



17 December 2019

Matthew Deaner
Executive Director
Screen Producers Association of Australia
Sent via email: info@screenproducers.org.au
CC: gary@roskant.com.au

Dear Matthew Deaner,

**Screen Producers Association of Australia
Financial Report for the year ended 30 June 2019 – (FR2019/220)**

I acknowledge receipt of the financial report for the year ended 30 June 2019 for the Screen Producers Association of Australia (the **reporting unit**). The documents were lodged with the Registered Organisations Commission (the **ROC**) on 6 November 2019.

The financial report has now been filed.

The financial report was filed based on a primary review. This involved confirming that the financial reporting timelines required under s.253, s.265, s.266 and s.268 of the Fair Work (Registered Organisations) Act 2009 (**RO Act**) have been satisfied, all documents required under s.268 of the RO Act were lodged and that various disclosure requirements under the Australian Accounting Standards, RO Act and reporting guidelines (**RGs**) have been complied with. A primary review does not examine all disclosure requirements.

Please note that the financial report for the year ending 30 June 2019 may be subject to an advanced compliance review.

You are not required to take any further action in respect of the report lodged. I make the following comments to assist you when you next prepare a financial report. The ROC will confirm these concerns have been addressed prior to filing next year's report.

Operating report

Trustee of superannuation entity

Subsection 254(2)(d) of the RO Act requires details of any officer or member of the reporting unit who is a trustee, or a director of a company that is a trustee, of a superannuation entity or an exempt public sector superannuation scheme.

If no officers or a member of the reporting unit is a trustee of a superannuation entity, the preferred wording to satisfy the subsection 254(2)(d) is:

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.

Please ensure in future years that the operating reports disclose information in accordance with the RO Act.

Prescribed information in Operating report

Regulation 159(c) requires an operating report to contain the name of each person who has been a member of the committee of management of the reporting unit at any time during the reporting period, and the period for which he or she held such a position. The ROC takes the words "at any time" to mean that all persons, whether they held their position for the full year or for part of the year, must be included.

I note that the names of Janelle Landers, Kate Crosser and Rachel Clements appeared in the previous year's operating report but did not appear in this year's operating report. There was no indication that Janelle Landers, Kate Crosser or Rachel Clements had resigned during, or at the end of, the previous year, and without any such indication the question arises whether their names have been inadvertently omitted.

In future years, please ensure that all persons are included and the periods for which they held their position are clearly indicated.

General purpose financial report (GPFR)

Membership subscriptions

I acknowledge receipt on 9 December 2019 of correspondence from the reporting unit regarding the decrease in membership subscriptions revenue in 2019 financial year. Please note that the amount disclosed for membership subscriptions must only contain amount received that relate to an entrance fees or periodic subscriptions for membership of the organisation.

Accounting judgments and estimates

Australian Accounting Standard *AASB 101 Presentation of Financial Statements* paragraph 122 requires that the notes to the financial statements include a discussion on the significant accounting judgments and estimates applied.

No such discussion has been included in the Notes. Please ensure in future years that the Notes are prepared in accordance with the Australian Accounting Standards.

Notice setting out sections 272(1), (2) and (3)

Subsection 272(5) of the RO Act requires the accounts to include a copy of subsections 272(1), (2) and (3) as follows:

- (1) A member of a reporting unit, or the Commissioner, 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).

Note 19 to the GPFR provides this information but is not an exact copy as required by the RO Act. In future, please ensure that this notice is disclosed in the GPFR in accordance with the RO Act.

Inconsistency in disclosure of financial information

The statement of changes in equity discloses a balance of retained earnings of \$767,036 for the 2019 financial year (2018: \$752,179). The officer's declaration statement includes a nil disclosure in relation to a balance in the general fund. It would appear that retained earnings is the reporting unit's general fund.

In future years, please ensure that items within the financial report are disclosed consistently.

Recovery of wages disclosure

Please note that under the 5th edition of the RG made under section 255 of the RO Act issued 4 May 2018 a recovery of wages activity statement is no longer required. Furthermore, the RGs no longer require a statement in regard to recovery of wages activity in the committee of management statement.

In place of the former requirements, item 13(e) of the 5th edition RGs requires the disclosure of any revenue derived from undertaking recovery of wages activity in either the statement of comprehensive income or the notes to the financial statements. If a recovery of wages activity has not occurred in the reporting period, a statement to this effect must be included in the financial statements, the notes or in an officer's declaration statement.

References to legislation and the ROC

Following the enactment of the Fair Work (Registered Organisations) Amendment Act 2016, the ROC is the new regulator for registered organisations, with effect from 1 May 2017. All references to the Fair Work Commission and General Manager must be changed to the ROC and Commissioner except in relation to declaration (e)(vi) in the committee of management statement.

I note that item (e)(vi) in the committee of management statement refers to the ROC instead of the Fair Work Commission.

Officer's declaration statement – to include all nil activity disclosures not elsewhere disclosed

Item 21 of the RGs states that if any of the activities identified within items 10-20 of the RGs have not occurred in the reporting period, a statement to this effect must be included either in the financial statements, the notes or in the officer's declaration statement. I note that the officer's declaration statement includes the following nil activity disclosures for which there was already an equivalent form of disclosure in the body of the notes:

- "Receive capitation fees from another reporting unit" is disclosed in both the statement of comprehensive income and the officer's declaration statement;
- "Incur fees as consideration for employers making payroll deductions of membership subscriptions" is disclosed in both note 4(d) and the officer's declaration statement;
- "Pay capitation fees to another reporting unit" is disclosed in both the statement of comprehensive income and the officer's declaration statement;
- "Pay legal costs relating to litigation" is disclosed in both note 4(g) and the officer's declaration statement; and
- "Pay a penalty imposed under the RO Act or the Fair Work Act 2009" is disclosed in both note 4(i) and the officer's declaration statement.

Please note that nil activities only need to be disclosed once.

Disclosure of grants or donations expenditure

RG 14(e) requires that where grants or donations have been paid, the total amounts paid are to be disclosed as follows -:

- (i) grants that were \$1,000 or less;
- (ii) grants that exceeded \$1,000;
- (iii) donations that were \$1,000 or less; and
- (iv) donations that exceeded \$1,000

The officer's declaration station discloses that nil was paid under categories (i), (ii) and (iv). The statement of comprehensive income, however discloses that \$136 was paid in grants and donations but does not distinguish the total amounts paid for each of the categories described above.

Please ensure in future years that this disclosure is made in accordance with RG 14(e).

Audit report

Registered auditor's details

Item 29(b) of the RGs state that the auditor's statement must specify the registered auditor's name and registration number. The auditor's statement provided states the name of the registered auditor but not the registration number.

Please ensure that in future years the auditor's statement includes both the name and registration number of the registered auditor.

Reporting Requirements

The ROC website provides a number of factsheets in relation to the financial reporting process and associated timelines. The website also contains the s.253 RGs and a model set of financial statements.

The ROC recommends that reporting units use these model financial statements to assist in complying with the RO Act, the s.253 RGs and Australian Accounting Standards. Access to this information is available via [this link](#).

If you have any queries regarding this letter, please contact me on (03) 9603 0764 or via email at kylie.ngo@roc.gov.au.

Yours sincerely,



Kylie Ngo

Registered Organisations Commission



SCREEN
PRODUCERS
AUSTRALIA

ANNUAL REPORT

2018/19



Top End Wedding, Goalpost Pictures

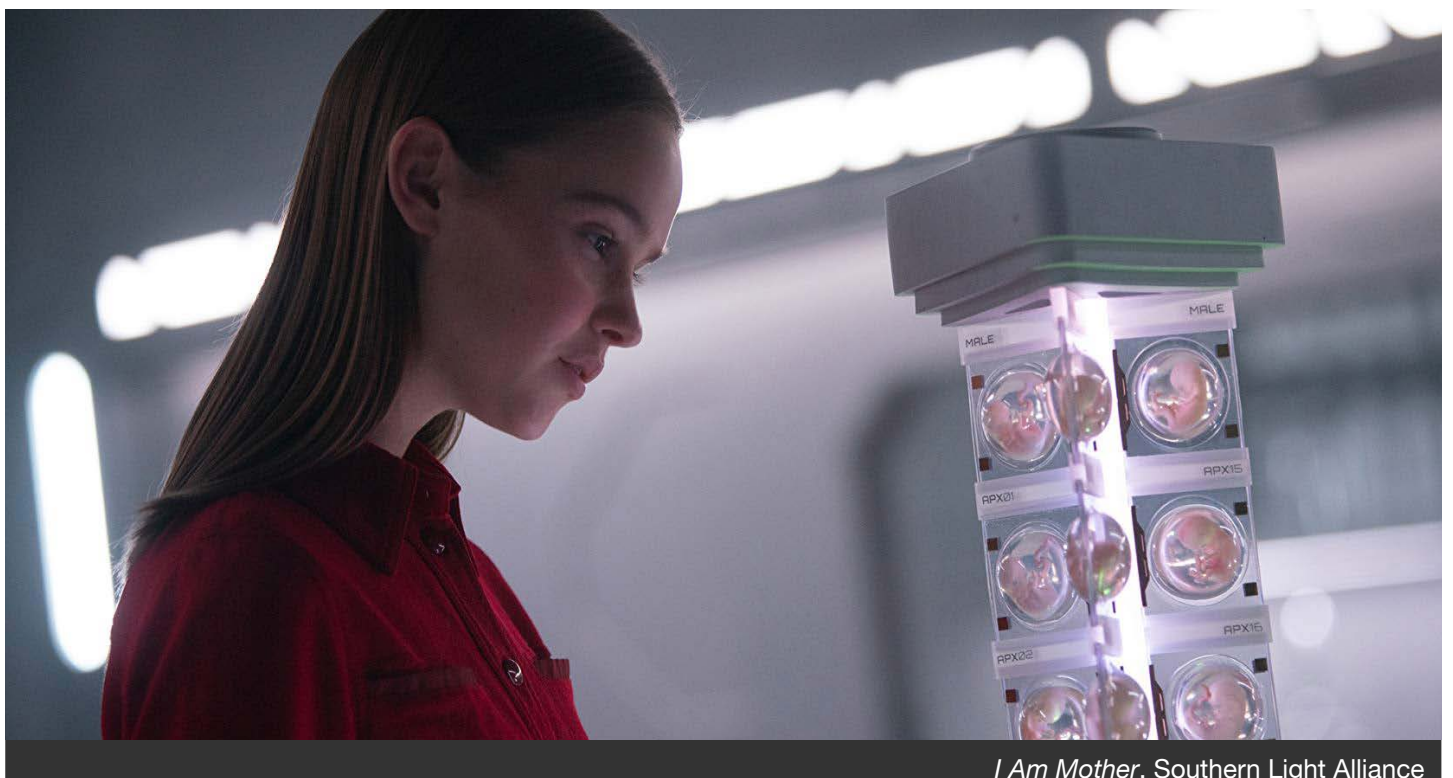
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Standing Up For Sunny, See Pictures

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I Am Mother, Southern Light Alliance

PRESIDENT'S REPORT



I have been proud to again serve as President of Screen Producers Australia in a year that has seen the continuing speed of change for our industry, a new Ministry with a continuing Government, and tinkering of a policy framework but not yet the major reforms we are all seeking.

The Australian TV business is in pretty good shape at present, despite all the turbulence in the sector. We have healthy levels of production, spurred on by existing incentives, investment from various domestic agencies, a decent number of international co-productions that we need to see grow, and buoyant exports. That said, with rapid changes in the TV landscape and advertising market and the rise of SVODs and international streaming services who lack obligations to the domestic market that the more established broadcasters have, if we sit back and do nothing, the writing could be on the wall. With this amount of global competitiveness for our talent, it wouldn't take much for our industry to lose our resource base to other better resourced and better regulated territories.

SPA has long campaigned for increased producer offsets, SVOD expenditure obligations and improved local content quotas to help its members, but we've had a period of regulatory inertia. Each of these still has relevance, but the battle continues to evolve: and it's never been as simple as producers vs. platforms in this discussion. I, the Council and the SPA Secretariat are continuing to focus energy about how all parts of our industry consider the issues as a whole – and adjust the settings for the benefit of the entire ecosystem but also critically for the benefit of our audience. This thinking will allow us to consider what our world will be like, or what we want it to be like from a longer term perspective and then examine what we can do to influence this. A new, holistic approach to mitigate the growing challenges we all face is the priority with a view to a set of reforms that reward risk and ensure fair and reasonable commitments to production to generate market stability.

We need to ask questions about Australian culture today and look at the facts, weighing up elements like erosion of ad revenue, the relevance of the schedule, local vs. international, the public good and access to platforms, before we can move in the right direction. And as producers, we need to be more adaptable and take a closer look at what we are making and why, and be more involved with the marketing of our content –

otherwise we run the risk of it being commoditised... and we'll have ourselves to blame.

We have a new Minister in Australia, Paul Fletcher. We have begun to work with him and our key stakeholders to discuss and refine our thinking about relevant policies that make it possible to not only get content made, but also help audiences be clear on what is available to them.

For SME's like my own business, we all rely on a high achieving and highly skilled SPA to help bring our industry forward in these conversations and to assist our sector to develop both in terms of policy frameworks, industrial agreements and increasingly international opportunities. We have never been better placed to have a meaningful seat at the policy table. Every member continues to have an invaluable contribution to play in to ensure that this happens through their commitment of financial resources, to their ideas and knowledge sharing. SPA's most important function is to continue to unite us and permit what can be a fragmented sector to speak with one clear, impactful, voice.

As our sector and businesses change and adapt, so must SPA. To that end, we have developed and our organisation has adopted a range of constitutional reforms as part of a recent Special Meeting for members. These modernise our governance and a range of internal processes to help strengthen our body. We anticipate having these

PRESIDENT'S REPORT

formally accepted by the Fair Work Commission shortly under whose structure we are registered.

For all of this ongoing and vital work, I want to thank the governance and leadership our Council and in particular Vice President Barbara Stephen provides as well as the ongoing and endless work that the SPA team lead by CEO Matthew Deaner deliver for us all.

I look forward to continuing to serve the industry in 2020.

Michael Tear
President, 2019



Animals, Closer Productions



Diary of an Uber Driver, Revolver

CEO's REPORT



There is a lot of opportunity falling into place for the Australian Screen Industry and SPA members. As our industry continues to expand and change at what has been a terrifying pace buoyed on by the rise and rise of global streaming services, we have started to feel the benefit of some of these new entrants into our Australian market. The key here is how to maintain a proportionate, consistent and long-term commitment to our sector from both incumbant businesses and these new entrants to ensure we can keep our creative resources well supported and connected to our Australian sector and not lured overseas never to return.

This opportunity is critical for us to capture as the long-term structural changes we are seeing start to settle in. This is critical not only for us but also the Australian economy and identity. Our capacity to retain IP, deliver content that is nimbly created in across all the cities and regional and remote hubs in our continent and to work with all aspects of the Australian creative talent is the key part of this. It is the Australian industry producing Australia works that stand to return the most economically

efficient investment back to our taxpayers.

We need our SME sector to be robust and developed enough to be able to maximise this opportunity and our role is increasingly to support our businesses to gain from opportunities on both nationally and now internationally.

Export opportunities are a key priority and assisting the Government with suggestions and options has been the role of the newly formed Screen Export Advisory Council, co-chaired by Bruce Baird and Simon Crean. With a focus upon trade, co-productions and capacity building for our SME sector and industry, this group will continue to provide strategic and non-partisan leadership for our industry as we seek to maximise the opportunities that lie ahead.

This last year, with another industry review landing from the Senate (chaired by Senator Hanson-Young) that again supported wholistic regulatory and investment changes to improve the industry but with no reporting from Government of its own 2017 content inquiry, our goal has been to continue to lay the foundations for sensible, well considered reform and to ensure that any negative changes are stopped or at the very least minimised.

To that end, our work continued apace with multiple submissions to state and federal governments and bodies covering competition issues, industry structure, co-productions and

free trade agreements, export opportunities, unfair contracts, soft diplomacy, copyright and advertising standards.

This consistent, measured and detailed engagement with government continues to be critical.

And we continue to build on the momentum of previous years of work - including our #makeitaustralian campaign in various forms, our Deloitte survey of sector to help us to measure our performance and also our delivery of training opportunities that cover various safety issues for our workforce initially focusing on workplace discrimination, harassment, sexual harassment and bullying.

We also continue to provide daily advice to our members that cover business and industrial issues as well as develop and negotiate our suite of industry agreements focusing this last year upon our TV directors, our crew arrangements and reviewing our cast residual agreement. And recommended trading terms were released to our members to assist to guide them during negotiations with commissioning entities.

Our work to unite our industry to achieve industrial and political returns takes on a business purpose via our Screen Forever conference each year in November. This opportunity – provided for national and international engagement - for the benefit of opportunities for a widely disbursed indus-

try across a geographically remote continent in a globalised industry is critical. We have been supported in this work by many great partners but none have been as valued as Film Victoria and the Victorian Government – our principal partner for this event for 8 years. 2019 will be the last Screen Forever conference to be held in Melbourne for the next few years as we head north and return to the Gold Coast and Queensland from 2020 and beyond.

And our activities to support and connect our members through breakfast briefings, master and business classes and other forums have continued across the country.

I thank the SPA team who have delivered all of this work for our members. You, our members are the critical ingredient in all of this activity – without you we and our organisation would not exist so your support and engagement with us is everything.

Leading our membership have been our committed Council guiding our direction and assisting us to focus our energies. I thank them and particularly President Michael Tear and Vice President Barbara Stephen.

Our members and this leadership team are the guardians of our creative industry. The work committed to by our members through their resources and work with us in our reference groups, our Council lead by our President and Vice President is volunteered, critical and often

screenproducers.org.au

thankless.

Let me take an opportunity now to thank you all. I look forward to working with you to build our sector in the year ahead.

Matthew Deaner
CEO, 2019



Bluey, Ludo Studio

WHO WE ARE

Screen Producers Australia was formed by the screen industry to represent large and small enterprises across a diverse production slate of feature film, television and interactive content.



Rosehaven, Guesswork Television

We consult a membership of more than 500 production businesses

...who employ hundreds of producers and thousands of related practitioners.

On behalf of these businesses we are focused on delivering a healthy commercial environment through ongoing engagement with elements of the labour force, including directors, writers, actors and crew, as well as with broadcasters, distributors and government in all its various forms.

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.

As the peak industry and trade body, we consult with a mem-

bership of more than 500 production businesses in setting our strategic priorities. This consultation is augmented by ongoing discussions with our elected Council and Policy Reference Group representatives. Our members employ hundreds of producers, thousands of related practitioners and drive more than \$1.7 billion worth of annual production activity from the independent sector.

COUNCIL MEMBERS

We are governed by an elected council and appointed advisors that includes some of Australia's most prominent screen industry professionals. Our elections are held annually with representatives selected from across the feature film, television and interactive production community.



Michael Tear
President



Barbara Stephen
Vice President



Tania Chambers OAM
Councillor



Charlie Aspinwall
Councillor



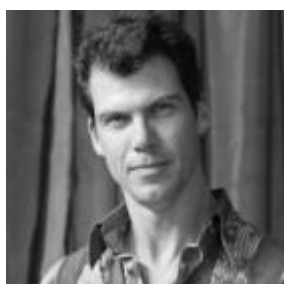
David Redman
Councillor



Amy Noble
Advisor to Council



John Hughes
Councillor



Marcus Gillezeau
Councillor



Rachel Clements
Advisor to Council



Sean Meltzer
Councillor



Stuart Menzies
Councillor



Kate Croser
Councillor (Resigned 23/8/19)

This year our policy and campaign activities intensified amid a number of reviews into the industry.



Judy & Punch, Blue Tongue Films

LABOR'S MICHELLE ROWLAND ON THE WAY FORWARD

In the lead up to the Federal election in May 2019, the leaders of the Make it Australian campaign - SPA, Media, Entertainment and Arts Alliance (MEAA), the Australian Writers' Guild (AWG) and the Australian Directors Guild (ADG) – hosted an intimate networking event at which Shadow Minister for Communications, Michelle Rowland MP, outlined Labor's approach to Australian and children's screen content. The event was attended by over 100 guild members and was available around the country via Facebook live stream.

screenproducers.org.au

SCREEN EXPORT ADVISORY COUNCIL

In April 2019, SPA established the inaugural Screen Export Advisory Council (SEAC). The SEAC, whose role it will be to promote and advocate to advance the export potential of the screen industry as a key part of Australia's creative industries, is co-chaired by Simon Crean, Former Arts and Trade Minister and Bruce Baird AM, former Minister for Tourism in New South Wales and former Trade Commissioner in Germany and New York.

Other members include eminent Australians such as Barbara Stephen, CEO, Flying Bark and Vice-President of SPA; Bryan Brown, Australian actor and Founder, New Town Films; Emile Sherman, Founder, See Saw Films; Russel Howcroft, Chair of AFTRS and Chief Creative Officer, PwC. Fiona de Jong, Head of Australia's Nation Brand, Austrade; Jason Collins, CEO, European Australian Business Council; and Prof Larissa Behrendt, Filmmaker and Indigenous business leader, Lavarch Productions.

In September 2019, the SEAC added new members to its ranks including Marta Dusseldorp, Actress and Principal of Archipelago Productions; General The Hon. Sir Peter Cosgrove AK AC (MIL) CVO MS (Retired); and Zoe McKenzie, Principal, Trade and Investment Advisory.

The SEAC has developed an export strategy to help Australian SME screen businesses build the networks and skills they need to develop and sell Australian stories overseas.

MAKE IT AUSTRALIAN

SPA has continued to work with the Australian Directors' Guild, Australian Writers' Guild and MEAA as part of the Make it Australian campaign. In its 2018 Open Letter, the Campaign called for:

1. Australian content rules to evolve, to cover new media like Netflix, Amazon, Telstra TV, telcos and ISPs;
2. Competitive tax incentives; and
3. Well-funded public broadcasters and screen agencies.

Major activities in the lead up to the Federal Election included an event at Fox Studios on 1 May 2019 with Michelle Rowland MP and the release of an Election Scorecard 12 May 2019.

The campaign culminated in a gathering in Canberra in September 2019 to convince Parliament to introduce local content requirements for booming

digital viewing platforms. A star-studded delegation including actors Marta Dusseldorp, Hugo Weaving, Leah Vandenberg and Rhys Muldoon, director Gillian Armstrong, screenwriters Shane Brennan and Ellie Beaumont, cinematographer Andrew Conder, and producers Barbara Stephen and Kevin Whyte met with politicians from all parties to call for obligations to make original Australian stories for all media platforms.

THE PRODUCERS' PERSPECTIVE

SPA has been actively prosecuting the producers' perspective in consultations with both State and Federal governments over the last year. SPA has made 12 submissions to government inquiries during this period.

Some of these submissions have related to trade opportunities for the Australian screen industry. For example, we made a submission on the Proposed Free Trade Agreement with the European Union and another submission as part of the Department of Foreign Affairs and Trade's Soft Power Review. Most recently, we have made a submission and appeared at a hearing of the Joint Standing Committee on Trade and Investment Growth's Inquiry into supporting Australia's exports and attracting investment.

Others have concerned regulatory issues. For example, we made a submission to Treasury as part of its Review of the Unfair Contract Term Protections

for Small Businesses and one to ACMA's proposal to remake the Australian Content in Advertising Standard. We also made a submission to the ACCC in relation to its Draft Guidelines regarding the repeal of the intellectual property exception in the Competition and Consumer Act 2010 which resulted in the ACCC amending the final Guidelines to make it clear that in the ordinary course, exclusive distribution arrangements for films would not give rise to any anti-competitive concerns. We also made a number of submissions in support of amendment to the site blocking regime in the Copyright Act 1968.

SPA has also been actively engaged in the ACCC's Digital Platforms Inquiry. In July 2019, the Government released the ACCC's Final Report which included a recommendation for a process to develop and implement a harmonised media regulatory framework. This is expected to be the vehicle through which the Government approaches content regulation issues going forward.

PRISM

In late July 2018 at Fox Studios, SPA hosted the fifth Prism – a policy forum for the screen industry. Prism was moderated by Simon Longstaff of the Ethics Centre.

This year's Prism focussed on feature films. A select gathering of industry leaders discussed several possible measures to increase the audience and business case for Australian films...

SPA has convened a working group to explore these issues further ahead of the next election.

Additional information can be found [here](#).

SCREEN INDUSTRY CODE

The Screen Industry Code was developed in conjunction with the Media, Entertainment and Arts Alliance (MEAA) and Live Performance Australia and launched in August 2018.

The voluntary code is aimed at preventing workplace discrimination, harassment, sexual harassment and bullying.

The Code has been agreed with the Media, Entertainment and Arts Alliance. It came into force on 3 September 2018.





screenhub

Make it Australian captures political Zeitgeist - at last



SPA responds to Senate report into Australian content



Australian films BO scorecard: A decent result in a cluttered market

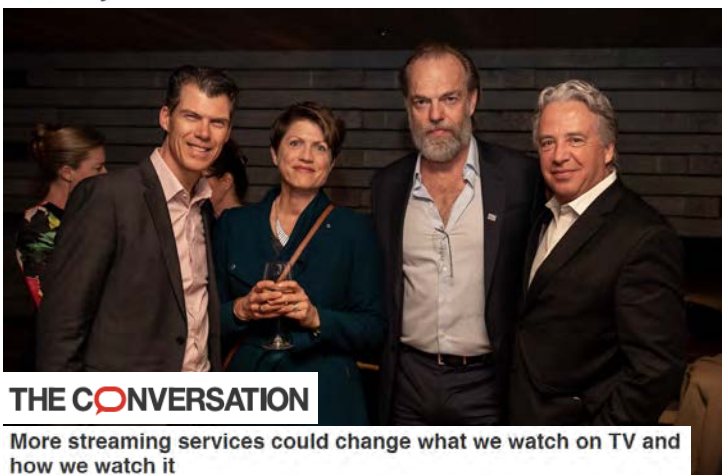


SPA launches second iteration of industry survey



THE AUSTRALIAN

Film industry wants local content requirements for streaming services



THE CONVERSATION

More streaming services could change what we watch on TV and how we watch it



screenhub

Senate Inquiry Finds that Australian audiences deserve Australian content



Queensland nabs Screen Forever conference



ALL EYES ON KEEPING IT LOCAL

Screen Producers Aust: "We need mavericks in our govt bureaucracies"



THE AGE
Change is coming: Netflix, Amazon, Apple get the jump on regulation



mediaweek

Rachel Griffiths to deliver 2019 Hector Crawford Memorial Lecture

INDUSTRIAL AND COMMERCIAL

Screen Producers Australia provides commercial and business affairs advice to our membership and negotiates industrial and other agreements on behalf of our members.

Commercial and Business Affairs

The industrial and business affairs team provides daily assistance to members on a wide range of industrial and production queries. The team works closely with a variety of members (from sole producers to large production companies) to provide timely advice on industrial and commercial issues that arise during the production of films, television, online and short form content.

In addition to providing daily advice to members, we organise industrial relations forums in a number of states to discuss industrial relations issues with membership. Further, the industrial and business affairs team has conducted a significant number of workshops and one-on-one industrial seminars with emerging producers across the country. These workshops and seminars give emerging producers and smaller member businesses the opportunity to workshop their industrial queries in person with members of the SPA team.

NEGOTIATED AGREEMENTS

SPA collectively bargains with other industry bodies under screenproducers.org.au

Each year, our industrial and business affairs team responds to more than 1,000 telephone calls and 2,000 emails



thorisations granted by the Australian Competition and Consumer Commission (**ACCC**). Copies of the authorisations can be viewed on the ACCC website.

We manage the following common law industrial agreements:

MEAA

Agreements Negotiated with the Media Entertainment and Arts Alliance (**MEAA**):

- Motion Picture Production Certified Agreement (**MP-PCA**);
- Australian Feature Film Collective Agreement (**AFFCA**);
- Actors Television Programs Agreement (**ATPA**);
- Australia Television Repeats and Residuals Agreement – comprising the 2000, 2004

and 2016 Agreements (**AT-TRA**); and

- Animation Voiceover MOU 2018 (**Animation Voiceover MOU**).

AWG

Agreements Negotiated with the Australian Writers Guild (**AWG**):

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

SPA is currently negotiating an Agreement with the Australian Directors Guild (ADG) covering employment of directors on television series, miniseries, and telemovies.

SPA draws on the expertise of

INDUSTRIAL AND COMMERCIAL

Our team assists members with a wide range of industrial and production queries as well as participating in numerous meetings and teleconferences that are related to the negotiation of industrial and other agreements.

negotiating committees to re-negotiate agreements and negotiate new agreements. These negotiating committees are comprised of representatives from membership organisations.

TV Directors Agreement

In 2015, the ADG became a registered association with the Fair Work Commission and formally requested to commence negotiations with Screen Producers Australia for an agreement that covers the terms of engagement of directors on Australian scripted television series, mini-series and telemovies. Negotiations for the Agreement commenced in 2016, and SPA and the ADG reached agreement on key deal points which were approved by SPA council on June 4, 2019. Negotiations have now progressed to the longform agreement which is in draft stage.

MPPCA Renegotiations

In April 2018, SPA and the MEAA commenced negotiations to renew the MPPCA (otherwise known as the “Crew Agreement”). The Crew Agreement is the common law agreement covering agreed rates of pay and terms of employment for all technical crew engaged on

scripted television and feature films in Australia.

In conjunction with the negotiating committee, SPA has revised the framework of the MPPCA to incorporate a tiered structure, similar to the structure of crew agreements in other jurisdictions. Additionally SPA has in consultation with the membership drafted a new wage structure based on crew roles rather than the classification levels in the current agreement. The tiered structure and crew role rates were formally offered to the MEAA in late 2018. SPA is awaiting a response from the MEAA.

Other Commercial Arrangements

SPA Trading Terms

SPA publishes the SPA Trading Term Guidelines. The Guidelines were developed by SPA in consultation with broader membership. The Trading Term Guidelines are intended to be used as a guide for producers during their negotiations with commissioning entities.

Broadcaster relations

We have been involved in numerous discussions and meetings with broadcasters on a variety of issues, including template agreements, relicencing programs, concept and creator fees and digital rights. The industrial and business affairs team engages in regular correspondence with the membership on these issues and is constantly seeking feedback from members in relation to potential terms of trade negotiations.

Subscription Video on Demand (SVOD)

The industrial and business affairs team continues to work closely with the industry to monitor the interaction between SVOD commissions and the current industrial framework. SPA has formed a negotiating committee to review the current industrial framework to ensure that it is workable for contemporary commissioning models.

MARKETING AND COMMUNICATIONS



The Cry, December Media

OBJECTIVES

The marketing and communications activities of SPA were guided by the following objectives in 2018-19:

- Integrate marketing and communications across all aspects of SPA business as one unified voice on brand and on message
- Raise profile of SPA events with a focus on promoting members
- Represent priority government and policy relations via marketing and communications activities

- Be an authoritative voice within Business and Industrial industry negotiations
- Maintain & grow current partnership agreements and increase sponsorship revenue

Communications

Website

In June 2019, SPA engaged analytics service Clicky to provide data-driven insights into the way users engage with the content on our corporate website. In October alone, the analytics showed that 3,096 visitors performed a total of 7,346 actions

on the site, with the most popular pages (besides the homepage) being Industrial (626 visitors) and Ones To Watch (574 visitors). The majority of the traffic to the site was via direct link (1,266 visitors), with searches (786 visitors) and social media (658 visitors) the next most common sources.

Social Media

Followers, number of posts and engagement increased across all platforms in 2018-19, with the number of followers ending as follows – Facebook: 6,093, Twitter: 14,071, Instagram: 1,963 and LinkedIn: 4,022. A mix of organic and paid posts were used

MARKETING AND COMMUNICATIONS

across Facebook and Instagram to ensure maximum reach for our messaging, with the post eliciting the most reactions being the announcement of Leah Purcell as our Hector Crawford Memorial lecturer at SCREEN FOREVER (405 reactions). While the top three performing posts on Facebook all related to conference, the top Tweets related to wider industry news (such as Deborah Mailman's appointment to the Screen Australia Board) and the SPA Awards dominated the top performing Instagram posts.

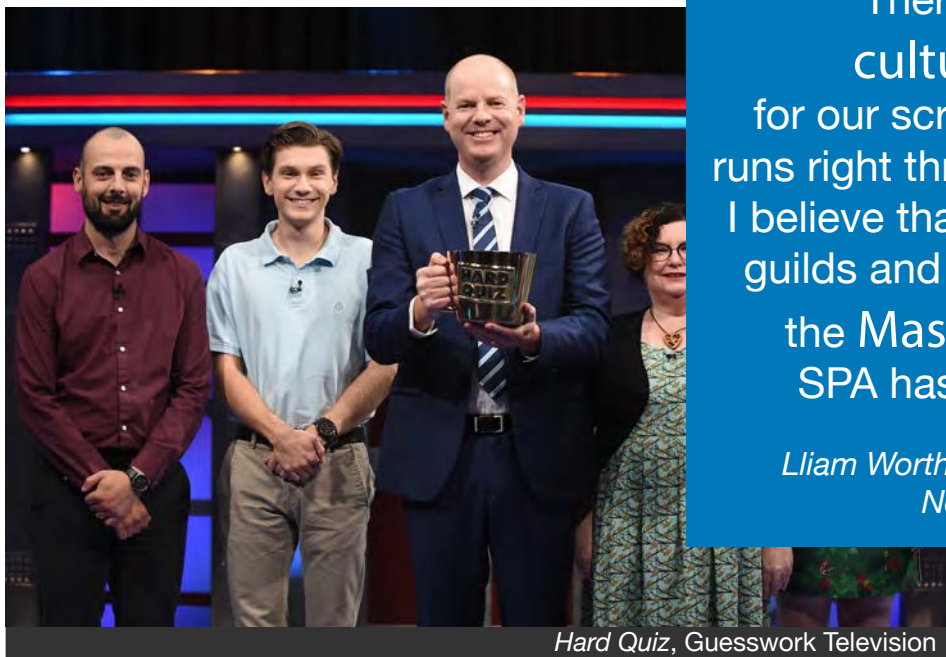
Electronic Direct Marketing (EDM)

270 media releases, invitations, announcements and newsletters were sent in 2018-19, with the total number of subscribers to our SCREEN FOREVER newsletters peaking at 6,827. The average open rate for all eDMs was 34% with a 2%

click rate. The template for the monthly newsletter was redesigned at the start of the period to give it a more contemporary look and feel and to drive traffic to the website in order to increase conversion rates.

Publicity

SPA appeared in 229 print, online, radio and television clippings in 2018-19. The articles covered all aspects of SPA's activities, including SCREEN FOREVER speaker announcements, interviews with the 2018 Ones To Watch cohort and details of our advocacy work on the Make it Australian and Save Kids TV campaigns. Relationships with media outlets were fostered throughout the year, with ATOM, Filmlink, ScreenHub and IF Magazine all signing on as official SCREEN FOREVER media partners.



“There is a powerful culture of support for our screen practitioners that runs right through our industry, and I believe that’s being driven by our guilds and their efforts – such as the Masterclass series that SPA has been conducting”

*Liam Worthington, Company Director,
New Realms Films*

EVENTS

In addition to achieving record attendance at SCREEN FOREVER, this year we also hosted eleven Breakfast Briefings, two Masterclasses, Business Essentials around the country and the inaugural SPA GenR8 and TV Week Logie Awards Industry Panels.

Breakfast Briefings

Our Breakfast Briefings continued around the country in 2018-19 as an informal forum for industry to meet, network, stay connected and be inspired. To accommodate those in our industry located in rural and regional areas, where applicable we offered a live stream of the events exclusive to our members.

Speakers for this year were as follows:

- Zareh Nalbandian, CEO and Co-Founder of Animal Logic (24 August, Busselton)

- David Anderson, Managing Director, ABC (21 September, Melbourne)
- Mike Beard, Managing Director of Universal Pictures International Australasia (26 September, Sydney – live streamed nationally)
- The Hon Tony Burke MP, Shadow Minister for the Arts (7 February, Sydney – live streamed nationally)
- James Taylor, Managing Director, SBS (20 March, Sydney)

Jumpstart Hollywood Masterclass

Seasoned independent producer, Judi Levine, provided her

deep and practical insights into relocating to LA in two sell-out events in Sydney (4 October) and Melbourne (2 October). These three-hour intensives covered the key issues surrounding the machinations of the LA industry, including maneuvering the Hollywood system, securing representation and navigating the Hollywood Calendar.

Q&A With Hollywood Experts In Screen Financing

In March 2019, SPA and Sparke Helmore Lawyers' hosted a Q&A with two of Hollywood's leading experts in film financing, loans, credit facilities, and deal structuring - Todd Steiner (Senior Vice President in Comerica Bank's Entertainment Group) and Paul Swanson (Chair of Loeb and Loeb's Entertainment Finance Practice). The event was offered free of charge to SPA members, with attendees given the opportunity to network with the speakers over drinks and canapes at the conclusion of the conversation.





Five Bedrooms, Hoodlum

Business Essentials

SPA was proud to continue its partnership with AFTRS this year to provide a range of hands on industry workshops in Adelaide (24 August), Brisbane (30 April), Melbourne (23 May), Sydney (29-30 May).

Speakers included:

- SAFC CEO Courtney Gibson
- Jenny Lalor of Lalor Law
- Screen Works CEO Ken Crouch
- Screen Australia Policy Analyst Patrick May
- Business Coach and producer Ellenor Cox
- Start-up specialist and producer Kylee Ingram
- EVP Content, Screen QLD Jo Dillon
- Pictures in Paradise producer Chris Brown
- Screen Australia Investment Manager Shana Levine
- Production Investment Manager Film Victoria Cathy Rodda
- Media Super's Business Development Manager for Victoria and Tasmania Eric Black
- Producer David Redman
- Producer Sue Milliken
- Media Arts Law Steve Ross-er
- Count out Loud Carmel Creswell
- Screen Australia Investment Manager Lisa Duff
- SPA's Owen Johnston
- Create NSW Sally Regan

EVENTS

SPA continues to research and review the range of topics to ensure we continue to deliver professional development in areas that will most benefit our most experienced producers while also developing seminars that recognise the needs of the emerging producer.

SPA GenR8

This year we introduced a forum and networking event directed towards micro, low budget and innovative productions in partnership with AFTRS. The full day of lectures and workshops led by industry specialists covered topics as diverse as legal and industrial issues, to financing and managing productions, to the future of low budget production, and even real life experiences of producers creating content with limited budgets.

Speakers included:

- Chris Chow, Chow Creative Lawyers;



- Chris Irvine, SBS;
- Dan Read, Film Finances;
- Jill Hewitt, Money Penny;
- Joe Lo Surdo, SURA Insurance
- Kieran Cato, Cato Logistics; and
- Leo Faber, BADFAITH;
- Sally O'Donoghue, ABC iView; and
- Shaun Miller, Lawyer.

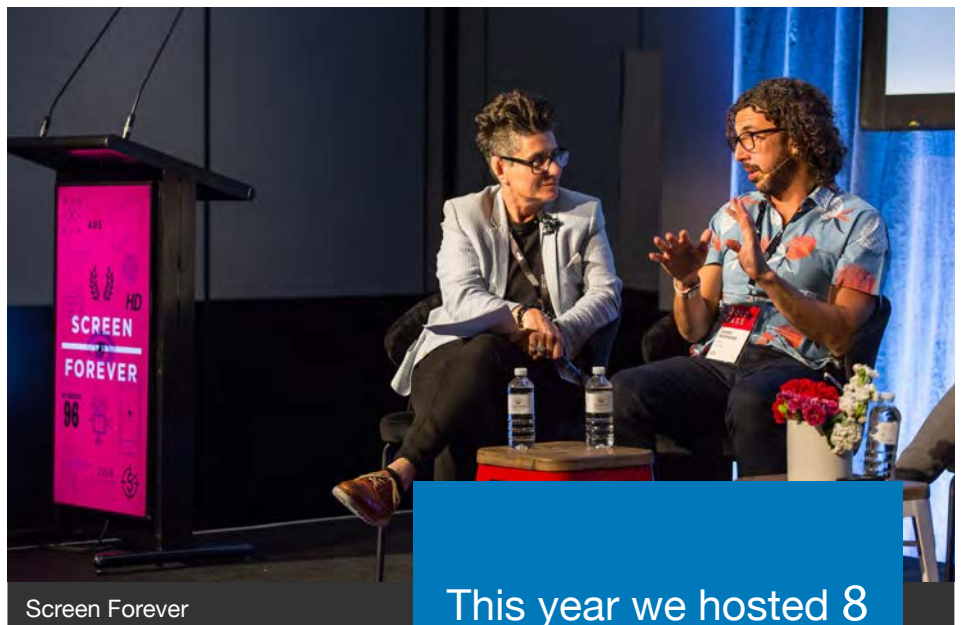
TV Week Logie Awards Industry Seminar

SPA returned to the Gold Coast for a second year to host a series of industry events as part of the 61st TV WEEK Logie Awards. This year's seminar encompassed three panels addressing distinct aspects of the future of broadcasting in Australia

and closed with an exclusive networking lunch for 60 industry leaders. All panels were attended by over 100 guests and the live streams had a combined reach of over 6,000.

Speakers included:

- Michael Brealey (COO, Screen Australia)
- Daley Pearson (Co-Founder/Director, Ludo Studio)
- Georgie McLean (Acting CEO, AFTRS)
- Dr Kevin Sanson (Senior Lecturer, QUT)
- Sue Swinburne (Lecturer, Griffith Film School)
- Graeme Turner (Emeritus Professor, UQ)
- Tracey Vieira (CEO, Screen Queensland)



This year we hosted 8 Breakfast Briefings, 5 Masterclasses, and Business Essentials around the country

EVENTS



SCREEN PRODUCERS AUSTRALIA





In its 33 year history SCREEN FOREVER has featured hundreds of local and international innovative and aspirational speakers involved in all aspects of producing, creating, writing, directing, distributing and financing screen content. Each year we attract a diverse delegate mix, comprised of a core contingent of repeat attendees and a growing number of new audiences as we continue to expand the breadth and depth of the conference program.

Program Overview

SCREEN FOREVER is unique in its ability to bring together the disparate elements of the domestic and international screen content industry - under one roof - for three days of intense debate, discussion and enlightenment.

The 2018 program was developed through an ongoing dialogue with the Programming Committee, our members, and the wider production community to ensure we accurately reflected the interests and concerns of the screen sector.

A team of Australian producers and moderators worked closely with the programming team to bring these ideas to fruition on the SCREEN FOREVER stage.

The range of talent and array of aspirational and informative topics encompassed by the program once again saw a strong contingent of the Australian screen community flock to Melbourne - with 825 delegates from eight countries in attendance overall.

from eight countries in attendance overall.

Last year's theme - "When the Mavericks Went Mainstream" - was a celebration of creativity and risk-taking, shining a light on those in our industry whose unorthodox approaches and independent mindsets have generated content that inspires, excites and even challenges us. Our speakers reflected the screen sector's linchpins, artists, creators and visionaries, encouraging delegates to take the impulse to make content further and wider than ever before.

This year featured over 70 keynote addresses, panels and networking events, plus the introduction of the unplugged sessions, a relaxed zone where creative duos from all sides of the industry take each other on



Bad Mothers, Jungle Entertainment



The Australian Dream, GoodThing Productions

in an intimate 30 minute interview session.

Evolving from meet the buyers, eighteen CEO's, leading development executives, commissioning editors and programmers from five distinctive local networks participated in the up-fronts.

ABC's flagship program Q&A returned on the first day of proceedings to start delegates thinking, talking and debating about the big issues facing Australia's screen industry and was followed by a live rendition of fellow ABC format You Can't Ask That, brought to you by the Screen Diversity and Inclusion Network (SDIN).

screenproducers.org.au

New to the programming mix was the Alternative Hector Crawford Oration, delivered by multi-award-winning writer and producer, Andrew Knight, on the last day of the conference.

In all, over 200 speakers, producers and moderators addressed varied topics ranging from the future of children's programming, to the new voices in Indigenous storytelling, commissioning content for SVODs, adapting overseas formats for local markets and innovations in virtual production.

Major Outcomes

- Established 33 years ago
- 800+ delegates
- 32% of delegates have attended 5+ conferences
- 400+ Screen Businesses
- 1,284 SPA CONNECT facilitated meetings
- \$100 million+ worth of deals made each year

SCREEN FOREVER



SCREEN FOREVER



SCREEN
PRODUCERS
AUSTRALIA





18th Annual Screen Producers Australia Awards ceremony

The annual Screen Producers Australia Awards highlight industry excellence and are the only awards voted solely by production businesses whose work drives the industry. Continuing from the success of the previous year, the 18th SPA Awards took place at the Forum Theatre, Melbourne on the last night of SCREEN FOREVER.

Hosted by comedian Anne Edmonds, the venue was at capacity for the ceremony, with celebrations continuing late into the night at the Gala Party.

The full list of recipients in the 2018 SPA Awards are:

- Animated Series Production of the Year - *Kitty is Not a Cat*, BES Animation
- Children's Series Production of the Year - *Grace Beside Me*, Magpie Pictures
- Comedy Series Production of the Year - *Rosehaven, What Horse? / Guesswork* Television
- Documentary or Documentary Series Production of the Year - *Anh's Brush with Fame*, Screentime
- Drama Series Production of the Year - *Mr Inbetween*, Jungle Entertainment / Blue-Tongue Films
- Light Entertainment Series Production of the Year - *Gruen*, CJZ
- Online Series Production of the Year - *Fucking Adelaide*, Closer Productions
- Reality Series Production of the Year - *The Great Australian Bake Off*, Fremantle
- Telemovie or Mini Series Production of the Year, *Mystery Road: The Series*, Bunya Productions
- Feature Documentary of the Year, *Gurrumul*, Resolution Media
- Feature Film of the Year, *Sweet Country*, Bunya Productions
- Interactive or Game Production of the Year, *Wentworth VR, Start VR* / Fremantle
- Short Film Production of the Year, *Lost & Found*, Lucy Hayes
- Services & Facilities Business of the Year, Money Penny
- Breakthrough Business of the Year, Bunya Productions
- Media Super Production Business of the Year, Guesswork Television
- Screen Business Export of the Year, Aquarius Films
- Lifetime Achievement Award, Michael McMahon

SPA AWARDS



Ones to watch

Now in its seventh year, Ones To Watch aims to guide and nurture the next wave of Australia's talented producers. The program focuses on providing expert, one-on-one mentoring and career guidance by a leading, experienced screen industry producer. 16 emerging producers from across Australia were selected to participate in the mento-



Belinda Dean
Mentored by
Sophia Zachariou,
Bunya



Jim Wright
Mentored by
Chris Oliver Taylor, Fremantle



Jo de Fina
Mentored by
Nick Batzias, Good Thing
Productions



Mary Duong
Mentored by
Amanda Higgs,
Matchbox



Rachel Higgins
Mentored by
Andrew Mackie, Transmission
Films



Taryne Laffar
Mentored by
Lois Randall, Magpie Pictures



Riley Nottingham
Mentored by
Ben Ulm, ITV



Courtney Collins
Mentored by
Fiona & Deb,
Everycloud Productions



Lizzie Cater
Mentored by
Rob Gibson, EasyTiger

Ones to watch

ONES
TO
WATCH

SCREEN
PRODUCERS
AUSTRALIA



Nicole Delprado

Mentored by
Catherine Nebauer, Northern
Pictures



Emilia Jolakoska

Mentored by
Sam & Kristina, Causeway
Films



Rebecca Elliot

Mentored by
Charlotte Wheaton,
Good Thing Productions



Paul Moran

Mentored by
Mike Cowap, Princess Pictures



Matthew Webb

Mentored by
Paul Currie, Lighthouse



Vonne Patiag

Mentored by
Michael McMahon, Matchbox



Hayley Johnson

Mentored by

Screen Producers Association of Australia

A.B.N 46 091 470 324

Financial Statements

for the Year Ended 30 June 2019

Screen Producers Association of Australia

A.B.N 46 091 470 324

Financial Statements for the Year Ended 30 June 2019

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Screen Producers Association of Australia

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Report required under subsection 255(2A) for the year ended 30 June 2019

The Committee of Management presents the expenditure report as required under subsection 255(2A) on the Reporting Unit for the year ended 30 June 2019.

Categories of expenditures	2019	2018
	\$	\$
Remuneration and other employment-related costs and expenses - employees	1,122,254	932,470
Advertising	7,520	27,021
Operating costs	1,707,445	1,708,847
Donations to political parties	-	10,000
Legal costs	54,284	2,988

Screen Producers Association of Australia

A.B.N 46 091 470 324

Operating Report for the year ended 30 June 2019

The Council of Management of the Screen Producers Association of Australia ("the Association") presents its operating report for the year ended 30 June 2019.

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

The principal activities of the Association during the 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 interests 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.

Significant changes in financial affairs

No significant changes in the Association's financial affairs occurred during the year.

Right of members to resign

Members of the Association may resign in accordance with rule 10 of the Constitution, which reads as follows:

- (a) A member of the Association may resign from membership by written notice addressed and delivered to the Executive Director of the Association.
- (b) A notice of resignation from membership of the Association takes effect:
 - (i) where the member ceases to be eligible to become a member of the Association:
 - (A) on the day on which the notice is received by the Association; or
 - (B) on the day specified in the notice, which is a day not earlier than the day when the member ceases to be eligible to become a member,whichever is the later; or
 - (ii) in any other case:
 - (A) at the end of 2 weeks after the notice is received by the Association; or
 - (B) on the day specified in the notice,whichever is the later.
- (c) Any dues (including subscriptions and/or levies) payable but not paid by a former member of the Association, in relation to a period before the member's resignation from the Association took effect, may be sued for and recovered in the name of the Association, in a court of competent jurisdiction, as a debt due to the Association.
- (d) A notice delivered to the Executive Director of the Association in accordance with subclause (a) shall be taken to have been received by the Association when it was delivered.
- (e) A notice of resignation that has been received by the Association is not invalid because it was not addressed and delivered in accordance with subclause (a).
- (f) A resignation from membership of the Association is valid even if it is not effected in accordance with this clause if the member is informed in writing by or on behalf of the Association that resignation has been accepted.

Screen Producers Association of Australia

A.B.N 46 091 470 324

Operating Report (continued)

Number of members

The number of members recorded in the Register of Members of the Association at the end of the reporting period was 502.

Number of employees

The number of persons employed by the Association at the end of the reporting period was 11 measured on a full time equivalent basis.

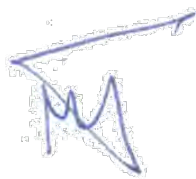
Names of Committee of Management members and period positions held during the financial year

Committee members held their positions for the entire reporting period unless indicated otherwise.

President	Michael Tear
Vice President	Barbara Stephen
Feature Film Councillors	David Redman Tania Chambers OAM
Television Councillor	Stuart Menzies
Service & Facility Councillors	Wayne Borg (stood down 8 Feb 2019) John Hughes (appointed 8 Feb 2019) Sean Meltzer
Animation & New Media Councillor	Charlie Aspinwall
Documentary Councillor	Marcus Gillezeau

Signed in accordance with a resolution of the Council of Management of the Association

Signature of designated officer:



Name and title of designated officer: Michael Tear, President

Dated: 8 October 2019

Screen Producers Association of Australia

A.B.N 46 091 470 324

Committee of Management Statement for the Year Ended 30 June 2019

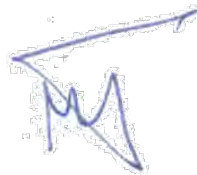
On **3 October 2019** the Committee of Management of the Screen Producers Association of Australia ('the Association') passed the following resolution in relation to the general purpose financial report (GPFR) for the year ended 30 June 2019:

The committee 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 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 GPFR 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 the reporting unit have been managed in accordance with the rules of the organisation; 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 Commissioner duly made under section 272 of the RO Act has been provided to the member or Commissioner; and
 - (vi) where any order for inspection of financial records has been made by the Registered Organisations Commission under section 273 of the RO Act, there has been compliance.
- (f) no revenue has been derived from undertaking recovery of wages activity during the reporting period

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

Signature of designated officer:



Name and title of designated officer: Michael Tear, President

Dated: 8 October 2019

Statement of Comprehensive Income

for the year ended 30 June 2019

	Notes	2019 \$	2018 \$
Revenue			
Membership subscriptions		160,462	196,736
Capitation fees		-	-
Levies	3a	1,144,619	949,400
Screen Forever conference revenue	3b	1,293,077	1,285,402
Other revenue	3c	259,667	215,357
Total revenue		2,857,825	2,646,895
Other Income			
Grants and/or donations	3d	39,255	44,712
Interest		9,281	9,531
Total other income		48,536	54,243
Total income		2,906,361	2,701,138
Expenses			
Employee expenses	4a-b	1,122,254	932,470
Capitation fees		-	-
Affiliation fees	4c	20,117	13,447
Administration expenses	4d	189,414	345,681
Screen Forever conference expenses	4e	1,187,702	1,121,596
Grants or donations		136	10,000
Depreciation and amortisation	4f	183,347	36,536
Legal costs	4g	54,284	2,988
Audit fees	17	7,850	7,300
Events, governance and provision for IR	4h	126,398	211,309
Other	4i	-	-
Total expenses		2,891,503	2,681,327
Surplus (deficit) for the year		14,858	19,811
Total comprehensive income for the year		14,858	19,811

Screen Producers Association of Australia

A.B.N 46 091 470 324

Statement of Financial Position

as at 30 June 2019

	Note	2019 \$	2018 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	5	824,271	814,141
Trade and other receivables	6	350,865	449,587
TOTAL CURRENT ASSETS		<u>1,175,136</u>	<u>1,263,728</u>
NON-CURRENT ASSETS			
Property, plant and equipment	7	37,961	65,276
Intangible assets	8	79,289	82,830
Right of use assets	9	31,644	165,135
TOTAL NON-CURRENT ASSETS		<u>148,894</u>	<u>313,241</u>
TOTAL ASSETS		<u>1,324,030</u>	<u>1,576,969</u>
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	10	241,649	205,466
Lease liabilities	11	31,644	123,485
Employee provisions	14	41,943	48,156
Income in advance	12	29,670	205,150
TOTAL CURRENT LIABILITIES		<u>344,906</u>	<u>582,257</u>
NON-CURRENT LIABILITIES			
Lease liabilities	11	-	41,650
Employee provisions	14	19,196	7,992
Long-term provisions	13	192,892	192,892
TOTAL NON-CURRENT LIABILITIES		<u>212,088</u>	<u>242,534</u>
TOTAL LIABILITIES		<u>556,994</u>	<u>824,791</u>
NET ASSETS		<u>767,036</u>	<u>752,179</u>
EQUITY			
Retained earnings		<u>767,036</u>	<u>752,179</u>
TOTAL EQUITY		<u>767,036</u>	<u>752,179</u>

The accompanying notes form part of these financial statements.

Screen Producers Association of Australia

A.B.N 46 091 470 324

Statement of Changes in Equity

for the year ended 30 June 2019

2018

	Retained Earnings	Total
	\$	\$
Balance at 1 July 2018	752,179	752,179
Surplus / (deficit) for year	14,857	14,857
Balance at 30 June 2019	<u>767,036</u>	<u>767,036</u>

2017

	Retained Earnings	Total
	\$	\$
Balance at 1 July 2017	732,367	732,367
Surplus / (deficit) for the year	19,811	19,811
Balance at 30 June 2018	<u>752,179</u>	<u>752,179</u>

Screen Producers Association of Australia

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Statement of Cash Flows

For the year ended 30 June 2019

	2019	2018
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
Receipts from members and sponsors	2,869,237	2,662,547
Payments to suppliers and employees	(2,848,259)	(2,604,551)
Interest received	9,281	9,531
Net cash provided by/(used in) operating activities	30,259	67,527
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of Intangible assets	(17,851)	(69,799)
Purchase of right of use asset	-	(165,135)
Purchase of property, plant and equipment	(10,300)	(39,873)
Disposals of property, plant and equipment	8,023	-
Net cash provided by/(used in) investing activities	(20,128)	(274,808)
CASH FLOWS FROM FINANCING ACTIVITIES:		
Lease liabilities for right of use assets	-	165,135
Net cash provided by/(used in) financing activities	-	165,135
Net increase/(decrease) in cash and cash equivalents held	10,131	(42,146)
Cash and cash equivalents at beginning of the financial year	814,141	856,287
Cash and cash equivalents at end of financial year	824,271	814,141

The accompanying notes form part of these financial statements.

Screen Producers Association of Australia

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Notes to the Financial Statements

For the Year Ended 30 June 2019

1 Summary of Significant Accounting Policies

(a) Basis of Preparation

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

The significant accounting policies used in the preparation and presentation of these financial statements are provided below and are consistent with prior reporting periods unless otherwise stated.

The financial statements are based on historical costs, except for the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

(b) Income Tax

The Association is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

© Revenue and other income

Revenue is recognised when the amount of the revenue can be measured reliably, it is probable that economic benefits associated with the transaction will flow to the Association and specific criteria relating to the type of revenue as noted below, has been satisfied.

Revenue is measured at the fair value of the consideration received or receivable and is presented net of returns, discounts and rebates.

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

Interest revenue

Interest is recognised using the effective interest method.

Rendering of services

Revenue in relation to rendering of services is recognised depending on whether the outcome of the services can be estimated reliably. If the outcome can be estimated reliably then the stage of completion of the services is used to determine the appropriate level of revenue to be recognised in the period.

If the outcome cannot be reliably estimated, then revenue is recognised to the extent of expenses recognised that are recoverable.

Subscriptions

Revenue from the provision of membership subscriptions is recognised on a straight-line basis over the financial year.

Levies

Members contribute 0.25% of the total budgeted direct costs for all new film and television productions. Revenue is recognised when the levy is invoiced.

(d) 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 payable are stated inclusive of 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.

Notes to the Financial Statements

for the Year Ended 30 June 2019

1 Summary of Significant Accounting Policies (continued)

(e) 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.

Where the cost model is used, the asset is carried at its cost less any accumulated depreciation and any impairment losses. Costs include purchase price, other directly attributable costs and the initial estimate of the costs of dismantling and restoring the asset, where applicable.

Plant and equipment

Plant and equipment are measured using the cost model.

Depreciation

The depreciable amount of all fixed assets including buildings and capitalised leased assets, is depreciated on a reducing balance basis over the asset's useful life commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

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

Fixed asset class	Depreciation rate
Leased Assets	10% - -20%
Office Equipment	8% - -25%
Leasehold improvements	20%

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.

(f) Financial instruments

Financial instruments are recognised initially using trade date accounting, i.e. 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

Financial assets are divided into the following categories which are described in detail below:

- loans and receivables;
- financial assets at fair value through profit or loss

Financial assets are assigned to the different categories on initial recognition, depending on the characteristics of the instrument and its purpose. A financial instrument's category is relevant to the way it is measured and whether any resulting income and expenses are recognised in profit or loss or in other comprehensive income.

All income and expenses relating to financial assets are recognised in the "finance income" or "finance costs" line item respectively.

Notes to the Financial Statements

for the Year Ended 30 June 2019

1 Summary of Significant Accounting Policies (continued)

(f) Financial instruments (continued)

Loans and receivables

Loans and receivables are non derivative financial assets with fixed or determinable payments that are not quoted in an active market. They arise principally through the provision of goods and services to customers but also incorporate other types of contractual monetary assets.

After initial recognition these are measured at amortised cost using the effective interest method, less provision for impairment. Any change in their value is recognised in profit or loss.

The Association's trade and other receivables fall into this category of financial instruments.

In some circumstances, the Association renegotiates repayment terms with customers which may lead to changes in the timing of the payments, the Association does not necessarily consider the balance to be impaired, however assessment is made on a case by case basis.

Financial assets at fair value through profit or loss

Financial assets at fair value through profit or loss include financial assets:

- acquired principally for the purpose of selling in the near future
- designated by the entity to be carried at fair value through profit or loss upon initial recognition or
- which are derivatives not qualifying for hedge accounting.

The Association has no derivatives which are designated as financial assets at fair value through profit or loss.

Assets included within this category are carried in the statement of financial position at fair value with changes in fair value recognised in finance income or expenses in profit or loss.

Any gain or loss arising from derivative financial instruments is based on changes in fair value, which is determined by direct reference to active market transactions or using a valuation technique where no active market exists.

Impairment of financial assets

At the end of the reporting period the Association assesses whether there is any objective evidence that a financial asset or group of financial assets is impaired.

Financial assets at amortised cost

If there is objective evidence that an impairment loss on financial assets carried at amortised cost has been incurred, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of the estimated future cash flows discounted at the financial assets original effective interest rate.

Impairment on loans and receivables is reduced through the use of allowance accounts, all other impairment losses on financial assets at amortised cost are taken directly to the asset.

Subsequent recoveries of amounts previously written off are credited against other expenses in profit or loss.

Financial liabilities

Financial liabilities are classified as either financial liabilities at fair value through profit or loss or other financial liabilities depending on the purpose for which the liability was acquired. The Association does not use derivative financial instruments in economic hedges of currency and interest rate risk, as there is no material exposure.

The Association's financial liabilities include borrowings, trade and other payables (including finance lease liabilities), which are measured at amortised cost using the effective interest rate method.

Notes to the Financial Statements

for the Year Ended 30 June 2019

1 Summary of Significant Accounting Policies (continued)

(g) Cash and cash equivalents

Cash and cash equivalents comprises cash on hand, demand deposits and short-term investments which are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

(h) Employee benefits

Provision is made for the Association's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be wholly settled within one year have been measured at the amounts expected to be paid when the liability is settled.

(i) Adoption of new and revised accounting standards

Interpretation 23 Uncertainty over Income Tax Treatments and AASB 2017 – 4 Amendments to Australian Accounting Standards – Uncertainty over Income Tax Treatments

Interpretation 23 applies to income taxes within the scope of AASB 112 only, which are those based on profits, such as, company tax. Taxes that are not based on profits (for example GST or mining royalties) are outside the scope of this Interpretation. Interpretation 23 should be applied consistently to the recognition of both current and deferred taxes.

Interpretation 23 clarifies how to apply the recognition and measurement requirements in AASB 112 where there is uncertainty over the appropriate income tax treatment of a transaction or class of transactions, and about whether a treatment will be accepted by a tax authority.

Effective Date Annual reporting periods beginning or after 1 January 2019

Impact: None as Income Tax Exempt.

AASB 2018-1 Amendments to Australian Accounting Standards – Annual Improvements Cycle 2015 – 2017 Cycle

This standard makes the following amendments to existing standards:

- AASB 3 – clarifies that an entity remeasures its previously held interest in a joint operation when it obtains control of the business
- AASB 11 -clarifies that an entity does not remeasure its previously held interest in a joint operation when it obtains joint control of the business
- AASB 112 – clarifies that an entity accounts for all income tax consequences of dividend payments according to where the entity originally recognised the past transactions or events that generated the distributable profits and

AASB 123 – clarifies that an entity treats any borrowing originally made to develop a qualifying asset as part of generally borrowings when the asset is ready for its intended use or sale.

Effective Date Annual reporting periods beginning or after 1 January 2019

Impact: None

Notes to the Financial Statements

for the Year Ended 30 June 2019

1 Summary of Significant Accounting Policies (continued)

(i) Adoption of new and revised accounting standards (continued)

AASB 1058 Income of NFP Entities

AASB 1058 supersedes all the income recognition requirements relating to private sector NFP entities, and the majority of income recognition requirements relating to public sector NFP entities, previously in AASB 1004 *Contribution*. The timing of income recognition depends on whether such a transaction gives rise to a liability or other performance obligation (a promise to transfer a good or service), or a contribution by owners, related to an asset (such as cash or another asset) received by an entity.

AASB 1058 applies when a NFP entity receives volunteer services or enters into other transactions where the consideration to acquire an asset is significantly less than the fair value of the asset principally to enable the entity to further its objectives. In the latter case, the entity recognises and measures the asset at fair value in accordance with the applicable Australian Accounting Standard (eg AASB 116 *Property, Plant and Equipment*). Upon initial recognition of the asset, this Standard requires the entity to consider whether any other financial statement elements (called 'related amounts') should be recognised in accordance with the applicable Accounting Standard, such as:

- (a) contributions by owners;
- (b) revenue, or a contract liability arising from a contract with a customer;
- (c) a lease liability;
- (d) a financial instrument; or
- (e) a provision..

If the transaction is a transfer of a financial asset to enable an entity to acquire or construct a recognisable nonfinancial asset to be controlled by the entity (ie an in-substance acquisition of a non- financial asset), the entity recognises a liability for the excess of the fair value of the transfer over any related amounts recognised. The entity recognises income as it satisfies its obligations under the transfer similarly to income recognition in relation to performance obligations under AASB 15.

If the transaction does not enable an entity to acquire or construct a recognisable non-financial asset to be controlled by the entity, then any excess of the initial carrying amount of the recognised asset over the related amounts is recognised as income.

Effective Date Annual reporting periods beginning or after 1 January 2019

Impact: Each revenue stream, including grant agreements are currently being reviewed to determine the impact of AASB 1058. No tied grant funding is received therefore minimal impact

AASB 16 Leases

AASB 16 will cause the majority of leases of an entity to be brought onto the statement of financial position. There are limited exceptions relating to short-term leases and low value assets which may remain off-balance sheet.

The calculation of the lease liability will take into account appropriate discount rates, assumptions about lease term and increases in lease payments.

A corresponding right to use asset will be recognised which will be amortised over the term of the lease.

Rent expense will no longer be shown, the profit and loss impact of the leases will be through amortisation and interest charges.

Effective Date Annual reporting period beginning on or after 1 January 2019

Impact: This standard was adopted in the 2018 year.

Notes to the Financial Statements

for the Year Ended 30 June 2019

1 Summary of Significant Accounting Policies (continued)

(i) Adoption of new and revised accounting standards (continued)

AASB 9 Financial Instruments

AASB 2010-7 Amendments to Australian Accounting Standards arising from AASB 9 (December 2009) AASB 2012-6 Amendments to Australian Accounting Standards – Mandatory Effective Date of AASB 9 and Transitional Disclosures

AASB 2013-9 Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments

AASB 2014-1 Amendments to Australian Accounting Standards

AASB 2014-7 Amendments to Australian Accounting Standards arising from AASB9

AASB 2014-8 Amendments to Australian Accounting Standards arising from AASB9

Significant revisions to the classification and measurement of financial assets, reducing the number of categories and simplifying the measurement choices, including the removal of impairment testing of assets measured at fair value. The amortised cost model is available for debt assets meeting both *business model* and *cash flow characteristics* tests. All investments in equity instruments using AASB 9 are to be measured at fair value.

Amends measurement rules for financial liabilities that the entity elects to measure at fair value through profit and loss. Changes in fair value attributable to changes in the entity's own credit risk are presented in other comprehensive income.

AASB 9 includes a new approach to hedge accounting that is intended to more closely align hedge accounting with risk management activities undertaken by entities when hedging financial and non- financial risks. Some of the key changes from AASB 139 are as follows:

- to allow hedge accounting of risk components of non-financial items that are identifiable and measurable (many of which were prohibited from being designated as hedged items under AASB 139);
- changes in the accounting for the time value of options, the forward element of a forward contract and foreign-currency basis spreads designated as hedging instruments; and
- modification of the requirements for effectiveness testing (including removal of the 'bright-line' effectiveness test that offset for hedging must be in the range 80-125%).

Revised disclosures about an entity's hedge accounting have also been added to AASB 7 Financial Instruments: Disclosures.

Impairment of assets is now based on expected losses in AASB 9 which requires entities to measure:

- the 12-month expected credit losses (expected credit losses that result from those default events on the financial instrument that are possible within 12 months after the reporting date); or
- full lifetime expected credit losses (expected credit losses that result from all possible default events over the life of the financial instrument).

Effective Date Annual reporting period beginning on or after 1 January 2019

Impact: Minimal

Notes to the Financial Statements

for the Year Ended 30 June 2019

1 Summary of Significant Accounting Policies (continued)

(j) New accounting standards for application in future periods (continued)

Revised Conceptual Framework for Financial Reporting

The revised conceptual framework:

- Reintroduces the terms stewardship and prudence.
- Introduces a new asset definition that focuses on rights and a new liability definition that is likely to be broader than the definition it replaces but does not change the distinction between a liability and an equity instrument.
- Removes from the asset and liability definitions references to the expected flow of economic benefits – this lowers the hurdle for identifying the existence of an asset or liability and puts more emphasis on reflecting uncertainty in measurement.
- Discusses historical cost and current value measures and provides some guidance on how the IASB would go about selecting a measurement basis for a particular asset or liability.
- States that the primary measure of financial performance is profit or loss, and that only in exceptional circumstances will the IASB use other comprehensive income and only for income or expenses that arise from a change in the current value of an asset or liability.
- Discusses uncertainty, derecognition, unit of account, the reporting entity and combined financial statements.

Effective Date Annual reporting period beginning on or after 1 January 2020

Impact: Minimal effect

2 Events after the reporting period

There were no events that occurred after 30 June 2019, and/or prior to the signing of the financial statements, that would affect the ongoing structure and financial activities of the Screen Producers Association of Australia.

Notes to the Financial Statements
for the Year Ended 30 June 2019

	2019	2018
	\$	\$
3 Revenue and Other Income		
(a) Levies		
Levies for the purpose of funding the Association's activities	1,144,619	949,400
Total levies	<u>1,144,619</u>	<u>949,400</u>
(b) Screen Forever conference revenue		
Ticket sales	458,946	482,433
Sponsorship	802,699	730,011
Government and International Partnerships	-	46,600
Other	31,431	26,358
Total Screen Forever conference revenue	<u>1,293,077</u>	<u>1,285,402</u>
(c) Other Revenue		
Event sponsorship	184,300	155,430
Event ticketing	63,838	51,949
Other	11,529	7,977
Total other revenue	<u>259,667</u>	<u>215,356</u>
(d) Grants or donations		
Export Market Development Grant	39,255	44,712
Total grants and donations	<u>39,255</u>	<u>44,712</u>

**Notes to the Financial Statements
for the Year Ended 30 June 2019**

	2019	2018
	\$	\$
4 Expenses		
(a) Employee expenses		
(i) Officeholders		
Wages and Salaries	-	-
Superannuation	-	-
Leave and other entitlements	-	-
Separation and redundancies	-	-
Other employee expenses	-	-
Subtotal employee expenses of officeholders	<u>-</u>	<u>-</u>
(b) Employees other than office holders		
(ii) Employees		
Wages and Salaries	935,169	785,332
Superannuation	106,247	68,183
Leave and other entitlements	4,991	26,514
Separation and redundancies	-	-
Other Employee expenses	75,847	52,441
Subtotal employee expenses other than office holders	<u>1,122,254</u>	<u>932,470</u>
Total employee expenses	<u>1,122,254</u>	<u>932,470</u>
(c) Affiliation fees		
Australian Chamber of Commerce & Industry	14,476	12,991
Association Forum	1,909	-
AEFI	1,073	-
Creative Content Australia	1,000	-
Australian Copyright Council	2,659	456
Total affiliation fees and subscriptions	<u>20,117</u>	<u>13,447</u>
(d) Administration expenses		
Consideration to employers for payroll deductions	-	-
Meeting expenses	23,038	19,006
Travel	51,278	42,766
Occupancy expenses	15,464	131,164
Office expenses	19,942	37,939
Information communications technology	25,904	28,114
Insurances	14,277	12,054
Advertising and promotion	7,520	27,021
Other	31,991	47,617
Total administration expenses	<u>189,414</u>	<u>345,681</u>

Notes to the Financial Statements
for the Year Ended 30 June 2019

	2019	2018
	\$	\$
(e) Screen Forever conference expenses		
Catering	186,955	74,456
Communication	10,722	15,447
Events	8,291	82,156
Management fees	25,482	99,505
Marketing	90,263	87,139
Speakers	50,412	2,370
Travel	114,487	140,160
Venue & staging	358,049	377,379
Wages & salaries	339,806	236,240
Other	3,235	6,744
Total Screen Forever conference expenses	1,187,702	1,121,596
(f) Depreciation & amortisation		
Depreciation		
Leasehold improvements	13,353	14,502
Property, plant and equipment	16,239	17,197
Total depreciation	29,594	31,699
Amortisation		
Intangibles	21,393	4,836
Right of use assets	132,361	-
Total amortisation	153,754	4,836
Total depreciation and amortisation	183,347	36,535
(g) Legal costs		
Litigation	-	-
Other legal matters	54,284	2,988
Total legal costs	54,284	2,988
(h) Events, governance and IR provision		
Governance including Council meetings	113,580	97,052
Events	12,818	114,257
Provision for Industrial Relations	-	-
Total events, governance and IR provision	126,398	211,309
(i) Other expenses		
Penalties via RO Act or Regulations	-	-
Total other expenses	-	-

**Notes to the Financial Statements
for the Year Ended 30 June 2019**

	2019 \$	2018 \$
5 Cash and cash equivalents		
Cash at bank and in hand	461,618	388,295
Short-term deposits	362,653	425,846
	<u>824,271</u>	<u>814,141</u>
6 Trade and other receivables		
Trade receivables	254,980	224,353
Prepayments	72,289	185,571
Accrued income	10,000	25,000
Deposits	13,274	13,274
Other receivables	322	1,338
Total current trade and other receivables	<u>350,865</u>	<u>449,586</u>
7 Property, plant and equipment		
Office equipment		
At cost	115,065	115,410
Accumulated depreciation	(77,104)	(64,189)
Total office equipment	<u>37,961</u>	<u>51,221</u>
Leasehold improvements		
At cost	63,259	66,768
Accumulated Depreciation	(63,259)	(52,713)
Total leasehold improvements	<u>-</u>	<u>14,055</u>
Total property, plant and equipment	<u>37,961</u>	<u>65,276</u>

(a) Movements in Carrying Amounts of property, plant and equipment

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

	Office Equipment \$	Improvements \$	Total \$
Year ended 30 June 2019			
Balance at the beginning of year	51,221	14,055	65,276
Additions	10,300	-	10,300
Disposals	(7,321)	(702)	(8,023)
Depreciation expense	(16,239)	(13,353)	(29,592)
Balance at the end of the year	<u>37,961</u>	<u>-</u>	<u>37,961</u>

**Notes to the Financial Statements
for the Year Ended 30 June 2019**

	2019 \$	2018 \$
8 Intangible Assets		
Development costs Software		
Cost	111,599	93,748
Accumulated amortisation and impairment	32,310	(10,918)
Net carrying value	<u>79,289</u>	<u>82,830</u>
Total Intangibles	<u><u>79,289</u></u>	<u><u>82,830</u></u>

(a) **Movements in carrying amounts of intangible assets**

	Development costs Software \$	Total \$
Year ended 30 June 2018		
Balance at the beginning of the year	82,830	82,830
Additions	17,851	17,851
Amortisation	(21,392)	(21,392)
Balance at the end of the year	<u><u>79,289</u></u>	<u><u>79,289</u></u>

9 Right of use Assets

Office lease		
Cost	165,135	165,135
Accumulated amortisation and impairment	(133,491)	-
Net carrying value	<u>31,644</u>	<u>165,135</u>
Total Intangibles	<u><u>31,644</u></u>	<u><u>165,135</u></u>

(a) **Movements in carrying amounts of right of use assets**

	Office lease \$	Total \$
Year ended 30 June 2018		
Balance at the beginning of the year	165,135	165,135
Additions	-	-
Amortisation	(133,491)	(133,491)
Balance at the end of the year	<u><u>31,644</u></u>	<u><u>31,644</u></u>

Notes to the Financial Statements
for the Year Ended 30 June 2019

	2019	2018
	\$	\$
10 Trade and other payables		
Current		
Trade payables	58,095	64,703
GST payable	96,881	66,379
Payroll liabilities	35,463	36,727
Accrued expense	52,370	32,350
Other payables	(1,160)	5,307
	<u>241,649</u>	<u>205,466</u>
<p>Trade and other payables are unsecured, noninterest 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.</p>		
11 Lease liabilities		
CURRENT		
Unsecured:		
Lease liabilities – office	31,644	123,485
Total current lease liability	<u>31,644</u>	<u>123,485</u>
NON-CURRENT		
Unsecured:		
Lease liabilities - office	-	41,650
Total non-current lease liabilities	<u>-</u>	<u>41,650</u>
Total lease liabilities	<u>-</u>	<u>165,135</u>
12 Income in Advance		
Income in advance	29,670	205,150
Total income in advance	<u>29,670</u>	<u>205,150</u>
13 Provisions		
Provision for Industrial Relations	192,892	192,892
Total provisions	<u>192,892</u>	<u>192,892</u>

Notes to the Financial Statements for the Year Ended 30 June 2019

14 Employee Provisions

CURRENT

Employees other than office holders

Provision for Long service leave	-	-
Provision for Annual leave	41,943	48,156
Separations and redundancies	-	-
Other	-	-
Total employee provisions other than office holders	41,943	48,156
Total employee provisions for office holders	-	-
Total Current Employee Provisions	41,943	48,156

NON CURRENT

Employees other than office holders

Provision for Long service leave	19,196	7,992
Provision for Annual leave	-	-
Separations and redundancies	-	-
Other	-	-
Total employee provisions other than office holders	19,196	7,992
Total employee provisions for office holders	-	-
Total Non Current Employee Provisions	19,196	7,992

15 Financial Risk Management

Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices.

Objectives, policies and processes

The Committee of Management have overall responsibility for the establishment of Screen Producers Association of Australia's financial risk management framework. This includes the development of policies covering specific areas such as foreign exchange risk, interest rate risk, credit risk and the use of derivatives, if material.

Risk management policies and systems are reviewed regularly to reflect changes in market conditions and Screen Producers Association of Australia's activities.

The day-to-day risk management is carried out by Screen Producers Association of Australia's finance function under policies and objectives which have been approved by the Committee of Management. The Chief Financial Officer has been delegated the authority for designing and implementing processes which follow the objectives and policies. This includes monitoring the levels of exposure to interest rate and foreign exchange rate risk and assessment of market forecasts for interest rate and foreign exchange movements.

The Committee of Management receives monthly reports which provide details of the effectiveness of the processes and policies in place.

Notes to the Financial Statements for the Year Ended 30 June 2019

15 Financial Risk Management (continued)

Mitigation strategies for specific risks faced are described below:

Liquidity risk

Liquidity risk arises from the Association's management of working capital and the finance charges and principal repayments on its debt instruments. 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 maintains cash and marketable securities to meet its liquidity requirements for up to 30-day periods. Funding for long-term liquidity needs is additionally secured by an adequate amount of committed credit facilities and the ability to sell long-term financial assets.

The Association manages its liquidity needs by carefully monitoring scheduled debt servicing payments for longterm financial liabilities as well as cash outflows due in day to day business.

Liquidity needs are monitored in various time bands, on a day-to-day and week to week basis, as well as on the basis of a rolling 30day projection. Longterm liquidity needs for a 180day and a 360day period are identified monthly.

At the reporting date, these reports indicate that the Association expected to have sufficient liquid resources to meet its obligations under all reasonably expected circumstances and will not need to draw down any of the financing facilities.

Financial guarantee liabilities are treated as payable on demand since Screen Producers Association Australia has no control over the timing of any potential settlement of the liabilities.

The timing of cash flows presented in the table to settle financial liabilities reflects the earliest contractual settlement dates and does not reflect management's expectations that banking facilities will be rolled forward. The amounts disclosed in the table are the undiscounted contracted cash flows and therefore the balances in the table may not equal the balances in the statement of financial position due to the effect of discounting.

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

Contractual maturities for financial liabilities 2019

	On Demand	0 - 1 year \$	1- 2 years \$	2- 5 years \$	5+ years \$	Total \$
Trade and other payables	241,649					241,649
Lease liabilities		31,644	-	-	-	31,644
Total	241,649	31,644	-	-	-	273,293

Contractual maturities for financial liabilities 2018

	On Demand	0 - 1 year \$	1- 2 years \$	2- 5 years \$	5+ years \$	Total \$
Trade and other payables	205,466				-	205,466
Lease liabilities		123,485	41,650	-	-	165,135
Total	205,466	123,485	41,650	-	-	370,601

Notes to the Financial Statements for the Year Ended 30 June 2019

15 Financial Risk Management (continued)

Credit risk

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, including outstanding receivables and committed transactions.

Ongoing credit evaluation is performed on the financial condition of accounts receivable.

The Committee of Management receives monthly reports summarising the turnover, trade receivables balance and aging profile of each of the key customers individually.

Management considers that all the financial assets that are not impaired for each of the reporting dates under review are of good credit quality, including those that are past due.

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.

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

On a geographical basis, the Association has significant credit risk exposures in Australia.

The following table details the Association's trade and other receivables exposure to credit risk (prior to collateral and other credit enhancements) with ageing analysis and impairment provided for thereon. Amounts are considered as 'past due' when the debt has not been settled, within the terms and conditions agreed between the Association and the customer or counter party to the transaction. Receivables that are past due are assessed for impairment by ascertaining solvency of the debtors and are provided for where there is objective evidence indicating that the debt may not be fully repaid to the Association.

The balances of receivables that remain within initial trade terms (as detailed in the table) are considered to be of high credit quality.

Aging of financial assets that were past due but not impaired for 2019

	0 – 30 days \$	31-60 days \$	61-90 days \$	90+ days \$	Total \$
2019					
Trade receivables	125,256	84,281	18,783	26,660	254,980
Total	125,256	84,281	18,783	26,660	284,680
2018					
Trade receivables	133,545	20,426	-	70,381	224,352
Total	133,545	20,426	-	70,381	224,352

The Association does not hold any financial assets with terms that have been renegotiated, but which would otherwise be past due or impaired. The other classes of receivables do not contain impaired assets.

**Notes to the Financial Statements
for the Year Ended 30 June 2019**

15 Financial Risk Management (continued)

(i) Foreign exchange risk

Exposure to foreign exchange risk may result in the fair value or future cash flows of a financial instrument fluctuating due to movement in foreign exchange rates of currencies in which Screen Producers Association Australia holds financial instruments which are other than the AUD functional currency of Screen Producers Association Australia.

Exposures to currency exchange rates arise from the Association's overseas purchases, which are primarily denominated in USD.

The Association's exposure to foreign exchange risk is not material.

(ii) Price risk

Price risk relates to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices of securities held being available for sale or fair value through profit and loss.

The Association's investments are held predominately in cash or cash equivalents bank accounts and term deposits, and as such not subject to market fluctuations.

16 Key Management Personnel Disclosures

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

	2019	2018
	\$	\$
Short-term employee benefits	262,887	278,593
Long-term benefits	-	-
Post-employment benefits	-	-
Termination benefits	-	-
Share based payments	-	-
	262,887	278,593

Committee Members Remunerations

Committee Members did not receive any remuneration during the financial year

17 Auditors' Remuneration

Financial statement audit services	7,850	7,300
Other services	-	-
Total auditors' remuneration	7,850	7,300

**Notes to the Financial Statements
for the Year Ended 30 June 2019**

18 Cash Flow Information

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

Profit for the year	14,857	19,811
Cash flows excluded from profit attributable to operating activities		
Non-cash flows in profit:		
- depreciation and amortisation	50,986	36,536
Changes in assets and liabilities:		
- (increase)/decrease in trade and other receivables	98,722	(154,759)
- (increase)/decrease in other assets	133,491	-
- increase/(decrease) in income in advance	(175,480)	149,604
- increase/(decrease) in trade and other payables	36,182	59,328
- increase/(decrease) in provisions	-	(69,507)
- increase/(decrease) in employee benefits	4,991	26,514
- increase/(decrease) in other liabilities	(133,491)	-
Cashflows from operations	30,258	67,527

19 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:

1. A member of a reporting unit 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).

20 Association Details

The registered office of the association is:
Screen Producers Association Australia
Suite 2, Level 1
36 Fitzroy Street
Surry Hills NSW 2010

Screen Producers Association of Australia

A.B.N 46 091 470 324

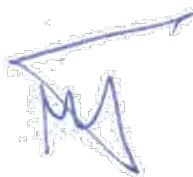
Officer Declaration Statement

I, Michael Tear, being the President of the Screen Producers Association of Australia ("the Association"), declare that the following activities did not occur during the reporting period ending 30 June 2019.

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 capitation fees from another reporting unit
- receive any other revenue from another reporting unit
- receive revenue from undertaking recovery of wages activity
- 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 compulsory levies
- pay a grant that was \$1,000 or less
- pay a grant that exceeded \$1,000
- pay a donation that was \$1,000 or more
- pay to a person fees or allowances to attend conferences or meetings as a representative of the reporting unit
- pay legal costs relating to litigation
- pay a penalty imposed under the RO Act or the Fair Work Act 2009
- have a receivable with other reporting unit(s)
- have a payable with other reporting unit(s)
- 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 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 units 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

Signed by the officer:



Dated: 8 October 2019

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

Report on the Audit of the Financial Report

Opinion

I have audited the financial report of Screen Producers Association of Australia Inc (the Reporting Unit), which comprises the statement of financial position as at 30 June 2019, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended 30 June 2019, notes to the financial statements, including a summary of significant accounting policies; the Committee of Management Statement, the subsection 255(2A) report and the Officer Declaration Statement.

In my opinion, the accompanying financial report presents fairly, in all material aspects, the financial position of Screen Producers Association Australia Inc as at 30 June 2019, and its financial performance and its cash flows for the year ended on that date in accordance with:

- a) the Australian Accounting Standards; and
- b) 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).

I declare that management's use of the going concern basis in the preparation of the financial statements of the Reporting Unit is appropriate.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the Reporting Unit in accordance with 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 my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Information Other than the Financial Report and Auditor's 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.

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

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

Responsibilities of Committee of Management for the Financial Report

The Committee of Management of the Reporting Unit is 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 is responsible for assessing the Reporting Unit'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 Reporting Unit or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

My objective is 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 my 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, I exercise professional judgement and maintain professional scepticism throughout the audit. I 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 my 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 Reporting Unit'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 Management's 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 Reporting Unit's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Reporting Unit 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.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Reporting Unit to express an opinion on the financial report. I am responsible for the direction, supervision and performance of the Reporting Unit audit. I remain solely responsible for my audit opinion.

I 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 I identify during my audit.

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

Report on Other Legal and Regulatory Requirements

In accordance with the requirements of section 257(7) of the RO Act, I am required to describe any deficiency, failure or shortcoming in respect of the matters referred to in section 252 and 257(2) of the RO Act.

My opinion on the financial report is not modified, there were no noted deficiency or failures in respect to the financial reports.

Rosenfeld Kant & Co

A handwritten signature in black ink, appearing to read 'Gary Williams', written over a horizontal line.

Gary Williams
Partner

Bondi Junction, NSW
9 October 2019

Registration number 4019



2 July 2019

Matthew Deaner
Executive Director
Screen Producers Association of Australia
Sent via email: info@screenproducers.org.au

Dear Matthew Deaner,

**Re: Lodgement of Financial Report - FR2019/220
*Fair Work (Registered Organisations) Act 2009 (the RO Act)***

The financial year of the Screen Producers Association of Australia (the reporting unit) ended on 30 June 2019. This is a courtesy letter to remind you of the reporting unit's obligations regarding financial reporting.

Loans Grants and Donations Statement

The reporting unit is required to lodge a statement showing the relevant particulars in relation to each loan, grant or donation of an amount exceeding \$1,000 for the reporting unit during its financial year. Section 237 of the RO Act requires this statement to be lodged with the Registered Organisations Commission (the ROC) within 90 days of the end of the reporting unit's financial year, that is on or before 28 September 2019.

The attached fact sheet *Loans Grants and Donations* (FS 009) summarises the requirements of the Loans Grants and Donations Statement. A sample statement of loans, grants or donations is available on our [website](#).

It should be noted that s.237 is a civil penalty provision. If a loan, grant or donation over \$1000 has been made, failure to lodge a statement of loans, grants and donations (including failure to lodge on time) may result in legal proceedings being issued with the possibility of a pecuniary penalty (up to \$105,000 for each contravention for a body corporate and up to \$21,000 for each contravention for an individual) being imposed upon your organisation and/or an officer whose conduct led to the contravention.

Financial report

The RO Act sets out a particular chronological order in which your financial report must be prepared, audited, provided to members, presented to a meeting and then lodged with the ROC. The attached document *Summary of Financial Reporting timelines* (FS 008) summarises these requirements.

We emphasise that the reporting unit is required to present its audited financial report to a meeting (either of members or of the committee of management, depending on your rules) no later than 31 December 2019 (s.266). The full financial report must be lodged with the ROC within 14 days of that meeting (s.268).

When assessing your financial report, we will continue to focus closely on timelines as well as how loans, grants and donations are reported. The financial report must break down the amounts of grants and donations and these figures will be compared to the loans, grants and donations statement (see attached *Loans Grants and Donations* fact sheet FS 009).

You can visit our website for more information regarding [financial reporting](#), and fact sheets regarding [financial reporting processes and requirements](#). A model set of financial statements developed by the ROC is also available on our website. It is not obligatory to use this model but it is a useful resource to ensure compliance with the RO Act, the Reporting Guidelines and the Australian Accounting Standards.

It should be noted that s.268 of the RO Act is a civil penalty provision. Failure to lodge the full financial report (including failure to lodge on time) may result in legal proceedings being issued with the possibility of a pecuniary penalty (up to \$105,000 for each contravention for a body corporate and up to \$21,000 for each contravention for an individual) being imposed upon your organisation and/or an officer whose conduct led to the contravention (s.268).

Auditor's report

When assessing the financial report we will also focus on the structure and content of the auditor's report to ensure that it complies with the revisions made to the Auditing Standards which came into effect from 15 December 2016. Please find [here](#) a link to guidance note *Illustrative Auditor's Report* (GN 004) relating to these requirements (which can also be located on our website).

REMINDER

YOUR AUDITOR MUST BE REGISTERED (s.256)

You must ensure that your auditor is registered by the Registered Organisations Commissioner. A list of registered auditors is available on our [website](#).

Contact

Should you require any clarification in relation to the above, please email regorgs@roc.gov.au.

Yours faithfully,

Kylie Ngo
Registered Organisations Commission



Fact sheet

Summary of financial reporting timelines – s.253 financial reports

General Information:

- The **full report** consists of the General Purpose Financial Report, Committee of Management Statement, Operating report, s.255(2A) Report and signed Auditors' Report
- For an explanation of each of the steps below see our [Fact sheet—financial reporting process](#).

STEP 1:
Reporting unit must prepare the General Purpose Financial Report, Committee of Management Statement, s.255(2A) Report and Operating Report as soon as practicable after the end of the financial year:

STEP 2:
Committee of Management statement – resolution to be passed by the Committee of Management in relation to the General Purpose Financial Report (**1st meeting**)

STEP 3:
Registered Auditor to prepare and sign the Auditor's Report and provide to the Reporting unit **within a reasonable timeframe**

IF RULES PROVIDE FOR PRESENTATION OF FULL REPORT
AT GENERAL MEETING OF MEMBERS
(this is the default process in the RO Act)

STEP 4:
Provide **full report** to members at least 21 days before the
General Meeting

STEP 5:
Present **full report** to a General Meeting of Members
within 6 months of the reporting unit's end of financial
year (2nd meeting)

STEP 6:
Prepare and sign the designated officer's certificate
then lodge **full report** and the designated officer's
certificate with the ROC within 14 days of the 2nd
meeting

IF RULES PROVIDE FOR PRESENTATION OF FULL REPORT AT
COMMITTEE OF MANAGEMENT MEETING
(Special rules must be in the rulebook to use this process)

STEP 4:
Provide **full report** to members **within 5 months of the reporting
unit's end of financial year**

STEP 5:
Present **full report** to Committee of Management Meeting
within 6 months of the reporting unit's end of financial year
(2nd meeting)

STEP 6:
Prepare and sign the designated officer's certificate then lodge
full report and the designated officer's certificate with the ROC
within 14 days of the 2nd meeting

Misconceptions

Over the years, staff of the Commission have noted that there are some common misunderstandings made in relation to the Financial Reporting Process. They include:

Misconception	Requirement
✘ The Committee of Management statement is just copied from the Reporting Guidelines	✔ The Committee of Management statement must have the date of the Committee of Management resolution recorded upon it and it must be signed and dated BEFORE the auditor signs their report Further, if any of the statements within it need to be modified to suit the reporting unit (for instance not holding meetings) these changes must also be made
✘ The Auditor's Report does not need to be signed until just before it is lodged with the ROC	✔ The Auditor's Report must be signed and dated BEFORE the full report (including the Auditor's Report) is sent to members and presented to the second meeting
✘ The Designated Officer's Certificate must be signed before the report is sent to members	✔ The Designated Officer's Certificate declares what the reporting unit HAS ALREADY DONE to provide the report to members and present it to the meeting. It must be signed and dated AFTER sending the report to members and the second meeting
✘ Documents can be dated when they should have been signed or when the events in the document occurred	✔ Documents must always be dated at the date they are actually signed by an officer or auditor
✘ Any auditor can audit a financial report	✔ Only registered auditors can audit the financial report
✘ The Committee of Management statement can be signed at any time	✔ The resolution passing the Committee of Management Statement must occur and the statement signed and dated BEFORE the auditor's report is signed and dated
✘ Any reporting unit can present the Full Report to a second COM meeting	✔ Only reporting units with a 5% rule in their rulebook are able to present their report to a second Committee of Management Meeting. Otherwise, it must be presented to a General Meeting of members
✘ Everything can be done at one Committee of Management meeting	✔ If the rules allow for presenting the report to the Committee of Management, there must still be <u>two meetings</u> . The first meeting resolves the Committee of Management statement (including signing and dating it). Between the two meetings the Auditor's report is signed and dated. Only then can the full report be presented to the second Committee of Management meeting (if the rules allow)
✘ The reporting unit has 6 months and 14 days to lodge their financial report with the ROC	✔ The reporting unit must lodge the financial report within 14 days of the second meeting

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This fact sheet is not intended to be comprehensive. It is designed to assist in gaining an understanding of the Registered Organisations Commission and its work. The Registered Organisations Commission does not provide legal advice.



Fact sheet

Loans, Grants & Donations

The Loans, Grants & Donations Requirements

The *Fair Work (Registered Organisations) Act 2009* (the RO Act) requires an organisation or branch to lodge a loans, grants and donations statement (the statement) within **90 days** of the ending of the financial year.

Under the Commissioner's Reporting Guidelines, a reporting unit's General Purpose Financial Report (the financial report) must break down the amounts of grants and donations (see below). The figures in the financial report will be compared to the loans, grants and donations statement.

The Loans, Grants & Donations Statement

Section 237 of the RO Act applies to every loan, grant and donation made by an organisation or branch during the financial year that exceeds \$1000. The following information must be supplied to the Registered Organisations Commission (the ROC) for each relevant loan, grant or donation:

- the amount,
- the purpose,
- the security (if it is a loan),
- the name and address of the person to whom it was made,* and
- the arrangements for repaying the loan.*

*The last two items are not required if the loan, grant or donation was made to relieve a member of the organisation (or their dependent) from severe financial hardship.

The statement must be lodged within 90 days of the end of the financial year and the ROC has a [Template Loans, Grants and Donations Statement](#) on its website. The ROC encourages branches and organisations to lodge the statement even if all of the figures are NIL.

Common misconceptions

Over the years, staff of the Commission have noted that there are some common misunderstandings made in relation to the Statement. They include:

Misconception	Requirement
✗ Only reporting units must lodge the Statement.	✓ All branches and organisations, regardless of whether they lodge a financial report, must lodge the statement within 90 days of the end of the financial year. An organisation cannot lodge a single statement to cover all of its branches.
✗ Employees can sign the Statement.	✓ The statement must be signed by an elected officer of the relevant branch.
✗ Statements can be lodged with the financial report.	✓ The deadline for the statement is much shorter (90 days) and if it is lodged with the financial report it is likely to be late.

Grants & Donations within the Financial Report

Item 14(e) of the Commissioner's Reporting Guidelines requires the reporting unit to separate the line items relating to grants and donations into grants or donations that were \$1000 or less and those that exceeded \$1000.

As such, the note in the financial report relating to grants and donations will have four lines.

In the [ROC's Model Statements](#) the note appears as follows:

Note 4E: Grants or donations*

	2017	2016
Grants:		
Total expensed that were \$1,000 or less	-	-
Total expensed that exceeded \$1,000	-	-
Donations:		
Total expensed that were \$1,000 or less	-	-
Total expensed that exceeded \$1,000	-	-
Total grants or donations	-	-

The Commissioner's Reporting Guidelines requires that these line items appear in the financial statements, the notes or in the officer's declaration statement, even if the figures are NIL.

Implications for filing the Financial Report

During their review of the financial report staff of the ROC may confirm that the figures in the financial report match the disclosures made in the statement. Any inconsistencies in these figures will be raised with the organisation or branch for explanation and action.

This may involve lodging an amended loans, grants or donations statement. Any failure to lodge a loans, grants or donations statement or lodging a statement that is false or misleading can attract civil penalties under the RO Act.

If a reporting unit did not fully comply with these requirements in their last financial report, its filing letter will have included a statement reminding the reporting unit of its obligations.

It is strongly recommended that all reporting units review their filing letters from the previous financial year to ensure any targeted concerns are addressed in their latest financial report. Failure to address these individual concerns may mean that a financial report cannot be filed.

Previous financial reports and filing letters are available from the website.

Further information

If you have any further questions relating to the loan, grant and donation disclosure requirements in the statement or the financial report, please contact the ROC on regorgs@roc.gov.au