



SCREENWORKS

2023/24 ANNUAL REPORT

Cover picture by Colin McDougall

ACKNOWLEDGMENT OF COUNTRY

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

We pay our respects to Aboriginal and Torres Strait Islander cultures, and to elders and community leaders past, present and emerging.

Screenworks' office is based on Bundjalung Country. We acknowledge the Bundjalung Peoples and the Custodial Clan group Nyangbul, whose land we work on in Ballina - or Bullinah, meaning *plenty to eat*. We pay our respects to the Custodians as they continue, as always, the stewardship and cultural maintenance of Country.

COMMITMENT TO DIVERSITY AND 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 specifically seek to increase the number of regional people participating in our programs and ensure that we are supporting people from groups/communities under-represented within 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.

Screenworks continues to develop a Reconciliation Action Plan and is building a cultural framework that can be applied to all projects we run and organisations we chose to partner with.

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CHAIRPERSON'S STATEMENT

The past year has been one of considerable change and growth both at Screenworks and in the broader screen industry.

It's been my privilege to step into the role of Chair at Screenworks during this important time and be part of the vital work that Screenworks does to support and advocate for regional creatives and to elevate the skills, stories and capacity of Australia's regional screen industry.

I grew up in regional Australia and I now live back in regional Australia in East Ballina, and I am passionate about seeing stories from regional Australia on screens in our country and around the world.

I would like to thank Screenworks' CEO Lisa O'Meara who has worked incredibly hard in her first year in the role, bringing boundless enthusiasm, dedication and fresh ideas to the organisation. The Board thanks all of the staff of Screenworks, who have worked beside Lisa to bring so many events and opportunities to regional screen practitioners regardless of their geographical location.

I would also like to thank my fellow Board members for their dedication and support, in particular Vice-Chair Rodney Cambridge and Treasurer Neill Lollback, and acknowledge the significant contribution of departing Board member Chris Oliver-Taylor.

There has never been a more dynamic environment for the Australian screen industry. The proliferation of platforms – from streamers and social media to the reopening of cinemas post Covid. This creates enormous opportunities for regional Australians to showcase their creativity, although a world-wide contraction in screen production will also bring challenges over the coming years.

Screenworks' programs assist regional screen creatives to navigate both the challenges and the opportunities connecting regional stories and talent with the national and international screen industry through our varied programs. 'Taste of the Tropics' gave three filmmaking teams from Far North Queensland the chance to make an episode of television for SBS Food. Our 'Career Pathway Programs' support Writers, Directors and Producers to shape and progress their careers, and we are seeing increased employment in the regions with the continuing commitment to below the line skills development through the Netflix-supported 'Regional Crew Development Program' and the Screen Australia-supported 'Set for Success' program.

There is much work still to be done. While we are proudly based in the Northern Rivers of NSW, Screenworks' programs and membership have a much wider reach than ever before as we focus on fostering talent, infrastructure and production in regional hubs around Australia. A further priority for the organisation is a renewed focus on supporting First Nations storytellers. Screenworks' years of expertise in implementing below the line programs means we are well positioned to expand on those programs to assist productions to meet the new Federal location offset training requirements.

Lastly, as we look forward to an exciting time of growth and renewal, I would like to thank all of Screenworks members for their ideas, enthusiasm and talent.

Tracey Mair

Screenworks Chairperson



CEO'S REPORT

Over the past 24 years, Screenworks has supported an impressive number of members to pursue their ambitions and elevate their careers and this year is no exception. With the support of screen agencies, partners and sponsors, Screenworks has continued to deliver programs that shape the careers of regional practitioners and build the capacity of the regional screen industry.

I want to acknowledge the ongoing support from the funding bodies whose investment in Screenworks enables us to deliver targeted and bespoke programs that provide opportunities for regional practitioners to build skills, develop projects and advance their careers. In particular I want to thank Screen NSW and Screen Queensland for their commitment to supporting regional screen creatives and practitioners in each of their states.

I would like to thank Netflix whose investment in Screenworks Regional Crew Development Program ensured seven regional practitioners were trained and placed in below the line crew work on some of Australia's top productions. These participants continue to secure work and shape their careers.

I extend a big thank you to all Screenworks sponsors, contributors and volunteers whose support ensures Screenworks is able to continue to bring opportunities to our members and build the skills and capacity of regional practitioners.

Thanks to the commitment of a talented team, Screenworks is able to design and deliver quality and relevant programs for our members and the regional filmmaking community. We had three staff members move on to other opportunities this year and while it was wonderful for them to take up industry opportunities, we were sad to see them go. Louise Hodgson started as a volunteer with Screenworks back in 2017 and proved invaluable as she moved into a project role and produced *Createability*, *Fearless*, *Authentic* and *Taste of the Tropics* for Screenworks. Agustina Maruca spent a year with Screenworks overseeing the Netflix supported Regional Crew Development program and secured impressive attachments for the trainees. Jennica Ferstrom was the Communications Coordinator with Screenworks for just under a year and grew our social media following substantially in that time.

I feel very fortunate to have now brought together a new dedicated and talented team. Their expertise is bringing a range of relevant new opportunities to Screenworks members.

I would like to express my gratitude to the Screenworks board. They are volunteers and provide extraordinary support and guidance to me. They have been incredibly generous and their expertise is invaluable in the governance of Screenworks.

Finally, I would like to acknowledge our members, the Screenworks community and who we exist for. Thank you for your ongoing commitment to Screenworks. Together, we are building a thriving screen community that not only shapes careers but tells the stories of regional Australia and uplifts our regional areas.

Lisa O'Meara

Screenworks CEO



TREASURER'S REPORT

2024 has been a year of challenges for the organisation. Maintaining membership value and benefits whilst balancing the budget is a never ending equilibrium we must manage to the best of the organisations capacity. To this, I applaud Lisa and her team for their tenacity in working tirelessly to provide the services offered during the 2024 year with often limited staffing.

The reported loss of \$5,709 for the full year is an outstanding result given the cost increases the organisation has endured like every household in the country.

The board continues to work closely with the CEO to ensure the organisation maximises the use of the limited funding available to ensure the Northern Rivers Screenworks Incorporated is present and relevant for all members into the future.

Neil Lollback

Screenworks Treasurer



SCREENWORKS PROFILE

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

Screenworks supports and services the screen industry across regional Australia by providing skills and professional development, networking initiatives, along with opportunities and services for screen content creators and workers.

Based in Ballina in the Northern Rivers of NSW, Screenworks is a registered charity. Each year we deliver in excess of 40 events which are attended by more than 1,000 people. We also assist local and in-bound 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 24 years ago, Screenworks has demonstrated a strong track record of creating and managing well-presented, innovative and relevant industry and talent development programs for professional and emerging screen content creators in regional Australia.

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

The experienced staff at Screenworks understand the unique challenges of living and working regionally and provide top level guidance to support members and program participants build relevant skills, connect with industry and opportunities, and progress their projects and careers.

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

Screenworks' partnership with Los Angeles-based Australians In Film (AiF) provides reciprocal membership benefits to both our organisations and helps 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; following on from the 2023 Writers strike, we plan to resurrect the *Write From Home* Initiative and connect regional storytellers to US-based professionals and consultants.

Screenworks' partnership with Netflix, the NSW State Government and Screen Queensland, enabled it to broaden its support for regional practitioners by offering a program that builds the skills of below the line crew in regional Australia, focusing on early entry level crew. This program wrapped in January 2024 and a revised version will roll out in 2024/2025 financial year.

Screenworks programs and initiatives are made available to regional practitioners Australia wide through support from the various screen agencies. Thanks to Screen Australia, Screenworks launched *Set for Success* in September 2023, a program to support midlevel regional crew around Australia to step up into senior crew positions with the help of trained and experienced mentors. This program will continue in the 2024/2025 financial year.

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

COMMS COORDINATORS



JENNICA FERNSTROM
Oct 2022- Sept 2023



EMILY HUTCHINSON
Dec 2023 - present



LOUISE HODGSON
Oct 2022- Sept 2023

INDUSTRY PROGRAMS MANAGERS



RIANNON DEL FAVERO
Feb 2022 - Jan 2024



LISA O'MEARA
CEO



JESSICA GILLAN
May 2024 - present

QLD PROJECT MANAGERS



RACHEL SMITH
August 2023 - present



AGUSTINA MARUCA
INDUSTRY PROGRAMS ASSISTANT



NERIDA GROTH
INDUSTRY PROGRAMS COORDINATOR



WILLOW - TRAINEE



ENYA - TRAINEE



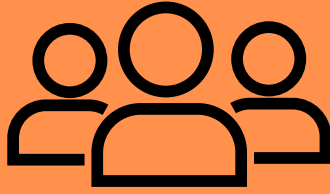
A'MI - TRAINEE

2023/24 AT A GLANCE



49

Events and Programs
Delivered



1,100

Attendees and
Participants



13

People Supported
Through Career
Pathways Programs,



2

Productions
Developed*



608

Screenworks
Members from
Across Australia



4

Mentorship and
Bootcamp Programs
Rolled Out

*Tastes of the Tropics and Authentic

INDUSTRY DEVELOPMENT PROGRAMS



Supporting Screenwriters

Bryan Apolonio, Industrial and Policy Manager at the Australian Writer's Guild on how to protect your written work
July 2023 | Webinar | 55 attendees | 4.4 out of 5 rating

Budget

Abi Tabone, producer at Midwinter Films introduced emerging filmmakers to the mechanics of budgeting and scheduling from a script or concept.
July - August 2023 | 3-part webinar series | 120 attendees | 4.8 out of 5 rating.

Doc Essentials

Cody Greenwood, Alex West, Felicity Blake and Paul Wiegard unpack the process when it comes to producing successful factual content.
Supported by Screen NSW and TAFE NSW.
September 2023 | Byron Bay | 51 attendees | 4.8 out of 5 rating.

Screen Media Careers Forum

Featuring Gemma Lee, Paul 'Salty' Brincat, Ela Furdas, Charlie De Salis, Uwe Terton, Andrew Jones, Liam Robertson and Felicity Pengilly.
In partnership with Southern Cross University
September 2023 | Webinar | 25 attendees | 4.8 out of 5 rating.



Elements of Story

A 3-part webinar series with Nicole Dade, on screenwriting
October - November 2023 | 47 attendees | 5 out of 5 rating.

Writing for TV Intensive 2023

Delivered by Alexa Wyatt, a 2-day intensive to support selected writers in developing the TV scriptwriting skills in a writers' room environment.
October 2023 | Ballina | 10 attendees | 4.8 out of 5 rating



Everything AIDC

Joany Sze and Lauren Valmadre on all the opportunities at AIDC and how to best leverage them. Delivered In partnership with AIDC.
November 2023 | Webinar | 29 attendees. 4.4 out of 5 rating.

End of Year Networking

A networking event and fundraiser, Screenworks community gathered at the North Byron Hotel to celebrate the end of the year.
December 2023 | Byron Bay | 85 attendees

Get Conference Ready

With Mandy Lake from Flick Chicks
February 2024 | 3-part webinar series | 51 attendees. 4.7 out of 5 rating

Screenworks Lounge at the Byron Bay International Film Festival

October 2023 | Byron Bay | 50 attendees

A social networking event to bring the Screenworks community together with the Byron Bay Film Festival filmmakers Screenworks' presence at the 2023 BBFF was one of the most loved events at the festival, and provided an opportunity for local filmmakers and Screenworks members to meet with visiting filmmakers.

Regional to Global 2024, Screenworks' flagship event was moved from March to August, to better align with the industry conference calendar and to foster the forum's prominence as Australia's premier event for regional screen practitioners.

Planning for August's Regional to Global was well underway during this reporting period, with an expanded return of sidebar events, including one-on-ones and roundtables along with the New Kids on the Block Program. Full reporting Regional to Global 2024 will be detailed in next year's report.

Regional to Global - 2024

Superannuation and the Gender Gap

Presented Alexandra Rippon, Education Specialist at Media Super. In partnership with WIFT and sponsored by Media Super March 2024 | Webinar | 12 attendees

Writing for TV Intensive 2024

Hosted by Nicole Dade, the 2024 Writing for TV intensive included an in-person workshop, followed by 2 online check-ins. Over the course of the Intensive, Nicole supported the participants to shape up and polish their TV projects in-line with standards established by broadcast and streaming executives.

May 2024 | Ballina and online | 11 attendees | 4.5 out of 5

Directing Intensive

Delivered by Poppy Stockell and Rowan Woods over two days, who provided advice on techniques, skills and project development.

June 2024 | Byron Bay | 10 attendees | 4.6 out of 5 rating



AACTA Pitch: Regional Landscapes

AACTA Pitch: Regional Landscapes finalists and judging panel were announced in May 2024. The shortlisted projects were ***Girl On The Edge*** by Karen Jackson and Nicole Sullivan, ***How To Bee*** by Lisa Hoppe and Abi Tabone, ***Marry Me Annie*** by Jessi Le Brocq, ***Over Her Dead Body*** by Jacqueline Chii Chien, Tamara Whyte and Daniel Stevenson, and ***Rising Tide*** by Francisca Braithwaite and Riccardo Pellizzeri. This year's judging panel was formed by Belinda Chayko, Nicole Dade, Nick Hayes and Stuart Page.

Each year, AACTA Pitch culminates in a live panel discussion of the finalist projects at Regional to Global, where the winner and runner up are each announced. Full reporting on the 2024 AACTA Pitch will be available in next year's report.

Member Consultations

In 2023-24, guest consultants were Louise Cocks, Lee Naimo and Phoebe Williams from Screen Australia's Online and Games Team, Jessica Giacco and Brad Taylor from Screen Producers Australia, Screenworks, Nicole Dade, Jocelyn Thomas, Mandy Lake and Media Super.

Continuous | Online | 35 attendees | average rating 4.8 out of 5.

A lush tropical forest with various green plants, including palm leaves and a tree trunk with a white protective sleeve. The scene is brightly lit, suggesting a sunny day.

MENTORSHIPS

The opportunity for program participants to upskill and shape their careers under the dedicated guidance of industry professionals.



SCU Screen Industry Mentorship Program

In partnership with Southern Cross University, this year's mentees Brooke Crowle (NSW) and Cameron van Hooft (QLD), were selected from an impressive cohort of applications. The intake for applications opened in September 2023. Eligible applicants were Southern Cross University students and recent graduates, studying or who studied music, art and design, writing and digital media.

The mentorship program provided Brooke and Cameron each the opportunity to receive direct consultation with a screen industry professional or company in their chosen field. For Brooke (a screenwriter) this was Belinda Chayko and for Cameron (a videographer and content creator) this was the team at Hype Republic.

Of her mentorship with Belinda, Brooke said, ***“The mentorship was a super valuable experience. Belinda was very generous with her time, and it was extremely helpful to see her break down the story synopsis of my project. I feel very lucky to have accessed one-on-one time with such an experienced industry professional.”***



APRA AMCOS Screen Composing Mentorship

Designed to help address the severe gender imbalance within the Australian and New Zealand music industry, the Screen Composing Bootcamp each year provides two regional composers who identify as women or non-binary with the opportunity to receive one-on-one mentorship from one of Australia's most accomplished and respected screen composers. The program supports participants in building confidence and capacity in composing music for the screen, with each participant awarded \$3,000 at the program's completion.

This year's participants, Emma Waters (TAS) and Artemis Bishop (SA), were mentored by Adam Gock and Bryony Marks, respectively.

“I was so lucky to have in Bryony not only a great mentor in learning technical skills, but also in someone who deeply cares about the process of creating music and for the people involved,” said Artemis. ***“This mentorship has greatly improved my practice as a composer.”***

In partnership with APRA AMCOS and supported by the Australian Guild of Screen Composers



Set For Success

Set For Success is a Screenworks initiative financed by Screen Australia. The program is a response to the recognised skills gaps across the industry and provides regional screen practitioners with dedicated up skilling to directly address crew shortages.

Regional crew who are seeking to step into more senior roles are matched with accomplished heads of departments or senior crew members who are on set mentors.

Set For Success commenced in September 2023 with Train the Trainer, a one day training course facilitated by Monica Davidson from Creative Plus Business. This training component has been delivered to two groups of mentors. A total of thirteen senior crew altogether have been trained as mentors.

Through *Set For Success*, Screenworks has supported seven regional crew members step up into more senior crew roles under the guidance of their mentors.

- Kimberley Vecsei (NSW), paired with Nerida Groth, an Assistant Director (AD), on *Mortal Kombat 2*. Kimberley's role was Base 3rd AD.
- Vashti Pontaks (TAS), paired separately with Nerida Groth, on *Bay of Fires* Season 2. Vashti's role was 2nd AD.
- Yolanda Peart-Smith (TAS), paired with Mel Dykes, a recently retired Costume Supervisor, on *The Survivors*. Yolanda's role was Costume Supervisor.
- Agustina Maruca (NSW), paired with Annie Kinnane, a Production Manager, on *Cruel Hand*. Agustina's role was Production Manager.
- Ellis Swinbourne (TAS), paired with Leuke Merriot, a Camera Operator and 1st Assistant Camera (AC), and Max Croswell, a 1st AC, on *MGZ Film*. Ellis's role was 2nd AC.
- Bree Hoffman-Young (QLD), paired with Murray Alford, a Production Coordinator, on *Me Always*. Bree's role was Production Coordinator.
- Kara Chandler (NSW), paired with Luke Howell, a casting director at Howell's Casting, on *Beast of War*. Kara's role was Extras Casting Coordinator.

“The thing I valued most was that I helped someone with no prior experience in the extras casting world navigate her way through the requirements. Kara absolutely smashed the job she was working on.”

“She was so dedicated and ready to succeed. It was great to be able to aid in her success, and to help someone new to this world to live it as much as we do. Setting her up for success in this industry felt great.”

“The program was incredible! It was the leg up I needed and will always be grateful for!”

CAREER PATHWAYS PROGRAMS

Supporting individuals living in regional NSW and Far North Queensland to connect with screen industry opportunities and to progress their careers.

- Regional Producer Elevator Program
- Director Pathways Program
- Inside the Writers' Room



Regional Producer Elevator Program

Jahvis Loveday (NSW)

“I came into the Regional Producer Elevator Program wanting to branch out, meet other producers in film, and to get a bit of perspective and knowledge around how they operate. I wanted to learn under other producers who’ve been doing this a lot longer than me.

As part of the program, I secured work with the locations team for the second season of the *Heartbreak High*. I spent four months with the team, and learned so much about how an actual production works. I spent half of my time in the production office and the other half on set, where I got to watch and learn how everyone operates in their departments. It was an incredibly valuable experience, and I met some amazing people on that set.

I also spent a large chunk of my time and resources flying out to different film festivals around the country for my short films *Bangay Lore* and *Djalbuyan Nahra*. Screenworks was able to provide the resources to get me to Western Australia for CinefestOz - the world premiere of *Djalbuyan Nahra*. I stayed there for around five days, and made some magic connections with other First Nations filmmakers.

For me, that’s everything I need - to see other people like me with similar stories, and a similar drive to create, is amazing.”



Ela Furdas (NSW)

“I cannot understate the value of this program in my development as a producer, or my gratitude to Screenworks for the opportunity to participate. Their facilitation of both financial and practical support throughout the year has allowed me to increase the depth and range of my skill set, build confidence in other areas of production, and extend my network in the industry.

As a result of the program, I’ve been offered new employment opportunities - from a placement with Southern Pictures, to a full-time, five-month contract as Development Producer for *Catalyst* - and made exciting headway in the development of my own projects.”



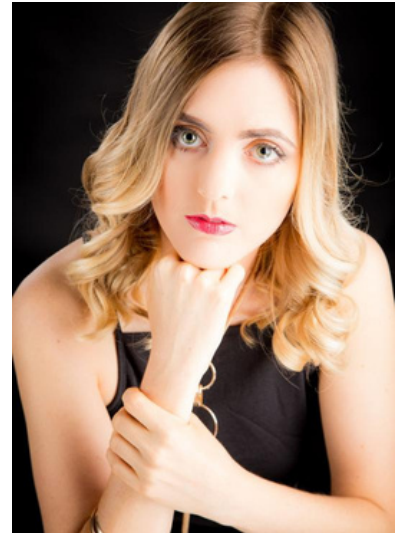
Regional Producer Elevator Program

Ashleigh Lawrence (QLD)

“This program provided me with an introduction to Steve Jaggi at an event in Cairns, which led to continued conversations, and then the opportunity for work experience on a feature film, shadowing the producers.

The time I spent time both on set and in the office was an invaluable experience; being a regional producer based in Cairns, such opportunities are few and far between.

After my three week placement at Jaggi Entertainment, I was offered full time employment at the company as a legal and business affairs officer. I’m very excited to use both my background as a lawyer and my creative brain in the film industry! I have much to learn and I couldn’t think of a better way to do it than working at one of Queensland’s largest production companies.”



Robert Crispe (QLD)

“The Regional Producer Elevator Program helped me achieve my goal of better understanding audience engagement and market positioning for my projects. I’ve made significant strides in my industry knowledge and networking.

Managing burnout and my late ADHD diagnosis has been a personal challenge, but it’s also an area where I’ve grown. This program pushed me to grow beyond my comfort zone and helped me identify areas for career improvement. The support from Screenworks was particularly helpful, and invaluable in connecting me with resources and contacts.”



Director Pathways Program

Claire Pasvolsky (NSW)

“The Director Pathways Program came at a pivotal time in my career. It was wonderful to have my first feature film, *Three Chords and the Truth*, released in the same year as me being part of the program, and to have Screenworks’ support to capitalise on the moment.

The program funding allowed me to pay for two writing courses with Sundance Collab. That helped me in my goals to complete a TV pilot and a feature length screenplay, with some incredible feedback. I also connected with Jocelyn Moorhouse - whose mentorship and advice has been invaluable - and we’ve stayed in touch.

The Director Pathways Program is an excellent opportunity for regionally based directors to connect with major industry players and get a grasp on their goals.”



Aaron Lenden (QLD)

“At the start of the program, I wanted to be involved in a larger production, and to learn how professional directors work and navigate their careers. I also wanted to make more meaningful connections and contacts.

Through this program, I was awarded the opportunity to work as a directors attachment on *Return to Paradise*, shadowing one of the show’s directors. I learned the meticulous planning and preparation involved during pre, and the importance of blocking, in great detail, for coverage.

I was also lucky enough to meet Robert Connolly, who shared with me career advice. Meeting Robert was an impactful moment in my career. He is a true gentleman and his advice has guided me.”



Director Pathways Program

Matty Hannon (NSW)

“Being part of the Director Pathways Program was incredibly helpful, not only with the financial assistance, but also in getting me thinking critically about my pathways in the industry.

I’ve learned a lot from collaborating with Garage Films and Madman Entertainment. Screenworks put me in touch with Paul Wiegard from Madman, which eventually led to my film, *The Road to Patagonia*, getting picked up for distribution by Madman.

Now, my small business is growing with more work than I can handle, and I have strategies to deal with this. I’m also setting off on a national tour with my film for three months.

All I can say is that the equipment, advice, connections and mentoring provided to me through the Director Pathways Program has been instrumental in me achieving my goals.”



Angela Heathcote (QLD)

Two key things came out of this opportunity for Angela. She was able to undertake a camera course and attend AIDC. Both made a difference to her project and career advancement.

Through the camera course Angela built up skills required to work as a sole operator, which enabled her to complete her short documentary for the ABC.

At AIDC Angela attended sessions which helped her better understand how the industry works in terms of funding and pitching for broadcast interest. She received advice on the development of a long form documentary. Angela then went on to write, direct and do additional camera for a 50 minute documentary which has also screened on ABC.

Angela is now in the research stage of the third documentary which was informed by her learnings and the connections she made at AIDC.



Inside the Writers' Room

Emma Myers (NSW)

“As part of the program, I observed a writers’ room run by Goalpost Pictures for the Netflix series *Pretty Wildflowers*, a television adaptation of *The Bay*. I learned how to restructure a script to make it more impactful for the reader.

After that, Goalpost offered me a one-on-one meeting with a development producer to discuss my career goals and offer advice on my project ideas. The meeting was engaging; I left with valuable advice in relation to one of my scripts, and a few contacts at Goalpost.”



Shideh Faramand (QLD)

“It was a privilege to spend three immersive days within the creative walls of a writers room with Tony Ayres Productions, and a unique opportunity to immerse myself in the intricacies of TV series development. I got to witness first-hand the magic that goes into crafting compelling narratives, from the art of dissecting every overarching plot into arcs, episodes, and scenes. I found it incredibly fascinating to observe how even the smallest of details were scrutinised to maintain narrative integrity.

During the writers room, I felt a growing belief in the validity of my own creative instincts - if that was the only takeaway from this experience it would have been worth it.

However, I now recognise that this experience can’t be defined by a single takeaway, and that this program has undeniably expanded my horizons, deepened my understanding of storytelling, and provided me with insights into the collaborative dynamics that drive successful productions.”



Inside the Writers' Room

Shane Salvador (NSW)

Shane observed a writers room at Fremantle Media.

“Before this program, I’d previously been involved in writers rooms for drama and comedy series. This was my first time involved in a children’s series. It was a great experience to watch a room of seasoned writers brainstorm and develop ideas in such a cohesive manner, and who welcomed my own input and ideas.

From a writer’s standpoint, it was the first time I saw multiple story threads and ideas go from inception to locked episodes by the day’s end, with approval from a network. This fast turnover was amazing to see and has given me a taste of what’s expected working on a series for a large network.

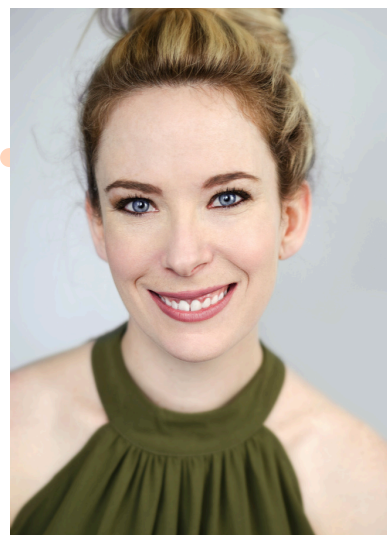
Inside the Writers Room has been highly valuable for me in perfecting my skills, and for my confidence as a writer. It’s helped me understand the mechanics of working for a large network, and I’ve gained great contacts and valuable career advice, too. I highly recommend the opportunity to anyone fortunate enough to participate.”



Kimberley Wells (NSW)

“As part of the program, I spent a week inside a writers room at Perpetual Media, where the writers were adapting a novel to the screen. The adaptation process was both challenging and exhilarating. Despite having the novel as a foundation and the author in the room, deciding how best to adapt the novel required a lot of problem-solving, teamwork, and creativity on behalf of the writers. As a writer, what I found most interesting was that the suspension of belief required when reading a novel doesn't always translate well to the screen.

The week was great learning experience. It solidified for me that, whether the material is an original idea or based on a book, a strong structure and dynamic characters are the heart of a great story, and that the challenge to bring out those elements and achieve the right balance exists with both. It was also great to see up close how experienced writers met the challenge of deconstructing a novel and what fundamentals they deemed essential to the story.



Inside the Writers' Room

Ben Southwell (QLD)

"I was lucky enough to receive the chance from Screenworks to attend a professional writers room for an eight-part, multi-cultural family drama series developed by Wooden Horse. I attended a crucial five day period of the series' story development. My goals were to keenly observe the room, learn as much as I could, and attempt to make industry contacts.

In the room, the team continually pitched ideas and bounced thoughts off each other. Someone from the team wrote down the beat-notes, and stuck those onto the wall. I got to see the wall begin as something bare, to being covered with coloured notes defining the action and thematic beats of the whole series from start to finish. My week ended having social drinks with the whole team.

Going down from Townsville I didn't know what to expect. My expectations were exceeded. This has been a wonderful, creatively engaging and beneficial experience that I'm thankful to have had."



NORTH QUEENSLAND REGIONAL PROGRAM



North Queensland Regional Program

Regionality

Screenworks supported AIDC's Regionality Cairns event providing local knowledge of industry needs and interests and supporting with promotion of the one-day event.

The program included guests Alex Pritz, José Neto, Richard Fitzpatrick, Phil Breslin, Dr. Teresa Carette, Dean Gibson, Dena Curtis, and representatives from the ABC, SBS, DocPlay, Doc Society, the International Documentary Association (IDA) and Screen Queensland.

July 2023 | Cairns | 70 attendees

NQ Screen Skills: Understanding Proof of Concept

Guest speakers included Adam Grossetti, Alex Smee, Nick Paton, Therese Duranti, Alan Erson and Hannah Roberston. This two day workshop led participants through the process of developing a proof of concept that they can apply to their ongoing projects.

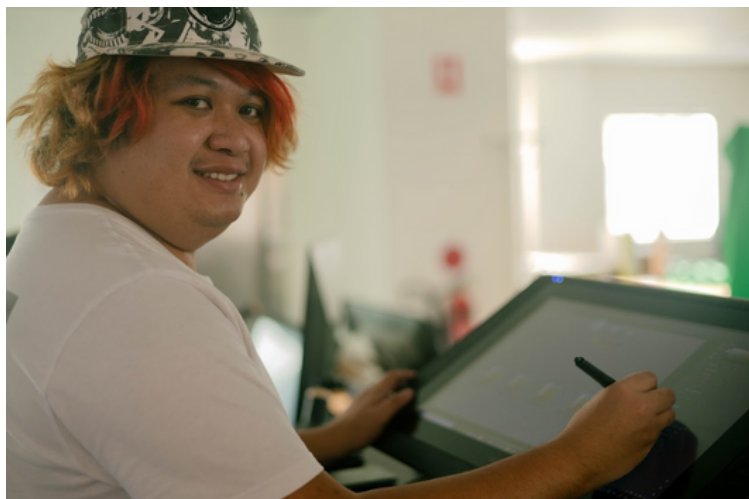
April 2024 | Cairns | 22 attendees. Rated 4.9 out of 5.

NQ Screen Skills: Assistant Camera Workshop

With Nicolas Godoy from Panavision on the fundamentals for working on a professional film set as a camera technician.

Delivered in partnership with Screen Queensland, Panavision and Central Queensland University

August 2023 | Townsville | 15 attendees
Feedback rating 5 out of 5



Pictured: Shawn Driberg doing Animation Bootcamp

NQ Animation Bootcamp

Over the course of six weeks at Ludo Studio, the NQ Animation Bootcamp provided a direct pathway into the animation industry for two early-to-mid career animators, Shawn Driberg and Alana McAnulty (both QLD). The duo were mentored by seasoned animators Chris Bennett and Beth Durack, respectively, who shared with their mentees their deep wisdom and skills.

As well as the invaluable experience and career development the program provided for Shawn and Alana, the pair also received assistance to travel to Brisbane's Ludo Studio.

In partnership with Screen QLD and Ludo Studio

North Queensland Regional Program



Taste of the Tropics

This initiative is part of Screen Queensland's North Queensland Regional Program delivered by Screenworks in association with SBS and supported by Cutting Edge.

Three filmmaking teams from North and Far North Queensland were selected through an application process to each create a 1/2 hour show for TV broadcast on the SBS Food Channel. The teams each received \$28,000 to produce broadcast quality, stylistically compelling productions about food, farmers, innovative chefs and foodies from their region.

The teams worked closely with a supervising producer, SBS Food, Screen Queensland and Screenworks at all stages of the process. Cutting Edge finessed, graded, did the graphics, credits and final sound mix for each.

The teams selected were:

Tamera Simpson (Producer), Ewan Cutler (Director, Editor), Shontell Ketchell (Writer, Producer) and Glenn Sagers (DOP, Editor) with Host Nick Holloway. They created Episode 1: **Tropo Kitchen**

Maura Mancini (Producer/Writer) Alison George (DOP, Editor), Kim Knox (Producer, Writer) with Host Samantha Martin. They created Episode 2: **Iconic FNQ**

Alvaro del Campo (Director, Producer) Nick Lorentzen (Producer, Writer) Davy O'Rourke (Host, Producer). They created Episode 3: **Family and Friends**.

This program provided significant outcomes for participants, mentors, and stakeholders by:

- Strengthening local industry networks for crew and creatives through collaborations.
- Providing exposure to screen industry professionals.
- Raising awareness and acquiring industry standards and new skills.
- Accumulating valuable screen credits.
- Empowering participants to extend their industry profile post-broadcast, such as through further distribution of their projects and leveraging their new connections to further their careers.
- Showcasing FNQ's culinary and community richness on our screens.

Taste of the Tropics broadcast on SBS weekly from 20 March 2024 and is on SBS on Demand .



North Queensland Regional Program



Authentic

A short film initiative which is part of Screen Queensland's North Queensland regional Program delivered by Screenworks in association with the ABC.

Three emerging filmmakers were selected through an application process to each produce 3-5 minute microfilms, celebrating and exploring local First Nations stories, people and cultures.

The filmmakers each received \$4,000 to bring their projects to life. They are working closely with a producer from ABC Online and with Screen Queensland and Screenworks through script approval, production and a final edit. The films will be shown on ABC Online upon completion.

Selected filmmakers and their films:

Alden Lyall - **Empowering Dreams**

Josaphein Seale - **Bringing Back The Good Fire**

Garth Edwards and Chedwa Whyte - **No Plan B**

NQ Discovering New Online Voices

This two-stage program to support developing short form online content, provided mentoring and pitch training for five selected North and Far North Queensland creatives. It culminated in a competitive pitch to a judging panel. The winning pitch received a \$10,000 development grant.

Short listed applicants who received mentoring included:

Michelle La - **Chopsticks & Chippies**

Garth Edwards - **Cane**

Shawn Drieberg - **Dragons Vale**

Jannah Dryden - **The Others**

Kate Boylan - **Reasons 2 Live**

Michelle La's winning pitch **Chopsticks & Chippies** is a heartwarming dramedy about friendship, cultural difference and romance.



Pictured: Finalists for Discovering New Online Voices



PICTURE: Forum attendees listen to Wooden Horse’s panel, with (L-R) Richard Finlayson, Jude Troy and Matt Okine

NQ Screen Forum

November 2023 | Townsville | 40 attendees | 4.9 out of 5 rating.

Featuring Q&A panels, workshops, roundtables and one-on-one consultations and networking sessions, this event is designed to build industry skills and connections for North Queensland filmmakers.

Guest speakers included Matt Okine, Richard Finlayson, Jude Troy, Rowena Billard, Tanya Ellen, Adam Grossetti, Mandy Lake, Eric Murray Lui, and Jimmy Purtill

Participants were provided with valuable industry insights and practical advice to support their skills and project development.

“It was such a great event. Meeting some of the industry’s finest professionals and hearing their process in developing a story was excellent.” - Attendee feedback



L-R: Enya Flett, Willow Inman and A'mi Gray

NETFLIX REGIONAL CREW DEVELOPMENT PROGRAM

A 3-part program, rolled out across the 2023-24 financial year in partnership with Netflix and the NSW Department of Education.

Regional Crew Development Traineeships

12-months, fully paid and contracted entry-level traineeships for 3 young people in Northern NSW and North Queensland. The participants Willow Inman (NSW), A'mi Gray (NSW), and Enya Flett (QLD) commenced the program in early 2023 with training at TAFE, culminating in them each obtaining a Certificate III in Screen and Media.

The trio completed their traineeships in early 2024 after working on productions in Northern NSW, The Gold Coast, Brisbane and Cairns including with Matchbox Pictures, Perpetual Entertainment, Bronte Pictures, Byron Film, ACM Films, Planet Fungi and Value Imagery.

Of her traineeship, Enya reflected, ***“The opportunities I’ve had have changed my life for the better. Not only have I learned many crew roles and gained invaluable on-set skills, but I’ve also grown in confidence in every other aspect of my life - something that would not have been possible without this incredible experience.”***

A senior crew member who worked with the trainees on their production placements told us, ***“It’s a wonderful program... I wish there were more opportunities like this.”***

Another said, ***“I will definitely keep this program in mind for our next production. The trainees were great and all our departments were very happy they worked with us. They became valuable team members and I’m sure will each be employed in their chosen role on further productions.”***

Regional Crew Development

Designed to address skills gaps in the local industry; **Hair and Make Up for Film and TV** with Anna Gray and Cassie Hanlon, and **Inside the Production Office** with Chantelle Mercieca, co-founder and director of The Production Portal. Each course was attended by 20 participants. Both were held late 2023 in Byron Bay.

Locations and Crew Referral Services

As a result of support through the Netflix funded Regional Crew Development Program, a crew database is now available via the Screenworks website to support local and inbound productions source experienced crew. There are 627 listings on the database.

PICTURE: Inside the Production Office





MARKETING AND COMMUNICATIONS

All things screen, on every screen.



Detailed Overview

Our target audience are Screenworks members and regionally-based Australian screen practitioners and those interested in pathways towards a career in the screen industry.

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 the delivery of our programs, events, webinars and training.

Over the past twelve months, Screenworks has consistently communicated with our subscribers and members through weekly EDMs, direct emails, and community posts through Glue Up, all alongside regular social media posting on platforms such as Facebook, Instagram and LinkedIn. This coverage has provided the Screenworks community with the most up to date industry opportunities and screen news over the past financial year.

In this reporting period, our newsletters have achieved a 43% open rate. As of writing, we have 8,600 Facebook followers (inclusive of Screenworks and Screen FNQ & NQ pages), 5,300 followers on Instagram, and 4,700 followers on LinkedIn.

Additionally, Screenworks distributes media releases publicising programs, events and initiatives among trusted media contacts and state funding bodies. This has continually ensured and maintained Screenworks' strong, public-facing profile throughout the year.

Queensland

The Screen FNQ & NQ Facebook page's reach over this reporting period was 24,377 people - a 100% increase from the previous year.

Visits to the page were 1,500 - again, a 100% rise on the previous year's numbers - with a total of 167 page likes.

Marketing and Communications at a Glance

Statistics include this year's growth on social media, as well as the number of e-newsletter subscribers.



8,600

+534



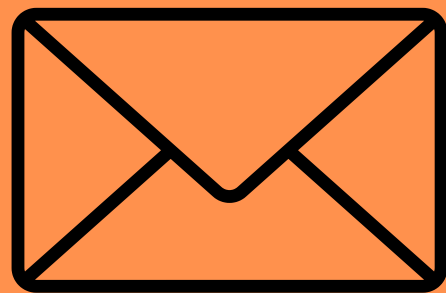
5,300

+888



4,700

+1,819



3,106

43% open rate

GOALS AND KPIs



KEY PERFORMANCE INDICATORS

KPI Description	Actual
Increase and maintain membership 90-day renewal rate at > 70%	72%
Increase subscribers to eNew database to 3,000	2998
Increase social media followers by 10% (fb, insta, LinkedIn, Twitter) 16,970	17,939
Grow annual revenue by 10% per annum - \$1,445,866	\$864,724
Nett Profit at +2% per annum	-\$5709
Increase current membership base by 10% per annum - 700	608
Deliver 30 industry development programs across Australia	49
Annual attendance at industry development - 1,625	1100



ACKNOWLEDGEMENTS



As an Australian not-for-profit organisation, Screenworks relies on support from Government funding bodies, screen industry and community partners, and philanthropic donations to make ends meet. We also rely on the generosity of our event speakers, mentors and program guests in imparting their wisdom and expertise, and who dedicate to regional Australia their valuable time in travelling to and being of our initiatives.

We are eternally grateful for the wonderful staff, contractors and volunteers who've worked with us in the past year to make all our events and programs as successful as they have all and each been. We also appreciate the commitment and contribution of those who, through voluntary support, comprise the Screenworks Board.

Without all of this generosity, Screenworks would not have been able to deliver such a broad and diverse range of professional development programs and events over the last year - or set up the organisation's trajectory for a long, positive outlook into the future.

Funding Bodies and Screenworks Partners



Screenworks Board

Tracey Mair, Chairperson
Rodney Cambridge, Vice Chair
Neil Lollback, Treasurer
Rosemary Blight
Kaylene Butler
Kris Kotwicki
Chris Oliver-Taylor
Brooke Satchwell

Screenworks Staff and Contractors

Lisa O'Meara, CEO
Louise Hodgson, Industry Programs Manager (to May 2024)
Jessica Gillian, Industry Programs Manager (from May 2024)
Nerida Groth, Industry Programs Coordinator
Riannon Del Favero, North Queensland Project Manager (Feb 2022 - Jan 2024)
Rachel Smith, North Queensland Projects Manager (from August 2023)
Emily Hutchinson, Communications Coordinator (from December 2023)
Dee Cameron, contracted Event Producer for Regional to Global 2024

Volunteers

To the wonderful team of volunteers whose played an integral role in our operations over the past twelve months - thank you. Without your support and dedication, Screenworks would not have been able to achieve our outcomes.

Donors

Screenworks sincerely appreciates the support from each of our donors. Their generous contributions help us ensure that regional people and communities can continue to tell and share their own stories and landscapes on screen.

Screenworks members

As an organisation, Screenworks exists for and because of its members.

At the heart of everything we do are our members. Over the past year, our members have continued to show their love for Screenworks. We thank them greatly.

Event and Program Partners

Abi Tabone
Aboriginal Cultural Concepts
ACM Films
Adam Gock
Adam Grossetti
Alan Erson
Alex Pritz
Alex Smee
Alex West
Alexa Wyatt
Alexandra Rippon
Andrew Jones
Anna Gray
Annie Kinnane
Australasian Performing Right Association and
Australasian Mechanical Copyright Owners
Society (APRA AMCOS)
Australian Academy of Cinema Television and
Arts (AACTA)
Australian Broadcasting Corporation (ABC)
Australian Directors Guild (ADG)
Australian Film Television and Radio School
(AFTRS)
Australian Guild of Screen Composers
Australian International Documentary
Conference (AIDC)
Australian Writers' Guild (AWG)
Australians In Film
Ballina Shire Council
BBC Studios Productions
Belinda Chayko
Beth Durack
Brad Taylor
Bronte Pictures
Bryan Apolonio
Bryony Marks
Byron Bay International Film Festival (BBFF)
Byron Film
Cairns Regional Council
Cassie Hanlon
CATO Location Services
Central Queensland University (CQU)
Chantelle Merceica
Charlie De Salis
Chris Bennett
Cine 2481
Cody Greenwood
Creative Plus Business
Dean Gibson
Dena Curtis
Dennis Fay
Doc Society
DocPlay
Easy Tiger Productions
Ela Furdas
Eric Murray Lui
Felicity Blake
Felicity Pengilly
Fever Tree
Gage Roads Brew Co
Galvaniize Insurance
Garage Films
Gemma Jones
Goalpost Pictures
Grapevine Jobs
Hannah Robertson
Hoodlum Entertainment
Hotel Marvell
Hype Republic
Inside Film Magazine (IF)
International Documentary Association (IDA)
J'aimee Skippon-Volke
Jaden Bowen
Jaggi Entertainment
Jesse McCart
Jessica Giacco
Jimmy Purtill
Joany Sze
Jocelyn Thomas
José Neto
Jude Troy
Jungle Entertainment
Karen Warner
Lauren Valmadre
Lee Naimo
Leuke Marriot
Liam Robertson
Liz Tomkins

Lois Cook
Louise Cocks
Ludo Studio
Luke Howell
Madman Entertainment
Mandy Lake
Matchbox Pictures
Max Croswell
Matt Okine
Media Super
Mel Dykes
Midwinter Films
Monica Davidson
Nerida Groth
Netflix
Nick Hayes
Nick Paton
Nickelodeon
Nicolas Godoy
Nicole Dade
Murray Alford
Panavision
Papa Salt Coastal Gin
Paul 'Salty' Brincat
Paul Wiegard
Perpetual Entertainment
Phoebe Willems
Planet Fungi
Poppy Stockell
The Production Portal
Richard Finlayson
Richard Fitzpatrick
Rowan Woods
Rowena Billard
SBS
SBS Food
Screen Producers Australia (SPA)
Screenrights
Shelter
Southern Cross University (SCU)
Southern Pictures
Steve Jaggi
Stuart Page
TAFE NSW
TAG Group
Tanya Ellen

Dr. Teresa Duranti
Tony Ayres Productions
Tracey Mair Publicity
Unless Pictures
Uwe Terton
Value Imagery
Women In Film and Television (WIFT)
Wooden Horse

With acknowledgement and thanks to the writers rooms and productions who warmly embraced placements, attachments and mentees from across Screenworks' programs

Fundraising supporters

A special thanks goes out to all the generous people who supported Screenworks annual fundraiser by donating 1/2 of their time to consult with our community including:

Alastair MacKinnon
Amanda Duthie
Belinda Chayko
Brooke Satchwell
Chris Oliver-Taylor
Donna Chang
Deborah Huxley
Jenevieve Chang
Jennifer Colins
Joanna Werner
Jodi Matterson
John Godfrey
Julie Eckersley
Kylie Washington
Lana Greenhaigh
Lisa Shaunessy
Liz Watts
Mandy Lake
Mark Morrissey
Marissa McDowell
Pearl Tan
Rodney Cambridge
Rosemary Blight
Sue Maslin
Tony Ayres
Tracey Mair
Yeesum Lo

AUDITOR'S REPORT

Northern Rivers Screenworks Incorporated audited the financial report for the financial year ended June 30, 2024



**NORTHERN RIVERS
SCREENWORKS INCORPORATED**

ABN 87 095 440 458

**FINANCIAL REPORT
FOR THE YEAR ENDED 30 JUNE 2024**

NORTHERN RIVERS SCREENWORKS INCORPORATED
ABN 87 095 440 458

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Statement of Financial Position	5
Statement of Changes in Equity	6
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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 2024.

Board Members

Tracey Mair	Chairperson
Rodney Cambridge	Deputy Chairperson
Neil Lollback	Treasurer
Lisa O'Meara	Public Officer
Kris Kotwicki	Secretary
Rosemary Blight	
Chris Oliver-Taylor	
Brooke Satchwell	
Kaylene Butler	

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 Loss

The net operating loss amounted to \$5,709 for the year ended 30 June 2024.

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 funded Regional Crew Development program which was backed by a \$500,000 investment from Netflix concluded in February 2024. A new Regional Crew Pathways Program is planned for the 2024/2025 financial year backed by a further \$330,000 investment from Netflix.

This is the final year of a 3 year contract with Screen Queensland who have granted \$675,000 to Screenworks to deliver the North Queensland Regional Program. The program will be extended to June 2025 with a further \$75,000 grant from Screen Queensland.

2024/2025 is the final year of triennial funding from Screen NSW for the NSW Capacity Program that had a total funding of \$540,000. Screenworks will apply for further triennial funding in the next round of Industry Development funding from Screen NSW.

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:

**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 2024 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 1st day of October 2024

NORTHERN RIVERS SCREENWORKS INCORPORATED
ABN 87 095 440 458

INCOME STATEMENT FOR THE YEAR ENDED 30 JUNE 2024

	Note	2024 \$	2023 \$
Revenue	2	864,724	1,225,624
Employee expenses	3	(485,258)	(620,326)
Depreciation expense	5	-	-
Other expenses	3	<u>(373,757)</u>	<u>(578,534)</u>
Profit/(Loss) before income tax		(5,709)	26,764
Income tax expense		<u>-</u>	<u>-</u>
Profit/(Loss) from Operations after Income Tax		<u><u>(5,709)</u></u>	<u><u>26,764</u></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 2024

	Note	2024	2023
		\$	\$
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	4	365,983	267,294
Receivables		9,544	14,324
Bond – Office rental		<u>1,155</u>	<u>1,155</u>
TOTAL CURRENT ASSETS		<u>376,682</u>	<u>282,773</u>
NON CURRENT ASSETS			
Property, Plant & Equipment	5	<u>-</u>	<u>-</u>
TOTAL NON CURRENT ASSETS		<u>-</u>	<u>-</u>
TOTAL ASSETS		<u>376,682</u>	<u>282,773</u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and Other Payables	6	25,121	25,885
Current Tax Liabilities	7	7,079	18,054
Accrued Expenses	8	<u>295,141</u>	<u>183,784</u>
TOTAL CURRENT LIABILITIES		<u>327,341</u>	<u>227,723</u>
TOTAL LIABILITIES		<u>327,341</u>	<u>227,723</u>
NET ASSETS		<u>49,341</u>	<u>55,050</u>
EQUITY			
Retained Profits		<u>49,341</u>	<u>55,050</u>
TOTAL EQUITY		<u>49,341</u>	<u>55,050</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
	\$	\$
Retained Profits at the Beginning of the year	55,050	28,286
Net Profit/(Loss) for Financial Year	<u>(5,709)</u>	<u>26,764</u>
Retained Profit at the end of Financial Year	<u>49,341</u>	<u>55,050</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 2024

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 2024

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 2024

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

	2024	2023
	\$	\$
REVENUE FROM OPERATING ACTIVITIES		
Grant Funding General	541,787	524,314
Membership Fee Income	17,255	25,219
Interest Received	2,430	6,586
Donations Received	200	21,411
Training Funding	17,488	15,000
Unexpended Grants Income	183,784	431,909
Other Income	85,890	132,935
Wage Subsidies Received	<u>15,890</u>	<u>68,250</u>
	<u><u>864,724</u></u>	<u><u>1,225,624</u></u>

NOTE 3: NET PROFIT

Net Profit from operations has been determined after:

	2024	2023
	\$	\$
(a) Charging as Expenses		
Employee Costs	485,258	620,326
Rent	20,468	14,825
Audit Fees	1,800	2,200
AIF Scholarship Costs		21,905
Projects Costs	308,284	469,218
Other Expenses	54,623	49,910
Flood Recovery Assistance – Screen Industry	<u> </u>	<u>20,476</u>
	<u><u>870,433</u></u>	<u><u>1,198,860</u></u>
(b) Auditor’s Remuneration		
Remuneration of the auditor of the Association for Auditing the Financial Report	1,800	2,200

NORTHERN RIVERS SCREENWORKS INCORPORATED
ABN 87 095 440 458

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2024

	2024	2023
	\$	\$
NOTE 4: CASH AND CASH EQUIVALENTS		
Cash on hand	236	36
Cash at bank	365,747	267,259
	<u>365,983</u>	<u>267,294</u>
NOTE 5: PROPERTY PLANT AND EQUIPMENT		
Office Equipment:		
At cost		
Accumulated Depreciation	_____	_____
Audio Equipment:		
At Cost		
Accumulated Depreciation	_____	_____
	-	-
Total Property, Plant and Equipment	<u>_____</u>	<u>_____</u>
Movements in carrying amounts Property, Plant and Equipment		
Balance at beginning of year	-	-
Additions	-	-
Disposals	-	-
Depreciation Expense	_____	_____
Carrying amount at end of year	<u>_____</u>	<u>_____</u>
NOTE 6: TRADE AND OTHER PAYABLES		
CURRENT		
Payables – Trade	6,462	1,361
Superannuation Payable	5,642	12,237
Short-term employee benefits	<u>13,017</u>	<u>12,287</u>
	<u>25,121</u>	<u>25,885</u>
NOTE 7: TAX LIABILITIES		
CURRENT LIABILITIES		
ATO Payable – GST & PAYG Withholding	<u>7,079</u>	<u>18,054</u>
NOTE 8: FINANCIAL LIABILITY - ACCRUED EXPENSES		
Accrued Expenses Transfer for Income Received in Advance	<u>295,141</u>	<u>183,784</u>

NORTHERN RIVERS SCREENWORKS INCORPORATED
ABN 87 095 440 458

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2024

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
60 Crane Street, Ballina 2478.

The Principal place of business is:
Northern Rivers Screenworks Inc
60 Crane 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.

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 2024 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:

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 2024 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 2024 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 1st Day of October 2024