



SCREEN
PRODUCERS
AUSTRALIA

ANNUAL REPORT 2023/24



WINDCATCHER, EVERY CLOUD PRODUCTIONS

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100% WOLF: BOOK OF HATH, FLYING BARK PRODUCTIONS

INTRODUCTION



YEAR IN REVIEW



1,000

SCREEN FOREVER
Delegates



750+

Member
Companies



300+

Member Projects
Entered Production



61

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ABOUT

Screen Producers Australia (SPA) is the peak industry and trade body supporting the interests of over 750 screen businesses, both large and small, in their production of screen stories across all genres and formats.

Every year our member businesses support thousands of roles and generate billions in production revenue – offering a significant contribution to the Australian economy.

On behalf of our member businesses, we are focused on delivering a healthy commercial environment through ongoing engagement with broadcasters, distributors, the government, the union, and other screen organisations.

This coordinated dialogue ensures that our industry is successful, employment levels are strong and the community's expectations of access to high-quality Australian content have been met.

SPA has a number of governance resources available for councillors and members including a Conflict of Interest Policy, Ethical Practice Policy, Membership Terms and Conditions, Negotiating Committee Protocol, and Privacy Policy. SPA is also a member of the Screen Diversity & Inclusion Network (SDIN) and partner to the Screen Industry Code of Practice, alongside the MEAA, available at www.screensafety.com.au.



PRESIDENT'S REPORT



TRACEY VIEIRA, HOODLUM ENTERTAINMENT & SCREEN PRODUCERS AUSTRALIA PRESIDENT

It has been an exciting and transformative year for Australian screen industry with many challenges being faced by local producers in a global market under pressure. Over the past 12 months, we've seen remarkable homegrown content that not only continues to captivate local audiences but also garners international acclaim, such as *Boy Swallows Universe* and *Colin from Accounts*.

There have been laugh out loud comedies, compelling drama series, innovative films, factual series and features and animated works. Australian stories continue to showcase the immense talent and creativity within our industry. These successes speak to the resilience and vision of our producers, writers, directors, and crews who continue to push boundaries, elevating the profile of Australian storytelling.

One of the highlights this year was the *SCREEN FOREVER* conference, which brought together an incredible array of talent, industry leaders, and visionaries. The energy and passion displayed across the sessions underscored the strength and vibrancy of our creative community.

The conference has truly become the market for the industry with meetings in every nook and cranny across the venue resulting in new partnerships both locally and globally between attendees. I extend my heartfelt thanks to the team behind *SCREEN FOREVER* and our dedicated members for their invaluable contributions to making this event a resounding success. Your commitment and enthusiasm continue to be the backbone of our achievements.

However, it is important to acknowledge the significant challenges we face as an industry, particularly in the ongoing battle to secure fair and meaningful regulation for streaming platforms operating in Australia. While streaming services have opened new avenues for content creators, the lack of regulatory support to ensure that Australian producers and stories receive adequate investment remains a pressing concern.

We have been actively advocating for stronger streaming quotas and policies that reflect the critical role that local content plays in shaping our national identity and supporting the livelihood of Australian creators. The road ahead will require continued collaboration, advocacy, and resilience from all of us.

As we look forward to the coming year, we remain focused on strengthening the foundations of Australian film and television. Together, we will continue to champion the diverse voices that make our industry so unique, while ensuring that producers have the tools, resources, and support to thrive in an ever-evolving landscape.

I want to acknowledge the Council and Advisors who volunteer their time to be the representatives of our diverse membership. Your passion and time is truly valued and our organisation is better for your involvement.

Matt, Glenn, Zoe, Andy, Brad, Jane, James, Jessica, Aidan, Sam, Sharmini, Chrysa, Bee and all behind the scenes – a massive thank you once again for your dedication, hard work, and unwavering passion. We look forward to building on our successes and tackling the challenges ahead as a united and resilient industry.

- Tracey Vieira, President 2023/24



COUNCIL

We are governed by an elected council and appointed advisors. Our elections are held annually with industry leaders selected from across the feature film, television and immersive media sectors.



TRACEY VIEIRA
PRESIDENT



SUZANNE RYAN
VICE PRESIDENT



TSU SHAN CHAMBERS
COUNCILLOR



VERONICA FURY
COUNCILLOR



GREG WOODS
COUNCILLOR



LISA SCOTT
COUNCILLOR



KYLIE MUNNICH
COUNCILLOR
(UNTIL MAY 2024)



STEPHANIE DOWER
ADVISOR TO COUNCIL



KURT ROYAN
ADVISOR TO COUNCIL



MITCHELL STANLEY
ADVISOR TO COUNCIL



KEVIN WHYTE
ADVISOR TO COUNCIL



AIMEE HUXLEY
DIVERSITY MENTORSHIP
SCHEME PARTICIPANT



MATTHEW DEANER, SPA, KYAS HEPWORTH, SCREEN NSW, AND TRACEY VEIRIA, HOODLUM ENTERTAINMENT, SCREEN FOREVER 38



EMMA FITZSIMONS, PRINCESS PICTURES, AND SUZANNE RYAN, SLR PRODUCTIONS, SCREEN FOREVER 38



VERONICA FURY, WILDBEAR ENTERTAINMENT AND SCOTT HOWARD, ENDEMOL SHINE, SCREEN STORIES 2023



KAYLENE BUTLER, STEPHANIE DOWER AND LEONIE KELLY, SPA AWARDS



JACQUI FEENEY, SCREEN QUEENSLAND, MATTHEW DEANER, SCREEN PRODUCERS AUSTRALIA, MAYOR TOM TATE, CITY OF GOLD COAST & TRACEY VIEIRA, HOODLUM ENTERTAINMENT / SCREEN PRODUCERS AUSTRALIA PRESIDENT

CEO'S REPORT



Let me begin by extending a heartfelt thank you to our elected SPA Councillors and Advisors for their continued guidance and leadership of the organisation, with a special mention to Tracey Vieira, our President, and Suzanne Ryan, our Vice President. Their commitment and strategic foresight have helped steer SPA through another transformative year for the screen industry. Balancing the demands of their own businesses alongside their roles at SPA is no small feat, and their contributions are critical to our success.

The breadth of SPA's membership, much like the diversity within our Council, remains one of our greatest strengths. From small independent producers to major global production companies, SPA serves the interests of all businesses in our screen sector. We know that these businesses are, at their core, driven by the people within them—people like you. Our members' dedication, creativity, and hard work are what fuel the Australian screen industry's success on the global stage.

Our shared goal is clear: to champion Australian stories, talent, and IP, both locally and globally. The advocacy, industrial support, and networking that SPA provides are designed to help members find their footing and thrive within an ever-evolving global industry.

The policy team has been relentless in driving campaigns that safeguard the future of the Australian screen industry this year. Their tireless advocacy has kept key issues front and centre with government and stakeholders. Most notably, SPA continued to push for the long-promised regulation of streaming services—a move that would solidify a sustainable future for local screen content. Although this remains a work in progress, our work in this area has built on invaluable momentum.

Moreover, SPA joined forces with almost 30 screen-producing organisations from around the world to release a joint statement pushing for greater protection of screen IP for independent producers, making a strong global case for local ownership of creative content. The 10th Make it Australian event at Parliament House, in partnership with MEAA, ADG, and AWG, followed by our Screen Stories dinner, in partnership with Media Super, brought attention to this pressing issue, further underlining our commitment to ensuring that Australian IP remains in Australian hands.

Additionally, the policy team has navigated significant shifts across our Offsets, navigating AI's growing role in the industry, and engaging with members on vital reforms - all with the aim of securing a stronger, more resilient screen industry.

Similarly, SPA's industrial team has been at the coalface, providing daily support to members navigating a rapidly changing production and commercial landscape. From advising on global issues such as the momentous SAG-AFTRA strike that brought production in the US to a months' long halt, to local topics including ABC's expanded rights claims, changes to licence fees, and wage reviews, addressing our members' industrial matters are at the heart of what we do.

On the events front, SPA delivered numerous educational and networking opportunities that connected producers, financiers, and key stakeholders. The Screen Business Essentials course, in partnership with AFTRS, remained a cornerstone of professional development, equipping producers with the fundamental knowledge they need to succeed. Additionally, SPA introduced the Navigating Growth course to support producers in managing and expanding their projects effectively.

This year's SPA Masterclasses delved into crucial topics, including theatrical distribution; AI and copyright; and the Producer Offset—ensuring our members have the insights needed to navigate an increasingly complex screen landscape.

Our flagship event, SCREEN FOREVER, continues to serve as Australia's premier gathering for the screen industry, bringing together professionals from across the globe to discuss, debate, and celebrate the achievements of our sector. Meanwhile, the Screen Producers Australia Awards recognised and celebrated the extraordinary talent and creativity that drive Australian screen stories to the world stage.

In closing, I want to express my sincere gratitude to the SPA team for their unwavering dedication and hard work. Their commitment, energy, and passion for what we do have been pivotal in SPA's ability to support our members and the broader industry.

To our members, thank you for your continued engagement and trust in SPA. Your contributions are what make our industry vibrant, resilient, and innovative. Being united is critical to achieve and advance our shared goals.

As we look ahead, we remain committed to championing the voices and stories that define Australia's place in the global screen landscape. The challenges are many, but so too are the opportunities. Here's to another great year for SPA and the Australian screen industry.

- **Matthew Deaner, CEO**



STAFF

Our team is made up of a range of experienced and passionate executives and creatives with diverse backgrounds from across the screen industry.



MATTHEW DEANER
CEO



GLENN HAMILTON
COO



JAMES MALCOLM
CFO (CONSULTANT)



JANE MULLIGAN
POLICY (PT)



ZOE ANGUS
INDUSTRIAL



SAMANTHA GILL
EVENTS, MARKETING,
PARTNERSHIPS



BRAD TAYLOR
MEMBERSHIP,
INCLUSION



ANDY BARCLAY
BUSINESS, LEGAL
AFFAIRS



JESSICA GIACCO
INDUSTRY
PROGRAMMING



AIDAN MCLAUGHLIN
COMMUNICATIONS,
MARKETING



BEE YURDAKUL
EVENTS



GEORGIA KINNINMONT
COMMUNICATIONS,
MARKETING (PT)

STAFF CONT.

Our team is made up of a range of experienced and passionate executives and creatives with diverse backgrounds from across the screen industry.



RENEE RICHARDSON
FINANCE (PT)



TERRY LIDDICOAT
FINANCE (PT)



MICHELLE HARDY
INDUSTRY PROGRAMS
(CONSULTANT)



SHARMINI CALDWELL
INDUSTRY
PROGRAMMING (PT) /
EA & OFFICE
MANAGER (FROM MAY
2024)



**CHRYSA
CHRISTOPHER**
PARTNERSHIPS,
EVENTS



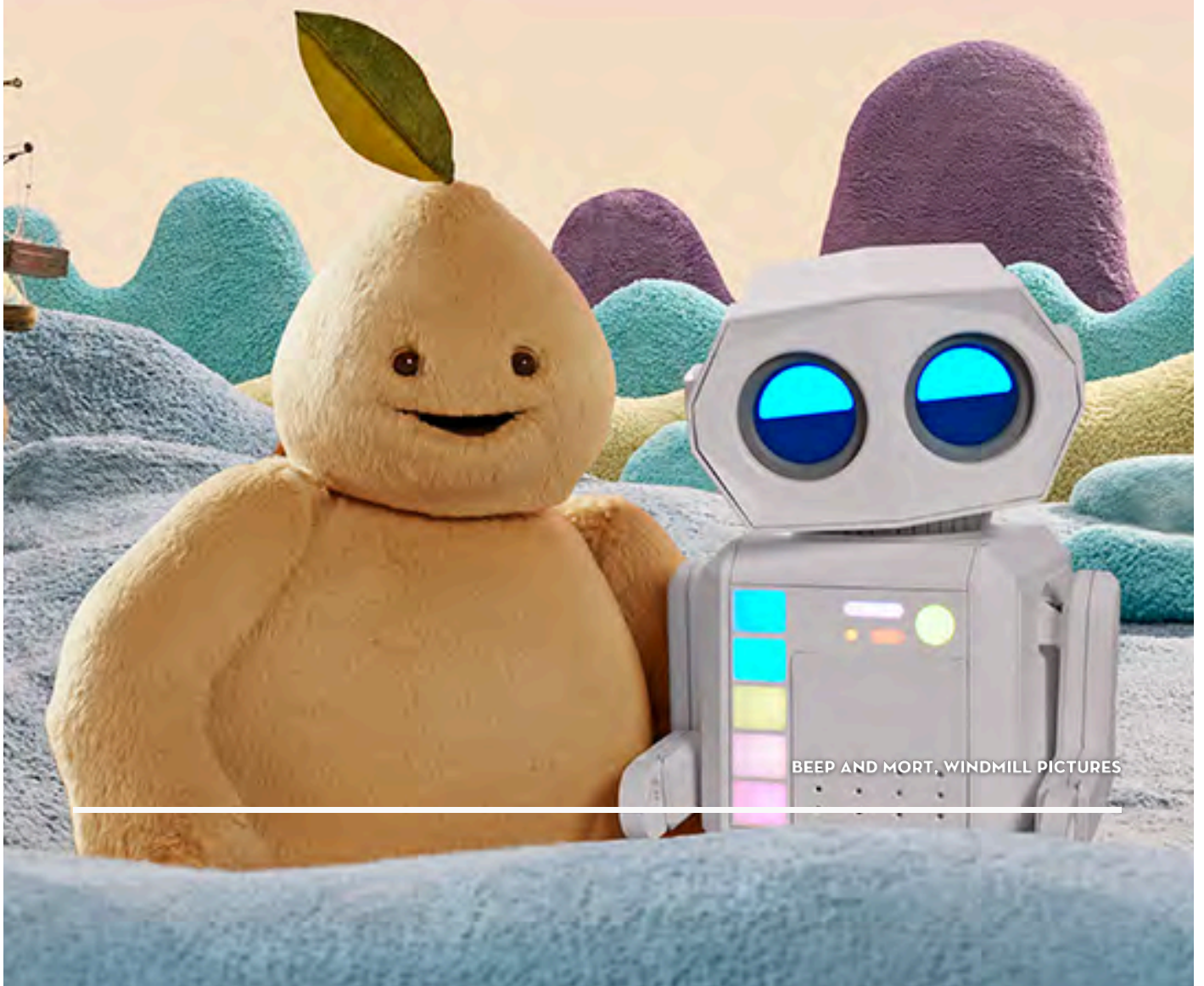
GENEVA YALEK
EA & OFFICE
MANAGER
(UNTIL MAY 2024)

PARTNERS

Thank you to all of our partners for supporting our events and initiatives across the year.



ADVOCACY



BEEP AND MORT, WINDMILL PICTURES

INTRODUCTION



SPA's policy team builds strategic alliances and engages directly with members, government and industry colleagues to develop and support campaigns on critical issues impacting the screen industry.

As part of these campaigns, we host events with Parliamentarians and key decision makers, write and present submissions to relevant inquiries, and engage actively with the media.

The principal focus for SPA over the past year has been working to help finalise long-awaited streaming regulation, as promised to industry by the Australian Government. Unfortunately, this remains a work in progress.

In furtherance of our goal of building strategic alliances, in January, SPA joined forces with screen-producing organisations around the world to release a statement recognising the need for governments to take action to ensure valuable screen IP is retained in the hands of independent screen producers.

The protection of local IP was also the focus of the annual Make it Australian event at Parliament House, held in partnership with the MEAA, ADG and AWG in 2023.

Other critical issues addressed this year were the two significant changes to the Location and Producer Offsets, growing utilisation of AI, the ongoing reforms to the EMDG program, and state-based screen strategies.

STREAMING REGULATION



The screen industry continues to await finalisation of Australian Government legislation to regulate streaming platforms, promised to commence on 1 July 2024.

SPA has engaged with Government policy proposals and various forums to advocate for the interests of independent producers and the industry. For example, in April, SPA appeared before the Senate Environment and Communications References Committee Inquiry into the National Cultural Policy. SPA used this opportunity to reiterate the need for the Government to move ahead with robust regulation of streaming platforms and highlighted that uncertainty around this was creating anxiety across this industry and is evident through freezes in commissioning.

The pace of reform has slowed in part due to the Australia-United States Free Trade Agreement (AUSFTA) being weaponised in an attempt to generate obstacles to what are objectively fair outcomes for our sector and for the Australian public but we remain optimistic as to a positive outcome.

GLOBAL IP STATEMENT

In January 2024, SPA was pleased to lead an unprecedented international collaboration with screen-producing organisations around the world to release a joint statement that recognises the need for governments to take action to ensure valuable screen IP is retained in the hands of independent screen producers.

The statement underscores the cultural and economic importance of local storytelling, recognising this as a strategic national asset to be cherished and protected. The commitment extends to ensuring that local audiences have access to a diverse range of newly created local stories across all platforms.

The statement was supported by over 20 organisations, including Screen Producers Ireland (Ireland), Canadian Media Producers Association (Canada), The European Producers Club (EU), Ibero-American Federation of Film and Audiovisual Producers (LatAM) and Associazione Produttori Audiovisivi (Italy).

SPA was vocal in taking the statement to media, participating in online, TV, radio, and podcast interviews. Examples of media coverage include ABC News, The Guardian, Deadline, Mumbrella, C21 Media, The Daily Aus, and Kidscreen.

We continue to work with our brother and sister organisations on continued advocacy.



MAKE IT AUSTRALIAN



On 17 October 2023, SPA alongside the MEAA, ADG, and AWG headed to Parliament House for the 10th Make it Australian event to lobby key Parliamentarians on the importance of streaming regulation, and the protection of local Australian content and intellectual property.

A delegation of small business creative workers behind and in front of the camera including Darren Ashton (Director), Tony Ayres (Producer), Shane Brennan (Showrunner), Fiona Donovan (Production Designer), Antony Partos (Composer), Tracey Robertson (Producer), and Fred Schepisi (Director) showcased the sector with some taking part in a rousing panel discussing how the Australian government should and could take steps to safeguard Australian screen stories and intellectual property.

A number of key parliamentarians were in attendance, including the Hon Michelle Rowland MP, Ms Zoe Daniel MP, Ms Susan Templeman MP, Senator Perin Davey, Mr Luke Gosling OAM, MP, and Senator Sarah Hanson-Young.

The event garnered significant media coverage and amplified Make It Australian's message that Australia should follow the lead of other key markets, such as the UK, Europe, and Canada, which are prioritising the protection of IP, and those that are regulating investment by streaming platforms' contribution to creative industries in their local markets.



AUSTRALIAN MADE WEEK

From 20-26 May 2024, SPA celebrated Australian Made Week, an annual celebration of all that Australia and Australians create.

With the Federal Government calling for a future “Made in Australia” for the manufacturing sector, Australian Made Week was the perfect opportunity to apply the same agenda to Australia’s creative industries. We cannot have a strong future in manufacturing without investing in our creative skills, including design thinking, technological adaptation, and systems thinking.

SPA's campaign video ran across cinema screens nationwide, highlighting the terrific contribution our industry has made to our nation’s cultural storytelling, employment and economic value.

We also detailed the impact that recent member productions have had on communities around Australia - from Canberra to Coober Pedy, and Melbourne to Mittagong - on social media, with a number of prominent industry leaders lending their support to the campaign.



STATE & TERRITORY ENGAGEMENT



SPA and our members work with state and territory governments across the year. Major highlights from 23/24 include:

Tas Island Screen Incentive

In May 2024, SPA applauded Screen Tasmania on the new Island Screen Incentive, designed to attract non-Tasmanian screen productions to film in the state. The incentive will help build the local industry while enabling producers to work with the wealth of local stories and talent while highlighting unique Tasmanian landscapes, history, heritage and culture.

WA Screen Strategy

Also in May, SPA welcomed the release last week of the Western Australian Screen Industry Strategy 2024-34, noting that the release of the strategy is a welcome acknowledgement of the economic importance of the screen industry as an important and high-value future sector for WA.

In particular, SPA noted that the strategy recognises that development and production funding is needed to ensure that intellectual property is created and owned in WA as well as the importance of building capacity in the sector through a workforce plan and that this should focus on the critical “below-the-line” jobs for screen crew.

NSW Creative Industries Strategy

The following month, SPA welcomed the commitment to the ongoing support for the “Made in NSW” program and rebates for Digital Games and PDV made in the NSW State Budget. SPA is eagerly awaiting the release of the 3-year NSW Screen and Digital Games Strategy, that we hope will provide some key detail around fulfilling the important commitment made to industry in the Creative Communities policy.

OFFSET CHANGES



CRAZY FUN PARK, WERNER FILM PRODUCTIONS

Some important changes were made to screen industry incentives in 2024. First, the above the line cap on QAPE for the Producer Offset was removed from 1 July 2024, although legislative effect has not occurred. Then, in July 2024, Parliament finally passed two significant changes to the Location and Producer Offsets that had been announced in 2023.

To encourage large-scale screen productions to film in Australia, the Location Offset was increased from 16.5% to 30%. New eligibility requirements were also introduced requiring productions to meet minimum training obligations or contribute to the broader workforce and infrastructure capacity of the sector, and use one or more Australian providers to deliver post-production, digital and visual effects for the production. This applies retrospectively to eligible productions that commenced filming on or after 1 July 2023.

For the important Producer Offset, a new minimum expenditure threshold was introduced for drama series of \$35 million per season in qualifying Australian production expenditure – that is, expenditure incurred for goods and services used or provided in Australia. This applies in addition to the current per hour threshold of \$1 million of QAPE and minimum of \$500,000 per hour expenditure.

The new Producer Offset minimum expenditure threshold will apply to drama series that commence filming on or after 1 July 2024. While SPA welcomed the majority of the measures – particularly the new training obligations being attached to the Location Offset – the absence of commensurate certainty for Australian projects through streaming regulation continues to cause great angst in our industry.

While supporting the measures, SPA worked tirelessly in the lead up to the legislation passing to demonstrate to Parliament that getting the balance right between backing international projects and ensuring audience access to home-grown stories is critical for audiences to experience their own culture and for a sustainable and independent future for all our industry.

SPA also highlighted the need to retain the threshold for access to the Location Offset at projects sized at \$15m rather than \$20m so that smaller independent international work has opportunities to be supported here. We also lobbied to expand the offset system to better support documentary content.

As part of our campaigning, CEO Matthew Deaner and President Tracey Vieira (Hoodlum Entertainment, CEO) provided evidence before the Senate Economics Committee on 13 June 2024.

SUBMISSIONS

SPA actively engages in making submissions to parliamentary inquiries to advocate for crucial issues that impact the sector. These submissions serve as a vital channel through which SPA can voice industry concerns, provide expert insights, and offer constructive solutions to policymakers.

By participating in these inquiries, SPA not only ensures that the unique challenges and opportunities within the screen industry are recognised but also contributes significantly to shaping policies that govern the sector.

SPA made the following submissions this year:

- **14 May 24** - Submission to the Senate Select Committee on Adopting Artificial Intelligence (AI)
- **26 Apr 24** - Submission to the Inquiry into Treasury Laws Amendment (Delivering Better Financial Outcomes and Other Measures) Bill 2024
- **27 Nov 23** - Targeted Consultation Paper - Refined Models: Consultation Response Form (SPA only)
- **27 Nov 23** - Targeted Consultation Paper - Refined Models: Consultation Response Form (SPA & MEAA)
- **11 Oct 23** - Submission to the Inquiry into Promoting Economic Dynamism, Competition and Business Formation
- **26 Sep 23** - Submission to the Inquiry into the Australian Government's Approach to Negotiating Trade and Investment Agreements
- **13 Sep 23** - Submission to the Inquiry into Audiovisual Co-Production Agreement Between the Government of Australia and the Government of the Republic of India
- **4 Sep 23** - Submission to the Review of Options to Support the Independence of the National Broadcasters
- **31 Aug 23** - Submission to "A New Look at Culture - Towards the State's First Arts, Culture and Creative Industries Policy"
- **25 Aug 23** - Submission to the EMDG Refocus



JOHN FARNHAM: FINDING THE VOICE, BEYOND OZ

SURVEYS

SPA surveys members throughout the year to gather feedback either directly or on behalf of our partners. Thank you to all our members who contributed their time and effort to completing these throughout the year. Below are the key surveys from 23/24:

- **Arts Workforce Survey (Service and Creative Skills Australia) (SaCSA)** - Data gathering to inform advice to the Department of Employment Workplace Relations (DEWR) on training and skills development needs for the screen sector.
- **Screen Business Support Survey (SPA)** - Data gathering to identify trends between screen agencies on how they support SPA members in their creative and commercial ambitions.
- **Streamer Commissioning Pulse Survey (SPA)** - Data gathering on how local and global streamers are currently engaging with Australian producers. The results paint a bleak picture of the current commissioning landscape, with 80% of respondents citing “Less” or “Much Less” commissioning interest from streaming services compared to the same time last year.
- **Future Offsets Reform Survey and Proposed Changes to Location and Producer Offsets Survey (SPA)** - Data gathering on future areas for reform for screen offsets.
- **Streaming Regulation Models Survey (SPA)** - Data gathering to inform SPA’s response to Government.
- **Commissioner Survey (SPA)** - Data gathering to better understand the challenges faced by producers when dealing with the leading commissioning platforms. The results showed declining fairness year-on-year, particularly from streamers, in terms of budgets, deliverables, and terms of trade.
- **Event Attendee Surveys (Various) (SPA)** - Feedback gathering to ensure our events continue to meet the needs of the Australian screen industry.



MASTERCHEF AUSTRALIA, FREMANTLE AUSTRALIA

INDUSTRIAL



BAY OF FIRES, ARCHIPELAGO PRODUCTIONS AND FREMANTLE AUSTRALIA

INTRODUCTION



TOTALLY COMPLETELY FINE, FREMANTLE AUSTRALIA

SPA's industrial team provides daily assistance and advice to members on a wide range of production, commercial and industrial matters. We run workshops designed to develop expertise amongst emerging producers and smaller member businesses, convene roundtables of key stakeholders, and hold all-of-industry seminars on the leading issues confronting the sector. Critically, we also maintain and update the industrial framework for our industry in conjunction with the key unions representing the workforce.

Key industrial issues that SPA has advised members on this year include:

- Increase to minimum licence fees
- ABC expanded rights claims
- SAG-AFTRA Strike and Global Rule One
- COVID Plans transitioning to normal
- Annual wages and allowances review
- Writers and unpaid superannuation
- New rules for fixed term contracts
- New rules for production breaks
- AI adoption

SAG-AFTRA STRIKE

On Friday 14 July 2023, SAG-AFTRA declared a strike by its members of all services under the SAG-AFTRA Agreements that cover scripted TV, Film and New Media productions.

This strike effectively brought the US production industry to a standstill, and reminded us here in Australia that screen is a global industry and the rise of digital streaming platforms has led to drastically changed business practices and, increasingly, a battle about who owns the different categories of creative rights, and for how long, and who gets paid for these.

Notwithstanding that most 'Australian' productions fell outside the strike order, talent Agents uniformly insisted that Producers secure written confirmation from SAG that their actors could work without being in violation of the strike order.

SPA issued member advisories and media statements in the early days of the strike and worked around the clock to keep Australian productions moving. SPA was also active in the media discussing the implications of the strikes on the Australian screen industry.

After 118 days, SAG-AFTRA and AMPTP reached agreement and the US actors strike was ended.



RESPECTFUL WORKPLACES



THE PLATYPUS GUARDIAN, WILDBEAR ENTERTAINMENT

In December 2023, SPA celebrated the first anniversary of our groundbreaking e-learning course, Respectful Workplaces. Launched in December 2022, this crucial initiative is designed to foster a culture of respect and inclusion while reducing instances of harassment, discrimination, and bullying within the dynamic screen industry.

In the wake of relaunching the National Guidelines for Screen Safety in 2021, SPA embarked on a mission to create a safer industry that attracts and retains top talent. The Respectful Workplaces e-learning course has been a cornerstone of this endeavour, breaking down barriers based on cultural diversity, sexual orientation, and more. Its core mission is to cultivate trust and respect within the screen workplaces, reinforcing the industry's commitment to safeguarding its workforce.

To date, over 1,200 workers engaged by SPA member companies have enrolled in the training, marking an impressive and growing collective dedication to ensuring safe and respectful workplaces. Leading production companies including Ambience Entertainment, Goalpost Pictures, Fremantle Australia, Princess Pictures and Prospero Productions have adopted the training as part of their production personnel onboarding leading to safer, more respectful workplaces.

Looking ahead, SPA is working towards launching a supporting database lookup tool that will enable tracking of course completion. This will pave the way for an industry accreditation system, setting the stage for the development of additional e-learning modules to further enhance industry standards.

INDUSTRIAL AGREEMENTS

The industrial agreements managed by SPA are below.

Cast and crew agreements negotiated with the MEAA:

- Motion Picture Production Certified Agreement (MPPCA)
- Australian Feature Film Collective Agreement (AFFCA) and the Actors Television Programs Agreement (ATPA) – covers minimum pay and conditions for feature films and television, respectively
- Australia Television Repeats and Residuals Agreement 2004 and 2016 (ATRRRA) – covers the rights and residuals that apply to use of an actors' image on free-to-air, Pay TV, streaming content and free online scripted content
- Television Animation Voiceover MOU 2022

Writers' agreements negotiated with the Australian Writers Guild (AWG):

- Series and Serials Agreement (SASA)
- Miniseries and Telemovies Agreement (MATA)
- Children's Television Agreement (CTA)



MARKETING



FBOY ISLAND AUSTRALIA, WARNER BROS. INTERNATIONAL TELEVISION PRODUCTION AUSTRALIA

MARKETING IN REVIEW



54K

Social Media
Followers



30K

Website Visitors



5,700

Email Subscribers



408

Original Media
Mentions
*(Plus Thousands of
Syndications)*



382

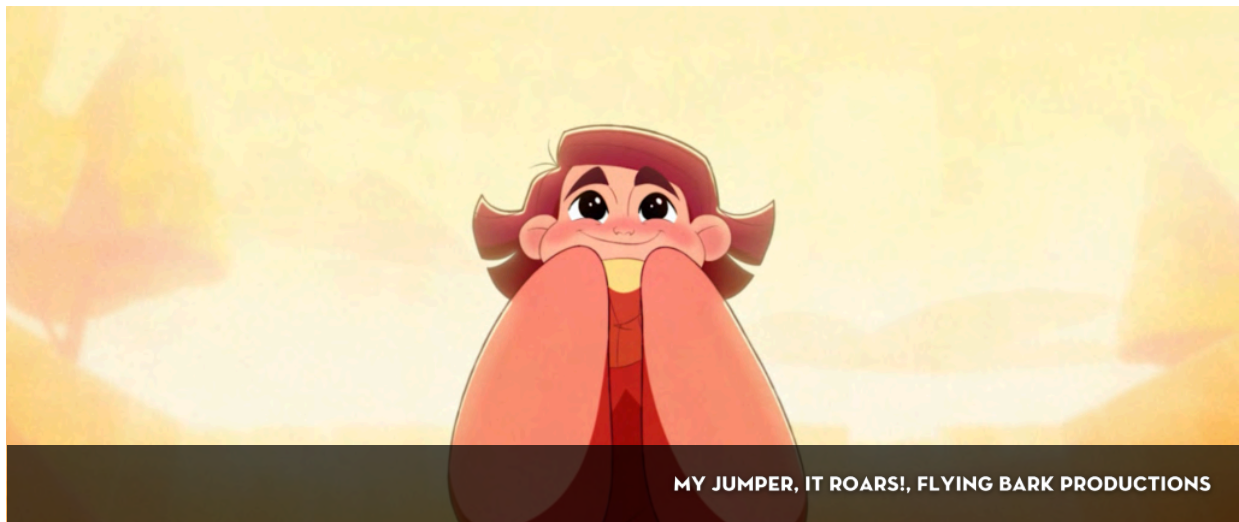
Email Campaigns
Sent



21

Events

MARKETING CHANNELS



SPA uses a variety of marketing channels to communicate with our members and the broader screen industry about industrial and policy updates and events to help establish and scale-up a sustainable screen business.

Email marketing is one of our core communications channels, with 382 campaigns sent this financial year to a database of over 5,700 subscribers. Content of these emails includes a monthly SPA Newsletter, monthly Member Matters, media releases, and policy and industrial updates. Open rates remained steady at 52.12%, on par with 52.8% last year and well above the latest nonprofit industry benchmark of 26.6%. These stats are a testament to how valuable timely and authoritative information on policy and industrial issues are to our membership.

The SPA **website** had 30k visitors this year, who performed 76.4k actions on the site. Industrial agreements, membership, events and news remain our most high traffic pages, suggesting that SPA remains an authoritative voice for the industry, and plays a crucial role in not only facilitating members' current daily operations, but also their ability to up-scale and build a robust and sustainable business in the future.

Finally, **social media** allows us to reach our target audience in an informal and conversational way, and creates content that has a viral, easy to share quality - which is brilliant for disseminating crucial information at scale.

Followers across all social media channels remained steady or grew last financial year, with the top performing posts relating to the 22nd Annual SPA Awards, SCREEN FOREVER 38 program, and policy issues such as the Federal Budget and Make it Australian campaign.

A summary of each platform as of 30 June 2024 is as follows:

- **Facebook:** 10.4k followers | 775 posts | 6k engagements
- **Twitter:** 15.4k followers | 803 posts | 2.7k engagements
- **Instagram:** 6.9k followers | 425 posts | 7.5k engagements
- **LinkedIn:** 21.1k followers | 501 posts | 10k engagements

SPA continues to monitor the needs of our members, and will continue to adapt our communications and marketing strategy as needed to meet our members on the channels they are actively engaging on.

SCREEN PRODUCERS AUSTRALIA

FEDERAL BUDGET, STATE SCREEN STRATEGIES / INCENTIVES, SENATE INTERIM REPORT & AUSTRALIAN MADE WEEK

POLICY: In May, we welcomed the release of the interim [Report of the Senate Environment and Communications Reference Committee Inquiry into Australia's Television Content Policy](#) and the recommendation that the Australian Government practice a more liberal legislative approach to local content requirements for screening services. The [2023-24 Budget](#) outlined crucial [incentives](#) in Australia's creative talent and stories, noting the removal of the below-the-line cap being abolished. Western Australia announced the [Screen Industry Strategy 2023-34](#) and Tasmania announced their [Vision Screen Incentives](#). After receiving [ACMA's 2023/24 Content on TV Expenditure Report](#), we were disappointed to see that of an overall **\$1.81 billion** spent by commercial broadcasters, **\$0** was invested into Australian children's content.

INDUSTRIAL: Over the last 12 months, there has been confusion regarding writers' entitlements to receive superannuation. This month, SPA circulated advice to its members advising what to do when engaged under the SPA-negotiated SAGA, MATA, or CTA agreements are entitled to receive superannuation. For more information, SPA members should refer to the e-bulletin dated 3 May 2023.

EVENTS: On Tues, 11 June, we will host a [Career 2024](#) dinner for SPA members, where industry reports will be awarded [Best of the Year at Career 2024](#) will discuss their valuable takeaways from the international trade event. The following day on [Wed, 12 June](#), we will host the second round of [Quarterly SPA Member Meetings](#), during which members share and discuss the top issues affecting their sector, businesses and the sector as a whole. Also in June, the next iteration of the [Screen Business Essentials: Navigating Growth's](#) course, presented in conjunction with the [AFFTA](#), will take place on [Thurs, 28 June](#). Stay tuned on the [SPA events page](#) for details of all upcoming events.

SPA has been built by producers and screen businesses who take their industry responsibilities seriously. They invest in the organised collaboration work necessary to build industry agreements and federal and state screen policies to advance the industry for the benefit of everyone.

They also manage their responsibilities on set with the highest level of care for our screen workers, including training programs such as SPA's [Respectful Workplaces courses](#).

To ensure you have the best experience working in the Screen Industry, make sure you're either a SPA member or working with one on your production.

To find out more, contact info@screenproducers.org.au

MONTHLY NEWSLETTER

SCREEN PRODUCERS AUSTRALIA

MEMBER MATTERS #34

Hi SPA Members,

Welcome to our monthly bulletin of links and alerts on and about members and their staff, and to ensure you haven't missed any big news items.

As always, don't forget to keep us in the loop on items for us to include and contact us with employment opportunities, awards, screening information and we'll do our best to include all we can. Keep on sending production stills and promos through so we can spruce up the website and newsletters via [Brad Taylor](#).

STOP PRESS! MEMBER GIVEAWAY: AIMC - 3 x Filmmaker Passes!

Thanks to our friends at the [Australian International Movie Convention, Powered by Vista Group](#), we have **three passes to give away to attend the Convention on 28 and 29 October at The Star, Gold Coast**. Monday 28 includes the [Screen Australia Filmmaker Masterclass](#) with an absolutely outstanding lineup! To be in the draw, email bradtaylor@screenproducers.org.au by 5:00PM AEDT, Tuesday 22. Registrations are still open so click on the banner below to book.

MEMBER HIGHLIGHTS & REVIEWS

- Congratulations to [Barbara Stephen](#) of [Flying Bark Productions](#) announced as the [NSW Women in International Business Award Winner](#) at the 2024 Premier's NSW Export Awards last week.
- A very rare thing! [Luke Burkmaster](#) giving 5-stars for [Ludo Studio's](#) 'Thou Shalt Not Steal' from [Tanith Giyani-Mahoney](#) - who also created Ludo's excellent [Robbie Hood](#)!

MEMBER MATTERS NEWSLETTER

Screen Producers Australia

Media

We tell stories. We sell stories, to Australia and the world.

Suite 2, Level 1, 36 Fitzroy Street, Sydney, Australia

lnk.bio/screen_producer

Followed by [a1dan_mcl](#), [annamclaughlinn](#) and 39 others

Following Message Contact

SF38 Day 1 Ireland Con... SF37 Day 3 SF37 Day 2 SF37 Da

INSTAGRAM PROFILE

SCREEN PRODUCERS AUSTRALIA

Screen Producers Australia
We strengthen partnerships that create and take great Australian stories to the world.

MAKE IT AUSTRALIAN
OUR STORIES ON SCREEN
makeitaustralian.com

Download your Make It Australian postcard and support on social media.

ADVOCACY UPDATES

- SPFA Report on Screen & Digital Content Creation in NSW at the April Quarterly Meeting
- Changes to Screen Values Content Process to Support the Australian Content System
- SPFA Supports NSW Govt's Call for Greater Content Investment

INDUSTRY UPDATES


- Get Your Screen Deal at the 2024 Summit
- How to Develop Your Production Process
- Screening & Distribution: From Concept to Audience

EVENT UPDATES

- SPFA Business Dining Nov - Virtual only
- Screen Business Essentials: Navigating Growth Nov 2023
- SCREEN HEROES 2023


WWW.SCREENPRODUCERS.ORG.AU






Pre-Production

[Learn more](#)




Location and Set Practice

[Learn more](#)




Employment Agreements

[Learn more](#)




High Risk Production Activities

[Learn more](#)



Departments and Work Practices

[Learn more](#)



Incident Response and Emergencies

[Learn more](#)

WWW.SCREENSAFETY.COM.AU


The Australian screen industry is an important part of our creative economy.

Make It Australian draws together producers, directors, screenwriters, actors, crew and other industry professionals and creatives who want to see a vibrant and sustainable screen sector which continues to play an important role in our economic, social and cultural life.


To achieve our full potential and meet the ambitions of the **National Cultural Policy**, the screen sector needs a plan for a sustainable future with meaningful Australian content rules, financial incentives and funding for public broadcasters and screen agencies.

Will you join us?

#MakeItAustralian



Ray of Fire Antipalago Productions



The First Peoples, Orinda Media

ABOUT

Find out more about who is behind the campaign and why we are asking for change to ensure Australia continues to have a thriving screen industry.

JOIN US

Contact your local MP to discuss your concerns surrounding the regulation and sustainability of Australia's screen industry.


WWW.MAKEITAUSTRALIAN.COM

We want Australian stories on Australian screens.

SUPPORT THE CAMPAIGN


We want Australian children dreaming Australian dreams.

SEE MORE



SCREEN FOREVER: Aussie Kids Shows

We discuss global trends, what international issues are ticking for, and why Aussie shows stand out in a sea of international competition.



SCREEN FOREVER: Our Kids' Future

A panel of industry insiders discuss the future of children's programs in Australia following the removal of sub-quota obligations from commercial networks.

WWW.SAVECHILDRENSCONTENT.ORG

SCREEN FOREVER

SCREEN FOREVER 39

29 - 30 April 2025

Global Market Online

6 - 8 May 2025

Conference + SPA Connect Market Gold Coast



AUSTRALIA'S PREMIER SCREEN INDUSTRY EVENT

Uniting the pillars of entertainment, media and technology, SCREEN FOREVER is one of the largest congregations of screen industry professionals in the Southern Hemisphere and is attended by The Who's Who in Australian screen business - the leading Australian and international industry practitioners involved in all aspects of producing, creating, writing, directing, distributing and financing screen content across film, television, games, interactive and online.

About

Explore



Venue

Explore



WWW.SCREENFOREVER.ORG.AU

PUBLICITY

Thanks to a strong PR strategy focused on garnering public interest and support for crucial issues faced by the screen industry, SPA remained prominent in Australian trade and major metro media in the past financial year.

In total, we secured interviews and mentions in hundreds of pieces of coverage across TV, print, radio and online publications.

The two key pillars of our PR strategy remained to be SCREEN FOREVER and policy initiatives, mainly the regulation for streaming services.

Highlights of our media coverage for this year include the Guardian Australia, The Irish Times, ABC Radio National, The Daily Aus, Nine News Gold Coast, Seven News Gold Coast, Daily Mail, Crikey, The Australian, and The Canberra Times, as well as local and international trade publications such as C21 Media, Variety, Deadline, Mediaweek, Kidscreen and Mumbrella.

We were proud to welcome back IF Magazine and Filmlink as Official Media Partners of SCREEN FOREVER. We look forward to working closely with our Media Partners in the coming year and exploring other partnership opportunities.



EVENTS



LOVE ME, WARNER BROS. INTERNATIONAL TELEVISION PRODUCTION AUSTRALIA

PITCH ON DEMAND

Since 2021, Pitch on Demand has provided producers direct access to key decision-makers from leading broadcasters and platforms to fast-track quality Australian projects. This year Foxtel/BINGE, Apple TV and Warner Bros. Discovery took part.

SPA members of all experience levels were invited to attend online briefings with the commissioners then submit online pitches that match the briefs. The best online pitches secured a 1:1 meeting with the relevant commissioner.

Almost 600 people registered for the commissioner briefings, and 275 pitches from 143 members were submitted. The following 19 members were successful in securing a pitch:

- **Alex Dyson** - Spoon Fed Productions
- **Alice Willison** - Rhapsody Films
- **Declan Caruso** - Psychedelia Films
- **Francisca Braithwaite** - Blue Sparrow Entertainment
- **Georgia Mappin** - Haven't You Done Well Productions
- **Hannah Brooks** - Silly Goose Productions
- **James Lingwood** - Lingwood Productions
- **Justine Flynn** - Drama Queen
- **Jessica Magro** - Purple Carrot Entertainment
- **Karen Warner** - Light Bulb Moment Productions
- **Lisa McCune** - Broadstory
- **Mark Fennessy AM** - Helium Pictures
- **Max Belmonte** - Add Kulcha Productions
- **Melissa Kelly** - Factor 30 Films
- **Melinda Wearne** - Beyond Entertainment
- **Richard Di Gregorio** - Peregrine Productions
- **Scarlett Koehne** - Pikelet Pictures
- **Simonne Overend** - Tilt Media
- **Dr Tania Chambers OAM** - Feisty Dame Productions
- **Veronica Fury** - WildBear Entertainment



DEADLOCH, GUESSWORK TELEVISION AND OK GREAT PRODUCTIONS

Participating Executives:

- **Lana Greenhalgh** - Head of Scripted Originals, Foxtel/BINGE
- **Oliver Jones** - Senior Creative Executive, Apple TV
- **Carolyn Carbone** - Carolyn Carbone, Apple TV
- **Vicki Keogh** - Senior Director Commissioning ANZ, Warner Bros. Discovery
- **Virginia Hodgson** - Senior Commissioner Unscripted, Warner Bros. Discovery
- **Tina McLaren**, Senior Commissioner Scripted, Warner Bros. Discovery

GENR8



GENR8 - the popular one-day ideas forum and networking event - returned on 16 August 2023, proudly supported by Media Super, RMIT University and VicScreen.

Over 160 delegates and speakers from multiple disciplines gathered in Melbourne and online to dissect hot topics, including virtual production, artificial intelligence (AI), extended reality (XR), and share their experiences on embracing new opportunities in an ever-evolving screen industry.

Delegates also had the opportunity to mingle with like-minded creatives at the Media Super Networking Hour and an informal Networking Social after the forum.

Speakers included:

- **Reggie Ba-Pe III**, AWZA
- **Nathan Anderson**, New Canvas
- **Prof Fabio Zambetta**, RMIT
- **Matt Vitins**, Matchbox Pictures
- **Sophie Taylor**, NantStudios
- **Leena Van Deventer**, Reuben Games
- **Paul Wiegard**, Madman Entertainment
- **Matthew Deaner**, SPA

WEBINARS

SPA strives to provide our members and supporters with the most up-to-date information, resources and advice through the communications channels on which they are most active.

This year we hosted a series of live and interactive webinars to explain the ramifications of important policy decisions and industrial affairs.

We also hosted quarterly Member Meetings to discuss issues on a state-by-state basis.

The topics covered included:

- **18 Jun 24** - Agency Support Survey Results Briefing
- **12 Jun 24** - Quarterly SPA Member Meetings
- **11 Jun 24** - Post-Cannes Member Webinar
- **15 Apr 24** - Screenwell Leadership Matters Report Briefing
- **11 Apr 24** - Quarterly SPA Member Meetings
- **30 Nov 23** - Member Webinar on Streaming Regulation
- **9 Nov 23** - Australian Screen Content Requirements on Streaming Services Member Webinar
- **9 Nov 23** - New SPA Feature Film Writer Template Agreement Member Briefing
- **27 Sep 23** - NSW Government Update
- **12 Sep 23** - Digital Games Tax Offset Update Webinar
- **3 Aug 23** - Consultant Agreement Template Update



SCREEN BUSINESS ESSENTIALS

The ever-popular Screen Business Essentials course, presented in conjunction with AFTRS, was held online this year in **May 2024** and **October 2023**.

The course covers the commercial framework in which producers operate, including issues surrounding operating a creative business from the ground up.

Topics include:

- legal structures for businesses and for productions, tax incentives and compliance, financial management of a production including managing cash flow and business planning;
- up-to-date information on copyright and chain of title, distribution and licensing agreements, employment law, cast and crew agreements, fringes and insurance; and
- new insights into rights negotiation, film and television industry sources of finance.

Speakers were as follows:

- **Zoe Angus** - SPA;
- **Andy Barclay** - SPA;
- **Gary Rogers** - Blueprint Law;
- **Georgia Humphreys** - Corner Table Productions Australia;
- **Varsha Premkumar** - Blueprint Law;
- **Zach Parker** - Fulcrum Media Finance;
- **Carmel Creswell** - Count Out Loud;
- **Steven Smith** - CBUS | Media Super;
- **Peter Herbert** - AFTRS;
- **Jill Hewitt** - Entertainment Partners; and
- **Blake Jenkins** - Count Out Loud.



SCREEN BUSINESS ESSENTIALS: NAVIGATING GROWTH

SPA's Screen Business Essentials: Navigating Growth, a one-day course, presented in conjunction with AFTRS was held online in **November 2023** and **June 2024**, offering a practical, real-world guide to ensure producers' success when partnering and financing their next project.

The course is aimed at mid-career producers and covers negotiating the best deal when leveraging a co-production deal, navigating the pros and cons of official and unofficial co-productions and the strategy behind creating a finance plan.

Speakers were as follows:

- **Andy Barclay** - SPA;
- **Peter Herbert** - AFTRS;
- **Emma Madison** - Screenrights;
- **Michele McDonald** - Screen Australia;
- **Tess Novak** - Lingo Pictures;
- **Steven Smith** - CBUS | Media Super;
- **Carmel Travers** - Pop Family Entertainment; and
- **Virginia Whitwell** - GoodThing Productions.



SPA MASTERCLASS SERIES

SPA continued SPA Masterclasses this year. This series of half-day online courses are designed as a deep dive for screen industry professionals' understanding of specific, relevant topics.

Topics were as follows:

- **April 2024** - Theatrical Distribution Masterclass: The State of Play
- **December 2023** - How Artificial Intelligence & Copyright Intersect for the Screen Industry
- **September 2023** - Producer Offset - Best Practice Under the Current Guidelines

Speakers included:

- **Andy Barclay** - SPA;
- **Yolandi Franken** - Frankendipity Enterprises;
- **Rakel Tansley** - Screen Australia;
- **Greg Denning** - Studiocanal;
- **Nick Hayes** - Umbrella Entertainment;
- **Jonathan Page** - Bonsai Films;
- **Rebecca Hardman** - See-Saw Films;
- **Janine Pearce** - JP Media Law / Chesterfield;
- **Dr Haytham Fayek** - RMIT University;
- **Janine Lapworth** - Simpsons Solicitors;
- **Dr Rita Matulionyte** - Macquarie University;
- **Tony Nagle** - Nagle Accounting;
- **Dan Pearce** - Holding Redlich;
- **Tim Phillips** - Fulcrum Media Finance;
- **Liberty Warr** - Entertainment Partners;
- **Phillipa Williams** - Northern Pictures



TAKING YOUR PROJECT TO MARKET: SCRIPTED TV

After a sell-out launch in 2022 Taking your Scripted TV Project To Market returned in **September 2023**, again convened by SPA Industry Program Manager, Michelle Hardy.

The two-day intensive course prepared early and mid-career producers working towards selling a show, for attending a market.

The course provided valuable insights that helped to close a gap in producers' knowledge and provide them with confidence as they take what can often be a daunting step into the marketplace to finance their projects.

Speakers were as follows:

- **Loani Arman** - SBS;
- **Rosemary Blight** - Goalpost Pictures Australia;
- **Mike Cowap** - Princess Pictures;
- **Rick Kalowski** - Whoa Bandit Productions;
- **Lisa Scott** - Highview Productions;
- **Rebeca Summerton** - Closer Productions; and
- **Rakel Tansley** - Screen Australia.



SCREEN FOREVER



PAULINE CHAN, DARKROOM FILMS

SCREEN FOREVER IN REVIEW



\$100M

Worth of Deals
Done Each Year



2,000

SPA Connect
Opportunities



1,000

Delegates



120

Speakers &
Moderators



40

Sessions



20

SPA Awards
Winners



18

Countries
Represented



12

Ones to Watch
Participants



6

Social Events

INTRODUCTION



Presented by SPA, SCREEN FOREVER is Australia's premier screen industry event.

Uniting the pillars of entertainment, media and technology, SCREEN FOREVER is one of the largest congregations of screen industry professionals in the Southern Hemisphere. It is attended by leading Australian and international industry practitioners involved in all aspects of producing, creating, writing, directing, distributing and financing screen content across film, TV, games, interactive and online.

For 38 years, SCREEN FOREVER has developed an unrivalled ability to unite the sector and provide a world-class platform to champion the talent, passion and achievements of the Australian screen industry, providing a vital forum for discussion and debate on the issues and challenges that affect screen business.

Most importantly SCREEN FOREVER, through the SPA Connect Marketplace, delivers crucial business opportunities that progress, amplify and strengthen Australian screen stories, generate significant revenue for the Australian economy, and create jobs for Australian screen practitioners.

SPA was thrilled to welcome over 1,000 delegates from 18 countries to be inspired across 40+ insightful sessions lead by 120+ experienced speakers and moderators. Delegates were also given the opportunity to do business with commissioners, financiers and production services providers at 2,000+ opportunities at the SPA Connect Domestic Market and Online Global Market.

DELEGATE FEEDBACK

“A big thanks to you and the amazing SPA team for a terrific Screen Forever. It was a pleasure to be a part of it.”

“It was wonderful to have the opportunity to meet with so many of the screen agencies and Australian producers in one place.”

“I found the event to be extremely well organised, communication was overly amazing and everyone was so welcoming and friendly.”

“All of my goals to meet with various stakeholders relevant to my organisation were achieved: all in one venue, all in one day!”

“Was really impressed with the sense of community, and accessibility of everyone. It’s a great event.”

“This was my first time attending a Screen Forever and I absolutely loved it! Was great to meet all the people I’ve spent years on zooms with.”

“Great mix of networking, sessions, Roundtables and Meetings, I dipped in and out on all!”

“Overall I felt it was exactly what I needed for my own personal journey. It was inspirational and covered lots of info for various filmmakers at different points of their own career.”

“I was blown away by the quality of the event, the networking opportunities, and even the lessons on how to network most effectively. All your staff and volunteers were super friendly and helpful.”

“It was so inspirational to see how far Australian TV and film has progressed and evolved. The SPA and Screen Forever team do a sensational job of hosting the event.”

IRELAND CONNECT



IRELAND CONNECT DELEGATION

SPA was excited to partner with Screen Producers Ireland (SPI) to introduce Ireland Connect, the second iteration of the Global Connect initiative.

Nine Irish and ten Aussie producers were selected to take part in the program, which aimed to accelerate co-production and partnership opportunities between the land down under and the Emerald Isle.

The participants started the SCREEN FOREVER action a day early with a bespoke symposium of exclusive talks and curated meetings, with co-productions, financing and local incentives hot on the agenda.

This thought-provoking day was rounded out with dinner at HOTA hosted by the City of Gold Coast, alongside Australia's top commissioners, distributors, sales agents, and screen bodies.

Over the following days, the cohort participated in panels and the broader SPA Connect Market by hosting pitches and co-production roundtables. They were also invited on a cultural tour with Screen Queensland to learn more about Australia's rich history.

With an official co-production agreement in place between the two nations, the Irish delegation was a special international attraction for all delegates, with local producers seeing the opportunity to launch their existing projects into new markets and create bold and exciting new stories with screen professionals from across the globe.

In summary, Ireland Connect:

- Fostered co-production relationships between Australian and Irish producers.
- Promoted Ireland as a partner of choice for international co-productions.
- Highlighted the benefits of Irish filming incentives to Australian producers.
- Provided opportunities for Australian and Irish producers to finance their film or TV projects.
- Stimulated and grew international creative collaborations between Australia and Ireland.

SPA has been informed by two separate member businesses that they are progressing projects with connections made via the Ireland Connect program.



JACQUI FEENEY, SCREEN QLD



SAM ATWELL, SAMSON FILMS



DR CANDACE KRUGER, YUGAMBEH ELDER AND SONGWOMAN



MELISSA KELLY, FACTOR 30 FILMS, MICHAEL CARRINGTON, SEEVIEW FILMS & LOIS RANDALL, MAGPIE PICTURES

BROAD HORIZONS



BROAD HORIZONS DELEGATION

This year SPA partnered with Netflix to deliver Broad Horizons, an exciting new initiative designed to increase access and opportunities for First Nations screen professionals.

The initiative aimed to provide the selected participants with invaluable opportunities to continue to grow and thrive in the screen industry.

From an Emmy-winning producer who highlights intricate storytelling through the humanity of First Nations peoples, to a proudly queer writer and filmmaker sharing powerful stories reflective of the communities she belongs, and a writer-director fortifying a space for Indigenous

voices in the Australian animation industry, each participant brought a unique perspective and wealth of talent to the program, showcasing the rich diversity of voices within the Australian screen industry.

Each participant received a complimentary SCREEN FOREVER 38 registration, return flights and accommodation to attend SCREEN FOREVER 38 on the Gold Coast, a 12-month SPA Associate Producer membership, and exclusive networking opportunities.

A special breakfast was held on day one of the conference to introduce the cohort to key industry players and build on new and existing relationships.



RHIANNA MALEZER, PRODUCER / WRITER / DIRECTOR



AALIYAH-JADE BRADBURY, PRODUCER / WRITER



KYAS HEPWORTH, SCREEN NSW



LEAH PURCELL, OOMBARRA PRODUCTIONS

DAY ONE



DEIRDRE BRENNAN, MATTHEW DEANER AND MAGDA SZUBANSKI

Day One of SCREEN FOREVER kicked off with an engaging Launchpad workshop for first timers, followed by the ever-popular Official Opening, where SPA CEO Matthew Deaner was joined by Screen Queensland CEO, Jacqui Feeney, and Dan Fahy from Ampere Analysis, to welcome delegates to Queensland's glittering Gold Coast and explore industry movements from a research perspective.

Next up, international industry leaders and local Australian producers alike took the stage for ABC Presents: The Butterfly Effect. This lively discussion explored what Australia's seat at the global entertainment table will look like in 2024 and beyond.

This year, the Hector Crawford Memorial Lecture was delivered by one of Australia's most iconic performers, Magda Szubanski, a household name for over four decades.

Alongside winning a Mo Award, seven Logie Awards, three AWGIE Awards, two People's Choice Awards and an AFI for Best Actress, Magda is also one of Australia's most prolific LGBTQIA+ rights activists, and her rousing address will not soon be forgotten.

Rounding out the first day's sessions, Deirdre Brennan (CEO - Screen Australia) appeared In Conversation to discuss her thoughts on what lies ahead for the national funding body, and the opportunities she is seeing internationally and domestically for screen businesses, producers and creatives.

Day One concluded poolside by welcoming visiting guests at the International Partner Drinks, followed by the enormously popular Audio Network Opening Night Drinks. There is no better way to meet, mingle and converse with friends, new and old.



DAN FAHY, AMPERE ANALYSIS



JACQUI FEENEY, SCREEN QUEENSLAND



ADRIAN SWIFT, NINE



AUDIO NETWORK OPENING NIGHT DRINKS

DAY TWO



The second day of SCREEN FOREVER 38 was packed to the brim with industry insights.

The day began with the Screenrights Speed Networking Hour, an energising and informal environment for delegates to build new industry relationships.

Delegates then hit the ground running with a number of informative and engaging sessions, including Taming the Global Streaming Tiger!, The Evolution of Children's Content Consumption, First Nations Voices Front and Centre: Collaboration in a New Era of Truth-Telling, and Meet the Buyers: Unscripted 1 and 2.

A range of leading local and international guests also appeared in conversation, including Alon Aranya (Paper Plane Productions), Cailah Scobie (Stan), Amanda Laing (BINGE), and Al Clark (Wildheart Films).

SPA Connect kicked off with gusto with two fully-booked, fast and fun rounds of Ready, Steady, Pitch!, followed by an afternoon of networking and information sharing at the Marketplace Roundtables.

Leading hosts across the two streams included Stan, Studiocanal, ACTF, SC Films International, Head Gear Films, Umbrella Entertainment, ABC, SBS, Warner Bros. Discovery ANZ, Roadshow Films, BYUtv, and many more.

Delegates rounded out the day mingling and networking under Queensland's golden skies at the City of Gold Coast Mayor's Sunset Social.



AYA MUSTOS, FIFTH SEASON



ALON ARANYA, PAPER PLANE PRODUCTIONS



CAILAH SCOBIE, STAN



ANDREW LAMBERT & SARAH LAMBERT, LANTERN PICTURES PRODUCTIONS

DAY THREE



JULIE ECKERSLEY, SBS & LANA GREENHALGH, FOXTEL GROUP

Delegates started Day Three of SCREEN FOREVER with a Breathwork & Sound Healing Experience to clear their minds and get focused for another big day ahead.

The sessions that followed had a strong global and business focus, with three fully-booked Meet the Funders panels, an insightful Meet the Commissioners: New Zealand discussion, and the ever-popular Meet the Buyers: Scripted panel granting delegates direct access to the decision makers at Stan, SBS, Foxtel Group and ABC.

Other notable sessions included an in conversation with legendary producing pair Ron Howard and Bill Connor, a lively discussion of Global Collaboration and the Business of Australian Entertainment, and deep dives on Is Diversity for Hire?, Your Next Hit Show & Finding the Creators, Getting Over Ourselves and the Cringe of Horror, and Why YA?.

The final day of the in-person SPA Connect Market featured the return of the Publisher's Pitch and Publisher's Market, followed by the Production Partnership Forum, a new initiative aimed at giving independent production companies the opportunity to create important relationships, partnerships, and alliances.

Forum hosts included Flying Bark Productions, Wooden Horse, ShinAwil, Easy Tiger Productions, Werner Film Productions, Princess Pictures, Prelude Content, and Every Cloud Productions.

The day rounded out by honouring the skill, accomplishment and imagination of the SPA members who bring quality Australian stories to life at the prestigious SPA Awards and SCREEN FOREVER Gala Party.



GRAINNE BRUNSDON, SCREEN AUSTRALIA



RACHEL OKINE, STAN



PHIL HUNT, HEAD GEAR FILMS



MOHINI HERSE, NINA OYAMA, GEMMA BIRD MATHESON & RACHEL DAVIS

SPA AWARDS

The Screen Producers Australia (SPA) Awards celebrate the excellence of the companies and creatives behind Australia's most iconic screen stories. The annual Awards honour the skill, accomplishment, and imagination of SPA members and remain the only awards voted solely by the production businesses who take Australian stories to the world.

Hosted by Actor and Comedian Matt Okine, the night saw 20 prominent companies celebrated across 16 competitive categories. Renowned film and television production company Werner Film Productions was the big winner, winning three awards, including the coveted Media Super Production Business of the Year Award.

They were closely followed by the dynamic Wooden Horse who scored two trophies for Breakthrough Business of the Year and Telemovie or Miniseries Production of the Year. The night also honoured Fiona Egger and Deb Cox, Co-Founders of Every Cloud Productions, who shared the Lifetime Achievement Award.

Australian screen stars including Nina Oyama (*Class of '07*), Remy Hii (*Crazy Rich Asians, Wellmania, Aftertaste*), Leah Purcell (*The Drover's Wife, Wentworth, Redfern Now*), Marta Dusseldorp (*Bay of Fires, Janet King, A Place to Call Home*), Rob Collins (*Cleverman, The Wrong Girl, Glitch*), and Chika Ikogwe (*Heartbreak High, Land of Bad, The Tourist*) had the opportunity to congratulate the winners personally as presenters.



THE SPA AWARDS
CELEBRATE THE
QUALITY OF OUR
STORIES AND THE
TALENT OF OUR
STORYTELLERS.



**FLYING BARK PRODUCTIONS,
ANIMATED PRODUCTION OF THE YEAR WINNER**



**WERNER FILM PRODUCTIONS,
CHILDREN'S SERIES PRODUCTION OF THE YEAR WINNER**



ORIGMA 45, FEATURE FILM PRODUCTION OF THE YEAR WINNER



DEBORAH COX & FIONA EAGGER, LIFETIME ACHIEVEMENT AWARD WINNERS

WINNERS



The full list of winners is as follows:

Production Awards

- **Animated Production of the Year (joint winners) -**
 - *100% Wolf: Book of Hath* (ABC), Flying Bark Productions
 - *Beep and Mort* (ABC), Windmill Pictures
- **Children's Series Production of the Year -** *Crazy Fun Park* (ABC), Werner Film Productions
- **Comedy Program or Series Production of the Year (joint winners) -**
 - *Deadloch* (Amazon Prime Video), Guesswork Television and OK Great Productions
 - *In Limbo* (ABC), Bunya Productions and Heiress Films
- **Documentary Program or Series Production of the Year -** *Ningaloo Nyinggulu* (ABC), Artemis Media and Matter of Factual
- **Drama Series Production of the Year -** *The Newsreader S2* (ABC), Werner Film Productions
- **Entertainment Production of the Year -** *Hard Quiz S9* (ABC), Thinkative Television
- **Feature Documentary Production of the Year -** *Harley & Katya*, Stranger Than Fiction Films

- **Feature Film Production of the Year (joint winners) -**
 - *Shayda*, Origma 45
 - *The Royal Hotel*, See-Saw Films
- **Online Series Production of the Year -** *Touch the Sky*, Nora & R.D. Productions
- **Reality Series Production of the Year -** *The Great Australian Bake Off S7* (Foxtel Group), BBC Studios Australia
- **Short Film Production of the Year -** *Jia*, Niu Studios and Toprock Productions
- **Telemovie or Miniseries Production of the Year,** *The Clearing* (Disney+), Wooden Horse

Business Awards

- **Breakthrough Business of the Year -** Wooden Horse
- **Media Super Production Business of the Year -** Werner Film Productions
- **Services & Facilities Business of the Year -** Princess Bento Studio
- **Screen Business Export Award -** Goalpost Pictures

Individual Awards

- **Lifetime Achievement Award -** Fiona Egger and Deborah Cox, Every Cloud Productions



**NIU STUDIOS & TOPROCK PRODUCTIONS,
SHORT FILM PRODUCTION OF THE YEAR WINNER**



**WINDMILL PICTURES,
ANIMATED PRODUCTION OF THE YEAR WINNER**



**SEE-SAW FILMS,
FEATURE FILM PRODUCTION OF THE YEAR WINNER**



GOALPOST PICTURES, SCREEN BUSINESS EXPORT AWARD WINNER

ONES TO WATCH



AMY PARRY, ONES TO WATCH SCREEN INTERNSHIP WINNER

ONES TO WATCH



Now celebrating its 11th year, Ones To Watch is a professional development and mentoring program for early-career screen producers looking to accelerate their screen business acumen to the next level.

It takes a gifted individual with the right business acumen, creativity and grit to succeed as a producer, and identifying and moulding talented individuals early in their careers has a multitude of benefits for the industry.

As in previous years, the participants were paired with a leading producer from within the SPA membership for six months of one-on-one mentoring and took part in an exclusive webinar series to develop their creative slate and business skills.

Each participant could apply for a Screen Internship, supported by Screen Australia. This grant provides AU\$20,000 to secure a placement with a production company anywhere in the world.

Amy Parry was this year's winner and will use the grant to secure a placement with Eleven in the UK as they commence production on season two of 'Ten Pound Poms' – a co-production between Stan and BBC produced by Eleven and Curio Pictures.

Finally, one of the most beneficial parts of the program has always been the networking opportunities. This year was no exception, with the members of the Screenworks Regional Producers Program, SPA Practitioner Programs and the Broad Horizons initiative included in formal and informal networking events.

The cohort also had the exclusive opportunity of VIP meet and greets with international guests Nicky Weinstock and Alon Aranya.

Ones To Watch is supported by Screen Australia, Film Finances, Fulcrum Media Finance, Media Super, Post Lab.IO, SBS, and Screen NSW.

PARTICIPANTS



LISA ALBERT
MENTORS: JENNIFER PEEDOM
& JO-ANNE MCGOWAN,
STRANGER THAN FICTION



STEPHANIE COLE
MENTORS: MELINDA WEARNE &
DAVID OGILVY,
BEYOND PRODUCTIONS



GILLIAN CROSBY
MENTOR: TANYA PHEGAN,
GUESSWORK TV



ALEXANDRA DOERING
MENTOR: IAN COLLIE,
EASY TIGER PRODUCTIONS



MICHAEL HUDSON
MENTOR: DAVID JOWSEY &
GREER SIMPKIN,
BUNYA PRODUCTIONS



JODIE KIRKBRIDE
MENTOR: BRETT POPPLEWELL,
FREMANTLE AUSTRALIA



TESSA MANSFIELD-HUNG
MENTOR: LISA SHAUNESSY,
ARCADIA



MONIQUE MULCAHY
MENTOR: HUGH BALDWIN,
FLYING BARK PRODUCTIONS



AMY PARRY
MENTOR: JO PORTER,
CURIO PICTURES



YEE SHI
MENTOR: IMOGEN BANKS,
KINDLING PICTURES



TOBIAS WILLIS
MENTOR: ALASTAIR
MACKINNON,
MATCHBOX PICTURES



NARA WILSON
MENTOR: SUZANNE RYAN,
SLR PRODUCTIONS

WEBINARS

Making the Most of the Ones to Watch Program

Speakers: Rosie Lourde, Jess Magro & Aven Yap (all former Ones to Watch)

Creating a Sustainable Screen Business

Speakers: Veronica Fury, Wildbear Entertainment & Blake Northfield, Bronte Pictures

Case Study: Beast of War

Speakers: Blake Northfield, Bronte Pictures

Working with Distributors - Locally and Globally

Speakers: Paul Wiegard & Michael Matrenza

Co-Producing Feature Films

Speaker: Rebecca Summerton, Closer Productions

An Insiders Look at Post Production

Speaker: Darius Family, PostLab IO

Wrap up & Next steps

Speaker: Michelle Cheng, SBS



AMY PARRY AND DEIRDRE BRENNAN, SPA AWARDS 2024



MONIQUE MULCAHY, SCREEN FOREVER 38



GILLIAN CROSBY, SCREEN FOREVER 38



TOBIAS WILLIS AND MONIQUE MULCAHY, SCREEN FOREVER 38

FINANCE



NCIS: SYDNEY, ENDEMOL SHINE AUSTRALIA

Screen Producers Association of Australia

ABN: 46 091 470 324

Financial Statements

For the Year Ended 30 June 2024

Screen Producers Association of Australia

ABN: 46 091 470 324

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For the Year Ended 30 June 2024

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Screen Producers Association of Australia

ABN: 46 091 470 324

Operating Report

30 June 2024

The Committee of Management presents their report together with the financial statements of the reporting unit, the operating report of the Screen Producers Association of Australia (“the Association”) for the financial year ended 30 June 2024.

Names of Committee of Management members and period positions held during the financial year

The names of each person who has been on the Committee of Management during the financial year were:

Name	Position	Period of appointment
Tracey Vieira	President	1 July 2023 - 30 June 2024
Suzanne Ryan	Vice President	1 July 2023 - 30 June 2024
Tsu Shan Chambers	Councillor	1 July 2023 - 30 June 2024
Veronica Fury	Councillor	1 July 2023 - 30 June 2024
Lisa Scott	Councillor	1 July 2023 - 30 June 2024
Kylie Munnich	Councillor	7 December 2023 - 30 June 2024
Nathan Anderson	Councillor	1 July 2023 - 7 December 2023

Review of principal activities, the results of these activities and any significant changes in the nature of those activities during the year

The principal activities of the Association during the financial year were to provide a representative forum for members involved in the Australian Film, Television, Online and Immersive Media Industry.

This included regular consultations with members, representing the interest of members to government, organising the Screen Forever conference, and regular meetings of the committee of management.

There were no significant changes in the nature of the Association’s principal activities during the year.

The operating surplus for the Screen Producers Association of Australia for the year ended 30 June 2024 was \$117,903 (2023: \$251,617).

A review of the operations and the results of the Association is performed in the regular meetings of the Committee of Management. The Committee of Management believe that they have furthered the interests of their members throughout the year through the conducting of the Association's principal activities.

Significant changes in financial affairs

There have been no significant changes in the financial affairs of the Association.

Screen Producers Association of Australia

ABN: 46 091 470 324

Operating Report

30 June 2024

Events after the reporting date

There has not been any matter or circumstance occurring subsequent to the end of the financial year that has 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 subsequent financial periods.

Number of members

The number of members of the Association at the end of the financial year was 661 (30 June 2023: 703).

Number of employees

The total number of full-time equivalent employees as at 30 June 2024 was 13 (30 June 2023: 11).

Right of members to resign

All members of the Association have the right to resign in accordance with Rule 10 of the Association's Rules [and section 174 of the Fair Work (Registered Organisation) Act 2009], namely, by providing written notice addressed and delivered to the Chief Executive Officer of the Association.

Officers or members who are superannuation fund trustee(s) or director of a company that is a superannuation fund trustee where being a member or officer of a registered organisation is a criterion for them holding such position

To the best of our knowledge, no officer or member of the reporting unit holds a position as a trustee or director of a superannuation entity or exempt public sector superannuation scheme where the criterion for holding such position is that they are an officer or member of an organisation.

Signed in accordance with a resolution of the Committee of Management:



Tracey Vieira
President

Dated: 14 October 2024

Screen Producers Association of Australia

ABN: 46 091 470 324

Committee of Management Statement

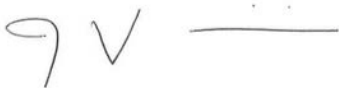
For the Year Ended 30 June 2024

On 14 October 2024 the Committee of Management of the Screen Producers Association of Australia ("the Association"), passed the following resolution in relation to the general purpose financial report for the year ended 30 June 2024:

The Committee of Management declares that in its opinion:

- (a) the financial statements and notes comply with the Australian Accounting Standards;
- (b) the financial statements and notes comply with any other requirements imposed by the Reporting Guidelines or Part 3 of Chapter 8 of the *Fair Work (Registered Organisations) Act 2009* ("the RO Act");
- (c) the financial statements and notes give a true and fair view of the financial performance, financial position and cash flows of the reporting unit for the financial year ended to which they relate;
- (d) there are reasonable grounds to believe that the reporting unit will be able to pay its debts as and when they become due and payable; and
- (e) during the financial year to which the general purpose financial report relates and since the end of that year:
 - i) meetings of the Committee of Management were held in accordance with the rules of the organisation including the rules of a branch concerned; and
 - ii) the financial affairs of a reporting unit have been managed in accordance with the rules of the organisation including the rules of a branch concerned; and
 - iii) the financial records of the reporting unit have been kept and maintained in accordance with the RO Act; and
 - iv) where the organisation consists of two or more reporting units, the financial records of the reporting unit have been kept, as far as practicable, in a consistent manner with each of the other reporting units of the organisation; and
 - v) where information has been sought in any request by a member of the reporting unit or the General Manager duly made under section 272 of the RO Act that information has been provided to the member or the General Manager; and
 - vi) where any order for inspection of financial records has been made by the Fair Work Commission under section 273 of the RO Act, there has been compliance.

This declaration is made in accordance with a resolution of the Committee of Management.



Tracey Vieira
President

Dated: 14 October 2024

Screen Producers Association of Australia

ABN: 46 091 470 324

Statement of Profit or Loss and Other Comprehensive Income

For the Year Ended 30 June 2024

	Note	2024 \$	2023 \$
Revenue	4	3,768,467	3,733,043
Other income	4	77,070	33,898
		3,845,537	3,766,941
Employee benefits expense	5	(2,071,360)	(1,951,625)
Seminar and conference expenses		(917,528)	(899,564)
Lease expenses	11	(121,504)	(124,093)
Contractors		(150,016)	(154,596)
Travel expenses		(90,700)	(81,375)
Industry programs		(27,500)	(42,650)
Affiliation fees	5	(48,876)	(7,845)
Depreciation expense	9(a),10(a)	(40,765)	(48,146)
Advertising and promotion		(6,962)	(12,385)
Meeting expenses		(48,451)	(53,466)
Other operating expenses		(203,972)	(139,579)
Result for the year		117,903	251,617
Other comprehensive income for the year		-	-
Total comprehensive income for the year		117,903	251,617

The accompanying notes form part of these financial statements.

Screen Producers Association of Australia

ABN: 46 091 470 324

Balance Sheet

As at 30 June 2024

	Note	2024 \$	2023 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6	730,333	1,693,232
Trade and other receivables	7	90,233	276,480
Financial assets	8	1,400,000	400,000
Prepayments		24,614	5,901
TOTAL CURRENT ASSETS		<u>2,245,180</u>	<u>2,375,613</u>
NON-CURRENT ASSETS			
Property, plant and equipment	9	24,654	27,962
Intangible assets	10	187,625	35,912
Right-of-use assets	11	24,493	122,466
TOTAL NON-CURRENT ASSETS		<u>236,772</u>	<u>186,340</u>
TOTAL ASSETS		<u>2,481,952</u>	<u>2,561,953</u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	12	243,200	216,765
Lease liabilities		28,845	104,421
Employee benefits	13	140,973	130,952
Other financial liabilities	14	307,978	449,180
TOTAL CURRENT LIABILITIES		<u>720,996</u>	<u>901,318</u>
NON-CURRENT LIABILITIES			
Lease liabilities		-	28,235
Employee benefits	13	40,025	29,372
TOTAL NON-CURRENT LIABILITIES		<u>40,025</u>	<u>57,607</u>
TOTAL LIABILITIES		<u>761,021</u>	<u>958,925</u>
NET ASSETS		<u>1,720,931</u>	<u>1,603,028</u>
EQUITY			
Retained earnings		1,720,931	1,603,028
TOTAL EQUITY		<u>1,720,931</u>	<u>1,603,028</u>

The accompanying notes form part of these financial statements.

Screen Producers Association of Australia

ABN: 46 091 470 324

Statement of Changes in Equity

For the Year Ended 30 June 2024

	Retained Earnings \$
Balance at 1 July 2023	1,603,028
Result for the year	<u>117,903</u>
Balance at 30 June 2024	<u>1,720,931</u>
Balance at 1 July 2022	1,351,411
Result for the year	<u>251,617</u>
Balance at 30 June 2023	<u>1,603,028</u>

The accompanying notes form part of these financial statements.

Screen Producers Association of Australia

ABN: 46 091 470 324

Statement of Cash Flows

For the Year Ended 30 June 2024

	2024	2023
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from members and other revenue	4,216,487	4,400,927
Payments to employees and suppliers	(3,953,498)	(3,784,826)
Interest received	45,973	10,398
Net cash provided by/(used in) operating activities	20 <u>308,962</u>	<u>626,499</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of plant and equipment	(16,093)	(5,618)
Purchase of intangible assets	(151,957)	(16,046)
Payment for investments	(1,000,000)	(359,619)
Net cash provided by/(used in) investing activities	<u>(1,168,050)</u>	<u>(381,283)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:		
Repayment of borrowings - lease payments	(103,811)	(97,803)
Net cash provided by/(used in) financing activities	<u>(103,811)</u>	<u>(97,803)</u>
Net increase/(decrease) in cash and cash equivalents held	(962,899)	147,413
Cash and cash equivalents at beginning of year	1,693,232	1,545,819
Cash and cash equivalents at end of financial year	6 <u><u>730,333</u></u>	<u><u>1,693,232</u></u>

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the Year Ended 30 June 2024

1 Basis of preparation of the financial statements

The financial statements are general purpose financial statements and have been prepared in accordance with Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period and the *Fair Work (Registered Organisations) Act 2009*. For the purpose of preparing the general purpose financial statements, Screen Producers Association of Australia ("the Association") is a not-for-profit entity.

The financial statements, except for cash flow information, have been prepared using the accrual basis of accounting. The financial statements have been prepared on a historical cost basis, except for certain assets and liabilities measured at fair value, as explained in the accounting policies below. Historical cost is generally based on the fair values of the consideration given in exchange for assets. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars.

Comparatives are consistent with prior years, unless otherwise stated.

Material accounting policy information adopted in the preparation of these financial statements are presented below and are consistent with prior reporting periods unless otherwise stated.

The Association has adopted the amendments to AASB 101 Presentation of Financial Statements which require only the disclosure of material accounting policy information rather than significant accounting policies and therefore policy information which does not satisfy one of the following requirements has been removed from these financial statements:

- Relates to change in accounting policy
- Policy has been developed in the absence of an explicit accounting standard requirement
- Documents an accounting policy choice
- Relates to an area of significant judgement or estimation
- Relates to a complex transaction and is required to explain the treatment to the user

2 Material Accounting Policy Information

(a) Revenue and other income

The Association enters into various arrangements where it receives consideration from another party. These arrangements include consideration in the form of membership subscriptions, levies and sponsorship and grants funding.

The timing of recognition of these amounts as either revenue or income depends on the rights and obligations in those arrangements.

Notes to the Financial Statements

For the Year Ended 30 June 2024

2 Material Accounting Policy Information

(a) Revenue and other income

Revenue from contracts with customers

Revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the Association expects to receive in exchange for those goods or services.

Revenue is recognised by applying a five-step model as follows:

1. Identify the contract with the customer;
2. Identify the performance obligations;
3. Determine the transaction price;
4. Allocate the transaction price to the performance obligations; and
5. Recognise revenue as and when control of the performance obligations is transferred.

Generally, the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

None of the revenue streams of the Association have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations.

Specific revenue streams

The revenue recognition policies for the principal revenue streams of the Association are:

Membership income

For membership subscription arrangements that meet the criteria to be contracts with customers, revenue is recognised when the promised goods or services transfer to the customer as a member of the Association.

There is only one distinct membership service promised in the arrangement. Accordingly, the Association recognises revenue as the membership service is provided, which is typically based on the passage of time over the subscription period to reflect the Association promise to stand ready to provide assistance and support to the member as required.

For member subscriptions paid annually in advance, the Association has elected to apply the practical expedient to not adjust the transaction price for the effects of a significant financing component because the period from when the customer pays and the good or services will transfer to the customer will be one year or less.

Notes to the Financial Statements

For the Year Ended 30 June 2024

2 Material Accounting Policy Information

(a) Revenue and other income

Specific revenue streams

When a member subsequently purchases additional goods or services from the Association at their standalone selling price, the Association accounts for those sales as a separate contract with a customer.

Levies

Levies paid by a member (or other party) in an arrangement that meets the criteria to be a contract with a customer is recognised as revenue when the Association invoices the member who contributes 0.25% of the total budgeted direct costs for all new film and television productions.

Sponsorships

The Association receives sponsorships from various sources to fund special events and activities throughout the year. Such revenue is recognised when the sponsorship is invoiced and the sponsored event or activity has been completed.

Volunteer services

During the year the Association did not recognise any volunteer services as revenue because it could not reliably measure the fair value of these services.

Interest revenue

Interest is recognised on an accrual basis using the effective interest rate method.

Investment income

Investment income is recognised on an accruals basis when the Association is entitled to it.

Notes to the Financial Statements

For the Year Ended 30 June 2024

2 Material Accounting Policy Information

(b) Income Tax

The Association is exempt from income tax under section 50.1 of the *Income Tax Assessment Act 1997*, however still has obligations for Payroll Tax, Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

(c) Goods and services tax (GST)

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of GST.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables in the balance sheet.

Cash flows in the statement of cash flows are included on a gross basis and the GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

(d) Capitation fees and levies

Capitation fees and levies are recognised on an accruals basis and recorded as an expense in the year to which it relates.

(e) Cash and cash equivalents

Cash is recognised at its nominal amount. Cash and cash equivalents includes cash on hand, deposits held at call with bank, other short-term highly liquid investments with original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

(f) Property, plant and equipment

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

Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

2 Material Accounting Policy Information

(f) Property, plant and equipment

Depreciation

Property, plant and equipment, excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the Association, commencing when the asset is ready for use.

The depreciation rates used for each class of depreciable asset are shown below:

Fixed asset class	Depreciation rate
Office Equipment	5% - 25%

At the end of each annual reporting period, the depreciation method, useful life and residual value of each asset is reviewed. Any revisions are accounted for prospectively as a change in estimate.

(g) Leases

At inception of a contract, the Association assesses whether a lease exists.

Lessee accounting

The non-lease components included in the lease agreement have been separated and are recognised as an expense as incurred.

Right-of-use asset

At the lease commencement, the Association recognises a right-of-use asset and associated lease liability for the lease term. The lease term includes extension periods where the Association believes it is reasonably certain that the option will be exercised.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives received.

The right-of-use asset is depreciated over the lease term on a straight line basis and assessed for impairment in accordance with the impairment of assets accounting policy.

Notes to the Financial Statements

For the Year Ended 30 June 2024

2 Material Accounting Policy Information

(g) Leases

Lease liability

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the Association's incremental borrowing rate is used.

Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the Association's assessment of lease term.

Where the lease liability is remeasured, the right-of-use asset is adjusted to reflect the remeasurement or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

Exceptions to lease accounting

The Association has elected to apply the exceptions to lease accounting for both short-term leases (i.e. leases with a term of less than or equal to 12 months) and leases of low-value assets. The Association recognises the payments associated with these leases as an expense on a straight-line basis over the lease term.

(h) Financial instruments

Financial instruments are recognised initially on the date that the Association becomes party to the contractual provisions of the instrument.

On initial recognition, all financial instruments are measured at fair value plus transaction costs (except for instruments measured at fair value through-profit or loss where transaction costs are expensed as incurred).

Financial assets

All recognised financial assets are subsequently measured in their entirety at either amortised cost or fair value, depending on the classification of the financial assets.

Notes to the Financial Statements

For the Year Ended 30 June 2024

2 Material Accounting Policy Information

(h) Financial instruments

Financial assets

Classification

On initial recognition, the Association classifies its financial assets into those measured at amortised cost.

Financial assets are not reclassified subsequent to their initial recognition unless the Association changes its business model for managing financial assets.

Amortised cost

Assets measured at amortised cost are financial assets where:

- the business model is to hold assets to collect contractual cash flows; and
- the contractual terms give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding.

The Association's financial assets measured at amortised cost comprise trade and other receivables, other financial assets and cash and cash equivalents in the balance sheet.

Subsequent to initial recognition, these assets are carried at amortised cost using the effective interest rate method less provision for impairment.

Interest income and impairment are recognised in profit or loss. Gain or loss on derecognition is recognised in profit or loss.

Impairment of financial assets

Impairment of financial assets is recognised on an expected credit loss (ECL) basis for financial assets measured at amortised cost.

When determining whether the credit risk of a financial asset has increased significantly since initial recognition and when estimating ECL, the Association considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis based on the Association's historical experience and informed credit assessment and including forward looking information.

The Association uses the presumption that an asset which is more than 30 days past due has seen a significant increase in credit risk.

Notes to the Financial Statements

For the Year Ended 30 June 2024

2 Material Accounting Policy Information

(h) Financial instruments

Financial assets

The Association uses the presumption that a financial asset is in default when:

- the other party is unlikely to pay its credit obligations to the Association in full, without recourse to the Association to actions such as realising security (if any is held); or
- the financial assets is more than 90 days past due.

Credit losses are measured as the present value of the difference between the cash flows due to the Association in accordance with the contract and the cash flows expected to be received. This is applied using a probability weighted approach.

Trade receivables

Impairment of trade receivables have been determined using the simplified approach in AASB 9 which uses an estimation of lifetime expected credit losses. The Association has determined the probability of non-payment of the receivable and contract asset and multiplied this by the amount of the expected loss arising from default.

The amount of the impairment is recorded in a separate allowance account with the loss being recognised in finance expense. Once the receivable is determined to be uncollectable then the gross carrying amount is written off against the associated allowance.

Where the Association renegotiates the terms of trade receivables due from certain customers, the new expected cash flows are discounted at the original effective interest rate and any resulting difference to the carrying value is recognised in profit or loss.

Other financial assets measured at amortised cost

Impairment of other financial assets measured at amortised cost are determined using the expected credit loss model in AASB 9. On initial recognition of the asset, an estimate of the expected credit losses for the next 12 months is recognised. Where the asset has experienced significant increase in credit risk then the lifetime losses are estimated and recognised.

Financial liabilities

The Association measures all financial liabilities initially at fair value less transaction costs, subsequently financial liabilities are measured at amortised cost using the effective interest rate method.

Notes to the Financial Statements

For the Year Ended 30 June 2024

2 Material Accounting Policy Information

(h) Financial instruments

Financial liabilities

The financial liabilities of the Association comprise trade payables and deferred income.

(i) Impairment of non-financial assets

At the end of each reporting period the Association determines whether there is any evidence of an impairment indicator for non-financial assets.

Where an indicator exists and regardless for indefinite life intangible assets and intangible assets not yet available for use, the recoverable amount of the asset is estimated.

Where assets do not operate independently of other assets, the recoverable amount of the relevant cash-generating unit (CGU) is estimated.

The recoverable amount of an asset or CGU is the higher of the fair value less costs of disposal and the value in use. Value in use is the present value of the future cash flows expected to be derived from an asset or cash-generating unit.

Where the recoverable amount is less than the carrying amount, an impairment loss is recognised in profit or loss.

Reversal indicators are considered in subsequent periods for all assets which have suffered an impairment loss.

(j) Intangible assets

Software

Software has a finite life and is carried at cost less any accumulated amortisation and impairment losses. It has an estimated useful life of between one and three years.

(k) Employee benefits

Short-term obligations

Obligations for contributions to defined contribution superannuation plans are recognised as an employee benefit expense in profit or loss in the periods in which services are provided by employees.

Notes to the Financial Statements

For the Year Ended 30 June 2024

2 Material Accounting Policy Information

(k) Employee benefits

Liabilities for wages and salaries, including non-monetary benefits and accumulating annual leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the related service are recognised in respect of employees' services up to the end of the reporting period and are measured at the amounts expected to be paid when the liabilities are settled. The liabilities are presented as current employee benefit obligations in the balance sheet.

Other long-term employee benefit obligations

The liabilities for long service leave and annual leave are not expected to be settled wholly within 12 months after the end of the period in which the employees render the related service. They are therefore measured as the present value of expected future payments to be made in respect of services provided by employees up to the end of the reporting period. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the end of the reporting period of high-quality corporate bonds with terms and currencies that match, as closely as possible, the estimated future cash outflows. Remeasurements as a result of experience adjustments and changes in actuarial assumptions are recognised in profit or loss.

The obligations are presented as current liabilities in the balance sheet if the entity does not have an unconditional right to defer settlement for at least twelve months after the reporting period, regardless of when the actual settlement is expected to occur.

(l) Adoption of new and revised accounting standards

The Association has adopted all standards which became effective for the first time during the year ended 30 June 2024. None of the new standards had a material impact on the reported financial position of performance.

(m) New accounting standards for application in future periods

Certain new accounting standards have been published that are not mandatory for 30 June 2024 reporting periods and have not been early adopted by the Association. These standards are not expected to have a material impact on the Association in the current or future reporting periods and on foreseeable future transactions.

Notes to the Financial Statements

For the Year Ended 30 June 2024

3 Critical Accounting Estimates and Judgements

The Committee of Management make estimates and judgements during the preparation of these financial statements regarding assumptions about current and future events affecting transactions and balances.

These estimates and judgements are based on the best information available at the time of preparing the financial statements, however as additional information is known then the actual results may differ from the estimates.

The significant estimates and judgements made have been described below:

Key estimates - impairment of property, plant and equipment

The Association assess impairment at the end of each reporting period by evaluating conditions specific to the Branch that may be indicative of impairment triggers.

Key estimates - useful lives of depreciable assets

The Association review its estimate of the useful lives of depreciable assets to each reporting date, based on the expected utility of the assets. Uncertainties in these estimates relate to technical obsolescence that may change the utility of certain property, plant and equipment.

Key estimates - receivables

The receivables at reporting date have been reviewed to determine whether there is any objective evidence that any of the receivables are impaired. An impairment provision is included for any receivable where the entire balance is not considered collectible. The impairment provision is based on the best information at the reporting date.

Key estimates - employee entitlements

As described in the accounting policies, provisions are measured at management's best estimate of the expenditure required to settle the obligation at the end of the reporting period. These estimates are made taking into account a range of possible outcomes and will vary as further information is obtained.

Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

4 Revenue and Other Income

	2024	2023
	\$	\$
Revenue from contracts with customers		
- Compulsory levies	1,355,038	1,449,833
- Seminar and conference income	1,875,099	1,806,553
- Membership fees	278,535	233,584
- Sponsorships	259,795	243,073
	<u>3,768,467</u>	<u>3,733,043</u>
Other income		
- Grants	31,097	23,848
- Interest income	41,973	10,398
- (Loss)/profit on disposal of assets	-	(348)
- Other income	4,000	-
	<u>77,070</u>	<u>33,898</u>

(a) Disaggregation of revenue from contracts with customers

Revenue from contracts with customers has been disaggregated and the following table shows this breakdown:

Timing of revenue recognition		
- Over time	278,535	233,584
- At a point in time	3,489,932	3,499,459
Revenue from contracts with customers	<u>3,768,467</u>	<u>3,733,043</u>

Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

5 Result for the Year

	2024	2023
	\$	\$
Employee Expenses		
<i>Employees other than office holders</i>		
Wages and salaries	1,793,453	1,704,750
Superannuation	197,665	181,955
Leave and other entitlements	20,674	7,751
Other employee expenses (including payroll tax)	59,568	57,169
	<u>2,071,360</u>	<u>1,951,625</u>
Grants and donations expense		
Donations - total paid that were \$1,000 or less	900	100
	<u>900</u>	<u>100</u>
Legal costs		
Other matters	48,704	11,400
	<u>48,704</u>	<u>11,400</u>
Affiliation fees		
Creative Content Australia	1,000	1,000
Australian Copyright Council	1,638	1,573
International Institute of Communications	1,650	1,500
Council of Small Business Organisations	-	1,650
Screen Diversity & Inclusion Network	-	500
Australian Federation of Employers and Industries	811	1,622
South Australian Film Corporation	500	-
FIAPF Film Producers Worldwide	22,981	-
European Australian Business Council	20,000	-
Festival De Cannes	296	-
	<u>48,876</u>	<u>7,845</u>
Meeting expenses	48,451	53,466

Screen Producers Association of Australia

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Notes to the Financial Statements

For the Year Ended 30 June 2024

5 Result for the Year

	2024	2023
	\$	\$
Screen Forever conference income		
Ticket sales	609,018	603,661
Sponsorships	1,157,442	1,115,429
Registrations	20,310	14,974
Sundry	8,094	3,543
	<u>1,794,864</u>	<u>1,737,607</u>
Other seminar income	80,235	68,857
	<u>1,875,099</u>	<u>1,806,464</u>
Screen Forever conference expenses		
Booking and payment	39,650	36,203
Venue and equipment	538,694	502,524
Catering	28,377	22,402
Production	117,056	114,615
Travel	152,775	186,926
Marketing and promotion	17,151	15,919
Administration expenses	3,790	6,154
Contract labour	2,874	4,027
Other seminar expenses	10,341	10,794
	<u>910,708</u>	<u>899,564</u>

6 Cash and Cash Equivalents

Cash at bank	<u>730,333</u>	<u>1,693,232</u>
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Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

7 Trade and Other Receivables

	Note	2024 \$	2023 \$
Trade receivables		76,851	263,098
Provision for impairment	(a)	-	-
Deposits		13,382	13,382
		90,233	276,480

The carrying value of trade receivables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

The maximum exposure to credit risk at the reporting date is the fair value of each class of receivable in the financial statements.

(a) Impairment of receivables

The Association applies the simplified approach to providing for expected credit losses prescribed by AASB 9, which permits the use of the lifetime expected loss provision for all trade receivables. To measure the expected credit losses, trade receivables have been grouped based on shared credit risk characteristics and the days past due. The loss allowance provision as at 30 June 2024 is determined as follows, the expected credit losses incorporate forward looking information.

	Current	< 90 days overdue	> 90 days overdue	Total
30 June 2024				
Expected loss rate (%)	- %	- %	- %	
Gross carrying amount (\$)	27,500	49,351	-	76,851
ECL provision	-	-	-	-
30 June 2023				
Expected loss rate (%)	- %	- %	- %	
Gross carrying amount (\$)	219,220	43,878	-	263,098
ECL provision	-	-	-	-

Screen Producers Association of Australia

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Notes to the Financial Statements

For the Year Ended 30 June 2024

8 Financial Assets

	2024	2023
	\$	\$
<i>Financial assets at amortised cost</i>		
Term deposits	<u>1,400,000</u>	<u>400,000</u>

9 Property, plant and equipment

Office equipment		
At cost	191,513	176,264
Accumulated depreciation	<u>(166,859)</u>	<u>(148,302)</u>
	<u>24,654</u>	<u>27,962</u>

(a) Movements in carrying amounts of property, plant and equipment

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Office Equipment \$
Year ended 30 June 2024	
Balance at the beginning of year	27,962
Additions	16,093
Depreciation expense	<u>(19,401)</u>
Balance at the end of the year	<u>24,654</u>
Year ended 30 June 2023	
Balance at the beginning of year	43,329
Additions	5,618
Disposals	(973)
Depreciation expense	<u>(20,012)</u>
Balance at the end of the year	<u>27,962</u>

Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

10 Intangible Assets

	2024	2023
	\$	\$
<i>Software</i>		
Cost	348,604	175,528
Accumulated amortisation and impairment	<u>(160,979)</u>	<u>(139,616)</u>
	<u>187,625</u>	<u>35,912</u>

(a) Movements in carrying amounts of intangible assets

	Software \$
Year ended 30 June 2024	
Balance at the beginning of the year	35,912
Additions	173,077
Amortisation	<u>(21,364)</u>
Closing value at 30 June 2024	<u><u>187,625</u></u>
Year ended 30 June 2023	
Balance at the beginning of the year	48,000
Additions	16,046
Amortisation	<u>(28,134)</u>
Closing value at 30 June 2023	<u><u>35,912</u></u>

Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

11 Leases

Association as a lessee

The Association has leases over land and buildings only.

Terms and conditions of leases

Right-of-use assets

	Buildings \$
Year ended 30 June 2024	
Balance at beginning of year	122,466
Depreciation charge	<u>(97,973)</u>
Balance at end of year	<u><u>24,493</u></u>

Year ended 30 June 2023

Balance at beginning of year	220,439
Depreciation charge	<u>(97,973)</u>
Balance at end of year	<u><u>122,466</u></u>

Lease liabilities

The maturity analysis of lease liabilities based on contractual undiscounted cash flows is shown in the table below:

	< 1 year	1 - 5 years	> 5 years	Total undiscounted lease liabilities	Lease liabilities included in this Balance Sheet
	\$	\$	\$	\$	\$
2024					
Lease liabilities	29,061	-	-	29,061	28,845
2023					
Lease liabilities	107,479	26,870	-	134,349	132,656

Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

11 Leases

Statement of Profit or Loss and Other Comprehensive Income

The amounts recognised in the statement of profit or loss and other comprehensive income relating to leases where the Association is a lessee are shown below:

	2024	2023
	\$	\$
Interest on lease liability	3,671	6,694
Short term lease expense	19,860	19,426
Depreciation expense	97,973	97,973
	121,504	124,093

Statement of Cash Flows

Total cash outflow for leases	127,342	123,923
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12 Trade and Other Payables

Trade payables	25,904	4,771
GST payable	47,505	61,711
Sundry payables and accrued expenses	169,791	150,283
	243,200	216,765

Trade and other payables are unsecured, non-interest bearing and are normally settled within 30 days. The carrying value of trade and other payables is considered a reasonable approximation of fair value due to the short-term nature of the balances.

Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

13 Employee Benefits

	2024	2023
	\$	\$
<i>Current liabilities</i>		
Annual leave	73,694	74,621
Long service leave	67,279	56,331
	<u>140,973</u>	<u>130,952</u>
<i>Non-current liabilities</i>		
Long service leave	40,025	29,372

(a) Total employee benefits attributable to:

Employee provisions

Employees other than office holders - Current

Annual leave	73,694	74,621
Long service leave	67,279	56,331
	<u>140,973</u>	<u>130,952</u>

Employees other than office holders - Non-current

Long service leave	40,025	29,372
	<u>180,998</u>	<u>160,324</u>

14 Contract Liabilities

The Association has recognised the following contract liabilities from contracts with customers:

CURRENT

Income in advance	<u>307,978</u>	<u>449,180</u>
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The transaction price allocated to the remaining performance obligations (unsatisfied or partially unsatisfied) as at 30 June 2024 is \$307,978 (30 June 2023: \$449,180). Consistent with the prior year, the Branch expects that all of the transaction price allocated to remaining performance obligations is expected to be recognised as revenue within one year. These performance obligations primarily relate to member subscription contracts and unearned income. All unearned income disclosed as a liability as at 30 June 2023 was recognised as revenue during the year ended 30 June 2024.

Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

15 Financial Risk Management

The main risks Screen Producers Association of Australia is exposed to through its financial instruments are credit risk, liquidity risk and market risk consisting equity price risk.

The Association's financial instruments consist mainly of deposits with banks, short-term investments, accounts receivable and payable.

The totals for each category of financial instruments, measured in accordance with AASB 9 as detailed in the accounting policies to these financial statements, are as follows:

	Note	2024 \$	2023 \$
Financial assets			
<i>Held at amortised cost</i>			
Cash and cash equivalents	6	730,333	1,693,232
Trade and other receivables	7	90,233	276,480
Financial assets	8	1,400,000	400,000
Total financial assets		2,220,566	2,369,712
Financial liabilities			
Trade payables	12	243,200	216,765
Lease liabilities		28,845	132,656
Total financial liabilities		272,045	349,421

Liquidity risk

Liquidity risk arises from the Association's management of working capital. It is the risk that the Association will encounter difficulty in meeting its financial obligations as they fall due.

The Association's policy is to ensure that it will always have sufficient cash to allow it to meet its liabilities as and when they fall due.

The Association manages its liquidity needs by carefully monitoring cash-outflows due in day-to-day business.

Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

15 Financial Risk Management

The Association's liabilities have contractual maturities which are summarised below:

	Less than 1 year		Total	
	2024	2023	2024	2023
	\$	\$	\$	\$
Trade payables	243,200	216,765	243,200	216,765

The timing of expected outflows is not expected to be materially different from contracted cashflows.

Credit risk

The Association has no significant concentration of credit risk with respect to any single counterparty or group of counterparties.

The Association does not hold any financial assets with terms that have been re-negotiated, but which would otherwise be past due or impaired.

The other classes of receivables do not contain impaired assets.

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in a financial loss to the Association.

Credit risk arises from cash and cash equivalents, derivative financial instruments and deposits with banks and financial institutions, as well as credit exposure to wholesale and retail customers, including outstanding receivables and committed transactions.

The credit risk for liquid funds and other short-term financial assets is considered negligible, since the counterparties are reputable banks with high quality external credit ratings.

Market risk

The Association is not exposed to a material level of interest rate risk.

(i) Interest rate risk

The Association is not exposed to interest rate risk as funds are borrowed at floating and fixed rates. Borrowings issued at fixed rates expose the Association to fair value interest rate risk.

Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

15 Financial Risk Management

The Association's policy is to minimise interest rate cash flow risk exposures on long-term financing. Longer-term borrowings are therefore usually at fixed rates. At the reporting date, the Association is exposed to changes in market interest rates through its bank borrowings, which are subject to variable interest rates.

Fair value estimation

The fair values of financial assets and financial liabilities are consistent with their carrying values as presented in the balance sheet. Fair values are those amounts at which an asset could be exchanged, or a liability settled, between knowledgeable, willing parties in an arm's length transaction.

Net income and expense from financial assets

	2024	2023
	\$	\$
Financial assets at amortised cost		
Term deposits - interest income	41,973	10,398

16 Key Management Personnel Disclosures

The totals of remuneration paid to the key management personnel of Screen Producers Association of Australia during the year are as follows:

Short term employee benefits

Salary (including any leave taken)	478,126	474,319
Leave accrued (annual leave)	38,134	40,223
Other long term benefits (long service leave)	13,431	7,676

Post-employment benefits

Post-employment benefits (superannuation)	59,688	54,904
	<u>589,379</u>	<u>577,122</u>

Key management personnel are defined at note 19(a).

Screen Producers Association of Australia

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Notes to the Financial Statements

For the Year Ended 30 June 2024

17 Auditors' Remuneration

	2024	2023
	\$	\$
Remuneration of the auditor Daley Audit for: - auditing the financial statements	<u>12,750</u>	<u>16,200</u>

18 Contingencies

In the opinion of the Committee of Management the Association did not have any contingencies at 30 June 2024 (30 June 2023: None).

19 Related Parties

(a) The Association's main related parties are as follows:

Key Management Personnel (KMP):

Any person(s) having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly, including any Committee (whether executive or otherwise) of that entity are considered KMP.

For details of remuneration disclosures relating to key management personnel, refer to Note 16: Key Management Personnel Disclosures.

Screen Producers Association of Australia

ABN: 46 091 470 324

Notes to the Financial Statements

For the Year Ended 30 June 2024

20 Cash Flow Information

(a) Reconciliation of result for the year to cashflows from operating activities

	2024	2023
	\$	\$
Result for the year	117,903	251,617
Cash flows excluded from profit attributable to operating activities		
- depreciation (including right of use assets)	138,738	146,119
- net (gain)/loss on disposal of assets	-	973
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	186,247	215,650
- (increase)/decrease in other assets	(18,713)	2,915
- increase/(decrease) in trade and other payables	5,315	(9,316)
- increase/(decrease) in employee benefits	20,674	7,751
- increase/(decrease) in income in advance	(141,202)	10,790
Cashflows from operations	308,962	626,499

21 Events Occurring After the Reporting Date

There has not been any matter or circumstance occurring subsequent to the end of the financial year that has 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 subsequent financial periods.

Notes to the Financial Statements

For the Year Ended 30 June 2024

22 Section 272 Fair Work (Registered Organisations) Act 2009

In accordance with the requirements of the *Fair Work (Registered Organisations) Act 2009*, the attention of members is drawn to the provisions of subsections (1) to (3) of section 272, which reads as follows:

Information to be provided to members or General Manager:

1. A member of a reporting unit, or the General Manager, may apply to the reporting unit for specified prescribed information in relation to the reporting unit to be made available to the person making the application.
2. The application must be in writing and must specify the period within which, and the manner in which, the information is to be made available. The period must not be less than 14 days after the application is given to the reporting unit.
3. A reporting unit must comply with an application made under subsection (1).

Screen Producers Association of Australia

ABN: 46 091 470 324

Report required under Subsection 255(2A)

For the Year Ended 30 June 2024

The Committee of Management presents the expenditure report as required under subsection 255(2A) of the Reporting Unit for the year ended 30 June 2024.

Category of expenses	2024 \$	2023 \$
Remuneration and other employment-related costs and expenses - employees	2,071,360	1,951,625
Advertising	7,675	13,086
Operating Costs	1,558,228	1,491,067
Donations to political parties	900	-
Legal costs	48,704	11,400

9V —

Tracey Vieira
President

Dated: 14 October 2024

Screen Producers Association of Australia

ABN: 46 091 470 324

Officer Declaration Statement

For the Year Ended 30 June 2024

I, Tracey Vieira, being the President of the Screen Producers Association of Australia, declare that the following activities did not occur during the reporting period ending 30 June 2024 (including the comparative period).

The reporting unit did not:

- agree to receive financial support from another reporting unit to continue as a going concern (refers to agreement regarding financial support not dollar amount)
- agree to provide financial support to another reporting unit to ensure they continue as a going concern (refers to agreement regarding financial support not dollar amount)
- acquire an asset or liability due to an amalgamation under Part 2 of Chapter 3 of the RO Act, a restructure of the branches of an organisation, a determination or revocation by the General Manager, Fair Work Commission
- ~~receive periodic or membership subscriptions~~
- receive capitation fees from another reporting unit
- receive any other revenue amount from another reporting unit
- ~~receive revenue via compulsory levies~~
- receive donations
- ~~receive grants~~
- incur fees as consideration for employers making payroll deductions of membership subscriptions
- pay capitation fees to another reporting unit
- pay any other expense to another reporting unit
- ~~pay affiliation fees to other entity~~
- pay a grant that was \$1,000 or less
- pay a grant that exceeded \$1,000
- ~~pay a donation that was \$1,000 or less~~
- pay a donation that exceeded \$1,000
- pay wages and salaries to holders of office
- pay superannuation to holders of office
- pay leave and other entitlements to holders of office
- pay separation and redundancy to holders of office
- pay other employee expenses to holders of office
- ~~pay wages and salaries to employees (other than holders of office)~~
- ~~pay superannuation to employees (other than holders of office)~~
- ~~pay leave and other entitlements to employees (other than holders of office)~~
- pay separation and redundancy to employees (other than holders of office)
- ~~pay other employee expenses to employees (other than holders of office)~~
- pay to a person fees or allowances to attend conferences or meetings as a representative of the reporting unit
- ~~incur expenses due to holding a meeting as required under the rules of the organisation~~
- pay legal costs relating to litigation
- ~~pay legal costs relating to other legal matters~~
- pay a penalty imposed under the RO Act or the *Fair Work Act 2009*
- have a receivable with other reporting unit

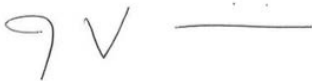
Screen Producers Association of Australia

ABN: 46 091 470 324

Officer Declaration Statement

For the Year Ended 30 June 2024

- have a payable with other reporting unit
- have a payable to an employer for that employer making payroll deductions of membership subscriptions
- have a payable in respect of legal costs relating to litigation
- have a payable in respect of legal costs relating to other legal matters
- have an annual leave provision in respect of holders of office
- have a long service leave provision in respect of holders of office
- have a separation and redundancy provision in respect of holders of office
- have other employee provisions in respect of holders of office
- ~~have an annual leave provision in respect of employees (other than holders of office)~~
- ~~have a long service leave provision in respect of employees (other than holders of office)~~
- have a separation and redundancy provision in respect of employees (other than holders of office)
- have a fund or account for compulsory levies, voluntary contributions or required by the rules of the organisation or branch
- transfer to or withdraw from a fund (other than the general fund), account, asset or controlled entity
- ~~have a balance within the general fund~~
- provide cash flows to another reporting unit and/or controlled entity
- receive cash flows from another reporting unit and/or controlled entity
- have another entity administer the financial affairs of the reporting unit
- make a payment to a former related party of the reporting unit



Tracey Vieira
President

Dated: 14 October 2024



Independent Audit Report to the members of Screen Producers Association of Australia

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Screen Producers Association of Australia ("the Association"), which comprises the balance sheet as at 30 June 2024, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended 30 June 2024, and notes to the financial statements, including material accounting policy information, and the Committee of Management Statement, the subsection 255 (2A) report and the Officer Declaration Statement.

In our opinion, the accompanying financial presents fairly, in all material aspects, the financial position of the Association as at 30 June 2024 and its financial performance and its cash flows for the year ended on that date in accordance with:

- (i) the Australian Accounting Standards; and
- (ii) any other requirements imposed by the Reporting Guidelines or Part 3 of chapter 8 of the *Fair Work (Registered Organisations) Act 2009* ("the RO Act").

We declare that management's use of the going concern basis in the preparation of the financial statements of the Association is appropriate.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Association in accordance with the auditor independence of the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* ("the Code") that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.



Independent Audit Report to the members of Screen Producers Association of Australia

Information Other than the Financial Report and Auditors Report Thereon

The Committee of Management is responsible for the other information. The other information comprises any information that does not form part of the financial report, as defined in the Opinion section of this Independent Audit Report for the year ended 30 June 2024, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report the fact. We have nothing to report in this regard.

Responsibilities of Committee of Managements for the Financial Report

The Committee of Management of the Association are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the RO Act, and for such internal control as the Committee of Management determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Committee of Management are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Committee of Management either intend to liquidate the Association or to cease operations, or have no realistic alternative but to do so.



Independent Audit Report to the members of Screen Producers Association of Australia

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Committee of Management.
- Conclude on the appropriateness of the Committee of Managements' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.



Independent Audit Report to the members of Screen Producers Association of Australia

We communicate with the Committee of Management regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

I declare that I am an auditor registered under the RO Act.


Daley Audit


Stephen Millgate
Partner

Wollongong

Dated: 14 October 2024

Registration Number (as registered under the RO Act): AA2017/127

Liability limited by a scheme approved under Professional Standards Legislation.