIONAL
WESTERN AUSTRALIA.



480FTE

SCREENWEST'S ACTIVITIES CREATED AND SUPPORTED AN ESTIMATED
TOTAL 480 FTE. OF THIS TOTAL, 270 FTE WERE DIRECTLY EMPLOYED IN
THE MOTION PICTURE AND SOUND RECORDING SECTOR. IN ADDITION,
SCREENWEST FUNDED PROJECTS SUPPORTED FURTHER EMPLOYMENT IN
WHOLESALE AND RETAIL TRADE, PROFESSIONAL SERVICES AND FOOD
AND BEVERAGES SERVICES SECTOR.

\$60.9M

PRODUCTIONS THAT RECEIVED SCREENWEST FUNDING GENERATED A
TOTAL ECONOMY-WIDE TOTAL GROSS VALUE ADDED (GVA) IMPACT OF
\$60.9 MILLION.



47

FILM, TELEVISION, PDV AND DIGITAL GAME PROJECTS COMMENCED
PRODUCTION OR POST, DIGITAL AND VISUAL EFFECTS WORK.

74

HOURS OF FILM, TELEVISION AND ONLINE CONTENT PRODUCED.

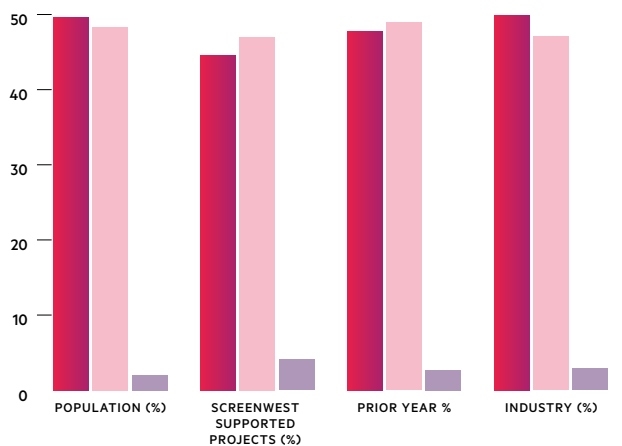
DIVERSITY BEHIND THE CAMERA AND ON SCREEN

The Everyone Project is an industry-wide initiative for measuring and reporting on the diversity of cast, crew, and creatives in Australian film and television productions.

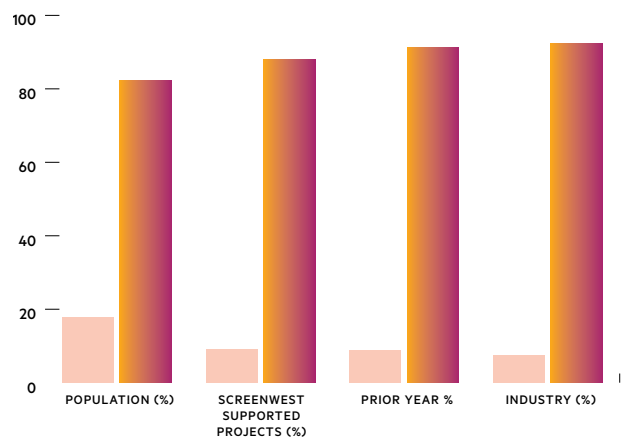
Screenwest requires recipients of its film and television production funding to register with *The Everyone Project*. Once registered the platform invites cast, crew and creatives to complete a voluntary demographic survey.

The data collected by *The Everyone Project* is de-identified and reflects the people who chose to respond to the survey. If no data is shown it means there were not enough responses to report the results on a de-identified basis.

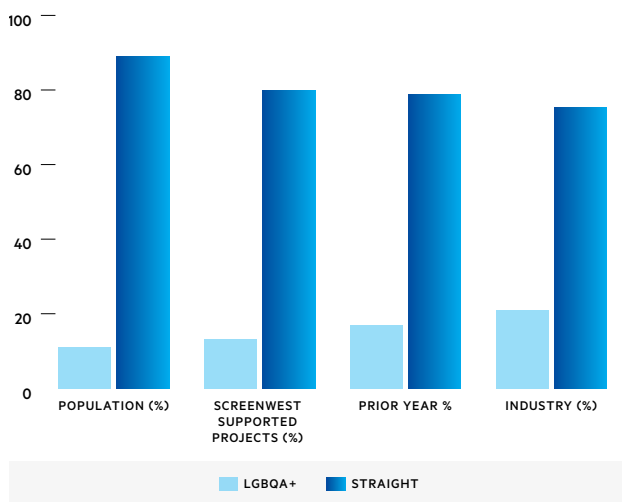
GENDER



DISABILITY

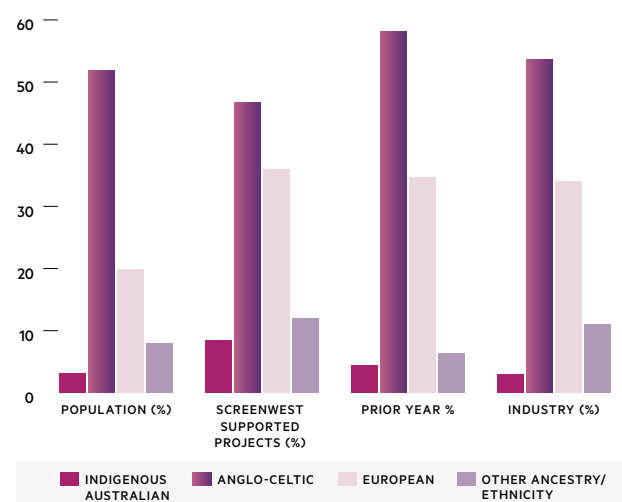


SEXUALITY



ANCESTRY/ETHNICITY

Contributors who have identified their ancestry/ethnic background as Indigenous Australian or who have identified as having an ancestry/ethnic background other than, or in addition to, an Anglo-Celtic and/or Indigenous Australian. Contributors may choose more than one answer.

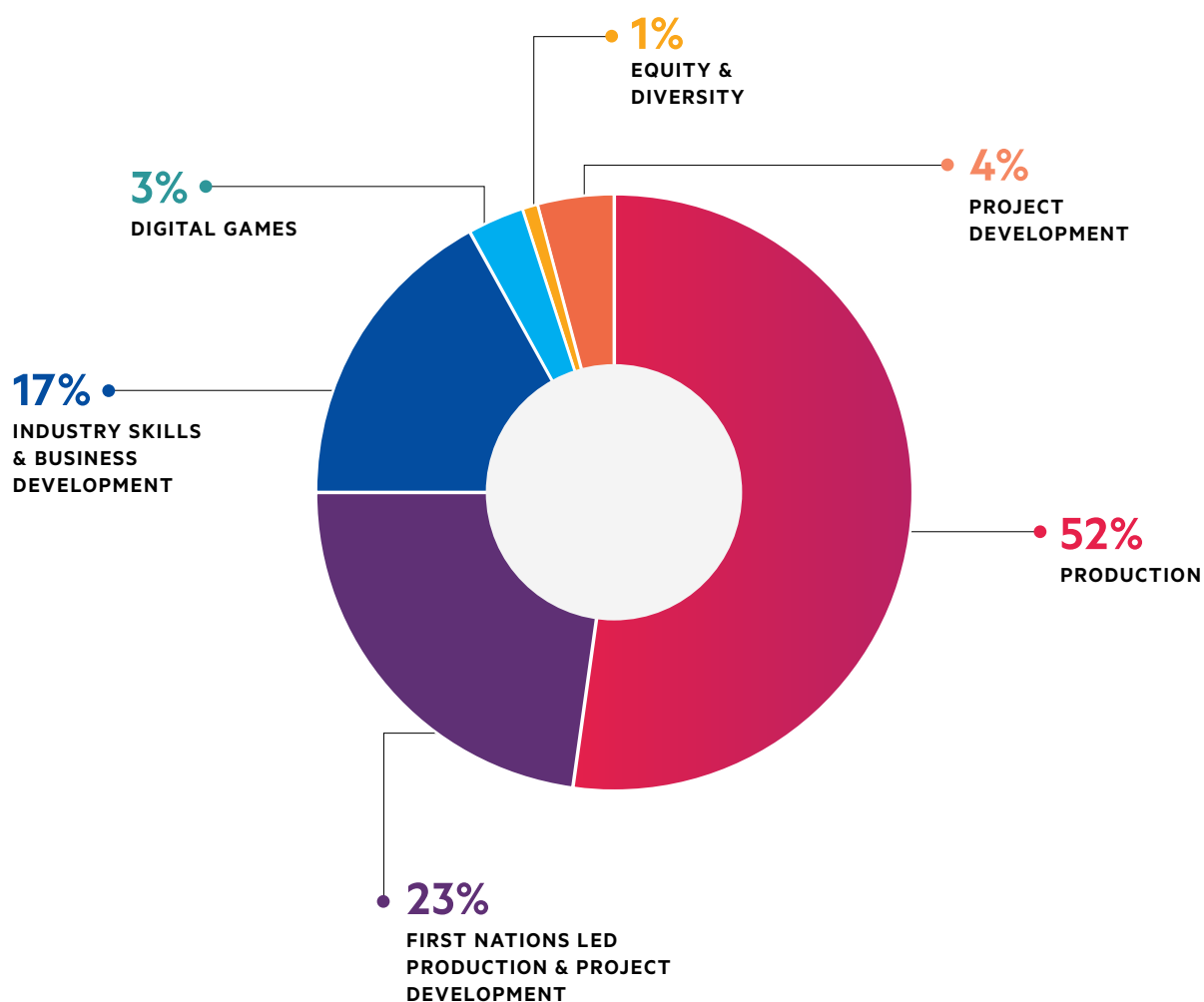






SCREENWEST FUNDING ALLOCATIONS

In 2025-26, over \$32 million was allocated through Screenwest funding programs and initiatives. The pie chart below shows how funding was allocated.



STRATEGIC PRIORITY 1

GROW THE SCOPE AND PROFILE OF WESTERN AUSTRALIAN PRODUCTION

Screenwest continued its commitment to growing the scope and profile of Western Australian production and building Western Australia's reputation as a globally competitive destination.

In 2025-26 the Western Australian Government, through Lotterywest, provided Screenwest with a record funding level of \$10.8 million. This level of support for the local screen industry recognises both the cultural and economic value generated by Western Australian screen stories, and the opportunity that lies in Western Australia's screen industry.

Through this ongoing support, Screenwest continues to back bold stories, screen talent, local production companies and new voices.

WESTERN AUSTRALIAN-MADE STORIES REACH NATIONAL AND GLOBAL AUDIENCES

Western Australian-made projects reached audiences nationally and globally with a slate of projects released throughout the year including:

Birthright – The black-comedy feature film from Western Australian writer/director Zoe Pepper premiered at the 2025 Tribeca Festival in New York before being screened at the 2025 Sydney Film Festival, Melbourne International Film Festival and CinefestOZ Film Festival where it was nominated for the film prize. The feature was released in cinemas across Australia in May 2026.

First Facts: First Nations Factual Showcase – Debuted on 10 Streaming with five WA-made documentaries leading the lineup including *Re-imagining Our Futures: birthing*, *Anangu Way*, *Ornmol*, *Life After Footy*, and *Burabura*.

Ghosts Australia – The Australian adaptation of the British and US comedy *Ghosts* hit screens on Network 10 and Paramount+ in November 2025 and was released in the UK in July 2026. The production was attracted to WA through the Western Australian Production Attraction Incentive.

Mystery Road: Origin S2 – Filming on location in Pemberton, the prequel season of the widely successful *Mystery Road* juggernaut was released on the ABC in September 2025. It has received both Australian Academy of Cinema Television Awards and TV Week Logie Award nominations.

Our Medicine S2 – Revealing how traditional healing and culturally informed practice is reshaping patient outcomes across Australia, the documentary series from WA production companies Pink Pepper and Periscope Pictures premiered on NITV and SBS in February 2026.

Proclivitas – The emotionally charged thriller from Western Australian writer/director Miley Tunnecliffe and producer Kate Separovich premiered at 2025 SXSW in Sydney, was released in Australian cinemas in March 2026 and is currently available to stream on Netflix.

Reckless – Showcasing Perth and Fremantle the explosive comic suspense series, *Reckless*, premiered on SBS and NITV in November 2025, with Hunter Page-Lochard nominated for the TV Week Logie Award for Best Lead Actor in a Drama.

Shipwreck Hunters Australia S2 – Filmed across Western Australia's Mid West, Gascoyne, Wheatbelt, South West and Goldfields-Esperance regions the 6-part documentary series premiered on Disney+ in August 2025. The series is a co-production between WA production company VAM Media, Terra Australis Productions and Barking Mad Productions.

Tales from Outer Suburbia – Bringing to life Shaun Tan's beloved illustrated stories based on memories of growing up in Perth and featuring the voice of Dawn French, the highly anticipated series which features cutting-edge CGI from WA production company Siamese, was released on ABC Big Kids in January 2026.

We Bury The Dead – Filmed in the Great Southern, Western Australian writer/director Zak Hilditch's survival thriller premiered at the 2024 Adelaide Film Festival. It had its world premiere at SXSW 2025 in Texas before its release in cinemas across the US, Australia and New Zealand.

Whale Shark Jack – Set on and around the breathtaking Ningaloo Reef, the feature film from Western Australian filmmaking trio Miranda Edmonds, Khrob Edmonds and Kathryn Lefroy premiered on Stan in April 2026.

WESTERN AUSTRALIA ATTRACTS MAJOR NETFLIX AND STAN / ITV SERIES

Screenwest continued to administer the Western Australian Production Attraction Incentive and Western Australian Post, Digital and Visual Effects Incentive. Between them the two incentives injected more than \$36.3 million into the local economy during the year.

Through the incentive, Western Australia attracted *Breakers*, the first Netflix series to be filmed in Western Australia. The 8-part series starring Antony Starr (*The Boys*, *Banshee*, *The Covenant*, *G20*) was the biggest production to take place in the state, injecting over \$19 million into the WA economy and creating over 200 jobs.

The Stan Original and ITV series *Two Birds* is the first production to film at the Perth Film Studios. The production from BAFTA and Peabody Award winning producer Patrick Spence (*Mr Bates vs the Post Office*, *A Spy Among Friends*, Stan Original *The Hack*) through AC Chapter One, and Western Australia producer Martha Coleman (*Scrublands: Silver*, *Diary of an Uber Driver*) through Third Act Stories, also filmed on location in Kalgoorlie and York. The series is injecting more than \$17 million into the WA economy and employing over 100 Western Australian cast and crew.

CREATING A FILM FRIENDLY WESTERN AUSTRALIA

Screenwest continued to drive film friendly principles and strengthen production outcomes for the state. During the year, we ran regional and metropolitan film friendly workshops to support councils with practical tools and confidence in welcoming screen production.

Through partnerships with National Trust WA, Development WA, local councils and property owners, Screenwest expanded location availability, increasing access to heritage sites, development precincts and residential locations for local and inbound productions.

In November 2025, the Shire of Gingin was recognised as Film Friendly after attracting a range of screen productions to film in the region.

STRATEGIC PRIORITY 2

BUILD LOCAL TALENT, CREW AND PRODUCTION COMPANIES

Screenwest continued its support of local talent, crew, and production companies – backing sustainable growth across the screen ecosystem.

RECORD YEAR FOR SKILLS DEVELOPMENT

This year, Screenwest has delivered a record 52 professional development opportunities for local screen practitioners, supported through the Below the Line Crew Capacity Program, the Workforce Capacity Program and Professional Development Placements Program.

Together, the programs provided important development opportunities for emerging and mid-career screen practitioners, building industry capacity and giving local practitioners valuable hands-on production experience to build their credits and further their careers in their home state.

“The attachment gave me hands-on experience with skills directly relevant to my chosen area. It also introduced me to people from different departments, both locally and interstate. Before the attachment, I found it challenging to break into the film industry because I didn’t have those connections. After going through the program, I was offered a position on the next job, and the next, and since then I’ve had consistent work across a number of productions in WA.”

Jessica Chong, Accounts Assistant Scrublands: Silver, Mystery Road: Origin S2, Ghosts Australia, Reckless

BUILDING A FUTURE-READY SCREEN INDUSTRY

Funded by the Western Australian Government, Screenwest launched the Screen Industry Capacity Building program, enabling screen businesses to scale up infrastructure and services to support the growing levels of scripted production in the state.

Since its inception, nine screen businesses have been supported through the program across unit, special effects, props, catering, costume, lighting, camera rentals and production support facilities.

Through the Workshops and Masterclasses Fund, Western Australian screen practitioners have gained hands-on experience in areas such as film lighting,

managing documentary production, project pitching and creating impact in First Nations documentary projects. Twelve workshops were held during the year with a combined attendance of over 300.

ROMANCE ROLLS IN THE KIMBERLEY

Western Australian First Nations filmmakers Devina McPherson and Kimberley Benjamin’s G.O.A.T commenced production in the state’s Kimberley region as part of the short-film romantic comedy initiative Proper Loved Up in partnership with Screen Australia.

G.O.A.T follows Lilah who when she meets the new environmental scientist in town Rosie, she falls hard for her. But since Lilah isn’t sure Rosie is even queer, she’ll have to do some serious sleuthing to find out. G.O.A.T was supported through Screenwest’s Indigenous Low Budget Production Television Fund.

WESTERN AUSTRALIAN DOCUMENTARY TAKES CENTRE STAGE AT CLIMATE STORY LAB

Saltwater Cowboys of Shark Bay was selected to take part in the inaugural Climate Story Lab Australia. Executive produced by Renee Kennedy with series producer Karla Hart, producers Shari Hutchinson and Nathan Gibbs and directed by Gary Hamaguchi and Kimberley Benjamin the six-part documentary series tells the story of Malgana entrepreneur Michael Wear and his Indigenous start-up, Tidal Moon, in restoring the ecosystem of Gathaagudu (Shark Bay).

The series was supported by Screenwest through the Documentary Production Fund, WA Regional Screen Fund and WA PDV incentive.

UNEARTHING DISTINCTIVE VOICES

Five Western Australian filmmaking teams were selected to produce their scripted short film projects through the 2025 Elevate initiative. Designed to uncover distinctive WA voices and projects, through this program Screenwest continued its investment in the professional skills

development of WA's most talented early-to-mid career creatives.

"I'm incredibly grateful to Screenwest for supporting Hole in One through Elevate. This initiative doesn't just help us tell an amazing story — it strengthens the future of the WA screen industry. By pairing emerging crew with experienced mentors in a safe and supportive environment, we're investing in long-term sustainability and skills development. It's exciting to be part of building an industry where local talent can grow, collaborate, and thrive."

Jaimee Peasley, Elevate 2025 recipient

UPSKILLING LOCAL KEY CREATIVES

Two year-long skills development programs, Producer Talent Accelerator and Bill Warnock Talent Accelerator, opened for applications in July 2025.

Western Australian writer Jamey Claffey was the successful recipient of the Bill Warnock Talent Accelerator initiative and producer Kara Pisconeri was the successful recipient of the Producer Talent Accelerator initiative. Each will receive up to \$100,000 to develop their skills and screen projects.



STRATEGIC PRIORITY 3

EXPAND FOCUS ON DIGITAL STORYTELLERS

Throughout the year, Screenwest deepened its support of digital games and online storytelling, laying the strategic foundation to support industry growth and development.

SCREENWEST DIGITAL GAMES STRATEGY 2026-29

Recognising the potential of the Western Australian digital games sector, Screenwest launched its four-year dedicated Digital Games Strategy in December 2025. The strategy backs local digital games developers and studios, setting a strong foundation to drive the industry into its next phase of growth and best position Western Australia to further capitalise on the economic benefits, talent, innovation and export capacity of the digital games sector.

ACCELERATING DIGITAL GAMES BUSINESS DEVELOPMENT

Through the Digital Games Business Accelerator Fund, four digital game businesses were supported to create local employment and training pathways and strengthen the sustainability of their businesses. The 2025-26 recipients of this fund were GaneDev Studio, Hungry Sky, ARCH REBELS and UNIKAT.

BACKING LOCAL SKILLS AND TALENT

Two professional placements were supported, enabling Western Australian games developers to grow their skills, knowledge and industry experience.

A regionally based WA games practitioner undertook a game artist placement at MicroProse, expanding their technical and creative skills in pixel artistry and giving them valuable hands-on experience at a well-respected studio.

Screenwest also supported a four-month Quality Assurance Placement for a local games practitioner at League of Geeks. Through this placement, the recipient was able to work across multiple titles simultaneously, whilst gaining mentorship and hands-on experience in a world-class development team.

During the year, 34 digital game practitioners received funding support to travel to pivotal industry conferences, markets and events including Melbourne International Games Week, Tokyo Game Show, Gamescom and Bitsummit. This support enabled practitioners to exhibit their games, pitch and connect with major international publishers and platform holders.

SUPPORTING A NEW WAVE OF DIGITAL GAMES

January 2026 saw a record-breaking month of Screenwest supported games releases, with four much anticipated projects released to market. These projects included:

- + **Finch and Archie** – a two-player co-op noir murder mystery game, produced by Octarine Arts. Each player plays one half of the crime-fighting duo: Detective Jack Finch or his police dog Archie and uses deduction skills or sense of smell to find evidence, interrogate suspects and catch the culprit.
- + **Omi Oh My AI** – Is a 90s inspired puzzle game by Perth-based indie studio Every Second Studio. Omi is your quirky AI friend that leads you on a quest of the World Wide Web of the 90s, where you must prove you're human. Omi Oh My AI is the studio's first game.
- + **Don't Stop Girlypop!** – A highly anticipated first-person-shooter game by Funny Fintan Softworks. It is a Y2K arena movement shooter game, where staying still is not an option.

WA GAME DEVELOPERS ON SHOW AT PIXEL EXPO

Reflecting the growth of Western Australia's digital games sector, in 2025 Pixel Expo brought together the largest showing of Western Australian game developers.

Supported by Screenwest, over 30 developers showcased their WA-made games to thousands of digital games enthusiasts, animators, developers and industry professionals from all over the world at the Perth Convention and Exhibition Centre in September 2025.

ON DEMAND FUND SUPPORTS ONLINE CONTENT

Screenwest reinstated its On Demand Fund, providing grant finance to produce online series or one-off XR projects in Western Australia. The fund promotes innovation in screen storytelling and supports talent development.

Screenwest will be consulting with the local screen industry later in 2026 about its role in online storytelling.





PROD. *The Road Ahead*

ROLL

3

SCENE

TAKE

DIRECTOR: *Claire Ha*

CAMERA: *Richard van Uffelen*

DATE:

Day-Night Int Ext Mos
Filter Sync

ACKNOWLEDGMENTS

Screenwest is supported by the State Government of Western Australia through Lotterywest, the Department of Creative Industries, Tourism and Sport and the Department of Primary Industries and Regional Development.

Screenwest sincerely thanks all its valued partners for their committed and ongoing support of our organisation and the Western Australian screen industry.

2025-26 FINANCIAL SUMMARY

STATEMENT OF NET SURPLUS AND OTHER COMPREHENSIVE INCOME

	2026 \$'000	2025 \$'000
OPERATING ACTIVITIES		
Grant Revenue	24,387	22,489
TOTAL OPERATING REVENUE	24,387	22,489
Grant Expenses	19,658	18,017
Employee Expenses	3,582	3,146
Supplier Expenses	1,332	1,355
Depreciation and Amortisation Expense	170	166
Other Expenses	42	32
TOTAL OPERATING EXPENSES	24,784	22,716
DEFICIT FROM OPERATING ACTIVITIES	(397)	(227)
INVESTING ACTIVITIES		
Interest Income	732	578
SURPLUS BEFORE FINANCING AND INCOME TAXES	335	351
FINANCE ACTIVITIES		
Finance Expenses	9	18
SURPLUS BEFORE INCOME TAX	326	333
Income Tax Expense	–	–
TOTAL SURPLUS FOR THE YEAR	326	333
Other Comprehensive Income	–	–
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	326	333

STATEMENT OF FINANCIAL POSITION	2026 \$'000	2025 \$'000
ASSETS		
Current Assets	61,283	42,624
Non-Current Assets	84	239
TOTAL ASSETS	61,367	42,863
LIABILITIES		
Current Liabilities	57,843	39,612
Non-Current Liabilities	-	53
TOTAL LIABILITIES	57,843	39,665
NET ASSETS	3,524	3,198
EQUITY		
Reserves	646	646
Retained Earnings	2,878	2,552
TOTAL EQUITY	3,524	3,198

STATEMENT OF CHANGES IN EQUITY	Reserves \$'000	Retained Earnings \$'000	Total Equity \$'000
Balance as at 30 June 2024	646	2,219	2,865
Surplus for the Year	-	333	333
BALANCE AS AT 30 JUNE 2025	646	2,552	3,198
Surplus for the Year	-	326	326
BALANCE AS AT 30 JUNE 2026	646	2,878	3,524

STATEMENT OF CASH FLOWS	2026 \$'000	2025 \$'000
Net Cash Flow provided by Operating Activities	16,988	5,882
Net Cash used in Investing Activities	(27,139)	1,547
Net Cash used in Financing Activities	(150)	(137)
Net change in cash and cash equivalents	(10,301)	7,292
Cash and cash equivalents, beginning of reporting period	42,332	35,040
CASH AND CASH EQUIVALENTS AT THE END OF REPORTING PERIOD	32,031	42,332

A Search Beyond The Stars

**DOCUMENTARY
SHORT**

DURATION

7 minutes

PRODUCTION COMPANY

Ardiol Creative

PRODUCER

Luke Riches

DIRECTOR/WRITER

Daniel Riches

SCREENWEST FUNDING

WA Reflections Initiative

SYNOPSIS

As the Perth Observatory nears completion, we explore the history of WA's space exploration and its significant achievements along the way.

Aussie Gold Hunters S11

**DOCUMENTARY
SERIES**

DURATION

16 x 44 minutes

PRODUCTION COMPANY

Electric Pictures

EXECUTIVE PRODUCERS

Andrew Ogilvie, Andrea Quesnelle

SERIES PRODUCER

Terry Taplin

**BROADCASTER/
DISTRIBUTOR**

Warner Bros. Discovery, Seven Network, DCD Rights

SCREENWEST FUNDING

Documentary Production

SYNOPSIS

Heading into its eleventh season, *Aussie Gold Hunters* follows hard-core prospectors and small-scale gold miners on their quest for gold in some of the most extreme wilderness of outback Australia.

Bill Bailey's Korea

DOCUMENTARY SERIES

DURATION

6 x 48 minutes

PRODUCTION COMPANY

Perpetual Entertainment West

**BROADCASTER/
DISTRIBUTOR**

SBS Australia, Channel 4 UK, DCD Rights

WA PDV PROVIDER

Evolution West Post Production

SCREENWEST FUNDING

WA PDV Incentive

SYNOPSIS

Bill Bailey's Korea is a six-part immersive journey into the music, food, and traditions that define this extraordinary nation.

Breakers

SCRIPTED SERIES

DURATION

8 x 45 minutes

PRODUCTION COMPANY

Clerkenwell Films

EXECUTIVE PRODUCERS

Wim de Greef, Petra Fried, Gavin O'Grady, Matt Jarvis

PRODUCER

Nick Pitt

DIRECTORS

Mary Nighy, Ng Choon Ping

WRITERS

Pete Jackson, Jessica Tuckwell, Eve Hedderwick Turner

**BROADCASTER/
DISTRIBUTOR**

Netflix

SCREENWEST FUNDING

WA Production Attraction Incentive

SYNOPSIS

Two boys looking for paradise get caught up in a cult-like community of surfers on the Australian coast.

Dead Howling

**SCRIPTED FEATURE
FILM**

DURATION

90 minutes

PRODUCTION COMPANY

Filmscope Entertainment, Howling Film Productions

**BROADCASTER/
DISTRIBUTOR**

Rialto Distribution

WA PDV PROVIDER

Sandbox and Soundbyte

SCREENWEST FUNDING

WA PDV Incentive

SYNOPSIS

After losing his entire family in a zombie apocalypse, a grieving, reluctant werewolf must escort two siblings to a sanctuary for human survivors.

Did You Know of Effie Fellows?

**DOCUMENTARY
SHORT**

DURATION

7 minutes

PRODUCTION COMPANY

Marco Noe

**PRODUCER/DIRECTOR/
WRITER**

Marco Noe

SCREENWEST FUNDING

WA Reflections Initiative

SYNOPSIS

In a bold journey of self-discovery, an emerging performer sets out to honour the legacy of Effie Fellows, Australia's forgotten trailblazer of gender-bending performance. As they navigate archival treasures and personal challenges, they find inspiration in Effie's fearless defiance of societal norms, culminating in a transformative live performance of her iconic song, "I've Never Seen a Straight Banana."

End to End

SCRIPTED FEATURE FILM

DURATION

90 minutes

PRODUCTION COMPANY

Hope St Production

EXECUTIVE PRODUCER

David Nokes

PRODUCER

Melanie Filler

DIRECTOR

Tim Baretto

BROADCASTER/ DISTRIBUTOR

Bonsai

SCREENWEST FUNDING

West Coast Visions

SYNOPSIS

A middle-aged couple activate a long-held promise to hike Western Australia's Bibbulmun Track – a last chance to determine the fate of their struggling marriage. Through the gruelling 50-day journey, the couple grapple with entrenched ways of being, and relive moments they thought they had left behind. Poignant encounters with fellow travellers deepen our understanding of their challenges as the pair walk toward their decision with heart and humour.

Fern: Seed Guardian

DIGITAL GAME

COMPANY

Overgrown Antics

DEVELOPMENT TEAM

Sophie Till, Jamie Dougall

PLATFORM

PC

SCREENWEST FUNDING

Digital Games Pre-Production

SYNOPSIS

In a fantastical interpretation of West Australian bushland, we follow our little rodent protagonist as she undertakes the dangerous task of defeating the encroaching Goo as it uses her fears to warp her perception of reality.

Frostliner

DIGITAL GAME

COMPANY

GaneDev Studio Pty Ltd

DEVELOPMENT TEAM

Nathan Gane, Elizabeth Haynes, Josiah Ward

PLATFORM

PC

SCREENWEST FUNDING

Digital Games Production

SYNOPSIS

The moon shattered. The world froze. Take command of a nomadic train city hurtling through a war-ravaged frozen wasteland. In this survival city builder on rails, gather survivors, scavenge resources, and do whatever it takes to keep the engine running and stay ahead of the frost.

Fuzzy

SCRIPTED SHORT

DURATION

10 minutes

PRODUCTION COMPANY

Lewis Pots Media

PRODUCER

Alex Nell

DIRECTOR

Melle Branson

WRITERS

Melle Branson, Anneleise Sullivan

SCREENWEST FUNDING

Elevate Initiative 2024

SYNOPSIS

Set in 2001, the story follows Lola, a 12-year-old Southeast Asian-Australian girl caught between worlds – on the precipice of adolescence, but still undoubtedly a child. Through her handycam video diary, we witness Lola's innocence slowly eroded by the influence of her imaginary friend, Fuzzy. Blurring lines between reality and imagination, Lola's behaviour becomes increasingly troubling, revealing an unsettling truth.

G.O.A.T

SCRIPTED SHORT

DURATION

12 minutes

PRODUCTION COMPANY

Ramu Productions

EXECUTIVE PRODUCER

Jodie Bell

PRODUCER

Devina McPherson

DIRECTOR/WRITER

Kimberly Benjamin

**BROADCASTER/
DISTRIBUTOR**

ABC/NITV

SCREENWEST FUNDING

Indigenous Low Budget Production Television Fund

SYNOPSIS

When Lilah is challenged to find a NAIDOC Ball date by her cousin Dale, she meets the new girl , Rosie, and falls hard for her, but since Lilah isn't sure Rosie is even queer, she'll have to do some serious sleuthing to find out.

God Bless You Mr Kopu

SCRIPTED FEATURE FILM

DURATION

100 minutes

PRODUCTION COMPANY

Turtle Rules

PRODUCERS

Tania Chambers, Roxana Bull

DIRECTOR/WRITER

Alex Liu

**BROADCASTER/
DISTRIBUTOR**

Umbrella Entertainment, Radian Films International LLC,
Anonymous Content

WA PDV PROVIDER

Sandbox and Soundbyte

SCREENWEST FUNDING

Footloose Production, WA PDV Incentive

SYNOPSIS

A meek and desperate Tongan man finds himself in dangerous waters after partnering with a suave and shameless salesman who uses short-term hypnosis to swindle people.

Griff Across the Alps

DOCUMENTARY SERIES

DURATION

6 x 48 minutes

PRODUCTION COMPANIES

Griffs Across The Alps, Perpetual Entertainment West

**BROADCASTER/
DISTRIBUTOR**

ABC, Channel 4, Sphere Abacus

WA PDV PROVIDER

Evolution West Post Production

SCREENWEST FUNDING

WA PDV Incentive

SYNOPSIS

Griff takes on the world's most celebrated mountain ranges – the Alps.

Homeless 300

DOCUMENTARY SERIES

DURATION

3 x 52 minutes

PRODUCTION COMPANY

Smashing Films

EXECUTIVE PRODUCER

Dan Brown

**SUPERVISING PRODUCER/
EXECUTIVE PRODUCER**

Sophie Meyrick

SERIES PRODUCER

Matthew O'Donnell

SERIES DIRECTOR

Anthony Barwell

**BROADCASTER/
DISTRIBUTOR**

SBS

SCREENWEST FUNDING

Documentary Production

SYNOPSIS

Everyday 300 Australians are turned away from homelessness services. Samuel Johnson is on a deeply personal mission to help house them amidst the worst housing crisis in Australia on record.

Hyperdrop

DIGITAL GAME

COMPANY

Aaron Dark

DEVELOPMENT TEAM

Aaron Dark

PLATFORM

PC

SCREENWEST FUNDING

Digital Games Production

SYNOPSIS

Hyperdrop is a physics-based roguelike where each ball drop sets off a chain reaction of chaos and strategy.

I Hate it Here

SCRIPTED SHORT

DURATION

10 minutes

PRODUCTION COMPANY

Amanda Clarke

PRODUCER

Amanda Clarke

DIRECTOR

Mimi Helm

WRITER

Lata Periakarpan

SCREENWEST FUNDING

Elevate Initiative 2024

SYNOPSIS

On her 30th birthday, Lil is forced to deal with her unresolved grief as she struggles to reconcile where she's at in life with where she feels she should be.

Jebediah: Are We OK?

**DOCUMENTARY
FEATURE FILM**

DURATION

90 minutes

PRODUCTION COMPANY

No Thing Productions

PRODUCER/WRITER

Brooke Silcox

DIRECTOR/WRITER

Arlo Dean Cook

**BROADCASTER/
DISTRIBUTOR:**

Madman

SCREENWEST FUNDING

Documentary Production

SYNOPSIS

This is the story of a band that grew up but never grew apart. Jebediah exploded onto the Australian music scene in the 1990s, becoming one of the country's most beloved bands. Their thirty-year journey is a celebration of friendship, creativity, and staying connected against the odds.

Love, Rock En Masse

**DOCUMENTARY
SHORT**

DURATION

7 minutes

PRODUCTION COMPANY

Mahalia Bowles

PRODUCER

Emma Wilkes

DIRECTOR

Mahalia Bowles

WRITERS

Mahalia Bowles , Emma Wilkes

SCREENWEST FUNDING

WA Reflections Initiative

SYNOPSIS

A religious rock revolution that changed Perth culture in the 1970s.

Maycrest Heights

DIGITAL GAME

COMPANY

Cat/Shark

DEVELOPMENT TEAM

Sarah Ames, Chris Grierson

PLATFORM

PC

SCREENWEST FUNDING

Digital Games Production

SYNOPSIS

A narrative mystery set inside a classic sitcom, where the player becomes stuck in a cycle of loops. A true crime podcast intermittently plays, disconnected from the sitcom world, bleeding in from somewhere else.

Melvor Idle 2

DIGITAL GAME

COMPANY

Games by Malcs

DEVELOPMENT TEAM

Brendan Malcolm, Dat Chau, Layla Sissons, Christopher Soong

PLATFORM

PC, Mobile

SCREENWEST FUNDING

Digital Games Production

SYNOPSIS

Embark on a brand new adventure building upon its predecessor. *Melvor Idle 2* expands the world with deeper mechanics and greater challenges. Master new skills, face powerful Combat challenges, or uncover the history of the world via Quests, all while enjoying zen-like progression.



Outback Crystal Hunters S3

**DOCUMENTARY
SERIES**

DURATION

8 x 44 minutes

PRODUCTION COMPANY

Prospero Productions

EXECUTIVE PRODUCER

Charlotte Hobson

SERIES PRODUCER

Mike Hoath

**BROADCASTER/
DISTRIBUTOR**

7Network, Warner Bros. Discovery, Sphere Abacus

SCREENWEST FUNDING

Documentary Production

SYNOPSIS

Season 3 of *Outback Crystal Hunters* takes the adventure deeper into Australia's remote wilderness, where tougher conditions and uncharted terrains challenge the hunters in their quest for the world's rarest crystals.

Outback Terror – The Falconio Murder

**DOCUMENTARY
SERIES**

DURATION

2 x 44 minutes

PRODUCTION COMPANY

Prospero Productions

EXECUTIVE PRODUCER

Julia Redwood

**SERIES PRODUCER/
DIRECTOR**

Charlotte Hobson

**BROADCASTER/
DISTRIBUTOR**

UKTV, Nine, Sphere Abacus

SCREENWEST FUNDING

Documentary Production

SYNOPSIS

25 years after the murder of British backpacker Peter Falconio, and the attack on his girlfriend Joanne Lees, two world leading experts examine the notorious case to try to solve the last remaining mystery – where is Peter?

Phantom Tracks

DIGITAL GAME

COMPANY

Thrillhouse Games

DEVELOPMENT TEAM

Rob Gross, Oscar Brittain, Solomon Anthony

PLATFORM

PC

SCREENWEST FUNDING

Digital Games Production

SYNOPSIS

An action roguelike that sees the player build and defend an armoured train through a demon-ravaged world.

Precious Metal: A Love Story

DOCUMENTARY
SERIES

DURATION

5 x 45 minutes

PRODUCTION COMPANY

Precious Metal Films

PRODUCER

Adrian Faure

DIRECTOR

Dom Giorgi

WRITER

Adrian Faure

**BROADCASTER/
DISTRIBUTOR**

SBS On-Demand

SCREENWEST FUNDING

On Demand

SYNOPSIS

Precious Metal is a love story.... like no other! Different, passionate people, and the cars that have become their obsession. But this is not just about beauty, speed, aspiration and affluence. In a world of insatiable consumerism, this is a story about individuality and the joy that comes from seeing something beyond the sum of its parts. Join Danny Estrin as we explore what drives people's obsession.



Ruminate

DIGITAL GAME

COMPANY

Tidemark Studios

DEVELOPMENT TEAM

Andrew Hodgson

PLATFORM

PC

SCREENWEST FUNDING

Digital Games Production

SYNOPSIS

An artist integrity simulator where reconstructing memories of drowned London means choosing between truth and survival, every decision adds to your adaptive soundtrack and depletes your integrity budget.

Saltwater Cowboys

DOCUMENTARY SERIES

DURATION

6 x 30 minutes

PRODUCTION COMPANY

Metamorflix

EXECUTIVE PRODUCER

Renée Kennedy

SERIES PRODUCER

Karla Hart

PRODUCERS

Nathan Gibbs, Shari Hutchison

DIRECTORS

Gary Hamaguchi, Kimberley Benjamin

**BROADCASTER/
DISTRIBUTOR**

NITV

WA FILMING REGION

Gascoyne

SCREENWEST FUNDING

Documentary Production, WA Regional Screen Fund, WA PDV Incentive

SYNOPSIS

The Saltwater Cowboys battle to keep their fledgling fishing business alive in remote Western Australia as CEO Michael Wear grapples with his bold expansion dreams and the day-to-day dilemmas of his loyal but overloaded crew.

Seeking Sneaky Spirits

DIGITAL GAME

COMPANY

Frog & Dove Games

DEVELOPMENT TEAM

Rin McBeath, Lou Davidson

PLATFORM

PC

SCREENWEST FUNDING

Digital Games Production

SYNOPSIS

Seeking Sneaky Spirits is a cozy co-op hidden object game where players team up to seek out mischievous spirits lurking in beautifully haunted scenes.

Sheep

SCRIPTED SHORT

DURATION

10 minutes

PRODUCTION COMPANY

No Labels

PRODUCER

Jess Parker

DIRECTOR/WRITER

Emma Vickery

SCREENWEST FUNDING

Elevate Initiative 2024

SYNOPSIS

Set against the stark expanse of Western Australia's wheatbelt, *Sheep* follows Sammy, a young child who finds solace in caring for an orphaned lamb named Spot. Amidst the isolation of their rural setting and an emotionally distant father, Sammy's bond with Spot, despite their father's disapproval becomes a quiet act of defiance in their search for belonging.

Signs of Danger

DIGITAL GAME

COMPANY

Slow Rush

DEVELOPMENT TEAM

Caspar Kriege, Eliza-Jane Dunshea, Oliver Proslmeyr, Kate Hall

PLATFORM

PC

SCREENWEST FUNDING

Digital Games Production

SYNOPSIS

Noita meets Helldivers in this 1-4 player online and local co-op physics-sandbox roguelite where game-breaking synergies, deadly chain reactions, and accidental friendly fire are guaranteed. Collect perks to craft wild guns and abilities to burn, freeze, fling and zap your foes in a chaotic sandbox world where every single pixel is individually simulated, then extract with your loot to upgrade your next run – or ‘loop’ to up the ante.

Soup

SCRIPTED SHORT

DURATION

7 minutes

PRODUCTION COMPANY

Sydney Austen

PRODUCER

Sydney Austen

DIRECTOR/WRITER

Alex Eftos

SCREENWEST FUNDING

Elevate Initiative 2024

SYNOPSIS

On the night of the biggest party of the year, 17-year-old Demi, eager to escape her Greek Orthodox Easter traditions, sneaks out with her cousin only to find herself in a whirlwind of teenage drama. As the night unfolds with unwanted advances, a misunderstood kiss, and the heartbreak of seeing her crush with someone else, Demi's plans spiral out of control. Returning home bruised and disheartened, she faces her mother's disappointment but finds solace in her Yiayia's embrace.

Stacey Dooley's Australia: Off the Beaten Track

**DOCUMENTARY
SERIES**

DURATION

6 x 44 minutes

PRODUCTION COMPANY

Perpetual Entertainment West

EXECUTIVE PRODUCERS

Damian Quail, Brendan Dahill

SERIES PRODUCER

Nia Pericles

**BROADCASTER/
DISTRIBUTOR**

SBS Australia, Channel 4 UK, ITV Studios

SCREENWEST FUNDING

Documentary Production

SYNOPSIS

Join Stacey Dooley as she travels to remote places across Australia to the loners and the families alike who are making ends meet far from the urban sprawl, and learn how isolation shapes identity, community and survival.

Stuff the British Stole S3

**DOCUMENTARY
SERIES**

DURATION

6 x 27 minutes

PRODUCTION COMPANY

Artemis Media, Wildbear Entertainment, Wooden Horse

EXECUTIVE PRODUCER

Celia Tait, Michael Tear, Richard Finlayson, Jude Troy

SERIES PRODUCER

Kate Pappas

DIRECTORS/WRITERS

Laki Baker , Marc Fennell

**BROADCASTER/
DISTRIBUTOR**

ABC

SCREENWEST FUNDING

Documentary Production

SYNOPSIS

The British Empire stole a lot of stuff. Today, those objects are often housed in museums and galleries across the UK and the world. Journalist Marc Fennell is on a global adventure to unravel the mysteries behind those objects – and meet those who want them back.

Suzie Q: A Major/Minor Story

SCRIPTED SERIES

DURATION

31 Episodes x 1 minute

PRODUCTION COMPANY

MaxFoo Studios

PRODUCER

Michael Long

EXECUTIVE PRODUCER

Stephanie Cole

DIRECTORS

Dung Nguyen, Jakob Grasa

WRITERS

Jakob Grasa, Winston Foo, Dung Nguyen

**BROADCASTER/
DISTRIBUTOR**

TikTok

SCREENWEST FUNDING

On Demand

SYNOPSIS

Suzie Q: A Major/Minor Story is a comedy series following Suzie Q, an idealistic anthropomorphic dolphin determined to study art at university despite her parents' very practical accounting dreams. Navigating family pressure, a manipulative best friend (Maggie, a magpie), and a system built to crush creativity, Suzie flops her way through Orientation Week with nothing but a sketchbook and stubborn hope.

The Engagement

SCRIPTED FEATURE FILM

DURATION

90 minutes

PRODUCTION COMPANIES

Sassafras Films, Good Thing Productions

PRODUCERS

Ian Booth, Nick Batzias, Virginia Whitwell

DIRECTOR

Dacre Montgomery

WRITER

Jory Anast

**BROADCASTER/
DISTRIBUTOR**

Madman, Metro International

WA FILMING REGION

South West

SCREENWEST FUNDING

Scripted Production, WA Regional Screen Fund

SYNOPSIS

On a secluded island for a momentous celebration, two couples confront a conflicting memory that threatens to tear their relationships apart.

The King In Australia

**DOCUMENTARY
SINGLE**

DURATION

58 minutes

PRODUCTION COMPANY

Easy Tiger West

PRODUCER

Nel Minchin

DIRECTOR

Russell Vines

**BROADCASTER/
DISTRIBUTOR**

ABC

SCREENWEST FUNDING

Documentary Production

SYNOPSIS

King Charles III was born to rule. But it would take almost a lifetime to reach the throne. Australia would be at the heart of this journey and the challenges he faced there would be key to the king he would finally become.

The Road Ahead : A Story of Arnold Cook and the Guide Dogs Movement

**DOCUMENTARY
SHORT**

DURATION

7 minutes

PRODUCTION COMPANY

Two Monkeys Agency, ATF F&J Family Trust

PRODUCER

Kelvin Ha

DIRECTOR

Clare Ha

WRITER

Michelle Tan

SCREENWEST FUNDING

WA Reflections Initiative

SYNOPSIS

A heartwarming and inspiring documentary of the extraordinary life and legacy of disability pioneer, Dr Arnold Cook, his Guide dog, Dreena and the origins and growth of the Guide Dog Movement.



The Wooden Boy

DIGITAL GAME

COMPANY

Siamese

DEVELOPMENT TEAM

Merlin Eden

PLATFORM

PC

SCREENWEST FUNDING

Digital Games Production

SYNOPSIS

A wooden boy with swappable limbs must brave a fire-corrupted world, unlocking magical tools and ancient secrets to heal the land and uncover the truth of his past.

Tomebound

DIGITAL GAME

COMPANY

Unicursal

DEVELOPMENT TEAM

Kevin Scaglioni, Tarrant Karvinen

PLATFORM

PC

SCREENWEST FUNDING

Digital Games Production

SYNOPSIS

Tomebound is a roguelike deckbuilder where players craft powerful spells by combining cards, guiding a librarian to cleanse a corrupted library teeming with fantastical foes.

Twice Over

SCRIPTED FEATURE FILM

DURATION

90 minutes

PRODUCTION COMPANY

Never Sleep Pictures

PRODUCERS

Aidan O'Bryan, Kate Glover, Nathen Lewis

DIRECTOR

Alena Lodkina

WRITER

Miles Allinson

**BROADCASTER/
DISTRIBUTOR**

Bonsai, Heretic

SCREENWEST FUNDING

Footloose Production

SYNOPSIS

A passionate romance is rekindled when two lost souls meet again at the end of their youth. But is it real, and can they hold onto each other when everything in their lives seems so temporary and uncertain?

Two Birds

SCRIPTED SERIES

DURATION

6 x 60 minutes

PRODUCTION COMPANIES

AC Chapter One in association with Third Act Stories

EXECUTIVE PRODUCERS

Patrick Spence, James Griffiths, Helen FitzGerald, Luke Speed

PRODUCER

Martha Coleman

DIRECTORS

James Griffith, Corrie Chen

WRITERS

Helen FitzGerald, Megan Palinkas

**BROADCASTER/
DISTRIBUTOR**

ITV Studios, Stan

SCREENWEST FUNDING

WA Production Attraction Incentive

SYNOPSIS

A British cop moves to an outback mining town in Australia, where she has to investigate a murder she herself committed.

IMAGE CREDITS

COVER PAGE

- + Shipwreck Hunters Australia Season 2. Aerial shot of Shark Bay. © Shipwreck Hunters Australia.

INSIDE COVER

- + Shipwreck Hunters Australia Season 2. Top down aerial Shot of Duke of Orleans Bay, Esperance. © Shipwreck Hunters Australia.

PAGE 8

- + We Bury the Dead. Behind the scenes. Photography by Nic Duncan © WBTD Film Holdings Pty Ltd

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- + Whale Shark Jack. Behind the scenes shooting in Exmouth. Photography by Violeta J Brosig, Blue Media Exmouth. © WSJ Productions Pty Ltd.

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- + Reckless © Courtesy of NITV and SBS.
Photo credit: David Dare Parker.

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- + Whale Shark Jack. Behind the scenes shooting off Coral Bay. Photography by Sarah Ellis © WSJ Productions Pty Ltd.

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- + The Travellers. Behind the scenes in York.
Photography by David Dare Parker © Ambience Entertainment Pty Ltd.

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- + Don't Stop, Girlypop! Credit: Funny Fintan Softworks.

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- + The Road Ahead - Thayana Mubila being slated just before her interview shoot. Slate is being held by cinematographer Dillon Kaskonas. Photographer Elena Pizzata.

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- + Maycrest Heights, Pixel Expo. Credit Ezra Alcantra.

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- + Saltwater Cowboys - Lead diver, Alex Dodd - Photographed by Anoushka Freedman - Image courtesy of Metamorflix Copyright Notice - © 2026 Metamorflix Pty Ltd, National Indigenous Television, Karla Hart Enterprises Pty Ltd and Polony Pty Ltd.

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- + The Road Ahead - Film still of Lyn Tielman crossing a road at North Coogee with her Seeing Eye Dog Hattie. Cinematographer Kelvin Ha.



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