



ausfilm

CONNECTING FILMMAKERS WORLDWIDE TO AUSTRALIA

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Australian Government



AUSFILM ANNUAL REPORT 2013-2014

The Whitsundays, Queensland



CONNECTING
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1.0 AUSFILM OVERVIEW & HISTORY | 2013-14 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 the Austrade offices and an executive in Sydney.

Today Ausfilm is a unique private-public partnership of about 30 members; a not-for-profit organisation funded by member subscription fees and a quadrennial Federal Government Funding Agreement. There are three full-time staff in LA and five staff in the Sydney office.

2013-14 HIGHLIGHTS

- » Ausfilm continues to advocate for an increase in the Location Offset to 30%.
- » Major missions in LA and London (October 2013) and more recently in Shanghai (June 2014), business matching projects and showcasing Australia's talent, services and facilities.
- » Ausfilm CEO invited to travel with the Prime Minister's CEO Trade delegation to North America (June 2014).
- » Ausfilm hosted seven inbound scouts during the reporting period 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.
- » *The Moon and the Sun*, *Unbroken* and *San Andreas* shot in Australia with assistance from the Location Incentive Fund. These 3 projects directly employed over 6,300 Australians in 3 states (VIC, QLD & NSW) and attracted inward investment of over \$150m.
- » *The LEGO Movie* made in Sydney by Animal Logic, utilising an innovative animation technique, had a successful international release taking \$US467 million worldwide and spawning plans for a sequel.

2.0 CHAIRMAN'S REPORT



2013-2014 HAS BEEN A YEAR OF SIGNIFICANT ACTIVITY BY AUSFILM, INCLUDING ITS CONTINUED ADVOCACY WORK AT THE FEDERAL LEVEL TO KEEP AUSTRALIA 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 Location Incentive Fund for large budget productions (\$20million), bringing three international productions to Australia – *Unbroken*, *The Moon and the Sun* and *San Andreas*.

During the year there was a change of government at the Federal level. Ausfilm appreciates the support of the Australian Government and the general support of the Australian screen production incentives from all parties within the Parliament. Ausfilm continued to provide advice and information to the new Government in relation to screen production, domestically and internationally, and engaged with other Commonwealth agencies for the exchange of information and coordination of promotional and marketing activities. I particularly wish to acknowledge and thank Senator the Hon. George Brandis, QC, Minister for the Arts and Attorney-General, and the departmental officers of the Ministry for the Arts, Canberra.

The make-up of the Ausfilm Board changed during the year. At the 2013 Annual General Meeting (AGM) Caroline Pitcher of Iloura/DDP Studios was re-elected for another three year term. Caroline joined Zareh Nalbandian (Animal Logic), Catherine McDonnell, (Fox Production Services), Tony Clark

(Rising Sun Pictures) and Lynne Benzie (Village Roadshow Studios) as Corporate member representatives.

Catherine was also reappointed by the Board as Deputy Chairperson. However, at the last Board meeting of the year Catherine tendered her resignation as Deputy Chair and Board member. Catherine has served Ausfilm with great distinction, commitment and intelligence for many years and I am sure you will all join with me in thanking her for her invaluable contribution to the work of the association. The Board elected Zareh Nalbandian to be the Deputy Chair.

As a result of Catherine's resignation two Corporate member Board positions become vacant for the coming year with Lynne Benzie's term expiring at the 2014 AGM. Lynne is eligible for re-election if she chooses to nominate.

Also during the year, Bryan Lowe, CEO, Screen Queensland resigned as Screen Agency Board member. Jennie Hughes as acting CEO attended one Board meeting until new CEO, Tracey Vieira joined Maureen Barron, Richard Harris, Jenni Tosi and Fiona Cameron as Screen Agency Board members this year. I also wish to thank Ian Booth, Screen West, who has assisted the Board as an observer during the year.

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 2013-14 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.

During the year the Board also reappointed Debra Richards as CEO for a further three year contract. I want to acknowledge Debra 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 organisation throughout the past year.

Bob McMullan
Chairman

3.0 CEO'S REPORT



AUSFILM CONTINUED ITS ADVOCACY TO KEEP AUSTRALIA INTERNATIONALLY COMPETITIVE FOR FILM AND TELEVISION PRODUCTION, POST PRODUCTION AND DIGITAL AND VISUAL EFFECTS.

With the assistance of the much in-demand Location Incentive Fund, three major projects - *The Moon and the Sun*, *Unbroken* and *San Andreas* shot in Australia during the year. All three projects were supported by the Ausfilm inbound program and directly employed over 6,300 Australians and attracted inward investment of over \$150million.

The LEGO Movie made in Sydney by Animal Logic, had a very successful international release worldwide, spawning plans for a sequel. Ausfilm also presented *The LEGO Movie*, together with Animal Logic and Village Roadshow Pictures, as its Federal Parliamentary screening this year, hosted by Senator the Hon. George Brandis, QC, Attorney General and Minister for the Arts. Ausfilm took the opportunity to showcase the excellent and diverse work and facilities of Ausfilm's members. Ausfilm members were also recognised at the 2014 Oscars with Rising Sun Pictures acknowledged for its work in the Visual Effects win for *Gravity*. Fuel VFX and Luma Pictures provided visual effects for *Iron Man 3*, also nominated for an Academy Award for Visual Effects.

The highest grossing Australian films in 2013 at the Australian box office were *The Great Gatsby*, filmed at Fox Studios Australia and *The Railway Man*, filmed at Village Roadshow Studios, Gold Coast. *I, Frankenstein* filmed at Docklands Studios, Melbourne also made \$US71 million worldwide.

Throughout the year Ausfilm continued to provide a range of services and activities including research and advocacy, marketing and promotion, advice and information, and sponsorship of relevant international and domestic events.

As well as the promotional and marketing activity associated with Ausfilm Week Los Angeles and London and the Australia China Film Industry Forum - business matching projects and showcasing Australia's talent, services and facilities - Ausfilm also hosted seven inbound missions to scout locations, services and facilities and meet with key crew.

Of the seven, three chose to shoot in Australia (with the extra 13.5% incentive) as noted above, two are on hold, one chose to locate in New Zealand with a limited shoot in Tasmania and one chose to locate in Hungary.

Given the strength of the Australian dollar and increasing competitive incentives worldwide, it is clear the location of big budget international screen production to Australia is unlikely to increase without a boost to the Federal Government's Location Offset. The Federal Government has indicated it understands the value of this type of production and Ausfilm continues to advocate for a Location Offset of 30%.

The 30% PDV tax incentive is assisting to reduce the effect of the high Australian dollar and keep Australian

PDV vendors competitive. There continues to be international interest in projects that can access 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.

In June, I was invited to participate in the Prime Minister's and the Trade and Investment Minister's CEO delegation to North America. Thirteen CEOs accompanied the Hon. Andrew Robb and participated in the Prime Minister's program which covered events held in Ottawa, New York, Toronto and Houston. It was an excellent opportunity to have the Ausfilm brand and the Australian film industry highlighted amongst the range of high level investment and infrastructure businesses and research organisations represented.

During the year we welcomed Luma Pictures (based in LA and Melbourne), Spectrum Films, Plastic Wax and Kojo as members of Ausfilm. Animal Logic became a platinum member; Panavision moved to corporate membership and Iloura replaced Deluxe as a Platinum member.

Ausfilm wishes to acknowledge and thank LEMAC and Stage and Screen for their many years of support of Ausfilm, following their decision not to renew memberships in 2013-14.

Ausfilm has greatly benefited from the guidance and direction of the Board and Chairman Bob McMullan. The Ausfilm

team continues to strive to deliver the best service possible to our members with Michelle Sandoval, Vivien Flitton and up until February 2014, Tracey Vieira in LA; and with Kristy Officer, Nick Herd, Caroline Raffan, Annie Lucas and Jenny Brooks (part/time) in Sydney.

I want to publicly acknowledge and thank Tracey Vieira for almost 10 years of outstanding service to Ausfilm and its members. She has been a great source of knowledge and advice during my first three years at Ausfilm and while we had to say goodbye to her as a beloved staff member we welcomed her as a Board member. I also want to acknowledge and thank Catherine McDonnell who as Deputy Chair of the Ausfilm Board has been an invaluable adviser, leader and advocate for the organisation and the team.

Ausfilm will continue to work for its members, connecting filmmakers worldwide to Australia. We look forward to continue to work with you in 2014-2015.

Debra Richards
CEO

4.0 MARKETING & PROMOTION



Marketing efforts during this reporting period have focused on: Ausfilm Week, Los Angeles; Ausfilm TV Week, London; American Film Market; Toronto International Film Festival; AFCI Cineposium, South Korea; attending the Strategic Partners Co-production Market in Halifax; presence at the Shanghai International Film Festival Market and the Australia China Film Industry Forum; enhancing opportunities for production attraction by hosting international executives through the Ausfilm Australian Familiarisation Programme (Inbound 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, 20-24 OCTOBER 2013

Ausfilm Week is a full week of activities, organised by Ausfilm's LA based office, marketing Australia's film and television production capabilities to executives in Los Angeles. This was the 5th annual Ausfilm week.

Ausfilm Week aims to build relationships in Los Angeles to encourage international film and television production in Australia. Ausfilm Week provides the platform to present Australia as a world-class film destination with its diverse locations near sound stages, Oscar-

winning talent and crew and attractive tax incentives available to American producers in partnership with the Australian film industry.

The week-long event comprised of 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 26 representatives participated in the week's events, along with Ausfilm's Chair the Hon. Bob McMullan and staff from both the Sydney and Los Angeles offices.

4.1.2 AMERICAN FILM MARKET, 6 NOVEMBER 2013

Ausfilm hosted a networking event in Santa Monica on Wednesday, 6 November, 2013, welcoming the Australian producers attending the American Film Market with over 100 guests in attendance. The event focused on opportunities between Australian producers and German companies as there was a delegation of 17 companies from Berlin-Brandenburg. The event provided possible co-production opportunities between Australia and Germany with many projects being discussed over the two-hour drinks. Ausfilm was informed by both German

and Australian participants that great relationships were formed and there is already collaboration on a number of potential co-productions.

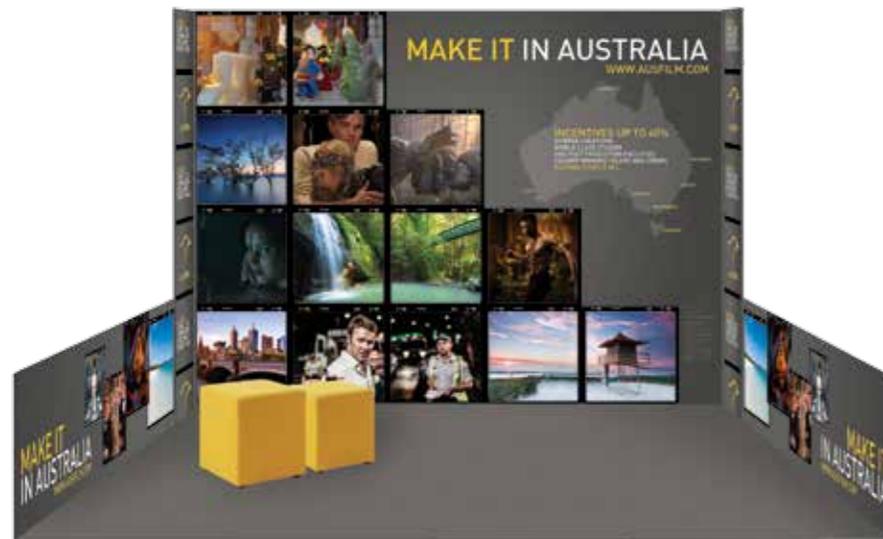
4.1.3 AUSFILM TV WEEK LONDON, 14-16 OCTOBER 2013

The focus of this event was the development of co-production opportunities between Australian and UK producers concentrating on high-end television drama and animation productions. Australian producers were given the opportunity to meet with UK counterparts for specific television co-production projects. Seventy delegates, including 17 Australian producers attended the event.

The event showcased Australian incentives [20% Producer Offset TV co-production, 30% PDV incentives, 16.5% Locations Offset], Australian studios and facilities and Australian creative talent. It imparted up to the minute information about the incoming UK Tax Credit for High End Scripted Drama and Animation [20-25%], how that will translate into boosting production in these genres and increase opportunities for co-production. It introduced key personnel involved in administering the Producer Offset [Alex Sangston - Screen Australia], as well as Key UK agencies & stakeholders involved in proposing and administering the tax credit.

4.0 MARKETING & PROMOTION

ausfilm week LOS ANGELES



4.1.4 AUSTRALIA CHINA FILM INDUSTRY FORUM, 17 JUNE 2014

The forum included a high level industry roundtable which provided an opportunity for both territories to discuss key requirements for furthering the work between Australia and China in film co-productions and also a series of panel sessions covering locations, co-production and finance and post production and visual effects.

The event attracted strong attendance from the China industry with representation from companies including: China Film Distribution & Exhibition Association, China Film Co-production Corporation, China Film Promotion International, Soulpower Films, DMG Entertainment, Wanda Films, Phenom Films, Soundfirm, Zhejiang HG Entertainment, Beijing Yingke Law Firm, Kylin Network Movie & Culture Media, Fu Jian Heng Film Distribution, Beijing Hairun Pictures, Shanghai Animation Film Studio, Shanghai Hippo Animation Design

4.1.5 TORONTO INTERNATIONAL FILM FESTIVAL, 5-15 SEPTEMBER 2013

The 2013 Toronto International Film Festival (TIFF) included 150 feature films world premiering, master, special & docu-series presentations (amongst many other presentations) totalling over 200 screenings, with thousands of prominent filmmakers, actors, producers, and businesspeople in attendance. To cover as much of the sheer volume of the event as possible, Ausfilm Los Angeles' Executive Vice President International Production

and Client Liaison Executive attended the ten-day festival. Throughout the festival Ausfilm interacted and met with several LA-based clients, Canadian filmmakers, and Australian talent attending the festival.

The Asia Film Summit at TIFF is a key element of the Festival's ongoing commitment to build bridges between Asian cinema and the West. Panel discussions covered animation, cross-cultural filmmaking, *Man of Tai Chi* case study and a discussion with director Johnnie To. A common thread throughout the agenda was finding a balance between the art of filmmaking versus the business of filmmaking and the difficulties of utilizing this dichotomy of art and business to gain exposure for "local" films. It was discussed that large populated countries like India and China have no desire to make commercial films for foreign audiences.

4.1.6 MIPCOM, 17-10 OCTOBER 2013

Kristy Officer, Head of Marketing and Business Development represented Ausfilm at MIPCOM. During that time Ausfilm held meetings with TV companies/organisations including UK Trade & Investment, PACT UK, TV France, Brazilian Producers Association, Medienboard Berlin-Brandenburg, Telefilm Canada, Institute of Cinema and Audio-visual Arts – Argentina and Reed Midem UK. Ausfilm also participated in a panel session of international Film Commissions; how each organisation worked and how each can help to get projects funded.

4.1.7 AFCI CINEPOSIUM, 30 SEPTEMBER-2 OCTOBER 2013

The 38th annual Association of Film Commissioners International Cineposium was held for the first time in Asia; in Jecheon City, South Korea. For almost four decades, Cineposium has provided film commissioners with the opportunity to expand their knowledge of the film industry through professional development and programming, and the opportunity to network with the global film industry and their counterparts. Michelle Sandoval, Ausfilm Client Liaison Executive was invited to attend.

This year's event titled East Meets West sought to promote the growth of the East-West film business with keynote and panel speakers addressing how to effectively navigate cultural, social, and economic diversity while responding to the unique needs of production systems from both reaches of the globe. The East Meets West panel discussions included information on 11 Asian film territories: China, Hong Kong, India, Indonesia, Japan, South Korea, Malaysia, Singapore, Taiwan, Thailand, and the Philippines. Sessions covered the importance of enhancing global competitive power in order for the film industry as a whole to thrive.

4.1.8 STRATEGIC PARTNERS CO-PRODUCTION MARKET, 12-15 SEPTEMBER 2013

The 16th annual Strategic Partners Co-production and Co-financing Market provides opportunities for

film and television producers looking for Canadian and international partners. Twenty two countries were in attendance, including representatives and producers from Australia's co-producing partner countries South Africa, the UK, France and Ireland amongst others.

The four-day market offers 1-2-1 style meetings and Ausfilm staff from the LA Office met with several Canadian and international producers & executives during the 1-2-1 sessions.

There was a strong interest in co-production opportunities between Canada and Australia and most delegates inquired about the accessibility of the Producer Offset. Like Toronto International Film Festival, Strategic Partners is an excellent opportunity to continue Ausfilm's business development outreach with not only Canada, but also with global partners with an interest in co-producing and co-venture opportunities.

4.0 MARKETING & PROMOTION

4.1.9 SUNDANCE FILM FESTIVAL, 22 JANUARY-1 FEBRUARY 2014

Sundance is one of the most well respected independent festivals worldwide. Given that many other territories are represented in the festival including Canada, UK, US state film offices, and European markets, it is essential for Australia to be represented and create opportunities for Australian talent and attendees to network.

Building up Australia's visibility at such a prolific festival is necessary in order to grow Australia's presence as a global hub for film talent.

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.

4.1.10 SOUTH BY SOUTHWEST, 7-16 MARCH 2014

South by Southwest (SXSW) is a set of film, interactive, and music festivals and conferences that takes place in Austin, Texas. It began in 1987, and has continued to grow in size every year.

Ausfilm Los Angeles staff attended the film festival for the first time to evaluate its relevance and potential inclusion in Ausfilm's calendar. Staff attended the Australian screenings, met with Australian filmmakers and participated in the various film panels and seminars.

Although the film element is a strong component of the festival, it is small in comparison to the interactive and music elements. There is not a large contingent of Ausfilm clients in attendance and although the festival secured many high profile names and films, the audience make up only has a small percentage working in acquisitions, production or development. Unlike the concentrated environments at Toronto International Film Festival and Sundance, SXSW's massive size and scope overshadows the intimacy that makes other North American film festivals ideal for continued networking and business development.

4.1.11 PM'S CEO DELEGATION TO NORTH AMERICA JUNE 2014

Ausfilm's CEO was invited to participate in the PM's and Trade and Investment Minister's CEO delegation to North America. Thirteen CEO's participated in the whole program which covered events held in Ottawa, New York, Toronto and Houston. The visit provided an excellent opportunity to have the Ausfilm brand and the Australian film industry front and centre with the range of high level investment and research businesses represented.

4.1.12 AFCI LOCATIONS EXPO, 27-29 MARCH 2014

The Locations Expo was held for the first time at the Hyatt Regency Century Plaza Hotel in Century City, Los Angeles, a better location for the event than the previous year, the Los Angeles

Convention Centre in downtown LA. Locations Expo brings together global production representatives from independent filmmaker to media to film commissioner, while showcasing incentives, production locations, and business and support services. Ausfilm exhibited at the trade show with a corner booth staffed by Ausfilm's Los Angeles Office. The design of the booth incorporated the variety of locations found within Australia as well as images from recent productions filmed here.

4.2 SPONSORSHIP

4.2.1 G'DAY USA, 11 JANUARY 2014

G'DAY USA is an annual program designed to showcase Australian business, innovation, tourism and government policy in the United States. The founding sponsors are Department of Foreign Affairs and Trade, Tourism Australia, Qantas Airlines and Austrade.

Ausfilm CEO Debra Richards travelled to Los Angeles and along with Tracey Vieira, briefed The Hon. Andrew Robb, Minister for Trade and Investment who was in Los Angeles for G'DAY USA. Ausfilm set up and attended joint meetings for the Minister with Twentieth Century Fox and Warner Bros. Pictures

The Los Angeles Black Tie Gala is the premier tourism, food and wine event used to launch G'DAY USA each January, attracting a large and diverse industry audience. Ausfilm purchased two tables and invited clients.

4.2.2 AUSTRALIANS IN FILM

Australians in Film (AiF) held a series of screenings showcasing Australian talent and conducted a series of labs. As a sponsor of AiF, Ausfilm invited key clients to the screenings. This allowed Ausfilm to further its relationship with industry executives and to build the contact list. The second annual Australians in Film Awards and Benefit Gala took place on October 24 to coincide with Ausfilm Week Los Angeles. Ausfilm sponsored and presented the International Award for contributions to Australian Film and Television to Steve Papazian, President, World-Wide Physical Production Warner Bros. Pictures.

Ausfilm members in Los Angeles for Ausfilm Week, along with invited key Ausfilm contacts attended the dinner for 360 guests.

4.2.3 AACTA INTERNATIONAL AWARDS, 10 JANUARY 2014

The Australian Academy of Cinema and Television Arts (AACTA) announced the winners of the 3rd International Awards at an intimate Awards Ceremony at Sunset Marquis in West Hollywood. The Awards recognize screen excellence across seven categories.

Ausfilm Los Angeles staff and CEO, Debra Richards, attended the event along with other industry professionals. The awards were hosted by AACTA President, Geoffrey Rush who shared the stage with fellow Australian industry presenters including Jacki Weaver,

Stuart Beattie, Anthony La Paglia and Yvonne Strahovski.

4.2.4 SCREEN PRODUCERS AUSTRALIA CONFERENCE (SCREEN FOREVER), 19-20 NOVEMBER 2013

Working with Australia was a session that gave the international delegates a briefing on incentives, locations and facilities before the main conference commenced. It was broken into a briefing panel and then a series of round table briefings by the state screen agencies.

In addition to executing the *Working with Australia* session as part of Screen Forever, Ausfilm also facilitated the inaugural *International Partnership Market* which took place as part of Screen Forever.

This is a selective market that provides the opportunity for Australian feature film and television producers (drama, comedy, documentary, kids, animation) to create, build upon and develop relationships with international film and television producers who are looking for co-venture or co-production opportunities.

Ausfilm (along with Screen Australia) were the major sponsors of this initiative with Ausfilm working with Screen Producers Australia to develop the event concept, call out for applications, and undertake scheduling and execution. Over the course of 2 days a total of 210 meetings were held between 74 international and Australian participants.

4.2.5 OJAI INTERNATIONAL FILM FESTIVAL, 7-10 NOVEMBER 2013

Ausfilm sponsored the Filmmaker Panel on Saturday, 9 November, which featured Australian cinematographer Dean Semler. Dean was also presented with the 2013 Ojai Film Festival Lifetime Achievement Award by Bob Harvey, EVP, Global Sales and Marketing, Panavision at the Awards Ceremony on Sunday, November 10th. The Ausfilm logo was included on the festival website and program and Ausfilm was recognized during the Awards Ceremony.

4.2.6 MELBOURNE INTERNATIONAL FILM FESTIVAL, 37 SOUTH MARKET 25-28 JULY 2013

In 2013, Ausfilm maintained sponsorship of the MIFF 37 South Market. However, following a review of the previous 2 years sponsorship of the Books @ MIFF property, this year Ausfilm's sponsorship was aligned to the MIFF *State of Play* program reflecting a better synergy with Ausfilm key international activities.

The *State of Play* program incorporated panel sessions focusing on international production/footloose production and international co-productions with high profile filmmakers. Ausfilm CEO Debra Richards participated in the *State of Play Panel, Footloose and Fancy Free* focussing on the current international production environment.

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, 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 to establish a working relationship.

4.3.1 AUSFILM WEEK LA AND AUSFILM TV WEEK LONDON

The marketing campaign for Ausfilm Week LA and Ausfilm TV Week London 2013 followed the overarching look and feel of the comprehensive suite of Ausfilm marketing and communication materials which were designed for all events and international mission platforms for 2013.

Ausfilm's 2014 marketing campaigns showcased bold and unique location imagery, production imagery, talent imagery and an array of post-production and VFX imagery showcasing Australia's depth of capabilities across all production sectors.

Striking imagery which stands alone as being distinctly Australian was used throughout Ausfilm Week LA 2013 marketing collateral. Ausfilm's marketing tagline Ausfilm: *Connecting Filmmakers Worldwide to Australia* was continued across all marketing collateral in 2014.

Several collateral applications were designed and developed specifically for Ausfilm Week LA and Ausfilm TV Week London. This included a specific Ausfilm Week logo which was placed on all collateral to create synergy across the campaign. A panel sessions booklet was developed for both events. All attending Ausfilm members and producers were given Ausfilm Week (LA or London) lanyards for the event.

4.3.2 FACTSHEETS

Ausfilm's Incentives, Visa and Talent Factsheets are regularly updated in line with changes in legislation, important contact details and recent films produced or post produced here and talent available in Australia. In July 2013 the Entertainment Visa Factsheet was updated following the then Department of Immigration and Citizenship (DIAC) changes to visa categories.

A fact sheet on *The LEGO Movie* was created in conjunction with the Parliamentary screening of the film.

4.3.3 MEMBER DIRECTORY

A printed Ausfilm Member Directory was developed, as part of these campaigns, which provides information

on all Ausfilm 2013-14 members' services and facilities, including both Federal and State government film agencies. The directory included a selection of production images worked on by Ausfilm members including, *The Wolverine*, *The Railway Man*, *Tracks*, *Felony* and *Prometheus*. Additional copies of the directories were produced for ongoing promotional use throughout 2013-14.

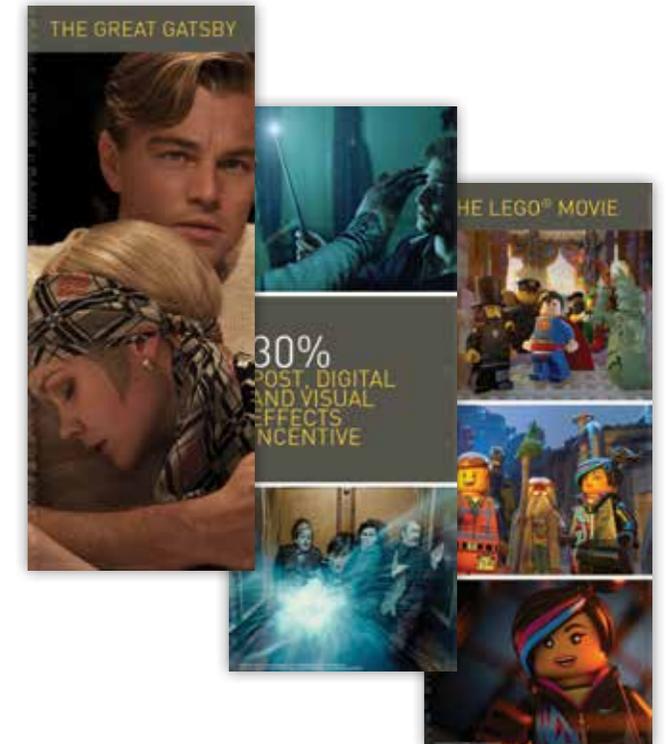
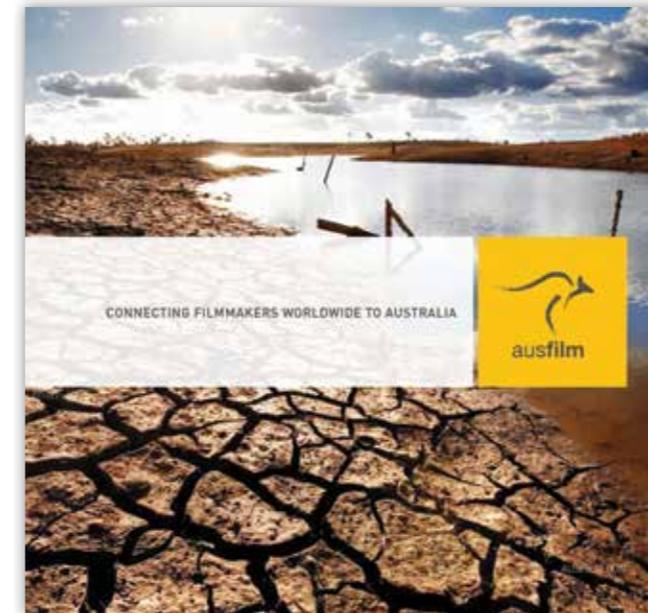
4.3.4 SHOWREELS

The Ausfilm Showreel and PDV Showreel were redeveloped during the year and these new showreels were showcased at both Ausfilm TV Week London and Ausfilm Week Los Angeles.

Both showreels are housed on the Ausfilm Website and YouTube channel.

In addition to the launch of the Ausfilm Mandarin website, both the Ausfilm and PDV showreels were updated with Mandarin subtitles. These are hosted on the Mandarin website.

The objectives of the showreel updates are to re-energise the current Ausfilm Showreel in line with the latest Screen Production Incentives, production imagery and location imagery in order to create a visually impactful, compelling and emotive 2-3 minute video reinforcing the message that Australia has all the necessary physical, intellectual and creative capabilities for world class production.



4.0 MARKETING & PROMOTION

4.3.5 OTHER MATERIALS

Signage and/or banners were placed at Ausfilm events and sponsorship opportunities. Ausfilm gift bags distributed 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 Industry Forum in June 2014.

4.4 MEDIA AND PUBLICITY

4.4.1 ADVERTISING

Ausfilm placed a congratulatory advertisement in the AiF book for the Australians in Film gala dinner held on the 24th of October in Los Angeles, forming the culmination of Ausfilm Week LA 2014.

This advertisement placed by Ausfilm congratulated the honourees: Sullivan Stapleton, Jackie Weaver, Blue Tongue Films and Ausfilm International Award winner Steve Papazian for International Contributions to Australian Film and Television. Ausfilm again advertised in and worked with the *Locations* magazine in consultation with state screen agency members to secure space in the magazine for Australian content.

In the *Locations in Pictures* section three Australian images were included from:

- » NSW
- » Gold Coast
- » South Australia

An article on filming in the desert included information on *The Rover*, and an article about filming in the past included information about *I, Frankenstein*.

The magazine will be in print for a year and distribution includes Cannes Film Festival, 10,000 copies distributed to producers in California, Locations Expo and MIPCOM.

4.4.2 PUBLIC RELATIONS

The Ausfilm public relations initiatives within the reporting period included the issuing of a number of media releases as part of the overall marketing strategy for both Ausfilm TV Week London and Ausfilm Week LA in October 2013 to both London and LA industry executives detailing event objectives, the event calendar and attending producer groups.

A short time ahead of Ausfilm TV Week London, Screen Australia launched a new high-end Television Development Program, a new initiative to support the development of internationally driven high end television drama. Ausfilm issued a press release announcing this initiative to the UK Press generating a timely spike with high level of interest in the events within the mission programme.

Ausfilm was also recognised in various press release announcements detailing the attraction of major international productions *Unbroken* and *The Moon and the Sun*.

4.5 DIGITAL COMMUNICATIONS

Ausfilm continues to regularly monitor and update its social media outlets. Ausfilm's Twitter followers sit at 3,462 and our Facebook 'Likes' are at 556, as at June 30. The growth in digital presence can be attributed to the implementation of the digital strategy which aims to increase brand awareness through cross pollination of all digital platforms.

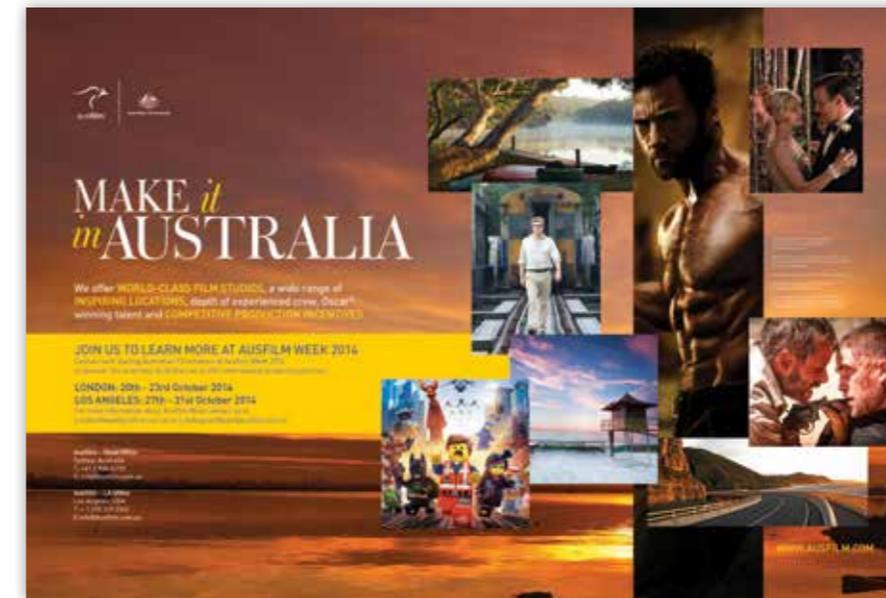
Ausfilm's presentation of content on these platforms via links on Ausfilm's website enables our online audience to connect and share information through the channel of their preference.

4.5.1 WEBSITE

In early 2014 Ausfilm launched a Mandarin version of the website. The site is accessible by clicking the Mandarin link in the language tab located on the Ausfilm home page.

The site is enabled to automatically choose the Mandarin version when accessed from China, though it gives everyone the option of switching at any time from any geographical location.

The Ausfilm website reporting for this reporting period is shown in Appendix 2 in comparison with the same reporting period in the previous year.



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. However, the implementation of the \$20 million Location Incentive Fund took the Location Offset to an effective 30% (upon application), attracting three productions to shoot in Australia in 2013-14.

Unbroken (Universal) directed by Angelina Jolie filmed in NSW and Queensland. This represented the first time that Universal has produced a feature in Australia.

The Moon and the Sun (Pandemonium) shot in Victoria and Queensland in 2014. Producer Bill Mechanic participated in Master Classes for both SPA and AFI.

San Andreas (Village Roadshow Pictures/New Line) shot in Queensland in 2014 at Village Roadshow Studios.

These three projects directly employed over 6,300 Australians in three states (VIC, QLD & NSW) and attracted inward investment of over \$150m.

The LEGO Movie made in Sydney by Animal Logic, utilising an innovative animation technique, had a successful international release taking \$US467 million worldwide and spawning plans for a sequel.

The following films undertook PDV work in Australia with Ausfilm members in the 2013-14:

Walking with Dinosaurs, The LEGO Movie, X-Men: Days of Future Past, Shankar's I (India), I, Frankenstein, The Hunger Games 2: Catching Fire, SpongeBob SquarePants 2, Deep Sea Challenge (Documentary), Unbroken, Alexander and the Terrible, Horrible, No Good, Very Bad Day, Fallen, 6 Miranda Drive, Son of a Gun, Untitled Jim Loach Project, A Million Ways To Die in the West.

5.2 NEW CONTACTS AND LEADS

The Ausfilm Los Angeles office tracked a total of 445 projects throughout the financial year, including 61 new projects. Of the new projects, 27 were potential Producer Offset projects and 7 were PDV Offset projects; another 9 projects would not qualify for any of the Screen Production Offsets leaving just 18 projects, compared with 22 last year, that were considering Australia for the Location Offset.

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. This year held during Ausfilm TV Week in London supporting Australian producers pitching projects.

5.3 FAMILIARISATION TOURS/ INBOUNDS

Ausfilm hosted seven inbound scouts during the reporting period 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.

Unbroken - Producer Clayton Townsend and Production Designer, Jon Hutman were supported to scout Australia 23-30 July 2013. Shot in NSW and Queensland.

The Moon and the Sun - Producer, Bill Mechanic was supported to scout Australia 22 July-2 August 2013. Shot in Victoria.

San Andreas - Funding was approved for scouting, but not used as the producers scouted on their own. Shot in Queensland.

Survival Live - BBC Worldwide Productions scouted this television series for a possible 2015 start.

The Light Between Oceans - DreamWorks and Producer David Heyman were supported to scout Australia 8-9 March 2014. The production went to NZ due to a more attractive incentive.

Alien: Paradise Lost - Executives Mark Huffman and Arthur Max scouted Australia 25 April-7 May 2014. The project is currently on hold.

The Martian - Executives Mark Huffman and Arthur Max returned to Australia with Director Sir Ridley Scott and Fox Executive Fred Baron to scout Australia 19-27 May 2014. The project has gone to Hungary to access the 30% incentive offered in that country.

5.4 LA MEETINGS

The LA based Ausfilm team respond to all enquiries (phone, email and in person) and tracks the progress of all enquiries through Ausfilm's client relationship management software (Sugar CRM).

During the reporting period the Ausfilm LA staff undertook a total of 238 meetings, covering all aspects of film and television production. Meetings were with independent producers and production companies, US studio contacts, financiers and project packaging agents, government representatives and Ausfilm members. Ausfilm also met with and facilitated meetings for Australian producers and industry professionals while they were in LA. There is growing interest in emerging Australian talent in the LA market and Ausfilm helps to fulfil that interest through continued outreach with talent and their representation. Consistent feedback from clients is that Australia is not accessible as a production destination due to the high Australian dollar value and low Location Offset incentive.

However, PDV work is more competitive with other countries with a PDV

incentive rate at 30%. Ausfilm did extensive outreach to VFX supervisors and producers prior to Ausfilm Week LA to facilitate new relationships and opportunities for VFX vendors.

6.0 INDUSTRY COLLABORATION & ADVOCACY

6.1 INDUSTRY COLLABORATION

Ausfilm works collaboratively across the screen production industry to ensure there is a whole of industry coordinated approach in 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, international delegations and forums, 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 and the Department of Foreign Affairs and Trade through Brand Australia 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 AND MINISTRY FOR THE ARTS ADVICE AND INFORMATION

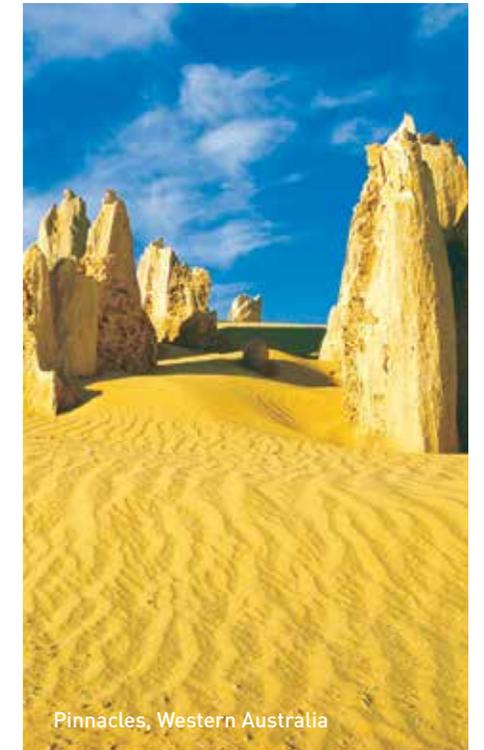
Following the change of government the new administrative arrangements saw the Ministry located within the Attorney General's Department.

Ausfilm maintained relationships with the Ministry throughout the reporting period including meetings between CEO Debra Richards and Roger Wilkins, Secretary, Attorney-General's Department; Sally Bassar, First Assistant Secretary, Ministry for the Arts; Lyn Allan, Assistant Secretary, Creative Industries and Sector Development, Ministry for the Arts and Caroline Fulton, Director, Film Policy and Incentives, Ministry for the Arts. Officers from the ministry attend by phone as observers at each Ausfilm Board meeting.

Ausfilm and ministry staff communicate on a regular informal basis for an exchange of industry related information and to keep the ministry abreast of productions flows and issues concerning Australia's place in the offshore production sector.

6.3 ADVOCACY

Ausfilm maintains consistent communications with both Government and non-Government parties, meeting through-out the year 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 GAINS AND LOSSES

During the period Luma Pictures (based in LA and Melbourne), Spectrum Films, Plastic Wax and Kojo joined Ausfilm.

Consolidation meant that Deluxe dropped two of its subsidiary memberships and Animal Logic went from two Corporate memberships to a Platinum membership. Panavision went from Platinum to Corporate membership level. Stage and Screen and LEMAC did not renew their membership for 2013-14.

7.2 CLIENT INTRODUCTIONS AND MEETINGS SCHEDULED

Ausfilm organised group meetings for Ausfilm members attending Ausfilm Week LA in October 2013 and also organised meetings for Ausfilm Members visiting Los Angeles throughout the year. The meetings are 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. Executives are listed once at Appendix 3, but may have attended several meetings throughout the year.

7.3 MEMBER AND CLIENT COMMUNICATION

Client and member e-newsletters continued to be distributed at regular intervals. Notices about Australian film screenings in LA are sent out to Ausfilm's database (see appendix 1). The database is 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 Federal Government's Location Offset. The new Federal Government has indicated it understands the value of this type of production and Ausfilm continues to be in discussion with the Government on increasing the Location Offset to 30%.

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.



01



02



03



04

(L to R) 01 » Ian Booth - ScreenWest, Fiona Cameron - Screen Australia. 02 » Adam Scott - Spectrum Films, Josh Pomeranz - Spectrum Films. 03 » Debra Richards - Ausfilm, Tracey Vieira - Screen Queensland, Colleen Champ - Screen Australia. 04 » Kristy Officer - Ausfilm, Sonia Borella - Holding Redlich

8.0 GOVERNANCE

8.1 FUNDING AGREEMENT

Ausfilm entered into a quadrennial Funding Agreement with the Federal Government through the relevant department administering the arts industry programs, currently the Ministry for the Arts.

The Funding Agreement contains a budget and key performance indicators (KPIs) 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.

8.2 ACCOUNTING

Ausfilm employs a freelance accountant, Jenny Brooks, to perform the accounting processes. 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 2013, February 2014 and April 2014. FARC considered a range of matters including regular financial reports for 2013-14, the audited financial statements and budget for 2014-15 and reported to the Board on these activities.

8.4 BOARD MEETINGS

Six Ausfilm Board meetings were held in 2013-2014; August, October and November 2013; and February, April and June 2014; three in Sydney, one in Adelaide, one in Los Angeles and one in Melbourne.

Member/industry events are held in conjunction with board meetings and jointly hosted by the relevant state screen agency when held interstate.

A member/industry event was also held on the Gold Coast in conjunction with Screen Queensland and Film Gold Coast.

The make-up of the Ausfilm Board changed during the reporting period. Caroline Pitcher (Iloura/DDP Studios) was re-elected to the Board unopposed at the AGM held on 23 August 2013. Bryan Lowe (Screen Queensland), who resigned from his position as CEO of Screen Queensland was replaced on the board by Jennie Hughes Acting CEO of Screen Queensland until February 2014 when Tracey Vieira, as incoming CEO of Screen Queensland took up the board position.

In June 2014 Catherine McDonnell resigned her position as Deputy Chair and from the Ausfilm Board. The Board appointed Zareh Nalbandian to act as Deputy Chair until the 2014 AGM, as provided in the Ausfilm Constitution.

8.5 AMENDMENT TO THE CONSTITUTION

The Ausfilm Board at its April meeting approved putting a Special Resolution to a meeting of members after the 2014 AGM. The purpose of the Special Resolution is to amend the Ausfilm Constitution so that it is consistent with the provisions of the *Associations Incorporation Act 2009* and the *Associations Incorporation Regulation 2010*. Both are acts of the NSW Parliament, as Ausfilm is registered in NSW. They replaced the *Associations Incorporation Act 1984* and the *Associations Incorporation Regulation 1999*.

The proposed changes are:

1. To replace references to the old Act and Regulations with references to the new Act and Regulations;
2. To introduce a process for an appeal by a member against a decision by the Ausfilm Board to discipline that member;
3. To allow proposals to be considered by a postal vote; and
4. To specify the financial year of the Association.



[L to R] **01** » Hon. Tony Abbot – Prime Minister of Australia, Debra Richards – Ausfilm, Hon. Stephen Harper – Prime Minister of Canada. **02** » Tracey Vieira - Ausfilm, Matthew Deane - Screen Producers Australia, Kristy Officer - Ausfilm, Hon. Bob McMullan - Ausfilm, Debra Richards - Ausfilm, Jenni Tosi - Film Victoria, Alex Sangston – Screen Australia. **03** » Caroline Pitcher – Iloura/DDP Studios, Tony Clark – Rising Sun Pictures.

9.0 APPENDICES

9.1 APPENDIX 1: EMAIL COMMUNICATIONS

Following a review of the current email campaign system in February 2014, Ausfilm moved its e-marketing system over to MailChimp from Sugar CRM to distribute e-newsletters.

The MailChimp system has improved the efficiency of this service to both members and clients, along with providing more detailed reporting metrics that previously accessible with the Sugar CRM system.

SUGAR CRM DATA:

DATE	AUSFILM E-MARKETING COMMUNICATION	AUDIENCE	EMAIL CONTACTS	UNIQUE OPENS
26/07/2013	Ausfilm Client Newsletter June/July	Aust./Int. Contacts	3869	791
26/07/2013	Member Blast: Location Incentive 20 Million	Ausfilm Members	158	76
11/09/2013	Ausfilm Client Newsletter August /September	Aust./Int. Contacts	3842	724
12/09/2013	September Member News	Ausfilm Members	158	73
18/09/2013	Member Blast: New Minister	Ausfilm Members	156	83
01/11/2013	Ausfilm Client Newsletter October/November	Aust./Int. Contacts	3758	736
18/12/2013	Member Blast: Ausfilm Holiday Message	Ausfilm Members	158	60
18/12/2013	Ausfilm Client Newsletter November/December	Aust./Int. Contacts	3332	761
30/01/2014	Ausfilm Client Newsletter January	Aust./Int. Contacts	*NA	*NA
27/02/2014	Ausfilm Client Newsletter February	Aust./Int. Contacts	*NA	*NA

* Due to the change in email systems Data for both January & February 2014 was unable to be tracked.

MAILCHIMP DATA:

SEND DATE	COMMUNICATION SUBJECT LINE	AUDIENCE	TOTAL RECIPIENTS	OPEN RATE	TOTAL OPENS
28/03/2014	Ausfilm March Australian Screen Industry News	Aust./Int. Contacts	4736	60.95%	2887
30/04/2014	April Australian Screen Industry News	Aust./Int. Contacts	5301	60.38%	3261
14/05/2014	Ausfilm Member Newsletter	Ausfilm Members	148	59.86%	559
16/05/2014	AUSFILM & DFAT ANNOUNCE SHANGHAI INTERNATIONAL FILM FESTIVAL MISSION June 14th - 17th 2014	Ausfilm Members, Aust Producers & Chinese Contacts	313	63.79%	702
26/05/2014	REGISTRATION REMINDER: AUSFILM & DFAT SHANGHAI INTERNATIONAL FILM FESTIVAL MISSION June 14th - 17th 2014	Ausfilm Members	147	44.90%	303
30/05/2014	Ausfilm May Australian Screen Industry News	Aust./Int. Contacts	4590	66.31%	3044
30/05/2014	Email Blast: ALL THIS MAYHEM	UK Contacts	343	28.57%	435
13/06/2014	Ausfilm June Member News	Ausfilm Members	146	47.92%	216
13/06/2014	Australian Screen Industry Shines with Record Presence at the 17th Shanghai International Film Festival	Ausfilm Members	145	54.17%	226
30/06/2014	Ausfilm June Australian Screen Industry News	Aust./Int. Contacts	5333	39.48%	3576

9.2
APPENDIX 2: WEBSITE VISITS

AVG. VISIT DURATION			
MONTH	JULY - JUNE 2013	JULY - JUNE 2014	CHANGE
July	90.0	126.6	41%
August	109.8	131.2	19%
September	118.6	139.2	17%
October	102.7	141.8	38%
November	95.4	118.0	24%
December	104.3	113.1	8%
January	134.9	128.3	-5%
February	116.5	117.7	1%
March	123.1	123.9	1%
April	116.5	130.0	12%
May	134.1	130.0	-3%
June	101.6	154.5	52%
Average	112.3	129.5	15%

BOUNCE RATE			
MONTH	JULY - JUNE 2013	JULY - JUNE 2014	CHANGE
July	63.9%	59.2%	-7%
August	61.5%	59.5%	-3%
September	59.1%	56.3%	-5%
October	60.7%	56.0%	-8%
November	60.7%	60.0%	-1%
December	61.4%	57.9%	-6%
January	61.6%	54.4%	-12%
February	55.7%	57.6%	3%
March	58.8%	56.9%	-3%
April	60.9%	57.0%	-6%
May	59.2%	56.3%	-5%
June	60.1%	52.5%	-13%
Average	60.3%	57.0%	-5.4%

PAGES/SESSION			
MONTH	JULY - JUNE 2013	JULY - JUNE 2014	CHANGE
July	2.00	2.50	25%
August	2.33	2.51	8%
September	2.52	2.61	3%
October	2.46	2.58	5%
November	2.44	2.57	5%
December	2.32	2.65	14%
January	2.39	2.76	15%
February	2.66	2.57	-3%
March	2.51	2.70	7%
April	2.46	2.72	11%
May	2.46	2.64	7%
June	2.42	2.91	20%
Average	2.41	2.64	9%

PAGEVIEWS			
MONTH	JULY - JUNE 2013	JULY - JUNE 2014	CHANGE
July	2849	4603	62%
August	4886	5050	3%
September	5389	4715	-13%
October	6388	5290	-17%
November	4727	4406	-7%
December	3438	3993	16%
January	4561	5378	18%
February	4879	5316	9%
March	4391	7174	63%
April	4945	6462	31%
May	4796	6249	30%
June	4102	6185	51%
Average	4612.58	5401.75	21%

9.0 APPENDICES

9.2 APPENDIX 2: WEBSITE VISITS CONT.

SESSIONS			
MONTH	JULY - JUNE 2013	JULY - JUNE 2014	CHANGE
July	1427	1843	29%
August	2098	2011	-4%
September	2136	1807	-15%
October	2594	2049	-21%
November	1937	1712	-12%
December	1484	1507	2%
January	1909	1952	2%
February	1833	2068	13%
March	1746	2658	52%
April	2012	2374	18%
May	1947	2367	22%
June	1693	2127	26%
Average	1901.33	2039.58	9%

9.3 APPENDIX 3: AUSFILM LA EXECUTIVE MEETINGS

EXECUTIVE	TITLE	COMPANY
Peter Graham	Prncipal	120 DB Films
Ali Jazayeri	Three Points Capital	3 Points Capital
James Filippatos	VP, Global Public Policy	ABC Studios
Gary French	SVP Production	ABC Studios
Ram Zekirovski	Producer	Adie Productions
Tegan Cheung	Producer	Adie Productions
Christina Reynolds	Production and Development Executive	Amazon Studios
Lisa Pagnanelli	Manager Studio Operations	AMC Networks
Alastair Binks	Executive	American Australia Association
Jason Lust	EVP, Development	Animal Logic

9.3 APPENDIX 3: AUSFILM LA EXECUTIVE MEETINGS

EXECUTIVE	TITLE	COMPANY
Jason Bath	Executive Producer	Animal Logic
Paul Butterworth	Executive Producer	Animal Logic
Mike Gabrawy	Chief Creative Officer	Arclight Films
Jake Kurily	VP, Motion Pictures and Television	Atlas Entertainment
Barb Held	Program Director	Australia Week
Kathryn Deyell	Director of Public Diplomacy	Australian Consulate General
John Brenton	Vice-Consul	Australian Consulate General
Karen Lanyon	Australian Consul-General	Australian Consulate General
Damian Trehwella	CEO	Australian Film Institute
Michael Kelleher	Executive	Australians in Film
Brin Lukens	Executive	Awesomeness TV
Brady Connell	Executive	Base Camp Films
Aaron Cooke	Line Producer	BBC
Jane Tranter	Line Producer	BBC
Seth Renshaw	Development Executive	Benaroya
Ben Stillman	Creative Executive	Black Bear Pictures
Teddy Schwarzman	Principal	Black Bear Pictures
Stephanie Wilcox	Director of Development	Bold Films
Ross Saxon	Executive	Braven Films
Dan Kagan	Director of Development	Break Media
Cathy Han	Vice President	Brilliant International Group
Jess Conoplia	Consultant	British Film Commission
David Parker	Producer	Cascade Films
Kristina Ceyton	Producer	Causeway Films
Sara Risher	President/Producer	Chick Flicks
Mike Flavin	Director of Development	Cider Mills Pictures
Stephen Emery	Development and Production Executive	Circle of Confusion
Jario Alvarado	Manager	Circle of Confusion

9.0 APPENDICES

9.4 APPENDIX 4: ORGANISATION CHART



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	2014
Elected Corporate Member	Tony Clark	Rising Sun Pictures	2012	2015
Elected Corporate Member	Lynne Benzie	Village Roadshow Studios	2011	2014
Elected Corporate Member	Zareh Nalbandian	Animal Logic	2012	2015
Elected Corporate Member	Caroline Pitcher	Iloura/DDP Studios	2013	2016
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	Tracey Vieira*	Screen Queensland		
Screen Agency Board position	Fiona Cameron	Screen Australia		
BOARD OBSERVERS:				
Federal Government Board Observer	Caroline Fulton	Ministry for the Arts		
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		

*Tracey Vieira joined the board as CEO Screen Queensland replacing Bryan Lowe, February 2014.

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 29 AUGUST 2014**

1. The Committee is comprised of:
Maureen Barron, Chair
Jenni Tosi
Catherine McDonnell *
Debra Richards, Secretary

(*Catherine McDonnell ceased to be a member of the Committee upon her resignation from the Ausfilm Board, June 2014)

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 2013 – 30 June 2014.
4. During that period the Committee met at the following times:
21 August 2013; 17 February 2014; 30 April 2014.
5. The Committee considered the following matters during that period:
 - draft audited statements for the prior year;
 - budget and financial reports for the current year;
 - financial and bookkeeping systems;
 - Austrade agreement;
 - OFTA/MFTA reports; and
 - budget for the coming year.

MAUREEN BARRON
Chair

