

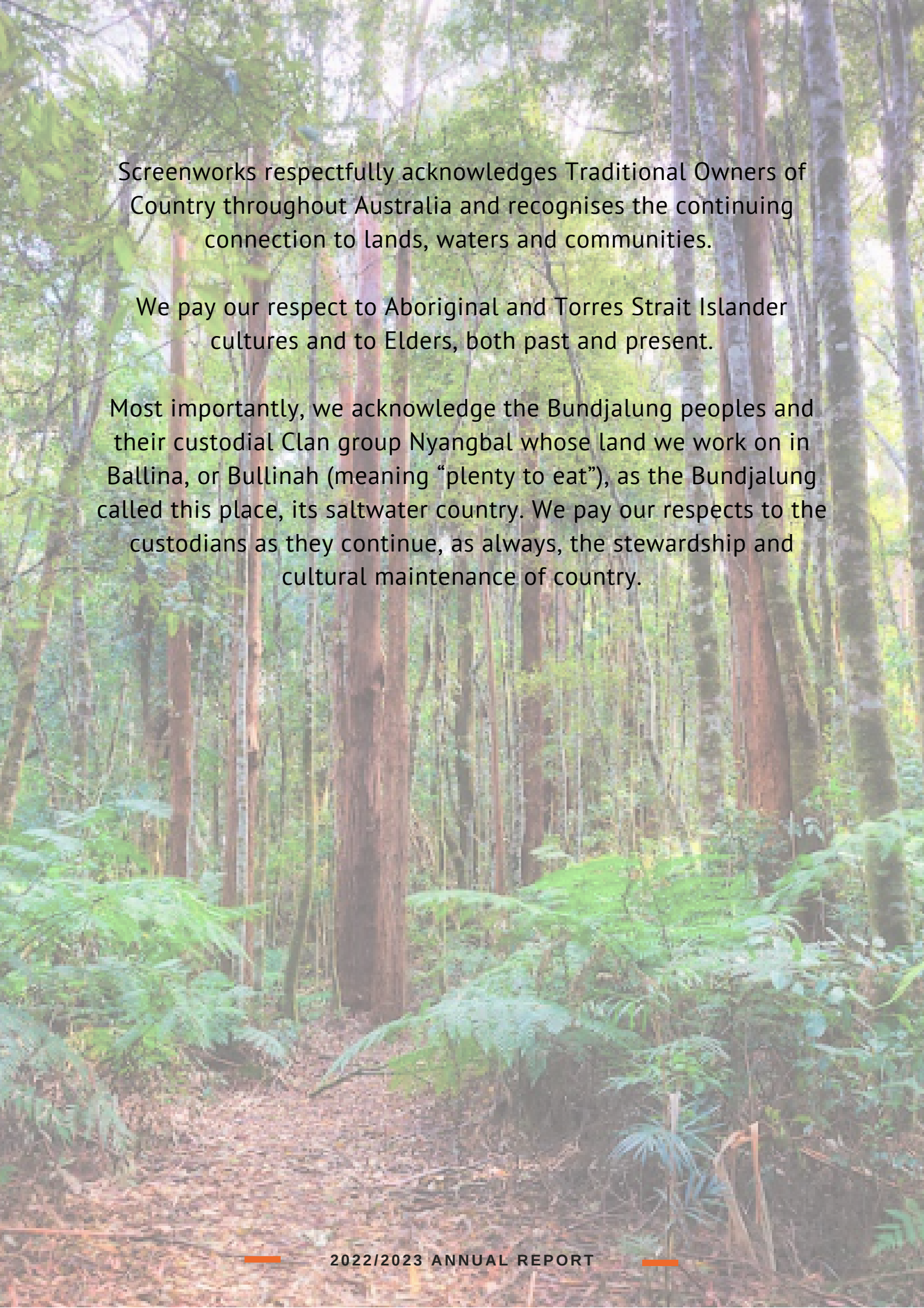


SCREENWORKS

2022/2023

— ANNUAL REPORT —





Screenworks respectfully acknowledges Traditional Owners of Country throughout Australia and recognises the continuing connection to lands, waters and communities.

We pay our respect to Aboriginal and Torres Strait Islander cultures and to Elders, both past and present.

Most importantly, we acknowledge the Bundjalung peoples and their custodial Clan group Nyangbal whose land we work on in Ballina, or Bullinah (meaning “plenty to eat”), as the Bundjalung called this place, its saltwater country. We pay our respects to the custodians as they continue, as always, the stewardship and cultural maintenance of country.

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# CHAIRPERSON'S STATEMENT



This year we said goodbye to our previous CEO Ken Crouch, while welcoming back a very familiar face in the appointment of Lisa O'Meara to CEO. Lisa is a much respected member of Screenworks and has genuine interest in the success of the organisation's members. Lisa sets a new trajectory for Screenworks and brings with it new enthusiasm and fresh ideas to take Screenworks into a new era. The board thanks the staff for their commitment to Screenworks and it's members and it's ability to adapt when needed, you are an important part of this team.

Screenworks has continued to develop and deliver on its key programming and development opportunities for the membership. We have seen the organisation increase it's programming in regional QLD this year to compliment it's strong roots in NSW, and delivered another key industry event for members to access industry professionals at the RGSF 23.

I welcome new board members Kaylene Butler from QLD and Rodney Cambridge from NSW. I would like to acknowledge departing board member John Welch for his contributions to the board. I Would also like to acknowledge departing board member and secretary Richard Keenan. Richard also held the role of Vice-Chair for a period and helped to steer the organisation through the pandemic era, he has been an asset and contributed considerably to the governance, legal obligations and strategic goals of Screenworks, we thank him for his focused service and wish him good luck in his next endeavours.

I would like to thank all board members for their continued commitment and contribution to Screenworks, and would like to acknowledge treasurer Neil Lollback for his diligence and contribution to Screenworks over this past year.

I have now served my allotted terms as a board member and it is with great admiration and a sense of gratitude that I thank all those who have supported me in the role of Chairperson over the past six years. I would like to thank all board members I have learned from and been counselled by for their contributions. It has been a privilege to be able to lend my time to an organisation I feel very passionately about. As a young man growing up in regional NSW there were little to no opportunities in the screen arts. Screenworks has changed that and created genuine opportunities for those people from regional Australia passionate about screen and gives them access to a platform to launch a career.

I am grateful to have played a small part in the success of Screenworks. The organisation has deep talent within the board and staff to continue to grow and succeed at all that it does.

Lastly I would like to thank my wife Camille and our three children for their support in my role as Screenworks Chairperson over these past years.

For regional Australia.

## DUSTIN CLARE

*Screenworks, Chairperson*

# CEO'S REPORT



I am delighted to have taken on the role of Screenworks CEO. It brings me back to an organisation that I know is making a difference to the lives and careers of regional practitioners.

I would like to acknowledge the impressive work that the outgoing CEO Ken Crouch has done in building Screenworks to a level where we are now providing significant opportunities to regional screen practitioners across all of Australia.

I would also like to acknowledge the ongoing support from Screen NSW that has ensured Screenworks continues to deliver a robust and relevant program that provides opportunities for practitioners in all of regional NSW.

Screenworks has been able to attract increased support for regional practitioners by partnering with other State and Federal funding agencies. In this past financial year Screenworks has continued to work with Screen Queensland to roll out programs and initiatives that are building skills and capacity in Northern Queensland. We also worked with Screen Territory and Screen Australia to deliver a development lab which was held on the traditional lands of the Murumburr clan in Kakadu and engaged five First Nations writers from Western Australia, the Northern Territory and Queensland. We worked with Screen Tasmania and was supported by Screen Australia to up skill Tasmanian

screen creatives in developing short form online content. We had support from Screen West, the South Australian Film Corporation, Screen Tasmania, Screen Queensland and Screen NSW to bring participants from regional locations in each state to participate in Screenworks Regional to Global Screen Forum for their first time.

It is rewarding to see so many regional practitioners advance their projects and careers with Screenworks assistance. A shout out to our Career Pathway participants this year, who have had some outstanding results, including producing and directing top rating TV drama, spending time in some of Australia's top production companies and connecting with mentors, you can read about their successes in this report.

It is also immensely satisfying to see that three of the trainees who were selected for the first year of Screenworks Regional Crew Development Program in partnership with Netflix and the NSW Government, have secured contracts and further crew work since they completed their traineeships. We have another three trainees who are building impressive screen credits in year two of the program.

It is due to the commitment and brilliance of Screenworks staff, that we are able offer a broad range of quality opportunities and initiatives. Screenworks staff are a small team that unite and support each other to deliver an extensive and impactful program. Our members and all who engage with Screenworks benefit from the care and diligence of the staff. I would like to acknowledge staff who have left Screenworks this financial year and thank them for all they have done to make Screenworks what it is today, including the CEO Ken Crouch, the Industry Programs Manager Jeanie Davidson, the Operations Manager Amy Shaw and Industry Programs Assistant Susie Wolfe.

I join with the board to thank our sponsors, donors and funding partners for their support of Screenworks and the work we do. This can't happen without you. I thank our members for believing in us and helping to build a community.

I would also like to thank the outgoing Chairperson, Dustin Clare, acknowledge all the great work he has done to support and guide Screenworks over the past three years and thank him for the support and encouragement he has given me in my new role.

I look forward to a fruitful year ahead, bringing opportunities to regional practitioners that build their careers.

**LISA O'MEARA**

*Screenworks, CEO*

# TREASURER'S REPORT



With the outgoing CEO moving into a new role within the industry, Lisa O'Meara approached the task of fulfilling previous commitments whilst also steering the organisation in her own direction. This presents challenges within the budgets of not-for-profit organisations, realigning income and expenditure where there are finite resources to do so. We always strive to give the best value we can offer to members and Lisa has already made a number of difficult decisions to ensure that ethos is met. I commend Lisa for her efforts thus far and look forward to working with her implementing future ideas and leadership.

I would also like to thank our outgoing chairperson, Dustin Clare for his commitment and professionalism in his service to Screenworks inside and outside the boardroom. His love and passion for the screen industry is present in every single board meeting. The work he did prior to the pandemic positioned the organisation and its board to be ready and willing to attack every challenge those difficult times presented.

**NEIL LOLLBACK**

*Screenworks, Treasurer*

# SCREENWORKS PROFILE

## SCREENWORKS SUPPORTS AND EMPOWERS REGIONAL CREATIVES AND CREW TO PURSUE THEIR SCREEN CAREER AMBITIONS

Screenworks is a registered charity based in Northern NSW that supports and services the screen industry across regional Australia by providing skills, project and professional development, networking initiatives, opportunities and services for screen content creators and workers.

Each year we deliver over 40 events attended by over 2,000 people. We also assist local and non-local productions through location and crew referral services and stimulate screen culture by promoting screenings of local and Australian films for the broader community.

Since its establishment 22 years ago, Screenworks has demonstrated a strong track record of creating and managing well-presented, innovative, relevant industry and talent development programs for professional and emerging screen content creators in regional Australia.

Screenworks continues its growth across regional Australia and focuses on delivering innovative, forward-thinking and diverse programs, events, initiatives and services that meet the changing needs of regional screen practitioners nationally.

Screenworks board and staff work together to ensure that Screenworks is in the best possible position to continue the growth of its operations and to undertake innovative and effective programs across Australia.

Screenworks continues to build its national and international partnerships and collaborations. We continue to work with Los Angeles-based Australians In Film (AiF) to connect crew and creatives living in regional Australia with Hollywood. We also continue to build our partnership with Australian International Screen Forum in New York by delivering our Write From Home Initiative that connects regional storytellers to US-based professionals and consultants.

Screenworks partnership with Netflix, the NSW State Government and Screen Queensland, has enabled Screenworks to broaden its support for regional practitioners by offering a program that builds the skills of below the line crew in regional Australia.

# PURPOSE

Screenworks is a national member-based non-profit committed to supporting and empowering screen creatives and crew across regional Australia. We offer professional industry programs and activities for people at every career stage to develop their skills and help build a diverse and thriving regional screen sector.

# VISION

## WHAT WILL OUR ORGANISATION LOOK LIKE IN 2025?

In 2025, Screenworks will still be the “go-to” organisation for regional people to professionalise their screen industry careers.

We will be delivering more programs with tangible, long-tail outcomes across regional Australia. We will be known for our professionalism and for setting benchmarks for industry and talent development programs in Australia.

# OUR COMMITMENT TO DIVERSITY & INCLUSION

Screenworks recognises that diversity and inclusion help to support creativity and innovation: they are an essential ingredient in a successful screen industry in regional Australia.

We will actively seek to increase the number of regional people participating in our programs and ensure that we are supporting people from groups/communities under-represented in the screen industry, including women and female-identifying practitioners, First Nations peoples, practitioners from Culturally and Linguistically Diverse (CALD) backgrounds, Deaf and disabled people, and LGBTQIA+ communities.



# ORGANISATIONAL CHART

SCREENWORKS  
BOARD



JENNICA FERNSTROM  
COMMS COORDINATOR



LOUISE HODGSON  
INDUSTRY DEV & PROGRAMS  
MANAGER



LISA O'MEARA  
CEO



RIANNON DEL FAVERO  
NORTH QLD PROJECTS  
MANAGER



NERIDA GROTH  
INDUSTRY PROGRAMS  
COORDINATOR



AGUSTINA MARUCA  
INDUSTRY PROGRAMS  
ASSISTANT



WILLOW - TRAINEE



ENYA - TRAINEE



A'MI - TRAINEE

# THE NUMBERS

COMPANY STATISTICS FOR 2022/2023 FINANCIAL YEAR





# INDUSTRY DEVELOPMENT PROGRAMS

### **REGIONAL TO GLOBAL SCREEN FORUM: MARCH 2023**

At the end of March 2023, Screenworks delivered the Regional to Global Screen Forum in Lennox Head. The 3-day event featured a full program of panel sessions, case studies, masterclasses, industry roundtables, one on one meetings and networking activities. The event was streamed and remote participants could engage via an app, making the event accessible to delegates from all across the country.

A broad canvas of topics were covered including cross cultural filmmaking, screen access and inclusion, state initiatives, reporting from the regions and concept development. Participants included early career and established practitioners, regionally based producers, directors and writers with global aspirations.

Through the various screen agencies, 19 early career regional practitioners were supported to attend the event as part of Screenworks New Kids On The Block program; seven from Queensland, seven from NSW, two from Tasmania and three from South Australia.

4.5 ★ out of 5 ★

#### **Feedback:**

*"Small and intimate, but with key representatives that will further practitioners career pathways."*

*"Relaxed, friendly, good mix of emerging and established professionals, easy access to important people."*

*"As a 'New Kid on the Block' this event and opportunity exceeded my expectations, at all times I felt comfortable and valued as an attendee....The whole team channelled the Northern Rivers vibe of staying cool, calm and collected....I will be recommending colleagues go next year."*

### **AACTA PITCH; REGIONAL LANDSCAPES: JANUARY - MARCH 2023**

The fourth annual AACTA Pitch: Regional Landscapes in partnership with Screenworks was a national pitching and screenwriting initiative to discover and develop an original feature film that celebrates Australia's stunning regional areas. Five finalists pitched their projects to a judging panel that included Madman co-founder and CEO Paul Wiegard, SBS scripted commissioning editor Loani Arman, and screenwriter and producer Deb Cox. Western Australian duo Brooke Collard and Gary Hamaguchi were the 2023 winners with their horror concept Reclamation. In a first for this initiative, a second-place winner was also announced, with Victorian based Nicholas Clifford, Emma Roberts, and Jules Duncan's Moonshot.

### **YELLOW WATER DEVELOPMENT LAB: NOVEMBER 2022 (POSTPONED FROM 2021)**

Five First Nations writers were selected to develop Yellow Water Billabong, a new animated children's series created by Indigenous Writer/Producer Danielle MacLean. The development lab was held on the traditional lands of the Murumburr clan in Kakadu, NT and the selected writers are from various locations around regional Australia – Shontell Ketchell (Cairns, QLD), Brooke Collard and Gary Hamaguchi (Broome, WA), Samuel Nuggin-Paynter (Alice Springs, NT), and Boyd Quakawoot (Mackay, QLD). The lab provided invaluable hands-on experience of the writing and development process and was be a unique opportunity to work with Indigenous Producer/Writer Danielle MacLean and Flying Bark's Head of Story, Noel Cleary. This initiative has received funding through Screen Australia's Enterprise Program with investment support from Screen Territory.

5 ★ out of 5 ★

#### **Feedback:**

*"It was an incredible week to network with other First Nation's creatives. While also being deeply embedded with the local Traditional Custodian who moulded the story."*

*"I've never been in a room like this before and it was so culturally safe and creative. More please!"*

### **REGIONAL SCREEN IN LA: Across 2023**

Screenworks' Regional Screen in LA Program, supported by Australians in Film, provided Hollywood access to emerging screen composer Finn Clarke from Tasmania.

*"My time in LA was above and beyond what I was expecting....This program has given me some great connections, and now I'll be trying to maintain those relationships by keeping in contact online and returning to LA as soon as I can."*

### **DIRECTING INTENSIVE: NOVEMBER 2022**

An opportunity for regionally based screen directors to connect with and learn from two of Australia's most accomplished screen directors in a two-day workshop. Anna Broinowski and Garth Davis were guest tutors and advised participants on technique, skills and project development for drama and documentary film and television. Participants were selected by a panel including representatives from the ADG, Screenworks and each of the participating state and territory funding bodies.

4.8 ★ out of 5 ★

#### **Feedback:**

*"Simultaneously learning from two great directors and meeting others at a similar career stage and hearing about their projects was really great. What was particularly inspiring was the passion from everyone and sharing projects, thoughts or just conversation was amazing to build confidence in a tough industry."*

*"I thought it was the perfect balance...One day of listening to experienced professionals, and one day to listen to peers pitch their projects."*

### **DISCOVERING NEW ONLINE VOICES: TASMANIA OCTOBER 2022 - MARCH 2023**

Screenworks, in partnership with Screen Tasmania and with support from Screen Australia delivered this initiative to up-skill Tasmanian screen creatives in developing short-form online projects. Through an application process, five projects were chosen to be supported through mentoring and a series of workshops. Following a live pitch, Letter Club by Chloe Black, Felicity Wilkinson and Jess Murray was chosen as the winning project and granted \$10,000 in development funding.

5 ★ out of 5 ★

#### **Feedback:**

*"This event helped me focus my ideas of what makes a good online series and gave me a chance to network with like minded people."*

*"It's been a tough few years but I feel more inspired now to continue with my artistic work."*

### **NORTHERN NSW LOCATIONS WORKSHOP: AUGUST 2022**

A four day Practical Workshop which outlined the fundamental roles and responsibilities of the Location Scout and Location Manager. Delivered by Screenworks and Luke Torrevillas of Ecomlocations and supported by Screen NSW & Byron Studios. The workshop covered the relationships between essential department heads and the processes and procedures that are required to facilitate a successful location shoot. 12 regional NSW locals attended across the 4 days and heard from producers, directors, scouts and managers. At least 2 of the attendees went on to find freelance work in the locations department.

5 ★ OUT OF 5 ★

### **SCREEN MEDIA CAREERS FORUM AND MENTORSHIP: SEPTEMBER 2022**

In partnership with Southern Cross University a panel of screen industry professionals share real world advice and insights on how to pursue a screen industry career. Two SCU graduating students were selected for the mentorship program, one student was mentored by Veronica Fury from Wild Bear and one student was mentored by Richard Jeffery from Ludo Studios.

4.3 ★ OUT OF 5 ★

### **SCREEN FUTURES: JUNE 2023**

A half day event for students in Lennox Head where Screenworks presented along with other training and development institutions and creators in the Northern Rivers including SAE, TAFE, Southern Cross University and Cumulus VFX.

### **SCREEN INDUSTRY FORUM, GRIFFITH: JUNE 2023**

Screenworks travelled to Griffith to take part in a series of panels and presentations to help local participants take their first step towards a career in film and television. The event was organised by Screenworks member Oumi Karenga-Hewitt in collaboration with Media Mentors. The ABC's Jenevieve Chang, Screen Australia's Imogen Gardam and Leeton's ex-Home and Away star Jake Speer were among the line-up of speakers.

## ONLINE WEBINARS

### • SCREENRIGHTS: FEBRUARY 2023

Screenworks partnered with Screenrights to deliver a comprehensive webinar to help attendees understand where secondary royalty payments come from and how they are calculated. The 2023 Screenrights Cultural Fund was also discussed and attendees encouraged to apply to access up to \$50K in grant funding.

5 ★ out of 5 ★

#### Feedback:

*"The speaker was very informative."*

*"This webinar delivered all it promised, with more than enough time for questions."*

### • LUNCH WITH THE FUNDERS: APRIL 2023

A series of three webinars that featured representatives from each state and federal funding body showcasing their initiatives and funding opportunities and providing insight into current trends and issues in the screen sector. The webinar series provided Screenworks members and regional practitioners around the country an opportunity to hear from their funding bodies. Guest speakers included: Lauren Edwards from Screen NSW, Chris Veerhuis from Screenwest, Caroline Pitcher from VicScreen, Alex Sangston from Screen Tasmania, Dr Belinda Burns from Screen Queensland, Jennie Hughes from Screen territory, Monica Penders from Screen Canberra, Beth Neate from South Australian Film Corporation and Lee Naimo, Christopher Sharp, Bobby Romia, Alex West and Angela Bates from Screen Australia.

4.3 ★ out of 5 ★

#### Feedback:

*"I love the direct contact with the people that are the change makers."*

*"It was a great opportunity to meet and address questions directly to the heads of the screen agencies and a unique chance to look at the initiatives of other states in more depth."*

### • PREP YOUR PROJECT: MAY - JUNE 2023

A 3 part series of webinars on how to prepare a screen project for attracting funding and distribution. Delivered by Bridgette Graham of Path to Audience over three weeks, content included identifying your audience, preparing a pitch deck and what you need to know about distribution at the concept stage. Screenworks members were offered a discount on consultations with Bridgette following the webinar.

4.4 ★ out of 5 ★

#### Feedback:

*"This was well presented and provided useful general information."*

*"Practical and actionable information in what is often a nebulous area."*

## MONTHLY MEMBER CONSULTATIONS: VARIOUS DATES ACROSS FY 22/23

Screenworks offers members an opportunity to consult with Screenworks staff members and industry professionals online each month in order to receive project and career advice. Consultants have included Screenworks Industry and Programs Manager Jeanie Davison as well as Louise Gough, Bobby Romia and Alex West from Screen Australia and Nic Godoy from Panavision.

## NETWORKING EVENTS: VARIOUS DATES ACROSS FY 22/23

Screenworks has run a series of events that create opportunities for filmmakers and screen creatives to meet and mix in an informal and social environment. Sometimes they are held as stand alone events, sometimes they follow on from workshops or are attached to festival events. Screenworks Networking events have included The Film Lounge, in partnership with the Byron Bay Film Festival, Industry Connect in partnership with the Screen Wave International Film Festival in Coffs Harbour, a Below the Line Crew Networking Event in Byron Bay and an end of year networking event in Byron Bay.

# CAREER PATHWAY PROGRAMS

SUPPORTING INDIVIDUALS LIVING IN REGIONAL NSW TO CONNECT WITH SCREEN INDUSTRY OPPORTUNITIES AND TO PROGRESS THEIR CAREERS.

- REGIONAL PRODUCER ELEVATOR PROGRAM
- DIRECTOR PATHWAYS PROGRAM
- INSIDE THE WRITERS ROOM



# 2022 CAREER PATHWAY PROGRAMS PARTICIPANTS



Top row l - r: Nick Bolton (Producert), Alexandra Doering (Producer), Katie Tonkin (Director) and Morgan Healy (Director)  
Bottom row l - r Harry Lloyd (Director), Iris Huizinga (Writer), James Mayson (Writer) and Elisa Cristallo (Writer)



## REGIONAL PRODUCER ELEVATOR PROGRAM

# ALEXANDRA DOERING

When I began my placement in the 2022 RPEP, I had accepted a post supervisor role on the first series of *Last King of the Cross*. During this production, I was very fortunate to have my contributions on the project recognised by the Executive Producer who elevated me into an Associate Producer role. I continued in this role to deliver the series, which was released earlier this year domestically on Paramount+ and as a Sky Original series in the UK. I am now currently working as the series producer on the second season of *Last King of the Cross* whilst continuing to develop my own projects.

I am certain that the knowledge, skills and network I have gained through the support of the RPEP program has paved the road I am on today. I am now much more confident in navigating legal frameworks as a producer after the funding allowed me to enrol in the Screen Business Essentials: Navigating Growth SPA course. I have been able to apply this core learning to my current role as well as my own projects and company growth plan, while knowing that I can refer back to the team at Screenworks for any tailored advice and assistance.

In 2022, I was able to attend the Screen Forever conference on the Gold Coast and not only had the chance to network with industry leaders and more established producers but also was able to pitch projects from my slate directly to buyers and potential production partners – an opportunity I would never have been able to take without the support of Screenworks.

Whilst Screen Forever was a great opportunity to meet with a wide range of industry people from our metro areas and abroad, the Regional to Global Screen Forum that Screenworks held in May 2022 was focused more on connecting regional creatives with each other. It was invigorating to be able to meet so many remote & skilled people who are facing the same challenges as I was and to be able to help each other in turn. It has been one of the biggest highlights of my program experience to have met so many genuine & supportive people that I now call friends and whom I know I would not have come across without this initiative.

The value I personally gained through the Regional Producer Elevator Program has been immeasurable. The flexibility of the program's structure and the personable check-ins are what really made this experience as beneficial as it was for me. I was able to work my full-time job/s and make the most out of the opportunities afforded to me through the initiative.

# NICK BOLTON

Freelancing as a screen practitioner is a solitary pursuit. Staying on top of your practice, on top of all facets of 'being a business', of constantly developing your projects for free, and of the constant hustle for work is tiring. Being regional makes it even harder. Which is why being part of a program like the Regional Producer Pathway Program is so important and beneficial. Firstly there is the joy of being selected and the encouragement that provides. Feeling part of a community is priceless. The support from Screenworks I have received has been invaluable, and the mentoring received has been wonderful. I feel a better producer, better equipped, and inspired, to challenge myself on bigger projects. It's totally been a springboard for me to be selected onto other programs and get projects up.

Since being appointed onto the RPEP, I am very proud of what I have achieved. Being selected has been the springboard I needed, and has given me the impetus and encouragement to push for other outcomes.

## DIRECTOR PATHWAYS PROGRAM

# HARRY LLOYD

A massive highlight of mine was being mentored by Trent O'Donnell. It was through the contacts at Screenwork's that this was able to happen, and I couldn't be more thrilled. Trent has been helping me with my pitch for ABC's Freshblood. Another highlight was spending the weekend with Anna Broinowski and Garth Davis, their advice and experience was invaluable.

During the DPP one of the ideas I pitched at the Directors Intensive Weekend was a Self-Storage show, Anna and Garth gave me feedback about my project and subsequently Trent O'Donnell is mentoring me with the writing and concept. I was inspired by his original show *No Activity*, he has sent me the original script and is mentoring me in my development. This would have not happened if it hadn't been for Louise Hodgson. Screenworks having these contacts is invaluable for directors like me, I believe it has shaved years off my creative process. With the remaining funds of the DPP, I purchased a new iPad, without that purchase it would have been a nightmare for me to complete my block of *Neighbours*.

This programme has really opened doors for me, it's exactly what I needed to take the next steps in my career and feel supported to do so.

# KATIE TONKIN

I attended the Regional to Global conference this year, made some memorable contacts including Donna Harper. We are now in talks on collaborating on a project together. I also put myself right out there and got myself introduced to Dena Curtis, who has been my inspiration in the Aussie film Industry.

I never thought I would have developed an interest in filming documentaries. I still would love to write and direct my own series or films in the future. My roadblock for this aspiration would be time and money. As there is not enough work around this area full time in the screen industry, I must work elsewhere. This leaves me with little time to put myself out there for any near future projects. I won't give up on my dream, it'll just take some time to get my work out there. So, for now I will be going ahead with doing a few documentaries and building my name up from there.

# MORGAN HEALY

Program highlights: Mentorship with Glendyn Ivin: The introduction made by Screenworks to Glendyn Ivin, a renowned Australian director, has resulted in several mentoring sessions. Glendyn's expertise and guidance have provided valuable insights, helping me refine my directing skills and navigate the industry.

Introductions to Production Companies: Screenworks' introductions to Helium Pictures, Freemantle, and Easy Tiger Productions have expanded my network and opened doors for potential collaborations and shadow directing opportunities. These connections have provided me with exposure to key decision makers in the industry.

Assistance at Screen Forever Conference: Screenworks' support and guidance during the Screen Forever conference have been instrumental in facilitating introductions and networking opportunities. The connections made at this event have further solidified my presence within the industry and increased the potential for future collaborations.

The program not only provided financial assistance but also offered guidance, mentorship, and career counselling, which helped me overcome challenges, refine my career goals, and develop strategies for success. The ongoing support from Screenworks and the opportunities provided through the program have been instrumental in advancing my career as a director.

## INSIDE THE WRITERS ROOM

# IRIS HUIZINGA

In November I was an observer in the writers' room of a TV series for ABC me, titled *Turn up the Volume*, produced by Matchbox Pictures and Film Camp.

ITWR gave me a clear understanding of the workings of a writers' room. How much work goes into each episode. How much of the story and character arcs are worked on in a writers' room and the amount of work the writer of that episode needs to do at home. It showed me how much the selected writers align with the material, either through lived experience or writing style or in other ways. I now have a clear idea of my suitability for writers' rooms and what I still need to achieve in order to be a valued writer in a writers' room. .

# JAMES MAYSON

My placement was with EQ Media. They produce a number of scripted and unscripted programs and I was told I'd be sitting in on a week of a writers room for the second series of the 'jungle noir' ABC show, *Troppo*.

We had a full week of brainstorming and it was incredibly inspiring to witness and partake in such a creative flow. It was a fun, supportive environment where ideas were thrown around at lightning speed. Surprisingly, I found I was encouraged to comment and suggest ideas. Once I became confident in speaking up, it was a variety of practical knowledge from my regional life, my lived experience, that appeared to provide some valuable grist for the mill.

I had made some friends – contacts to use the networking phrase. The *Troppo* crew are an amazing bunch of creatives who, post program, have been exceptionally generous in providing opportunities to chat about ideas, learn from and even pitch some of my own scripts. I have received feedback, suggestions for the right people to contact including writers, producers and companies to take a number of my scripts to. I was also encouraged to continue to pitch new ideas as they come up.

# ELISA CRISTALLO

I was paired with production company Wooden Horse. It was an incredibly valuable process of connecting with a production company, learning how they put together their writer's rooms, observing a room in real time, learning what role each participant played in the room and seeing writers response to feedback in order to improve their script and the overall project.

I was invited to observe a writer's room for a family/adventure feature film that Wooden Horse has in development. The script is being written by co-writers who first developed the concept as a stage play. I appreciated this being the room to observe as I am currently developing a play with a co-writer and this is something I had discussed in the introductory call.

This program has increased my knowledge of the writing for screen process, helped to demystify how a script is produced and has given me a confidence to know when to accept feedback and when to advocate for my own stories and story ideas.

A genuine thank you to the Screenworks and Wooden Horse teams for the opportunity.

# MAKE IT IN FNQ

PROGRAM UPDATE



## MAKE IT IN FNQ: JULY 2022 - JUNE 2023

As part of the Queensland Government's 3 year strategic plan to strengthen and support the screen industry in Far North Queensland, Screenworks and Screen Queensland continued to work together to deliver the slate and events in FY 22/23 as follows:



## INDUSTRY DEVELOPMENT PROGRAM

A series of free workshops and events supported by and delivered in partnership with Screen Queensland. All of the above the line workshops had networking events and prebookable 1:1 sessions with visiting guest speakers.

### **NQ SCREEN INDUSTRY DEVELOPMENT ANALYSIS: OCTOBER 2022**

Industry Development Workshop and Networking events were held in Townsville and MacKay to inform these regions about the programs being offered by Screenworks and gather feedback on local industry needs as part of the analysis to grow the capacity of the region.

**4.7 ★ out of 5 ★**

### **REGIONALITY CAIRNS: SEPTEMBER 2022**

Co-presented with AIDC and Screen Queensland, REGIONALITY CAIRNS was a one-day industry event for screen practitioners in regional Queensland interested in documentary and/or factual screen content. The conference included project pitching opportunities, sector networking, and exclusive masterclasses and industry panels featuring local and global documentary and factual talent.

### **NQ SCREEN FORUM: DECEMBER 2022**

Over three days in Townsville, local screen practitioners had the chance to network and connect with some of Australia's leading screen practitioners, join Q&A panel sessions and participate in professional development workshops.

**4.6 ★ out of 5 ★**

### **NQ: MEET THE PRODUCERS: MARCH 2023**

A halfday workshop and networking event with special guests, Veronica Fury (Wild Bear Entertainment), Aaron Fa'Aoso (Lonestar) and Steve Jaggi (Jaggi Entertainment) at the Rydges Esplanade Resort, Cairns. Attendees were able to hear first-hand case studies about taking a collaborative idea from acquisition through to broadcast and ask questions throughout.

**4 ★ OUT OF 5 ★**

### **MAKE IT FNQ: FROM CONCEPT TO GREENLIGHT: APRIL 2023**

Independent Producer, Dan Mulvihill and Content Director at Screen Queensland, Ian Lynch presented case studies, examples and advice on developing a concept and attracting development and production funding. A Q&A and networking session completed the event.

**4.7 ★ out of 5 ★**

### **IN CONVERSATION, THE MAKING OF REEFSHOT: MAY 2023**

Dr Belinda Burns of Screen Queensland facilitated a panel featuring Head of Stan Originals Amanda Duthie, CEO of WildBear Entertainment Michael Tear and CME Partners' Chris Chard, that discussed the journey of bringing *Revealed: Reefshot* to stream on Stan – from its beginnings as a 'proof of concept' to its premiere in Cairns following the workshop. Amanda Duthie also discussed content trends for Stan and offered advice on how to pitch to them.

**4.6 ★ out of 5 ★**

## MENTORSHIP PROGRAMS

### **MAKE IT IN FNQ: XR MENTORSHIP PROGRAM: AUGUST - NOVEMBER 2022**

An XR program designed for FNQ locals interested in the XR industry and keen to engage and learn from XR professionals. It launched with an online webinar and featured Nathan Anderson, CEO and EP of New Canvas, an XR Studio for immersive narrative media, facilitating a conversation with two award-winning Brisbane-based XR creatives; Georgie Pinn and Michelle Brown - the mentors for the program. Two indigenous creatives, Fletcher Glover and Luke Briscoe were selected as mentees by each mentor and benefited from 2 zoom sessions before travelling to Brisbane for an expense-paid working week where they shadowed their mentor and engaged with the professional XR industry.

**5 ★ out of 5 ★**

## **NORTH QUEENSLAND SCREEN SKILLS TRAINING: BELOW THE LINE**

A series of free below-the-line workshops and events supported by and delivered in partnership with Screen Queensland designed to upskill and develop screen skills in the NQ region.

### **MAKE IT IN FNQ: PANAVISION CINEMATOGRAPHY WORKSHOP: SEPTEMBER 2022**

Two hands-on, half-day workshops presented by Nic Godoy of Panavision, One for Creative, Non-Technical Filmmakers and One for Experienced Technical Filmmakers. Attendees were able to get up close with Panavision equipment as Nic was on hand to explain and demonstrate the technical capabilities of Panavision hardware and lenses. He also shared techniques on how to tell stories through a lens, updates on filmmaking trends and strategies to avoid budget pitfalls.

**4.8 ★ out of 5 ★**

### **NQ BELOW THE LINE SCREEN SKILLS WORKSHOP: NOVEMBER 2022**

An introductory BTL screen skills workshop for emerging and early-career screen practitioners. An industry panel of local professional industry leaders discussed the roles and pathways into different BTL departments such as, locations, stunts and safety, camera, sound, lighting, production and art department. Following the panel session, attendees were able to explore basic, hands-on skills with camera and audio equipment.

**4.3 ★ out of 5 ★**

### **NQ SCREEN SKILLS: HAIR AND MAKEUP WORKSHOP: MAY 2023**

Internationally recognized HMUA, Rebecca Allen facilitated this full day workshop for selected attendees with some HMU experience across different industries. This was a hands-on, and intimate workshop that was incredibly well received by its participants. This included a lunchtime network event, for our participants to have a casual catch in between sessions.

**5 ★ out of 5 ★**

### **NQ SCREEN SKILLS: INSIDE THE PRODUCTION OFFICE: JUNE 2023**

Chantelle Mercieca from Production Portal, took the selected attendees through the A-Z of screen production, the various roles and responsibilities of a production office, and how to transfer your existing project management skills to become an invaluable member of the team. The workshop also explored wellness tools and strategies to employ to avoid industry burnout.

**5 ★ out of 5 ★**

## **REGIONAL CREW DEVELOPMENT PROGRAM - QLD COMPONENT**

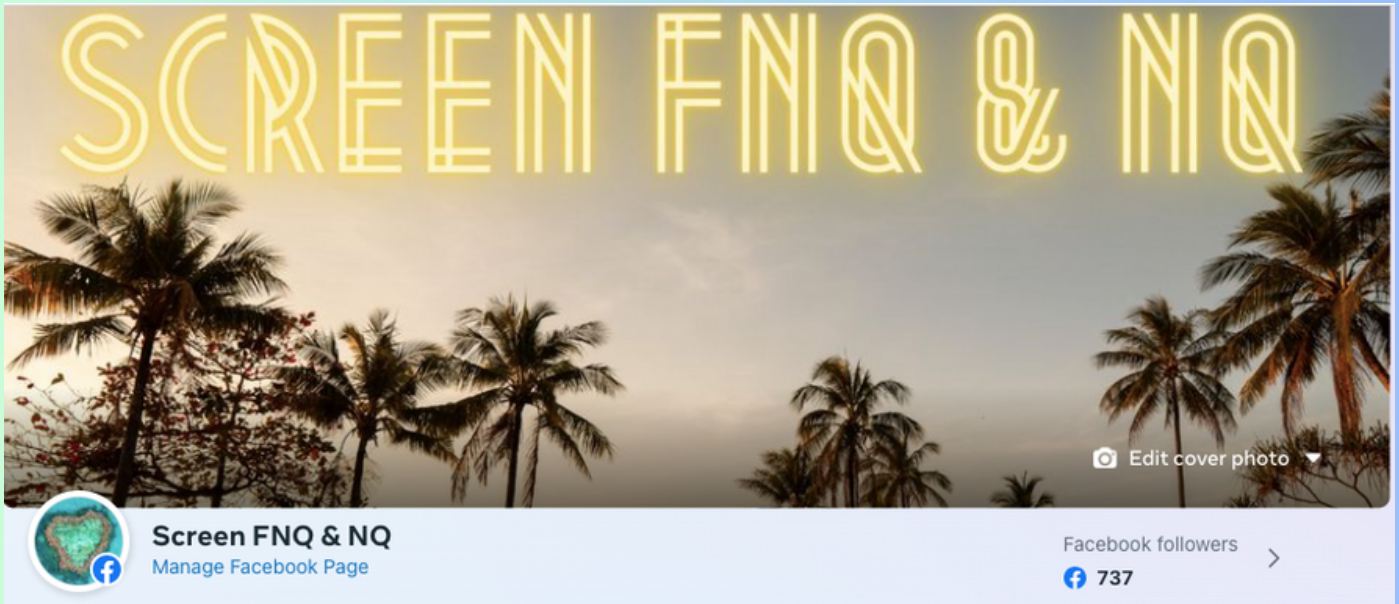
On 31 January 2023, Enya Flett, from Townsville, was named as the first Queensland Netflix Trainee along with Willow Inman, A'mi Gray from Northern NSW.

Since starting her Traineeship, Enya has travelled to Lismore to complete 5 weeks of full-time study towards her Cert 3 in Screen Skills at TAFE NSW. Enya also worked on the live streaming of Regional to Global where she met with Debra Richards Director, APAC Content & Studio Affairs at Netflix. Her work placements started by working with Townsville's OmniTitan Video Productions and since then she has been working on the Troppo set with Perpetual Media on the Gold Coast. She'll be starting in the costume department on a feature in October!

## **LARGE SCALE COMMISSIONING INITIATIVE: TASTE OF THE TROPICS**

Screenworks in partnership with Screen Queensland and SBS Food are delivering, Tastes of the Tropics, North Queensland's largest Commissioning Initiative to date.

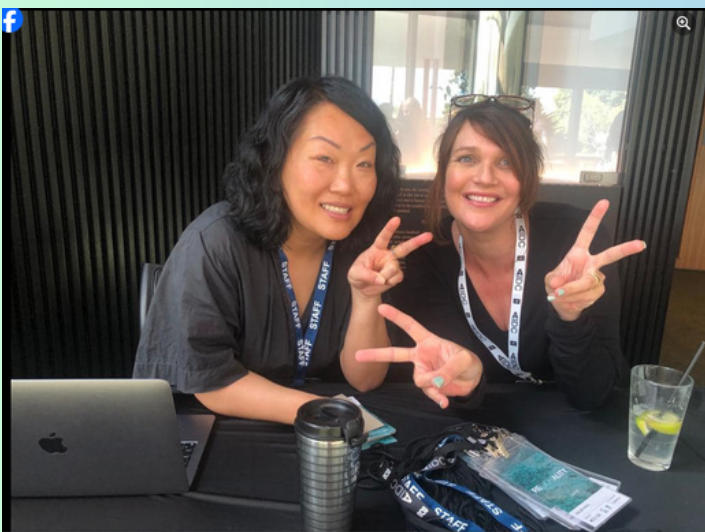
Three mid-career filmmaking teams have been selected to produce a 22-26 min episode of TV intended for broadcast on the SBS Food Channel. The teams are: Maura Mancini with Alison George and Kim Knox, Alvaro del Campo with Nick Lorentzen and Ewan Cutler with Tamera Simpson, Shontell Ketchell, Glenn Siggers and Josaphine Seale. Their productions will be developed with the support of Supervising Producer, Karen Warner and Cutting Edge, in partnership with Screenworks for broadcast on SBS.



## SCREEN FNQ & NQ ON SOCIALS

@ScreenFNQ & NQ on Facebook was regularly used by Screen Queensland and Screenworks to communicate screen opportunities for the region's practitioners. The number of followers, page reach and visits have increased.

- Facebook Page Reach over the year was 29,542, up 223% from the previous year
- Facebook Page Visits over the year was 1,593, up 125% from the previous year
- Facebook Page Likes were 122





# NETFLIX

## REGIONAL CREW DEVELOPMENT PROGRAM

Delivered by Screenworks, backed by an investment of \$500,000 from Netflix, and supported by the NSW Government and Screen Queensland, the Program provides placements and work experience on productions with the goal of creating new career pathways for regional people.

### TRAINEESHIP

- Our first four trainees - Amos Voltz, Eden Cansdell, Charlie Turner and Ky Crethar - completed their traineeships and received completion certificate for a Cert 3 in Screen & Media from TAFE NSW.
  - Ky and Charlie have gone on to regular crew and production office roles, Amos has gone on to further study in another field.
- Selected three new trainees for 2023, A'mi Gray from Grafton, Willow Inman from Alstonville and Enya Flett from Townsville.
  - They have completed a 5 weeks Screen and Media course with TAFE NSW and completed placements on productions with Bronte Pictures, ANF and the TV drama *Tropo*,
- Employed Augustina Maruca as Projects Assistant to focus on securing opportunities for the the trainees and expansion of existing referral services to address crew needs in Northern NSW.



# NETFLIX

## TARGETED SKILL-SET TRAINING

Delivered 2 targeted skill set training courses that were designed to address skills gaps in the local industry and opportunities linked to in-bound productions.

- **ASSISTANT DIRECTING (BALLINA)**

Screenworks team up with the Australian Film Television and Radio School (AFTRS) to offer their popular Assistant Directing Fundamentals short course in the Northern Rivers. 20 Northern Rivers participants attended this course led by Industry expert 1st Assistant Director Liam Branagan. 5 ★ out of 5 ★

**Feedback:**

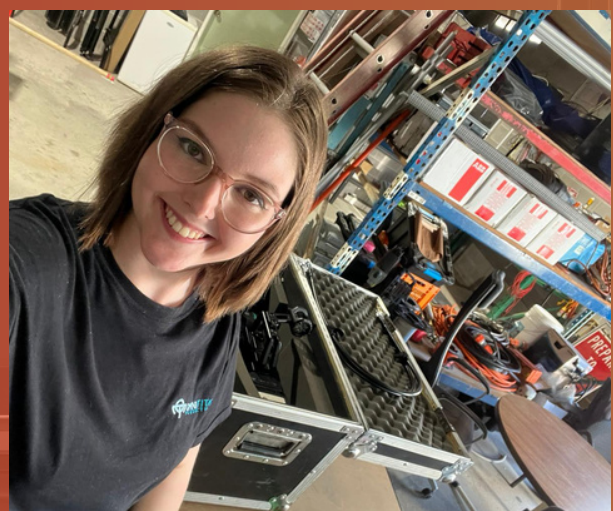
*“The knowledge I gained has already assisted me. The importance of a great 1st AD and how critical good scheduling and call sheets are to production costs and achieving the creative vision of the shoot was reinforced and practical exercises were really good opportunity to discuss practicalities of set and shoot.”*

- **WHO'S WHO ON THE CREW: FORGING A CAREER IN THE REGIONAL SCREEN INDUSTRY (COFFS HARBOUR) -**

As part of SWIFF Create in Coffs Harbour, Screenworks hosted a group of successful, highly credited film industry professionals who will speak to their own career paths, their experiences, their roles on set, and how they built careers film and TV careers in regional Australia. 4.9★ out of 5 ★

## LOCATION AND CREW REFERRAL SERVICES

- Developed a new webpage for the Northern NSW Crew Directory to encourage more people to sign up and make it easier for HODs to employ local practitioners
- 590 people are now signed up to the Northern NSW Crew Directory



# APRA/AMCOS SCREEN COMPOSING BOOTCAMP

Screenworks 2022/23 Screen Composing Bootcamp again provided an opportunity for two emerging regional composers to connect with the screen industry, showcase their talents and explore career opportunities.

The two emerging regional composers were Crystal Wilkes from Mullumbimby who was mentored by Kevin Penkin, a composer best known for his work with gaming and anime, and Finn Clarke from Tasmania who was mentored by Leah Curtis LA based screen composer.

## **FINN CLARK**

I had several composing gigs come up at the time of the mentorship, and Leah gave me feedback and guidance throughout the process for each one. Leah taught me new composing skills, new workflows, and shared invaluable composing resources from some of her own mentors with me. She really went above and beyond the bounds of the program, and she's still giving me advice today as we've kept in close contact since the Bootcamp.

I attended the 2022 High Score Game Music Conference, met several of my composing heroes and spent a week building crucial industry contacts outside of Tasmania. I'm so grateful for the financial support from Screenworks to be able to do this, as well as their help with industry connections.

Leah guided me through scoring several short films, pitching for my first major feature, revamping my website and making a showreel. She gave me feedback on my music cues, and taught me her process for spotting films, doing emotional maps, negotiating contracts, creating speedy workflows, and building a sustainable work/life balance. One of the largest areas that we worked on was networking; where she put me in contact with numerous established composers and film industry creatives in both Australia and America.

# MARKETING AND COMMUNICATION

Our target audience are regionally based Australian screen creators, students working towards a career in the screen industry, and all those interested in pathways to careers in the sector.

Our marketing and communications efforts are vital in promoting Screenworks to people in regional areas who often don't have access to the industry connections and opportunities available in metropolitan areas. Screenworks helps to solve this problem by connecting those in regional areas to industry professionals through programs, events, webinars and training.

Over the past twelve months, Screenworks has continued to streamline communications including newsletters, event invites and system notifications. Screenworks continues to send out fortnightly Newsletters that include the most up to date information on new programs and events announced throughout each month. Over the past 12 months, Screenworks has achieved an outstanding 45% open rate on its fortnightly newsletter.

Screenworks also sends out media releases publicising new programs and upcoming events. These media releases are sent to trusted media contacts and state funding bodies for key programs, events and initiatives, ensuring Screenworks maintains a strong public facing profile throughout the year.

# MARKETING AND COMMUNICATION

Social media follower stats (+ year on year growth)



**FACEBOOK - 7,500**  
**(+457)**



**INSTAGRAM - 4,288**  
**(+925)**



**TWITTER - 1,528**  
**(+13)**



**EMAIL NEWSLETTER SUBSCRIBERS: 1,913 (+817)**  
**NEWSLETTER OPEN RATE - 45%**

# GOALS & KPI'S

## Member & Customer Focus

GOAL	SUCCESS MEASURE	ACTUAL 2021/22	TARGET 2022/23	ACTUAL 2022/23
Maintain or increase high-level of member satisfaction	# Member level of satisfaction - 4.3/5 or higher	39	30	57
Increase and maintain membership 90 day renewal rate	# 90 day renewal rate > 70%	60%	70%	63%
Increase subscribers to eNews database and social media followers	# Increase eNew subscribers and social media (Twitter / Facebook / Instagram / LinkedIn) by 10% per annum	12,420	13,662	14,779

# GOALS & KPI'S

## Financial Objectives & Goals

GOAL	SUCCESS MEASURE	ACTUAL 2021/22	TARGET 2022/23	ACTUAL 2022/23
Grow our annual revenue	# Revenue Growth by 10% per annum	\$1,384,234.00	\$1,522,657.00	\$1,224, 623.00
Increase net profit to improve total equity	#Increase net profit by 2% per. annum	-.05%	+2%	+2%
Increase current membership base	# Increase by 15% per annum	653	750	625

# GOALS & KPI'S

## Industry Development Objectives & Goals

GOAL	SUCCESS MEASURE	ACTUAL 2021/22	TARGET 2022/23	ACTUAL 2022/23
Deliver industry development programs across Australia	# Deliver 30+ industry development programs per year across Australia	39	30	57
Increase attendance at industry development events	#Increase number of people attending by 15% per annum	2400	2760	2100
Maintain and increase the number of Pinnacle and Talent Development programs each year	# Deliver at least 5 each year	5	5	5



# GOALS & KPI'S

## Organisational Growth Objectives & Goals

GOAL	SUCCESS MEASURE	ACTUAL 2021/22	TARGET 2022/23	ACTUAL 2022/23
Continue growth in Queensland and other state	# Successful delivery of actions for North Qld	Y	Y	Y
Commitment to Reconciliation Action Plan and its deliverables	#Successful delivery of actions set out in the Reconciliation Action Plan	Y	Y	Y
Focus on developing online resources and software that increase accessibility for people in regional Australia to access services and programs	# At least 1 new service/technology introduced per annum to increase accessibility for people in regional Australia	2	1	1

# GOALS & KPI'S

## Governance & regulatory Objectives & Goals

GOAL	SUCCESS MEASURE	ACTUAL 2021/22	TARGET 2022/23	ACTUAL 2022/23
Maintain transparent practices & trust with members/public	# publication of annual financial report plus annual reporting to relevant authorities including ACNC and NSW Fair Trading	Y	Y	Y
Maintain current approach to financial management and oversight by the Board	#Bi-monthly reporting by CEO	Y	Y	Y
Maintain a structured approach to policies and procedures	# Bi-annual review of each Screenworks policy and procedure	Y	Y	Y

# ACKNOWLEDGEMENTS

As an Australian not-for-profit organisation, we rely on support from government funding bodies, screen industry and community partners and philanthropic donations to make ends meet. We also rely on the incredible support of our speakers who give up their time to travel to regional NSW to share their knowledge and expertise with our regional screen industry.

As an organisation, we are eternally grateful for the wonderful staff, contractors and volunteers who make our events and programs happen yearly. We also appreciate the commitment and contribution of the board of members who voluntarily support Screenworks as its board members.

Without all of this support, we wouldn't have been able to deliver such a broad and diverse range of professional development events, programs and screenings over the past 12 months, as well as setting up the organisation for a long-term positive outlook for the future.



# BOARD, STAFF AND SUPPORTERS

## 2022/23 BOARD MEMBERS SCREENWORKS

Dustin Clare - Chairperson  
Tracey Mair - Vice Chairperson  
Richard Keenan - Secretary  
Neil Lollback - Treasurer  
Rosemary Blight - Ordinary Member  
Chris Oliver Taylor - Ordinary Member  
Brooke Satchwell - Ordinary Member  
John Welch - Ordinary Member  
Rodney Cambridge - Ordinary Member from August 2023  
Kaylene Butler - Ordinary Member from August 2023

## 2022/23 STAFF & CONTRACTORS

Lisa O'Meara - Chief Executive Officer started 13 Feb 2023  
Louise Hodgson - Industry Programs Manager  
Jennica Ferstrom - Digital Marketing Coordinator started Oct 2022  
Nerida Groth - Industry Programs Coordinator started 13 Dec 2022  
Agustina Maruca - Industry Programs Assistant started 9 Jan 2023  
Jeffery Phillips - Bookkeeper/Financial Administration  
Ken Crouch - Chief Executive Officer finished 17 February 2023  
Jeanie Davison - Industry Development Manager finished 4 Nov 2023  
Amy Shaw - Event Coordinator finished June 2023  
Susie Wolff - Project Assistant finished 29 January 2023  
Laurrie Brannigan-Onato - contracted for Regional to Global Oct 2022 - May 2023

## 2022/23 VOLUNTEERS

Thank you to our wonderful team of volunteer helpers who have been there to assist us during the past twelve months - without your ongoing support Screenworks would not be able to achieve the outcomes that it has over the 2022/23 financial year.

## 2022/23 DONORS

Screenworks sincerely appreciates all of the support from our donors who help us ensure that our regional people and communities are able to tell stories on screen that resonate throughout Australia and around the world.

# EVENT AND PROGRAM PARTNERS

We also appreciate the support from our event and program partners listed below:

Aaron Fa'Aoso  
Aboriginal Cultural Concepts, Lois Cook  
Adobe Creative Cloud  
Alexa Wyatt  
Ana Tiwary  
Angus Thompson  
Anna Lindner  
Annie Kinnane  
APRA AMCOS  
Arts Northern Rivers  
Australian Academy of Cinema and Television Arts (AACTA)  
Australian Broadcasting Corporation (ABC)  
Australian Directors Guild  
Australian Guild of Screen Composers  
Australian International Documentary Conference  
Australian Film Television & Radio School (AFTRS)  
Australian International Screen Forum  
Australian Writers Guild  
Australians In Film  
Bain Steward  
Ballina Byron Gateway Airport  
Ballina Shire Council  
BBC Studios ANZ  
Ben Franklin MP  
Benjamin Law  
Ben Lawrence  
Blackfella Films  
Blacksand Pictures  
Braydon Moloney  
Bridie McKim  
Bridgette Graham  
Brooke Collard  
Bunya Entertainment  
Bus Stop Films  
Byron Bay Coffee Company  
Byron Bay International Film Festival  
Byron Studios  
Byron Writers Festival  
Cairns Regional Council  
Cato Logistics  
Chantelle Mercieca  
Chris Chard  
Cine2481  
CQUniversity  
Creative Plus Business  
Cumulus FX Studios  
Dan Mulvihill  
Darius Devas  
David Cox  
Deb Cox  
Dena Curtis  
Doc Society  
Ella Watkins  
Emma Myers  
EQ Media  
Fighting Chance Films  
Flying Bark Productions  
Foxtel  
Fremantle Media Australia  
GALVANiiZE Insurance  
Goalpost Pictures  
Grapevine Jobs  
Hayley Adams  
Hoodlum Entertainment  
Inside Film Magazine  
Jahvis Loveday  
Julie Kalceff  
Jungle Entertainment  
Karen Jones  
Katrina Irawati Graham  
Kaylene Butler  
Laurrie Brannigan-Onato  
Lawrence Woodward  
Liam Branagan  
Lisa Scope  
Lisa Shaunessy  
Lorien McKenna  
Ludo Studios  
Made Up Stories  
Madman Entertainment  
Magpie Pictures  
Matchbox Pictures  
Matty Mills  
Max Miller  
Media Mentors  
Media Super  
Mememe Productions  
Mia Henry-Teirney  
Michelle Law  
Michelle Melky  
Mitchell Stanley  
Murray Lui  
Nerida Groth  
Netflix  
New Canvas  
Nicole Dade  
Niki Aken  
NITV  
No Coincidence Media  
NSW Department of Training  
Oombarra Productions  
Optus  
Paramount +  
Paul Wiegard  
Rebecca Allen  
Dr Ruth De Souza  
Sally Brown  
SBS  
Screen ABC  
Screen Producers Australia  
Screenrights  
Screenwave Int. Film Festival  
Screenwell  
See Pictures  
Seini Willett  
Shelter.Stream  
Sofya Gollan  
Southern Cross University  
Stan  
Steve Jaggi  
TAFE NSW  
TAG Travel (Film & Media)  
Taliyah Blackmand-Corowa  
Tamarind Tree Productions  
The Production Book  
Tony Ayres Productions  
Toy Shop Entertainment  
Tracey Mair Publicity  
Vic Screen  
Vimeo  
Werner Film Productions  
WildBear Entertainment  
Women In Film & Television (WIFT)  
Wooden Horse  
Ziggy Ramo

# AUDITORS REPORT

## APPENDIX 1

Northern Rivers Screenworks Incorporated audited  
financial report for the year ended 30 June 2023

**NORTHERN RIVERS  
SCREENWORKS INCORPORATED**

**ABN 87 095 440 458**

**FINANCIAL REPORT  
FOR THE YEAR ENDED 30 JUNE 2023**

**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

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Statement by Members of the Board	13
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**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**BOARD REPORT**

Your Board members submit the financial report of the Northern Rivers Screenworks Inc. for the financial year ended 30 June 2023.

**Board Members**

Dustin Clare	Chairperson
Richard Keenan	Deputy Chairperson and Secretary
Neil Lollback	Treasurer
Lisa O'Meara	Public Officer
Rosemary Blight	
Chris Oliver-Taylor	
Tracey Mair	
Brooke Satchwell	
John Welch	

**Principal Activities**

The principal activities of the Association during the financial year was to foster and promote the development of screen and creative industries and a vibrant screen culture in regional Australia. While the Association is still based in the Northern Rivers Region of New South Wales, the activities of the Association have been expanded over several years to other Australian regions and States and now operates as a nationally focused organisation, with particular focus on regional New South Wales and Far North Queensland.

**Operating Surplus**

The net operating profit amounted to \$25,764 for the year ended 30 June 2023.

**After Balance Date Events**

No matters or circumstances have arisen since the end of the financial year which significantly affected or may significantly affect the operations of the Association, the results of those operations, or the state of affairs of the Association in future financial years.

**Future Developments**

The Association expects to maintain the present expansionary status for the next 12 months, with increased activity and revenue expected as it continues its national expansion, focusing on regional New South Wales and Far North Queensland.

The organisation continues to deliver the Regional Crew Development program which has been backed by an investment of \$500,000 from Netflix and supported by the NSW Government and Screen Queensland. \$300,000 was received last financial year and \$200,000 will be paid at the completion of the second year in December 2023.

The organisation is in the second year of a three year contract with Screen Queensland with total funding of \$675,000.

**Environmental Regulation**

The association's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or of a State or Territory.

Signed in accordance with a resolution of the Board Members.

.....

Dated this 6<sup>th</sup> day of October 2023

**AUDITORS INDEPENDENCE DECLARATION  
UNDER SECTION 307C OF THE CORPORATIONS ACT 2001  
TO THE BOARD OF NORTHERN RIVERS SCREENWORKS INCORPORATED.**

I declare that, to the best of my knowledge and belief, during the year ended 30 June 2023 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- (ii) no contraventions of the code of conduct relating to independence in APES 110 Code of Ethics for Professional Accountants issued by the Accounting Professional and Ethical Standards Board.



---

Shaun Casey

CA 418807

Dated at Burleigh Waters this 6<sup>th</sup> day of October 2023

**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**INCOME STATEMENT FOR THE YEAR ENDED 30 JUNE 2023**

	Note	2023 \$	2022 \$
Revenue	2	1,225,624	1,391,843
Employee expenses	3	(620,326)	(479,999)
Depreciation expense	5	-	-
Other expenses	3	<u>(578,534)</u>	<u>(911,344)</u>
Profit/(Loss) before income tax		26,764	500
Income tax expense		<u>-</u>	<u>-</u>
Profit/(Loss) from Operations after Income Tax		<u>26,764</u>	<u>500</u>

*The accompanying notes form part of these financial statements*

**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2023**

	Note	2023	2022 RESTATED
		\$	\$
<b>ASSETS</b>			
CURRENT ASSETS			
Cash and Cash Equivalents	4	267,294	748,218
Receivables		14,324	4,325
Bond – Office rental		<u>1,155</u>	<u>1,155</u>
<b>TOTAL CURRENT ASSETS</b>		<u>282,773</u>	<u>753,698</u>
NON CURRENT ASSETS			
Property, Plant & Equipment	5	<u>-</u>	<u>-</u>
<b>TOTAL NON CURRENT ASSETS</b>		<u>-</u>	<u>-</u>
<b>TOTAL ASSETS</b>		<u>282,773</u>	<u>753,698</u>
<b>LIABILITIES</b>			
CURRENT LIABILITIES			
Trade and Other Payables	6	25,885	98,285
Current Tax Liabilities	7	18,054	27,046
Accrued Expenses	8	<u>183,784</u>	<u>600,081</u>
<b>TOTAL CURRENT LIABILITIES</b>		<u>227,723</u>	<u>725,412</u>
<b>TOTAL LIABILITIES</b>		<u>227,723</u>	<u>725,412</u>
<b>NET ASSETS</b>		<u>55,050</u>	<u>28,286</u>
<b>EQUITY</b>			
Retained Profits		<u>55,050</u>	<u>28,286</u>
<b>TOTAL EQUITY</b>		<u>55,050</u>	<u>28,286</u>

*The accompanying notes form part of these financial statements*

**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**STATEMENT OF CHANGES IN EQUITY AS AT 30 JUNE 2023**

	2023	2022
	\$	\$
<b>Retained Profits at the Beginning of the year</b>	28,286	35,917
Net Profit/(Loss) for Financial Year	<u>26,764</u>	<u>500</u>
Prior year adjustment after audit		-8,131
<b>Retained Profit at the end of Financial Year</b>	<u><u>55,050</u></u>	<u><u>28,286</u></u>

*The accompanying notes form part of these financial statements*

**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023**

**NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES**

The financial report is a general purpose financial report that has been prepared in accordance with Accounting Standards, Australian Accounting Interpretations, other authoritative pronouncements of the Australian Accounting Standards Board and the requirements of the Associations Incorporation ACT NSW.

The financial report covers Northern Rivers Screenworks Inc. as an individual entity. Northern Rivers Screenworks Inc. as an association incorporated in New South Wales under the Associations Act 1981.

The following is a summary of the material accounting policies adopted by the Association in the preparation of the financial report. The accounting policies have been consistently applied, unless otherwise stated.

**Reporting Basis and Conventions**

The financial report has been prepared on an accruals basis and is based on historical costs modified by the revaluation of selected non-current assets, and financial assets and financial liabilities for which the fair value basis of accounting has been applied.

**Accounting Policies**

**a. Income Tax**

The Board has determined that the Association is exempt from income tax under Section 50-40 of the Income Tax Assessment Act 1997 as it is a non profit organisation.

**b. Property, Plant & Equipment**

Each class of property, Plant & equipment is carried at cost or fair value less, where applicable, any accumulated depreciation and impairment losses.

**Plant & Equipment**

Plant & Equipment are measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant & equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets' employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the Association and the cost of the item can be measured reliably. All other repair & maintenance are charged to the income statement during the financial period in which they occurred.

**Depreciation**

The depreciable amount of all fixed assets including building and capitalised lease assets, is depreciated on a straight line basis over their useful lives to the commencing from the time the assets is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Class of Fixed Asset	Depreciation Rate
Office Equipment	20%
Audio Equipment	20%

**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023**

**NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)**

The assets residual value and useful lives are reviewed and adjusted, if appropriate, at each balance date.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains & Losses on disposals are determined by comparing proceeds with the carrying amount. These gains and losses are included in the income statement. When re-valued assets are sold, amounts included in the revaluation relating to that asset are transferred to retained earnings.

**c. Financial Instruments**

*Recognition*

Financial instruments are initially measured at cost on trade date, which includes transaction costs, when related contractual rights or obligations exist. Subsequent to initial recognition these instruments are measured as set out below.

*Financial Assets at fair value through profit and loss*

A financial asset is classified in this category if acquired principally for the purpose of selling in the short-term or if so designated by management. Derivatives are also categorised as held for trading unless they are designated as hedges. Realised and unrealised gains and losses arising from changes in the fair value of these assets are included in the income statement in the period in which they arise.

*Available for-sale financial assets*

Available for-sale financial assets include any financial assets not included in the above categories. Available for-sale financial assets are reflected at fair value. Unrealised gains and losses arising from changes in fair value are taken directly to equity.

*Financial Liabilities*

Non-derivative financial liabilities are recognised at amortised cost, comprising original debt less principal payments and amortisation

*Impairment*

At each reporting date, the Association assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether impairment has arisen. Impairment losses are recognised in the income statement.

**d. Impairment of Assets**

At each reporting date, the Association reviews the carrying values of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

Where it is not possible to estimate the recoverable amount of the cash-generating unit to which the asset belongs.

**e. Employee Benefits**

Provision is made for the Association's liability for employment benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs. Employee benefits payable later than one year have been measured at the present value of the estimated cash outflows to be made for those benefits.



**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023**

**NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONT'D)**

**f. Cash and cash equivalents**

Cash and cash equivalents include cash on hand, deposits held at call with banks and other short-term highly liquid investments with original maturities of three months or less.

**g. Revenue**

Revenue from grant funding secured is recognised when it is received, including funds received, that is for multiple years projects.

Revenue from the sale of goods or services is recognised upon the delivery of goods or services to customers.

Interest revenue is recognised when received.

All revenue is stated net of the amount of goods and services Tax (GST)

**h. Goods and Services Tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST.

**i. Comparative Figures**

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

*Critical Accounting Estimates and Judgement*

The Board members evaluate estimates and judgements incorporated into the financial report based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Association

*Key Estimates - Impairment*

The Association assesses impairment at each reporting date by evaluating conditions specific to the Association that may lead to impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined.

Value-in-use calculations performed in assessing recoverable amounts incorporate a number of key estimates.

**j. Accounting Policy Amendments**

The organisation changed its accounting policies in the 2020 financial year and for all future financial reporting, with the aim of matching income from projects received in advance to the future committed expenditure of these projects. It now recognises future committed expenditure in relation to ongoing projects in the current financial year. A corresponding financial liability will be reported on the Balance Sheet at year end.

**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023**

**NOTE 2: REVENUE**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>REVENUE FROM OPERATING ACTIVITIES</b>		
Grant Funding General	524,314	476,850
Grant - Netflix		300,000
Membership Fee Income	25,219	31,003
Interest Received	6,586	887
Donations Received	21,411	37,777
Service NSW – Covid Grant		59,493
Training Funding	15,000	15,000
Unexpended Grants Income	431,909	318,686
Other Income	132,935	138,427
Wage Subsidies Received	<u>68,250</u>	<u>13,720</u>
	<u><b>1,225,624</b></u>	<u><b>1,391,843</b></u>

**NOTE 3: NET PROFIT**

Net Profit from operations has been determined after:

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>\$</b>
<b>(a) Charging as Expenses</b>		
Employee Costs	620,326	479,999
Rent	14,825	14,232
Audit Fees	2,200	1,750
AIF Scholarship Costs	21,905	16,000
Consultants – Study Costs		9,900
Projects Costs	469,218	756,813
Other Expenses	49,910	34,649
Flood Recovery Assistance – Screen Industry	<u>20,476</u>	<u>78,000</u>
	<u><b>1,198,860</b></u>	<u><b>1,391,343</b></u>
<b>(b) Auditor's Remuneration</b>		
Remuneration of the auditor of the Association for Auditing the Financial Report	1,750	1,750

**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023**

	<b>2023</b>	<b>2022</b>
	<b>\$</b>	<b>RESTATED</b>
		<b>\$</b>
<b>NOTE 4: CASH AND CASH EQUIVALENTS</b>		
Cash on hand	36	139
Cash at bank	267,259	498,079
Term Deposit	<u>          </u>	<u>250,000</u>
	<u><b>267,294</b></u>	<u><b>748,218</b></u>
<b>NOTE 5: PROPERTY PLANT AND EQUIPMENT</b>		
Office Equipment:		
At cost		15,896
Accumulated Depreciation	<u>          </u>	<u>(15,896)</u>
		-
Audio Equipment:		
At Cost		1,613
Accumulated Depreciation	<u>          </u>	<u>(1,613)</u>
	<u>          </u>	<u>          </u>
Total Property, Plant and Equipment	<u><u>          </u></u>	<u><u>          </u></u>
<b>Movements in carrying amounts Property, Plant and Equipment</b>		
Balance at beginning of year	-	-
Additions	-	-
Disposals	-	-
Depreciation Expense	<u>          </u>	<u>          </u>
Carrying amount at end of year	<u><u>          </u></u>	<u><u>          </u></u>
<b>NOTE 6: TRADE AND OTHER PAYABLES</b>		
<b>CURRENT</b>		
Payables – Trade	1,361	46,497
Superannuation Payable	12,237	12,269
Short-term employee benefits	<u>12,287</u>	<u>39,519</u>
	<u><b>25,885</b></u>	<u><b>98,285</b></u>
<b>NOTE 7: TAX LIABILITIES</b>		
<b>CURRENT LIABILITIES</b>		
ATO Payable – GST & PAYG Withholding	<u>18,054</u>	<u>27,046</u>
<b>NOTE 8: FINANCIAL LIABILITY - ACCRUED EXPENSES</b>		
Accrued Expenses Transfer for Income Received in Advance	<u>183,784</u>	<u>600,081</u>

**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023**

**NOTE 9: CONTINGENT LIABILITIES AND CONTINGENT ASSETS**

The Board believe there are no contingent liabilities or assets requiring disclosure in the Financial Statements at balance date.

**NOTE 10: EVENTS AFTER THE BALANCE REPORTING DATE**

There are no events which have occurred after the balance date which require disclosure in the Financial Statements. The organisation continues to deliver programs and events both online and face-to-face as per its principal activities.

**NOTE 11: RELATED PARTY TRANSACTIONS**

All transactions between related parties are on a normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated.

**NOTE 12: ASSOCIATION DETAILS**

The registered office of the company is:  
Northern Rivers Screenworks Inc  
Suite 5, 160 River Street, Ballina 2478.

The Principal place of business is:  
Northern Rivers Screenworks Inc  
Suite 5, 160 River Street, Ballina NSW 2478

**NOTE 13: SEGMENT REPORTING**

The Association operates predominantly in one business and geographical segment, being the promotion of film in Northern NSW.

**NOTE 14: RESTATEMENT OF PRIOR YEAR FINANCIALS**

Changes were made after the audit to a number of accounts including the accounts receivable. I am of the opinion that the changes do not materially affect the previous audit so have made an adjustment for the prior year and restated the comparative figures in the financial statements.


**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**STATEMENT BY MEMBERS OF THE BOARD**

In the opinion of the Board the financial report as set out on pages 1 to 14:

- 1 Presents a true and fair view of the financial position of Northern Rivers Screenworks Inc. as at 30 June 2023 and its performance for the year ended on that date in accordance with Australian Accounting Standards, mandatory professional reporting requirements and other authoritative pronouncements of the Australian Accounting Standards Board, and the Associations Incorporation Act (NSW).
  
- 2 At the date of this statement, there are reasonable grounds to believe the Northern Rivers Screenworks Inc. will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Board and is signed for and on behalf of the Board by:

President  \_\_\_\_\_

Treasurer  \_\_\_\_\_

Dated this 6<sup>th</sup> Day of October 2023

**NORTHERN RIVERS SCREENWORKS INCORPORATED**  
**ABN 87 095 440 458**

**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF NORTHERN RIVERS SCREENWORKS INC**

**Report on the Financial Report**

We have audited the accompanying financial report of Northern Rivers Screenworks Inc. (the Association) which comprises the Statement of Financial Position as at 30 June 2023 and the income statement for the year ended on that date, a summary of significant accounting policies and other explanatory notes and the statement by members of the Board.

*Board's Responsibility for the Financial Report*

The elected Board of the Association is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Associations Incorporation Act (NSW). This responsibility includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

*Auditor's Responsibility*

Our Responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments; the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Board, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion. The audit opinion expressed in this report has been formed on the above basis.

*Independence*

In conducting our audit, we have complied with the independence requirements of Australian Professional ethical pronouncements.

*Auditor's Opinion*

In our opinion:

The financial report of Northern Rivers Screenworks Inc. is in accordance with the Associations Incorporation Act NSW including:

- i. giving a true and fair view of the Association's financial position as at 30 June 2023 and of their performance for the year ended on that date; and
- ii. complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Associations Incorporation Act NSW.



Shaun Casey, CA  
Dated This 6<sup>th</sup> Day of October 2023