



2024-25

# FINANCIAL YEAR OVERVIEW



A man in a dark jacket is operating a professional camera on a tripod. The camera has a 'LEMAC' logo on it. In the background, there is a rural landscape with a horse and two people standing near a fence, all silhouetted against a sunset sky.

**Screen Queensland's purpose is to grow the screen industry to be a significant contributor to the economic and cultural wellbeing of Queensland. Screen Queensland invests in people and projects to build a creative, innovative and successful screen industry, while delivering an active screen culture across the state.**

## **ACKNOWLEDGEMENT OF COUNTRY**

Screen Queensland acknowledges Aboriginal and Torres Strait Islander Peoples as Traditional Custodians of Australia. We recognise their 65,000 years of custodianship that pre-dates colonisation.

We pay our respects to Elders, past and present, and recognise the cultural and historic connection to land, sea, cosmos (the inclusion of the constellations that are part of an Aboriginal and Torres Strait Islander spiritual and environmental narrative) and community.

Screen Queensland is committed to unlocking opportunities for Aboriginal and Torres Strait Islander practitioners to continue to share their rich cultures and perspectives with the Queensland and global community through screen storytelling. Screen Queensland understands the importance of Aboriginal and Torres Strait Islander communities and practitioners to be leaders in their own narratives to promote inclusion, collaboration and authenticity.

**Front cover:** Taika Waititi behind-the-scenes on *FING!* (King Bert Productions, Story Bridge Films)

**This page:** Behind-the-scenes on season two of *Darby and Joan* (CJZ)

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All figures noted in this overview, including Queensland Production Expenditure (QPE) and employment opportunities, are for productions and projects approved by Screen Queensland within the 2024–25 financial year.

**Queensland Production Expenditure (QPE)** refers to the direct economic impact that productions and games have while being created in Queensland and/or by Queensland-based companies or individuals. This figure is determined by funds spent or projected to be injected within the state, through local services, resources and wages for Queensland residents.

NOTE: All QPE and employment figures are approximate, as estimated at the time of publishing.

For a full list of funded projects, visit [www.screenqueensland.com.au/fundedprojects2024-25](http://www.screenqueensland.com.au/fundedprojects2024-25)



# MESSAGE FROM THE MINISTER FOR THE ARTS

Queensland's screen sector continues to go from strength to strength—creating long-term careers, boosting our creative economy, and sharing our unique stories and talent with the world.

From blockbuster films to cutting-edge digital games, Queenslanders are creating incredible work that is building the state's reputation as a screen industry powerhouse. Our cast and crews, breathtaking and diverse landscapes, and screen infrastructure continue to attract international attention and investment, while building a thriving local industry that delivers lasting economic outcomes.

Through *Queensland's Time to Shine*—the Queensland Government's 10-year arts and cultural strategy—we're committed to growing our creative economy by supporting strong creative businesses and careers.

In 2025–26 we're investing \$42 million to secure a strong pipeline of screen activity and industry development initiatives in Queensland that will create jobs and provide opportunities for local talent.

This builds on the 108 productions and games supported in 2024–25 which delivered around 5,000 employment opportunities and injected an estimated \$610.8 million into the state's economy.

We are already reaping the rewards of our investments, with the most recent Screen Australia Drama Report revealing that for the first time, Queensland is the number one state for screen production in Australia, securing 34 percent of all projects filmed in 2024–25.

The Crisafulli Government is proud to continue backing our state's screen practitioners as well as the many diverse small businesses that benefit from the state's strong pipeline of projects including accountants, accommodation services, building supplies, caterers, landscapers, physiotherapists, printers, transport companies and travel agents.

Demand for the Post, Digital and Visual Effects (PDV) Incentive was strong in 2024–25, and saw local expenditure almost doubling, delivering a record-breaking \$119 million into Queensland.

This included services for many of the films and series made here in Queensland, such as *Monarch: Legacy of Monsters*, international projects seeking local expertise like *M3GAN 2.0*, and homegrown animation powerhouses like Ludo Studio and Like A Photon Creative. Several post-production companies also established new operations in Queensland, including Fin Design+Effects and The Rebel Fleet.

Queenslanders are embracing this dynamic industry with events such as the 2025 AACTA Festival and Screen Careers Expo highlighting the broad ranging career pathways within the sector, which through continued Queensland Government support has secured the Awards and Festival in Queensland for a further two years to 2028.

Our continued investment in growing the skills of the state's screen creatives, innovation and industry growth is ensuring that Queensland's next generation of screen practitioners, games developers and creative entrepreneurs are ready to shine.

**The Honourable John-Paul Langbroek MP**

# MESSAGE FROM THE CHAIR

“Queensland’s screen sector is an industry our state can be incredibly proud of—it reflects our innovation, resilience and enormous capacity for creativity.”

Screen Queensland delivered another year of robust, sustained growth across all sectors of the industry during the 2024–25 reporting period. Queensland’s screen sector is an industry our state can be incredibly proud of—it reflects our innovation, resilience and enormous capacity for creativity.

Our screen practitioners and games developers are globally recognised for their talent, and thanks to the success of the Queensland Government’s incentives and unwavering support, we can see what is possible when capability is backed by strategic investment.

The sector is not only a cultural powerhouse, it is also a significant economic contributor, injecting hundreds of millions of dollars into the Queensland economy, creating jobs, driving regional development, and attracting international investment. With global demand for content at an all-time high, Queensland is uniquely positioned to capture even greater opportunities and grow this economic impact for years to come.

Our homegrown screen stories, *Bluey*, *Black Snow*, *Spit* and *Rebels with a Cause* capture the humour, heart and history that make Queensland unique. That is why it is imperative we nurture local storytellers, ensuring they have the avenues and opportunities to share Queensland with the world.

Support for the next generation of creatives is equally vital. Initiatives such as the Film Intensive Script to Screen for new and emerging crew in Cairns, and

Season of the Dev for games developers on the Sunshine Coast continues the support necessary for our future pipeline. Both programs are important, and successful, examples of how the industry and the state government can partner with Screen Queensland to unlock career pathways in regional centres.

Together, the Screen Queensland Board is committed to good governance and strategic support for the wider screen sector, and most importantly, its people.

I extend my thanks to our outgoing Chair, The Honourable Roslyn Atkinson AO, and board members Aaron Fa’Aoso, Dylan Miklashek, and Kylee Ratz for their outstanding service and dedication to the screen industry.

I also acknowledge the Queensland Government for its unwavering support and the privilege of contributing as Chair, and thank The Honourable John-Paul Langbroek, Minister for the Arts, for championing the creative sector and ensuring Queensland remains a leading destination for screen production.

On behalf of the Board, I congratulate CEO Jacqui Feeney and her team for their tireless commitment to fostering a screen industry that not only has achieved the extraordinary but has the potential to rise even higher.

**Patricia Alner**  
Screen Queensland Chair





# MESSAGE FROM THE CEO

“Local stories and talent will always be at the heart of what we do at Screen Queensland.”

As we look back over the bustling 2024–25 financial year, I'm struck by the many ways we have supported our sector to expand and stretch what's possible.

Local stories and talent will always be at the heart of what we do at Screen Queensland, and over the last 12 months we've introduced industry-changing investments to foster more local IP and equip our state's screen businesses for a more ambitious and entrepreneurial future.

Our \$3 million Business Enterprise Fund, \$5 million Capital Grants Program, the ongoing Online Production Grants program and new slate development funding will pay dividends across the screen ecosystem for years to come.

Showcasing more of Queensland-as-Queensland on screens small and large continues to be an important strategic focus. Productions like the *Bluey* feature film, series *Two Years Later*, documentary *Joh: The Last King of Queensland* and even genre films like *Dangerous Animals* each offer unique slices of Queensland life for global audiences, along with international projects like *Runner*. Our talent base is growing, and exciting projects are underway to showcase our state's authentic stories.

We are also seeing digital games like Gameloft Brisbane's masterful reimagining of *Carmen Sandiego* literally put iconic tourist destinations on the map via consoles around the world.

Screen Queensland has capitalised on the state's strong reputation as a production hub to leverage closer collaboration with leading studios, resulting in consistent repeat business. Legendary Pictures has made back-to-back features for their 'Monsterverse' franchise in Queensland and Amazon MGM Studios has recently brought a slate of projects here, including *Balls Up*, *The Bluff* and *Voltron*.

This steady pipeline expands the sector from pre-right through to post-production, while also training the next generation of crew and opening doors for above-the-line creatives through our Attachment Program.

We are increasingly seeing similar momentum build across the digital games sector, with major publishers and platforms tapping into our local talent pool, with all its imagination and resourcefulness, with renewed enthusiasm.

I'd like to thank our industry and government partners, our Board and the Screen Queensland team for your dedication to our local screen practitioners and games developers. There is extraordinary potential here in Queensland, and together, we are helping to realise it.

**Jacqui Feeney**  
Screen Queensland CEO



Behind-the-scenes at Screen Queensland Studios, Brisbane on *Beast of War* (Bronte Pictures)

# KEY ACHIEVEMENTS: 2024–25 FINANCIAL YEAR

Screen Queensland has delivered a landmark year of growth and achievement, affirming Queensland's position as a premier hub for screen production in Australia. Across film, series, online content and digital games, the agency's investments have supported 108 projects—an increase of 30 per cent on the previous year. Once complete, these projects will contribute an estimated \$610.8 million to the Queensland economy and create more than 5,000 employment opportunities across the state.

This year's results highlight the value of strategic investment, with every dollar committed by Screen Queensland delivering an average return of \$9.90. Beyond the numbers, this represents more opportunities for Queensland practitioners, more global exposure for local screen stories and games, and more business flowing through the state's creative industries.

One of the defining successes of 2024–25 was the surge in Post, Digital and Visual Effects (PDV) activity, generating a record \$119.3 million in

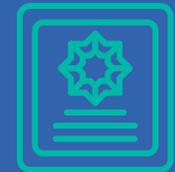
Queensland Production Expenditure (QPE)—almost double the \$69 million achieved in 2023–24. The Digital Games sector also continued its upward trajectory, with Queensland Digital Games Expenditure (QDGE) up 24 per cent to \$19.3 million, the highest level since the games incentive was introduced in 2022.

Queensland-made content reached new milestones this year, with Screen Queensland increasing the number of local projects supported by 46 per cent (61, up from 41 in 2023–24) ensuring growing cultural impact alongside economic achievements.

Together, these results underline Queensland's dual strength—a world-class destination for international productions and a thriving hub for homegrown stories and talent. Screen Queensland's commitment to growing both ends of the sector ensures the state continues to punch above its weight globally, while delivering tangible benefits to Queensland's economy.

# 108

**PRODUCTIONS AND GAMES SUPPORTED**



# 5,137

**EMPLOYMENT OPPORTUNITIES CREATED THROUGH SUPPORTED PRODUCTIONS AND GAMES**

# \$610.8M

**IN ESTIMATED QUEENSLAND PRODUCTION AND DIGITAL GAMES EXPENDITURE**



**RETURN-ON-INVESTMENT: FOR EVERY \$1 INVESTED IN PRODUCTIONS AND GAMES, SCREEN QUEENSLAND RETURNED \$9.90 TO THE STATE ECONOMY**

Anaconda (Sony Pictures)





**17** QUEENSLAND-MADE  
FILMS AND SERIES  
**\$18.7M**  
IN ESTIMATED QUEENSLAND  
PRODUCTION EXPENDITURE



**25** GAMES  
SUPPORTED  
**\$19.3M**  
IN ESTIMATED QUEENSLAND  
DIGITAL GAMES EXPENDITURE



**14** ATTRACTED  
PRODUCTIONS  
**\$445M**  
IN ESTIMATED QUEENSLAND  
PRODUCTION EXPENDITURE

**42** POST, DIGITAL & VISUAL  
EFFECTS PROJECTS  
**\$119.3M**  
IN ESTIMATED QUEENSLAND  
PRODUCTION EXPENDITURE

**18** ONLINE  
PRODUCTIONS  
SUPPORTED  
**15** SCRIPTED  
**3** FACTUAL



**37** TALENT DEVELOPMENT  
INITIATIVES SUPPORTED  
**479** QUEENSLAND PRACTITIONERS  
**+51** ATTACHMENTS

**16** INDUSTRY EVENTS DELIVERED  
UPSKILLING AND CONNECTING  
**>1,300** QUEENSLAND  
PRACTITIONERS

**14** ABORIGINAL AND  
TORRES STRAIT ISLANDER  
PROJECTS SUPPORTED  
**+14** PRACTITIONERS  
SUPPORTED THROUGH  
INITIATIVES AND GRANTS

**35** SCREEN CULTURE  
EVENTS REACHING  
**>89,990** AUDIENCE



**136** RECIPIENTS  
SUPPORTED TO ATTEND  
**18** AUSTRALIAN AND  
**34** INTERNATIONAL  
INDUSTRY MARKETS

**1,314**  
APPLICATIONS RECEIVED  
ACROSS ALL PROGRAMS  
AND INITIATIVES  
**55%** APPROVED 

# DELIVERING QUEENSLAND STORIES TO THE SCREEN

## SCREEN FINANCE FUND

### 17 Queensland productions

- 4 scripted feature films
- 2 scripted series
- 3 feature documentaries
- 8 factual projects

### 422 employment opportunities

### \$18.7 million injected into the state economy

Seventeen productions rolled cameras thanks to our Screen Finance Fund, spanning scripted features and series, documentaries and factual projects. Together, these titles generated 422 local employment opportunities and contributed \$18.7 million to the state's economy.

Highlights included four new feature films, among them *You, Always* from Jaggi Entertainment, filmed in Cairns with Hollywood actor Adrian Grenier, creating 100 jobs and injecting \$3.5 million locally. Other standout scripted works such as Paramount+ series *Two Years Later* and Allstory Pictures' *Dance with Tom* reinforced Queensland's reputation for world-class television storytelling.

Documentary and factual production remained strong, with feature-length works like *Chasing The Gold*, *The Tacoma Exorcism* and *A Light in the Slaughterhouse* alongside family-friendly hits including *Muster Dogs (Season 4)*, *Treasure Hunters Down Under* and *Train Rescue Down Under*. Series such as *Baby Animals Down Under* further showcased Queensland's unique wildlife, landscapes and cultural diversity to audiences worldwide, underscoring the state's role as a creative powerhouse for both national and global markets.

## DEVELOPMENT FUND

### \$1.69 million in funding

### 78 projects

- 33 scripted feature films
- 23 scripted series
- 14 feature documentaries
- 8 factual series

### 80% led by Queensland-based companies

In 2024–25, Screen Queensland's Development Fund invested \$1.69 million across 78 projects, driving the next wave of scripted features, series, documentaries and factual programs with 80 per cent led by Queensland companies.

After extensive industry consultation and a review of the fund's guidelines, Screen Queensland introduced **new development slate funding** which took effect on 1 July 2024. Queensland-resident producers can now access up to \$50,000 in slate funding to support a minimum of three projects, providing a mechanism to nurture multiple local productions simultaneously.

By supporting a 23 per cent uplift in development activity, the fund is not only backing more Queensland stories to screen in the runway to 2032, but also building a dynamic production pipeline that fuels jobs, attracts investment and positions the state's screen sector for long-term growth.



# SPOTLIGHT:

## LOVE, LAUGHTER AND A BRISBANE BACKDROP: *TWO YEARS LATER*

Brisbane has once again taken centre stage as cameras roll on *Two Years Later*, a new Paramount+ Australia original series that blends heart, humour and a touch of serendipity.

Created by screenwriter Pete Bridges and produced by Queensland's own Emmy® and BAFTA Award-winning company Hoodlum, the eight-part romantic dramedy explores love and connection in a post-pandemic world.

Starring acclaimed Australian actors Brenton Thwaites (*Pirates of the Caribbean*, *Titans*, *Maleficent*) and Phoebe Tonkin (*Boy Swallows Universe*, *Bloom*, *Babylon*), the series follows thirty-somethings Emily and Ryan, whose daily flirtations on the bus are cut short by COVID-19. Two years later, an unexpected reunion reignites their chemistry and sets them on an emotional, funny and deeply relatable journey to discover whether they're truly meant to be together.

Set against Brisbane's vibrant urban backdrop, *Two Years Later* captures both the heart and hustle of the city, reflecting its growing reputation as a hub for world-class storytelling. The series showcases the strength of Queensland's screen sector local talent, local stories and local production excellence, brought together through the state's thriving creative community.

Produced by Hoodlum and supported through Screen Queensland's Screen Finance Fund and Post, Digital and Visual Effects (PDV) Incentive, the series represents a powerful collaboration between Queensland's creative sector, Paramount+ Australia and Screen Australia. It also reinforces the ongoing growth of Brisbane as a premium filming destination, with post-production taking place locally and the city itself serving as a character within the story.

For Thwaites and Tonkin, both returning home after extensive international careers, *Two Years Later* is an opportunity to reconnect with Australian storytelling at its most authentic and emotionally grounded. Their performances bring nuance and warmth to a narrative that celebrates the messiness of modern relationships, balancing humour, heartbreak and hope in equal measure.

*Two Years Later* embodies Queensland's creative confidence, an original, heartfelt Australian story developed, filmed and finished in Brisbane, ready to connect with audiences both at home and around the world.



Phoebe Tonkin and Brenton Thwaites in *Two Years Later* (Hoodlum)

# CONNECTING COMMUNITIES THROUGH SCREEN

A suite of vibrant screen events and festivals engaged more than 89,000 Queenslanders in 2024–25, thanks to Screen Queensland's Screen Culture Fund. Thirty-five events were supported across the year, including film and games festivals, industry conferences and skills development workshops from the Gold Coast to Yeppoon, Winton to Cairns.

These events celebrate the diversity and creativity of Queensland's screen industry, while generating employment, tourism and skills development opportunities in the communities where they take place.

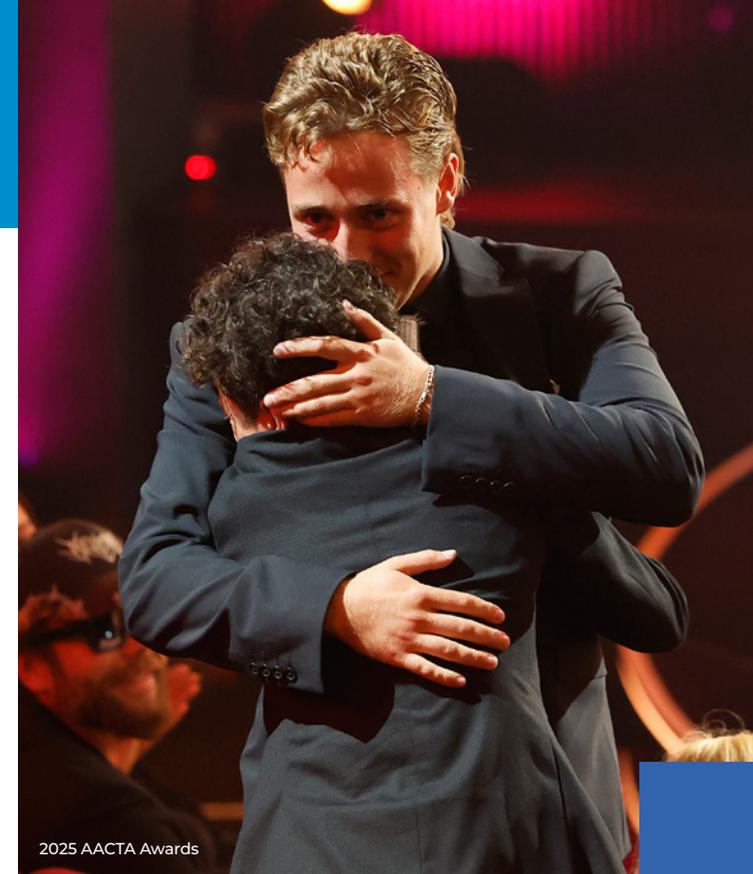


The Vision Splendid Outback Film Festival 2025

One standout example is **The Vision Splendid Outback Film Festival in Winton**. Screening new releases, contemporary, cult and classic films, it showcases a diverse mix of stories in the town's historic open-air Royal Theatre. As Australia's only outback film festival, Vision Splendid transforms the town into a hub for screen culture, creating jobs, boosting local tourism and providing training opportunities for emerging screen practitioners.

**The Brisbane International Film Festival (BIFF)** is another major highlight. Held from 24 October to 3 November 2024 across selected Brisbane cinemas, BIFF showcased an exceptional program of international and Australian premieres, including films such as *Anora*, *Emilia Perez*, *The Brutalist*, *The Room Next Door* and *Saturday Night*. The festival featured industry days, workshops, red-carpet galas and special presentations, connecting audiences and practitioners to global filmmaking talent. Over 12,000 people attended, reflecting BIFF's role as a key platform for celebrating cinematic excellence and providing Queensland filmmakers and crews with high-profile opportunities to engage with the industry and audiences.

The **AACTA Awards and Festival** held on the Gold Coast from 5-9 February 2025 went from strength to strength. Across five days and more than 110 events, the festival connected creatives, crew and film fans through panels, workshops, networking events, premiere screenings and career expos. Over 22,000 attendees celebrated Australian screen excellence, with Screen Queensland-supported projects winning 17 awards, including *Boy Swallows Universe*, *Bluey*, *Muster Dogs* and *How to Make Gravy*. The festival provides a major platform for Queensland



2025 AACTA Awards

creatives to showcase their work, gain industry insights and build connections on a national and international stage.

**Screen Forever**, Australia's premier screen business conference, is another flagship event supported through the Fund. The 2025 event welcomed 1,065 delegates from 18 countries and provided over 2,400 business opportunities through SPA Connect's Domestic and Online Global Markets. The conference brings together feature film and television producers, financiers, commissioners and industry leaders, generating project deals valued at more than AU\$290 million. It also nurtures emerging producers through SPA's Ones To Watch Program and Netflix's Broad Horizons initiative, both of which help grow the next generation of industry talent.

Other notable events supported by the Fund include:

- **Asia Pacific Screen Awards and Forum** – connecting Queensland creators to the region’s top industry talent
- **Brisbane Backyard Film Festival** – showcasing Queensland shorts, music videos and more
- **Bus Stop Films Showcase** – touring short films from the 2024 cohort across Brisbane and the Gold Coast
- **Flickerfest** – an Academy Award® and BAFTA-qualifying short film festival touring the state
- **Gold Coast Film Festival** – featuring local productions, Australian premieres and free industry days
- **Understory Film Festival Cairns** – premiering the first Film Intensive Script to Screen short film, *Tullywell* and Authentic NQ documentaries.

By investing in festivals, conferences and workshops the **Screen Culture Fund** ensures Queenslanders everywhere can experience the magic of screen storytelling while supporting the growth, sustainability and career pathways of the state’s screen practitioners.



### **Networking, Learning, Creating: Screen Queensland’s 2025 Events Recap**

From packed forums to intimate networking sessions, Screen Queensland’s industry engagement program continues to provide valuable opportunities for screen practitioners at every stage of their career. In 2024–25, more than 1,800 people attended events delivered by Screen Queensland—both online and in person—across Brisbane, the Gold Coast and Far North Queensland.

The program encompassed everything from practical workshops and pitching opportunities to large-scale forums and celebrations. Standout events included Screen Queensland’s In The Frame practitioner forum in both Brisbane (304 attendees) and Cairns (103 attendees), In Conversation sessions with Hollywood producers Todd Lieberman (105 attendees, Gold Coast) and Todd Garner (106 attendees, online) and Screen Queensland’s End of Year Industry Event in Brisbane (160 attendees).

Specialist sessions brought practitioners face-to-face with key organisations and industry leaders, including the ABC Scripted team (102 attendees), the Australian Children’s Television Foundation (78 attendees) and the Guilds and Bus Stop Films day in Cairns (51 attendees). Screen Queensland also hosted important sector-focused gatherings, such as the Sustainable Screens Australia Workshop, the Online Production Grants webinar, Indigenous Connect at Screen Forever and the NAIDOC Morning Tea.

The Gold Coast Film Festival Networking Event drew 115 practitioners, while the *How to Make Gravy* premiere attracted an impressive 300 attendees, highlighting the power of screen culture to connect Queensland talent with audiences and industry alike.

These events sit alongside regular networking initiatives at Screen Culture festivals and conferences, ensuring practitioners across the state have ongoing opportunities to connect, collaborate and grow.

# DELIVERING FOR QUEENSLAND SCREEN PRACTITIONERS

**\$417k in funding**

**134 practitioners supported to attend in-person and online events**

**50 Australian and 43 international markets**

**15 professional development opportunities**

## CONNECTING QUEENSLAND SCREEN PRACTITIONERS TO THE WORLD

The Market and Travel Fund supports Queensland-based screen practitioners and games developers to attend national and international markets, conferences and professional development opportunities. By helping creatives connect with financiers, commissioners and collaborators, the Fund strengthens Queensland's presence on the global screen stage while fostering career growth and industry sustainability. From Melbourne to Kyoto, Cologne to London, Queensland talent gained direct access to the rooms where deals are struck, stories commissioned and careers elevated.

Expanding beyond slate pitching, the Fund now features dedicated streams for market attendance and professional development—opening doors for producers, writers, directors and games developers to secure finance, connect with commissioners and hone their craft in world-class labs and workshops. Events like BitSummit in Japan, MIPCOM in France, AIDC in Melbourne and Screen Forever on the Gold Coast exemplify how this support places Queensland practitioners shoulder-to-shoulder with industry peers and global decision-makers.

More than travel funding, the program is an investment in Queensland's future screen leaders. By ensuring local creatives can pitch projects, forge

partnerships and sharpen their skills on the world stage, Screen Queensland is cultivating a pipeline of opportunities that fuel productions, generate jobs and amplify Queensland's voice across film, television, online and games worldwide.

## Key Events and Opportunities Supported

- **Marché International du Film D'Animation (MIFA)** – four Queenslanders attended this major global event for animation professions in France.
- **Gamescom** – two Queenslanders attended Europe's leading trade fair for digital games culture in Germany.
- **Content London and World Congress of Science and Factual Producers (WCSFP)** – Seven Queenslanders were supported to attend these development markets and conferences in the UK.

The Market and Travel Fund ensures Queensland practitioners are not only seen but actively engaged on the world stage, creating opportunities for co-productions, sales and long-term career growth. Over time, funded projects have contributed to millions of dollars in deals, boosted Queensland's screen profile internationally and expanded local knowledge and expertise.



Brisbane International Film Festival 2024





Behind-the-scenes on season two of *Darby and Joan* (CJZ)



# PATHWAYS TO PRODUCTION:

## GROWING QUEENSLAND'S SCREEN TALENT FROM THE GROUND UP

Screen Queensland is committed to preparing Queensland's screen workforce for the future by delivering practical training, skills development and hands-on career opportunities across the state. By creating pathways for emerging talent, regional creatives and practitioners at all levels, we are helping build a future-ready screen sector while strengthening the state's creative economy.

At the heart of these initiatives is the **Attachment Program**, which places practitioners in roles on productions, providing on-the-job training and industry credits. Participants are matched to roles in areas like directing, VFX, costume, editing, camera and locations, with Screen Queensland monitoring their skill growth and wellbeing throughout the placement.

In 2024–25, 51 participants gained industry experience, with extended placements funded in partnership with Screen Australia to provide even deeper learning. More than half of the participants (56 per cent) secured paid roles after completing their attachments, demonstrating the program's success in building industry careers and helping aspirants test their career interests.

Screen Queensland also delivered the **Film Intensive Script to Screen (FISS)** program in Brisbane and Cairns, offering set-ready, hands-on training for emerging and entry-level practitioners, including those transitioning from other industries. Workshops and intensives culminated in the production of original short films, providing practical experience in real-world production



Film Intensive Script to Screen program

environments. Several participants secured industry employment before they completed their training. FISS was proudly supported and funded by the Queensland Government and delivered in partnership with Essential Screen Skills, Kolperi and Screen Well.

The return of the **Screen Careers Expo** as part of the 2025 AACTA Festival on the Gold Coast marked another major highlight. The Expo more than doubled in size, welcoming around 1,900 students and early-career creatives from across Australia to explore career advice, industry insight and hands-on experiences at over 30 booths focused on information, education and employment.

A new initiative, **The Writers' Room** was also introduced this year. The program offered six screenwriters a unique, professionally facilitated development experience for scripted television series drama. Participants developed their television series projects in intensives replicating authentic writers' room environments, guided by industry-leading practitioners.

The **Games Residency** is a 52-week, immersive program designed to equip emerging Queensland

games developers with the skills, knowledge and support needed to launch new games, studios and businesses. Operating in the style of an Artist-in-Residence, participants are provided with dedicated office space at Screen Queensland's SQhub, alongside access to leading industry mentors. Early in the residency, participants engage in prototyping exercises, form teams and develop new projects while honing both creative and business skills.

Delivered in partnership with Birdifi Bridge, the Games Residency program also provides eligible residents with self-employment support, including business coaching, income assistance and rental support, alongside networking and accelerator opportunities. By combining hands-on development, professional mentorship and practical business guidance, the program creates a launchpad for the next generation of innovative Queensland games developers.

Through these initiatives, Screen Queensland is creating clear pathways into the screen industry, offering real-world experience and ensuring that Queenslanders can have a place in the state's vibrant screen sector.

# SPOTLIGHT:

## FROM ACTOR TO DIRECTOR'S CHAIR — TALIJAH BLACKMAN-COROWA'S JOURNEY BEHIND THE CAMERA

Talijah Blackman-Corowa is an actor, emerging filmmaker and proud Australian South Sea Islander and Toolooa woman from the Gurang Nation. After completing a Bachelor of Creative Arts in Film and Television, Talijah landed her breakout role as Isabel Baker in the first season of *Black Snow*.

2025 has been a busy year for Talijah, who served as an AACTA Festival Ambassador and appeared as Ainslee in the ABC series *Plum*, the short film *See Saw*, and the web series *The Death of Bunny Munro*. She will next be seen on screen as Allira in the highly anticipated second season of *Deadloch*.

After her work on *Black Snow*, Talijah returned to the series as a Screen Queensland-supported Director's Attachment for the second season, collaborating with directors Sian Davies, Helena Brooks and Travis Fimmel. Reflecting on the experience, Talijah highlighted the mentorship and guidance she received: "Helena reminds me to notice and appreciate the small things... Travis showed me how to be bold, kind, cheeky and unapologetically myself."

Building on her acting experience, Talijah was given the opportunity to direct two sequences under Sian Davies' guidance. One was a TikTok-style video she cast and shot independently, while the second was a complex flashback scene featuring two child actors that played a crucial role in Detective Cormack's backstory. "I handled casting and coordinated with the department head to ensure we had everything we needed," she said. Her acting background helped her navigate the vulnerabilities of performers, allowing her to create a supportive space where actors felt confident taking risks.

Talijah described the differences between acting and directing as one of scope and perspective. "As an actor I live inside the character... but as a director, I walk next to the characters. I zoom out. I'm thinking about rhythm, tension, tone and how every element serves the story." Her time as a Director's Attachment offered hands-on experience across lighting, production design, logistics, post-production and script supervision. She absorbed lessons from Queensland's talented crew, learning to integrate challenges creatively, whether turning a noisy construction site into part of the scene or rehearsing complex hand movements for continuity.

"Everyone on set operates differently, and that's the beauty of it. As a director, it's important to support your crew because their strengths lie in their quirks, even their mistakes. One of the biggest blessings of directing is having the platform to lift others up and help them do their best work."



Jana McKinnon, Sian Davies and Talijah Blackman-Corowa on set of *Black Snow* (Goalpost Pictures)



Behind-the-scenes on Channel Lab: Short Cuts series *Not Russian Anywhere*

# FROM SCREENS TO STREAMS: QUEENSLAND LEADS IN DIGITAL STORYTELLING

Queensland's screen creators are taking the digital stage with the Online Production Grants program, a funding initiative supporting the production of original online series across platforms like YouTube, Facebook, TikTok, Instagram Reels and standalone XR projects. Grants were made available to Queensland creators from all experience levels, with participants retaining full ownership of their intellectual property. Two competitive funding rounds provided both financial support and opportunities to scale creative careers in the rapidly evolving digital space.

## Some projects include:

- Caden Pearson's **Lakefield** which follows a gripping investigation by a journalist who returns to her hometown in Cape York after a distressing call from a friend.
- Sara Taghoad and Ryan Renshaw's eight-part 'screenance' series **Cruisin' for a Bruisin'**, which follows a feud between rival panel beaters in the regional town of Killarney
- **Proudfoot and Friends**, created by Bundjalung and South Sea Islander man and children's entertainer Lucas Proudfoot, will combine 3D motion capture with live performances in a series for young audiences

Twelve vertical-format online series were supported through **Channel Lab: Short Cuts**, each receiving \$10,000 to develop, produce and release a minimum of three episodes. A total of 17 Queensland creators and their teams participated, creating content spanning scripted, factual, children's series, murder mysteries and comedy-drama, with stories representing both urban and regional communities.

## Some projects include:

- **It Goes Like This**, following 16-year-old indie rock artist Ixara Dorizac and her band leading up to their first EP launch
- **It's Giving**, a comedy-drama exploring cultural identity, disability and queerness in the modern dating scene
- **Tammy Tooth: Working Your Remote Regions**, bringing the story of an 80s aerobic enthusiast and menopausal mentor to three regional and remote Queensland communities.

Across the program, more than 30 episodes were produced, reaching audiences on multiple digital platforms and reflecting the diversity and ingenuity of Queensland storytellers. The initiative also provided mentorship, workshops and hands-on production guidance, creating valuable industry pathways for emerging online creators.

By funding original digital content and supporting Queensland creatives in owning their stories, the Online Production Grants and initiatives like Channel Lab: Short Cuts are positioning Queensland as a leader in the global creator economy, nurturing a new generation of screen talent and ensuring audiences everywhere can access bold, compelling online stories.



Behind-the-scenes on **Lakefield** (Resonant Films)

# QUEENSLAND'S SCREEN INCENTIVES DELIVER BLOCKBUSTERS AND JOBS

## PRODUCTION ATTRACTION STRATEGY (PAS)

### 14 productions supported

2 local  
3 interstate  
9 international

### 3,261 employment opportunities for Queensland cast and crew

### \$445 million injected into the state economy

## POST, DIGITAL AND VISUAL EFFECTS (PDV)

### 42 PDV projects supported

### \$119.3 million injected into the state economy

From Hollywood blockbusters to Australian favourites, Queensland's Production Attraction Strategy (PAS) and Post, Digital & Visual Effects (PDV) incentives continue to position the state as a global screen destination. In 2024–25, 56 productions were supported through these programs, generating an estimated \$564.3 million in Queensland Production Expenditure.



## A Stellar Slate

This year's line-up highlighted the diversity of stories and scale of productions choosing Queensland, from big-budget studio features to prestige drama, factual series and much-loved returning franchises.

## PAS highlights included:

- **Anaconda** – a Sony Pictures action-comedy horror starring Jack Black and Paul Rudd
- **Spa Weekend** – a star-studded comedy from Black Bear and Suzanne Todd Productions with Leslie Mann, Isla Fisher, Michelle Buteau and Anna Faris
- **Godzilla x Kong: Supernova** – the latest MonsterVerse instalment from Legendary Pictures for Warner Bros. Pictures
- **Subversion** – the fourth Amazon MGM Studios production made in Queensland since July 2024, co-produced with di Bonaventura Pictures and starring Chris Hemsworth and Lily James.

## PDV highlights included:

- **Bluey feature** – Ludo Studio's big screen debut for BBC Studios and Disney (Cosmic Dino Studio, Folklore Sound, Chop Shop Post)
- **Deadloch Season 2** – the acclaimed Aussie comedy crime mystery series from Guesswork Television filmed at Screen Queensland Studios, Brisbane (Alt.VFX)
- **Beast of War** – a WWII-era shark thriller filmed at Screen Queensland Studios, Brisbane, directed by genre favourite Kiah Roache-Turner for Bronte Pictures (Folklore Sound, Formation Effects)
- **Muster Dogs Season 4** – the much-loved factual series showcasing Australia's working dogs, produced by Ambience Entertainment (The Production Mill).

Collectively, these projects not only brought global stars and franchises to Queensland but also delivered significant opportunities for local screen professionals and suppliers, while boosting the profile of Screen Queensland's studios and facilities.



Behind-the-scenes on **Deadloch** (Guesswork Television, OK Great Productions)



**Muster Dogs** (Ambience Entertainment)



### **Building a Sustainable Industry**

Beyond the headline figures, the PAS and PDV incentives are helping to grow a more resilient and competitive Queensland screen industry. By attracting international investment, introducing cutting-edge technology and equipment and supporting skills development, the incentives ensure that local practitioners are better positioned for future work, whether on the next global blockbuster or a locally owned production.

As screen production becomes ever more globally mobile, Queensland's competitive incentives remain a cornerstone of the state's appeal, ensuring that the Sunshine State continues to shine on screens around the world.

# QUEENSLAND LEVELS UP: DIGITAL GAMES INCENTIVE

**25 projects supported**

**188 employment opportunities for Queenslanders**

**\$19.3 million injected into the state economy**

Queensland's reputation as a hub for digital games development continues to grow, with Screen Queensland offering **an industry-leading games incentive**, a 15 per cent rebate that, when combined with the Federal Government's 30% Digital Games Tax Offset, makes the state one of the best places in the world to create video games.

Queensland was once Australia's leading hub for games development, and Screen Queensland's targeted support is helping the state reclaim that position. The digital games sector is now thriving, growing from 132 full-time jobs in 2021 to 665 in 2024, and rising from the fourth-largest state to the second, overtaking both New South Wales and South Australia. This growth strengthens not only Queensland's creative economy but also its innovation and technology capabilities, which will be vital in the lead-up to the 2032 Brisbane Olympic and Paralympic Games.

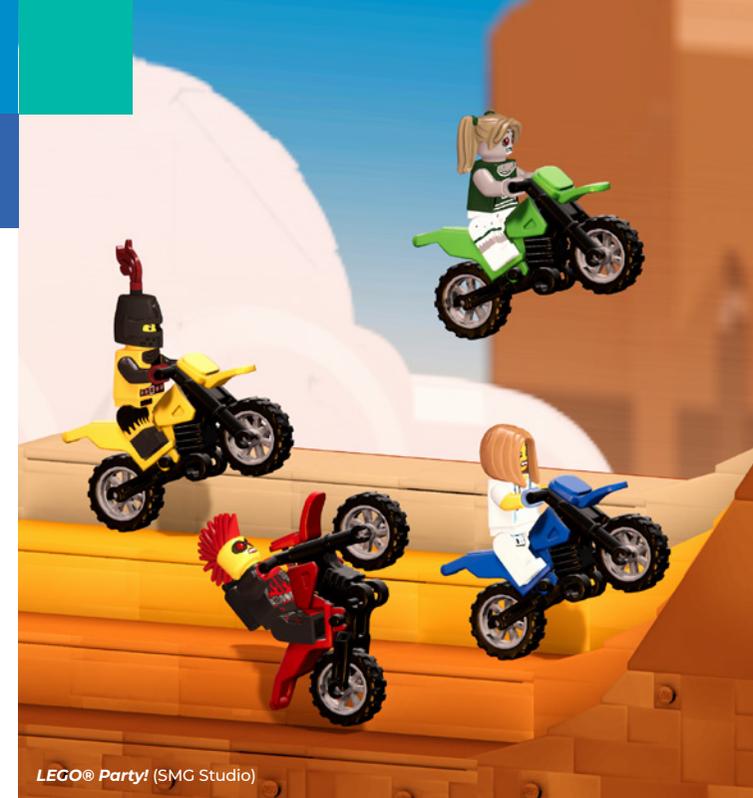
In 2024–25, Screen Queensland supported **25 games projects**, generating an estimated **\$19 million in Queensland Games Development Expenditure**.

## Standout Projects

- **Carmen Sandiego** – The iconic 40-year-old franchise has been rebooted as an action-adventure puzzle game by Gameloft Brisbane, which achieved remarkable growth of 77.8 per cent in just one year, expanding its team from 63 to 112 staff. Drawing inspiration from the

2019 Netflix series, the game takes players on a globe-trotting adventure from Cairo, Tokyo and Reykjavik to Queensland landmarks including South Bank Parklands and the Great Barrier Reef. Released on Netflix, PC, PlayStation, Xbox and Nintendo Switch, the game showcases Queensland-made content to a global audience.

- **Age of Empires II: Definitive Edition** – Brisbane-based studio Tantalus North brought one of gaming's most beloved classics to a new platform with Age of Empires II: Definitive Edition, expertly porting the game from PC and Xbox to Sony PlayStation. The project demanded high-level technical skill, combining a deep understanding of the original game's mechanics, graphics and user experience with advanced knowledge of console architecture to ensure a seamless transition. The release introduced the iconic title to a new generation of players, showcasing Queensland's growing expertise in game development and its ability to handle complex, high-profile projects that require both creativity and precision engineering.



## Beyond Incentives

Screen Queensland's games program extends beyond the Digital Games Incentive to support developers at every stage:

- **Games Grants** – enabling local studios to create games for global markets and attract further investment with seed funding of up to \$300,000 per project.
- **Games Residency program** – providing emerging developers with the chance to hone their skills, develop their first projects and secure industry roles.

By investing strategically in local games developers, Screen Queensland is helping build a sustainable, globally competitive industry, ensuring Queensland remains at the forefront of digital creativity.

# SPOTLIGHT:

## GAME ON: EMERGING DEVELOPERS TAKE CENTRE STAGE IN QUEENSLAND

Queensland's digital games industry powered up with the launch of **Season of the Dev** in 2025, a new initiative uncovering the next generation of games developers and helping to establish the Sunshine Coast as a games production hub. Running from March to May, the program offered a series of free and affordable workshops, networking events and a three-day game jam, giving those at the start of their careers a pathway into the rapidly growing industry.

The program is working to help the sector keep pace with a fast-growing demand for skilled developers, creating a regional pipeline of talent ready to compete on the global stage. Over 430 attendees participated in the inaugural program, gaining access to mentoring, training and industry connections that will help shape the future of the state's games sector.

Key outcomes from Season of the Dev included:

- Collaboration with the University of the Sunshine Coast to deliver the first-ever Sunshine Coast Digital Games Summit, laying the groundwork for the 2025 program and identifying local practitioners and partners
- Creation of a regular industry networking event to foster ongoing collaboration
- Engagement with Jobs Queensland to ensure strong intergovernmental advocacy for the sector
- A boost for small businesses and indie studios, helping them establish a foothold in Queensland's growing games ecosystem
- Five mid-career developers received free Mental Health First Aid Training in partnership with Hey Mate.

Season of the Dev complements Screen Queensland's broader Digital Games Incentive, Games Grants and early-career Games Residency programs, which have supported more than 75 titles in the past three years.

By connecting emerging creators with experienced mentors, world-class training and industry networks, Season of the Dev is equipping Queensland's game developers with the skills, confidence and connections to succeed locally and internationally. With ultra-fast internet, a pool of job-ready graduates and a lifestyle that appeals to creative talent, the Sunshine Coast is rapidly establishing itself as a premier location for digital games development.

Season of the Dev represents Screen Queensland's commitment to fostering the next generation of digital creators, positioning Queensland as a leader in the creative technology space and ensuring the state's games industry continues to grow, innovate and thrive.

Screen Queensland's Season of the Dev was proudly supported and funded by the Queensland Government through Jobs Queensland and delivered in partnership with Essential Screen Skills.



# EMPOWERING FIRST NATIONS VOICES:

## SCREEN QUEENSLAND'S ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAM

### 14 projects supported

- 2 Development Slate
- 2 Screen Finance
- 2 Online
- 8 Development

### 12 practitioners received Market and Travel Fund support

### 2 practitioners supported through initiatives

In 2024–25, Screen Queensland deepened its commitment to Aboriginal and Torres Strait Islander voices on screen, investing \$427,440 in targeted projects and initiatives that build capacity, create opportunities and ensure culturally safe storytelling.

The year marked a historic milestone with the launch of Screen Queensland's first **Reconciliation Action Plan (RAP)** and the **Beyond the Screen 2024–34: 10-year Aboriginal and Torres Strait Islander Screen Strategy**. Shaped through a year of consultation with community and industry, it sets out a bold vision for the next decade, guided by the pillars of creative pathways, enabling creators, igniting potential and shaping the future.

### Groundbreaking Productions and Storytelling

A standout highlight of the year was the support of Oombarra Productions' new project **Netball**, developed in Meanjin–Brisbane by acclaimed filmmaker Leah Purcell. This Blak-led writers' room exemplified cultural safety and creativity, described by Purcell as "a Blak out"—a space that was joyful,

intellectually rich and deeply rooted in First Nations leadership. With the support of Screen Queensland's Attachment Program, Oombarra Productions invited four emerging practitioners into the development process, which all brought fresh ideas to the process and learned a lot from the industry veterans and creatives that they worked with.

In Far North Queensland, the Program continued to back regional initiatives. The second season of **Taste of the Tropics**, delivered in partnership with SBS and Screenworks, will showcase diverse food stories for national broadcast, including those by Aboriginal and Torres Strait Islander creatives. Meanwhile, the **Authentic NQ** program, run with ABC and Screenworks, empowered First Nations filmmakers to create short factual films that share the rich cultural heritage of North Queensland communities. These stories, now available on ABC Australia's YouTube channel, offered participants invaluable production experience and mentoring from ABC producers. Both of these were funded through the North Queensland Regional Program.

### Building Capacity and Careers

Professional development remained at the core of the Unit's work with emerging First Nations writers, producers and directors provided with tailored support to strengthen their skills and careers. A public webinar on Indigenous Cultural and Intellectual Property (ICIP) further reinforced industry understanding of responsibilities when working with First Nations stories, knowledge and communities.



Tastes of the Tropics: Iconic FNQ

## A National Role in First Nations Storytelling

Beyond Queensland, the Unit continues to collaborate with screen agencies across Australia, championing cultural safety and amplifying First Nations voices on a national stage. This work ensures that Aboriginal and Torres Strait Islander talent is not only seen and heard in Queensland but is also shaping the future of the screen industry across the country.





Official launch of Screen Queensland's RAP and *Beyond the Screen* strategy (and left image)

# SCREEN QUEENSLAND STUDIOS CAIRNS: A CREATIVE HUB FOR THE NORTH

Since opening its doors in April 2024, **Screen Queensland Studios, Cairns** has rapidly become a catalyst for Far North Queensland's creative economy, unlocking opportunities for regional talent, attracting productions and strengthening the local screen ecosystem. More than just a facility, the studio adds depth and diversity to what Queensland offers—acting as a creative hub for the north. From the early days of the studio's incarnation, Screen Queensland has had a particular focus on identifying, building and strengthening the local talent base through the North Queensland Regional Program, driving related screen industry activity and events, including supporting Aboriginal and Torres Strait Islander training and storytelling by creating a dedicated platform close to Country.



## Growing Production Activity

The facility has already attracted strong interest from both Queensland and interstate producers, with multiple bookings and holds secured for 2025 and 2026. Among the first productions filmed was ***You, Always***, the sixth Jaggi Entertainment feature in Far North Queensland—a heartfelt romantic comedy starring Adrian Grenier (*Entourage*) and Jessica De Gouw (*The Union*).

## Training and Talent Development

- **Bus Stop Films** expanded its **Accessible Film Studies Program** to Cairns, using the studio as a teaching base.
- **Film Intensive Script to Screen (FISS)** returned for its second year. This program is designed to equip emerging crew with set-ready skills. Delivered in both Brisbane and Cairns, participants worked with experienced mentors and gained credits on new short films, with the Cairns studio serving as a central hub.

## Industry Development

In April 2025, Screen Queensland's flagship industry event **In the Frame** travelled north to Cairns for the first time, attracting 103 industry practitioners. The program of panels, networking and discussions highlighted how Queensland stories can compete locally and globally, while harnessing the unique creative energy of the region.

## A Versatile Community Space

Beyond production, the studio has quickly become a cultural venue for the broader community:

- Hosted Cairns Fashion Week and the Tourism Tropical North Queensland Awards
- Permanent tenants now include Wallfly (AV specialists), Lemac Film & Digital (camera and equipment provider) and Lone Star Productions.



# SPOTLIGHT:

## NQ ENTERPRISE: BUILDING THE REGION'S SCREEN INDUSTRY

Screen Queensland is helping North and Far North Queensland's screen businesses level up with the North Queensland Enterprise program. The initiative supports active businesses with a proven track record in production, post-production, production services, games development, distribution or related media sectors, helping them pivot, diversify and scale operations while building capability through innovation and expertise.

The program is making an impact, with four standout recipients leading the charge:

- **BioQuest Studios** – based in Port Douglas, specialises in underwater cinematography, blending natural history and narrative filmmaking with custom-engineered equipment
- **Blue Octopus Films** – is developing a slate of short and long-form projects while expanding her career as a writer, producer, director and content creator
- **Platinum Talent Management** – is creating opportunities for First Nations actors, performers and creatives, connecting local talent with international companies including Disney, Paramount and Netflix through inclusive programs and global partnerships.
- **Resonant Film** – a First Nations-led company, is producing bold, high-quality content across television, film and factual formats. Focused on genres like mystery, grounded sci-fi and fantasy, Resonant Films champions First Nations authorship and storytelling, creating work that resonates locally, nationally and globally.

Through NQ Enterprise, Screen Queensland is empowering regional businesses to strengthen their operations, scale their creative output and cement North Queensland's place as a vibrant and sustainable screen production hub.



BioQuest Studios

# SCREEN QUEENSLAND STUDIOS, BRISBANE

## A CONSISTENT PIPELINE OF WORLD-CLASS PRODUCTION

**Screen Queensland Studios, Brisbane**, now in its seventh year of operation, continued to build on its reputation as a hub for premium screen production in 2024–25. The facility maintained a strong pipeline of activity, drawing interest from local, interstate and international producers, with bookings already extending well into 2026 and beyond.

## A HUB FOR AUSTRALIAN AND INTERNATIONAL PRODUCTIONS

This year's slate highlighted the studio's versatility and global appeal:

- **Deadloch Season 2** – the hit Aussie comedy crime mystery from Guesswork Television.
- **Beast of War** – produced by Bronte Pictures and Pictures in Paradise, this WWII shark thriller is helmed by acclaimed genre director Kiah Roache-Turner. The project featured LED volume screens from Model Farm and creature effects from Brisbane-based Formation Effects. Featured Australia's largest purpose-built, indoor water tank.
- **FING!** – A major Australian/UK co-production from King Bert Productions and Story Bridge Films, based on David Walliams' best-selling children's book. With an international cast including Taika Waititi, Mia Wasikowska, David Walliams and Richard Roxburgh, with Queensland's Jeffrey Walker directing, *FING!* injected \$16 million into the state's economy and employed more than 300 locals. Supported through Screen Queensland's Production Attraction Strategy, the film reinforced Queensland's reputation for hosting large-scale international productions.

## BUILDING SKILLS FOR THE FUTURE WORKFORCE

The **Film Intensive Script to Screen (FISS) program** returned in 2024–25, offering \$1.5 million in crew development support. Delivered in Cairns and for the first time in Brisbane, the program provided entry-level and emerging practitioners with set-ready skills, industry credits and mentorship from seasoned screen professionals. Participants developed new short films through a series of workshops and intensives, helping to expand Queensland's skilled crew base.



# SPOTLIGHT:

## INNOVATION IN ACTION: TECHNOLOGY, TALENT AND GROWTH FOR QUEENSLAND'S SCREEN SECTOR

Announced in September 2024, Screen Queensland's **\$5 million Capital Grants Program** is supporting small-to-medium screen businesses on the Gold Coast to expand their operations and meet growing demand for production services.

The matched capital funding initiative enables vital industry investments, from post-production facilities and visual effects equipment to virtual production tools and specialised filming services, strengthening Queensland's production capacity and global competitiveness.

Among the first recipients is Pinnacle Films Studios, which has been operating on the Gold Coast since 2021. Offering four sound stages, that have hosted productions including *The Portable Door*, *Mortal Kombat 2* and *Young Rock*, the studio will use its grant to install new, fit-for-purpose air-conditioning systems, providing an enhanced experience for productions year-round.

Also benefiting from the program is Myriad Studios, the Gold Coast specialists in 3D scanning for film and games development. Having contributed to titles such as *Godzilla x Kong: The New Empire*, *Thirteen Lives* and *The Fall Guy*, Myriad will expand its advanced scanning technologies—including Aerial LiDAR and photogrammetry and upgrade its fully self-contained mobile cyberscanning truck, extending capabilities for on-location and large-scale productions.

While not new to the Gold Coast, after producing the global hit *Elvis* there, internationally acclaimed production company Bazmark, will now establish its Australian headquarters on the Coast through the program. Including versatile creative workspaces and purpose-built post-production facilities, this bricks and mortar commitment cements Queensland's reputation as a hub for world-class storytelling.

The Rebel Fleet, a New Zealand-based image, digital workflow and post-production company known for *Boy Swallows Universe*, is also expanding to the Gold Coast. The grant will support the creation of high-end suites for dailies and editorial work, along with an advanced on-set equipment rental and testing centre, strengthening post-production capacity and creating new opportunities for local crews and technicians.

These four businesses provide a snapshot of the transformative impact the Capital Grants Program is having, demonstrating the continued growth and diversification of Queensland's screen sector. By supporting state-of-the-art technology, world-class facilities and a thriving ecosystem of creative talent, the program is helping ensure the Gold Coast remains a competitive global production hub, ready to attract both local and international projects well into the future.



Myriad Studios



The Rebel Fleet



Elvis (Bazmark)



Jack Black and Paul Rudd in *Anaconda* (Sony Pictures)