SCREEN PRODUCERS AUSTRALIA

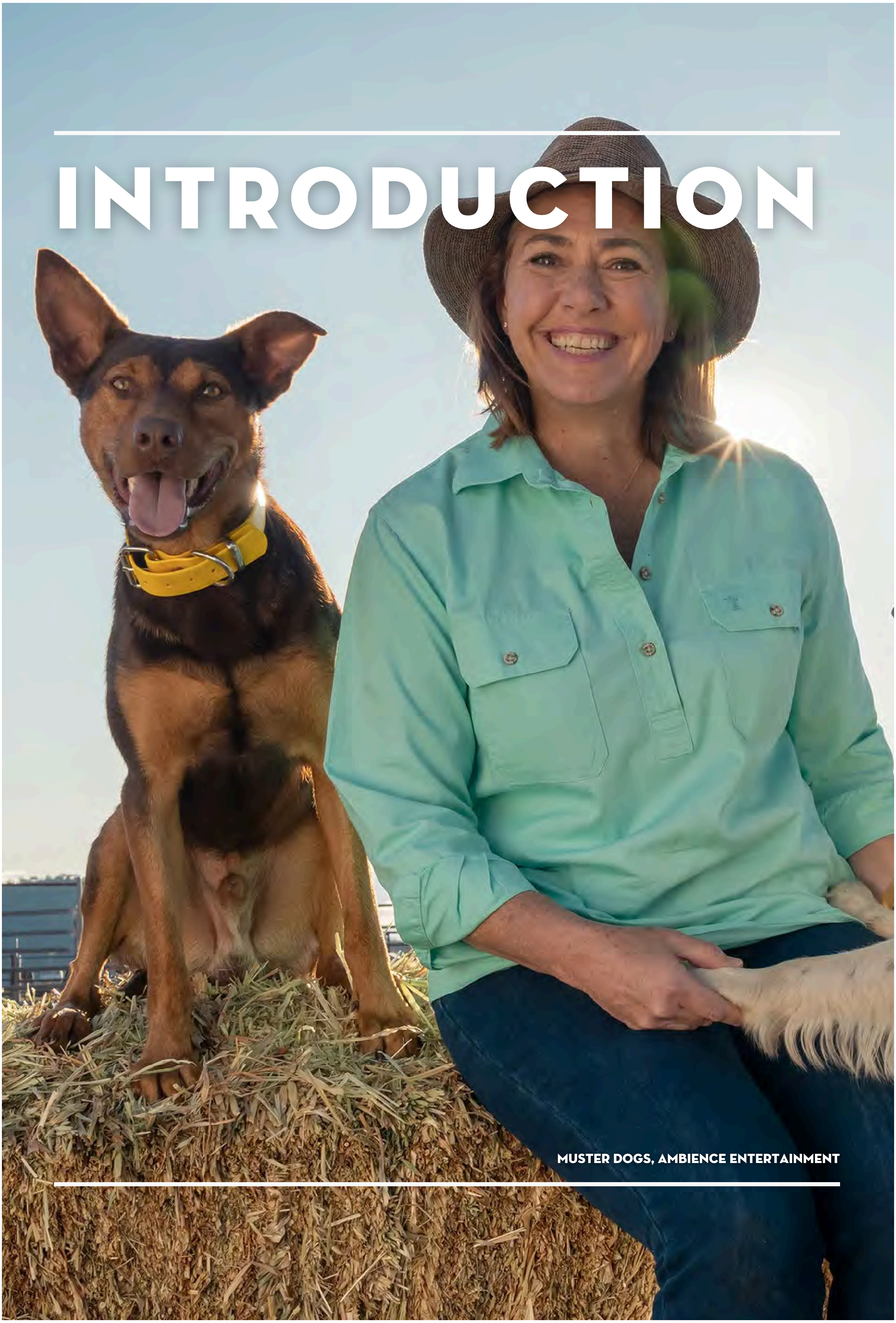
ANNUAL REPORT 2024/25

LOVE ON THE SPECTRUM , NORTHERN PICTURES

CONTENTS

TOP END BUB, GOALPOST PICTURES

INTRODUCTION



MUSTER DOGS, AMBIENCE ENTERTAINMENT

YEAR IN REVIEW

1,000
SCREEN FOREVER Delegates

750+
Member Companies

275+
Member Projects Entered Production

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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 committed to fostering 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.

'LEGO® MASTERS: GRAND MASTERS OF THE GALAXY,' ENDEMOL SHINE

PRESIDENT'S REPORT

TRACEY VIEIRA, HOODLUM ENTERTAINMENT & SPA COUNCIL PRESIDENT
SCREEN FOREVER 39

Over the past year, our industry has continued to prove its strength, adaptability and boundless creativity. Whether through breakout successes like Apple Cider Vinegar and the growing success of internationally acclaimed productions like Love on the Spectrum, or the steady stream of high-quality drama, comedy, documentary and animated productions, Australian storytelling continues to resonate here at home and around the world.

These achievements are the result of extraordinary commitment and passion from our producers, writers, directors, crews and industry partners. Their ability to thrive amid shifting global dynamics is a constant reminder of the depth and resilience of our screen sector.

We've seen the power of this community come together most vividly at SCREEN FOREVER 39, a standout moment of the year. This annual event remains a vital hub for connection, collaboration and business across the industry. Thank you to everyone who helped make it such a success, and to the many members who brought their ideas, energy and expertise to the table.

Of course, the year hasn't been without its challenges. Chief among them is the continued absence of strong, enforceable local content regulation for streaming platforms. While these services offer new opportunities, the lack of adequate policy and investment obligations leaves our local production community vulnerable. SPA's message on this has been clear and consistent: Australian stories deserve meaningful support, not just in principle, but in practice.

PRESIDENT'S REPORT CONT.

Our advocacy work has been tireless, and we remain focused on pushing for reform that creates a fairer, more sustainable future for the entire sector. Stronger streaming quotas obligations and a level regulatory playing field are not just industry demands — they are cultural imperatives.

As we look to the year ahead, I am confident that we will continue to meet the challenges that lie ahead with the same spirit of unity and determination that has carried us through so far. My sincere thanks go to the SPA Council, our Advisors, and all our members for your continued contributions. Your time, energy and belief in the power of Australian stories are what make this industry great.

Thank you again for your support and for everything you do to keep our sector strong.

Tracey Vieira, President

TRACEY VIEIRA, HOODLUM ENTERTAINMENT & SPA COUNCIL PRESIDENT
SCREEN FOREVER 39

CHAIR'S REPORT

KATE CARNELL, SPA COUNCIL CHAIR
SCREEN FOREVER 39

It has been a privilege to step into the role of inaugural Chair of the Screen Producers Australia Council in January 2025, at a time of both great challenge and opportunity for Australia's independent screen sector.

Though my tenure is still relatively new, it has already been a year of momentum, urgency and impact. From day one of SCREEN FOREVER 39, it was clear that SPA members are not only passionate and resilient but also united in their desire to ensure the Australian screen industry is supported, visible, and future-facing.

I was proud to represent SPA on the national stage during the conference's opening, advocating for the protection of Australian stories at a time when global developments were again highlighting the importance of local content.

The media frenzy around Donald Trump's proposed 100% tariffs on foreign films reminded us just how vulnerable the global screen economy can be to political decisions—and how vital it is for Australia to define its path with clarity and courage, and I took every opportunity to make the case for strong, sustained investment in local production.

Since January, the Council has focused on providing strong strategic direction, listening to the needs of producers, and supporting SPA's advocacy on key issues, including streaming regulation, industrial reform, and local content obligations.

I've been struck by the clarity and conviction of our member base. Independent producers are the backbone of our screen culture, and your experiences, challenges, and aspirations have informed the priorities we move forward with.

CHAIR'S REPORT CONT.

In my previous leadership roles, I've seen how powerful a unified sector voice can be. The same holds here. Whether you're working in drama, documentary, children's content, formats, or online storytelling, the strength of SPA lies in its ability to bring producers together under one banner and drive meaningful change.

The Council's work is ultimately about enabling producers to own and tell Australian stories on their terms. That means continuing to push for regulatory and funding frameworks that empower the independent sector, while also ensuring the industry is inclusive, sustainable, and reflective of the full diversity of our population.

As we enter the final quarter of 2025, I would like to thank SPA CEO Matthew Deaner, the dedicated SPA staff, and my fellow Council members for their commitment and valuable insights. And to all SPA members—thank you for the work you do. You are not only creating exceptional content; you are helping to shape the cultural identity of this nation.

Kate Carnell, Council Chair

KATE CARNELL, SPA COUNCIL CHAIR
SCREEN FOREVER 39

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.

KATE CARNELL AO
COUNCIL CHAIR

TRACEY VIEIRA
PRESIDENT

SUZANNE RYAN
VICE PRESIDENT

AARON FA'AOSO
PRODUCER
COUNCILLOR

GREG WOODS
PRODUCER
COUNCILLOR

LISA SCOTT
PRODUCER
COUNCILLOR

NICK MURRAY
PRODUCER
COUNCILLOR

JILLIAN HEWITT
SERVICES
COUNCILLOR

EDWINA WADDY
ADVISOR TO
COUNCIL

TRACEY CORBIN-MATCHETT OAM
ADVISOR TO
COUNCIL

CATHERINE NEBAUER
ADVISOR TO
COUNCIL

KYLIE WASHINGTON
ADVISOR TO
COUNCIL

REBECCA BARRY
ADVISOR TO
COUNCIL

AVEN YAP
DIVERSITY MENTORSHIP
SCHEME PARTICIPANT

ROSEMARY BLIGHT, MATTHEW DEANER, VALERIE CREIGHTON
SCREEN FOREVER 39

TRACEY VIEIRA, MICHAEL EBEID AM
SCREEN FOREVER 39

KATE CARNELL AO,MATTHEW DEANER, BRYAN BROWN
SCREEN STORIES 2024

CHRISTINA FON, SUZANNE RYAN
SCREEN FOREVER 39

KYLIE WASHINGTON, MATT VITTINS
SCREEN FOREVER 39

LISA SCOTT, MONICA O'BRIEN
SCREEN FOREVER 39

CEO'S REPORT

MATTHEW DEANER, SCREEN FOREVER 39

Let me begin by extending a heartfelt thank you to our elected SPA Councilors and Advisors for their continued guidance and leadership of the organisation, led by President Tracey Vieira, Vice President Suzanne Ryan, and our Independent Chair, Kate Carnell. They continue to guide and steer SPA in what has been 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.

Much like the diversity within our Council, the breadth of SPA's membership 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. 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 is designed to help members find and keep their footing and from that have the best opportunities to thrive in an ever-evolving global industry.

Our policy work this year has been relentless in driving campaigns that safeguard the future of the Australian screen industry. In a crowded lobbying environment in which our policy positions are contested by not only the largest media organisations in Australia but also some of the largest (media and technology) businesses on the planet, constant and nimble advocacy is needed to keep key issues and outcomes front and centre with government and stakeholders.

Most notably, SPA continued to push for the long-promised regulation of streaming services, a move critical to having a sustainable future for local screen content. This unfortunately has remained a work in progress, but we continue to remain optimistic about this Government's delivery of a sensible outcome.

Streaming obligations are one of 3 key parts to our 2025 policy priorities that we launched ahead of the 2025 federal election which also included requests for increased funding for our key screen institutions, including Screen Australia and our National Broadcasters, and tax reform for our sector.

These as well as a host of many other policy issues, notably also including AI, have been key elements of our work, requiring vigilance and ongoing navigation on behalf of our members.

The connection of policy matters to day to day contracting and industrial issues and then advice has continued to be a critical function for SPA as we work closely with our members to offer daily support in navigating the rapidly evolving production and commercial landscape. Ranging from guidance on incorporating AI into employment contracts, to addressing on-set safety concerns; from assisting producers in responding to the ABC's push for expanded rights claims, to advocating for increased resources for development and fairer license fees: the work has relentless and thorough. And in the background continuing negotiations with actors and crew to adjust and improve our framework agreements have continued.

Throughout the year we continued to deliver high value and numerous educational, business and networking opportunities that connected producers, financiers, and key stakeholders.

The Screen Business Essentials course, in partnership with AFTRS, remains a cornerstone of professional development, equipping producers working in Australia with the fundamental knowledge they need to navigate core elements of our industry. 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, with Canada Connect being an obvious highlight. The SPA 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 are the opportunities. Here's to another great year for SPA and the Australian screen industry.

Matthew Deaner, CEO

SPA TEAM

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
(UNTIL MAR 2025)

SARAH MELROSE
COO
(FROM MAR 2025)

JAMES MALCOLM
CFO (CONSULTANT)

JANE MULLIGAN
POLICY

ZOE ANGUS
INDUSTRIAL

SAMANTHA GILL
EVENTS, MARKETING,
PARTNERSHIPS

BRAD TAYLOR
MEMBERSHIP,
INCLUSION

ANDY BARCLAY
INDUSTRY GROWTH

JESSICA GIACCO
INDUSTRY
PROGRAMMING

AIDAN MCLAUGHLIN
COMMUNICATIONS,
MARKETING

BEE YURDAKUL
EVENTS

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 / PROJECTS

EMILY JAMES
DIGITAL CONTENT

SHARMINI CALDWELL
EA & OFFICE MANAGER

CHRYSA CHRISTOPHER
PARTNERSHIPS, EVENTS

MICHELLE HARDY
INDUSTRY PROGRAMS (CONSULTANT)

PARTNERS

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

ADVOCACY

THE ASSEMBLY, HELIUM PICTURES

INTRODUCTION

KANGAROO, STUDIOCANAL, BUNYA PRODUCTIONS AND BRINDLE FILMS

In 2024-25, Screen Producers Australia (SPA) was again at the forefront of national debate on the future of the screen industry, as reflected in the many media statements that highlighted both significant achievements and industry challenges.

The year was notable for the Federal Government's continued delay in introducing long-promised streaming regulation, originally slated to begin on 1 July 2024. SPA's advocacy, supported by an active Grassroots Campaign, sought to emphasise the importance of delivering a revenue-based model of regulation and IP terms of trade.

With streaming regulation unresolved, this has put a spotlight on the need for increased investment in public broadcasters and Screen Australia to ensure the industry is sustainable.

Screen tax incentives were another key area of focus for action. While the increase in the Location Offset to 30% was celebrated, SPA noted the absence of equivalent support for local works, combined with inadequate development funding and diminishing rights arrangements, placed mounting pressure on independent producers.

The long-term decline of commercial broadcasters' investment in children's drama and other vulnerable genres continues to be another concern.

SPA also engaged closely with government reviews and new research, welcomed the NSW Screen and Digital Games Strategy, and engaged in discussions around new issues such as artificial intelligence and copyright. Initiatives around workforce culture and respectful workplaces reinforced SPA's role in shaping a sustainable and inclusive industry.

Together, these efforts showcased SPA's leadership as the national voice for independent producers, advocating for balanced policy settings that advance Australian storytelling while supporting innovation and industry growth.

STREAMING REGULATION& LOCAL CONTENT RULES

DREAMING BIG, WILDBEAR ENTERTAINMENT AND THAT'S-A-WRAP

SPA has continued to engage with the Federal Government on proposed regulation for local content rules on streaming platforms, including the importance of a revenue-based model of regulation and IP 'terms of trade' as well as a robust definition of Australian content.

Statements in November 2024 and beyond noted the delays resulting from the US Presidential election context and the complicating influence of international trade agreements.

Streaming regulation has faced fierce opposition from the US-based film and television industry, utilising the Australia–United States Free Trade Agreement (AUSFTA) to argue for an expenditure-based model that would not provide any certainty to the Australian industry.

SPA continues to counter-argue that local content obligations are entirely consistent with Australia's legitimate trade, cultural and economic interests.

A further complication was the unprecedented announcement in May 2025 by the US President of a 100% tariff on "films produced in foreign lands" highlighting the need for an industry better balanced between local and international work.

In July 2024, SPA noted that the increase in Australia's Location Offset without commensurate local content regulation risked turning Australia into a service hub for Hollywood at the expense of Australian storytelling.

While this increase ensures Australia will remain attractive as a preferred international destination for offshore mainly US projects, any success on the international stage is fully reliant on a robust local industry to ensure a supply of the technical skills and foster the talent needed to be successful in a global market. Achieving a better balance between local and international work is an ongoing regulatory task.

SCREEN OFFSETS & FUNDING REFORM

The passage of legislation increasing Australia's Location Offset from 16.5% to 30% was celebrated as a major boost for attracting large-scale international productions.

SPA also noted the delay in legislating the abolition of the Producer Offset cap announced in the 2024 Budget and reduced Location Offset thresholds announced in the December 2024 MYEFO. Both measures are welcomed reforms to screen incentives.

The Government's commitment to introduce streaming regulation from 1 July 2024 has not been met, and no new timeframe has been provided. As a result, the balance of production is shifting towards foreign projects, with local stories increasingly crowded out.

Data supports this concern: in 2022–23, the five major SVODs increased spending on international projects to $452.9m, while investment in Australian content declined to $324.1m. Meanwhile, commercial broadcasters spent nothing on Australian children's drama, and overall hours of Australian TV drama have fallen sharply over the past two decades.

SPA continues to call for urgent policy action, including streaming regulation, restoration of funding to Screen Australia, the ABC and SBS, and better balancing of offset and co-production settings.

SPA emphasised that while Australia values global partnerships, government interventions must prioritise local storytelling to ensure a resilient and diverse screen sector. Local must always be Australia's first, second and third priority as an industry, government and society.

STUFF THE BRITISH STOLE, WOODEN HORSE AND WILDBEAR ENTERTAINMENT WITH CREAM PRODUCTIONS

SCREEN STORIES
PRODUCERS TABLE DINNER

SCREEN STORIES 2024

On 8 October 2024, SPA hosted the annual Screen Stories Producers Table Dinner, supported by Media Super.

Among the notable attendees were celebrated actors Janet Anderson (*Last King of the Cross, Reef Break*), Bryan Brown (*Cocktail, Breaker Morant, Boy Swallows Universe*), Paula Garcia (*Bump, The Twelve*), Ashan Kumar (*Last King of the Cross, Nautilus*), alongside comedian and filmmaker Dan Ilic, production designers Fiona Donovan (*A Place to Call Home, Frayed*) and Deborah Riley (*3 Body Problem, Game of Thrones*), and producers from renowned production companies WildBear Entertainment, Hoodlum Entertainment, SLR Productions, Roadshow Films, and Fremantle Australia.

Parliamentarians present included The Hon Tony Burke MP, The Hon Michelle Rowland MP, Senator Perin Davey, Josh Wilson MP, Graham Perrett MP, and Susan Templeman MP.

Industry leaders, including the CEOs of Screen Australia, Australian Children's Television Foundation (ACTF), Australian Directors Guild (ADG), Australian Writers' Guild (AWG), Australian Guild of Screen Composers (AGSC), Media Entertainment and Arts Alliance (MEAA), National Institute of Dramatic Art (NIDA), Screen Queensland, and Screen Territory, were also in attendance.

Screen Stories is the Australian screen industry's signature event. It celebrates the vital role Australian film and television productions play in supporting local small businesses, driving economic activity, creating jobs, and shaping the nation's cultural identity on the world stage. The evening serves as a powerful reminder of the cultural and economic significance of Australia's screen industry and the need to preserve it.


SCREEN STORIES
SCREEN PRODUCERS AUSTRALIA
SCREEN STORIES


SCREEN PRODUCERS AUSTRALIA


SCREEN STORIES


SCREEN PRODUCERS AUSTRALIA
SCREEN STORIES

NSW SCREEN & DIGITAL GAMES STRATEGY

In October 2024, SPA welcomed the release of the NSW Government's Screen and Digital Games Strategy.

SPA has long advocated for greater independence and better resourcing for Screen NSW, which would enable it to be more responsive to industry, and the new administrative arrangements with reporting to a Deputy Secretary are a step in the right direction towards this.

It is vital for Australian stories to stay under the ownership and control of Australian screen storytellers as much as possible, so recognising the importance of keeping Australian stories in Australian hands through the optioning support is a great new initiative, as is the AI industry working group.

SPA acknowledged that the work needed to realise the potential of the screen industry as one of the State's economic powerhouses is a work in progress and that more remains to be done to support our industry to reach its full potential, including delivering on much-needed studio space and growing the base funding for the agency.

We're pleased to see that Minister Graham is strongly committed to working with our creative industries on this long-term project of growing our industry, and the Screen and Digital Games Strategy is a positive initiative towards that goal.

GINGER AND THE VEGESAURS, CHEEKY LITTLE

ARTIFICIAL INTELLIGENCE

PORCELAIN WAR, SONGBIRD STUDIOS

AI continues to be a topical issue for screen industries abroad and in Australia.

Through the PRISM event in November 2024, hosted at Disney Studios Australia, Prism was moderated by Dr Simon Longstaff AO, Executive Director of the Ethics Centre, where he guided three open conversations, each addressing how Gen AI will intersect with the screen industry and highlighting the potential opportunities and threats the sector could face.

Drawing on the industry's shared interests, participants discussed themes such as managing potential disruptions to business and distribution models, the role of human creators and performers in an AI world, and who benefits from these tools.

SPA wanted attendees to come away from the event feeling inspired and better equipped to incorporate AI into how their screen businesses operate, understanding we have a long road ahead regarding how AI is properly used and regulated in the Australian screen sector.

In June 2025 SPA welcomed the Productivity Commission's focus on AI's potential for productivity.

SPA created a submission acknowledging the growing role and productivity benefits of AI in administrative, operational, and selected creative workflows.

In the submission SPA outlined significant barriers to broader AI adoption include legal uncertainties, costs, workforce concerns, and technical maturity.

We also outlined that any use of AI must protect human authorship, creative control, and intellectual property.

in conclusion, the submission strongly supported a risk-based regulatory approach, explicitly opposes a Text and Data Mining (TDM) exception, and maintains copyright policy jurisdiction with the Attorney-General's Department.

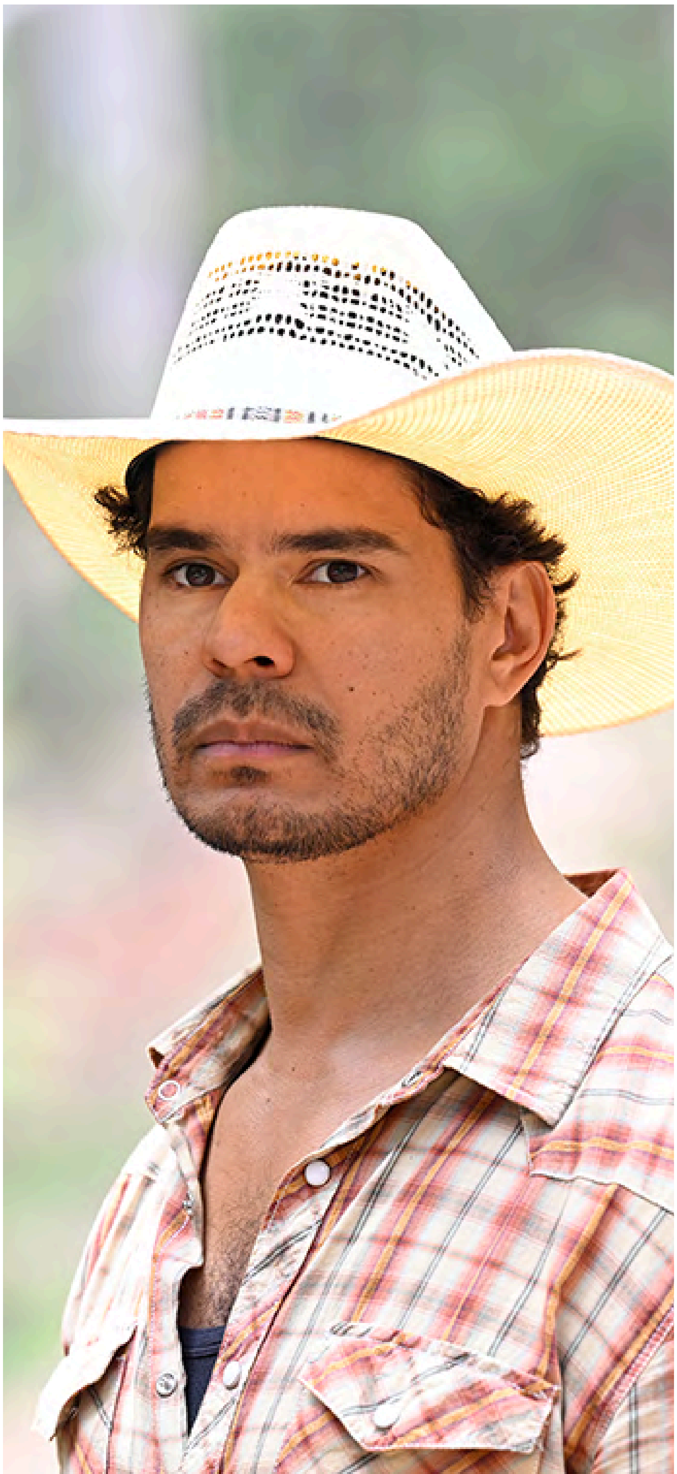
SUBMISSIONS

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:

- **3 Sept 24** - SPA Submission to Victoria's next Creative State Strategy
- **17 Oct 24** - SPA Submission on Mandatory Guardrails for AI and High-Risk Settings
- **20 June 25** - SPA Submission to the Productivity Commission Harnessing Data and Digital Technologies



MYSTERY ROAD: ORIGIN, BUNYA PRODUCTIONS

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 24/25:

- **Training Pulse Survey (SPA)** - Data gathering to identify overlaps and gaps in screen training initiatives.
- **Development Pulse Survey (SPA)** - Data gathering on producer members who have outlined that they are not being adequately compensated for their work during the development phase of production.
- **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.
- **Event Attendee Surveys (Various) (SPA)** - Feedback gathering to ensure our events continue to meet the needs of the Australian screen industry.

THE SURVIVORS, TONY AYRES PRODUCTIONS

2025 SPA SHOWREEL

In 2025, we proudly unveiled a new national showreel at SCREEN FOREVER 39, designed to shine a light on the extraordinary craft, expertise, and dedication that power Australia's screen industry.

Too often, the magic of film, television, and digital production is experienced only in its final polished form. This showreel takes audiences one step further, showcasing the tireless work behind the scenes that transforms ideas into the captivating stories watched on screens around the world.

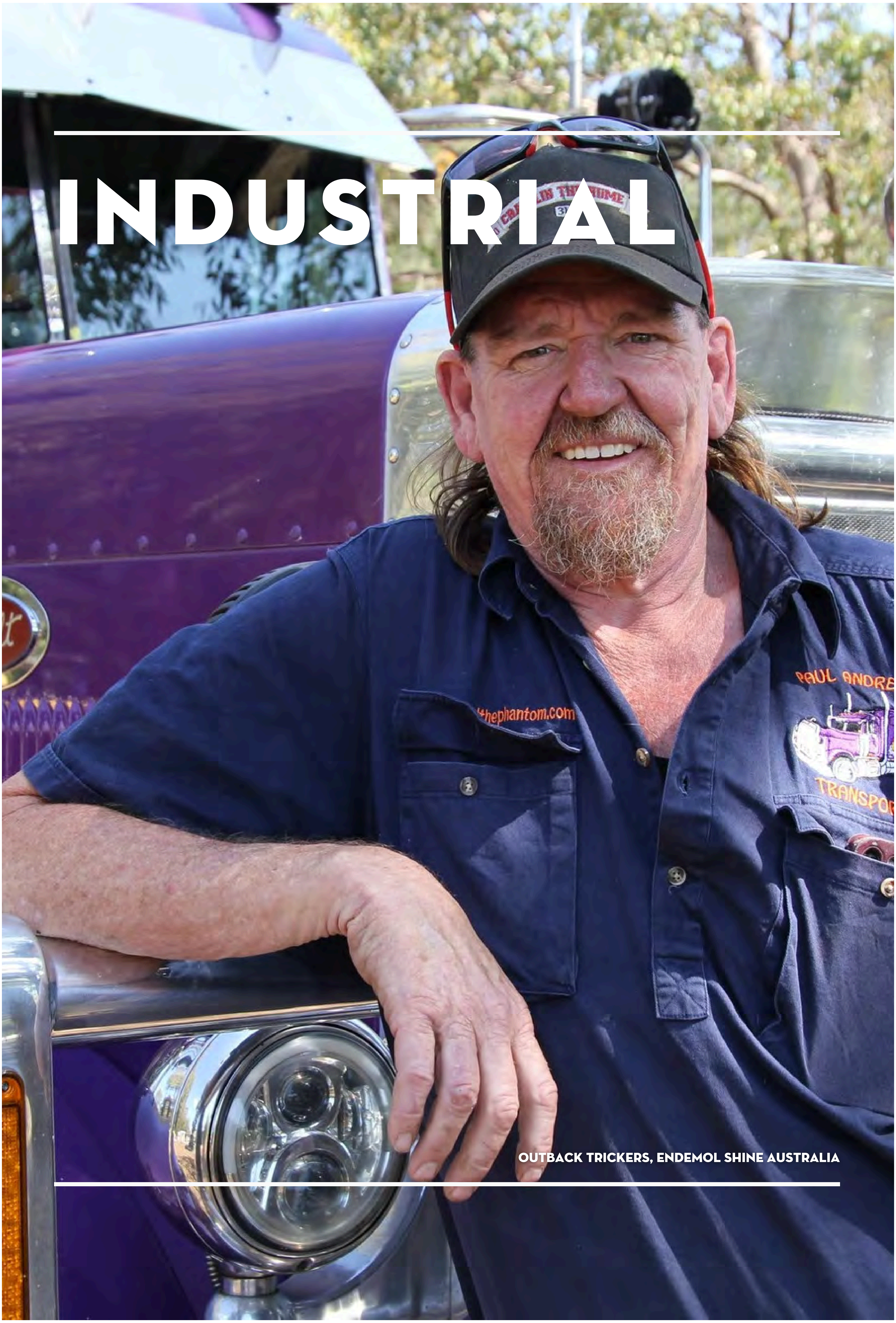
Developed in consultation with members across all sectors of production, the showreel highlights the breadth of Australian talent, producers, writers, directors, crew, and creatives, whose combined efforts bring our nation's stories to life.

It features a dynamic mix of projects spanning drama, comedy, factual, documentary, children's content, online, and feature film, underscoring both the diversity and international calibre of local work.

More than a visual celebration, the showreel is a powerful advocacy tool. It communicates the economic, cultural, and social value of the screen industry to policymakers, partners, and the wider public. By placing emphasis on the collaboration, skill, and innovation behind the camera, it reinforces the importance of investing in sustainable screen production in Australia.

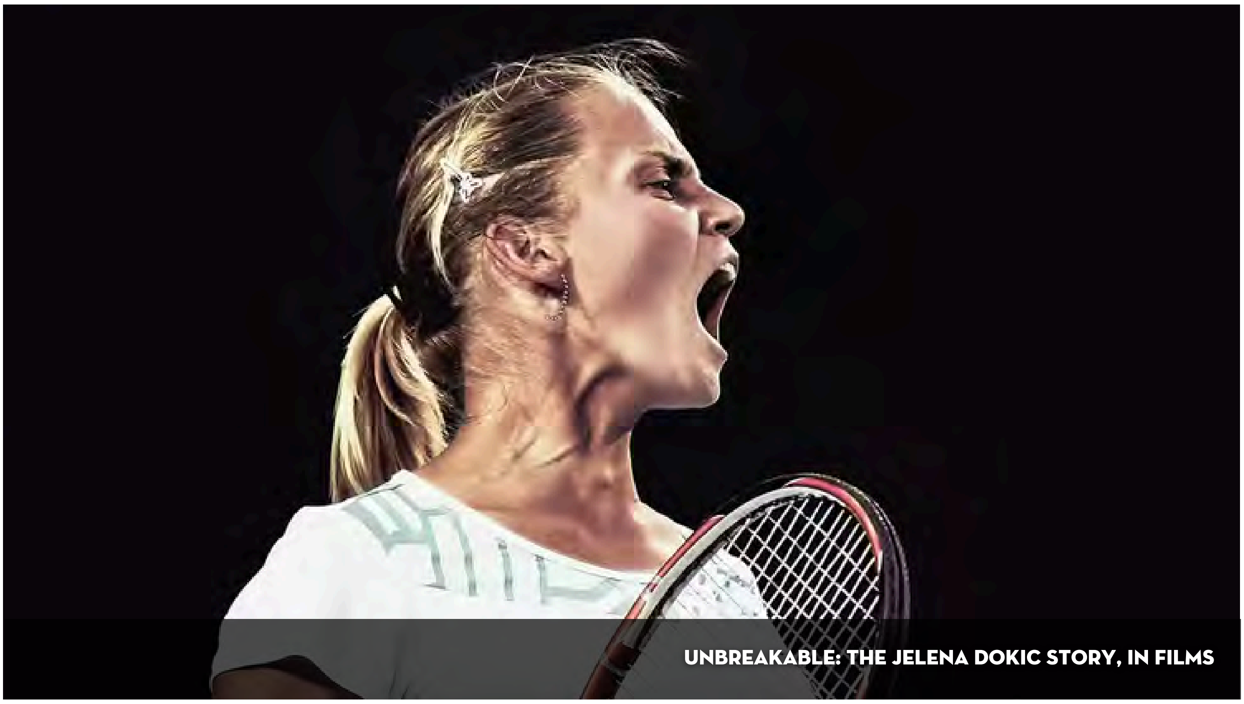
FIZZY AND SUDS, TILT MEDIA & ENTERTAINMENT

INDUSTRIAL



OUTBACK TRICKERS, ENDEMOL SHINE AUSTRALIA

INTRODUCTION



UNBREAKABLE: THE JELENA DOKIC STORY, IN FILMS

SPA's industrial team continues to be a vital resource for members, offering day-to-day guidance across production, commercial and workplace issues.

Throughout the year, we deliver workshops that build the skills of emerging producers and smaller businesses, bring stakeholders together through targeted roundtables, and host industry-wide seminars addressing the most pressing challenges facing the sector.

A core part of our role is ensuring the industrial framework that underpins the screen industry remains current, which we achieve in close collaboration with the unions representing the creative workforce.

This was a significant year for industrial negotiations. SPA and MEAA commenced renegotiations on the four screen industry Actors' Agreements. The Actors' Agreements cover work conditions on TV (ATPA) and Feature Films (AFFCA) across a range of matters, including performer options for returning seasons, nudity riders, film residuals, cultural engagement, rehearsal calls, AI, loop group artists, and international coproduction terms. These negotiations will also deal with TV rights and residuals, notably the contracted rights bought upfront (ATRRA 2016) and the formula for back-end TV residuals (ATRRA 2004). SPA has also continued the protracted negotiations on the Crew Agreement (MPPCA).

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

- Updates on the Right to Disconnect
- ABC's new terms for commissioned programs
- The increase in the ABC's minimum license fees
- SPA and MEAA statement on AI and the Use of Performers' Likeness
- The eligibility for Producer Offset - AAT decision
- Additional economic rights for directors under the Copyright Act 1968
- Members of AWGACS are now entitled to claim the Script portion of an audiovisual work for secondary royalties flowing from Educational and Government Usage
- Information surrounding production breaks
- Firearms safety for producers and directors
- Increases to Cast and Crew allowances under the AFFCA, ATPA and MPPCA
- Compensation for producers during the development phase of production
- Orphan Works Scheme
- Overlaps and gaps in screen training initiatives
- An increase to superannuation contributions

RESPECTFUL WORKPLACES

STRAWBERRY CHEESECAKE, BUS STOP FILMS

December 2024 marked two years since SPA introduced Respectful Workplaces, our pioneering e-learning program aimed at embedding respect and inclusion across the screen sector. Since its launch in late 2022, the course has played a central role in reducing harassment, discrimination and bullying, while promoting healthier and safer working environments.

Building on the relaunch of the National Guidelines for Screen Safety in 2021, SPA has remained committed to creating conditions where talent can thrive and remain in the industry. The Respectful Workplaces training has been key to that vision—challenging barriers tied to culture, sexuality and other differences, and strengthening trust and accountability within screen workplaces.

In June 2025, SPA launched a new member portal, providing a fully interactive Respectful Workplaces module accessible through the SPA website. The portal allows administrators to bulk-register learners, link training to specific productions for tracking, monitor completion rates across projects, and review historic records for permanent, part-time and casual staff.

To date, more than 3,700 workers from SPA member companies have undertaken the training, with leading producers such as Ambience Entertainment, Goalpost Pictures, Fremantle Australia, Princess Pictures and Prospero Productions integrating it into staff induction processes.

This growing uptake reflects a collective industry effort to make respectful workplaces the standard, not the exception.

INDUSTRIAL AGREEMENTS

The industrial agreements managed by SPA are below.

Cast and crew agreements negotiated with the MEAA:

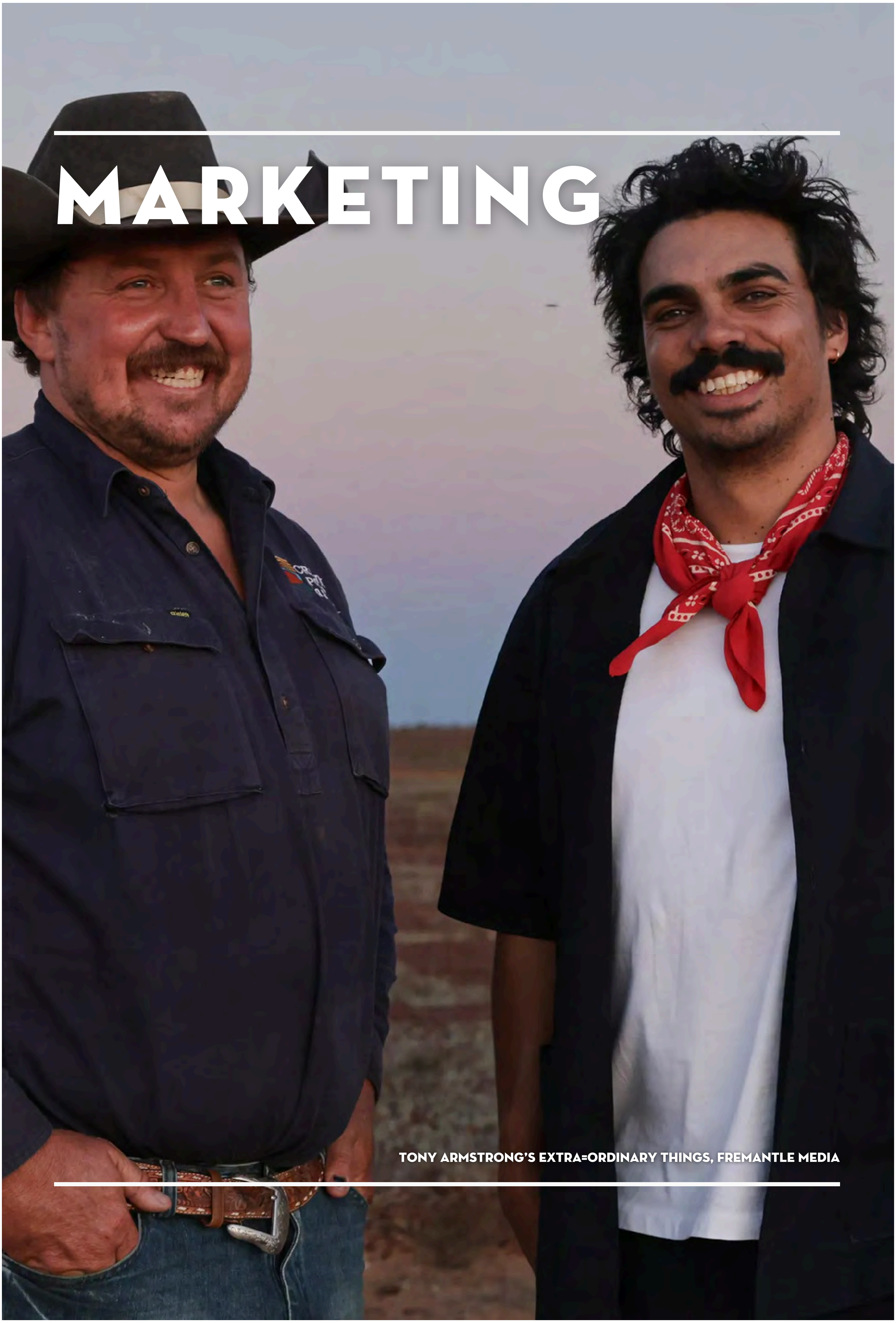
- Motion Picture Production Certified Agreement (MPPCA)
- Australian Feature Film Collective Agreement (AFFCA) and the Actors Television Programs Agreement (ATPA) – covers minimum pay and conditions for feature films and television, respectively
- Australia Television Repeats and Residuals Agreement 2004 and 2016 (ATRRA) – 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)


THE ROLE OF A LIFETIME, DREAMCHASER ENTERTAINMENT

MARKETING



TONY ARMSTRONG'S EXTRA=ORDINARY THINGS, FREMANTLE MEDIA

MARKETING IN REVIEW

57K
Social Media Followers

60K
Website Visitors

8,800
Email Subscribers

915
Original Media Mentions
(Excluding Syndications)

447
Email Campaigns Sent

47
Events

MARKETING CHANNELS

BLUEY: THE SIGN, LUDO STUDIO

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 447, 65 more than the previous financial year, campaigns sent this financial year to a database of over 8,800 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 50.8%, 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 60k visitors this year, double last year's figure of 30k, who performed 60.9k 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.

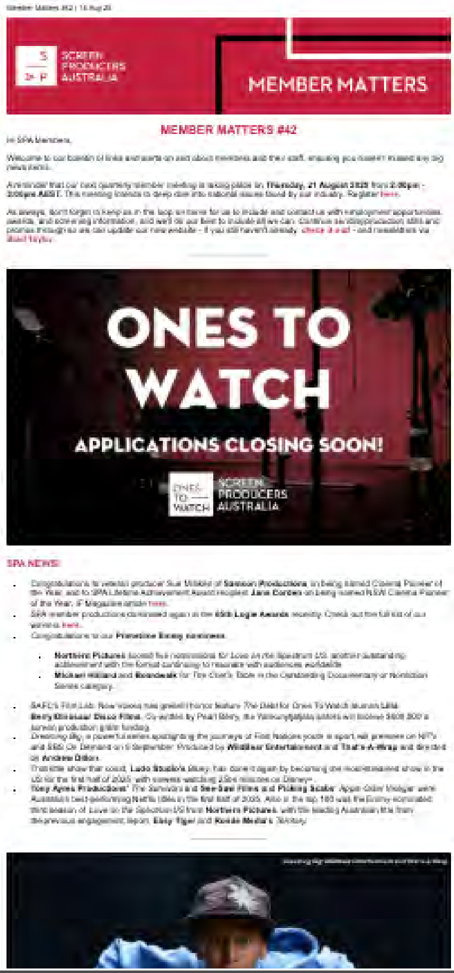
Followers across all social media channels remained steady or grew last financial year, with the top performing posts relating to the 23rd Annual SPA Awards, SCREEN FOREVER 39 program, and policy issues such as the Federal Budget and Make it Australian campaign.

A summary of each platform as of 30 June 2025 is as follows:

- **Facebook**: 12.9k followers | 735 posts | 29.6k engagements
- **Twitter**: 15.4k followers | 714 posts | 3.3k engagements
- **Instagram**: 8k followers | 419 posts | 7.5k engagements
- **LinkedIn**: 23.4k followers | 614 posts | 10.3k engagements

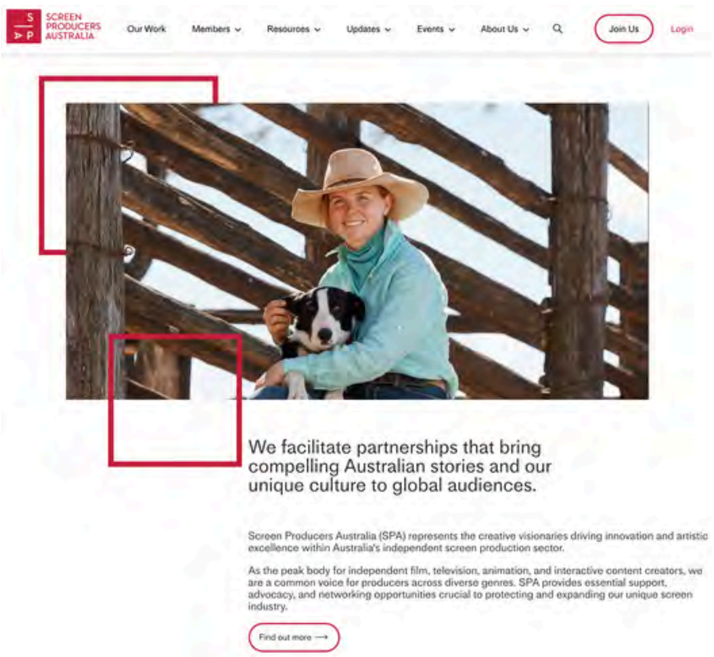
SPA continues to monitor the needs of our members and will continue to adapt our marketing communications strategy to connect with our members on the channels they are actively engaging on.

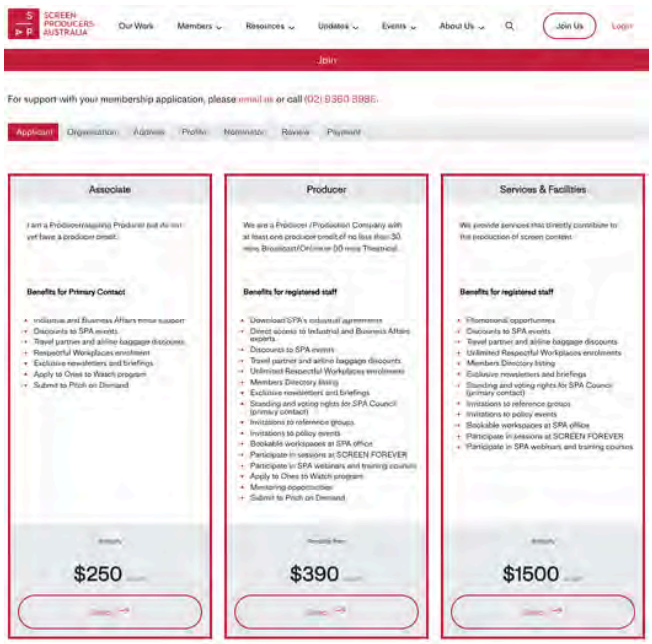
MONTHLY NEWSLETTER



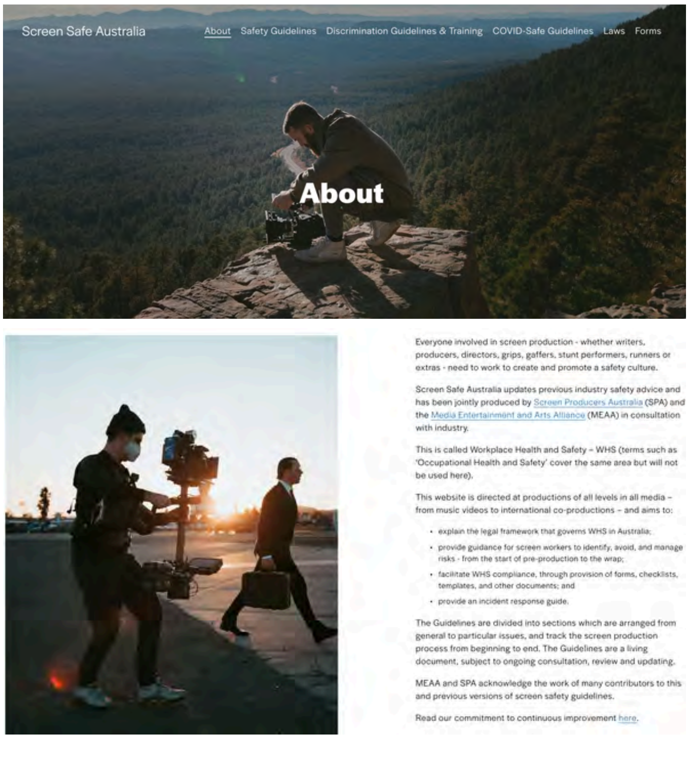
MEMBER MATTERS NEWSLETTER

INSTAGRAM PROFILE





NEW SPA WEBSITE HOMEPAGE & JOIN PAGE



WWW.SCREENSAFETY.COM.AU

WWW.MAKEITAUSTRALIAN.COM

WWW.SAVECHILDRENSCONTENT.ORG

WWW.SCREENFOREVER.ORG.AU

PUBLICITY

Driven by a targeted PR strategy designed to build public awareness and backing for the key challenges facing the screen industry, SPA maintained a strong presence across Australia's trade outlets and major metropolitan media over the past financial year.

Our work delivered extensive coverage, with interviews and mentions featured in hundreds of stories across television, print, radio, and online platforms.

The strategy centred on two main pillars: SCREEN FOREVER and policy advocacy, particularly around streaming regulation.

This year's media highlights included coverage in the Australian Financial Review, Guardian Australia, Sydney Morning Herald, Capital Brief, ABC Radio National, The Daily Aus, Sky News TV, ABC News TV, Crikey, The Australian, and The Canberra Times.

We also achieved strong visibility in leading local and international trade titles such as C21 Media, Deadline, Mediaweek, Kidscreen, and Mumbrella.

We were especially pleased to welcome back IF Magazine as the Official Media Partner of SCREEN FOREVER and look forward to continuing this collaboration in the year ahead, while also exploring new partnership opportunities.

LESBIAN SPACE PRINCESS, WE MADE A THING STUDIOS

EVENTS

TEENAGE BOSS: THE NEXT LEVEL, MCAVOY MEDIA

PITCH ON DEMAND

BAY OF FIRES, ARCHIPELAGO PRODUCTIONS

Pitch on Demand returned for its fourth year in 2024, drawing strong engagement from SPA members and industry partners alike. Almost 500 members tuned into online commissioner briefings, which set the stage for a total of 121 submissions from 103 individual producers.

From this pool of pitches, 19 members were selected to advance and secure valuable one-on-one meetings with leading commissioners.

This year's program was supported by major partners Foxtel/BINGE, Apple TV+, and Warner Bros. Discovery, giving producers the rare opportunity to present their projects directly to some of the industry's most influential decision-makers.

By inviting members at every stage of their career to participate, Pitch on Demand continues to deliver a unique and accessible pathway for Australian producers to fast-track their projects and connect with the right platforms.

SPA members who secured a pitch meeting,

- **Sonia Borella** - Borella Films
- **Tony Cavanaugh** - Beyond
- **Tony Ginnane** - FG Film Productions
- **Duy Huynh** - Beyondedge
- **Mark Fennessy** - Helium
- **Hugh Humphreys** - Hustle Media
- **Kate Hynes** - Good Apples Pictures
- **Tony Jackson** - Chemical Media
- **Richard Kelly** - Independent
- **Joshua Koske** - Elsewhere Here Productions
- **Daniel Lloyd** - Opening Credits
- **Phillip Nashed** - The PMN Group
- **Monica O'Brien** - Ambience Entertainment
- **Robert Redmond** - Cloudwalker Films
- **Matt Reeder** - Night Kitchen Productions
- **Penny Wall** - Common Thread Entertainment
- **Tim Walker** - Independent
- **Melinda Wearne** – Beyond Entertainment
- **Grace Uther** - Independent

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
- **Tina McLaren**, Senior Commissioner Scripted, Warner Bros. Discovery

GENR8

GENR8 2024

GENR8 remains an ever-popular one-day ideas forum and networking event - and returned for a second time to Melbourne on 14 August 2024. The event was 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 how the artist can remain at the core of creative expression, how IP can be retained across multiple mediums, discussions around the pros and cons of AI, how creators are forging their paths without commissioning deals, the legalities involved in producing, and game development.

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:

- **Ben Armstrong** - Awesome Black
- **Andy Barclay** - SPA
- **Hannah Barnes** - VA Media
- **Deirdre Brennan** - Screen Australia
- **Paul Callaghan** - VicScreen
- **Matthew Deaner** - SPA
- **Jenny Farrar** - Media Super
- **Jason Goldberg** - Wattpad WEBTOON Studios
- **Millie Holten** - Toot Games
- **Jessie Hughes** - Leonardo.Ai
- **Sam Lingham** - haven't You Done Well & Grouse House TV
- **Elijah McDonald** - GUCK
- **Sorcha Millican-Nagle** - Playside Studios
- **Lee Naimo** - Screen Australia
- **Alex Proyas** - Mystery Clock
- **Vidya Rajan** - Screenwriter
- **Jesse Roberts** - RMIT
- **Cam Rogers** - Cam Rogers Legal
- **Melanie Rowland** - Lilydale Films
- **Jake Strasser** - House House
- **Ariel Waymouth** - VicScreen
- **Stephanie Westwood** - Orange Entertainment Co.
- **Virginia Whitwell** - GoodThing Productions
- **Jojo Zhou** - Massive monster

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 implications of key policy decisions, industrial development, and provide post-market intelligence.

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

The topics covered included:

- **15 July 24** - Streaming Regulations Update Member Webinar
- **23 July 24** - Post-market webinar: Sunny Side of the Doc
- **30 July 24** - SPA Industry Briefing - CMPA
- **29 Aug 24** - SPA Masterclass Series: Private Equity
- **13 Sept 24** - SPA Industry Briefing - Produktions Allianz (German Producers Alliance)
- **27 Sept 24** - SPA Industry Briefing – USPA & AnimFrance
- **15 Oct 24** - Post-market webinar: TIFF
- **11 Nov 24** - Post-market webinar: MIPCOM
- **17 Dec 24** - Post-market webinar: Content London & International Film Festival of India 2024
- **11 Feb 25** - Kate Carnell - Introductory SPA Member Webinar
- **4 Jun 25** - Post-market webinar: Cannes
- **26 Jun 25** - SPA Member Webinar: Documentary Marketplace Outlook & Screen Australia Guideline Update

WARM PROPS, RAMU PRODUCTIONS

PRISM

We welcomed the return of PRISM, our thought leadership forum for Australia's screen industry, bringing together industry leaders to discuss how the industry should approach Generative Artificial Intelligence (Gen AI).

Hosted at Disney Studios Australia, and supported by Media Super, Prism was moderated by Dr Simon Longstaff AO, Executive Director of the Ethics Centre. Simon guided three open conversations, each addressing how Gen AI will intersect with the screen industry and highlighting the potential opportunities and threats the sector could face.

Speakers were as follows:

- **Prof. Angie Abdilla** - ANU
- **Andy Barclay** - SPA
- **Grainne Brunsdon** - Screen Australia
- **Charlie Chan** - Composer
- **J.J. Fiasson** - Leonardo.AI
- **Simon Kennedy** - United Voice Artists Australia
- **Nadia Lee** - That's My Face
- **Dr Simon Longstaff AO** - Ethics Centre
- **Claire Pullen** - AWG
- **Bill Simpson-Young** - The Gradient Institute
- **Barbara Stephens** - Flying Bark Productions
- **Tracey Vieira** - Hoodlum Entertainment

BREAKFAST BRIEFINGS & TAKEAWAYS

Last financial year saw the return of SPA's Breakfast Briefings and Takeaways. The Breakfast Briefings were in-person events, and the Takeaways were recorded conversations at Tribal Apes Studios with similar content to the Briefings, created for distribution throughout the SPA membership.

The first of the in-person briefings at Disney Studios Australia took place in October 2024, with the then recently appointed Australian Broadcasting Corporation (ABC) chair, Kim Williams AM, as the special guest speaker.

The briefing took place from 9:00 to 11:00 am on **Thursday, 24 October 2024**.

Attendees heard from one of the Australian screen sector's most influential leaders, who shared invaluable insight into his vision for one of Australia's national broadcasters and our industry, including his perspectives on the evolving media landscape and how this will continue to affect screen production.

The second briefing was with special guest Wayne Garvie, President, International Production at Sony Pictures Television.

The briefing took place from 8:30 - 10:30am on Wednesday, **12 February 2025**, also at Disney Studios Australia.

This briefing saw Wayne share invaluable insight into how he leads Sony's global network of production companies outside the US, covering Europe, Latin America and Australia.

WAYNE GARVIE, PRESIDENT, INTERNATIONAL PRODUCTION AT SONY PICTURES TELEVISION

SCREEN BUSINESS ESSENTIALS

The ever-popular Screen Business Essentials course, presented in conjunction with AFTRS, and supported by Media Super was held online in **October 2024** and **February 2025.**

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
- **Tsu Shan Chambers** - Wise Goat Productions
- **Chris Chow** - Creative Lawyers
- **Jane Corden** - Entertainment Partners Australia
- **Carmel Creswell** - Count Out Loud
- **Ester Harding** - Mind The Gap Film Finance
- **Michelle Hardy** - SPA
- **Jill Hewitt** - Entertainment Partners Australia
- **Peter Herbert** - AFTRS
- **Blake Jenkins** - Count Out Loud
- **Steven Smith** - Media Super


THE GREAT AUSTRALIAN BAKE OFF, BBC STUDIOS AUSTRALIA

SCREEN BUSINESS ESSENTIALS: NAVIGATING GROWTH

THE KIMBERLEY, WILD PACIFIC MEDIA

SPA's Screen Business Essentials: Navigating Growth, a one-day course, presented in conjunction with AFTRS, and supported by Media Super, was held online in **November 2024** and **June 2025**, 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
- **Chris Chow** - Creative Lawyers
- **Kylie De Fresne** - Goalpost Pictures
- **Emma Fitzsimons** - Princess Pictures
- **Rebecca Hardman** - See-Saw Films
- **Michelle Hardy** - SPA
- **Emma Madison** - Screenrights
- **Robbie Miles** - AFTRS
- **Steven Smith** - Media Super

SPA MASTERCLASS SERIES

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

Topics were as follows:

- **August 2024** - Private Equity
- **March 2025** - Importing Foreign Actors & Creators
- **August 2025** - Structuring TV Development: From IP To Writers' Room

Speakers included:

- **Zoe Angus** - SPA
- **Andy Barclay** - SPA
- **Jason Burrows** - Jungle Entertainment
- **Matthew Carter** - Above The Line Accounting
- **Eric Feig** - Feig Finkel LLP
- **Peter Flanigan** - Feig Finkell LLP
- **Emma Madison** - Screenrights
- **Clare Mirabello** - Mirabello Media & IP Law
- **Ian Murray** - 113 Partners
- **Sara Richardson** - Endemol Shine Australia
- **Stephanie Scott** - Media Arts Lawyers
- **Lin Tam** - Immix Studios

THE CORRESPONDENT, POP FAMILY ENTERTAINMENT

TAKING YOUR SCRIPTED TV PROJECT TO MARKET

This annual course continues to be a hit, and the third iteration took place in **September 2024**, once again convened by SPA Industry Programs Consultant Michelle Hardy.

The two-day intensive course is prepared for early and mid-career producers working towards selling a show or 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:

- **Julie Eckersley** - Expanding Media
- **Jeffrey Engelen** - BETA FILM North America, Australia and New Zealand
- **Richard Finlayson** - Wooden Horse
- **Rick Kalowski** - Whoa Bandit Productions
- **Nakul Legha** - SBS
- **Tyler Massey** - Happy Accidents
- **Carrie Stein** - Dynamic Television
- **Rakel Tansley** - Screen Australia
- **Claire Tonkin** - CJZ
- **Jude Troy** - Wooden Horse
- **Andrea Ulbrick** - Screen Australia
- **Sophia Zachariou** - Screen Executive


AUSTIN, NORTHERN PICTURES

SCREEN FOREVER

SPA CONNECT MARKET AT SCREEN FOREVER 39

SCREEN FOREVER IN REVIEW

$250M+
Worth of Deals Done Each Year

2,000+
SPA Connect Opportunities

1,000+
Delegates

150+
Speakers & Moderators

45+
Sessions

20
SPA Awards Winners

13
Countries Represented

12
Ones to Watch Participants

5
Social Events

INTRODUCTION

JULIE ECKERSLEY

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 39 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 13 countries to be inspired across 45+ insightful sessions lead by 150+ 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

'This was my first SCREEN FOREVER and conference in general, and I had a blast! I was able to connect with so many creatives and companies. 10/10'

'This experience has truly levelled up my access to people, projects, and knowledge. I may still be emerging, but now I feel like I'm in the right rooms—with the right people—and I'm building the foundation to get my slate of projects off the ground.'

'It was a great opportunity to see old faces and meet new ones! Great venue and set up. Thoroughly enjoyed my time.'

This was my first SCREEN FOREVER and I was very impressed with the calibre of speakers and panels, as well as the opportunities to network.'

'The talks were insightful and inspiring. All staff and organisers were super helpful. All in all, it was a fantastic and very productive experience.'

'I had a wonderful time both at the online market and the in-person conference'

'This was my third year attending SCREEN FOREVER and my most enjoyable.'

'I found that there was such a welcoming, kind and inclusive feel to the conference. People were really approachable and there was so much to learn and be inspired by.'

'Thanks again for coordinating this fabulous event for creatives and producers, it really is inspiring to be amongst so many talented human beings'

'This was my first SCREEN FOREVER, and after being in the industry for 15+ years, it is the best film conference I've ever attended!'

CANADA CONNECT

CANADA CONNECT DELEGATION

In 2025, SPA was excited to partner with the Canadian Media Producers Association (**CMPA**) to introduce Canada Connect, the third iteration of the Global Connect initiative.

14 Canadian and 18 Aussie producers were selected to take part in the program, which aimed to accelerate co-production and partnership opportunities between both nations.

The participants started the SCREEN FOREVER action with a bespoke symposium of exclusive talks and curated meetings held at Burleigh Heads Surf Club, with co-productions, financing and local incentives hot on the agenda.

This thought-provoking day was rounded out with dinner at Palette, 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.

With an official co-production agreement in place between the two nations, the Canadian 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, Canada Connect:

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

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

DEIRDRE BRENNAN & KAREN THORNE-STONE


DELEGATES NETWORKING


VALERIE CREIGHTON & MATTHEW DEANER


CANADA CONNECT DELEGATES RECIEVING WELCOME TO COUNRTY

DAY ONE

VIRGINIA TRIOLI & CAILAH SCOBIE, STATE OF PLAY

Day One of SCREEN FOREVER kicked off with an engaging Launchpad workshop for first timers, followed by the ever-popular Official Opening, which began with a rousing Welcome to Country delivered by Yugambeh Elder and Songwoman, Dr Candace Kruger, YRACA, followed SPA CEO Matthew Deaner who was joined by Screen Queensland CEO, Jacqui Feeney, and then delegates were welcomed by SPA Council Chair Kate Carnell.

Next up, Australian media personality Virginia Trioli hosted **State of Play**, where a panel of key executives explore the challenges of capturing audience attention in a content-saturated world.

This year, the **Hector Crawford Memorial Lecture** was delivered by Wesley Enoch, a Quandamooka man from Minjerribah and Professor of Indigenous Practice at Creative Industries QUT with a 35 year career as a writer and director for the stage.

Delegates then saw SPA Council President Tracey Vieira join Screen Australia Chair **Michael Ebeid AM** on stage as he explained how the agency will support and shape a vibrant, viable Australian screen industry.

The final session of the day saw veteran Hollywood producer and executive **Eric McLeod** sit down for an In Conversation session with the Gold Coast Film Commission's, Gina Black.

Eric shared insights into the evolving landscape of international production, the logistics behind mounting major studio films, and how Australian talent and locations play an increasing role in global filmmaking.

Day One concluded poolside by welcoming visiting guests at the International Partner Drinks, followed by the enormously popular **Audio Network Opening Night Drinks**.

OFFICIAL OPENING


LAUNCHPAD


HECTOR CRAWFORD MEMORIAL LECTURER WESLEY ENOCH


PRODUCING BLOCKBUSTERS WITH ERIC MCLEOD

DAY TWO

INDIE TV - IS IT A THING

The second day of SCREEN FOREVER was undoubtedly the busiest, with 26 sessions and social events taking place during the day.

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

Delegates then hit the ground running with several informative and engaging sessions, including the popular **SCREEN WARS: Trump vs Global Trade**, which was extremely topical given Trump's proposed tariffs on international film being announced that day.

The day progressed with a range of well-received sessions, including **How I Won the Pitch: Unscripted Edition**, **Canada and Australia: Breaking Down the Success of our Co-Productions**, **Taking Australian Adult Animation to the World... and to Australia**, and **Cultural Safety for International Co-Productions** to name a few.

Post afternoon tea break, delegates prepared for more sessions packed with local and International screen executives discussing poignant and burning screen topics.

Indie TV - Is It a Thing saw SPA's Andy Barclay host a panel of experts and steer a conversation examining how to sustain independent TV production despite skyrocketing expenses.

Then Federal Senator Perin Davey joined SPA CEO Matthew Deaner and SPA Council Chair Kate Carnell AO to discuss what the likely dynamics would be post-election and to dissect the results from the May poll.

First Nations Futures: Charting a Bold New Era at NITV saw executives from the broadcaster discuss their strategies and priorities for 2025.

The final session of the day was **Australia vs the World: How to Secure an International Audience** which explored Why does Australia's international market presence remain limited on the global stage.

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

GOLD COAST DEPUTY MAYOR, REPRESENTING MAYOR TOM TATE AT CITY OF GOLD COAST MAYOR'S SUNSET SOCIAL

THE VALUE OF THE PRODUCER CREDIT

SCREENRIGHTS SPEED NETWORKING HOUR

SCREEN WARS - TRUMP VS GLOBAL TRADE

DAY THREE

HUGH MARKS & VIRGINIA TRIOLI

Delegates started Day Three of SCREEN FOREVER with the **State of Play with Hugh Marks, Managing Director of the ABC** session, which saw Hugh deliver a unique presentation of his projected outlook on the industry, followed by Q&A, moderated by Virginia Trioli.

The rest of the day was busy with 21 sessions and social events, including Meet the Funders: Screen Australia, where agency executives discussed changes the agency sees coming up in the next 12 months and new initiatives, followed by an opportunity for Q&A.

The **Publishers Pitch Panel,** which offered producers a prime opportunity to discover standout stories from publishers, agents, and authors.

Kyas Hepworth, Head of Screen NSW, moderated **Reboots vs Originals**, where a panel of experts discussed remakes being produced locally, questioning whether remakes are a better bet than originals.

Comfort TV was in the spotlight during **The Power of Procedurals & Comfort TV - Why We Keep Coming Back**, where leading international producers and screen executives broke down the appeal of staple genres, revealing how structure, character familiarity, and emotional payoff keep audiences engaged.

International speakers **Lynn Renee Maxcy**, **Ali Weinstein,** and **Patti Miller** sat on the **A Climate for Stories** session, moderated by Catherine Nebauer, and explored practical approaches to embedding meaningful messages into narratives that resonate with mainstream audiences.

The final session of the day was **Redlight Greenlight**, where a packed room watched in real time as a team of industry pros brainstormed a project live from early concept to something ready for market.

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**.

REBOOTS VS ORIGINALS


23RD ANNUAL SPA AWARDS


MEET THE FUNDERS: SCREEN AUSTRALIA


SCREEN FOREVER GALA PARTY

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 that take Australian stories to the world.

Hosted by Actor and Comedian Nina Oyama, the night saw 20 prominent companies celebrated across 18 competitive categories.

The Media Super Production Business of the Year Award went to Northern Pictures, while Brisbane-based production studio Ludo Studio was awarded Animated Production of the Year for *Bluey* and Drama Series Production of the Year for *Thou Shalt Not Steal*.

In addition to recognising Australian productions and production businesses, the ceremony also celebrated Lana Greenhalgh as the recipient of the Commissioner of the Year Award and veteran producer and industry trailblazer Antony I. Ginnane with the Lifetime Achievement Award.

Australian screen stars including Alistair Baldwin (Writer & Director) Nicholas Brown (Fake, NCIS: Sydney), Charlotte Friels (Nitram), Chloe Hayden (Heartbreak High), Genevieve Hegney (Colin from Accounts), Jenna Owen (Optics, Nugget is Dead: A Christmas Story), Charlotte Stent (Bluey), Vic Zerbst (Optics, Nugget is Dead: A Christmas Story) and Natalie Miller AO attended the ceremony and presented awards throughout the night.

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

NINA OYAMA, HOST OF 23RD ANNUAL SPA AWARDS

VINCENT SHEEHAN
COMEDY PROGRAM OR SERIES PRODUCTION OF THE YEAR

IN FILMS, FEATURE DOCUMENTARY PRODUCTION OF THE YEAR

WOODEN HORSE & WILDBEAR ENTERTAINMENT
DOCUMENTARY PROGRAM OR SERIES PRODUCTION OF THE YEAR

WINNERS

NORTHERN PICTURES , MEDIA SUPER PRODUCTION BUSINESS OF THE YEAR WINNER

The full list of winners is as follows:

__Production Awards__

- **Production Awards Animated Production of the Year** - *Bluey*, Ludo Studio
- **Children's Series Production of the Year** - *Windcatcher*, Every Cloud Productions & Unless Pictures
- **Comedy Program or Series Production of the Year** - *Fisk* S3, Origma 45
- **Documentary Program or Series Production of the Year** - *Stuff the British Stole* S2, Wooden Horse & WildBear Entertainment with Cream Productions
- **Drama Series Production of the Year** - *Thou Shalt Not Steal*, Ludo Studio
- **Entertainment Production of the Year** - *Tony Armstrong's Extra-Ordinary Things*, Fremantle Australia
- **Feature Documentary Production of the Year** - *Unbreakable: The Jelena Dokic Story*, In Films
- **Feature Film Production of the Year** - *Runt*, See Pictures
- **Online Series Production of the Year** - *Bad Ancestors*, Purple Carrot Entertainment
- **Reality Series Production of the Year** - *The Great Australian Bake Off* S8, BBC Studios Australia
- **Short Film Production of the Year** - *Wishes: Windows & Nests,* Karu-Karu

Telemovie or Miniseries Production of the Year - *After the Party*, Lingo Pictures & Luminous Beast

__Business Awards__

- **Breakthrough Business of the Year** - Kindling Pictures
- **Media Super Production Business of the Year** - Northern Pictures
- **Screen Business Export Award** - Jungle Entertainment for Good Cop, Bad Cop
- **Services & Facilities Business of the Year** - TAG

__Individual Awards__

- **Commissioner of the Year Award** - Lana Greenhalgh, The Foxtel Group
- **Lifetime Achievement Award** - Antony I. Ginnane

The Awards ceremony also saw Rae Choi named as the recipient of the $20,000 Ones To Watch Screen Placement, which is supported by Screen Australia. Helium Pictures was also announced as the winner of the annual SDIN Award for their production, The Assembly.

JASON STEPHENS
TELEMOVIE OR MINI SERIES PRODUCTION OF THE YEAR

LANA GREENHALGH,
COMMISSIONER OF THE YEAR

ANTONY I. GINNANE,
LIFETIME ACHIEVEMENT AWARD

LUDO STUDIO, ANIMATED PRODUCTION OF THE YEAR

ONES TO WATCH

RAE CHOI, ONES TO WATCH SCREEN PLACEMENT RECIPIENT

ONES TO WATCH

2024 ONES TO WATCH COHORT AT 23RD ANNUAL SPA AWARDS

Now celebrating its 12th 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 guiding 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 the Ones To Watch Screen Placement, supported by Screen Australia.

This grant provides AU$20,000 to secure a placement with a production company anywhere in the world. Rae Choi was this year's winner and will use the grant to travel to Europe and work with two production companies, including Paloma Productions (Copenhagen, Denmark) & Heretic (Athens, Greece).

Ultimately, one of the most valuable aspects of the program has consistently been the networking opportunities. This year was no exception, with the program's partners and members of the SPA Practitioner Programs initiative included in formal and informal networking events.

The cohort also had the exclusive opportunity of VIP meet-and-greets with international guests, including Noel Hedges, Lionsgate, and Carrie Stein, of Dynamic Television.

The 2024 Ones To Watch was supported by Screen Australia, Film Finances, Fulcrum Media Arts Lawyers, Media Super, SBS and Screen NSW.

PARTICIPANTS

RITA ARTMANN
MENTOR: LAUREN BROWN, LUDO STUDIO

NAVID BAHADORI
MENTOR: KYLIE WASHINGTON, BBC STUDIOS AUSTRALIA

LILLA BERRY
MENTORS: DAVID JOWSEY & GREER SIMPKIN, BUNYA PRODUCTIONS

RAE CHOI
MENTOR: REBECCA SUMMERTON, CLOSER PRODUCTIONS

SHONETL KETCHELL
MENTORS: BAIN STEWART & LEAH PURCELL, OOMBARRA PRODUCTIONS

SCARLETT KOEHNE
MENTOR: ROB GIBSON, EASY TIGER PRODUCTIONS

CECILIA LOW
MENTOR: REBECCA BARRY, MEDIA STOCKADE

JOSEPH MELDRUM
MENTOR: SCHUYLER WEISS, BAZMARK

JESSICA MURPHY
MENTOR: DAN LAKE, ORANGE ENTERTAINMENT CO.

GEORGIA NOE
MENTOR: VINCENT SHEENAN, ORIGMA 45

KARA PISCONERI
MENTOR: LISA SHAUNESSY, INDEPENDENT

AMANDA SPAGNOLO
MENTOR: PENNIE BROWN, PRINCESS PICTURES

MENTORS

Rita Artmann
Mentor: Lauren Brown, Ludo Studio

Navid Bahadori
Mentor: Kylie Washington, BBC Studios ANZ

Lilla Berry
Mentors: David Jowsey & Greer Simpkin, Bunya Productions

Rae Choi
Mentor: Rebecca Summerton, Closer Productions

Shontell Ketchell
Mentors: Bain Stewart & Leah Purcell, Oombarra Productions

Scarlett Koehne
Mentor: Rob Gibson, Easy Tiger Productions

Cecilia Low
Mentor: Rebecca Barry, Media Stockade

Joseph Meldrum
Mentor: Schuyler Weiss, BAZMARK

Jessica Murphy
Mentor: Dan Lake, Orange Entertainment Co.

Georgia Noe
Mentor: Vincent Sheehan, Origma 45

Kara Pisconeri
Mentor: Lisa Shaunessy, Independent

Amanda Spagnolo
Mentor: Pennie Brown, Princess Pictures

WEBINARS

Making the most of the Ones To Watch program
Speakers: Dale Fairbairn

Creating a Sustainable Screen Business
Speakers: Blake Northfield / Rebecca Barry

Producer Intel with Wooden Horse
Speakers: Jude Troy / Matt Okine, Wooden Horse

Producer Intel on Marketing & Distribution
Speakers: Marc Woodbridge / Maslow Entertainment / Film Finances

Producer Intel with Zach Parker, Fulcrum Media Finance
Speakers: Paul Wiegard / Michael Matrenza

Producer Intel with Emile Sherman, See-Saw Films
Speaker: Emile Sherman, See-Saw Films

SCREEN FOREVER 39 Bootcamp
Speakers: Jessica Giacco, Tsu Shan Chambers, Robbie Milne, Tessa Mansfield-Hung

Media Arts Law
Speaker: Stephanie Scott, Media Arts Lawyers

RAE CHOI, SCREEN FOREVER 39

KARA PISCONERI, SCREEN FOREVER 39

KYLIE WASHINGTON, NAVID BAHADORI & CECILIA LOW
SCREEN FOREVER 39

RITA ARTMANN, SCREEN FOREVER 39

JESSICA MURPHY, 23RD ANNUAL SPA AWARDS

FINANCE

GREAT AUSTRALIAN ROAD TRIPS, MINT PICTURES

Screen Producers Association of Australia

ABN: 46 091 470 324

Financial Statements

For the Year Ended 30 June 2025

Screen Producers Association of Australia

ABN: 46 091 470 324

Contents

For the Year Ended 30 June 2025

Operating Report

30 June 2025

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 2025.

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 & Producer Councillor	1 July 2024 - 30 June 2025
Suzanne Ryan	Vice President & Producer Councillor	1 July 2024 - 30 June 2025
Greg Woods	Producer Councillor	1 July 2024 - 30 June 2025
Lisa Scott	Producer Councillor	1 July 2024 - 30 June 2025
Nick Murray	Producer Councillor	12 December 2024 - 30 June 2025
Aaron Fa'aoso	Producer Councillor	12 December 2024 - 30 June 2025
Jillian Hewitt	Services Councillor	12 December 2024 - 30 June 2025
Tsu Shan Chambers	Producer Councillor	1 July 2024 - 12 December 2024
Veronica Fury	Producer Councillor	1 July 2024 - 12 December 2024

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 deficit for the Screen Producers Association of Australia for the year ended 30 June 2025 was $61,547 (2024: surplus of $117,903).

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.

Operating Report

30 June 2025

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 767 (30 June 2024: 661).

Number of employees

The total number of full-time equivalent employees as at 30 June 2025 was 14 (30 June 2024: 13).

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:

T. V

Tracey Vieira
President

Dated: 10 October 2025

Committee of Management Statement

For the Year Ended 30 June 2025

On 10 October 2025 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 2025:

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.

T. V

Tracey Vieira
President

Dated: 10 October 2025

Statement of Profit or Loss and Other Comprehensive Income

For the Year Ended 30 June 2025

	Note	2025 $	2024 $
Revenue	4	**3,692,643**	3,768,467
Other income	4	**76,170**	77,070
		3,768,813	3,845,537
Employee benefits expense	5	**(2,201,238)**	(2,071,360)
Seminar and conference expenses		**(797,685)**	(917,528)
Lease expenses	11	**(131,891)**	(121,504)
Contractors		**(137,328)**	(150,016)
Travel expenses		**(114,811)**	(90,700)
IT expenses		**(80,019)**	(46,728)
Industry programs		**(23,500)**	(27,500)
Affiliation fees	5	**(54,222)**	(48,876)
Depreciation expense	9(a),10(a)	**(76,407)**	(40,765)
Advertising and promotion		**(14,489)**	(6,962)
Meeting expenses		**(60,241)**	(48,451)
Legal fees		**(2,491)**	(48,704)
Other operating expenses		**(136,038)**	(108,540)
Result for the year		**(61,547)**	117,903
Other comprehensive income for the year		**-**	-
Total comprehensive income for the year		**(61,547)**	117,903

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 2025

	Note	2025 $	2024 $
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6	**1,094,763**	730,333
Trade and other receivables	7	**258,582**	90,233
Financial assets	8	**700,000**	1,400,000
Prepayments		**40,127**	24,614
TOTAL CURRENT ASSETS		**2,093,472**	2,245,180
NON-CURRENT ASSETS			
Property, plant and equipment	9	**18,219**	24,654
Intangible assets	10	**241,666**	187,625
Right-of-use assets	11	**400,766**	24,493
TOTAL NON-CURRENT ASSETS		**660,651**	236,772
TOTAL ASSETS		**2,754,123**	2,481,952
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	12	**260,955**	243,200
Lease liabilities		**115,409**	28,845
Employee benefits	13	**126,656**	140,973
Other financial liabilities	14	**236,906**	307,978
TOTAL CURRENT LIABILITIES		**739,926**	720,996
NON-CURRENT LIABILITIES			
Lease liabilities		**296,728**	-
Employee benefits	13	**58,085**	40,025
TOTAL NON-CURRENT LIABILITIES		**354,813**	40,025
TOTAL LIABILITIES		**1,094,739**	761,021
NET ASSETS		**1,659,384**	1,720,931
EQUITY			
Retained earnings		**1,659,384**	1,720,931
TOTAL EQUITY		**1,659,384**	1,720,931

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

For the Year Ended 30 June 2025

	Retained Earnings $
Balance at 1 July 2024	**1,720,931**
Result for the year	**(61,547)**
Balance at 30 June 2025	**1,659,384**
Balance at 1 July 2023	1,603,028
Result for the year	117,903
Balance at 30 June 2024	1,720,931

The accompanying notes form part of these financial statements.

Statement of Cash Flows

For the Year Ended 30 June 2025

	Note	2025 $	2024 $
CASH FLOWS FROM OPERATING ACTIVITIES:			
Receipts from members and other revenue		**3,810,950**	4,216,487
Payments to employees and suppliers		**(3,976,719)**	(3,953,498)
Interest received		**64,170**	45,973
Net cash provided by/(used in) operating activities	20	**(101,599)**	308,962
CASH FLOWS FROM INVESTING ACTIVITIES:			
Purchase of plant and equipment		**(11,413)**	(16,093)
Purchase of intangible assets		**(112,600)**	(151,957)
Proceeds from/(payments for) investments		**700,000**	(1,000,000)
Net cash provided by/(used in) investing activities		**575,987**	(1,168,050)
CASH FLOWS FROM FINANCING ACTIVITIES:			
Repayment of borrowings - lease payments		**(109,958)**	(103,811)
Net cash provided by/(used in) financing activities		**(109,958)**	(103,811)
Net increase/(decrease) in cash and cash equivalents held		**364,430**	(962,899)
Cash and cash equivalents at beginning of year		**730,333**	1,693,232
Cash and cash equivalents at end of financial year	6	**1,094,763**	730,333

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the Year Ended 30 June 2025

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.

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.

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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

2 Material Accounting Policy Information

(a) Revenue and other income

Revenue from contracts with customers

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.

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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

2 Material Accounting Policy Information

(a) Revenue and other income

Specific revenue streams

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.

(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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

2 Material Accounting Policy Information

(c) Goods and services tax (GST)

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.

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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

2 Material Accounting Policy Information

(g) Leases

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.

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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

2 Material Accounting Policy Information

(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.

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 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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

2 Material Accounting Policy Information

(h) Financial instruments

Financial assets

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 assets has increased significant 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.

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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

2 Material Accounting Policy Information

(h) Financial instruments

Financial assets

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.

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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

2 Material Accounting Policy Information

(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.

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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

2 Material Accounting Policy Information

(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 2025. 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 2025 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 2025

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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

4 Revenue and Other Income

	2025	2024
	$	$
Revenue from contracts with customers		
- Compulsory levies	**1,496,585**	1,355,038
- Seminar and conference income	**1,747,233**	1,875,099
- Membership fees	**255,950**	278,535
- Sponsorships	**192,875**	259,795
	3,692,643	3,768,467
Other income		
- Grants	**12,000**	31,097
- Interest income	**64,170**	41,973
- Other income	**-**	4,000
	76,170	77,070
	3,768,813	3,845,537

(a) Disaggregation of revenue from contracts with customers

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

	2025	2024
Timing of revenue recognition		
- Over time	**255,950**	278,535
- At a point in time	**3,436,693**	3,489,932
Revenue from contracts with customers	**3,692,643**	3,768,467

Notes to the Financial Statements

For the Year Ended 30 June 2025

5 Result for the Year

	2025 $	2024 $
Employee Expenses		
Employees other than office holders		
Wages and salaries	**1,908,037**	1,793,453
Superannuation	**220,578**	197,665
Leave and other entitlements	**3,743**	20,674
Other employee expenses (including payroll tax)	**68,880**	59,568
	2,201,238	2,071,360
Grants and donations expense		
Donations - total paid that were $1,000 or less	**150**	900
Legal costs		
Other matters	**2,491**	48,704
Affiliation fees		
Creative Content Australia	**1,038**	1,000
Australian Copyright Council	**1,677**	1,638
International Institute of Communications	**1,650**	1,650
Australian Federation of Employers and Industries	**811**	811
South Australian Film Corporation	**500**	500
FIAPF Film Producers Worldwide	**8,546**	22,981
European Australian Business Council	**40,000**	20,000
Festival De Cannes	**-**	296
	54,222	48,876
Meeting expenses	**60,241**	48,451

Notes to the Financial Statements

For the Year Ended 30 June 2025

5 Result for the Year

	2025	2024
	$	$
Screen Forever conference income		
Ticket sales	**617,753**	609,018
Sponsorships	**1,001,544**	1,157,442
Registrations	**12,080**	20,310
Sundry	**24,141**	8,094
	1,655,518	1,794,864
Other seminar income	**91,715**	80,235
	1,747,233	1,875,099
Screen Forever conference expenses		
Booking and payment	**30,177**	39,650
Venue and equipment	**457,803**	538,694
Catering	**34,748**	28,377
Production	**105,114**	117,056
Travel	**91,030**	152,775
Marketing and promotion	**4,681**	17,151
Administration expenses	**3,585**	3,790
Contract labour	**56,416**	2,874
Other seminar expenses	**10,207**	10,341
	793,761	910,708

6 Cash and Cash Equivalents

Cash at bank	**1,094,763**	730,333

Notes to the Financial Statements

For the Year Ended 30 June 2025

7 Trade and Other Receivables

	Note	2025 $	2024 $
Trade receivables		**245,200**	76,851
Provision for impairment	(a)	**-**	-
Deposits		**13,382**	13,382
		258,582	90,233

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 2025 is determined as follows, the expected credit losses incorporate forward looking information.

30 June 2025	**Current**	**< 90 days overdue**	**> 90 days overdue**	**Total**
Expected loss rate (%)	- %	- %	- %	
Gross carrying amount ($)	**172,078**	**39,801**	**33,321**	**245,200**
ECL provision	-	-	-	-

30 June 2024				
Expected loss rate (%)	- %	- %	- %	
Gross carrying amount ($)	27,500	49,351	-	76,851
ECL provision	-	-	-	-

Notes to the Financial Statements

For the Year Ended 30 June 2025

8 Financial Assets

	2025	2024
	$	$
Financial assets at amortised cost		
Term deposits	**700,000**	1,400,000

9 Property, plant and equipment

	2025	2024
Office equipment		
At cost	**201,037**	191,513
Accumulated depreciation	**(182,818)**	(166,859)
	18,219	24,654

(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 2025	
Balance at the beginning of year	**24,654**
Additions	**11,413**
Depreciation expense	**(17,848)**
Balance at the end of the year	**18,219**
Year ended 30 June 2024	
Balance at the beginning of year	27,962
Additions	16,093
Depreciation expense	(19,401)
Balance at the end of the year	24,654

Notes to the Financial Statements

For the Year Ended 30 June 2025

10 Intangible Assets

	2025	2024
	$	$
Software		
Cost	**461,204**	348,604
Accumulated amortisation and impairment	**(219,538)**	(160,979)
	241,666	187,625

(a) Movements in carrying amounts of intangible assets

	Software
	$
Year ended 30 June 2025	
Balance at the beginning of the year	**187,625**
Additions	**112,600**
Amortisation	**(58,559)**
Closing value at 30 June 2025	**241,666**
Year ended 30 June 2024	
Balance at the beginning of the year	35,912
Additions	173,077
Amortisation	(21,364)
Closing value at 30 June 2024	187,625

Notes to the Financial Statements

For the Year Ended 30 June 2025

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 2025	
Balance at beginning of year	**24,493**
Additions to right-of-use assets	**493,250**
Depreciation charge	**(116,977)**
Balance at end of year	**400,766**
Year ended 30 June 2024	
Balance at beginning of year	122,466
Depreciation charge	(97,973)
Balance at end of year	24,493

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 $
2025					
Lease liabilities	**127,926**	**306,919**	**-**	**434,845**	**412,137**
2024					
Lease liabilities	29,061	-	-	29,061	28,845

Notes to the Financial Statements

For the Year Ended 30 June 2025

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:

	2025	2024
	$	$
Interest on lease liability	**9,949**	3,671
Short term lease expense	**4,965**	19,860
Depreciation expense	**116,977**	97,973
	131,891	121,504

Statement of Cash Flows

Total cash outflow for leases	**119,907**	127,342

12 Trade and Other Payables

Trade payables	**41,981**	25,904
GST payable	**77,417**	47,505
Sundry payables and accrued expenses	**141,557**	169,791
	260,955	243,200

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.

Payable for legal fees - other matters	**7,500**	-

Notes to the Financial Statements

For the Year Ended 30 June 2025

13 Employee Benefits

	2025	2024
	$	$
Current liabilities		
Annual leave	**58,606**	73,694
Long service leave	**68,050**	67,279
	126,656	140,973
Non-current liabilities		
Long service leave	**58,085**	40,025

(a) Total employee benefits attributable to:

	2025	2024
Employee provisions		
Employees other than office holders - Current		
Annual leave	**58,606**	73,694
Long service leave	**68,050**	67,279
	126,656	140,973
Employees other than office holders - Non-current		
Long service leave	**58,085**	40,025
	184,741	180,998

14 Contract Liabilities

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

	2025	2024
CURRENT		
Income in advance	**236,906**	307,978

The transaction price allocated to the remaining performance obligations (unsatisfied or partially unsatisfied) as at 30 June 2025 is $236,906 (30 June 2024: $307,978). 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 2024 was recognised as revenue during the year ended 30 June 2025.

Notes to the Financial Statements

For the Year Ended 30 June 2025

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	2025 $	2024 $
Financial assets			
Held at amortised cost			
Cash and cash equivalents	6	**1,094,763**	730,333
Trade and other receivables	7	**258,582**	90,233
Financial assets	8	**700,000**	1,400,000
Total financial assets		**2,053,345**	2,220,566
Financial liabilities			
Trade payables	12	**260,955**	243,200
Lease liabilities		**412,137**	28,845
Total financial liabilities		**673,092**	272,045

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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

15 Financial Risk Management

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

	Less than 1 year		Total	
	2025	2024	2025	2024
	$	$	$	$
Trade payables	**260,955**	243,200	**260,955**	243,200

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.

Notes to the Financial Statements

For the Year Ended 30 June 2025

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

	2025	2024
	$	$
Financial assets at amortised cost		
Term deposits - interest income	**64,170**	41,973

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:

	2025	2024
Short term employee benefits		
Salary (including any leave taken)	**541,938**	516,260
Other long term benefits (long service leave)	**7,530**	13,431
Post-employment benefits		
Post-employment benefits (superannuation)	**62,747**	59,688
	612,215	589,379

In addition to this $10,000 was paid in consulting fees to key management personnel (2024: $nil).

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

Notes to the Financial Statements

For the Year Ended 30 June 2025

17 Auditors' Remuneration

	2025	2024
	$	$
Remuneration of the auditor Daley Audit for:		
- auditing the financial statements	**13,250**	12,750

18 Contingencies

In the opinion of the Committee of Management the Association did not have any contingencies at 30 June 2025 (30 June 2024: 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.

20 Cash Flow Information

Reconciliation of result for the year to cashflows from operating activities

	2025	2024
Result for the year	**(61,547)**	117,903
Cash flows excluded from profit attributable to operating activities		
- depreciation (including right of use assets)	**193,384**	138,738
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	**(168,349)**	186,247
- (increase)/decrease in other assets	**(15,513)**	(18,713)
- increase/(decrease) in trade and other payables	**17,755**	5,315
- increase/(decrease) in employee benefits	**3,743**	20,674
- increase/(decrease) in income in advance	**(71,072)**	(141,202)
Cashflows from operations	**(101,599)**	308,962

Notes to the Financial Statements

For the Year Ended 30 June 2025

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.

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).

Report required under Subsection 255(2A)

For the Year Ended 30 June 2025

The Committee of Management presents the expenditure report as required under subsection 255(2A) of the Reporting Unit for the year ended 30 June 2025.

Category of expenses	2025 $	2024 $
Remuneration and other employment-related costs and expenses - employees	2,201,238	2,071,360
Advertising	14,589	7,675
Operating Costs	1,535,484	1,558,228
Donations to political parties	150	900
Legal costs	2,491	48,704

Tracey Vieira
President

Dated: 10 October 2025

Officer Declaration Statement

For the Year Ended 30 June 2025

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 2025 (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

Officer Declaration Statement

For the Year Ended 30 June 2025

- 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

T.V

Tracey Vieira
President

Dated: 10 October 2025

DALEY
AUDIT

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 2025, 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 ended 30 June 2025, notes to the financial statements, including material accounting policy information, 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 2025 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.

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CHARTERED ACCOUNTANTS
AUSTRALIA + NEW ZEALAND

DALEY
AUDIT

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 obtained at the date of this auditor's report is in the operating report accompanying the financial report.

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.

DALEY
AUDIT

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.

DALEY
AUDIT

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 Milgate
Partner

Wollongong

Dated: 10 October 2025

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

Liability limited by a scheme approved under Professional Standards Legislation.