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AN AWARD-WINNING EXPERIENCE
Screen production is a global industry. As audiences increasingly watch movies and television programs at a time and on a platform of their choosing, producers are responding by creating high-quality content that works all around the world – stories that keep local preferences in mind but can cross international and cultural boundaries.

These shifts in production and distribution are creating global opportunities, and the Australian industry is well placed to contribute.

Some of the world’s most recognisable faces are Australian: Hugh Jackman (X-Men series, The Wolverine), Nicole Kidman (Eyes Wide Shut, The Hours, Australia), Cate Blanchett (Blue Jasmine, Carol), Russell Crowe (Gladiator, A Beautiful Mind), Geoffrey Rush (Pirates of the Caribbean), Chris Hemsworth (Thor) and Liam Hemsworth (The Hunger Games).

The recognition extends behind the camera as well. Australian directors such as Peter Weir (Master and Commander: The Far Side of the World), Bruce Beresford (Driving Miss Daisy) and Philip Noyce (Patriot Games) have been acclaimed for their work on Hollywood films for decades. Australian talent has also attracted international finance to local films such as George Miller’s Mad Max series, Jane Campion’s The Piano, Baz Luhrmann’s The Great Gatsby, the Spierig brothers’ Predestination and Alex Proyas’ Knowing.

In high-end television drama, children’s programs, documentaries and web series, Australian production companies and creative talent are making their mark, from the BAFTA award-nominated Top of the Lake and International Emmy® award-winning Nowhere Boys, to London Film Festival Best Documentary Sherpa: Trouble on Everest and Mighty Car Mods, a top-performing do-it-yourself auto show on YouTube.

With strong support from Australian governments at national, state and local levels, the industry has developed a depth of experience and a sophisticated filmmaking infrastructure that makes it an ideal partner or service provider.

Australian crews are world-class and its studios have hosted productions including The Matrix, Mission Impossible and Pirates of the Caribbean, while the vibrant post-production, digital and visual effects (PDV) sector is behind the success of some of Hollywood’s biggest blockbusters, from The LEGO® Movie to X-Men: Days of Future Past.

On top of all that, Australia possesses an unsurpassed diversity of production locations, from urban to rural, beaches to mountains, desert to the tropics and everything in between.

This industry capability statement provides an overview of Australian capability in the screen production industry, including examples of some of the many companies with specialist expertise.

Talk to your local Austrade representative for more tailored advice and information about connecting and partnering with the industry.
Sherpa, Renan Ozturk filming Sherpas training. Courtesy Felix Media
Australia’s screen production industry is acclaimed around the world. Experienced production companies and talented creatives are at its core, supported by sophisticated filmmaking infrastructure, skilled production services and generous financial incentives. The industry is also renowned as a global partner, with comprehensive distribution networks. It’s a winning combination.
AT A GLANCE

AUSTRALIAN INDUSTRY

CREATIVE & EXPERIENCED TALENT
- FEATURE FILMS & TV SERIES
- CHILDREN’S PROGRAMS
- DOCUMENTARIES
- DIGITAL / INTERACTIVE

PRODUCTIVE PARTNERSHIPS
- OFFICIAL CO-PRODUCTIONS
- UNOFFICIAL PARTNERSHIPS

ATTRACTION INCENTIVES
- PRODUCER OFFSET
- LOCATION OFFSET & PDV OFFSET
- STATE INCENTIVES

WORLD-CLASS INFRASTRUCTURE
- STUDIOS
- PRODUCTION SERVICES
- POST-PRODUCTION & VFX

DIVERSE LOCATIONS

INTERNATIONAL INDUSTRY
TALENT AND EXPERIENCE

The engine room for Australian screen production is an industry of around 2,500 creative businesses working across a range of content: feature films, television drama, children’s programming, documentary, light entertainment, news, sport and advertising. Free-to-air and subscription broadcasters also produce content in-house as well as contributing to production budgets of commissioned programs.1

Feature films

Averaged over a five-year period, around 50 feature films are produced in Australia each year. This comprises 30 Australian films, three co-productions under formal treaty arrangements, and 17 international productions – with a total production spend in Australia of $390 million annually. In 2014-15, the latest films from the Pirates of the Caribbean and LEGO® franchises drove foreign spend to a record high of $397 million.2 Australians regularly win international awards for feature film work, across cinematography, production design, editing, music and sound as well as writing, directing and producing. Most recently, eight Australians took out Academy Awards® in five categories for their work on Mad Max: Fury Road, with the film’s English costume designer winning a sixth. The film was nominated in a total of 10 categories.3

Television series

More than 450 hours of local Australian television drama are made each year (not counting programs for children) with an average annual production expenditure of $274 million. An additional $21 million is spent each year by foreign TV productions in Australia.6

High-quality Australian series such as the BAFTA-nominated Top of the Lake (See-Saw Films), and the stylish period series Miss Fisher’s Murder Mysteries (Every Cloud Productions) have found international success. Almost 24 million viewers watched the debut episode of FremantleMedia’s prison drama Wentworth on the UK’s Channel 5 in 2014, nearly doubling the timeslot’s usual audience.7

Drama series Serangoon Road, an Australia-Singapore co-production (Great Western Entertainment and Infinite Studios) was shot in Indonesia and Singapore with post-production in Perth and Sydney, and was nominated in seven categories at the 2014 Asian Television Awards.8

Goalpost Pictures’ sci-fi drama Cleverman, a co-production with New Zealand’s Pukeko Pictures, generated significant attention after its premiere at the Berlin International Film Festival. It was one of six television series from all over the world invited to the festival in recognition of television’s ascendancy as a platform for new drama.

“Whether it’s just a sound stage and a great technical crew you’re after, or a production partner and a whole range of talent and relationships, Australia is a really fantastic place to make a movie.”

Emile Sherman, Producer, The King’s Speech, Tracks, Top of the Lake, and the forthcoming Lion9
The outback roadhouse in Wolf Creek. Courtesy Screentime Pty Ltd.
Offbeat Australian comedies like *Wilfred* (Renegade Films), *A Moody Christmas* (Jungleboys), *The Strange Calls* (Hoodlum) and *Laid* (Porchlight Films), have been reproduced for international audiences, as have dramas like *Rake* (Essential Media and Entertainment) and *The Slap* (Matchbox Pictures). *Laid* producer Liz Watts attributes the demand for Australian formats to the people behind them. Looking at the bulk of the successful comedy formats, Watts said “they’re all very different comedies and they’re made by really interesting creatives”.10

The US remake of ABC2 comedy *The Strange Calls* is being produced for the NBC network by the show’s Australian producers, Hoodlum’s Tracey Robertson and Nathan Mayfield11, who also executive produced the US version of their crime mystery drama *Secrets and Lies*.12

**Children’s programs**

Australia has a strong international reputation for children’s drama, both live action and animation, and Australian producers’ experience in creating children’s content for international markets is highly regarded.

Teen drama *Nowhere Boys*, produced by Matchbox Pictures for the Australian Broadcasting Corporation, is seen all over the world. Series 2 won Best Kids Series at the 4th International Emmy® Awards in April 2016. Earlier the same year, the program took out Best Non-Animated or Mixed Series in the Tweens/Teens category at Kidscreen in Miami, and the Banff World Media Festival Rockie Award for Youth Fiction.13

From Sydney’s Sticky Pictures comes *Me & My Monsters*, a distinctive live-action comedy that stars human actors and three monster puppets developed by the world-renowned Jim Henson’s Creature Shop™. It was made as a co-production with Tiger Aspect Productions and the Jim Henson Company (UK) for BBC, Network Ten, Nickelodeon (Australia) and ZDF (see case study page 35).

Other examples of effective international collaborations are *Hoopla Doopla!*, produced by The Content Agency and Beyond Productions for the Australian Broadcasting Corporation and China’s CCTV; the animated series *Heidi*, an Australia-France co-production from Australia’s Flying Bark; and the pre-school animated series *Sydney Sailboat*, from Essential Media and Entertainment (see case study page 34).

More than 100 hours of children’s drama are made each year in Australia, with an average annual production expenditure of $274 million. This includes 29 hours made as official co-productions.14
**Documentaries**

Australia produces, on average, around 360 hours of documentary programs per year – 72 per cent made by independent production companies and the rest in-house by broadcasters.

These programs rate well with local audiences, but the small size of the local market means Australian documentary makers are also experienced in international distribution and working directly with broadcasters around the world. WTFN’s *Bondi Vet*, for example, is aired in 20 countries, including the US15, while WildBear’s feature-length documentary *Big Red: Kangaroo King*, made for the National Geographic channel, won the Gold Panda award at the 2015 Sichuan TV Festival.

WildBear also produced the series *The War That Changed The World: The Rise of Modern China*, in partnership with China’s CCTV10 (see case study page 33). History, nature and science documentaries work particularly well internationally. Northern Pictures’ *Kakadu* and *Life on the Reef* are other award-winning examples.

Creative factual storytelling is a particular strength of Australian documentary makers. CJZ’s *Go Back to Where You Came From* (SBS) won an International Emmy® Award in 2013 and the 2012 Rose d’Or as the best television program in any genre, and is now the most awarded factual program ever to come out of Australia. More recently, Jennifer Peedom’s feature documentary *Sherpa: Trouble on Everest* (Felix Media) took out the London Film Festival prize for best documentary.

**Digital and interactive**

Australian companies have a strong track record in interactive and multi-platform screen production.

Brisbane-based Hoodlum, for example, has pioneered new pathways for entertainment across film, TV, online and social media with innovative extensions of hit international TV series, such as *Find815.com*, an alternative reality game for the hit US series *Lost*, and *The Bourne Legacy* online experience *Operation Intel*. The company won an International Emmy® Award for *Primeval Evolved*, an online experience that extended the stories, world and characters of ITV’s *Primeval* Season 3, and a BAFTA for *Spooks Interactive*, an online narrative adventure that took audiences inside the world of the BBC spy drama *Spooks*. Hoodlum’s online extension for Australian series *Dance Academy* took out the Kidscreen Award for Best Television Companion Site in both 2012 and 2013.16

At the other end of the scale, Australians have gained the attention of viewers across the globe for their innovative and hilarious online web content. In 2015, cult online video creators RackaRacka released *Versus*, which attracted close to 60 million views on YouTube, making it Australia’s most successful web series launched that year. Another hit series, *The Katering Show*, not only reeled in the audiences, but found national and international acclaim, winning awards at both the Online Video Awards Australia and New York Television Festival.17

Australia also has a dynamic and sophisticated game development industry, with experience in developing and marketing products for the largest game publishers in the world. See Austrade’s *Industry Capability Report: Digital Games* for more information.
PRODUCTIVE PARTNERSHIPS

As a relatively small market, Australia is experienced in working with industries in other countries through co-productions. These may be:

• unofficial partnerships between production companies, or between a production company and an international broadcaster or distributor, with mutually beneficial deal terms, or

• official co-productions (screenaustralia.gov.au/coproductions) satisfying the requirements of formal agreements between countries.

Working with and in Australia allows a production to draw on some of the world’s best actors, directors and crews, as well as tap into the skills and networks of well-connected Australian producers. Partnering with an Australian company through an official co-production can also give access to the Producer Offset incentive (see ‘Attractive incentives’, page 16).

Australia has co-production treaty arrangements with Canada, China, Germany, Italy, Ireland, Israel, Korea, Singapore, South Africa and the United Kingdom, and memoranda of understanding with France and New Zealand. Each co-production arrangement is negotiated separately and they are not uniform, although there are commonalities between the arrangements. Agreements are currently being negotiated or finalised with India, Denmark and Malaysia.18

One hundred and sixty-one official co-productions have gone into production since the program began, mostly feature films. France (with 32 projects made), the UK (43) and Canada (56) have had agreements with Australia for more than 20 years and represent the highest level of activity. Among Australia’s newest partner countries there have been five co-productions with Singapore and four films under the treaty with China, which only covers feature films.19

Chinese-Australian feature film Nest is due for completion in 2017 (see case study page 32), while Australian director Pauline Chan has been developing her Mandarin-language romantic comedy My Extraordinary Wedding as a co-production with China. Chan and producer Deidre Kitcher formed the joint venture company Opal Films International specifically to make co-productions, particularly with China.20

Official co-productions recently made for television include the Australia-Singapore mini-series Serangoon Road (Great Western Entertainment and Infinite Studios), which was shot in Indonesia and Singapore with post-production in Perth and Sydney, and the Australia-Canada documentary JFK: The Smoking Gun (CJZ and Muse Entertainment). A significant amount of children’s programming is also made as co-productions, often with Canada or the UK (see Sticky Pictures case study page 35).

More information about the official co-production program is available from Screen Australia, the government agency that administers the program (see page 39).

Even where an official co-production is not an option, Australian companies can be great partners in creating screen content aimed at the international market, as demonstrated by WildBear’s documentary The War That Changed the World: The Making of a New China (case study page 33) and Essential Media and Entertainment’s children’s animation Sydney Sailboat (case study page 34).

Donna Andrews, Sticky Pictures CEO (case study page 35), says the Australian industry in general has a strong reputation, which makes it an appealing partner. “In addition to being able to bring to the table some attractive tax offset packages, an Australian production company can access Australian creative talent. We have a huge number of talented and experienced script writers with international experience, we have renowned directors, voice actors, storyboard artists, character and background designers, and we have world-class post-production facilities.”
“At its core, the industry remains a relationship business where global partners are essential.”

Matthew Deaner, Chief Executive, Screen Producers Australia
Attractive Incentives

At the national level, the Australian Government offers producers attractive rebates on the cost of film and television projects made in Australia. Not all expenditure qualifies, but accessing one of these incentives can make a significant difference to financing a project.

- Official co-productions and projects that can demonstrate ‘significant Australian content’ can apply for the Producer Offset, which gives the Australian producer access to a rebate worth 40 per cent of qualifying Australian production expenditure for feature films and 20 per cent for non-features (such as television drama or documentary).
- Productions that meet a minimum expenditure threshold can apply for the PDV Offset, which is worth 30 per cent of qualifying expenditure in Australia on post-production, digital and visual effects (PDV), whether the production shoots in Australia or not. The PDV Offset is particularly attractive to animated productions, or those with a strong post or VFX component.
- Large-budget offshore productions that don’t have significant Australian content can apply for the Location Offset, which is worth 16.5 per cent of qualifying Australian production expenditure.

These three mutually exclusive offsets comprise the Australian Screen Production Incentive, claimed as a tax rebate to the producer through the Australian taxation system once the project is completed. There is no cap on the rebate amount received.

Screen Australia (see page 39) administers the Producer Offset. Department of Communications and the Arts (see page 39) administers the PDV and Location offsets.

Key eligibility criteria and benefits of each offset are summarised on pages 40–41. State and territory governments also offer incentives, which can be claimed on top of any national incentive. For an overview, see ‘Around the states’, pages 42–46.
The Law Family in The Family Law. Courtesy of Matchbox Pictures
Production services

There are four main studio complexes around the country, and their credits speak for themselves (for more details see ‘Around the states’, pages 42–46):

• In Sydney, Fox Studios has hosted such films as Ridley Scott’s Alien: Covenant; The Wolverine and X-Men Origins: Wolverine; Unbroken; Superman Returns; Star Wars II & III; The Matrix trilogy; Mission Impossible II, as well as The Great Gatsby, Australia and Moulin Rouge!

• On Queensland’s Gold Coast, Village Roadshow studios specialises in water-themed productions, with credits including Thor: Ragnarok, Kong: Skull Island, Pirates of the Caribbean: Dead Men Tell No Tales, San Andreas, The Chronicles of Narnia: The Voyage of the Dawn Treader and Sanctum. Marvel’s Thor: Ragnarok was the first production to use the studio’s new ‘super-stage’, the largest in the southern hemisphere at 40,000 square feet, opened in May 2016.

• At Melbourne’s Docklands studios, productions have included Childhood’s End, The King’s Daughter (aka The Moon and the Sun), Knowing, The Pacific, Killer Elite, Don’t Be Afraid of the Dark, Where the Wild Things Are, and I, Frankenstein.

• Adelaide Studios, in South Australia, was launched in 2011. Operated by the South Australian Government, it has hosted feature film The Babadook, the new Wolf Creek TV series, Deadline Gallipoli and Anzac Girls.

In outback NSW, Broken Hill Studios offers a distinctive facility utilising a huge abandoned power station in a unique geographical location. Western Australia’s Bunbury, 175km south of Perth, is establishing itself as a creative cluster, with production company Vue Group planning to develop a studio and training facility in the area in conjunction with China’s Shanghai Hippo Animation. A range of smaller operations around Australia also cater for the needs of small to medium productions.

Skilled crew are available in all states, including highly experienced production managers and fixers who can help with setting up a production in Australia. Australia represents international best practice in a number of areas including production management and production accounting.

Post-production and visual effects services

There are more than 360 businesses around Australia delivering post-production, digital and visual effects (PDV) services across picture and sound post including editing, design, music composition and scoring, as well as animation, character generation and visual effects. “Australia has A-level talent in every department of the post-production process, from shooting through colour-grading,” Aaron Dowling, Senior Vice-President of Feature Post-Production at 20th Century Fox, told Ausfilm in October 2015.

High-speed internet can facilitate remote partnerships. Foley artist John Simpson, for example, creates foley tracks for films from The Hobbit to The Adventures of TinTin from his studio in the South Australian desert, while Sydney’s Trackdown scoring stage offers composers the ability to plug themselves in remotely to hear an orchestra record their composition.

Australia is particularly well known for its animation and visual effects (VFX). Sydney company Animal Logic, for example, was responsible for the animation on Warner Bros’ successful The LEGO® Movie and is now working on LEGO® Batman and Ninjago, while its VFX division has taken on a large component of the effects for Ridley Scott’s Alien: Covenant (see case study page 36). Adelaide company Rising Sun Pictures provided Oscar®-nominated PDV services for X-Men: Days of Future Past and has also contributed significantly to X-Men: Apocalypse, while visual effects and animation studio Iloura created the distinctive characters for Ted, Ted 2 and The SpongeBob Movie. Iloura was nominated for an Academy Award® for its VFX work on Mad Max: Fury Road.
Tim Minchin with camera operator in a boat on location for The Secret River. Courtesy Ruby Entertainment
At the 2010 Scientific and Technical Academy Awards, Sydney developer Alan Rogers, along with Rising Sun Pictures co-founder Tony Clark, and Neil Wilson and Rory McGregor of Rising Sun Research (now Cosptive) received an Academy Award® for Technical Achievement for their development of motion picture software cineSync. CineSync is a tool for remote collaboration allowing post-production teams with members all over the world to share visual effects material. Collaborators can see exactly the same thing, no matter where they are.

Available through Wilson and McGregor’s Adelaide-based company Cosptive, cineSync cites major film studios from 20th Century Fox to Warner Brothers, Marvel and Industrial Light and Magic as users. Its list of credits includes Harry Potter, Spiderman, Batman, Superman, Iron Man, Avatar and Inception.  

“Language can obviously be a challenge on set, but really, it’s all about relationships, building trust, understanding everyone’s expectations – then the ‘language of film’ takes over.”

Kimble Rendall, Director, Australia-China co-production Nest
Two kids bike ride in The Dragon Pearl. Courtesy of AMPCO Studios Pty Ltd.
DIVERSE LOCATIONS AND TEMperate CLIMATES

Australia’s geography offers landscapes from deserts to snowfields, mountains to beaches, forests to farmland. Its urban environments can be found depicted on film as New York, Tokyo, Miami, Paris, London, San Francisco, Los Angeles, and even the futuristic cityscape of *The Matrix*.

The country’s weather is temperate year round in most locations, even though patterns vary across the states. The timezone is similar to Asia, making collaboration easy, and the time difference with the US and Europe can also be used to advantage.

When US blockbuster *San Andreas* shot on Queensland’s Gold Coast in 2015, Executive Producer Rob Cowan was impressed by the diversity of locations available, saying “we could get into farmland very quickly; we were able to shoot in a city that matched somewhat to San Francisco up in Brisbane; we used elements of the Gold Coast areas... It really helped a movie like ours that spans a big travel distance.” More recently, the tropical jungle locations accessible from Village Roadshow studios were so attractive to *Kong: Skull Island*, they were written into the script, according to Screen Queensland CEO Tracey Vieira.

Mel Gibson’s World War II drama *Hacksaw Ridge* is set during the Battle of Okinawa, but the Japanese island of Okinawa wasn’t suitable for filming due to its remoteness and the fact that it was extensively rebuilt after the war. Looking for an escarpment to match Okinawa, the production considered New Zealand and Hawaii, but eventually chose locations south-west of Sydney and regional NSW near Goulburn. The film shot on location and at Fox Studios in Sydney in 2015-16.

Celebrated young Singaporean filmmaker Boo Junfeng needed jail interiors and exteriors for his second feature, the drama *Apprentice*. As it wasn’t possible to film in a jail in Singapore, the production team looked to Australia and found what they needed, shooting for six days in NSW in 2015 at Maitland and Parramatta jails, coordinated by Sydney’s Birdcage Films.

Epic Chinese film *Mountains May Depart*, from director Jia Zhangke, features Western Australia: shots of Perth’s Kings Park, the Wellington Street station and suburbs either side of the Perth-to-Fremantle train line. “The shoot just grew and grew,” Alan Lindsay from Vue Group told *The West Australian* in September 2015. “We were supposed to film for just four days, then it went to eight and then finally 12.” A local crew of 65 put together by Vue Group was joined by Jia and 62 Chinese actors and technicians.

Online location finder tools are available through each state government film agency. See ‘Around the states’, pages 42–46.
“I can’t think of anywhere else in the world where it’s as easy to film – and then you’ve got the most extraordinary locations and the most amazing light... and you’ve got all those aspects within the one country.”

Cate Blanchett
DEVELOPMENT: PARTNERSHIPS, CO-PRODUCTIONS AND CO-FINANCING

Key benefits
- Collaborate with Australian creative talent. Australia’s award-winning screen storytellers have a lot to offer, and collaboration from the beginning not only makes for a better project, but can also create professional development opportunities as well.
- Make mutually relevant content for domestic markets. Working together on the development of a screen project can ensure it meets the needs of both production partners.
- Enhance international distribution. Australian producers, directors and writers have experience, expertise and extensive international contacts in some of the world’s most significant markets.
- Access Australian government incentives. The Producer Offset applies to projects that are:
  - an official co-production, or
  - a partnership at development stage that results in a project with ‘significant Australian content’.

Eligibility for the Producer Offset means the Australian producer can contribute guaranteed government funding. This is worth up to 40 per cent of production expenditure for a feature film, or 20 per cent for other projects. The project may also be eligible for funding from Screen Australia and state government agencies. See ‘Incentives summary’ page 41.

Resources
Investigate Australia’s official co-production program
- Guidelines, statistics, partner countries, titles lists screenaustralia.gov.au/coproductions
- Doing Business with Australia guide australiaonscreen.com/business/

Browse online resources and organisations for potential partners
- The Screen Guide, Search for titles and check out who made them screenaustralia.gov.au/the-screen-guide
- Australia on Screen website. Explore information on Australians who have attended international film festivals and markets each year. For example, the Cannes section of the site profiles a range of Australian feature producers and distributors, or you can browse producers who attended major television markets like MIPCOM and MIPTV australiaonscreen.com

- Lists of Australian producers, writers and directors earning more than US$20 million at the global box office – published in Screen Australia’s Doing Business with Australia guide australiaonscreen.com/business/
- Contact Australia’s professional associations for producers, writers and directors: Australian Writers’ Guild awg.com.au
  Australian Directors Guild adg.org.au
- Screen Producers Australia screenproducers.org.au
Mad Max: Fury Road. Image courtesy of Kennedy Miller Mitchell.
Connect with Australians

• In Australia:
  - At Screen Forever, Screen Producers Australia’s annual conference, November each year. One of the largest congregations of screen industry professionals in the Southern Hemisphere and attended by the who’s who in Australian screen business. This includes the International Partnerships Market (IPM), a selective event matching Australian producers with international businesses interested in co-venture and co-production opportunities.
  
  [screenforever.org.au](http://screenforever.org.au)
  
  - At the Australian International Documentary Conference, February/March each year. The Asia-Pacific’s premier event for documentary, specialist factual and unscripted entertainment.
  
  
  - At Ausfilm’s Australian Familiarisation Program for international filmmakers wanting to learn more about Australia’s locations, sound stages, VFX studios and post facilities. This inbound program is open to all filmmakers through an application process.
  
  [info@ausfilm.com.au](mailto:info@ausfilm.com.au)

• Key international markets:
  - Each year Australian producers attend Cannes Film Market, Toronto, European Film Market (Berlin), MIPTV, MIPCOM, Hot Docs, Sunny Side of the Doc, Asian Side of the Doc, World Congress of Science and Factual Producers, Kidscreen, Asian Animation Summit, Asian Television Forum, Asian Project Market, Hong Kong Film Market, FICCI Frames and Goa Film Bazaar. Screen Australia supports Australian producers at many of these markets, [australiaonscreen.com](http://australiaonscreen.com) provides information on who’s attending.
  
  - Ausfilm Week in Los Angeles is held annually in October for Australian screen production businesses. It comprises a program of business development networking events, industry meetings and seminars, with the intention of bringing production to Australia.
  
  
  - Special delegations of Australian screen producers or businesses are organised each year. For example, Ausfilm and Screen Australia have partnered on the China Australia Film Industry Exchange program of roundtable meetings and networking events for the last seven years, and four Australian production companies were invited by the Korean Trade Commission to attend Korea’s Cartoon Connection 2016.

- Stay in touch by subscribing to Ausfilm and Screen Australia newsletters – see ‘Making connections’, page 48.
Training and development opportunities

Partnerships and co-productions can provide great learning opportunities – for both partners. There are also formal education and training institutions in Australia that accept international students.

The Australian Film, Television and Radio School (AFTRS) is Australia’s national screen arts and broadcast educational institution, located in Sydney.  
aftrs.edu.au

Other well-known tertiary-level film schools include:

- Swinburne University of Technology in Melbourne  
  swinburne.edu.au/study/find-a-course/film-television/
- Victorian College of the Arts (VCA) at the University of Melbourne  
  vca.unimelb.edu.au/
- Griffith Film School, at Griffith University in south-east Queensland  
  griffith.edu.au/visual-creative-arts/queensland-college-art/studios/griffith-film-school

A range of private colleges also offer training in film and television production.

The Australian Government’s ‘Study in Australia’ website provides a range of resources for international students. See studyinaustralia.gov.au
Whether a project has been developed in conjunction with an Australian partner, or the producer just wants to take advantage of Australia’s film-friendly production environment, making it in Australia can be a rewarding experience, from pre-production all the way to the final cut.

Key benefits

• **Find all the right locations.** Few countries offer such location diversity in combination with professional infrastructure and lifestyle benefits

• **Work with the best.** Australian production companies, production managers and talented local crews are professional, experienced and responsive to the needs of each project

• **Come for the post-production talent.** Whether you shoot in Australia or not, work with award-winning Australian VFX houses, editors, composers and more

• **Take advantage of financial incentives.** Depending on how much you’re spending and where, you can access state government incentives as well as one of the national offsets (see pages 40-41). The 30 per cent PDV Offset can make a big difference to animation projects or those with a significant visual effects component.

Resources

Explore online location and production services directories


• State government screen agencies generally provide both location and production services directories. See ‘Around the states’ pages 42-46

• The Production Book is an industry directory covering both locations and services [productionbook.com.au](productionbook.com.au)

• Encore Directory provides a comprehensive subscription-based directory of production services [encoredirectory.com.au](encoredirectory.com.au)

Investigate incentives

• Producer Offset (official co-productions and projects with ‘significant Australian content’ only), see ‘Incentives summary’ page 40


Doing Business with Australia guide: [australiaonscreen.com/business/](australiaonscreen.com/business/)

• Location and PDV Offsets, see ‘Incentives summary’ page 41


• Local incentives, see ‘Around the states’ page pages 42-46.

Connect with Australians


• Contact the staff of state government agencies. They have an interest in attracting production to their state, and will often provide customised advice and support to supplement their online directories, especially if you’re planning to spend a significant amount in their locations

• Utilise local talent. Experienced Australian line producers, production managers, post-production supervisors and fixers can help pull it all together

• Contact Australia’s screen industry guilds and professional associations See ‘Making connections’, page 48.

“I know people say ‘oh, it was great…’ but honestly, this was as smooth a process as a feature film could be.”

Cleverman (Season One) L-R Stef Dawson (Ash), Rob Collins (Waruu), Hunter Page-Lochard (Koen), Iain Glen (Slade), Tyson Towney (Djukara). Courtesy: Goalpost Pictures Australia, Photographer: Lisa Tomasetti.
SALES AND DISTRIBUTION:
Australian content for international audiences

Key benefits
• Access new release Australian films and TV content
• License a distinctive Australian format for a new market
• Pick up classics from Australia’s extensive back catalogue

Resources
• Look out for new Australian content at international markets australianscreen.com
• Search for titles you’re interested in and check out who made them www.screenaustralia.gov.au/the-screen-guide
• Contact distributors and sales agents in your territory

Did you know?
• Australia produced the world’s first feature-length film – 1906’s The Story of the Kelly Gang.35
• Australian filmmakers have been nominated for Academy Awards® every year since 1992, with a record eight Australians taking home an Oscar® in five categories at the 2015 Awards.36
• Australia is no. 3 in the world in terms of cinema admissions per capita. Even though it has a relatively small population (ranked 56 in the world)37, its cinema box office is the 10th largest in the world.38
• Screen production activity worth around $3 billion was generated by Australian production and post-production businesses in 2011/12, including $540 million for feature films and $2 billion for television programs.39
• International features and TV drama productions spent $418 million in Australia in 2014/15 and co-productions with Australian companies spent a further $21 million.40
• Australia’s national government provided rebates worth an estimated $694 million to films and TV drama certified for the Location and PDV Offsets in 2014/15. Most rebates went to international projects, many of which would have benefited from state incentives as well.41
• Australia is a diverse multicultural nation. 43 per cent of the country’s population was either born overseas or has at least one parent who was born overseas. Although the official language is English, around 19 per cent speak another language at home.42
Feature Film

Nest, Arclight Films, Darclight, Easternlight

Australia’s Arclight Films has partnered with China’s Loongs United Investment Company Ltd to make Australian director Kimble Rendall’s 3D horror thriller Nest. Rendall previously directed Bait 3D, an Australia-Singapore co-production that took over US$25 million at the Chinese box office in 2012. Nest is the largest China-Australia co-production to date, and stars Chinese megastar Li Bingbing (also a producer), as well as Kellan Lutz, Kelsey Grammer and Australia’s Shane Jacobson.

“Local Chinese films rarely penetrate the international market,” says Arclight CEO Gary Hamilton. “Their greatest chance of wide international releases lies in partnering with Western companies to create powerful and solid international co-productions.”43 Gary sees Australia as an ideal partner. “In addition to our long collaborative history, we offer great financial incentives that allow films to cover the majority of their budgets from Australia and China, putting less pressure on the international marketplace, and providing producers more creative freedom.”44

Nest was primarily shot at Village Roadshow Studios on the Gold Coast, with VFX created by Cutting Edge and the Oscar®-nominated Rising Sun Pictures (X-Men: Days of Future Past, The Great Gatsby). The film was due to shoot additional footage in China in mid-2016.

Kimble Rendall was looking forward to filming on location in China again, after his experience with Bait 3D. “I loved working with the Chinese…I like their input, their ideas, their vision – and their domestic marketing is extraordinary.”45 Nest is due to release in mid-2017, with Darclight, the genre-driven label of Arclight Films, handling worldwide sales.

Arclight has formed a new division, Chinalight, specifically to co-develop, co-finance and co-produce Australian-Chinese feature films, drawing on the contacts, experience and networks established by its Asian arm, Easternlight. Arclight also announced a co-venture with China's Huace Group in 2015, to develop, finance and produce a slate of high-concept international co-productions.46

arclightfilms.com
Australian production company WildBear Entertainment has built partnerships in China over many years. “It’s about listening as much as ‘pitching’,” says CEO Michael Tear.

His first production for China was The Story of Australia, a six-part series for documentary channel CCTV9 in 2012. Other projects include the series We Are Young (aka Student Swap) with Chinese production company LIC for CCTV2, which tracked four Australian high-school students in China, and four Chinese students in Australia. We Are Young reportedly reached an audience of over 270 million in China.

In 2016, WildBear completed a landmark project in partnership with CCTV10. The War That Changed the World: The Making of a New China is a two-part historical series about China’s experience of World War II, in particular the conflict between China and Japan, and how that war gave rise to modern China.

“They wanted to work with us to help them bring this story to the international market,” says Michael Tear. “This involved not just our international sales connections but also our documentary storytelling skills.” WildBear developed the editorial storyline and worked collaboratively with the Chinese, sharing concepts and building confidence.

Launching the program in Sydney in 2016, Kan Zhaojiang, general director of CCTV10, noted “what we are most pleased about is that our high level of involvement has delivered a unique film, one that mixes a distinctive Chinese voice with international sensibilities, to ensure a pivotal time in our history is told accurately and in an informative and compelling manner”.

The series was broadcast on CCTV and on FOXTEL’s History Channel in Australia. Both WildBear and CCTV10 will share in revenue from international sales, which are being handled in Europe by Wild Thring Media, and in Asia by Angelina Wang, CCTV’s manager of international sales.

wildbearty
Children’s Programming

*Sydney Sailboat*, Essential Media and Entertainment

Essential Media and Entertainment’s *Sydney Sailboat* is an animated pre-school series produced in partnership with Malaysia’s Ideate Media, Telegael Ireland, and Lemon Sky Games and Animation of Malaysia.

Commissioned by Australia’s national public broadcaster, ABC, it premiered in Australia in March 2015 and rapidly became one of ABC Kids top performers, viewed by more than 50 per cent of the available pre-school audience.

The series launched in the US in September after being picked up by NBC Kids Sprout!, and in March 2016 was bought by Sony Pictures Television for its UK-based pre-school channel Tiny Pop in a deal encompassing all broadcast rights in the UK, South Africa and 50 other territories. A sale to Hulu US has also been announced, with more sales pending in Asia.

Series Producer and Head of Family Entertainment Carmel Travers said Essential was “thrilled that young children in these new territories will discover *Sydney Sailboat* and are confident that audiences will engage enthusiastically with the universal characters and storylines”.

Raydar UK are handling licensing and merchandising outside Australia. “We’re having a lot of conversations around toy development, so we’re excited about those, along with other licence and merchandise possibilities” said Carmel.

The series director is Steve Trenbirth, and concept creator is Gareth Eden-Styche of Shambles Communications. The project was developed and produced in association with the ABC and Screen NSW.

Essential Media and Entertainment is one of Australia’s leading producers of screen content for both local and international audiences. Headquartered in Sydney, Essential also maintains offices in Brisbane, Los Angeles and Toronto. International partners include BBC, National Geographic, PBS, Discovery Networks, Sundance, History Channel, Arte, Netflix and Fox Network.

Recent successes include award-winning drama series *Rake* and *Jack Irish*, the natural history series *Australia: The Time Travellers Guide* and lifestyle hits *Gourmet Farmer* and *Shane Delia’s Spice Journey.*

[essential-media.com](http://www.essential-media.com)
Children’s Programming
Co-production success, Sticky Pictures

Sticky Pictures, a Sydney-based production company specialising in children’s programming, has made many successful co-productions. Awarded Children’s TV Producer of the Year by Screen Producers Australia in 2011, the company is headed by Donna Andrews and Stu Connolly. Their programs have sold to more than 100 countries.

Since it was established over a decade ago, Sticky has formed close partnerships with international production companies as well as broadcasters. It has produced a number of long-form series, including perennial favourite Pearlie (co-produced with Canada’s Nelvana Studios) and live action comedy Me & My Monsters (made in partnership with Tiger Aspect Productions and the Jim Henson Company [UK] for broadcasters BBC Network Ten, Nickelodeon and ZDF).

Other Sticky projects include three seasons of the animated series Dukes of Bröxtönia, airing on ABC3 and Cartoon Network Asia, which was selected for Annecy Animation Festival and named Children’s TV Production of the Year by Screen Producers Australia in 2013. Animated comedy Pirate Express was co-produced with Canada’s Atomic Cartoons, and aired on Channel Nine’s GO! in July 2015 and Teletoon in Canada.

Sticky’s latest animated series, Winston Steinburger & Sir Dudley Ding Dong, is an official Australia-Canada co-production with eOne Family (Canada) for ABC and Teletoon, due to launch in September 2016. “It’s a fast-paced, high-energy animated comedy about a space kid, his crazy cat and a highly-strung alien,” says Stu Connolly. “It’s bursting with colour, adventure and snappy dialogue, and we hope it will prove a hit with kids worldwide.”

“A number of our shows have sold into Asia – in particular the animated series Pearlie based on Wendy Harmer’s books of the same name, and The Dukes of Bröxtönia, which was co-commissioned by Cartoon Network Asia,” says Felicity Abbott, Sticky’s Production Manager. “We see definite potential for further growth in Asian partnerships.”

stickypictures.tv
Animation and Visual Effects
Animal Logic. The magic-makers.

With over 25 years experience, Animal Logic Studios (ALS) is one of the world’s most highly regarded digital production studios, creating award-winning design, animation and visual effects for the film and television industries.


Animal Logic’s award-winning VFX Supervisor Andy Brown credits Australians’ success to their can-do attitude and adds, “we’re adaptable, we’re very creative and we’re competitive”.

Brown supervised the company’s slate of over 600 shots for The Great Gatsby, which took a team of 175 artists over 18 months to produce. In painstaking detail they recreated iconic locations such as 1920s Times Square, Long Island and Manhattan.

Marvel’s VFX Supervisor, Chris Townsend (Avengers: Age of Ultron), is a fan, saying “Animal Logic is incredibly skilled at creating things you’ve never seen before. They’re very aware of storytelling and the fluidity of the cut and the way things change constantly in Marvel’s world.”

In 2015, Animal Logic expanded its operations into Vancouver, opening a second animation studio. The newly established Animal Logic Vancouver is an exclusive partnership with Warner Bros. It’s part of an initial three-picture deal to make The LEGO® Movie sequel (2019) and two yet to be announced animated features, with a keen eye to collaborating on other animated projects in the future.

animallogic.com
Nowhere Boys Series 2. Courtesy of Matchbox Pictures.
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GOVERNMENT AGENCIES

SCREEN AUSTRALIA

With headquarters in Sydney and an office in Melbourne, Screen Australia is the Australian Government agency responsible for providing funds and other support for the nation’s film and television industry. Direct funding is only available to Australian projects and official co-productions, but the international production community can benefit from a range of other services and online resources.

Go to the Screen Australia website for:

- detailed information about the Producer Offset and Australia’s international co-production program, both of which are administered by the agency
- statistics and information resources about the Australian screen industry
- The Screen Guide – an online database of thousands of Australian films and television programs, including key creatives, production companies and sales contacts

GOVERNMENT–INDUSTRY PARTNERSHIP

AUSFILM

A partnership between the production services industry and government, Ausfilm is the organisation for facilitating international screen production in Australia. Its members comprise Australia’s federal and state government agencies, the major studio complexes, production service providers and leading post, visual effects and sound/music studios. Ausfilm has offices in Sydney at Fox Studios and in Los Angeles, USA.

Go to ausfilm.com.au for:

- an overview of the benefits of Australia as a production destination
- member directory
- location photo gallery.

Contact Ausfilm for:

- advice about all aspects of filming in Australia, or completing post-production/music or sound production
- referrals to Australian creative talent, technical and producing personnel
- information on immigration and import regulations and procedures
- events and publications profiling Australian production talent.

Stay in touch:

- News ausfilm.com.au/our-channel/subscribe/
- Social media facebook.com/ausfilm | twitter.com/ausfilm

PROFESSIONAL ORGANISATIONS

Organisations representing Australian producers, writers, directors and other screen practitioners are useful sources of information and contacts, as are umbrella organisations for cinema distributors and broadcasters. A full listing is available under ‘Making connections’ page 48.

Stay in touch:

- News subscriptions screenaustralia.gov.au/producer_offset
- Social media facebook.com/Screen-Australia | twitter.com/ScreenAustralia

DEPARTMENT OF COMMUNICATIONS AND THE ARTS

Based in Canberra, the Australian Government’s Department of Communications and the Arts develops and administers the Australian Government’s programs and policies supporting Australia’s cultural industries, including film and television production.

Go to the arts.gov.au website for:

- applications and guidelines for the Location Offset or the PDV Offset
- applications for the Foreign Actor Certification scheme (for screen performers entering Australia to work on film and television productions)
- enquiries about potential new co-production partner countries

Contact Arts for:

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- enquiries about potential new co-production partner countries
### INCENTIVES SUMMARY

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<thead>
<tr>
<th>PROGRAM</th>
<th>ELIGIBILITY</th>
<th>BENEFIT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OFFICIAL CO-PRODUCTION</strong></td>
<td>• There must be a formal Arrangement (treaty or memorandum of understanding) in place between Australia and the partner country</td>
<td>• Eligible for the Producer Offset (see below)</td>
</tr>
<tr>
<td></td>
<td>• Screen Australia and the partner country Competent Authority must approve the film as an official co-production under the terms of the relevant Arrangement.</td>
<td>• Production is treated as ‘Australian content’ for the purpose of TV quotas</td>
</tr>
<tr>
<td></td>
<td>• Eligible for the Producer Offset (see below)</td>
<td>• Eligible for Screen Australia and state agency support as an ‘Australian’ production.</td>
</tr>
<tr>
<td></td>
<td>• Production is treated as ‘Australian content’ for the purpose of TV quotas</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Eligible for Screen Australia and state agency support as an ‘Australian’ production.</td>
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</tbody>
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#### NATIONAL INCENTIVES

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<tr>
<th>PROGRAM</th>
<th>ELIGIBILITY</th>
<th>BENEFIT</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRODUCER OFFSET</td>
<td>• Must be an official co-production (see above)</td>
<td>• Refundable tax offset that means the Australian producer can bring guaranteed finance to the production, worth up to:</td>
</tr>
<tr>
<td></td>
<td>OR</td>
<td>- 40% of qualifying Australian production expenditure (QAPE) for feature films</td>
</tr>
<tr>
<td></td>
<td>Must meet a significant Australian content (SAC) test if not an official co-production</td>
<td>- 20% of QAPE for other content (Offset is claimed by the Australian producer via an Australian applicant company)</td>
</tr>
<tr>
<td></td>
<td>• Must meet minimum expenditure thresholds, and minimum format lengths, depending on the type of project</td>
<td>• Eligible for Screen Australia and state agency support as an Australian production.</td>
</tr>
<tr>
<td></td>
<td>• Must meet requirements for public release, including theatrical release for the 40% offset for feature films. Applicant must be an Australian resident company under Australian taxation law.</td>
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</tbody>
</table>
### NATIONAL INCENTIVES

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<th>NATIONAL INCENTIVES</th>
<th>ELIGIBILITY</th>
<th>BENEFIT</th>
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</table>
| **POST, DIGITAL AND VISUAL EFFECTS (PDV) OFFSET**  
Administered by the Department of Communications and the Arts  
• Must meet minimum Qualifying Australian Production Expenditure (QAPE) threshold of $500,000 on PDV services  
• No requirement for Australian content  
• No requirement to be an official co-production  
• Applicant must be an Australian resident company under Australian taxation law or a foreign company with an Australian Business Number (ABN) that is operating with a permanent establishment in Australia. | • Refundable tax offset of 30% of QAPE on Australian PDV services. |

### LOCATION OFFSET

<table>
<thead>
<tr>
<th>LOCATION OFFSET</th>
<th>ELIGIBILITY</th>
<th>BENEFIT</th>
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</thead>
</table>
| Administered by the Department of Communications and the Arts  
• Must meet minimum QAPE threshold of $15,000,000  
• No requirement for Australian content  
• No requirement to be an official co-production  
• Applicant must be an Australian resident company under Australian taxation law or a foreign company with an Australian Business Number (ABN) that is operating with a permanent establishment in Australia. | • Refundable tax offset of 16.5% of QAPE. |

### STATE INCENTIVES

<table>
<thead>
<tr>
<th>STATE INCENTIVES</th>
<th>ELIGIBILITY</th>
<th>BENEFIT</th>
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</table>
| PRODUCTION ATTRACTION INCENTIVES  
Various state government agencies. For further information, see the state listings on pages 42–46 in this report.  
• Require production expenditure in the state; minimum expenditure thresholds and other criteria may apply. | • Various cash and facility deals as well as payroll exemptions and production support  
• Can be accessed in addition to one of the national incentives. |
AROUND THE STATES
NEW SOUTH WALES (NSW)

There are around 1,400 screen production businesses and 200 post-production businesses in NSW, accounting for more than half the companies in the sector.49

Main centre: Sydney (state capital) – a UNESCO ‘city of film’

State government agency:
Screen NSW
screen.nsw.gov.au

Incentives:
• NSW Film & Television Industry Attraction Program (FIAP): generally in the range of 4-5 per cent of the Qualifying NSW Production Expenditure, depending on the project
• New $20 million ‘Made in NSW’ fund announced June 2016
screen.nsw.gov.au/funding/incentives/MADE+IN+NSW+%E2%80%93+INTERNATIONAL+FOOTLOOSE+PRODUCTION+

Other support: Location Scouts and Inbounds Program; ReelScout locations directory.

Events: Sydney Film Festival (June each year); Vivid Sydney (May-June).

Fox Studios, Sydney

Located close to the Sydney CBD, airport and city beaches, Fox Studios is one of the largest end-to-end production facilities in the southern hemisphere, accommodating full length feature films, television, special events, commercials, music videos, still shoots and a variety of other projects.

The eight sound stages include two MEGA stages, ranging from 705sqm (7,586sft) to 3,535sqm (38,000sft) and an interior water tank. The stages are supported by production offices, construction workshops, catering, make-up and art department facilities, screening rooms, storage, parking and 24-hour security.

The complex contains a creative community of more than 60 screen production businesses covering lighting, visual effects, music and sound post-production, cyclorama, equipment rental, editing, event production, film distribution, marketing and more. The studios also offer a suite of production services including government liaison, rebate and incentive facilitation, production budgeting and scheduling, assistance with casting and crewing, immigration support, and production accounting, payroll and legal services.

Production credits include: Alien: Covenant; The Wolverine and X-Men Origins: Wolverine; Unbroken; Superman Returns; Star Wars II & III, The Matrix trilogy; Mission Impossible II, as well as The Great Gatsby, Australia and Moulin Rouge!
foxstudiosaustralia.com

Broken Hill Studios, far western NSW

The town of Broken Hill, in far western NSW, has a rich filming history that has featured in films such as Wake In Fright, Priscilla Queen of the Desert, Mission Impossible II and Mad Max II.

Opened in 2011, Broken Hill Studios were formally known as the Central Power Station and contain atmospheric buildings including two enormous, cathedral-like former power generating stations. The site covers around 2.5 hectares. Station B was the first section to be redeveloped and is now the 5th largest studio in Australia: 2230 square meters and 14 meters high; 3 phase power supply with ancillary areas including catering and wardrobe facilities
VICTORIA

Around 600 screen production businesses and 126 post-production businesses have offices in Victoria.\(^{50}\)

The state produces more than half of Australia's television drama, including the recent international success stories *Miss Fisher's Murder Mysteries* and *Wentworth*, as well as US-based productions such as NBCU miniseries *Childhood's End* and *Hunters*, and the third season of HBO's *The Leftovers*.

Main centre: Melbourne (state capital)

State government agency: Film Victoria
film.vic.gov.au/choose-victoria

Incentives:

- Production Investment Attraction Fund (PIAF) cash rebate on a minimum production $3.5 million and/or post-production/VFX spend of $1 million. Low-budget international productions may also be eligible under certain conditions.

- Regional Location Assistance Fund (RLAF) to encourage filming in areas outside Melbourne’s metropolitan area. Projects must shoot five or more days in regional Victoria to be eligible to apply for this fund, which assists by offsetting some of the incurred costs when filming in regional areas such as accommodation and travel.

Other support: Assistance with location breakdowns and surveys, accessing production personnel, as well as travel and working information. Online locations gallery and crew directory.

Events: Melbourne International Film Festival and 37th South Market (July/August), Australian International Documentary Conference (Feb/March), Screen Producers Australia – Screen Forever Conference (November).

Docklands Studios, Melbourne

Five minutes from the CBD, Docklands Studios is a purpose-built studio complex comprising five state-of-the-art sound stages ranging in size from 743 square meters (8,000 square feet) to 2,323 square meters (25,000 square feet). Each stage houses production support facilities, including make-up, dressing rooms and storage. The upper floors house self-contained production offices. The stages are supported by a 6,680 square meters (69,448 square feet) warehouse building containing construction workshops and storage.

Studio facilities can accommodate production teams and art departments with or without stage hire.

Production credits include *Childhood’s End*, *The King’s Daughter* (aka *The Moon and the Sun*), *I, Frankenstein*, *Knowing*, *The Pacific*, *Killer Elite*, *Don’t Be Afraid of the Dark* and *Where the Wild Things Are*.

dsmelbourne.com
QUEENSLAND

Around 250 screen production businesses and 34 post-production businesses have offices in Queensland.1

State capital: Brisbane

Main centre: City of Gold Coast

80 per cent of Queensland crew live and work in the Gold Coast region. The film-friendly city council offers financial incentives and support throughout production.

State government agency: Screen Queensland

Incentives: Screen Queensland offers a Production Attraction Program for projects with a minimum $3.5 million Queensland Production Expenditure (QPE):

- production grant based on anticipated QPE, engagement of Queensland practitioners, and/or creation of infrastructure in Queensland
- location and scouting assistance based on anticipated QPE
- state payroll tax rebate
- Regional Statewide
- Incentive Grant up to $100,000 based on regional spend and employment opportunities
- PDV incentive capped at $250,000 for a minimum PDV spend of $500,000 in Queensland

City of Gold Coast also offers a Film Assistance Program independent of incentives provided through Screen Australia and Screen Queensland. Assistance depends on factors such as production duration and economic impact, and caps depend on value of production undertaken on the Gold Coast, from $30,000 (for spend $1.5-3 million) to $100,000 (for spend over $25 million)

Other support: Screen Queensland online directory of crew and head creatives, facilities and locations. Also available as an iPhone app.

Events: Asia Pacific Screen Awards (November), Brisbane Asia-Pacific Film Festival (November), Australian International Movie Convention (October).

Village Roadshow Studios, Gold Coast

Based at Oxenford on the Gold Coast, Village Roadshow Studios currently comprise nine sound stages, including Australia’s biggest, at 40,000 square feet. There are three water tanks (including the largest purpose-built film water tank in Australia), production offices, editing suites, wardrobe, makeup, construction workshops, paint and carpentry shops.

The studios also offer a support network of onsite tenants that can provide lighting, cameras, freight, travel, accommodation, casting, training, post production and production services.


www.movieworldstudios.com.au
SOUTH AUSTRALIA

Around 90 screen production businesses and 12 post-production businesses have offices in South Australia.52

Main centre: Adelaide (state capital)

Government agency: South Australian Film Corporation (SAFC)

Incentives: Available case by case to projects produced wholly or substantially within the state, employing South Australian crew, and providing significant economic benefits to the state. Funding is capped and linked to qualifying production expenditure, with further direct benefits available for producers working with a South Australian co-production partner and utilising the Adelaide Studios’ sound stages. State payroll tax exemption for eligible productions. Post-production grant of up to 10 per cent of SA post spend capped at $150,000, for projects with minimum SA post spend of $250,000.

Other support: Scouting support to long-form productions based on stage of development and estimated South Australian spend. Location galleries available on request.

Events: Adelaide Film Festival (every two years; next is 2017).

Adelaide Studios, Adelaide SA

Adelaide Studios is a creative hub of screen businesses as well as a screen production facility owned by the state government of South Australia and operated by the state’s screen agency, the South Australian Film Corporation.

Located 20 minutes from Adelaide’s International Airport and five minutes from Adelaide’s CBD, the studios comprise a purpose-built production facility which has been operating since 2011. The complex caters for combined location/studio shoots or provides a production base for full location shoots.

Facilities include: two sound stages (1000 square meters/400 square meters); Dolby Premier 71 Mixing Theatre, ADR/Foley Studio, 100-seat screening theatre, full suite of production offices.

Support can be provided at every stage: pre-production, principal photography and post-production, with a particular specialisation in post sound.

Credits include feature films The Babadook and A Month of Sundays, and the new Wolf Creek TV series, as well as Deadline Gallipoli and Anzac Girls.

safil.com.au/adelaide-studios/
WESTERN AUSTRALIA

Around 130 screen production businesses and 18 post-production businesses have offices in Western Australia.53

Main centres: Perth (state capital); south-west (Bunbury)

Government agency: ScreenWest screenwest.wa.gov.au


Other support: Location liaison and scouting assistance; online register of location managers; locations gallery; filming in WA resources.

Events: Revelation Perth International Film Festival (July); CinéfestOZ (August; all films shown at CinéfestOZ have either an Australian or French link).

TASMANIA

Several production companies are based in Australia’s island state, which features diverse landscapes and production location opportunities in a compact environment.

Main centre: Hobart (state capital)

Government agency: Screen Tasmania screen.tas.gov.au

Incentives: Funding for projects that demonstrate the potential to benefit Tasmania’s screen industry. Each fund has different eligibility criteria but will generally require evidence of a genuine creative or business partnership with a Tasmanian applicant.

Other support: Screen Tasmania can help with crew, accommodation, equipment, catering and most importantly, local knowledge. It can also provide details for casting agents, local authorities regarding permits, weather conditions and much more.

NORTHERN TERRITORY

The vast Northern Territory offers a range of spectacular locations.

Main centres: Darwin (territory capital), Alice Springs. Alice Springs is a historic town in the heart of Australia’s vast desert interior, which contrasts with the modern tropical capital of Darwin, close to Asia and surrounded by pristine coastline.

Government agency: Screen Territory (located in Alice Springs) screenterritory.nt.gov.au

Support: Contact Screen Territory for assistance with finding locations, location scouts, and sourcing crew and any other general enquiries about bringing a production to the Northern Territory.
AUSTRALIAN CAPITAL TERRITORY

The city of Canberra, Australia’s Walter Burley Griffin–designed capital, is located within the ACT, four hours drive from Sydney and seven hours from Melbourne.

**Government agency:** ScreenACT, the ACT Office of Film, Television & Digital Media. The ACT Screen Industry Association (ACTSAI) delivers ScreenACT on behalf of the ACT Government.

[actsia.org.au](http://actsia.org.au)

**Support:** Provides assistance to visiting productions to connect them with the right location and production support from the local industry.
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WORKING WITH THE AUSTRALIAN INDUSTRY

CASE STUDIES

PRODUCTION CENTRES AROUND AUSTRALIA

› MAKING CONNECTIONS

WATCH

• ‘Australia’s world class talent’, Screen Australia, March 2015
  thescreenblog.com/2015/03/17/australias-world-class-talent/
• Ausfilm showreels
  ausfilm.com.au/our-channel/

SUBSCRIBE AND FOLLOW

• Ausfilm news
  ausfilm.com.au/our-channel/subscribe/
  facebook.com/ausfilm | twitter.com/ausfilm
• Screen Australia news
  facebook.com/Screen-Australia | twitter.com/ScreenAustralia
• Screen Hub – daily news, jobs and reviews service for film, television and multimedia professionals
  screen.artshub.com.au
• inside film – news for screen content professionals
  if.com.au
• Mumbrella – ‘everything under the media & marketing umbrella’
  mumbrella.com.au

BROWSE

• For screenings and producer delegations at upcoming markets and festivals
  australiaonscreen.com
• For an overview of ‘doing business with Australia’
  australiaonscreen.com/business
• For information about Australian films and television programs
  screenaustralia.gov.au/the-screen-guide
• Australia’s national archive of screen and sound
  nfsa.gov.au
GET TO KNOW THE TALENT

Professional organisations and guilds

• Screen Producers Australia (SPA). Membership includes production businesses, emerging producers, service providers across all types of screen content; organises annual Screen Forever conference screenproducers.org.au
• Australian Directors Guild (ADG). Represents the interests of film, television and digital media directors, documentary makers and animators; annual ADG Awards adg.org.au/
• Australian Writers’ Guild (AWG). Represents writers for stage, screen and radio; annual AWGIE Awards awg.com.au
• Media, Entertainment and Arts Alliance (MEAA). Represents creative professionals, including screen technicians and crew from costume designers and make-up artists to sound engineers, as well as actors, journalists and musicians meaa.org and meaa.org/imports
• Australian Cinematographers Society (ACS) cinematographer.org.au
• Australian Guild of Screen Composers (AGSC) agsc.org.au
• Australian Screen Editors Guild (ASE) screeneditors.com
• Australian Production Design Guild (APDG) apdg.org.au

Australian awards

• Australian Academy of Cinema and Television Arts aacta.org
• Asia Pacific Screen Awards asiapacificscreenacademy.com
• Motion Picture Distributors Association of Australia (MPDAA). A non-profit organisation which undertakes the collection of film exhibition information relating to box-office, admissions and admission prices, theatres, release details, censorship classifications, and more, in order to provide meaningful statistics on the film industry in Australia mpdaa.org.au
• Australian Home Entertainment Distributors Association (AHEDA). Represents the Australian film and TV home entertainment industry, covering both packaged goods (DVD and Blu-ray Disc) and digital content aheda.com.au/
• FreeTV Australia. Industry body which represents Australia’s commercial free-to-air television licensees freetv.com.au/
• ASTRA – Subscription Media Australia. Peak body representing the subscription media industry in Australia astra.org.au/
• Australian Broadcasting Corporation. Australia’s national public broadcaster abc.net.au (commissioning and acquisitions: abc.net.au/tv/independent/)

DISTRIBUTION AND BROADCASTING

• Australian Communications and Media Authority. Australia’s communications and media regulator acma.gov.au
REFERENCES

1. ABS, Film, Television and Digital Games, Cat. No. 8679.0, 2011–12; page 6. abs.gov.au/ausstats/abs@.nsf/mf/8679.0


19. ibid


25. ‘Post it in Australia’, Sandy George, in Ausfilm: The Post and Sound Issue, October 2015. page 16

30. ibid
31. Interview with Associate Producer, Rachel Higgins, 6 April 2016.
34. Working hard, dreaming big’, Anna Hilderbrandt, in Ausfilm: The Post and Sound Issue, October 2015, page 25
42. ABS, Reflecting a Nation: Stories from the 2011 Census, Cat. no. 2071.0, 2012–2013. abs.gov.au/ausstats/abs@.nsf/mf/2071.0
44. ibid
45. Interview with Kimble Rendall, 14 June 2016
49. ABS, Film, Television and Digital Games, Cat. No. 8679.0, 2011–12. abs.gov.au/ausstats/abs@.nsf/mf/8679.0
51. ibid
52. ibid
53. ibid.