

Connecting regional creatives and crew to industry





ACKNOWLEDGEMENT OF COUNTRY

Screenworks' office is on the lands of the Nyangbul People, Bundjalung Country.

Screenworks acknowledges the Nyangbul People and all Traditional Owners of Country, recognising their continuing connection to lands, waters, skies and communities. We pay our respects to Aboriginal and Torres Strait Islander cultures, and to Elders and community leaders, past and present.

COMMITMENT TO DIVERSITY AND INCLUSION

Screenworks recognises that diversity and inclusion help to support creativity and innovation. They are essential ingredients in a successful regional screen industry.

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

25 YEARS OF SCREENWORKS

In 2025, Screenworks celebrates 25 years of supporting regional screen practitioners and positively impacting the NSW and broader Australian screen industry from the ground up.

Over two decades ago, a group of regional filmmakers had a vision. They set out to open a regional branch of the Australian Screen Directors' Association and went on to establish an organisation that would make a difference to the careers of regional filmmakers and birth thousands of projects.

From its early roots of supporting a small local community in the Northern Rivers, Screenworks now engages screen practitioners and creatives throughout regional Australia. Screenworks' impact on and involvement in the screen industry is significant and ever-evolving.

CEO of Screenworks, Lisa O'Meara said, "Regional Australians contribute richness and diversity by creating engaging and authentic stories that draw audiences to our screens."

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"Screenworks engages with regional creatives across Australia and provides critical support to assist them in skills, project and career development. It is incredibly satisfying to see the creatives that Screenworks has supported over the past 25 years advance in their careers and bring their visions to life."





CHAIRPERSON'S STATEMENT

TRACEY MAIR

In 2025 we celebrate 25 years since Screenworks was first established to support the screen aspirations of regional Australians.

Across those 25 years, the achievements of Screenworks and its members in the screen industry are considerable. From our origins in the Northern Rivers of New South Wales, we are now a national organisation engaging with some 2000 established and aspiring screen practitioners each year. Our commitment to ensuring that regional Australians have equal screen career opportunities as those in metropolitan areas has never been stronger. The success of our alumni on both a national and international stage continues to inspire and encourage us in the work that we do.

This milestone year has been marked by highlights that reflect both our history and our future. In June, we celebrated our anniversary with a joyous gathering including many of Screenworks' founding members together with visiting industry guests, at our Netflix-sponsored opening night celebration at Regional to Global 2025. We continue to attract high calibre guest speakers to this forum which receives outstanding feedback from attendees who agree it is a 'must attend' event for regional filmmakers.

Additionally, our CEO Lisa O'Meara and her team connected with long-time Screenworks advocates and production companies at Screen Forever in May, held meetings with incredibly supportive NSW Ministers - plus the organisation received acknowledgement in the NSW Parliament by the Shadow Minister for the Arts The Hon Kevin Anderson MP.

Significant achievements for Screenworks this year include the delivery of Seeding Storytellers. Supported by Screenrights and in partnership with the AWG this national initiative trained 17 First Nations early career screenwriters from around the country as notetakers through a three-day workshop. With further funding from Screen Australia, this cohort is being supported into note-taking work across the industry.

Through Netflix's commitment to support regional crew in below the line training, Screenworks was able to deliver the Regional Crew Pathways Program in NSW,

Queensland, Tasmania and the Northern Territory. In partnership with AFTRS, On Set Onboarding workshops were offered in each of these regions. Netflix has renewed its commitment to this initiative with 2025/2026 funding.

My thanks to CEO Lisa O'Meara and her team for their dedication as they work hard to deliver relevant, career-defining programs for our members; particularly in a time of such rapid and profound change in our industry.

I also extend my thanks to my fellow Board members, particularly Vice-Chair Rodney Cambridge and our wonderful Treasurer, Neil Lollback, who completes his Board term this year.

As we celebrate 25 years, our focus remains clear - to foster a vibrant, diverse and thriving regional screen sector, providing the tools and connections necessary for regional talent to excel and contribute meaningfully to Australia's broader screen industry. By offering unique career-building opportunities, including skills development and networking with industry leaders, Screenworks bridges the gap between regional creatives and the evolving demands of both national and global screen industries. It is important work and we look forward to building on this legacy in 2026 and beyond.

Tracey Mair
Screenworks Chairperson



CEO'S STATEMENT

LISA O'MEARA

Screenworks is committed to connecting regional crew and creatives to industry. In our 25th year we have delivered a broad scope of initiatives to realise this vision. The 2024/2025 financial year has seen us facilitate 65 events and programs for almost 2,000 people across Australia.

We are particularly encouraged by the outcomes of our popular Career Pathways Programs which resulted in scripts optioned, award-winning short films, and increased industry engagement through mentoring and attachments.

This development of Australian screen careers would not be possible without our funding bodies, in particular Screen NSW and Screen Queensland who remain committed to supporting the film industry regionally.

Additionally, Netflix's ongoing support of Screenworks has seen another cohort of up-and-coming regional talent secure below-the-line crew placements. We are delighted to see the majority move directly into sustained employment, kick-starting their careers in the screen industry with some exciting opportunities.

I would like to thank the dedicated sponsors who made possible our flagship event, Regional to Global. Regional to Global is a highly reputable, well attended event in Lennox Head NSW. This event was held twice this last financial year (July 2024 and June 2025), and continued to see increases in attendance and satisfaction.

None of this would be achievable without the dedication of the Screenworks team. Their professionalism and commitment to designing and delivering a high quality program of events is impressive - as is their passion for supporting regional people with the very best opportunities.

My thanks also goes out to our Board, whose voluntary service and rich expertise provides invaluable guidance to support Screenworks' mission.

Finally and importantly, I would like to acknowledge Screenworks members, the community we represent, whose creativity, passion and achievements continue to drive our mission forward.

Lisa O'Meara Screenworks CEO



TREASURER'S STATEMENT

NEIL LOLLBACK

The challenges of balancing a budget with increasing costs is a challenging prospect for any business, particularly in the not-for-profit sector where funding is tight and the expectations placed on those funds are challenging to deliver.

I applaud all our volunteer board members for not only serving on the board, but also their willingness to offer their expertise and participate in various events and sessions to ensure Screenworks can deliver quality programs.

I am proud to present the 2025 financial statements to Screenworks members in what will be my final AGM after serving a maximum 6 year successive term on the board.

I wish the board, members and all stakeholders every success in ensuring that Northern Rivers Screenworks Incorporated is present and relevant into the future.

Sincerely, for regional Australia.

Neil Lollback Screenworks Treasurer



OUR PURPOSE

Screenworks is a national, member-based nonprofit dedicated to empowering screen creatives and practitioners across regional Australia. We offer professional development and industry engagement at every career stage, fostering a diverse and thriving regional screen sector.



"As a member-based organisation with over 25 years of experience, Screenworks holds a vital and unique position within the Australian screen industry, representing and advocating for regional creatives and practitioners."

Our primary focus is to ensure that regional professionals have access to the same opportunities for professional growth, skills development, industry networking and employment opportunities as their metropolitan counterparts. Through our tailored programs, resources and industry engagement, Screenworks supports not only the advancement of individual practitioners, but also works to build the capacity and sustainability of the regional screen industry as a whole.

Screenworks provides screen creatives and practitioners with opportunities and spaces to be seen, heard and connected, wherever they create and work from. Many creatives in particular choose to work from remote places that breathe life into their stories and give them space to create. Screenworks provides opportunities for creative exchange, career momentum and connecting regional voices in screen.

OUR CORE VALUES

MEMBER FOCUS

Prioritising our members' growth and success.

INTEGRITY

Upholding honesty, respect, transparency and trust.

PROFESSIONALISM

Delivering high-quality programs and in our actions to members, partners and each other.

ACCESSIBILITY

A friendly approach that encourages confidence for regional people to access our services and staff.

REAL-LIFE OUTCOMES

Focusing on programs that meet real needs and achieve tangible results.

DIVERSITY AND INCLUSION

Actively increasing participation from historically under-represented groups.



SCREENWORKS CEO Lisa O'Meara



INDUSTRY
PROGRAMS
MANAGER
Joelene Howden (from Dec. 2024)



INDUSTRY
PROGRAMS
MANAGER
Louise Hodgson (to
Dec. 2024)



QLD PROGRAMS

MANAGER

Rachel Smith



SEEDING STORYTELLERS PROJECT MANAGER Sara Khan



COMMUNICATIONS
MANAGER
Emily Hutchinson



SKILLS
DEVELOPMENT
COORDINATOR
Nerida Groth (to Dec.
2024)



CAREER PATHWAYS
COORDINATOR
Annie Parnell



PROGRAMS
COORDINATOR
Agustina Maruca



PROGRAMS
ASSISTANT
Alexander Wardrop



TRAINEE - REGIONAL
CREW PATHWAYS
Shanna Niehsner



TRAINEE - REGIONAL
CREW PATHWAYS
Heath Tokely



TRAINEE - REGIONAL
CREW PATHWAYS
Gina Weston



TRAINEE - REGIONAL
CREW PATHWAYS
Archie Carter



TRAINEE - REGIONAL
CREW PATHWAYS
Juliet May

THE NUMBERS

LOOKING BACK



65
Events delivered



1,700 Attendees



22,213Followers across social media



13
Career Pathways participants



Regional Crew
Pathways
participants



625
Members



DELIVERED EVENTS AND PROGRAMS JUL 2024 - JUN 2025

MEET THE DECISION MAKERS

Webinar | July 22, 2024 | Online

Attended by 91 participants with an average rating of 4.1 out of 5

Featuring Lisa Shaunessy, Lois Randall and Margaret Ross

REGIONAL CREW PATHWAYS 2024 - NSW ON-BOARDING COURSE

Workshop | October 7 - 9, 2024 | Ballina, NSW

Attended by 20 selected participants with an average rating of 4.6 out of 5

With guest teachers Nerida Groth and Justine Kerrigan

In partnership with AFTRS and Netflix as part of Regional Crew Pathways



REGIONAL TO GLOBAL 2024

July 31 - August 2, 2024 | Lennox Head, NSW

Attended by 241 people with an average rating of 4.6 out of 5

Screenworks' annual flagship event, Regional to Global is a three-day screen forum that unites regional screen creatives and practitioners with industry leaders, shakers and innovators. At the event's heart is connection, with the forum's design giving delegates the freedom and comfort to meet, mingle and forge fruitful professional relationships.

On the event sidelines, adjacent to panel discussions and case studies, Regional to Global Connections provides delegates the opportunity to sit down with seasoned industry voices for roundtables and one-on-ones. Meanwhile, New Kids on the Block provides selected early-career participants living regionally with the funding and on-ground support to attend and make the most of Regional to Global.

In 2024, the slate of guest speakers included actor-producers Brooke Satchwell and Damon Gameau, producers Helen Bowden and Sam Moor, writer-showrunner Belinda Chayko, and writer-directors Tig Terera and Jon Bell.

Further guests also included Screen NSW Head Kyas Hepworth, producers Rosemary Blight, Lisa Shaunessy, Lois Randall and Blake Northfield, SBS's Head of Scripted and Unscripted Nakul Legha and Joseph Maxwell, respectively, and representatives from the ABC's scripted commissioning team.





- Attendee Feedback (2024)

now make this an annual event in my calendar."



FILMMAKERS' GARDEN PARTY

Networking function | October 26, 2024 | Brunswick Heads, NSW

Attended by 75 people as part of the Byron Bay International Film Festival's screening of Northern Rivers shorts

Delivered in partnership with the Byron Bay International Film Festival

CREATING WITH AI

Workshop | November 29, 2024 | Byron Bay, NSW

Attended by 32 participants with an average rating of 5 out of 5

With guest speakers Kate Armstrong-Smith, Jessie Hughes, Scott Dickson, Andy Barclay and Lin Tam

NETWORKING - CREATING WITH AI

Networking function | November 29, 2024 | Byron Bay, NSW

Attended by 28 participants, including guest speakers, following Creating with AI

MENTOR MAKERS

Workshop | December 3, 2024 | Online

Attended by 11 selected participants with an average rating of 4.7 out of 5

With Monica Davidson

Delivered in partnership with Creative Plus Business

SCREENWORKS END OF YEAR CELEBRATIONS

Networking function | December 10, 2024 | Byron Bay, NSW

Attended by 73 people

With Chair Tracey Mair and Vice Chair Rodney Cambridge

REGIONAL CREW PATHWAYS 2025 - TAS. ONBOARDING COURSE

Workshop | February 26 - 28, 2025 | Hobart, Tasmania

Attended by 18 selected participants

With guest teacher Kirsty Stark

In partnership with AFTRS and Netflix as part of Regional Crew Pathways

SCREENWORKS ANNUAL RAFFLE 2025 - WINNERS' ONE-ON-ONES

One-on-ones | Multiple dates during March, 2025 | Online

Attended by the 15 winners of the Screenworks Annual Raffle

With guests including Tony Ayres, Amanda Duthie and Tracey Vieira

PRODUCING FOR THE SCREEN

Workshop | April 2 - 3, 2025 | Online

Attended by 29 participants with an average rating of 4.9 out of 5

With guest speaker Andrena Finlay





THE ART OF DOCUMENTARY

Panel event and one-on-ones | April 30, 2025 | Bangalow, NSW

Attended by 40 participants with an average rating of 4.8 out of 5

With guest speakers Eliza Cox, Veronica Fury, Molly Reynolds and Paul Wiegard; moderated by Cody Greenwood

Guest speakers also took part in oneon-ones with selected participants

Delivered in partnership with the Bangalow Film Festival

NETWORKING - THE ART OF DOCUMENTARY

Networking function | April 30, 2025 | Bangalow, NSW

Attended by 50 participants, including guest speakers, following The Art of Documentary

REGIONAL CREW PATHWAYS 2025 - NT ONBOARDING COURSE

Workshop | April 7 - 9, 2025 | Darwin, NT

Attended by 8 participants

With guest teachers Kirsty Stark, Andrew Hyde, Mitch Drescher, Francis Diatschenko and Linzi Mullins

In partnership with AFTRS and Netflix as part of Regional Crew Pathways

REGIONAL PRODUCERS' LUNCH

Networking function | May 7, 2025 | Gold Coast, QLD

Attended by 30 guests, including Rosemary Blight and Lois Randall, as part of Screen Forever

WRITING FOR TV INTENSIVE

Intensive | May 8 - 9, 2025 | Ballina, NSW

Attended by 10 selected participants with an average rating of 4.7 out of 5

With guest teacher Kate Gray

DIRECTING INTENSIVE

Intensive | May 8 - 9, 2025 | Ballina, NSW

Attended by 7 selected participants with an average rating of 4.7 out of 5

With guest teachers Sally Aitken and Kim Mordaunt



NETWORKING - INTENSIVES

Networking function | May 8, 2025 | Ballina, NSW

Attended by 24 people, including selected participants and guest teachers from both Writing and Directing Intensives

WORKSHOPS - SEEDING STORYTELLERS

Workshops | Multiple dates, May 2025 | Online

Attended by 17 selected participants

With guest teachers Sara Khan, Catherine Kelleher and Terence McCarthy

In partnership with the AWG and backed by Screenrights

SCREEN FUTURES

Educational event | June 13, 2025 | Lennox Head, NSW

Attended by 200 school-aged participants

With guests Lisa O'Meara, Amelia Darmawan, Greg Apps and Jahvis Loveday

MEMBER CONSULTATIONS

One-on-ones | Multiple dates, 2024-25 | Online

Attended by 24 participants total with an average rating of 4.8 out of 5

With guests consultants Liz Doran, Tanya Modini, Alexandra Doering, Emily Hutchinson, Richard Huddleston and Jessica Giacco



REGIONAL TO GLOBAL 2025

June 18 - 20, 2025 | Lennox Head, NSW

Attended by 245 people with an average rating of 4.8

Returning again for the most-attended edition yet, Regional to Global 2025 brought together another packed line-up of guest speakers at the top of their game, including Screen Australia CEO Deirdre Brennan, producers Catherine Nebauer, Daniel Joyce and Julie Eckersley, Foxtel's Head of Scripted Lana Greenhalgh, writer-directors Kim Mordaunt, Sophie Somerville, Darren Ashton and Steven McGregor, and the ADG and AWG Executive Directors Sophie Harper and Claire Pullen, respectively.

Numerous speakers also rejoined, including Screen NSW Head Kyas Hepworth, producers Rosemary Blight, Lisa Shaunessy, Lois Randall and Blake Northfield, SBS's Head of Scripted Nakul Legha, and Unscripted Joseph Maxwell, and representatives from the ABC's commissioning team.

In 2025, roundtables and one-on-ones remained as part of Regional to Global Connections, and New Kids on the Block entered its fourth year.

DOCU-MENTORSHIP

Offered through Regional to Global 2025, one attendee was selected from a pool of applicants by Julie Hanna, Commissioning Editor of Documentary and Factual at the ABC, for a 6-month mentorship.

The selected participant is Juliet Lamont; her mentorship is scheduled to complete in January 2026.

NETFLIX OPENING NIGHT CELEBRATION

June 18, 2025 | Lennox Head, NSW

Attended by 200 people as part of Regional to Global's Official Opening Night, and to celebrate Screenworks' 25th anniversary.

Guest speakers included Head of Screen NSW Kyas Hepworth, Netflix PR Director ANZ Nathan Burman, Nyangbul Elder Lois Cook and Screenworks CEO Lisa O'Meara.

Attendees included some of Screenworks' founding and long term members, local filmmakers as well as Regional to Global guest speakers and delegates.





"Regional to Global was genuinely career-shifting...
It's an incredibly welcoming and inspiring deep dive
into the screen industry — especially for those of
us based in regional areas."

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- Attendee Feedback (2025)

DELIVERED EVENTS AND PROGRAMS QLD JUL 2024- JUN 2025



FUNDAMENTALS OF FACTUAL

Forum event and one-on-ones | July 4, 2024 | Cairns, QLD

Attended by 38 participants with an average rating of 4.4 out of 5

Featuring Veronica Fury, Dean Gibson, Richard Fitzpatrick, Daniella Ortega, Danielle Ah Boo and Ian Lynch

DISCOVERING NEW ONLINE VOICES

Workshop | Concluded July 23, 2024 | Cairns, QLD

Delivered in two stages with 5 final selected participants provided pitch training by Abigail Tabone ahead of an industry networking and pitch-judging day

\$10,000 prize awarded to Michelle La for her winning pitch, *Chopsticks and Chippies*

With jury members Danielle Ah Boo, Margaret Ross, Jessie McCart, Riannon Del Favero and Rachel Smith

REGIONAL CREW PATHWAYS 2024 - QLD ONBOARDING COURSE

Workshop | September 18 - 20, 2024 | Cairns, QLD

Attended by 20 selected participants with an average rating of 4.6 out of 5

With guest teachers Kirsty Stark and Kim Batterham

In partnership with AFTRS and Netflix as part of Regional Crew Pathways

INTRODUCTION TO SCREENWRITING

Workshop | October 15 - 31, 2024 | Online and in-person in Cairns, QLD

Attended by 20 selected participants with an average rating of 4.7 out of 5

With guest teacher Jayden Rathsam Hua

In partnership with AFTRS and in collaboration with the Port Shorts Film Festival



NQ SCREEN FORUM

Forum event with 3 networking functions | November 13 - 15, 2024 | Townsville, QLD

Attended by 38 participants with an average rating of 4.8 out of 5

Featuring Kirsty Stark, Rowena Billard, Riannon Del Favero, Tanya Mukerjee, Lisa O'Meara, Louise Hodgson, Ewan Cutler, Shontell Ketchell, Sara Khan, Kerrin McNeil, Jan Catoni and Libby Butler

AUTHENTIC - PREMIERE AND LAUNCH

Premiere event | November 22, 2024 | Cairns, QLD

Launch of the 2024 Authentic microfilms No Plan B, Empowering Dreams and Nurturing Talent and Bringing Back The Good Fire at the Cairns Understory Film Festival, alongside their online release on the ABC Australia YouTube channel

Featuring a live Q+A with participants Chedwa Whyte, Garth Edwards, Alden Lyall and Josaphine Seale with Screenworks' Rachel Smith

In partnership with the ABC and in collaboration with the Cairns Understory Film Festival





GET YOUR PITCH ON!

Workshop and networking function | March 17, 2025 | Cairns, QLD

Attended by 29 selected participants with an average rating of 4.8 out of 5

With guest teacher Mandy Lake

7 participants later pitched at the 2025 edition of In the Frame FNQ

ONE-ON-ONES WITH MANDY LAKE

One-on-ones | April 14, 2025

Attended by 6 selected participants

Featuring Mandy Lake

RUNNER AND ASSISTANT DIRECTOR WORKSHOP

Workshop | May 24, 2025 | Cairns, QLD

Attended by 21 participants with an average rating of 5 out of 5

With guest teacher Killian Maguire

ONE-ON-ONES AT IN THE FRAME FNQ

One-on-ones | April 1 - 2 | Cairns, QLD

Attended by 21 participants

With hosts Emily Griggs, Stephen Oliver, Alicia Brown, Lana Greenhalgh and Cieron Cody

POST-PRODUCTION INTENSIVE

Intensive | June 9 - 12, 2025 | Cairns, QLD

Attended by 4 selected participants with an average rating of 5 out of 5

With guest teacher Steve Cooper



CAREER ADVACENMENT PROGRAMS 2024/25



CAREER PATHWAYS PROGRAMS

Our oldest offering of Career Advancement Programs are our trio of Career Pathways Programs. These are delivered to selected above-the-line creatives and practitioners living regionally, and who are identified by Screenworks as demonstrating talent, potential and commitment to their professional growth.

Inside the Writers' Room pairs selected writers with a production company to observe a real, working writers' room environment. Meanwhile, **Director Pathways** and **Producer Elevator** provide selected directors and producers - respectively - with dedicated, tailored professional development. This includes industry access at key events and with seasoned, working screen figures, as well as mentorship or guidance. Funding to cover relevant costs associated with building a screen career are also included.

INSIDE THE WRITERS' ROOM

CHARLIE CLAUSEN (NSW)

"As part of Inside the Writers' Room, I spent a week working with some of the most talented and experienced film and television professionals in the country. I gained invaluable insight into the dynamics of a writers' room and was encouraged to take part in the collaborative process. The knowledge I've gained from this experience will be a tremendous benefit to my career going forward."





HOLLY TRENAMAN (NSW)

"[Going into the program] I wanted to experience the process of creating and writing a TV series. I was able to listen and observe the early stages of applying for development funding, which was interesting. I also enjoyed how it was an all female writers' room, and I felt very comfortable. The writers took time to explain things to me and get to know me, which felt exciting and kind."

KAREN JACKSON (QLD)

"With my career goal to work as a professional writer, this was a great opportunity. It gave me to access to the inner workings of a TV writers' room, with a 'behind the scenes' insight into how the cogs roll, what each person's role is, room etiquette and how things get done. The expertise in the room has informed my own practice, helping identify gaps in my knowledge and expand my own creativity."



MICHELLE LA (QLD)

"The whole experience was phenomenal. My main takeaway and key learning from the room was really just seeing how other writers operated in a collaborative, creative environment. I was initially taken aback by how quickly ideas were thrown around, but soon became accustomed to the pace of the room. Since my writers room experience, I've used what I've learned to further enhance my own writing."





TAMIKA BOWDITCH-CLARKE (NSW)

"I felt like I belonged from day one. The room had an energetic vibe to it – the kind where creativity thrives, ideas bounce around and barriers are broken through. The opportunity to observe this writers room, packed with toptier professionals, has only reinforced my desire to pursue this career path wholeheartedly."



DIRECTOR PATHWAYS

BEN SOUTHWELL (QLD)

"After losing career momentum during COVID, Director Pathways helped me re-connect with industry. It's been a pivotal momentum builder that's allowed me to progress significantly towards my goal of directing. Now, with a stronger understanding of the craft and a renewed career plan, I'm continuing my pathway with support from the working professionals I met during the program."



DUNCAN RAGG (NSW)

"Director Pathways has been a game-changer in allowing me to think about my filmmaking career in the long term. I've found support through the program, and a network of peers to share ideas with. It's been invaluable in providing these experiences to meet other filmmakers, and to take the time and space to really hone in on my craft. Especially for a regional filmmaker, it's been transformative."

GARTH EDWARDS (QLD)

"Director Pathways has changed the trajectory of my career. As a regional First Nations filmmaker, the access, support, and mentorship provided by this initiative has opened doors I've long dreamed of walking through. I completed a directing attachment on Return to Paradise and participated in industry events that broadened my network. I'm now more confident, connected, and creatively focused than ever."



KARA-LEE CHANDLER (NSW)

"Director Pathways has been а transformative experience. Through program, I secured a directing attachment on Mix Tape and gained invaluable hands-on experience across all stages of production. The program has allowed me to connect with industry leaders and deepen understanding of high-end production. It's provided me with the skills, connections and confidence to pursue my career."





PRODUCER ELEVATOR

JOSHUA KOSKE (NSW)

"My goals heading into Producer Elevator were to expand my network, introduce my slate to streamers, broadcasters, distributors, and sales agents, learn more about distribution, and better understand financial planning from beginning to end. Thanks to the program, I've developed relationships with other producers and connected with distributors, sales agents, and financiers."



OUMI KARENGA-HEWITT (NSW)

"During Producer Elevator, I undertook mentorships and courses, and connected with industry professionals at various networking events. The most valuable part for me was the team at Screenworks. Once you've connected with Screenworks, they become your biggest supporters. The team care deeply about the opportunities available for regional people and always had time for me."

SHONTELL KETCHELL (QLD)

"Producer Elevator has been incredibly valuable in supporting my career growth, and in building the capacity of my regional-based, First Nations female-led production company. Through the program, I attended Screen Forever 39, which was a pivotal experience for me. The connections and insights I gained there have directly informed the development of my slate."



TAMERA SIMPSON (QLD)

"Through Producer Elevator, I've been able to confidently pursue my goals and realise my ambitions of becoming a recognised freelance factual producer in Cairns and Queensland. I'm deeply grateful for this assistance and support, particularly since there is a lack of female factual producers in Queensland. I highly recommend this to anybody looking to advance their regional producing career."







REGIONAL CREW PATHWAYS

Backed by Netflix and delivered in partnership with AFTRS and state and territory screen agencies, Regional Crew Pathways supports regional people with aspirations to work in below-the-line roles turn their ambitions into a reality.

The program begins with AFTRS's set-ready onboarding course for the first-round of selected participants. The next and longest phase of the program sees the final selected participants move to six-months, fully-paid crew roles on major productions where they're empowered to gain real-world experience and forge long-term pathways in their careers.

For this reporting period, the final selected participants were Shanna Niehsner and Heath Tokely from Queensland, Gina Weston and Archie Carter from NSW, and Juliet May from Tasmania.

SHANNA NIEHSNER (QLD)

"Shanna was an exceptional addition to our crew. Her calm and professional demeanour, combined with her eagerness to learn, made her an invaluable asset on set. Her ability to adapt to challenges, maintain high-quality standards, and collaborate effectively with the team highlighted her talent and potential. We have no doubt Shanna has a bright future in the industry, and we would gladly work with her again." - Placement Feedback



HEATH TOKELY (QLD)

"Working with Heath was an absolute pleasure. They came to us with a strong foundation, a fantastic attitude, and a genuine eagerness to learn. From day one, they integrated seamlessly with the art department and production, showing initiative and professionalism." - Placement Feedback

GINA WESTON (NSW)

"Gina was a remarkable asset to our production. She gave a highly satisfactory performance and was able to hit the ground running. She was a wonderful team player, able to be autonomous and show initiative in a busy workplace. I can't recommend Gina enough." - Placement Feedback



ARCHIE CARTER (NSW)

"Archie had a great attitude and held himself really well at all times. He was always happy to do what was required or asked of him. He also showed good initiative once he was familiar with the dynamics of a set. I think Archie has a really solid work ethic and the dedication to follow his filmmaking journey." - Placement Feedback





JULIET MAY (TAS)

"Juliet was an invaluable asset to our production team. She demonstrated remarkable versatility, enthusiasm, and dedication. In just one week, Juliet quickly absorbed a broad range of skills, mastering tasks independently. Her willingness to tackle diverse responsibilities - combined with her competence and adaptability - significantly enhanced the effectiveness of our crew." - Placement Feedback





SEEDING STORYTELLERS

In 2024, backed by Screenrights and supported by the AWG, Screenworks launched Seeding Storytellers.

With the symbolism of lomandra seeds in the program art - a plant traditionally used in First Nations cultures for food and material - Seeding Storytellers is designed to develop and nurture note-taking skills for selected emerging First Nations screenwriters.

Upon the announcement of Seeding Storytellers, Program Manager Sara Khan said, "Providing First Nations writers with the essential skills for note-taking will seed the growth for more visibility and representation of First Nations People in writers' rooms."

Since launching, seventeen selected participants have undertaken three online training workshops led by Sara Khan, Catherine Kelleher and Terence McCarthy. **The program is ongoing,** and now in the stages of facilitating opportunities for the participants to utilise the note-taking skills they've learned.

ANGELINA HURLEY (QLD)

Angelina is a Gooreng Gooreng, Mununjali, Birriah and Gamilaraay emerging writer from Brisbane. She is the first Aboriginal PhD graduate of Griffith University Film School. Awarded as an American-Australian Fulbright Indigenous Scholar in 2011, her work aims to enhance the discourse and representation of Aboriginal humour and arts through both academic and creative writing.



ANNIDETTE PUNI (NSW)

"As a First Nations emerging screenwriter, it is an absolute honour to be part of Seeding Storytellers, which cultivates and celebrates our First Nations' stories and contributions to the screenwriting world. It's super exciting to be amongst my mob."

ARIA KITCHENER (NSW)

Aria Kitchener is a dedicated Wiradjuri and Bundjalung artist passionate about making the complexities of Indigenous history, sciences, anthropology, and culture more accessible through creative storytelling. Aria is committed to not only delivering compelling narratives but also to fully understanding and accurately presenting the main issues his creative art tends to portray.



BARBARA HOSTALEK (WA)

Born and raised on Larrakia Country of Yawuru, Gija, Irish and Scottish ancestry on her Mum's side and Territorian European (Czech/Kastellorizian/English) on her Dad's, Barb now lives and creates on the beautiful lands of Noongar boodjar. She began writing short plays as part of the Yirra Yaakin Theatre Company's Writer's Group, and has expanded her craft to include poetry, reviews and spoken word performance.





COLLEEN RAVEN STRANGWAYS (SA)

"As an Aboriginal woman, storytelling is in my blood. Being part of Seeding Storytellers is an exciting opportunity to sharpen my note-taking skills and step confidently into writers' rooms, ensuring First Nations narratives are authentically represented on screen."

HAYLEE RIVERS (WA)

Haylee is a proud Kija, Jaru, Malngin, Bunuba, Nyikina and Gooniyan Woman, born and raised in the East Kimberley. She has been acting for the past seven years. Her most recent role was Aboriginal community member and activist Arika in *Ten Pound Poms*. With a deep love for storytelling and her culture, Haylee loves to captivate audiences through her role as Education Presenter at the Australian Museum.



JEREMY AMBRUM (ACT)

Jeremy Ambrum is Yidinji Bundabarra from Atherton Tablelands, Birri Gubba and descendant of Lifou. An actor on screen and stage, his credits include *Cleverman*, *Doctor Doctor*, *The Leftovers*, *City of Gold* and *The Longest Minute*. For the last, he was nominated for Best Supporting Male Actor at the Matilda Awards. He is also a dancer and the founder of the Excelsior contemporary Indigenous dance troupe.



JORRELL HAMMOND (NSW)

"It's exciting to be part of Seeding Storytellers - to be supported to better my craft and skills in screenwriting, and to progress my career."

JOSH YASSERIE (NSW)

Josh represents Wiradjuri-mine, Bulgundrahmine-Peak Hill, Dubbo and the Australian South Sea Islanders (ASSI) community from Mackay, QLD. He has dedicated nearly a decade to academic storytelling practices, including Animation at UTS with honours, and a Masters in Art Screen in Animation from AFTRS. He is the creator, director, writer and producer of *KingsLand* and the Director of First Nationsowned company, Catching Fire.



KALINA LAUER (VIC)

Kalina is a multidisciplinary artist with a background in playwriting, directing, designing and producing for both theatre and short film. Kalina's work explores dynamic narratives that engage audiences and provoke thoughtful reflection. Their most notable theatre production, *Bayou Bart*, has been staged multiple times across Melbourne. (*NOTE*: Kalina left the program.)



KIARA MILERA (SA)

"It's exciting to be a participant of Seeding Storytellers, and to learn new skills from a new aspect in the industry. It's a great opportunity to learn in a safe space."

MAYA JOHNSON (VIC)

Maya Johnson is a Wulgurukaba woman from Yunbenun (Magnetic Island), currently undertaking a VicScreen Internship in producing and development with Blackfella Films and the ABC. Passionate about First Nations stories, Maya has contributed to broadcast packages for ABC Indigenous and NITV's coverage of the National Indigenous Fashion Awards, and has supported post-production at Pursekey Productions.



PEARL BERRY (SA)

Pearl Berry is a Yankunytjatjara filmmaker based in Tarntanya/Adelaide. She began her screen career as a writer for *Black Comedy* (S4). She honed her craft as a writer-director for the Deadly Family Portraits Initiative, and as co-writer and co-director of *Blak Empire*. She has participated in the inaugural SHE DIRECTS program with BLACKapple and Common Ground, and is part of the SAFC's 2024 FilmLab initiative (ongoing).



RUBY-JEAN HINDLEY (WA)

"As someone who has no formal writing training, Seeding Storytellers is very helpful, with topics presented in a really engaging manner. I'd describe the program to a friend or colleague as very worthwhile."

SHENÉ CLEMMENTS (QLD)

Shené Clemments is a proud Kalkadoon, Birriah and Jirrbal woman from North Queensland, who is based in Brisbane. Shené has a background in Marketing and Communications and co-hosted the weekend brekky show on Triple A radio in 2022. Growing up with her grandmother's animated childhood stories from her time on Palm Island, Shené developed a strong love for her people and storytelling.



TAMARA WHYTE (QLD)

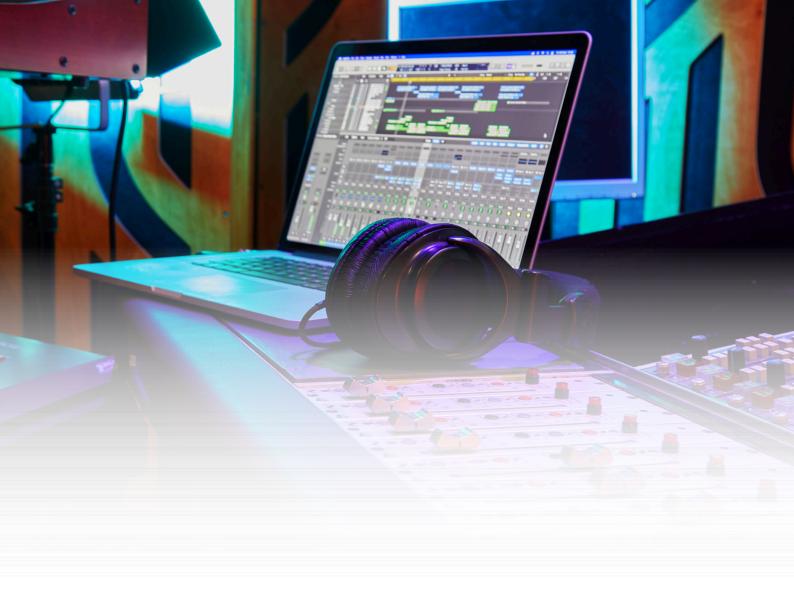
Tamara is descendant of the Warrgamay Peoples of coastal Far North Queensland and ASSI from Vanuatu. She also has Swedish, German and Mongolian heritage. Her work has screened nationally and internationally. In 2020, she was the recipient of the Centralised Documentary Australia Foundation Fellowship, and in 2024 was part of the winning team for AACTA Pitch: Regional Landscapes.





WAVERLEY STANLEY JNR (QLD)

"It's exciting to be part of Seeding Storytellers and kickstart my career as a writer. I've written things before on my own but to see firsthand how a team works together to create a story is so exciting!"



APRA AMCOS SCREEN COMPOSING MENTORSHIP

The Screen Composing Mentorship, in partnership with APRA AMCOS, again provided an opportunity in 2024/2025 for two emerging regional composers to connect with an industry professional who supported them to develop their skills, build industry connections, showcase their talents and be guided in career pathway opportunities. An established program, it uplifts the next generation of composers from across the whole of regional Australia.

This year's selected mentees were Marcus Galic from the Cardinia Shire in Victoria, and Corey Day from Albury in NSW. As part of the Mentorship, they received one-on-one mentoring from composers Angela Little and Brett Aplin, who worked with Marcus and Corey to build confidence and gain practical insights into the art and business of composing for screen.

This year, mentees were each granted \$1,750 to cover the costs of travel, accommodation and mentoring fees. This allowed for in-person, hands-on tutelage.

MARCUS GALIC (VIC)

"To say this mentorship was a great experience would be an understatement. My biggest takeaway from this experience has been a reinforced confidence in my own musical ability, and a new, focused drive to engage in the community, form new connections, and expand my network. Angela helped eliminate the overwhelming unknown and distill the industry - and my next steps within it - to something understandable."





COREY DAY (NSW)

"During the mentorship, I gained practical industry insight and refined my skills. I am immensely more confident in my future as a screen composer than I was prior to the mentorship. One of the most impactful parts was the invaluable insights into the business side of screen composing. This demystified several areas that I had neglected and actively avoided because I found them intimidating."



BREAKDOWN: MARKETING AND COMMS 2024/25

DETAILED OVERVIEW

As a regional, members-based organisation, Screenworks' marketing and communications is targeted to our members and regionally-based Australian screen practitioners first. We also reach those interested in a career in the screen industry, as well as industry seeking to connect with regional news and voices.

During this reporting period, Screenworks' social media presence has seen an increase in followers, while EDMs have remained consistent. Screenworks members have continued to make the most of our online, members-only community where they have sought work, shared industry news, events and forged connections. Altogether, this coverage has provided the Screenworks community with the most current and relevant industry opportunities and screen news from the past financial year.

Additionally, Screenworks distributes media releases detailing our programs to industry media, publications and Government bodies. At the 2025 edition of Regional to Global, journalists from IF Magazine and TV Tonight were invited and published daily articles on the event.

QUEENSLAND

From July 1, 2024, to June 30, 2025, Screenworks' Queensland Facebook page reached 21,270 accounts, while net follows (the amount of new follows, minus unfollows) was 67.



THE NUMBERS

SOCIAL MEDIA FOLLOWERS (AS OF JUNE 30, 2025)



5,587
LinkedIn



1,450 X (formerly Twitter)



7,973 Facebook



6,589
Instagram



614
YouTube



22,213
Total

IN THE MEDIA

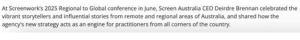
The following clippings are some highlights of stories featuring Screenworks from this reporting period.

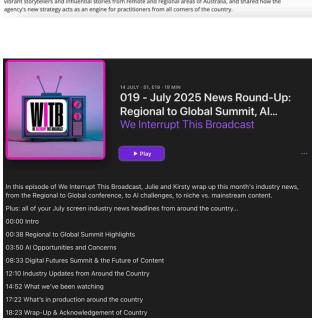
(TOP LEFT: Screen Australia; TOP RIGHT: FilmInk; BOTTOM LEFT: We Interrupt this Broadcast (episode 19); BOTTOM RIGHT: IF Magazine)

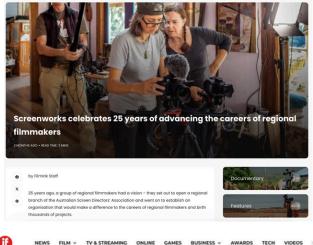
✓ Subscribe



SCREEN AUSTRALIA CEO: "COMMUNITIES ARE AT THE











Screen Australia CEO Deirdre Brennan to deliver opening address at Regional to Global as new speakers announced

Screen Australia CEO Deirdre Brennan will deliver the opening address at next month's Regional to Global forum, joining a raft of new speakers for the 25th edition of the



Screenworks, AWG unveil Seeding Storytellers participants

vorks and the Australian Writers' Guild have unveiled the 17 emerging First Nations screenwriters for the Seeding Storytellers initiative.



Stuart Page, Nicole Dade, Deb Cox to judge AACTA Pitch: Regional Landscapes as finalists announced

A judging panel made up of screenwriter Stuart Page, writer/producer Deb Cox will assess this year's AACTA Pitch: Regional Landscapes, with the five finalists for the pitching initiative announced today.



Screenworks unveils first ten speakers for Regional to Global Summit

Executives from SBS, ABC, Binge, and Foxtel will make their way to Lennox Head in June for Screenworks' Regional to Global summit.

KEY PERFORMANCE INDICATORS 2024/25



KEY PERFORMANCE INDICATOR (KPI)	ACTUAL
Increase and maintain 90-day membership renewal rate at > 70%	60%
Maintain or increase high-level of member satisfaction	96%
Increase current membership base by 15% per annum to 700	593
Increase eNews database subscribers to 3,300	3,245
Increase social media followers by 10% (Facebook, Instagram, LinkedIn and X) to 21,000	21,200
Maintain annual revenue at \$1,000,000	\$994,000.00
Grow net profit by 2% per annum	\$25,000.00
Deliver 30 industry development programs per year	65
Increase annual attendance at industry development events to 2,000	1700

ACKNOWLEDGE-MENTS 2024/25

THANKS

As a not-for-profit organisation, the support from Government bodies, screen industry and community partners, as well as philanthropic donors, are each and all necessary to the delivery of Screenworks' purpose and programming. Screenworks also relies on the generosity, wisdom and expertise shared by our event speakers, mentors and program guests.

Our gratitude for the incredible staff, contractors and volunteers we've worked with is immeasurable, and we also appreciate the tireless dedication of our Board.

Finally, we thank our members immensely, who are the heart of the organisation.

FUNDING BODIES AND SCREENWORKS PARTNERS

























grapevine jobs

SCREENWORKS BOARD

(As of June 2025)

Tracey Mair, Chairperson
Rodney Cambridge, Vice Chair
Neil Lollback, Treasurer
Rosemary Blight
Brooke Satchwell
Kaylene Butler
Lisa Shaunessy
Marissa McDowell
Rebekka O'Sullivan

SCREENWORKS TEAM

(As of June 2025)

Lisa O'Meara, CEO
Joelene Howden, Industry Programs Manager
Rachel Smith, Queensland Programs Manager
Sara Khan, Seeding Storytellers Project Manager (contracted)
Annie Parnell, Career Pathways Coordinator (contracted)
Vicki Heath, Communications Manager
Alexander Wardrop, Industry Programs Assistant

SPONSORS, PARTNERS, GUEST SPEAKERS AND THANKS

AACTA ABC

Abigail Tabone Adam Zwar

ADG AFTRS

Agustina Maruca

Alan Willis Alex Hawdon Alex Sangston Alexandra Doering Alicia Brown

Amanda Duthie Amelia Darmawan

Andrena Finlay Andrew Hyde Andy Barclay Angela Little Anna Kaplan

APRA AMCOS

Australian Writers Guild Ballina Shire Council Bangalow Film Festival BBC Studios Productions

Ben Steel

Belinda Chayko Blake Northfield

Brett Aplin Brett Sleigh

Brooke Satchwell

Brunswick Picture House

Bus Stop Films Business NSW

Byron Bay Film Festival

Cairns Understory Film Festival

Cate McQuillen
Catherine Kelleher

Catherine Nebauer
Cathy McDouall

Catherine Marciniak

Charlie Aspinwall
Chantal Chamberland

Charlotte Bell Chris Hilton Chris Nyst

Chris Oliver-Taylor
Chris Wesely
Cieron Cody
Claire Pullen
Clare Sladden
Cody Greenwood

Creative Plus Business

Damon Gameau
Dan Goldberg
Daniel Joyce
Daniel Krieg
Daniella Ortega
Danielle Ah Book
Danielle McCarthy
Danielle Redford

Darren Ashton
Dean Gibson
Deb Cox
Debra Richards
Dee Cameron

Deirdre Brennan
Della Golding
Denise Eriksen
Diana Glenn
Easy Tiger
Eliza Cox
Ella Harris
Ella Pearce
Emily Griggs
Emily Hutchinson

Erin Good

Esther Coleman-Hawkins

Eve McGarry Ewan Cutler

Far South Film Festival

Finn Clarke

Francis Diatschenko

Frank Hruby Greg Apps Greg Duffy Harley Lewis Helen Bowden Helen Panckhurst

Hielrick Georges Dajon

Holly Trueman lan Lynch

Imogen Gardam Isabella Torv

Isabella Hutchinson

Ivan Vukusic

J'aimee Skippon-Volke

Jacqui Feeney Jahvis Loveday Jan Catoni

Jayden Rathsam Hua

Jeanie Davison Jenny Farrar Jessica Davis

Jessica Giacco
Jessica Gillan
Jessica Sherlock
Jessie Hughes
Jessie McCart

John Baker John Godfrey

Jon Bell Jon Wilson

Jonathan Page Joseph Maxwell

Julie Eckersley Julie Hanna Justine Kerrigan

Kate Armstrong-Smith

Kate Gray

Justin Ogge

Kalita Corrigan Karen Illesca

Karin Von Behrens Kaylene Butler Ken Crouch

Kerrin McNeil Killian Maguire Kim Batterham Kim Mordaunt Kirsty Stark Kyas Hepworth Lana Greenhalgh

Lauren Edwards
Laura Imbruglia
Libby Butler
Lin Tam
Linzi Mullins

Lisa Shaunessy Liz Doran Lois Cook Lois Randall Louis Muller Louise Hodgson Lucas Taylor

Lucy Parrish
Luis Mojica Bustos
Mackenzie Lush
Maha Ismail
Mandy Lake
Margaret Ross
Marissa McDowell
Mark Morrissey

Matchbox Pictures
Media Super
Melanie Rowland
Melissa Gan
Mia Borschmann
Michael Theo
Mitch Drescher
Mitchell Stanley
Molly Reynolds
Monica Davidson

Monique Mulcahy

Nakul Legha Nathan Anderson Nathan Burman Nathan Gooley Nerida Groth

Netflix

Nick Harvey-Doyle

Nick Hayes
Nicole Dade
Nicole Sullivan
Olivia Rado
Paris Forscutt
Paul Smith
Paul Wiegard
Peter Noble

Port Shorts Film Festival

Ra Ra Van Bar Rachel Okine

Pilar Perez

Rebecca Anderson Rebecca O'Brien Riannon Del Favero Richard Fitzpatrick Richard Huddleston Richard Williams Robbie Miles

Rodney Cambridge Rosemary Blight Rowena Billard Rylee Parry

Sally Aitken Sam Griffin Sam Moor Sami Afuni Sara Khan

SBS

Scott Dickson Screenrights

Screen Australia

Screen Canberra

Screen NSW

Screen Tasmania Screen Territory Screen Queensland Shannen Murphy Shaun O'Brien Shontell Ketchell Simona Cosentini Sofya Gollan Sophie Harper

Sophie Somerville

Southern Cross University

SPA

Stephen Axford Stephen Oliver Steve Cooper Steve Nossiter Steven McGregor

Stuart Page
Susie Hamilton
Susie Jones
Suzanne Ryan
TAFE NSW
Tanya Modini
Tanya Mukerjee
Terence McCarthy

Tig Terrera
Tom Selway
Tony Ayres
Tracey Mair
Tracey Vieira
Trish Lake
Ursula Woods
Veronica Fury
Will Buchanan
Will Gammon
Yeesum Lo
Zac Hardaker
Zoe Angus

AUDITOR'S REPORT 2024/25

Northern Rivers Screenworks Inc. Committee Report 30 June 2025

The officers present their report, together with the financial statements, on the incorporated association for the year ended 30 June 2025.

Committee members

The following persons were committee members of the incorporated association during the whole of the financial year and up to the date of this report, unless otherwise stated:

Rosemary Blight – Committee Rodney Cambridge – Vice Chairperson Kaylene Butler - Committee

Neil Lollback – Treasurer Tracey Mair – Chairperson Brooke Satchwell - Committee

Principal Activities

Screenworks has delivered a range of industry development, skills and training programs that have addressed our goals. Our programs support screen practitioners and creatives living in regional Australia to build their skills and connections within the screen industry in order to build their employability, progress their careers and their projects. Programs include Career Pathway Programs for writers, directors and producers, crew development programs to up skill below the line practitioners for film and television crew roles including Regional Crew Pathways Program and Seeding Storytellers, as well as a range of workshops. Screenworks connects regional early career practitioners to industry and opportunities in order to fast track careers and projects. Screenworks opportunities and programs are delivered across regional Australia, predominantly in NSW and Queensland. In 2024 Screenworks worked with various state government screen agencies to arrange for support for regional practitioners in their states to attend our annual Regional to Global Screen Forum, including Tasmania, ACT NSW and Queensland.

Significant Changes

No significant changes in the nature of these activities occurred during the year.

On behalf of the Committee

Name: Tracey Mair

Chairperson

6 October 2025

Statement of profit or loss and other comprehensive income	3
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Committee members' declaration	9
Independent auditor's report to the members of Northern Rivers Screenworks Inc.	<u>1</u> 0

General information

The financial statements cover Northern Rivers Screenworks Inc. as an individual entity. The financial statements are presented in Australian dollars, which is Northern Rivers Screenworks Inc.'s functional and presentation currency.

Northern Rivers Screenworks Inc. ("Screenworks") is a not-for-profit incorporated association, incorporated and domiciled in Australia. Its registered office and principal place of business are:

Registered office

60 Crane Street, Ballina, NSW, 2478, Australia

Principal place of business

60 Crane Street, Ballina, NSW, 2478, Australia

A description of the nature of the incorporated association's operations and its principal activities are included in the officers' report, which is not part of the financial statements.

The financial statements were authorised for issue on 6 October 2025.

Northern Rivers Screenworks Inc. Statement of financial position As at 30 June 2025

	Note	2025 \$	2024 \$
Assets			
Current assets Cash and cash equivalents Trade and other receivables Total current assets		363,513 30,830 394,343	365,988 5,377 371,360
Non-current assets Property, plant and equipment Total non-current assets		1,451 1,451	1,451 1,451
Total assets		395,794	372,810
Liabilities			
Current liabilities Trade and other payables Deferred Revenue Total current liabilities		106,814 218,443 325,257	32,940 295,140 328,080
Total liabilities		325,257	328,080
Net assets		70,536	44,730
Equity Retained surpluses		70,536	44,730
Total equity		70,536	44,73▼

Northern Rivers Screenworks Inc. Notes to the financial statements 30 June 2025

Note 1. Material accounting policies

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

New or amended Accounting Standards and Interpretations adopted

The incorporated association has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

Basis of preparation

In the officers' opinion, the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements.

These are special purpose financial statements that have been prepared for the purposes of complying with the Associations Act. The officers have determined that the accounting policies adopted are appropriate to meet the needs of the members of Northern Rivers Screenworks Inc.

These financial statements have been prepared in accordance with the Division 60 of the Australian Charities and Not-for-profits Commission Regulations 2022 and the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB').

Historical cost convention

The financial statements have been prepared under the historical cost convention.

Critical accounting estimates

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the incorporated association's accounting policies. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements, are disclosed in note 2.

Sales revenue

Events, fundraising and raffles are recognised when received or receivable.

Donations

Donations are recognised at the time the pledge is made.

Grants

Grant revenue is recognised in profit or loss when the incorporated association satisfies the performance obligations stated within the funding agreements.

If conditions are attached to the grant which must be satisfied before the incorporated association is eligible to retain the contribution, the grant will be recognised in the statement of financial position as a liability until those conditions are satisfied.

Interest

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

Other revenue

Other revenue is recognised when it is received or when the right to receive payment is established.

Northern Rivers Screenworks Inc. Notes to the financial statements 30 June 2025

Note 1. Material accounting policies (continued)

Volunteer services

The incorporated association has elected not to recognise volunteer services as either revenue or other form of contribution received. As such, any related consumption or capitalisation of such resources received is also not recognised.

Income tax

As the incorporated association is a charitable institution in terms of subsection 50-5 of the Income Tax Assessment Act 1997, as amended, it is exempt from paying income tax.

Current and non-current classification

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

A liability is classified as current when: it is either expected to be settled in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

Cash and cash equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

Trade and other receivables

Other receivables are recognised at amortised cost, less any allowance for expected credit losses.

Property, plant and equipment

Plant and equipment is stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Impairment of non-financial assets

Non-financial assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount.

Recoverable amount is the higher of an asset's fair value less costs of disposal and value-in-use. The value-in-use is the present value of the estimated future cash flows relating to the asset using a pre-tax discount rate specific to the asset or cash-generating unit to which the asset belongs. Assets that do not have independent cash flows are grouped together to form a cash-generating unit.

New Accounting Standards and Interpretations not yet mandatory or early adopted

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by the incorporated association for the annual reporting period ended 30 June 2025. The incorporated association has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

Note 2. Critical accounting judgements, estimates and assumptions (continued)

Note 2. Critical accounting judgements, estimates and assumptions

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal the related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities (refer to the respective notes) within the next financial year are discussed below.

Coronavirus (COVID-19) pandemic

Judgement has been exercised in considering the impacts that the Coronavirus (COVID-19) pandemic has had, or may have, on the incorporated association based on known information. This consideration extends to the nature of the products and services offered, customers, supply chain, staffing and geographic regions in which the incorporated association operates. Other than as addressed in specific notes, there does not currently appear to be either any significant impact upon the financial statements or any significant uncertainties with respect to events or conditions which may impact the incorporated association unfavourably as at the reporting date or subsequently as a result of the Coronavirus (COVID-19) pandemic.

Note 3. Revenue

	2025 \$	2024 \$
Revenue		
Screen NSW	168,477	175,524
Screen QLD	127,182	232,500
Grant - Netflix Contribution	380,074	91,326
Screen Australia Funding	40,562	39,437
Other revenue	273,760	319,050
	990,055	857,837

Note 4. Contingent liabilities

The incorporated association had no contingent liabilities as at 30 June 2025 and 30 June 2024.

Note 5. Commitments

The incorporated association had no commitments for expenditure as at 30 June 2025 and 30 June 2024.

Pinnacle Incorporated Association Special Purpose Notes to the financial statements 30 June 2025

Note 6. Events after the reporting period

No matter or circumstance has arisen since 30 June 2025 that has significantly affected, or may significantly affect the incorporated association's operations, the results of those operations, or the incorporated association's state of affairs in future financial years.

Northern Rivers Screenworks Inc. Committee Members' declaration 30 June 2025

In the officers' opinion:

- the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, as described in note 1 to the financial statements, the attached special purpose financial statements have been prepared for the purposes of complying with the Associations Act and Division 60 of the Australian Charities and Not-for-profits Commission Regulations 2022;
- the attached financial statements and notes comply with the Accounting Standards as described in note 1 to the financial statements;
- the attached financial statements and notes give a true and fair view of the incorporated association's financial position
 as at 30 June 2025 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the incorporated association will be able to pay its debts as and when they become due and payable.

On behalf of the officers

Chairperson

6 October 2025

