Tim Minchin with camera operator, in a boat on location for The Secret River. Courtesy Ruby Entertainment
Australia provides a welcoming environment for international companies, with a track record of hosting Hollywood productions and a long standing network of international co-production agreements. Australia is an ideal location for screen production. It offers an availability of talent across all dimensions of filmmaking, outstanding studio facilities, an abundance of scenic locations and competitive costs, including a range of attractive government incentives. In addition, Australia has a network of international co-production agreements enabling beneficial access into select markets. Most importantly, international companies find it easy to operate in Australia and interact with colleagues back home. Studios such as Warner Bros, Disney and Universal appreciate the Australian proposition for screen production – and keep coming back.

Introduction

Australia is a creative country and has produced world-class talent in music, the arts and film, including the world’s first feature film in 1906 (The Story of the Kelly Gang). Australia has always been internationally engaged in film making and distribution, and is at the forefront of development and adoption of new technology.

Today, Australia has a thriving industry of around 2,500 creative businesses working across feature films, visual effects, animation, post production, television drama, sports and live events, children’s’ programming, documentaries and news. In addition Australia’s renowned universities include nine film and television schools, developing the next generation of screen production talent.

Since 1942 Australian films have been winning Academy Awards, and Australians have been recognised for expertise both in front of and behind the camera. Today international companies can harness the value of an Australian location and deliver a world-class production. It’s a winning combination.

Australia is a destination of choice for screen production, offering:

- Talent
- Competitive costs
- Ease of operation
- Government support
- Studio facilities
- International co-production agreements
- Scenic locations
1. Talent

Australia has a range of world-class talent, in front of and behind the camera.

**ACTORS**

Australia offers diverse acting talent, with emerging professionals keen to follow in the footsteps of well-known Australian actors.

Some of the world’s most recognisable faces are Australian actors, including current stars Hugh Jackman, Nicole Kidman, Cate Blanchett, Russell Crowe, Naomi Watts, Eric Bana, Simon Baker, Margot Robbie, Geoffrey Rush, Chris Hemsworth and Liam Hemsworth. Most of these actors learned their craft in one of Australia’s acting schools and participated in the thriving stage acting industry in Australia.
ACADEMY AWARDS HISTORY – AUSTRALIAN RECIPIENTS BEST DIRECTOR

Directors

The depth of the Australian domestic industry, including stage, television drama, commercials and film, provides a pathway for aspiring directors. Garth Davis emerged from this background recently to make his feature film debut with *Lion*, which was nominated for the Best Picture award at the 2017 Academy Awards. He joins a long line of Australian directors who have achieved international success including George Miller (*Mad Max*), Baz Luhrmann (*The Great Gatsby*), Peter Weir (*Master and Commander*), Bruce Beresford (*Driving Miss Daisy*) and Philip Noyce (*Patriot Games*).

Producers

Australia has a vibrant community of producers supported by the professional organisation Screen Producers Australia. There is strong interest in collaborating with international partners and many Australian producers are experienced at working with international clients as line producers and other functions. International companies are forging ongoing links with Australian production companies such as NBC, who after purchasing a minority stake, acquired Australian company Matchbox in 2014, and Sony Pictures, who acquired independent producer Playmaker Media in 2014.
"We met a lot of technicians and felt comfortable we could do a high-quality film here. You have great studio facilities, good crews, good technicians".4

Mark Huffman, Producer, Alien: Covenant (2017)

Crew

Australian crews are well regarded by international directors and producers, indeed many have worked on Hollywood productions filmed in Australia over the past 25 years, or returned from working overseas. In all the dimensions of camera, lighting, sound, grips, location, casting and wardrobe, Australia has a pool of experienced talent. Over the past 15 years Australians have won 38 Academy Awards in Cinematography, Costume Design, Editing, Sound Editing, Make-Up and Hairstyling, Production Design, Scientific and Engineering.

ACADEMY AWARDS HISTORY - AUSTRALIAN RECIPIENTS CREW5

Cinematography, Costume Design, Editing, Sound Editing, Make-Up and Hairstyling, Production Design, Scientific and Engineering

100 NOMINATIONS 39 WON

4. Location 2016 International. Showcasing the Global Film & TV Production Industry, page 117
5. Oscars Best Crew winners oscars.org/oscars/ceremonies
Education

Australia is one of the leading locations for higher education in the world, with four universities in the world’s top 100. In 2017 there were over 500,000 international students studying at Australian universities.

Within the Australian education system are a number of institutions focused on screen production.

The following nine institutions across Australia have schools dedicated to the sector:

- Griffith University – Griffith Film School
- Queensland University of Technology (QUT) Creative Industries
- Australian Film, Television and Radio School
- UTS Animal Logic Academy
- RMIT University Screen & Media
- Swinburne School of Film and Television
- Flinders University Screen and Media
- University of South Australia
- Western Australian Screen Academy – Edith Cowan University

Multicultural

Australia is one of the most multicultural nations on earth. An immigrant nation, people born overseas, or who had at least one parent born overseas, make up almost half of Australia’s population.

Australia offers a multicultural workforce that could suit the casting of any script. International companies filming in Australia will feel welcome and will be able to readily access multilingual staff.

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2. Ease of operation

Australia’s culture and time zone, combined with the reassurance of a robust intellectual property system, enables effective interaction with partners in the United States, Asia and Europe.

**Time zone**

Australia is an effective location for working with the west coast US, with an overlap from mid-afternoon in the US, enabling direct communication on issues from the working day in the US before the Australian team gets underway.

Australia and Asia share a common time zone, making interaction during the workday easy. The Australian east coast (Brisbane, Sydney and Melbourne) is two hours ahead of Shanghai and one hour ahead of Tokyo.

**Experience working with US**

Australian crews are very experienced at working with US studios on projects filmed in Australia. Over the past five years there have been 19 major US productions filmed in Australia, as listed in Appendix A. US studios report a very favourable experience, with English language and cultural affinity enabling easy communication between Australian and American team members. In addition US cast and crew are happy to travel and stay in Australia during shooting.

The Australian economy has close business ties with the US. The US is the largest foreign investor in Australia and Australia’s third largest trading partner. US businesses operating in Australia can utilise the Australia / US Free Trade Agreement, signed in 2004.

*Sam Worthington in Hacksaw Ridge, 2016, courtesy of Screen Australia*

"The experience has been phenomenal. There were no location hassles, we’ve made a world-class movie with a production team and cast that was almost completely Australian".

Bill Mechanic, Producer, Hacksaw Ridge (2016)
Experience working with Asia

The Australian film industry has been closely involved in the development of the film industry in Asia. The Asia Pacific Screen Academy (APSA) was founded in Australia in 2008 and the APSA awards are held in Brisbane each year, covering 70 countries in Asia. There are many Asian alumni of Australia’s film schools, and extensive collaboration between Asian and Australian film makers.

Australia and China signed a co-production agreement in 2008, followed by Australia / Singapore in 2008 and Australia / Korea in 2014. Asian films and television programs are frequently made in Australia, in addition to co-productions. The Chinese television drama Butterflies will be filmed in Sydney in 2018, following on from the Jackie Chan film Bleeding Steel made in Sydney in 2016 (and the largest budget Chinese production to be made in Australia). Australian-made films are increasingly targeting Asian markets and achieving screenings at Asian film festivals such as Busan, Hong Kong, Guangzhou and Tokyo.

The Australian economy is closely tied to the Asian region; China and Japan are Australia’s two largest trading partners. Businesses operating in Australia can utilise Australia’s network of Free Trade Agreements with Asian countries, including recent individual agreements with China, Japan, Korea, Thailand and Singapore.
The War That Changed the World: The Making of a New China was a partnership between CCTV10 and Australian production company WildBear. It was completed in 2016 and 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.

“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.”

Kan Zhao Jiang, General Director, China CCTV10

DRAMA

*Butterflies Across the Sea* will be shot in Sydney in 2018. It will be an artistic Chinese TV series drama with uplifting themes about humanity and life-affirming messages. It will star Xiubo Wu, one of China’s most popular and critically acclaimed movie stars, and is jointly produced by Chinese company Horgos Buer Culture Media Co and Australian production company Opal Films.

The bilingual Chinese drama series *Speed* will be filmed in Adelaide in 2017. *Speed* is a partnership between Chinese production company Ciwen Media and Australian company 57 Films. Ciwen selected Australia over three other countries as the base for the series.
LIFESTYLE

Shandong-based Qindao TV and Australian company 57 Films have developed a Chinese – Australian cooking show Chef Exchange, featuring Adelaide chef Jock Zonfrillo and Shandong chef Qu Jianmin. The first series shown in 2016 in Shandong province, China was a success, and work has begun on a second series to be shown across China on CCTV Discovery.
Experience working with Europe

The Australian film industry has a long worked with European partners. Australia has official co-production agreements with UK, France, Germany, Ireland and Italy, with 94 films made over the past 25 years.

One of the most recent Australia / UK co-productions was the World War II film The Railway Man, which grossed $US22 million worldwide.11 Australia has many urban and country locations suitable for European settings, and a workforce with significant European heritage and language skills.

<table>
<thead>
<tr>
<th>Country</th>
<th>Number of co-productions</th>
</tr>
</thead>
<tbody>
<tr>
<td>UK</td>
<td>44</td>
</tr>
<tr>
<td>France</td>
<td>33</td>
</tr>
<tr>
<td>Germany</td>
<td>11</td>
</tr>
<tr>
<td>Ireland</td>
<td>4</td>
</tr>
<tr>
<td>Italy</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>94</strong></td>
</tr>
</tbody>
</table>

11. Railway Man Box office earnings boxofficemojo.com/movies/?id=railwayman.htm
12. World Economic Forum, Switzerland and Harvard University, Global Competitiveness Report 2016-17, page 103

Intellectual property and confidentiality

Australia is a stable, efficient country with a robust regulatory environment. Confidentiality is respected, providing a secure environment for film production and post production / visual effects and animation. Australia has a sound regime for intellectual property, and is ranked on par with the US for intellectual property protection.12
### 3. Studios

There are four major studio complexes in Australia that have hosted many successful Australian and international film productions. Notable films made in Australia are listed in Appendix A.

#### 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 705 square meters (7,586 square feet) to 3,535 square meters (38,000 square feet) 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 and marketing. The studios also offer a suite of production services including 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, The Great Gatsby, Australia and Moulin Rouge!.*

[foxstudiosaustralia.com](http://foxstudiosaustralia.com)
Village Roadshow Studios comprises 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, make-up, 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.


movieworldstudios.com.au

Docklands Studios, Melbourne

Five minutes from the city downtown, 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 6,880 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
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 city downtown, 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 7.1 Mixing Theatre, ADR/ Foley Studio, 100-seat screening theatre and a 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.

safilm.com.au/adelaide-studios
4. Scenic locations

Australia offers an incredible breadth of natural and urban scenery.

Australia’s geography offers landscapes from deserts to snowfields, mountains to beaches, tropical forests to farmland. Its urban environments can be found depicted on film as Paris, London, New York, San Francisco, Los Angeles, Tokyo, Shanghai and Ho Chi Minh City. Location finder support is available through each state government film agency.

The country’s weather is temperate year-round in most locations, even though patterns vary across the states.

“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.”

Rob Cowan, Executive Producer, San Andreas (2015)

5. Costs

Australia does not require imported talent and services at high cost – world-class skills are available locally at competitive rates.

The cost environment in the film sector is comparable to the UK, Canada and New Zealand.

Importantly, Australia has a well-developed film production sector with wide availability of skills and services. International film producers are likely to find most of their requirements available locally, reducing the need for importing skills or equipment at additional cost.
6. Government incentives

Australia has an attractive regime of incentives for film production at national and state level.

National level

At the national level, the Australian Government offers producers attractive rebates on the cost of film and television projects made in Australia. Accessing one of these incentives can make a significant difference to financing a project.

Large-budget offshore productions can apply for the Location Offset, which is worth 16.5 per cent of qualifying Australian production expenditure.

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). More information on official co-productions is detailed in section 7.

Post-production, digital and visual effects work has a specific incentive, 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.

These three mutually exclusive offsets are 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.

State level

State and territory governments also offer incentives, which can be claimed on top of any national incentive. State programs include location scouts, inbound visit support, introductions to production personnel, rebates and grants.

Information on each state agency is listed in Appendix D.
7. Co-productions

Australia has a valuable regime of international film co-production agreements.

Australia has agreements with the following countries:

- Canada
- Israel
- China
- New Zealand
- France
- Singapore
- Germany
- South Africa
- Italy
- United Kingdom
- Ireland

Official co-productions are considered ‘local’ content, and can take advantage of each country’s support systems. In the Australian context this means that official co-productions can access the Producer Offset (a rebate of 40 per cent of qualifying Australian production expenditure on feature films and 20 per cent for telemovies) and apply for production investment from Screen Australia.

Over 160 official co-productions have been completed since the program began, with recent activity including the China - Australia feature film Guardians of the Tomb, and the Australia – Singapore television mini-series Serangoon Road.

A number of children’s programs have also been made as co-productions.
### A. NOTABLE FILMS MADE IN AUSTRALIA

<table>
<thead>
<tr>
<th>Name</th>
<th>Studio</th>
<th>Australian location</th>
<th>Worldwide box office</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2017</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aquaman</td>
<td>Warner Bros</td>
<td>Roadshow Studios, Gold Coast</td>
<td>Not yet released</td>
</tr>
<tr>
<td>Alien: Covenant</td>
<td>20th Century Fox</td>
<td>Roadshow Studios, Gold Coast</td>
<td>Not yet released</td>
</tr>
<tr>
<td>Kong, Skull Island</td>
<td>Warner Bros</td>
<td>Roadshow Studios, Gold Coast</td>
<td>Not yet released</td>
</tr>
<tr>
<td>Thor: Ragnarok</td>
<td>Marvel</td>
<td>Roadshow Studios, Gold Coast</td>
<td>Not yet released</td>
</tr>
<tr>
<td>Pirates of the Caribbean: Deadman tell no tales</td>
<td>Disney</td>
<td>Roadshow Studios, Gold Coast</td>
<td>Not yet released</td>
</tr>
<tr>
<td>The King’s Daughter</td>
<td>Paramount</td>
<td>Docklands Studios, Melbourne</td>
<td>Not yet released</td>
</tr>
<tr>
<td>Bleeding Steel</td>
<td>Heyi Pictures (China)</td>
<td>Fox Studios, Sydney</td>
<td>Not yet released</td>
</tr>
<tr>
<td>The Lego Batman Movie</td>
<td>DC Entertainment</td>
<td>Animation – Animal Logic, Sydney</td>
<td>$US310m³³</td>
</tr>
<tr>
<td><strong>2016</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hacksaw Ridge</td>
<td>Pandemonium Films</td>
<td>Fox Studios, Sydney</td>
<td>$US175m²⁴</td>
</tr>
<tr>
<td>Hunters (TV series)</td>
<td>NBC Universal</td>
<td>Docklands Studios, Melbourne</td>
<td>TV</td>
</tr>
<tr>
<td>The Shallows</td>
<td>Sony Pictures</td>
<td>Roadshow Studios, Gold Coast</td>
<td>$US119m²⁵</td>
</tr>
<tr>
<td>Gods of Egypt</td>
<td>Lionsgate</td>
<td>Fox Studios, Sydney</td>
<td>$US150m²⁶</td>
</tr>
<tr>
<td>Wolf Creek (Streaming)</td>
<td>Stan (Australia)</td>
<td>Adelaide Studios, Adelaide</td>
<td>Streaming</td>
</tr>
<tr>
<td><strong>2015</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Childhood’s End (TV mini series)</td>
<td>NBC Universal</td>
<td>Docklands Studios, Melbourne</td>
<td>TV</td>
</tr>
<tr>
<td>Mad Max: Fury Road</td>
<td>Warner Bros</td>
<td>Roadshow Studios, Gold Coast</td>
<td>$US378m²⁷</td>
</tr>
<tr>
<td>San Andreas</td>
<td>Warner Bros</td>
<td>Roadshow Studios, Gold Coast</td>
<td>$US473m²⁸</td>
</tr>
<tr>
<td>Name</td>
<td>Studio</td>
<td>Australian location</td>
<td>Worldwide box office</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------------------------------</td>
<td>--------------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td><strong>2014</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unbroken</td>
<td>Universal</td>
<td>Fox Studios, Sydney</td>
<td>$US163m&lt;sup&gt;19&lt;/sup&gt;</td>
</tr>
<tr>
<td>The Lego Movie</td>
<td>Warner Bros</td>
<td>Animation – Animal Logic, Sydney</td>
<td>$US469m&lt;sup&gt;20&lt;/sup&gt;</td>
</tr>
<tr>
<td>I, Frankenstein</td>
<td>Lakeshore</td>
<td>Docklands Studios, Melbourne</td>
<td>$US74m&lt;sup&gt;21&lt;/sup&gt;</td>
</tr>
<tr>
<td>Babadook</td>
<td>Causeway Films (Australia)</td>
<td>Adelaide Studios, Adelaide</td>
<td>$US10m&lt;sup&gt;22&lt;/sup&gt;</td>
</tr>
<tr>
<td><strong>2013</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Wolverine</td>
<td>20th Century Fox</td>
<td>Fox Studios, Sydney</td>
<td>$US414m&lt;sup&gt;23&lt;/sup&gt;</td>
</tr>
<tr>
<td>The Great Gatsby</td>
<td>Warner Bros</td>
<td>Fox Studios, Sydney</td>
<td>$US351m&lt;sup&gt;24&lt;/sup&gt;</td>
</tr>
<tr>
<td>The Railway Man</td>
<td>Lionsgate (UK co-production)</td>
<td>Roadshow Studios, Gold Coast</td>
<td>$US22m&lt;sup&gt;25&lt;/sup&gt;</td>
</tr>
</tbody>
</table>
**B. INCENTIVES SUMMARY**

<table>
<thead>
<tr>
<th>Program</th>
<th>Eligibility</th>
<th>Benefit</th>
</tr>
</thead>
</table>
| **Official Co-Production**   | • There must be a formal Arrangement (treaty or memorandum of understanding) in place between Australia and the partner country  
• Screen Australia and the partner country Competent Authority must approve the film as an official co-production under the terms of the relevant Arrangement. | • Eligible for the Producer Offset (see below)  
• Production is treated as ‘Australian content’ for the purpose of TV quotas  
• Eligible for Screen Australia and state agency support as an ‘Australian’ production. |

**National Incentives**  
[mutually exclusive – only one may be claimed]

<table>
<thead>
<tr>
<th>Program</th>
<th>Eligibility</th>
<th>Benefit</th>
</tr>
</thead>
</table>
| **Producer Offset**          | • Must be an official co-production (see above)  
OR  
Must meet a significant Australian content (SAC) test if not an official co-production  
• Must meet minimum expenditure thresholds, and minimum format lengths, depending on the type of project  
• 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. | • Refundable tax offset that means the Australian producer can bring guaranteed finance to the production, worth up to:  
• 40% of qualifying Australian production expenditure (QAPE) for feature films  
• 20% of QAPE for other content (Offset is claimed by the Australian producer via an Australian applicant company)  
• Eligible for Screen Australia and state agency support as an Australian production. |
| **Location Offset**          | • 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. |
<table>
<thead>
<tr>
<th>National Incentives</th>
<th>Eligibility</th>
<th>Benefit</th>
</tr>
</thead>
<tbody>
<tr>
<td>[mutually exclusive – only one may be claimed]</td>
<td>• 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.</td>
<td>• Refundable tax offset of 30% of QAPE on Australian PDV services.</td>
</tr>
</tbody>
</table>

**Post, Digital And Visual Effects (Pdv) Offset**

**State Incentives**

**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.

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Judy Davis and Liam Hemsworth in *The Dressmaker*, 2015, courtesy of Screen Australia
### C. KEY NATIONAL ORGANISATIONS

**Screen Australia**

The Australian Government agency responsible for providing funds and other support for the nation’s film and television industry, including Australia’s coproduction agreements. [screenAustralia.gov.au](http://screenAustralia.gov.au)

**Department of Communications and the Arts**

The Australian Government Department that develops and administers programs and policies supporting Australia’s cultural industries, including film and television production. [arts.gov.au](http://arts.gov.au)

**AusFilm**

A membership organisation comprising Australia’s federal and state government agencies, major studio complexes, production service providers and leading post, visual effects and sound/music studios.

AusFilm has an office in Los Angeles, US. [ausfilm.com.au](http://ausfilm.com.au)

**Screen Producers Australia**

A membership organisation including production businesses, emerging producers, service providers. The organisation hosts the annual Screen Forever conference. [screenproducers.org.au](http://screenproducers.org.au)

**The Australian Trade and Investment Commission (Austrade)**

Austrade has over 80 international offices, including 10 offices in China.

For further information visit [austrade.gov.au](http://austrade.gov.au) or email info@austrade.gov.au

### D. STATE GOVERNMENT ORGANISATIONS

**New South Wales**


**Victoria**

Film Victoria [film.vic.gov.au](http://film.vic.gov.au)

**Queensland**


**South Australia**

South Australian Film Corporation [safilm.com.au](http://safilm.com.au)

**Western Australia**

ScreenWest [screenwest.wa.gov.au](http://screenwest.wa.gov.au)

**Tasmania**

Screen Tasmania [screen.tas.gov.au](http://screen.tas.gov.au)

**Northern Territory**

Screen Territory [screenterritory.nt.gov.au](http://screenterritory.nt.gov.au)

**Australian Capital Territory**

ScreenACT [actsia.org.au](http://actsia.org.au)
Mia Wasikowska in Tracks. Courtesy of Screen Australia.