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ABOUT WIDE ANGLE TASMANIA

Established in 2005, Wide Angle Tasmania is the state’s screen development organisation. It is a not-for-profit organisation that nurtures local talent by providing advice, training, access to film production equipment and production initiatives. Wide Angle Tasmania also offers Tasmanian audiences a diverse programme of screenings.

MISSION 2017-19

To encourage, develop and support Tasmanian screen practitioners.

Collaborating with our members, other organisations, individuals and governments, WAT will:

1. Take a leadership role in developing Tasmanian screen practitioners
2. Provide opportunities and resources to support production of local screen stories
3. Strengthen the community of screen practitioners who work across the commercial, community and arts sectors in Tasmania
4. Develop and implement innovative approaches to engaging and inspiring audiences
5. Be a dynamic, responsible and highly effective organisation

Vision

A vibrant, diverse and renewable Tasmanian screen culture.

Such a culture will be characterized by:

- Production of screen work that explores and expresses the stories, ideas and perspectives of Tasmanians
- Tasmanian screen productions that embrace diverse subjects, employ a variety of genres, styles, technologies, platforms and serve a range of purposes
- A Tasmanian screen community that is regularly replenished by the inclusion of new practitioners, new ideas and new approaches to production

Values

The values that guide our work include:

Resourcefulness: making intelligent and creative use of limited resources
Openness: being receptive to new and diverse ideas and approaches
Community: sharing skills, talents, ideas and resources to support the work of others
Accountability: taking responsibility for our actions and their outcomes

You can view a copy of Wide Angle Tasmania’s 2017-2019 Strategic Plan online at: www.wideangle.org.au/about
WAT BOARD 2016

Alicia Rackett - Chair
June 2016 - present
Co-founder and Producer, Blue Rocket Productions

Sharon Connolly - Deputy Chair
August 2016 - present
Media Consultant

Shaun Wilson - Secretary & Public Officer
March 2012 - present
Director

Sharon Clark - Treasurer
August 2016 - present
Advisor, Department of the Prime Minister and Cabinet

Molly Reynolds
Feb 2013 - Present
Screen Practitioner

Julia Overton
October 2014 - Present
Production Consultant/Marketplace Advisor, JOTZ Productions

WAT STAFF

Abi Binning (1 FTE)
Executive Director
September 2010 - Present

Erin Graham (.44 FTE)
Administrative Assistant
June 2016 - Present

(Former) Jo Duff (.34 FTE)
Officer Manager
April 2008 - July 2016

PARTNERSHIPS

Partnerships enable Wide Angle to deliver a range of services and projects. We gratefully acknowledge the generosity of all our supporters and in particular the ongoing support of our benefactors who have ensured that WAT has a bright future ahead.

We acknowledge with gratitude the partners that support our general operations including Salamanca Arts Centre, State Cinema, MONA Cinema and Pro-Active Tax and Accounting.

In 2016, Wide Angle Tasmania was fortunate to have generous support from a number of sponsors and partners for a number of our initiatives:
Red Flag - Screen Australia, Screen Network & Digital City Studios
Step-Up Film Fund - Creative Partnerships Australia (through Plus 1), Blue Rocket Productions, Crowe Horwath, Salamanca Arts Centre, Roar Film and over 100 individual contributors
Step-Out Web17 - Australian Film, Television & Radio School and Pozible
Screen Access - 26TEN
The past 12 months have been, what can only be described as, a rollercoaster of a ride for Wide Angle Tasmania.

At this point last year, the organisation was counting down to the closure of its doors at 30 June 2016. The decision had been incredibly difficult and the Tasmanian screen community was dismayed by news that a valued community based resource built up over a decade would no longer be.

And then in a remarkable turn of events in April 2016, a generous benefactor made an offer of support that has enabled our organisation’s continued existence. We are deeply appreciative of this support on a practical level, but equally the acknowledgement of WAT’s value to both screen practitioners and the broader Tasmanian community.

Wide Angle is, and has always been, a grassroots organisation. The Tasmania screen industry may lack the resources of those available in larger states, but we are an inventive, collaborative community. And Wide Angle has been instrumental in the development of that community and culture over 12 years. But our achievements wouldn’t be possible without the extraordinary energy and commitment of many people including WAT’s Executive Director, Abi Binning, our staff and voluntary Board. Also, our membership, many of whom give generously of their time to support our activities in recognition of the role that WAT has played in developing their careers and interests.

Over the past year, Abi and the Board have been tasked with reimagining WAT’s future. In just 9 months, we have transitioned from an organisation facing imminent closure, to a truly independent organisation with a bright future. It is with a real sense of purpose and positivity that we have been planning and developing programs to be rolled out over the year ahead. The transition has been exciting and also challenging at times and I wish to acknowledge the commitment and hard work of Abi, Erin and my fellow Board members during this period.

And, I wish to express our gratitude to our benefactors for their incredible vote of confidence in our organisation and for enabling Wide Angle to continue to deliver valuable services to the Tasmanian screen community.

Alicia Rackett
Chair Wide Angle Tasmania
March 1, 2017
2016 began with the knowledge that Wide Angle Tasmania would close on June 30. Despite our deep disappointment, the Board and staff continued to focus on delivering our core services, existing programmes - and announced the legacy project ‘The Audacity Fund’.

On April 13, 2016 we announced that, with support from a group committed to encouraging new Australian filmmakers, Wide Angle’s work would continue. Such generosity and vision is incredible and we are profoundly grateful for the gift that has brought operational support and stability to Wide Angle and allowed us to continue to serve our community.

After a quick celebration it was back to business to:

- continue to deliver core services to Tasmanian screen practitioners including access to training, equipment hire, resources, advice and referral
- complete the 12 films due for launch on June 25
- secure funding for additional projects that we could deliver from July 2016
- undertake strategic planning for WAT’s future
- consolidate and improve the day-to–day operational activities of WAT

Thanks to the intervention of our benefactors, our core day-to-day work has continued uninterrupted during 2016, providing grassroots support to local screen practitioners. We were pleased to quickly forge two new partnerships for projects that support Tasmanian filmmakers and extend the core services that WAT offers (Step-Out Web17 and Screen Access). These programmes are currently underway and will be delivered by June 2017.

A new website for WAT was also launched in 2016. It provides an online community hub that we can grow – to become resource rich for filmmakers, an interactive space for the local community and a screening space for local content. The website allows us to integrate the myriad databases we were using and automate much of the work we do managing registrations, events, memberships etc. to allow our staff to focus on project and service delivery.

Throughout an extraordinarily challenging period, the WAT Board has been focussed, forthright, innovative and conscientious. They have contributed an enormous number of volunteer hours to Wide Angle Tasmania which is reflected in WAT’s Strategic Plan 2017-2019 and the reshape of WAT’s programming. In June, Alicia Rackett became WAT’s Chair, following the resignation of Tony de Cesare due to work commitments. She is supported by Sharon Connolly as Deputy and Sharon Clark has returned to the Board as WAT’s Treasurer.

After eight years of service, our Office Manager Joanne Duff left Wide Angle to pursue other opportunities. I would like to thank her for her expertise, efficiency and sense of humour. We were fortunate to welcome Erin Graham as WAT’s new Administrative Assistant in June.

It’s an exciting time to be involved with Wide Angle Tasmania and our dynamic and innovative community. In 2017-19, while our core work will continue, we’re piloting some new models of how we deliver our services and engage with our community.

Abi Binning
Executive Director
March, 2017
Wide Angle Tasmania supports screen culture statewide by providing a range of resources. The main strands include:
- Production Initiatives & Support
- Training and Development
- Equipment Hire
- Festival Support and screenings

These are described in detail within this Annual Report. Wide Angle Tasmania resources practitioners and the broader community in a number of other significant ways, including:

Advice and referral - an average of 5,600 individual advice and referrals are provided by Wide Angle Tasmania staff each year in response to drop-ins, phone calls, emails and social media contact. Staff professional development ensures our advice is up-to-date and helpful.

Providing services statewide is a challenge that is met through
- free couriering of equipment to the door anywhere in the state for members (members aren’t charged transit time)
- using skype or phone to include members outside Southern Tasmania in suitable seminars/masterclasses
- Making selected seminars and masterclasses available online

Access and equity - Wide Angle Tasmania provides substantial fee reduction for training courses and Specialist Advisory Sessions on request - applicants are encouraged to volunteer their skills at Wide Angle Tasmania in exchange.

Production grants provide significant discounts on equipment hire for individual and community based screen projects.

Production Logistics - Wide Angle Tasmania staff and the online database help connect local practitioners and assist incoming productions with filling their crew and equipment requirements.

Auspicing - Wide Angle Tasmania auspices a number of screenings/festivals each year to help WAT members (generally by covering their public liability and volunteers’ insurance for events)

Wide Angle Tasmania provides: Letters of support to practitioners and organisations with whom we have strong connections to assist them in applying for grants and professional development opportunities.

Resource centre - The WAT book & DVD library includes over 550 titles. Wide Angle Tasmania subscribes to trade magazines and buys a range of screen reference texts for practitioners to access.

Community - we build and support a vibrant screen community through networking events and social media channels

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EQUIPMENT HIRE

Wide Angle Tasmania provides Tasmanian screen practitioners with access to camera, sound, lighting and post-production equipment. Wide Angle Tasmania subsidises equipment hire to emerging filmmakers working without a budget and to not-for-profit organisations.

- Wide Angle Tasmania hired 1,500 items of equipment to more than 240 individuals, community groups and businesses statewide
- This generated over $21,000 in income
- Wide Angle Tasmania waived over $37,000 in hire revenue to support low budget filmmaking in Tasmania
- Wide Angle Tasmania invested $4,405 in pro-sumer equipment in 2016

Wide Angle Tasmania equipment is regularly serviced, maintained, tagged and tested. The price structure is reviewed annually and in 2016 Tasmanian screen practitioners were able to access:

**Cameras & Support**
- Black Magic 4K production camera
- Ricoh Theta 360 camera
- Panasonic 4K video camera
- Canon EOS C100 Camera
- 2 x Sony PMW-EX1 HD kits
- Canon 60D DSLR kit
- Canon Legria HV40 camcorder
- GoPro’s HD Helmet HERO
- 16 gig iPad Mini
- 4 x HD Mino Flip cameras
- Canon EF 16-35mm f/2.8 II lens
- Canon EF 24-105mm f/4L IS lens
- Canon EF 70-200mm f/2.8 IS II lens
- Canon EF 100mm f/2.8L Macro IS lens
- Canon prime lens kit (20, 35, 80mm)
- Lensbaby Pro-Effects Kit
- Redrock DSLR Cinema Bundle
- Ninja Blade
- 7” Rock’n Monitor
- 8” HD LCD Monitor Deluxe Kit
- DigiDolly V2 Kit

**Pilot steadicam kit**
- Steadicam smoothee
- 5 x Miller fluid head tripods
- Manfrotto Monopod

**Lights**
- 3 LED light kit
- 3 x on-camera LED lights
- Dedo 150W 3 light kit
- 2 x Redhead 800W 3 light kit
- 35cm x 35cm LED light panel
- 3 x V-lock batteries & charger
- 3 x fluoro lamps
- HMI 150W light
- Reflectors, holders & C-stand
- 6m x 3m portable green screen
- Background stand

**Sound**
- Zoom F8 Field Recorder
- Sennheiser 416 & ME66 shotgun mics
- RODE NTG1, NTG3 shotgun mics
- 4 x Sennheiser wireless mics G2/G3
- Azden 4 channel field mixer
- Zoom H4 Next Handy Recorder
- 2 x Sony ECM44B wired lapel mics
- 2 x Beachtek adaptors
- 3 x boom poles
- Tama Mic Stand

**Editing**
- 17” 2011 Macbook Pro - with FCPX & Adobe CS6 Production Premium
- 2 x 23” Apple Display Model

**Projectors**
- DLP Full HD projector
- 150” 16:9 portable projector screen
- Data projector

**On-set**
- Safety Unit kit
- Catering Unit kit
- Wardrobe unit kit
$37,000 in subsidised equipment hire was provided to local screen practitioners

Wide Angle Tasmania’s strategy is to support filmmakers in a grass-roots, practical manner. Wide Angle Tasmania staff have all worked on screen projects and are well connected locally. They provide timely advice and referral to clients, calling on experienced filmmakers for specialist advice.

Wide Angle Tasmania provides Tasmanian screen practitioners with access to camera, sound, lighting and post-production equipment at subsidised rates to assist them to produce screen projects with high production values at minimal cost.

Wide Angle Tasmania’s production grants promote quality and innovation in local productions and play a vital role in the state. Wide Angle Tasmania’s support extends to assisting practitioners with managing productions; our aim is to develop a culture of working to best practice on set.

Audacity Film Fund

When the decision to close WAT was made in late 2015, Wide Angle Tasmania saw the opportunity to provide a screen legacy by providing Tasmanians with an opportunity to create work unconstrained by the usual programme guidelines.

Seven films were provided with a total cash budget of nearly $27,000, targeted production mentorship and access to equipment and resources.

Ranging from art documentaries, live performance documentation to comedy, the films represented the diversity of storytellers and stories that can be found in the State. The films produced included:
The Totem Pole has captured imaginations, blood, sweat and tears of the world’s greatest climbers. When their efforts have come and gone the rock, the precarious Totem Pole, is all that endures.

Screenings include: Adventure Film Festival (USA), Banff Mountain Film Festival (Canada), Kendal Mountain Film Festival (UK), Tasmanian Eco Film Festival, BOFA (TAS) & TMAG Short film program

Before It Falls
Directed - Simon Bischoff
Produced - Mathew Farrell and Simon Bischoff
Duration - 12 minutes

The Birdmann ‘Live’
Written & Directed - Trent Baumann
Produced - Rose Schramm
Duration - 50 minutes

The Birdmann, a man like no man, the internationally infamous ‘Vanguard of Vaudeville,’ award winning, festival favourite with the finest collection of classic comedy variety acts in the world!

For DVD and online sales distribution

Fellini
Written, Directed & Produced - Daniel Peek
Duration - 12’29”

Needing to prove that he literally can’t live without his ex-girlfriend, Brian Fellini forces his health into a life threatening condition – all while a video camera rolls.

Screenings include Breath of Fresh Air Film Festival (TAS)

The Garden
Directed & Produced - Craige Langworthy
Duration - 11 minutes

We journey through a suburban garden and discover an eclectic bunch of garden ornaments, insects and animals existing in a world of interconnectedness, conflict and struggle, coping with the impending natural cycle of growth and decay.

Screenings include Breath of Fresh Air Film Festival (TAS) & TMAG Short film program
Blood of Life
Directed - Troy Melville
Produced - Troy Melville & Jim Everett
Duration - 6 minutes

The poetry of pura- lia meenamatta (Jim Everett) reflects his philosophy on the connection between country, place and all-life.

Screenings include Breath of Fresh Air Film Festival (TAS) & TMAG Short film program

The Calling Hours
Written - Tim Logan
Directed & Produced - Shaun Wilson
Duration - 6’17”

David doesn’t understand what’s happening, but his wife Angela does. She knows where he is, and why his mouth is so dry. She knows why he can’t move, and how many short minutes they have together. Angela knows her husband David is dead.

Douglas
Written & Directed - Astrid Wells Cooper
Produced - Nick Storr & Astrid Wells Cooper
Duration - 3 minutes

A Christmas Carol that tells of the elf who flies behind Santa cleaning up the reindeer poo.

Over 18,000 views on vimeo and screened at BOFA (TAS)
Step-Up Film Fund 2015/2016
Short Film Initiative

The generosity of more than a hundred Tasmanians saw two new short films produced in Tasmania – providing a huge step-up for early career filmmakers in the state. Wide Angle Tasmania recognised that Tasmania has a deep pool of talent but it is incredibly difficult for early career filmmakers to keep building on their film successes – making high quality films is very difficult without access to equipment, mentors and cash. The Step-Up Initiative was designed to provide talented filmmakers with the means to make their next defining film.

Over 110 Tasmanians and major sponsors Crowe Horwath and Blue Rocket Productions contributed $23,000 to the Step-Up Film Initiative. Through Creative Partnerships Australia, all donations to the fund were matched, contributing to the operational costs of Wide Angle Tasmania in 2016.

Two films were selected for production investment through Step-Up Film Fund.

A Girl Needs A Bike
Directed & Produced - Vivien Mason & Letitia Lamb
Duration - 3 minutes

In rural villages in Ghana, Clara faces the challenges of teaching as her students discover the happiness of having wheels. This whimsical animated documentary shows how bicycling brings joy to a new teacher and independence to her students.

Screenings include Flickerfest (Aust), Athens International Film Festival (Italy) and TMAG Tas shorts programme

Bloodgurgler
Written - Adam Ransley
Directed - Daniel James
Produced - Rogan Brown
Duration - 13’30”

When a naïve office worker defeats his opponents in an online game, he must fight for his life as they take their revenge in the real world.

Screenings include BOFA (TAS)
RED Flag 2016
Short Film Initiative

RED Flag was a production initiative of Wide Angle Tasmania in partnership with Screen Australia. It grew from the model of mentoring through production developed through the Raw Nerve initiative 2008-2015. Raw Nerve had been a highly successful model for helping emerging filmmakers gain a foothold in this industry, with previous Raw Nervers’ films being selected for prestigious festivals in Australia and internationally.

RED Flag provides new film talent with a unique opportunity to develop high quality short films on a micro-budget.

In 2016, three early career directors were provided with technical support, mentoring from established filmmakers, insurances, access to our production and post production equipment, colour grade and sound mix to help produce a 5 - 7 minute film. $4,000 cash for two dramas and $2,000 for the documentary production budget.

The applications to RED Flag 2016 were considered by Wide Angle Tasmania staff and a panel of industry professionals - our thanks to Sharon Connolly and Shaun Wilson. Three early career directors were selected - Carly Rusden (Source ‘Our Co-Op’), Jane Howard (The Good Room) and Pauline Marsh (The Conquest of Emmie).

Industry practitioners mentored and provided script advice to the RED Flag filmmakers in 2016. Wide Angle Tasmania is grateful to mentors Troy Meville, Dick Marks (OAM), Shaun Wilson, Michael Gissing and Karel Segers.

The films were launched to an audience of over four hundred and fifty guests in Hobart on June 2016 at the Theatre Royal. A description of the films is included on the following page.

Raw Nerve successes 2008-2015

26 films have been produced through this initiative since 2008. Collectively, the films have screened at over 235 national and international film festivals. To date, more than three quarters of those directors have received further financial support from Screen Tasmania/Screen Australia. Shaun Wilson (2008), Rebecca Thomson (2010) and Heidi Douglas (2012) are standout examples of how Raw Nerve provided a career pathway to industry for emerging directors and producers. The on-set experience provided for cast and crew provide significant career outcomes for those below-the-line.
The Good Room
Written & Directed - Jane Howard
Produced - Rogan Brown
Script Editor - Karel Segers
Mentor Producer - Shaun Wilson
Duration - 8 minutes

When an 11-year-old girl breaks into a forbidden room, she discovers a mystery from a bygone age that only the power of magic can solve.

Screenings include BOFA (TAS)

Source ‘Our Co-Op’
Written & Directed - Carly Rusden
Produced - Mark Thomson
Mentor Producer - Troy Melville
Duration - 8’51”

Source is a cooperative business run by volunteers creating a sustainable system of food production.

Screenings include Flickerfest (Aust), BOFA (TAS), Eco Film Festival (TAS)

The Conquest of Emmie
Adapted for screen: Pauline Marsh, Danielle Wood & Rachael Treasure based on a story by Joan Wise
Directed - Pauline Marsh
Produced - Paul Moran
Script Editor - Karel Segers
Mentor Producer - Dick Marks
Duration - 11’34”

Pregnant and determined, Emmie puts the return of an ex-lover to good use.

Screenings include Women’s Independent Film Festival (USA), BOFA (TAS), Sydney Lift Off (Aust), Cradle Mountain Film Festival (TAS)
On June 25 at the Theatre Royal, 450 people gathered to attend the premiere screening of the films WAT had supported during 2015/2016 – and to celebrate WAT’s future.

Originally planned as WAT’s Last Hurrah before closure, this became an opportunity for our community to celebrate the work of our local filmmakers - and the news that WAT would continue to operate. 12 films were premiered on the evening - including those produced through Step-Up Film Fund, the Audacity Film Fund and RED Flag.

Two new partnerships were announced at the launch, highlighting a positive new future for our organisation:

Neil Peplow from Australian Film, Television and Radio School announced the new partnership of Step-Out Web17 and Alicia Rackett announced the Screen Access project - supported by 26TEN.

**Screen Access**

WAT received a 26TEN grant to create contract templates that are easily understood by the 200 volunteer crew and actors that engage with our organisation each year.

Each contract will have an accompanying negotiation scaffold – a checklist for discussion between the film producer and cast, crew, or location owner.

These contracts and communication tools will be openly available for all screen practitioners and volunteers to access and use by June 2017.
Industry Contribution
Wide Angle Tasmania’s production initiatives and competitions rely on the expertise of industry to select, evaluate and interview our applicants. We know that having the industry support and champion our emerging practitioners pays remarkable dividends for their career prospects. Our courses, Specialist Advisory Service & production initiatives provide students with exceptional access to highly credentialed industry practitioners. In 2016 our tutors included:

Kirsty Stark - Lead tutor Step-Out Web17
Briony Kidd - Step-Out Web17 tutor
Molly Reynolds - Audacity Fund panelist
Dick Marks ACS - Mentor Producer Red Flag, Step-Out Web17 tutor
Troy Melville - Mentor Producer Red Flag
Karel Segers - Step-Out Web17 Tutor, Script editor RED Flag & SAS
Sharon Connolly - Red Flag panelist

Julia Overton - Audacity Fund panelist
Rolf de Heer - Audacity Fund panelist
Alicia Rackett - Audacity Fund panelist
Tony De Cesare - Audacity Fund panelist
Shaun Wilson - Mentor Producer Red Flag & Red Flag panelist
Elliot Chapple - Step-Out Web17 Tutor

Local filmmakers mentoring & training
Wide Angle Tasmania engaged 6 locals to tutor and mentor, providing valuable employment opportunities to Tasmanians including Mike Gissing, Shaun Wilson, Troy Melville, Briony Kidd, Dick Marks and Sharon Connolly. An additional 12 contractors were engaged for programme and operational support during 2015.

WAT TRAINING 2016
The focus for much of 2016 was on developing practitioners through mentored productions. We offered a restricted programme of masterclasses, seminars and workshops.

Launceston WAT If?
30 Northern filmmakers gathered to network and discuss the possibilities for WAT to deliver services to all Tasmanian screen practitioners.

New Screen Makers Conference
WAT live-streamed The two day 2016 New Screen Makers Conference from Adelaide. This conference brought some of the country’s most successful comedy, drama and documentary producers, directors, writers and broadcasters together to talk about the trends, opportunities and pathways for filmmakers wanting to build and sustain a professional career.

Global StoryTelling Meet-up
Sherlock Holmes and the Internet of Things is a global storytelling experiment involving a massive open online course (MOOC) and meetups taking place all around the world. WAT partnered with Anita Ondine from Transmedia Next and the Tasmanian Games Developers Society to bring a pre-MOOC meetup where participants told a story and solved a crime, developing skills that could be applied to all forms of storytelling, be it short films, tv, features and games.
VR Masterclasses
Wide Angle Tasmania supported Cody Karutz to present two masterclasses to Tasmanian screen practitioners. Cody Karutz is a filmmaker and researcher at Stanford University with over a decade of VR content design experience and is the co-director of *The Crystal Reef* that premiered at Tribeca Film Festival.

Using Virtual Reality to Communicate Science
Virtual reality (VR) has the capacity to communicate science stories in ways that are truly immersive, visually engaging and informative. Using *The Crystal Reef* as a case study, Cody Karutz explored how VR storytelling can build awareness and behaviour change around marine conservation.

Virtual Reality Technical Masterclass
Virtual Reality (VR) is challenging and expanding our approach to filmmaking. With VR hardware becoming more accessible, screen practitioners will find new ways to connect with audiences – and need a new set of tools to use the technology. With a focus on camera selection, edit and stretch and playback on VR devices, participants explored Cody’s set-up & WAT’s new camera.

Step-Out Web17
Step-Out Web 17 was a four-month programme designed to develop audience engagement skills for filmmakers making online content. Launched on August 25, this was the first collaboration between WAT and AFTRS (Australian Film & Television Radio School).

WAT developed a new model of delivery using webinars, self-paced learning materials and online/phone support. We tracked metadata to provide feedback to participants on how engaged their audiences were and to help decide which team would receive production funds. It was an intense 4 months, with weekly deadlines – and the participants gave it their all.

This model of delivery had some terrific outcomes:
- 16 teams registered with a total of 34 participants
- 62% of participants were female
- 32% of participants lived outside Southern Tasmania – 5 teams based in the North and North-west of Tasmania
- Highly inclusive - with 41% of participation from people from diverse backgrounds (including disability, Indigenous, non-English speaking background, LGBT and unemployed)
- 107 people donated over $12,500 to help teams create a short web pilot
- 613,640 people engaged with the project on social media

Three teams pitched before a live audience and an industry panel including Shaun Wilson, Kirsty Stark and Neil Peplow in December.

The team selected for production investment of $14,000 through Step-Out Web17 is ‘Women of the Island’, a series of short online documentaries that tells the stories of the women who inhabit the island of Tasmania. Currently in pre-production, the webseries will be completed by July, 2017. More info here [http://www.womenoftheisland.com/](http://www.womenoftheisland.com/)

The teams involved in Step-Out Web 17 attended a brunch with AFTRS staff, Kirsty Stark and Abi Binning to network, debrief and plan the next stage of their projects.