



CONNECTING FILMMAKERS WORLDWIDE TO AUSTRALIA

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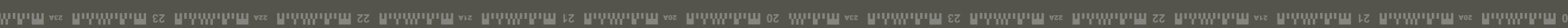
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# AUSFILM ANNUAL REPORT 2012-2013

The Pinnacles, Western Australia

CONNECTING  
FILMMAKERS  
WORLDWIDE TO  
AUSTRALIA



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# 1.0 AUSFILM OVERVIEW & HISTORY | 2012 - 13 HIGHLIGHTS



## AUSFILM OVERVIEW

### AUSFILM - CONNECTING FILMMAKERS WORLDWIDE TO AUSTRALIA

Ausfilm is an Australian industry-government partnership whose members comprise Australia's Federal and State Governments, the major studios and the leading post and digital effects facilities and production service providers.

Ausfilm promotes Australia's screen production incentive schemes, locations and capabilities worldwide to assist international screen producers to make their productions in Australia. Ausfilm also provides informed advice to the Australian Government and its agencies on issues concerning the industry sector that services offshore production in Australia.

## HISTORY

In 1989 a small group of Australian companies responded to an increased level of enquiries received by Austrade's Los Angeles office from Hollywood producers looking to shoot in Australia; they saw a need to create a bridge between the Australian and Hollywood film and television industries for the benefit of the whole industry. The companies decided to share the costs for in-bound scouts to showcase Australia's locations, infrastructure and capabilities. Subsequently in 1994, with the support of Austrade, the Export Film Services Association (EFSA) was established and then in 1998 the EFSA became Ausfilm Incorporated with an executive in LA working out of Austrade offices and an executive in Sydney.

Today Ausfilm is a unique private-public partnership of about 25 members; a not-for-profit organisation funded by member fees and an annual Federal Government Funding Agreement. There are three full-time staff in LA and five staff positions in the Sydney office.

## 2012 - 13 HIGHLIGHTS

- » The Federal Government announced, as part of Creative Australia (National Cultural Policy), an additional \$20million allocation to attract large-budget international screen production to Australia. Ausfilm continues to advocate for an increase in the Location offset to 30%.
- » Major missions in LA (October 2012) and more recently in both LA and Shanghai (June 2013), business matching projects and showcasing Australia's talent, services and facilities.
- » Ausfilm supported inbounds for two US producers, as well as US casting directors for Equity's Casting Hothouse, and US producers for SPAA's Raising Your Game Co-production Market.
- » *The Wolverine* commenced and completed filming at Fox Studios Australia and on location in Sydney delivering over \$80million of investment, providing over 1700 direct jobs and utilising over 1,000 businesses across Australia. The production qualified for the current Location Offset tax incentive at 16.5% and received a one-off Federal government grant, which provided a total incentive equivalent to 30%.
- » *The Great Gatsby* also completed filming and post production in Sydney and premiered in June 2013 showcasing the excellent and diverse work and facilities of many of Ausfilm's members.

## 2.0 CHAIRMAN'S REPORT



### **2012-2013 HAS BEEN A YEAR OF ONGOING DEVELOPMENT FOR AUSFILM WITH SIGNIFICANT ADVOCACY WORK AT THE FEDERAL LEVEL TO ENSURE AUSTRALIA CAN REMAIN INTERNATIONALLY COMPETITIVE AS A PRODUCTION DESTINATION.**

There is recognition that the current level of the Location Offset is no longer attractive at 16.5% and industry wide support to increase the level to 30%. While Ausfilm continues to advocate for this increase, we have seen significant results in the past year with the new Federal Government Location incentive for large budget productions (\$20million), and the announcement of a one-off grant for Disney's *20,000 Leagues Under the Sea* to attract the production to Australia.

Ausfilm appreciates the support of the Federal Government and we have been fortunate to have support from all parties within the Federal parliament for the Australian screen production incentives. I wish to acknowledge and thank the Hon Tony Burke, Minister for the Arts, the Hon Michael Danby, Parliamentary Secretary for the Arts, the former Minister for the Arts the Hon Simon Crean, Senator the Hon George Brandis, Shadow Minister for the Arts, Senator Christine Milne, Leader of the Greens and departmental officers of the Office for the Arts, Canberra.

Ausfilm staff have been busy with an extensive number and range of marketing & promotion, research and advocacy activities. Ausfilm continued its work to encourage international screen production and post-production to Australia, including major missions in LA (October 2012) and more recently in both LA and Shanghai (June 2013), business matching projects and showcasing Australia's talent, services and facilities.

As we look forward to 2014 it will be necessary to keep to the forefront in our conversation with government the pressing need for improved incentives to maintain the momentum achieved this year. The importance of Asia as a growing screen market will also be a focus for our attention in 2014.

Ausfilm maintained an information gateway to assist foreign producers and studios to understand the capability and capacity of Australia's screen production industry as well as the relevant regulations and incentives provided by all levels of government in Australia.

Ausfilm continued to provide advice and information to the Australian Government in relation to screen production, domestically and internationally, and engaged with other Commonwealth agencies for the exchange of information and co-ordination of promotional and marketing activities.

The make-up of the Ausfilm Board changed at the September 2012 Annual General Meeting (AGM). Zareh Nalbandian of Animal Logic was elected and Catherine McDonnell, (Fox Production Services) and Tony Clark, (Rising Sun Pictures) were both re-elected as Corporate member representatives joining Lynne Benzie and Caroline Pitcher. Catherine was also re-appointed by the Board as Deputy Chairperson.

Bryan Lowe, CEO, Screen Queensland also joined Screen Agency Board

members Maureen Barron, Richard Harris, Jenni Tosi and Fiona Cameron on the Board this year. One Board Corporate member position becomes vacant for the coming year with Caroline Pitcher's term expiring at the 2013 AGM. Caroline is eligible for re-election if she chooses to nominate.

The Ausfilm Board continues to provide a dedicated investment of time and focus on the work of Ausfilm ensuring it is positioned as an internationally respected screen marketing agency and has also continued to greatly assist Ausfilm's key advocacy work both at the Federal and state level.

The Board met six times during the 2012/13 year, with meetings in Melbourne, Adelaide, Sydney and Los Angeles. The Board has been greatly assisted in its governance function by the Finance, Audit and Risk Committee, Chaired by Maureen Barron, CEO, Screen NSW.

As I complete my first year in this position as your first independent Chairperson, I want to acknowledge the work of the Board and the Ausfilm staff and thank them for their invaluable contribution and assistance. The Ausfilm Board and the team both in LA and Sydney thank you for your contribution and ongoing commitment to your organization throughout the past year.

Bob McMullan  
Chairman



### AUSFILM CONTINUED TO PROVIDE A RANGE OF SERVICES AND ACTIVITIES INCLUDING RESEARCH AND ADVOCACY, MARKETING AND PROMOTION, ADVICE AND INFORMATION WITH THE OBJECTIVE OF ATTRACTING PRODUCTION WORK BACK TO AUSTRALIA.

Ausfilm continued its research and advocacy in support of the extra 13.5% for the Location Offset, to 30%. The 2010 PricewaterhouseCoopers (PwC) Impact study was updated in 2012 to take account of the significant rise in the value of the Australian dollar since the initial study and the new level of 30% for the PDV offset. PwC was again commissioned in June 2013 to update the study in light of the recent downturn in the Australian dollar, allowing Ausfilm to present the most accurate and up to date information to its members and to Government.

In recognition of the difficulties in competing with higher location based incentives on offer internationally and Australia's continuing strong dollar the Federal Government again announced a one-off allocation to attract Disney's *20,000 Leagues Under the Sea* to shoot in Australia, providing the equivalent of a 30% Location Offset. This was on top of a similar one-off grant allocated to *The Wolverine* which filmed in Australia during this year and also provided the opportunity for PDV work. The number of jobs and amount of investment garnered by *The Wolverine* shoot has been invaluable in our ongoing advocacy for a 30% Location offset. As a result the Federal Government also announced, as part of Creative Australia (National Cultural Policy), an additional \$20million allocation to attract large-budget international screen production to Australia. Ausfilm is actively promoting the availability of the additional \$20million, internationally. The introduction of the PDV Offset

at 30% in 2011 was also a welcome response to our ongoing advocacy; however such work remains very competitive in the international marketplace given the relative strength of our dollar and ever increasing number of incentives offered worldwide.

The Producer Offset at 40% for feature films also continues to attract interest as an alternative avenue for the production of international films in Australia, including co-productions.

Ausfilm presented two Federal Parliamentary screenings this year, *The Incredible Burt Wonderstone*, hosted by the Hon Simon Crean and showcasing the visual effects work of Ausfilm member Rising Sun Pictures; and with Screen Australia, jointly presented *The Great Gatsby* in 3D, hosted by the Hon Tony Burke, also showcasing the excellent and diverse work and facilities of Ausfilm's members.

Ausfilm has continued to build strong industry relationships in Los Angeles and facilitate key events for members and clients. Ausfilm continued its support of Australians in Film (including LA screenings of key Australian films); and co-hosted LA events with the Australian Directors' Guild and Australia's Equity. Ausfilm also hosted two US production inbounds to help secure international productions working with the state screen agencies to provide location surveys providing access to members, facilities, services and key crew.

Ausfilm's key calendar marketing events continued to expand throughout the year, in existing and new territories, delivering the Ausfilm message about all that Australia has to offer as a production destination. Marketing efforts focused on: Ausfilm Week, LA and the American Film Market in October 2012; Ausfilm Partner with Australia, LA and the third Australia-China Film Industry Forum, Shanghai in June 2013; attendance at Strategic Partners Co-production Market in Halifax and the Toronto International Film Festival; and developing emerging market opportunities through attendance at Screen Singapore & Asian TV Forum and the International Film Festival of India.

Ausfilm supported inbounds for US casting directors for Equity's Casting Hothouse, and UK producers for SPAA's Raising Your Game Co-production Market. Ausfilm also supported 37° South Books at MIFF and presented the Asia Pacific Co-production Workshop at the Asia Pacific Screen Academy.

Ausfilm has greatly benefited from the excellent insight, judgment, knowledge and governance of Bob McMullan in his inaugural year as Ausfilm's first independent Chairperson. With passion and commitment the Ausfilm team continues to deliver the best service possible to our members and the wider industry, with Tracey Vieira, Michelle Sandoval and Vivien Flitton in LA and Kristy Officer, Caroline Raffan and Annie Lucas in Sydney, now joined by Nick Herd as our Head of Research and

Policy and Jenny Brooks our part-time Bookkeeper.

I would especially like to acknowledge and thank Michelle Harrison for her invaluable contribution to and carriage of significant policy, advocacy and legal work of our organization during her 2nd stint at Ausfilm.

For the benefit of our members, Ausfilm will continue to be the international voice for the Australian screen industry, developing international partnerships and marketing and promoting world-wide, all that Australia has to offer as a world-class filmmaking destination.

We look forward to continue to work with you in 2013/14.

Debra Richards  
CEO

## 4.0 MARKETING & PROMOTION



Marketing efforts during this reporting period have focused on: Ausfilm Week in LA, Ausfilm: Partner with Australia in LA, American Film Market and the Australia-China Film Industry Forum, attending the Strategic Partners Co-production market in Halifax; development of emerging market opportunities through attendance at Screen Singapore & Asian TV Forum and International Film Festival of India; enhancing opportunities for production attraction by hosting US executives through the Ausfilm Australian Familiarisation Programme; continuing to expand and strengthen our digital presence via the Ausfilm website and social media; liaison with potential clients for production and strategic public relations and sponsorship initiatives to support Ausfilm marketing campaigns.

### 4.1 CAMPAIGNS

#### 4.1.1 AUSFILM WEEK, LOS ANGELES, 24-31 OCTOBER 2012

Ausfilm Week provides the platform to present Australia as a world-class film destination with its diverse locations near sound stages, Oscar-winning talent & crew and attractive tax incentives available to American producers in partnership with the Australian film industry.

The week-long event comprised a series of interactive panel sessions highlighting Australia's production incentives schemes, post production and filmmaking talent, networking experiences, producer collaboration

meetings and learning opportunities between the Australian and US film industries to encourage access to Australia's Screen Production Incentives.

Eighteen Ausfilm member companies and twenty-five representatives participated in the week's events, along with Ausfilm's Chair Bob McMullan and staff from both the Sydney and Los Angeles offices. Targeted one-on-one meetings were held between leading Australian filmmakers, US studios, development executives, production companies and packaging agents to discuss collaboration for the development of Producer Offset projects.

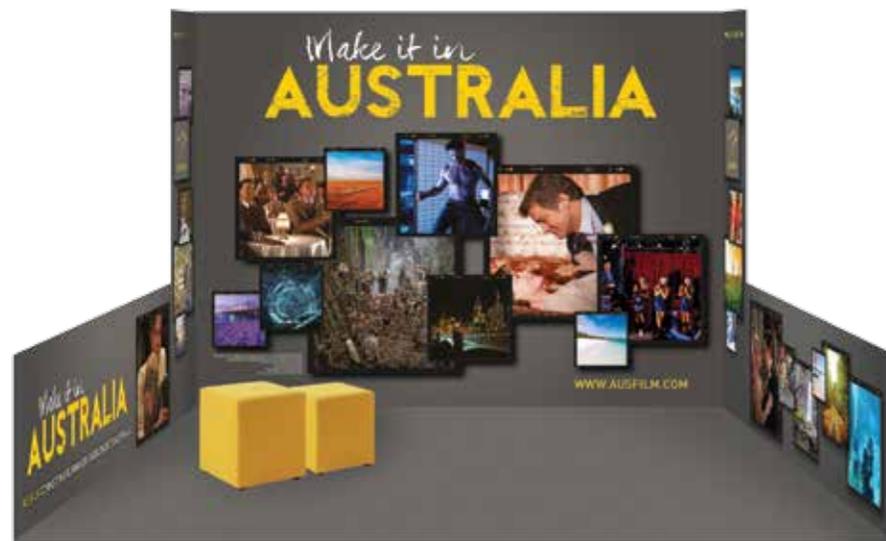
Producer Collaboration Sessions provided the opportunity for Australian film producers to discuss the development of international joint venture projects and how to access Australia's 40% Producer Offset incentive. Australian producers met with LA-based creative / development executives in one-on-one meetings. Ausfilm LA staff also organised group meetings for members with US companies.

#### 4.1.2 AMERICAN FILM MARKET (AFM), 31 OCTOBER- 7 NOVEMBER 2012

AFM is considered the premiere global marketplace for motion picture production and distribution and the largest gathering of film industry professionals in North America. Over 8,000 professionals converged on Santa Monica over the course of the market. Although Ausfilm staff have attended AFM in the past, 2012 was the first year that Ausfilm exhibited at AFM with an office in Loews Hotel. The main purpose of Ausfilm exhibiting was to enhance opportunities for co-production markets and promote Australia's Screen Production Incentives, primarily the Producer Offset. Simultaneously, State Film Office representatives and Australian producers used the space for their own meetings. The nightly networking receptions were well attended and resulted in excellent relationship building with our co-producing countries.

## 4.0 MARKETING & PROMOTION

# AUSFILM PARTNER WITH Australia



### 4.1.3 AUSFILM: PARTNER WITH AUSTRALIA, LOS ANGELES, 3-9 JUNE 2013

Ausfilm Partner With Australia aims to create, build upon and develop international relationships between Ausfilm members and Australian producers with key US clients to encourage international production to Australia. This is the first year that Ausfilm's Producer Collaboration Sessions were held in June. Previously they were included in October as part of Ausfilm Week.

Eight Ausfilm member companies and nine representatives participated in the events, along with Ausfilm's Chair Bob McMullan, CEO Debra Richards and staff from the Los Angeles office. Matthew Deaner, Executive Director and Cheryl Conway from SPAA were also in Los Angeles and participated in various events. At the invitation of Ausfilm, the Hon Kim Beazley, Australian Ambassador to the USA came to Los Angeles and attended the Welcome Reception and also joined selected meetings organized by Ausfilm, including a meeting with executives from Warner Bros.

Ausfilm Partner with Australia immediately rolled into the Produced By Conference, providing a platform for participating Australian producers and Ausfilm members to gain insight on the current state of producing in both features and television. In addition to the producing panels, other panel discussions covered global and state-side incentives, packaging properties, financing, and digital content.

### 4.1.4 AFCI LOCATIONS EXPO, LOS ANGELES, JUNE 2013

AFCI Locations Trade Show brings together global production representatives from independent filmmaker to media to film commissioner, while showcasing incentives, production locations, and business and support services. Ausfilm reduced the size of the booth from last year. The theme was 'Make It in Australia' and the design of the booth incorporated the variety of locations found within Australia as well as images from recent productions filmed there.

### 4.1.5 AUSTRALIA-CHINA FILM INDUSTRY FORUM, SHANGHAI, 13-14 JUNE 2013

In June 2013, Ausfilm again partnered with the Australian Embassy to assist with the event development, management and execution of the third annual Australia-China Film Industry Forum.

The ACFIF is broad-based, and aims to cater to all segments of the Australian film industry interested in collaborating with China. The Forum is intended to provide a gateway for all Australia-China co-productions and feature-length film and documentary collaborations, thus welcoming producers with projects and an interest in the China market.

In 2013, as well as maintaining this broad approach, the ACFIF included a part focus on 3D, post-digital and visual effects production aspects to

capitalise on the growing interest and increasing demand for 3D films and digital technologies in China, and to highlight the strengths of the Australian post-production and visual effects industries. Ausfilm assisted the Embassy to manage the scheduling of this post production focus and arranged panels and workshops during ACFIF focusing on these strengths.

### 4.1.6 FILMFEST AUSTRALIA, LONDON, SEPTEMBER 2012

Ausfilm was recognised as a supporter of FilmFest Australia in London September 2012. This partnership was initially developed through Ausfilm Week London events. FilmFest Australia provided Ausfilm with a platform to continue to build ongoing visibility in London outside of Ausfilm Week and Chair Bob McMullan was invited to represent Ausfilm at a series of FilmFest Australia events.

### 4.1.7 TORONTO INTERNATIONAL FILM FESTIVAL (TIFF), CANADA, SEPTEMBER 2012

Many new Australian films have their World or International Premiere at the Toronto International Film Festival - which is an indication of the high profile of this festival on the international festival circuit. The festival has two strands - one for the general public and one for industry. Ausfilm attended through the latter.

Ausfilm held meetings with companies that included Bona Film Group (China), Creative Artists Agency (China office), The Weinstein Company (USA),

Entertainment Partners, Prospero Pictures (Canada) amongst others. A key outcome was the interest from Prospero Pictures in acquiring the North American rights to an Australian television series that they will work to develop as an Australian/Canadian Co Production for a US Network (Showtime). Additionally - Ausfilm identified an opportunity to participate in the Asian Summit as an official co-production partner of China and to continue looking for opportunities to promote the Producer Offset incentive through the same.

### 4.1.8 SCREEN SINGAPORE & ASIAN TV FORUM, SINGAPORE, DECEMBER 2012

There has been significant progression in the organisation and staging of Screen Singapore since Ausfilm was previously represented at the event in June 2011, including aligning the event with ATF which has bolstered the opportunities to connect to a broader sector of the Asian market through this event.

The conference schedule included a number of sessions detailing the growth and development opportunities for international China co-productions (film & TV). Other main topics covered by the conference sessions included co-financing, co-production case studies (*Bait 3D*), emerging South East Asian market development (Singapore/Malaysia/Indonesia) and TV global trends and relation to China/Asia Pacific.

## 4.0 MARKETING & PROMOTION

Attendance at this event enabled Ausfilm to gain further insight into the current Asian TV/film market situation and key regions/markets outlined for growth in 2013 onwards and to meet and network with a wide range of Asian & international industry contacts.

### 4.1.9 OTHER INTERNATIONAL EVENTS

#### STRATEGIC PARTNERS CO-PRODUCTION MARKET, SEPTEMBER 2012

For the second year, Ausfilm attended the Strategic Partners Co-production market in Halifax, Nova Scotia, 13 to 16 September. The market runs in conjunction with the Atlantic Film Festival and is focused on co-production and joint venture opportunities. Ausfilm met with producers from countries including Canada, UK, South Africa and India and discussed the Australian incentives and opportunities to partner with Australian producers. As a direct result, Ausfilm has since provided introductions between Australian producers and Canadian producers for potential co-productions.

#### GOA FILM BAZAAR, NOVEMBER 2012

Ausfilm attended the Film Bazaar at Goa in India to represent Ausfilm's interests as Australia and India negotiate a co-production treaty. The National Film Development Corporation is actively and successfully working to strengthen the independent production sector and India is as likely as any Asian territory to connect with the international market and co-producers, including Australia.

#### SUNDANCE FILM FESTIVAL, JANUARY 2013

Ausfilm Executives, Tracey Vieira and Michelle Sandoval attended the Festival for five days of meetings, attending events and assessing the benefit of Ausfilm having a presence at the Festival. Sundance is one of the most well respected independent festivals worldwide. Given that many other territories are represented in the festival it is essential for Australia to be represented and create opportunities for Australian talent and attendees to network and build up Australia's visibility at such a prolific festival to grow Australia's presence as a global hub for film talent.

### 4.2 SPONSORSHIP

#### 4.2.1 AUSTRALIANS IN FILM (AiF), LOS ANGELES

Ausfilm continued its sponsorship of AiF which held 15 screenings during the year of films shot and/or posted in Australia, including a screening of *Bait 3D* hosted by Ausfilm. Ausfilm staff provided introductory comments at the screenings to encourage international collaborations and filming in Australia. The AiF screenings provide a regular event opportunity for Ausfilm to build our contact list and further our relationship with industry executives.

#### 4.2.2 G'DAY USA, JANUARY 2013

G'Day USA is an annual program designed to showcase Australian business capabilities in the USA, one of Australia's largest trading and investment partners. Ausfilm capitalized on this promotional opportunity by inviting key clients to the G'Day USA Black Tie Gala. This event draws enormous media coverage in both the United States and Australia and serves as Los Angeles' Australia Week publicity anchor. The black tie Honouree dinner commemorates high profile individuals in the entertainment industry for significant contributions in their industries and for excellence in promoting Australia in the United States. Ausfilm also attended the American Australian Association G'Day USA Black Tie Gala in New York.

#### 4.2.3 AACTA INTERNATIONAL AWARDS, JANUARY 2013

The 2nd annual AACTA International Awards were held in Los Angeles on Saturday, 26 January 2013. The Awards, held in association with Australians in Film, were hosted by Russell Crowe and attended by high profile celebrities such as Robert DeNiro, Quentin Tarantino, Harvey Weinstein, David O. Russell, Jackie Weaver, Scott Hicks, Nash Edgerton and Natalie Imbruglia. Ausfilm, played a vital role in the organization of the event and was instrumental in attracting attendance of high profile celebrities.

#### 4.2.4 SPAA CONFERENCE – RAISING YOUR GAME CO-PRODUCTION MARKET, NOVEMBER 2012

Ausfilm partnered with SPAA as the principal sponsor of a new co-production market - Raising Your Game - as part of the SPAA conference in November 2012. The market took place over two and a half days within the SPAA conference, during which 10 Australian producers participated in a series of 1-2-1 meetings with four chosen international producers seeking an Australian co-production partner. This initiative arose from discussions between Ausfilm and SPAA about the activities Ausfilm undertake in international co-production markets (Ausfilm Week London).

#### 4.2.5 ASIA PACIFIC SCREEN AWARDS, NOVEMBER 2012

In 2012, Ausfilm developed a new partnership with the Asia Pacific Screen Academy (APSA). The Academy's principal activity is hosting the annual Asia Pacific Screen Awards ceremony each November. The APSA Asia Pacific Co-Production Workshop was presented by Ausfilm, in association with Screen Australia and Screen Queensland. The interactive panel session provided an overview of the production landscape in Australia and key agencies involved in supporting the development of co-production partnerships between Australia and Asia Pacific.

#### 4.2.6 EQUITY'S CASTING HOTHOUSE, NOVEMBER 2012

The 2012 Casting Hothouse was a skills-based workshop that brought together Australian and US casting directors and dialect coaches with the aim of increasing the employment opportunities for Australian performers in the Australian and international marketplace. Presented in association with Ausfilm and Equity, over 60 actors were chosen from across Australia to take part in intensive workshops on casting with five casting directors and one accent coach.

#### 4.2.7 BOOKS AT MIFF (BaM), AUGUST 2012

In 2012, Ausfilm continued to support the publisher/producer pitching event at the Melbourne International Film Festival's side bar market, Miff 37° South, Books at MIFF (BaM), 2-5 August.

37° South's Books at MIFF brought together 18 publishing companies for a public pitching event of 66 manuscripts suitable for screen adaptation followed by one-to-one pre-scheduled meetings between the publishers and sales agents and producers.

## 4.0 MARKETING & PROMOTION

### 4.3 GENERAL MARKETING MATERIALS

Ausfilm reviews and develops specific marketing and communication materials for all its campaigns and international events. Materials are regularly updated after legislative or policy change in the Australian industry and in response to feedback from markets and after distribution of the materials.

The database is continuously updated in the Sydney and Los Angeles offices with new contact information. For example, the AiF screenings provide a regular event opportunity for Ausfilm to build its contact list and further relationships with industry executives; utilising responses through the direct contact information to set up a meeting and establish a working relationship.

#### 4.3.1 FACTSHEETS

In December 2012 the Entertainment Visa factsheet was updated following the Department of Immigration and Citizenship changes to the entertainment visa categories.

Ausfilm compiled a production specific factsheet which provides an overview of the production elements of *The Great Gatsby*.

These are available on the website or in hard copy on request.

### 4.3.2 INCENTIVES BROCHURE

A printed Ausfilm Incentives Brochure was developed as collateral for Ausfilm international missions; it featured an overview of Ausfilm, details of all Federal screen production incentives and contained information relating to Ausfilm member organisations, studio facilities and the diversity of Australian locations.

### 4.3.3 MEMBER DIRECTORY

The Ausfilm Member Directory is produced annually for use at Ausfilm international missions featuring incentive and member information. Production stills from key international and Australian films included *The Wolverine*, *The Great Gatsby*, *The Sapphires*, *Sanctum* and *Prometheus*.

### 4.3.4 SHOWREELS

A new Ausfilm brand showreel was produced as part of the marketing collateral for Ausfilm Week London, May 2012. It has been used at all events in 2012/13.

### 4.3.5 OTHER MATERIALS

Signage and/or banners were placed at Ausfilm events and sponsorship opportunities. Ausfilm gift bags handed out during the main marketing and promotions campaigns included member information materials.

Marketing materials were also developed in Mandarin for use at events within China including the Australia-China Film Industry Forum in June 2013. These materials included a PowerPoint presentation; a Mandarin language version of the Ausfilm Incentives Brochure and also a Mandarin subtitled version of the PDV showreel (see paragraph 4.3.4).



## 4.0 MARKETING & PROMOTION

### 4.4 MEDIA AND PUBLICITY

#### 4.4.1 ADVERTISING

Ausfilm marketing campaigns for Ausfilm Week LA 2012 did not include expenditure on advertising. The strategic reasoning for this is that unlike the past couple of years in which Ausfilm advertising successfully supported Ausfilm Week LA by communicating new messaging and key themes (such as an increase to the PDV Offset in 2011 to 30%), there was not a clear and definitive new message and theme that would justify the expenditure of an advertising strategy.

The funding allocation previously used for advertising campaigns within Ausfilm Week LA was used to enhance the week's activities by making direct contact with key US executives and supporting Ausfilm presence at the American Film Market.

Ausfilm placed an advertisement in The Hollywood Reporter Cannes Daily, 15 May 2013, to congratulate *The Great Gatsby* on opening the festival and to recognise Ausfilm members who contributed to the film.

Ausfilm has again advertised in the Location magazine. This year featured a double spread in the magazine which included the dates of Ausfilm Week LA and Ausfilm Week London in October.

Ausfilm placed an advertisement in the Palm Springs International ShortFest programme supporting emerging Australian filmmakers.

#### 4.4.2 PUBLIC RELATIONS

Ausfilm again worked with PR Newswire to send out a multi-media press release in the US to create awareness for the Australian film industry's presence in Los Angeles and Australia's production incentives. A Multimedia News Release (MNR) was used featuring Ausfilm's showreel, key campaign artwork, social media and website hyperlinks, Ausfilm logos and a press release outlining Ausfilm's presence in Los Angeles for Ausfilm Week 2012.

The MNR was distributed to close to 5,700 media in the US and 5,000+ websites along with additional recipients on a targeted media list developed by Ausfilm.

The release was picked up by media outlets such as mUmbrella, Deadline Hollywood, ScreenHub, CNN iReport, The Location Guide and many more. There was also a high presence on twitter with tweets leading back to the Ausfilm MNR page.

### 4.5 DIGITAL COMMUNICATION

Ausfilm's digital communication objectives for 2012/13 were to implement and manage the launch of its new website and develop a broader digital reach through the use and dissemination of content via expanded social media channels including Facebook, Twitter, LinkedIn and YouTube.

In July 2012 Ausfilm launched a new look website which reflected new branding implemented in early 2012. The design and structure of the website was developed by Ausfilm in partnership with its digital communications company eBrands, in conjunction with our creative company Fuel CDI.

The refreshed Ausfilm website has high social media capability. It is visually impactful drawing on both location images and production stills in order to give a sense of filming in Australia. The website is highly search engine optimised and regularly updated with industry information, production credits and relevant information.

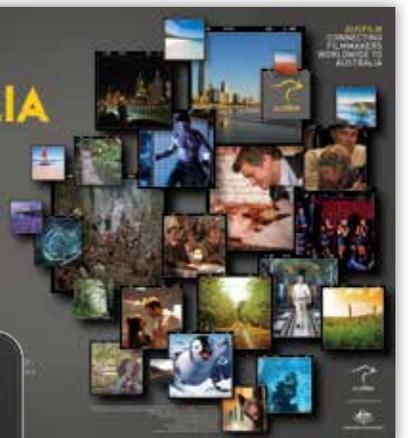
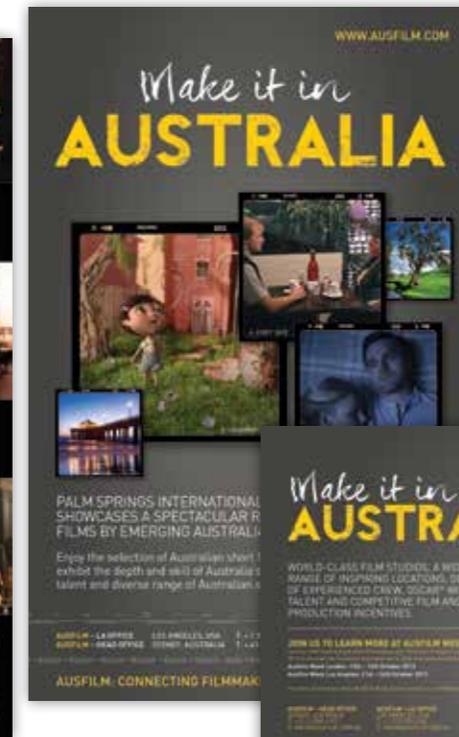
The domain name/s remain the same: [www.ausfilm.com.au](http://www.ausfilm.com.au) or [www.ausfilm.com](http://www.ausfilm.com)

#### 4.5.1 WEBSITE

The Ausfilm website metrics continued to be managed and monitored by eBrands during 2012/13.

Analysing the data, the page views were down year-over-year. This is due to the fact that Ausfilm modified its content and keyword focus after the new site launched in July 2012 to better target its demographic.

The encouraging result is that the traffic started normalising after a few months of results. Other positive results are that the bounce rates, time on site and pages per visit are all trending higher and showing good improvement year-over-year (see Appendix 2).



## 5.0 PRODUCTION ACTIVITY AND ATTRACTION

### 5.1 PRODUCTIONS ATTRACTED

The high Australian dollar value combined with significantly higher incentives on offer from competitor territories, including many states in the USA, continued to be a disincentive for location based international productions. One large budget feature was attracted to Australia through a combination of the Location Offset and a one-off payment by the Federal government. *The Wolverine* shot at Fox Studios during the second half of 2012. There were no feature co-productions made during 2012/13.

The increase in the PDV Offset to 30% has brought more work to Australia. Productions attracted included *Iron Man 3*, *The Wolverine*, *After Earth*, *Gravity* and *I, Frankenstein*.

### 5.2 NEW CONTACTS/LEADS

The Ausfilm Los Angeles office tracked a total of 384 projects through the financial year, including 98 new projects. Of the new projects, 52 were potential Producer Offset projects and 10 were PDV Offset projects; another 6 projects would not qualify for any of the Screen Production Offsets leaving 22 projects, compared to 5 last year, that were considering Australia for the Location Offset. There are 8 projects for which incentives have not been identified.

There is considerable interest in the Producer Offset and more projects are being developed out of Los Angeles to access this incentive.

Ausfilm continues to work with Australian producers through the Producer Collaboration program, a two-day event held during Ausfilm Week in Los Angeles and Ausfilm: Partner with Australia that supports Australian producers pitching projects to US executives from talent agencies, production companies, and studios as potential financiers or co-developers.

### 5.3 LA MEETINGS

The Ausfilm LA office undertook approximately 195 meetings with industry figures covering all aspects of film and television production. Meetings were with independent producers and production companies, US studio contacts, financiers and project packaging agents. Ausfilm provided information about Australian Government regulations relevant to production and PDV services. A full list of the executives appears at Appendix 3.

### 5.4 CLIENT SATISFACTION AND FEEDBACK SURVEY

Each year Ausfilm surveys its clients to determine the level of satisfaction with the services we provide.

The Client survey was conducted during May. It was an online survey sent to 213 clients with a response rate of 21.5% from 46 clients.

The majority of the respondents were independent producers or studio executives (86%).

The key points in terms of satisfaction with the services provided by Ausfilm are:

- » Satisfaction with the services provided by Ausfilm is very high with 91% saying they were satisfied (27.3%) or very satisfied (63.6%) with the services provided by Ausfilm. This represented an increase in satisfaction levels from the 2012 survey.
- » The majority of respondents (82.2%) nominated Ausfilm as their main source of information about Australia as a production destination; with Screen Australia second (42.2%).
- » "Ausfilm sponsored events" (54.5%), the "e-Newsletter" (50%) and "website" (47.7%) are the most preferred sources of Ausfilm information.
- » Respondents nominated the "Incentive presentation" (100%) and the "Production and VFX panel" (97.3%) as the most relevant to their business.
- » A majority of respondents agreed that the website "looks good" (63.9%), is "easy to navigate" (52.8%) and contains "useful content" (55.6%). An increase on responses from the previous survey.
- » Although, a third of respondents said they did not read the newsletter, there was very strong agreement with the statement "I find the Ausfilm e-newsletter useful", with 94% saying they agreed (75%) or strongly agreed (19.4%).
- » The majority of respondents rated their meetings with Ausfilm to be "very useful" (75.6%) or "useful" (22%).

### 5.5 FAMILIARISATION TOURS/ INBOUNDS

Ausfilm hosted two inbound scouts during 2012/13 to provide location surveys and to introduce the prospective client to the facilities, services and key crew that can assist in bringing productions to Australia. Ausfilm also sponsored the 2012 Equity Casting Hothouse in Australia as reported at 4.2.6, Ausfilm supported the four international producers chosen for SPAA's Raising Your Game co-production market in November.

Inbounds were:

- » Blanca Lista, Director of Feature Development at The Jim Henson Company, scouted locations, production companies, creative talent and facilities in August/September 2012. She visited NSW, Queensland, South Australia and Victoria more specifically for a new project, *The Portable Door*. Subsequently, Todd Fellman (*Daybreakers*) has been contracted to produce and Leon Ford (*Griff the Invisible*) to write the script with development funding from Screen NSW.

- » Gloria Fan, VP of Production and Development at Mosiac, with a new project titled *Survivors*, scouted in November/December 2012 and visited Queensland, NSW, Victoria, South Australia and Western Australia. She was interested in locations, facilities and creative talent. Gloria views her familiarisation program as the beginning of an ongoing relationship with Australia. Having several projects in development at Mosaic with Australian talent. This trip helped highlight the importance of Australian producers and the relationships she has established with Ausfilm members and Australian talent.

# 6.0 INDUSTRY COLLABORATION & ADVOCACY

## 6.1 INDUSTRY COLLABORATION

Ausfilm works collaboratively across the whole screen production industry to ensure there is a whole of industry, coordinated, marketing and promotion of Australia as a destination for international production. This is achieved through regular industry wide meetings and an exchange of expertise and intelligence with other organisations.

Ausfilm maintains formal and informal contact with Screen Australia to work collaboratively and cooperatively at all levels of the organisation. The Chief Operating Officer of Screen Australia, Fiona Cameron, is an Ausfilm Board member. Ausfilm communicates regularly with the relevant sections of Screen Australia including Research, Development, State and Industry Partnerships, the Producer Offset and Co-production Unit and Marketing to integrate activities where possible and to maintain awareness of the respective activities.

All state government screen production agencies are actively engaged during the planning process of all major Ausfilm international events in addition to the Ausfilm Board meetings which provide a platform for input by State and Federal screen agencies. The State screen production agencies work closely with Ausfilm to provide an itinerary and events for the inbound location scouts.

Ausfilm has maintained ongoing relationships with Austrade, through Brand Australia, and the Department of Foreign Affairs and Trade with collaboration on events such as Locations Expo in LA and G'Day USA. The Australian Consulate, High Commission and Embassy in Los Angeles, London and Beijing, respectively, have been highly involved in the events Ausfilm has held or attended in those cities.

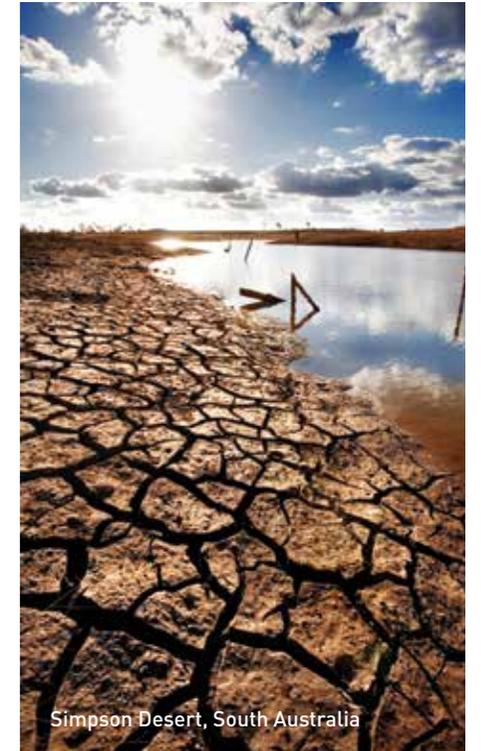
## 6.2 MINISTERIAL & OFTA ADVICE AND INFORMATION

Staff from Ausfilm and the Office for the Arts (OFTA), Department of Regional Australia, Local Government, Arts and Sport, benefit from regular liaison. Ausfilm's key contacts at OFTA are Sally Bassar, First Assistant Secretary, Office for the Arts, Dr Stephen Arnott, Assistant Secretary Creative Industries and Sector Development and Caroline Fulton, Director, Film Policy and Incentives.

Ausfilm also maintains regular communication with the Federal Minister for the Arts, Federal Parliamentarians and relevant advisers to provide regular industry updates.

## 6.3 ADVOCACY

The Ausfilm Board, Ausfilm members and the CEO Debra Richards made several trips to Canberra to attend meetings with Parliamentarians and government representatives. These meetings focused on explaining the need for an increase to the Location Offset in order for Australia to remain competitive in attracting big budget, international screen production to Australia for the benefit of the industry and the economy.



## 7.0 MEMBERSHIP

### 7.1 MEMBER LOSSES AND GAINS

Former member Cutting Edge rejoined as a Corporate member and Screen West upgraded its Associate Screen Agency member to Full Screen Agency member.

### 7.2 CLIENT INTRODUCTIONS AND MEETINGS SCHEDULED

Ausfilm organised group meetings for Ausfilm members attending Ausfilm Week in October 2012 and the June 2013 Ausfilm: Partner with Australia and also organised meetings for Ausfilm members visiting Los Angeles throughout the year. The meetings were with studios and major and independent production companies and are similar to those undertaken throughout the year by Ausfilm Los Angeles staff; they are used for information gathering and dissemination and to exchange information about members' and clients' slates of projects.

### 7.3 MEMBER & CLIENT COMMUNICATION

Client and member e-newsletters continued to be distributed at regular intervals to Ausfilm's database (see Appendix 1). The database was continuously updated with new and revised client contact information.

### 7.4 OUTLOOK

With the Australian dollar remaining at a high exchange rate with other international currencies the location of big budget international screen production to Australia is unlikely to increase without a boost to the Location Offset. The Federal Government has indicated it understands the value of this type of production with the decision to provide funding for *The Wolverine* to shoot in Australia with a one-off allocation providing the equivalent of a 30% Location Offset to attract the production to shoot in Australia.

The announcement of the \$20million Location Incentive Fund in the National Cultural Policy - Creative Australia - has stimulated renewed interest in Australia as a location.

The 2011 changes to the PDV tax incentive is assisting to reduce the effect of the high Australian dollar exchange rate, however, Australian PDV vendors are still facing stiff competition globally.

Feedback from Ausfilm events in LA indicates the US industry is increasingly interested in projects that can qualify as Australian for access to the Producer Offset at higher budget levels and where marquee Australian talent is attached. Ausfilm will continue to market the opportunities to work in Australia and with Australians to the world.



(L to R) **01** » Graham Fear – Showgroup, Brett Rubin – Panavision, Tracey Vieira – Ausfilm, Paul Jackson – Panavision. **02** » Felix Crawshaw, Elle Croxford – Cutting Edge. **03** » Alex Sangston – Screen Australia, Caroline Fulton – The Office for the Arts. **04** » Rod Allan – Docklands Studios Melbourne, Nancy Romano – Fox Studios Australia, Tony Clark – Rising Sun Pictures, Richard Harris – South Australian Film Corporation.

## 8.0 GOVERNANCE

### 8.1 FUNDING AGREEMENT AND REPORTING

Ausfilm enters into an annual Funding Agreement with the Federal Government through the relevant department administering the arts industry programs, currently the Office for the Arts (OFTA), Department of Regional Australia, Local Government, Arts and Sport.

The Funding Agreement contains a budget and key performance indicators and Ausfilm is required to report to the Federal Government twice a year in relation to the KPIs and Ausfilm's income and expenditure. Upon acceptance of the Ausfilm reports the Federal Government advances the allocated funding tranche; these are received by Ausfilm early in each financial year and each calendar year.

From 2013/14 Ausfilm is entering into a four year funding agreement with OFTA.

### 8.2 ACCOUNTING

Ausfilm employs a part-time bookkeeper, Jenny Brooks, while Moneypenny provides accounting services. The cost report is reviewed by the CEO on a monthly basis and the most recent report is provided to the Board for review at each Board meeting.

### 8.3 FINANCE, AUDIT AND RISK COMMITTEE

The Finance, Audit and Risk Committee (FARC) met in August and October 2012 and February and April in 2013. FARC considered a range of matters including regular financial reports, the audited financial statements and budget for 2013/14 and reported to the Board on these activities. The FARC report is at 10.0.

### 8.4 BOARD MEETINGS

Six Ausfilm Board meetings were held in 2012-2013; August, September and October 2012; and February, April and June 2013; one in Sydney, one in Adelaide, two in Los Angeles and two in Melbourne.

The Annual General Meeting was held in Sydney on 24 September 2012. The Hon Bob McMullan was confirmed as the first independent Chair of Ausfilm and Zareh Nalbandian (Animal Logic) was elected and Catherine McDonnell (Fox Production Services) and Tony Clark (Rising Sun Pictures) were re-elected to the Board. The Corporate Board Members whose terms expired were both Catherine McDonnell and Tony Clark and retiring Chairman Alaric McAusland. See the list of Board members at Appendix 5.



01



02



03

[L to R] 01 » Craig Rowsell - Film Gold Coast, Lynne Benzie - Village Roadshow Studios, Debra Richards - Ausfilm, Cr Jan Grew - City of Gold Coast, Bryan Lowe - Screen Queensland. 02 » Hon Bob McMullan - Ausfilm, Zareh Nalbandian - Animal Logic. 03 » Tracey Vieira - Ausfilm, Hon Bob McMullan - Ausfilm, Kieran Darcy-Smith - *Wish You Were Here*, Hon Kim Beazley - Australian Ambassador to the United States, Felicity Price - *Wish You Were Here*, Karen Lanyon - Australian Consul-General Los Angeles, Debra Richards - Ausfilm.



# 9.0 APPENDICES

## 9.1 APPENDIX 1: EMAIL COMMUNICATIONS

AUSFILM E-MARKETING COMMUNICATIONS	AUDIENCE	EMAIL CONTACTS	UNIQUE OPENS	UNSUBSCRIBE
July 2012 – Client Newsletter	Aust./ Int. Contacts	4377	957	268
August 2012 – Member Update: SPAA Co- Production Business Class	Ausfilm Members	168	79	12
August 2012 – Member Update: China Shijianzhuang Animation Fair	Ausfilm Members	167	64	10
August 2012 – Member Update: ABS now surveying screen production companies	Ausfilm Members	166	77	11
August 2012 – Member Update: Ausfilm Advocacy 30%	Ausfilm Members	166	78	11
August 2012 – Member Update: Mark Gooder joins The Weinstein Company	Ausfilm Members	166	69	10
August 2012 – Member Update: Ausfilm Inbound: Blanca Lista	Ausfilm Members	184	80	0
September 2012 – Client Blast: <i>The Wolverine</i>	Aust./ Int. Contacts	4377	685	266
September 2012 – Client Newsletter	Aust./ Int. Contacts	3731	660	251
October 2012 – Client Newsletter	Aust./ Int. Contacts	3874	754	250
October 2012 – Member Blast: Snakes, Spiders and Jellyfish	Ausfilm Members	157	76	1
November 2012- Client Blast: <i>The Wolverine</i> Jobs	Aust./ Int. Contacts	3894	1043	244
November 2012 – Client Newsletter	Aust./ Int. Contacts	3888	800	245
November 2012 – Client Blast: Australian VFX Oscar Contenders	Aust./ Int. Contacts	3871	867	243
December 2012 – Ausfilm Member Notice	Ausfilm Members	153	65	0
December 2012 – Ausfilm Holiday Message	Ausfilm Members	165	68	0
January 2013 – Client Blast: Sundance <i>Coral: Rekindling Venus</i>	Aust./ Int. Contacts	3253	613	231
January 2013 – Client Newsletter	Aust./ Int. Contacts	3858	774	275
February 2013 – Client Newsletter	Aust./ Int. Contacts	4051	848	242
March 2013 – Member Update: ACFIF Save the Date	Ausfilm Members	166	59	0
April 2013 – Client Newsletter	Aust./ Int. Contacts	3877	845	244
April 2013 – Member Update: <i>20,000 Leagues Under the Sea</i> announcement	Ausfilm Members	158	71	1
May 2013 – Client Newsletter	Aust./ Int. Contacts	3870	695	243
June 2013 – Client Blast: Tropfest New York	Aust./ Int. Contacts	3715	677	242

## 9.2 APPENDIX 2: WEBSITE VISITS

MONTH	AVG. VISIT DURATION (IN SECONDS)			BOUNCE RATE		
	2011/2012	2012/2013	CHANGE	2011/2012	2012/2013	CHANGE
July	87.3	90.0	3.1%	59.1%	63.9%	8.1%
August	95.9	109.8	14.5%	64.0%	61.5%	-3.9%
September	126.0	118.6	-5.9%	63.4%	59.1%	-6.8%
October	85.6	102.7	19.9%	68.2%	60.7%	-11.0%
November	77.8	95.6	22.9%	72.1%	60.7%	-15.8%
December	89.0	104.3	17.1%	71.3%	61.4%	-13.9%
January	87.8	134.8	53.5%	70.2%	61.6%	-12.3%
February	91.7	116.5	27.0%	66.3%	55.7%	-16.0%
March	94.1	123.1	30.8%	64.0%	58.8%	-8.2%
April	91.7	116.5	27.0%	67.8%	60.9%	-10.2%
May	90.3	134.1	48.6%	67.3%	59.2%	-12.1%
June	93.4	98.4	5.4%	65.5%	59.9%	-8.6%
Average	92.6	112.0	21.0%	66.6%	60.3%	-9.5%

MONTH	PAGES/VISIT			PAGE VIEWS		
	2011/2012	2012/2013	CHANGE	2011/2012	2012/2013	CHANGE
July	2.28	2.00	-12.4%	5,455	2,849	-47.8%
August	2.26	2.33	2.9%	7,283	4,886	-32.9%
September	2.33	2.52	8.2%	7,146	5,389	-24.6%
October	1.94	2.46	27.2%	6,110	6,388	4.5%
November	1.78	2.44	37.1%	4,584	4,727	3.1%
December	1.83	2.32	26.3%	3,504	3,438	-1.9%
January	1.90	2.39	25.7%	4,381	4,561	4.1%
February	1.99	2.66	34.0%	4,449	4,879	9.7%
March	1.99	2.51	26.4%	4,856	4,391	-9.6%
April	2.01	2.46	22.2%	4,944	4,945	0.0%
May	1.88	2.46	30.9%	4,880	4,796	-1.7%
June	2.12	2.42	14.3%	4,092	3,425	-16.3%
Average	2.03	2.41	19.2%	5140.33	4556.17	-11.4%

9.2  
APPENDIX 2: WEBSITE VISITS CONT.

MONTH	UNIQUE VISITORS			VISITS		
	2011/2012	2012/2013	CHANGE	2011/2012	2012/2013	CHANGE
July	314	1,104	251.6%	2,294	1,427	-37.8%
August	2,434	1,543	-36.6%	3,218	2,098	-34.8%
September	2,327	1,699	-27.0%	3,066	2,136	-30.3%
October	2,529	1,967	-22.2%	3,155	2,594	-17.8%
November	2,112	1,592	-24.6%	2,575	1,937	-24.8%
December	1,555	1,240	-20.3%	1,911	1,484	-22.3%
January	1,859	1,512	-18.7%	2,304	1,909	-17.1%
February	1,822	1,391	-23.7%	2,239	1,833	-18.1%
March	1,892	1,331	-29.7%	2,441	1,746	-28.5%
April	1,930	884	-54.2%	2,458	2,012	-18.1%
May	2,009	694	-65.5%	2,594	1,947	-24.9%
June	1,456	576	-60.4%	1,930	1,414	-26.7%
Average	1853.25	1294.42	-30.2%	2515.42	1878.08	-25.3%

9.3  
APPENDIX 3: AUSFILM LA EXECUTIVE MEETINGS

EXECUTIVE	TITLE	COMPANY
Peter Graham	Principal	120 DB Films
Ted Gagliano	President, Feature Post Production	20th Century Fox
John Kilkenny	President, Visual Effects	20th Century Fox
Kim Cooper	Executive Vice President, Feature Production	20th Century Fox
David Starke	Senior Vice President, Production	20th Century Fox
Jairo S. Alvarado	Manager	3 Arts Entertainment
Valerie Spiller	VP, Production Finance	ABC Studios
Ram Zekirovski	Producer	Adie Productions
Jodea Bloomfield	Independent Producer	Allotria Productions
Christina Reynolds	Development Executive	Amazon Studios
Alastair Binks	California Committee Member	American Australian Association
Mario Andreacchio	Producer/Director/Writer	AMPCO Films
Katherine Concepcion	VP Production and Operations	Animal Logic
Aaron Bush	Producer	Any Girl Who Loves Films
Nick Pollack	Director / Writer	Any Girl Who Loves Films
Mike Gabrawy	Chief Creative Officer	Arclight Films
Gary Hamilton	Managing Director	Arclight Films
Andy Horwitz	Vice President, Motion Pictures & Television	Atlas Entertainment
Jake Kurily	Vice President, Motion Pictures & Television	Atlas Entertainment
Karen Lanyon	Consul-General	Australian Consulate-General
Damian Trewhella	CEO	Australian Film Institute (AFI)
Harley Cokeliss	Producer	Barzo Productions Ltd
James Lejsek	Director of Operations	Benaroya Pictures
Ben Stillman	Creative Executive	Black Bear Pictures
Kieran Darcy-Smith	Director	Blue Tongue Films
Garrick Dion	Sr. VP, Development	Bold Films
Stephanie Wilcox	Creative Executive	Bold Films
Adam Howard	VFX Supervisor	Bonza Productions

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EXECUTIVE	TITLE	COMPANY
Robert Wong	Vice President, Tax Credits & Development	British Columbia Film + Media
Tara Halloran	Senior Executive, Industry Relations	British Film Commission
Lyndall Roberts	Film & Production Coordinator	Broken Hill City Council
David Rubin	EVP & Head of Physical Production	CBS Films
Frank Verheggen	Director	Chocolate Liberation Front
Dan Fill	Director	Chocolate Liberation Front
Stephen Emery	EVP, Production	Circle of Confusion Productions
Steve Bobek	Executive Director of Feature Estimating	Columbia Pictures
Hannah Minghella	President, Production	Columbia Pictures
Andy Given	Senior Vice President, Production Administration	Columbia Pictures
Greg Manson	Head of Finance	Columbia Pictures
Kit Tamkin	Director	Comerica Bank Entertainment Group
Brett Thornquest	Director	Contrarian Tax Unit
Michael Costigan	Producer	Cota Films
Anna Seifert-Speck	Senior Talent Executive - Film	Creative England
John Shepherd	Director of Development	Cross Creek Pictures
Susette Hsiung	Exec. VP, Production	Disney ABC Cable Networks Group
Brigid Olen	Executive Producer	DO Productions
Chip Sullivan	Executive VP, Corporate Communication	DreamWorks Studios
Shelly Strong	Sr. VP, Physical Production	DreamWorks Studios
Dave Brown	Manager	Echo Lake Productions
Amotz Zakai	Vice President	Echo Lake Productions
Miranda Lauman	First Secretary Immigration	Embassy of Australia
Cameron Jewell	Creative Executive	Endgame Entertainment
Joseph Chianese	VP Business Development	Entertainment Partners
Carrie Stein	EVP, Global Production	eOne Filmed Entertainment
Becca Tesarfreund	Manager, Scripted Formats & Co-Productions	eOne Filmed Entertainment
Chris Hilton	Executive Producer / CEO	Essential Media & Entertainment
Ian Collie	Producer/Partner	Essential Media & Entertainment
Simonne Overend	VP, Scripted	Essential Media & Entertainment
Shira Rockowitz	Director, Development and Production	Exclusive Media

EXECUTIVE	TITLE	COMPANY
Tara Duncan	VP, Development	Fabrik Entertainment
Devin Andre	Director of Development	FilmEngine Entertainment
Navid McIlhargey	President	FilmEngine Entertainment
John Zois	Manager, Acquisitions & Production	FilmNation Entertainment
Anupam Sharma	Producer/Director	Films and Casting Temple
Steve McGlothen	Producer	Fortis Et Fidus
Luca Scalisi	Head of TV	Full Clip Productions
John Schwarz	Producer	Full Clip Productions
Mike Schwarz	Producer	Full Clip Productions
Simon R. Graham-Clare	Production and Development Executive	Future Film Group
Frederic N. Gaines	Entertainment Lawyer	Gaines Solomon Law Group
Noah Jones	Literary Department	Gersh
Mathew Alderson	Partner, Asia Pacific	Harris & Moure
Francesca Orsi	VP, Drama Series	HBO Entertainment
Dave Harper	Director of Business Development & Creative Strategy	Hoodlum
Rachel Okine	General Manager, Hopscotch Features	Hopscotch Features
Patrick Hughes	President/Producer	Hughes Capital Entertainment
Lindsey Ramey	Executive	Hypnotic/Dutch Oven
Dana Krupinski	Director of Development	Illumination Entertainment
Jack Rapke	Producer	ImageMovers
Felicity Price	Writer	Independent
Gladys Gonzalez	Manager	John Carrabino Management
Amy Tam	Director	Joyvolution Films
Karl Champley	President/CEO	KDLA
Richard Wright	Executive VP/Head Production	Lakeshore Entertainment Corp.
Elizabeth Gesas	Development Executive	Lakeshore Entertainment Corp.
Robert Lundberg	Head, Development & Production	Larrikin Entertainment
David Calvert Jones	Executive Producer	Larrikin Entertainment
Greg Coote	Chairman	Latitude Entertainment
Tamara Chestna	Creative Executive	Laurence Mark Productions
James Roiz	Vice President, Finance & Operations	Lava Bear Films

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EXECUTIVE	TITLE	COMPANY
Tory Metzger	President of Production	Lava Bear Films
Adam Rymer	Chief Operating Officer	Lava Bear Films
Ty Warren	Exec. VP, Physical Production	Legendary Entertainment
Paul Currie	Director	Lightstream Pictures
Bryan Yaconelli	Production Executive	LionsGate
Steven Swanson	Senior VFX Producer	Luma Pictures
Nick Manousakis	President (Writer/Producer)	Manousakis
Sherry Marsh	Producer	Marsh Entertainment
Lucienne Papon	Director of Development	Martin Campbell Productions
Marty Katz	Producer	Marty Katz Productions
Tom Cohen	VP, Production	Marvel Studios Inc
Christopher Anderson	Visual Effects Producer	Method Studios
Anne Beresford	Producer	MJW PRODUCTIONS
Pia Chikiamco	Television Development & Production	Mosaic
Wendy Willis	Manager	Mosaic
Gloria Fan	VP, Development and Production	Mosaic
Rajiv Dalal	Director of Special Projects	Motion Picture Association Of America
John Molloy	Producer / Head of Production	Mushroom Pictures
Ari Haas	Director, Production & Acquisitions	Myriad Pictures
Lisa Garner	Head of Marketing	Myriad Pictures
Andrew Jebb	Sr. VP Production	Nash Entertainment
Shane Brennan	Executive Producer	NCIS: Los Angeles
Kris Henigman	Manager, Original Series	Netflix
Bryan Noon	Vice President Accounting	Netflix
Mike Goldberg	Literary Manager	New Wave Entertainment
Josh Adler	Literary Manager	New Wave Entertainment
Aaron Michiel	EVP, Business & Legal Affairs	Odd Lot Entertainment
Natalya Petrosova	Senior VP, Finance	Odd Lot Entertainment
Lital Spitzer	Manager	ONE Talent Management
Adrian Ward	SVP, Entertainment Industries Division	Pacific Mercantile Bank
Bill Mechanic	President	Pandemonium Films

EXECUTIVE	TITLE	COMPANY
Francisco Javier Padilla	Filmmaker	Pandilla Films
Betsy Megel	VP, Physical Production	Paramount Pictures
Roderick Smith	Executive Vice President, Production Finance	Paramount Pictures
Geoff Stier	Executive Vice President, Production & Development	Paramount Pictures
Lee Rosenthal	President, Physical Production	Paramount Pictures
Riyoko Tanaka	Production	Parkes/MacDonald Productions
Tai Duncan	SVP, Production	Paul Schiff Productions
Peer Oppenheimer	President	Peer Oppenheimer Productions
Cher Hawrysh	Producer	Phenomenal Films
Chris Brown	Producer	Pictures in Paradise
Sheila Hanahan Taylor	Partner	Practical Pictures
Stuart Levy	Chairman	Producers Guild of America
Martin Katz	President	Prospero Pictures
David Bernad	Executive	Rip Cord Productions
Zsofi Paterson	Director of Strategy	ROAR
Will Ward	Partner	ROAR
Maresa Pullman	VP, Development	Scott Free Productions
Cheryl Conway	Production Attraction Executive	Screen Producers Association of Australia
Eden Gaha	President	Shine America
Andrew Warne	Reporter/Presenter	Showtime Australia
Suzanne Lyons	Producer	Snowfall Films
Peter Nelson	Senior Vice President, Production	Sony Pictures Worldwide Acquisitions Group
Daniel Mondschain	Director of Physical Production	Sony Pictures Worldwide Acquisitions Group
Georgie Fenton	Head of Development	Sorelle Productions
Bonnie Burgess	Producer	Sorelle Productions
Clark Peterson	Producer	Story And Film
Ben Lewin	Producer	Such Much Films Inc.
Judi Levine	Producer	Such Much Films Inc.
Joi H. Rideout	Vice President, Business and Legal Affairs	Telepictures Productions Inc
Torus Tammer	Producer/Director/Writer	The Allegiance Theater
Daniel Dubiecki	Founder, CEO	The Allegiance Theater

EXECUTIVE	TITLE	COMPANY
Eric Robinson	Manager/Producer	The Gotham Group
Blanca Lista	Director, Feature Development	The Jim Henson Company
Lisa Henson	President	The Jim Henson Company
Vivian Tarn	VP, Strategic Initiatives, Investments and Banking	The Weinstein Company
Tom Prince	Head of Physical Production	The Weinstein Company
Tom Drumm	Principal	Think Tank Management and Production
Peter Lawson	President, Production	Thunder Road Pictures
Kent Kubena	Senior Vice President	Thunder Road Pictures
David Thwaites	Principal / Producer	Thwaites Films
Lindsey Martin	Creative Executive	Tollin Productions
Jim Mangold	Partner	Treeline Film
Fred Baron	Exec. VP, Physical Production	Twentieth Century Fox
Todd Isroelit	Vice President, Visual Effects	Twentieth Century Fox
Maria Finitzo	Producer/Director	Two Sisters Film Productions
Jennifer Bell	Exec VP, Visual Effects	Universal Pictures
Jeffrey La Plante	Exec VP, Physical Production	Universal Pictures
Arturo Barquet	Senior Vice President, Chief Financial Officer, Film Production, Theater and Music	Universal Pictures
Mark Markline	Senior Vice President, International Publicity	Universal Pictures
Michael McCormick	Senior Vice President, Physical Production	Universal Pictures
Bec Smith	Agent, Motion Picture Literary, Independent Film Group	UTA (United Talent Agency)
Zev Foreman	Head, Development	Voltage Pictures
Steve Eddy	Vice President of Production	Vuguru
Mary Ann Hughes	VP Film and Television Production Planning	Walt Disney Studios Motion Picture Production
Vicki Gabor	VP, VFX Production	Walt Disney Studios Motion Picture Production
Tony To	Exec. VP, Production	Walt Disney Studios Motion Picture Production
Dan Hassid	VP, Physical Production	Walt Disney Studios Motion Picture Production
Paul Steinke	Sr. VP, Production Finance	Walt Disney Studios Motion Picture Production
Jerry Ketcham	Sr. VP Physical Production	Walt Disney Studios Motion Picture Production
Michael Walbrecht	Vice President, Public Affairs	Warner Bros. Entertainment Inc
David Sagal	Senior Vice President, Business and Legal Affairs	Warner Bros. Entertainment Inc

EXECUTIVE	TITLE	COMPANY
Steven Papazian	President, Worldwide Physical Production	Warner Bros. Pictures
Karen Fouts	Senior Vice President	Warner Bros. Pictures
Bill Draper	Exec. VP, Physical Production	Warner Bros. Pictures
Kate Beyda	Senior Vice President, Physical Production	Warner Bros. Pictures
Dave Stewart	CEO	Weapons of Mass Entertainment
Paul Boyd	Head of Production	Weapons of Mass Entertainment
Tim Duffy	Partner/Producer	World Wide Mind Films Pty Ltd
Ben Nott	Executive Creative Director	World Wide Mind Films Pty Ltd
Ross Emery	Director of Photography	WPA - Worldwide Production Agency
Aimee-Lee Curran	Writer/Director	
Ariel Stepp	Marketing	
Barnet Kellman	Professor, Film & TV Production, USC	
Blaize Saunders	Executive Producer	
Brett Leonard	Director/Producer	
Craig Rosenberg	Writer	
David Crockett	Producer	
Fraser Robinson	Television Co-Production Consultancy	
Giovanna Silvestre	Producer	
Harry Ufland	Producer	
Jacqui Louez Schoori	Producer & Entrepreneur	
John Polson	Director	
Johnny Murillo	Producer	
Josh Wakely	Director	
Julia Berg	Producer	
Julian Roberts	Writer/Producer/Director	
Kevin Cushing	VFX	
Livia Hanich	Producer	
Marque Owen	Director of Video Content at TEDx Sydney	
Matt Reilly	Producer	
Michael Hackett	Producer	
Michael Rymer	Director/Producer/Writer	

# 9.0 APPENDICES

EXECUTIVE	TITLE	COMPANY
Morgan O'Neill	Writer/Actor	
Peer Oppenheimer	Development/Co-Investor	
Peter Ritchie	Publicist	
Philippe Mora	Director	
Roger Donaldson	Director	
Ryan Wellington	Producer	
Sam Voutas	Producer	
Simon Mathew	Producer	
Simon Moore	Producer	
Stephanie Marin	Producer	
Stuart Beattie	Writer/Director	
Tim Stone	Producer	
Todd Powers	Producer	
Vicki Jackways	VP, International Marketing	

## 9.4 APPENDIX 4: ORGANISATION CHART



## 9.0 APPENDICES

### 9.5

#### APPENDIX 5: AUSFILM BOARD MEMBERS & FINANCE AUDIT AND RISK COMMITTEE

##### BOARD MEMBERS:

Chair	Bob McMullan		2012	2015
Deputy Chair	Catherine McDonnell	Fox Production Services	2012	2015
Elected Corporate Member	Tony Clark	Rising Sun Pictures	2012	2015
Elected Corporate Member	Caroline Pitcher	Iloura	2010	2013
Elected Corporate Member	Lynne Benzie	Village Roadshow Studios	2011	2014
Elected Corporate Member	Zareh Nalbandian	Animal Logic	2012	2015
Screen Agency Board position	Maureen Barron	Screen NSW		
Screen Agency Board position	Richard Harris	South Australian Film Corporation		
Screen Agency Board position	Jenni Tosi	Film Victoria		
Screen Agency Board position	Bryan Lowe	Screen Queensland		
Screen Agency Board position	Fiona Cameron	Screen Australia		

##### BOARD OBSERVERS:

Federal Government Board Observer	Caroline Fulton	OFTA
Associate Screen Agency Board Observer	Ian Booth	ScreenWest*

##### FINANCE, AUDIT AND RISK COMMITTEE

Chair	Maureen Barron	Screen NSW
Member	Jenni Tosi	Film Victoria
Member	Catherine McDonnell	Fox Production Services
Secretary	Debra Richards	Ausfilm

\*Full agency member in 2013

# AUSFILM FINANCE, AUDIT AND RISK COMMITTEE REPORT

20A 20B 20C 20D 20E 20F 20G 20H 20I 20J 20K 20L 20M 20N 20O 20P 20Q 20R 20S 20T 20U 20V 20W 20X 20Y 20Z 21A 21B 21C 21D 21E 21F 21G 21H 21I 21J 21K 21L 21M 21N 21O 21P 21Q 21R 21S 21T 21U 21V 21W 21X 21Y 21Z 22A 22B 22C 22D 22E 22F 22G 22H 22I 22J 22K 22L 22M 22N 22O 22P 22Q 22R 22S 22T 22U 22V 22W 22X 22Y 22Z 23A 23B 23C 23D 23E 23F 23G 23H 23I 23J 23K 23L 23M 23N 23O 23P 23Q 23R 23S 23T 23U 23V 23W 23X 23Y 23Z

**REPORT OF THE ACTIVITIES OF THE AUSFILM FINANCE, AUDIT AND RISK COMMITTEE**

**ANNUAL GENERAL MEETING TO BE HELD ON 23 AUGUST 2013**

- 1 The Committee is comprised of  
Maureen Barron, Chair  
Catherine McDonnell  
Jenni Tosi
- 2 The Committee's Charter requires a report of the activities of the Committee to be provided to the annual general meeting of Ausfilm.
- 3 This report is for the period from 1 July 2012 – 30 June 2013.
- 4 During that period the Committee met at the following times:  
  
16 October 2012; 3 August 2012; 5 February 2013; 3 April 2013.
- 5 The Committee considered the following matters during that period and reported to the Board on its activities:
  - . draft audited statements for the prior year;
  - . budget for the current year;
  - . financial reports for the current year;
  - . financial and bookkeeping systems;
  - . EMDG;
  - . OFTA reports;
  - . budget for the coming year.

MAUREEN BARRON  
CHAIR  
9 August 2013

