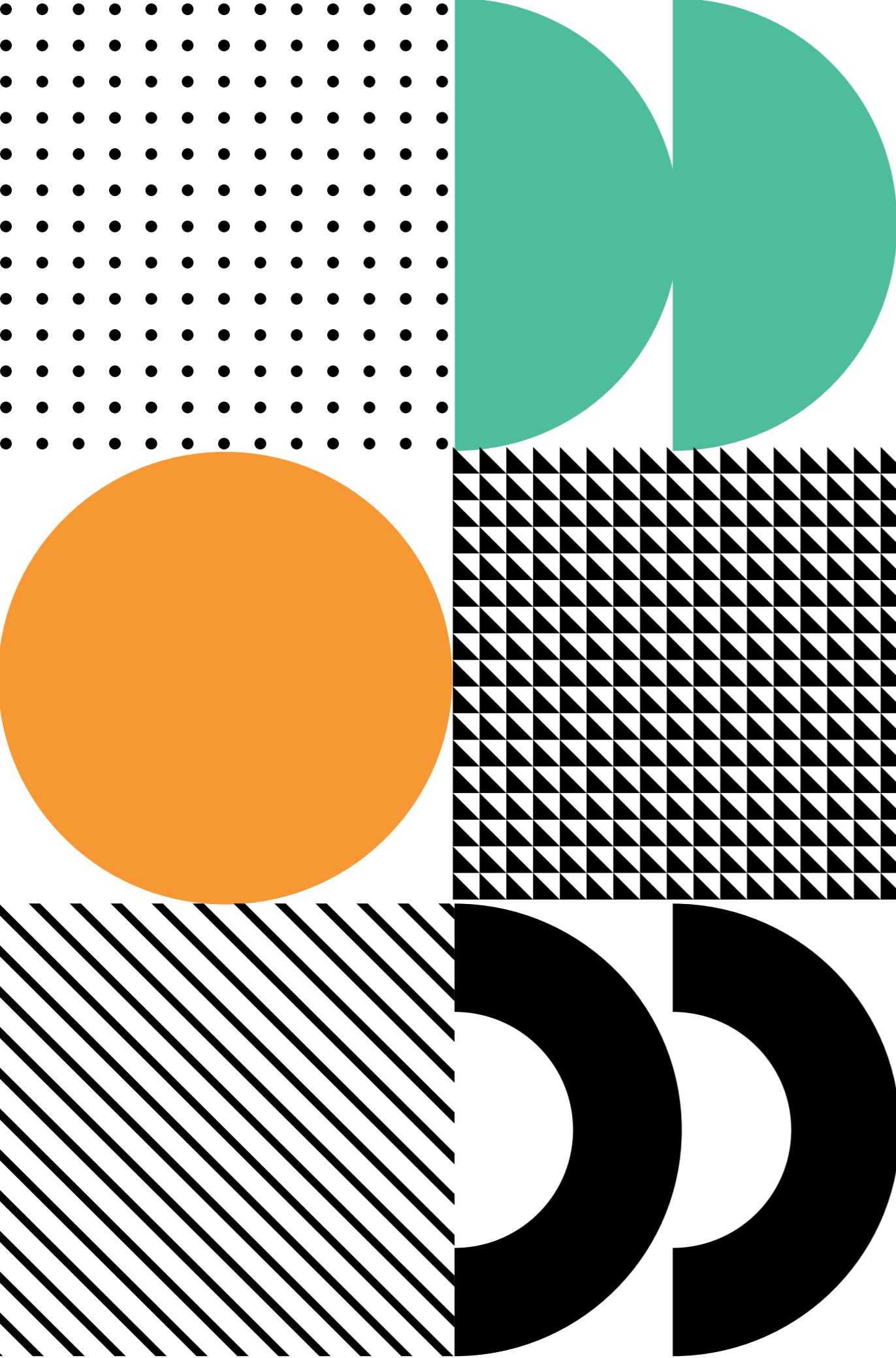


# AUSFILM

**ANNUAL REPORT 19/20**



CONNECTING FILMMAKERS WORLDWIDE TO AUSTRALIA



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# WHAT WE DO

For nearly 30 years, Ausfilm has supported international filmmakers to help them find what they need in Australia to bring their productions to life and to connect them to Ausfilm members, Australia's state and federal government screen agencies, crew and talent.

Ausfilm's purpose is to maximise the amount of international production spend in Australia and enable Ausfilm member businesses and the Australian screen industry to flourish and grow. All of our activities are motivated by this purpose.

Ausfilm is a unique partnership between private industry and government. This partnership comprises Australia's federal and state governments, the major studio complexes, production service providers and leading post, visual effects, animation and sound/music studios.

Ausfilm markets Australia's Screen Production Incentive Scheme, which comprises the Location Offset; the Location Incentive; the PDV (post, digital and visual effects) Offset and Producer Offset. Ausfilm also promotes Australia's diverse locations; sound stages; post-production and visual effects companies; screen service companies and award-winning filmmaking talent, in front of and behind the camera.

Ausfilm is supported by the Australian Government through the Office for the Arts in the Department of Infrastructure, Transport, Regional Development and Communications and its membership of 51 Australian screen service companies.

Ausfilm's head office is based in Sydney and our subsidiary organisation, Ausfilm USA Inc. is based in Los Angeles. Ausfilm USA Inc. is incorporated in California and is governed by a Board of Directors.

## OUR PURPOSE

To maximise the amount of international production spend in Australia

## OUR STRATEGIC DIRECTIONS

1. Secure opportunities and enable growth of the Australian screen industry
2. Engage and promote Ausfilm members to the global market
3. Ensure an operationally sound and efficient organisation

# OUR YEAR IN NUMBERS

## ECONOMIC & PRODUCTION ACTIVITY

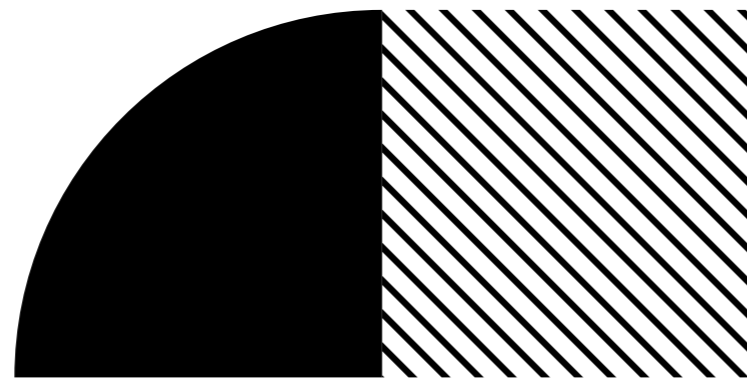
**\$3000**  
**MILLION\***

ESTIMATED TOTAL  
DIRECT FOREIGN  
INVESTMENT 2019/20

\*Based on date of commencement and does not take into account the impact caused by Covid-19

**6**

INTERNATIONAL  
PHYSICAL  
PRODUCTION  
PROJECTS  
ATTRACTED



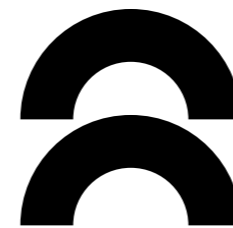
INTERNATIONAL  
POST, DIGITAL  
& VFX  
PROJECTS  
ATTRACTED

**61**

## SALES LEADS

**122**

USA INTRODUCTIONS  
FOR AUSFILM  
MEMBERS, AUSTRALIAN  
PRODUCERS AND  
INDUSTRY  
PROFESSIONALS



INTERNATIONAL  
PROJECTS TRACKING

**107**

NEW PROJECT LEADS

**86**

## AUSFILM'S GLOBAL PRESENCE

### USA, CANADA, CHINA

**159** US MEETINGS  
WITH STUDIO  
EXECUTIVES &  
PRODUCERS

**4** MAJOR INTERNATIONAL  
AUSFILM-HOSTED OR  
CO-HOSTED EVENTS

### MARKETING & COMMUNICATIONS

**4** GLOBAL MARKETING CAMPAIGNS  
**26** GLOBAL DIGITAL CLIENT CAMPAIGNS  
**120** BLOG POSTS PROMOTING  
AUSTRALIA'S SCREEN INDUSTRY

### AUSFILM MEMBERSHIP

**4** NEW CORPORATE MEMBERS

**51** MEMBERS:

**8** FEDERAL, STATE & LOCAL AGENCIES  
**30** CORPORATE MEMBERS  
**13** PLATINUM MEMBERS

### MEMBER ENGAGEMENT

**118** MEMBER ENGAGEMENT MEETINGS IN  
AUSTRALIA & USA  
**28** PROSPECTIVE MEMBER PITCHES

# MESSAGE FROM THE CHAIR



This time last year, the thought of the world we are currently living in would have been unimaginable. In the past six months, we have experienced one of the most extraordinary and disruptive periods in living history. Along with the rest of the world, Australia is now dealing with the uncertainty and complexity of the second wave of the COVID-19 virus - with all of the attendant health, economic and social issues the resolution of which will determine our futures.

Against this backdrop, Ausfilm recently welcomed the decisions and announcements of the Minister for Communications, Cyber Safety and the Arts, and the Prime Minister boosting the Location Incentive program by an additional AU\$400 million and extending until 2026/27. While this was not the permanent increase to the Location Offset which Ausfilm has long advocated, it is a significant investment in the sector. It demonstrates that the Government recognises the important role screen production plays in the economy, and in particular, the role it can play in driving job growth across the creative sector and in Australia's economic recovery from the COVID-19 pandemic. This funding will enhance Australia's competitiveness in the short to medium term and is a useful building block towards the stability and certainty a permanent increase to the Location Offset would provide.

As for all businesses, the pandemic has had an effect on Ausfilm, but I am pleased to report that the organisation has been better placed than most to accommodate the changes necessary thanks to the support it receives from the Australian Government. The payment of the 2020/21 grant in full during the 2019/20 financial year meant there were no solvency issues for the Board to consider. At the commencement of the pandemic, the Ausfilm team immediately developed, and the Board approved, a business continuity strategy. The Ausfilm Risk Matrix and other policy documents were reviewed by the Finance, Audit and Risk Committee and approved by the Board, and have continued to provide a strong governance framework for the organisation.

The pandemic caused the cancellation of events planned to be held during the year in the USA and China, as well as both offices closing, and staff moving to remote working arrangements. There has been a partial return to the office of the Sydney staff on a staggered basis, but the Los Angeles office remains closed for the foreseeable future.

Although this changed the way that Ausfilm undertook some of its marketing activities, the Ausfilm team were quick to pivot and managed to maintain ongoing engagement with clients, keeping them informed of the ongoing situation and opportunities in Australia. Research and advocacy work continued, building on the activities in the first half of the year, replacing face to face meetings with virtual advocacy that has been rewarded.

The continued support of our members and industry partners has been deeply appreciated throughout this period.

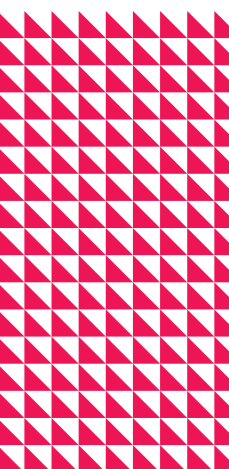
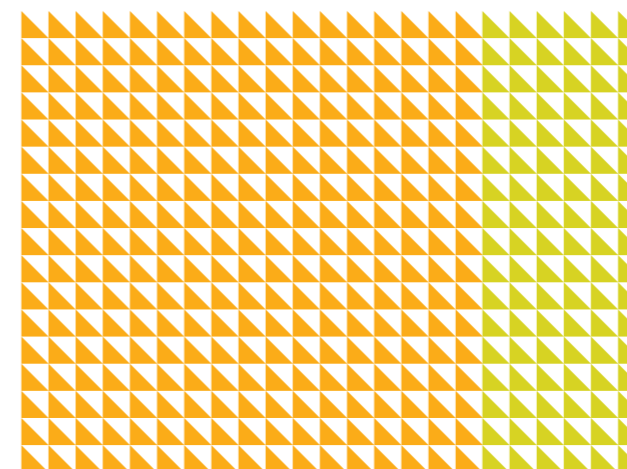
The Board met six times during the 2019/20 year, and have been available at short notice during this disruptive period to provide support to the team, and advocacy for the sector. I want to thank my deputy Chair Zareh Nalbandian, Audit and Risk Committee Chair Caroline Pitcher and the entire Board for their service and contribution during the year. It is a highly collaborative and hardworking team who worked together to ensure that we could appoint Kate Marks seamlessly to the position of CEO on the departure of Debra Richards.

A number of new members joined the Board this year - John Hughes and Nerissa Kavanagh were elected as Corporate Board Members, while Kylie Munnich, Kate Croser and Grainne Brunson joined as Screen Agency Board Members. They have already made significant contributions to the Board. One Corporate Member Board position becomes available as Lynne Benzie's three-year term expires at the 2020 AGM and she is eligible for re-election.



I want to especially acknowledge, and thank, Kate Marks, and the dedicated staff at Ausfilm for their passionate and consistent commitment to the industry. I have had the benefit of working closely with Kate since she was appointed CEO in September 2019, and have seen the great impact of her unflappable, knowledgeable and generous leadership while she relocated to the Sydney office, ready to lead the organisation through this most unusual and challenging year.

**Sam Mostyn,**  
Chair





# MESSAGE FROM CEO



Every year typically has a few defining moments. However, the past financial year had significant world-changing events. It was certainly not what we expected when we developed our strategic plan for 2019/2020 last July. The devastation caused by the bushfires across the eastern states of our country followed immediately by the global health and economic impact of the COVID-19 pandemic brought inconceivable challenges to our members' businesses and the global film and television industry.

The 19/20 financial year was set to be a busy one for international production activity in Australia. Combined with a number of large-budget internationally financed Australian films, Australia was close to capacity when COVID-19 struck, forcing productions to shut down across the country and indeed around the world.

The country was experiencing an uptick in production activity as a direct result of the Australian Government's Location Incentive fund, introduced in 2018. Marvel Studio's *Shang-Chi and The Legend of the Ten Rings* was shooting in New South Wales with *Thor: Love and Thunder* set to follow. Netflix's Original TV series, *Clickbait* was filming in Victoria with Paramount Television's series *Shantaram* due to restart and Dick Cook Studios' two feature films, *The Alchemyst* and *The Ranger's Apprentice* slated for production in early 2021. Large budget Australian produced projects were filming across Australia with New Line's *Mortal Kombat* having finished shooting in South Australia in late 2019 and Warner Bros. *Untitled Elvis* biopic in pre-production in Queensland. The increased activity in the past 12 months made the impact of the pandemic even harder on many businesses, causing massive disruption to the pipeline of work and curtailing the momentum created.

In addition to the above productions shooting in Australia, the 2019/20 financial year saw 61 film and television productions undertake post and visual effects work with Australian businesses including many of our visual effects, post, sound and music production members.

On the back of the advocacy success of 2018/2019 and the inclusion of SVOD platforms for both the Location and PDV Offsets, it was particularly gratifying to see the immediate impact with Netflix's *Clickbait* shooting in Victoria, and post and VFX work for two Netflix series *Cowboy Bebop* and *Battle Kitty* and three Amazon projects: *The Boys* (Season 2); *Treadstone*; and *The Dark Tower*.

Ausfilm welcomed three new corporate members. Contrarian Group; Dave Enterprises; Supervixen; along with Industrial Light and Magic as a new Platinum Member.

Ausfilm continued to promote Australia internationally as a competitive, highly skilled and attractive destination for filming and post-production and our members as the "best of the best" screen service businesses in Australia. Our strong presence in the US market continues with our Los Angeles office under the leadership of Executive Vice President International Production, Erin Stam. This combined with our strategic marketing initiatives led by our Director of Marketing and Industry Partnerships, Rachelle Gibson, ensure we are continuing to position Australia as the preferred destination for international filmmakers.

Ausfilm Week 2019 saw the largest delegation of Ausfilm members on record visit Los Angeles for targeted business events. Also our seventh publication *The Locations Issue* put a spotlight on Australia's diverse and photogenic locations with a focus on the resurgence of international television activity across the country.



We continue to leverage increased promotional opportunities through our partnerships with government and screen industry organisations such as G'DAY USA and Australians in Film. We value our partnership with Screen Australia and the state screen agencies across Australia and thank Australia's Consul General in Los Angeles, Chelsey Martin, and her team for the ongoing and generous support of Ausfilm and our members. We also thank the Australian Embassy in Beijing for partnering with us on our ongoing promotional activities in China.

We are extremely appreciative of the continuing support and our relationship with the Minister for Communications, Cyber Safety and the Arts, The Hon. Paul Fletcher, as well as the invaluable support of the screen sector team within the Office for the Arts led by Stephen Arnott and Caroline Fulton.

Our team and Board continued to advocate on behalf of the membership for a permanent increase to the Location Offset. So Ausfilm, its membership and Australian crews warmly welcomed the announcement made by the Prime Minister on 17 July 2020, of an additional AU\$400 million in funding to the Location Incentive.

This funding will guarantee a pipeline of international production is secured for Australia, creating significant work opportunities for Australians and investment to Australian screen businesses and our economy. We look forward to reporting on its success over the next 12 months and beyond.

In keeping with the theme of change this past financial year Ausfilm farewelled the previous CEO Debra Richards, after eight and a half years, in August and in December 2019, after 11 years, Director of US Production, Michelle Sandoval. We welcomed EVP of International Production, Erin Stam, into our LA office and Research & Membership Officer, Olivia



Locascio, into the Sydney office. Of course, I was delighted to take up the CEO role, returning from Los Angeles to Sydney in February this year.

I wish to thank our Chair, Sam Mostyn, and the Ausfilm Board for their ongoing counsel, leadership, and support.

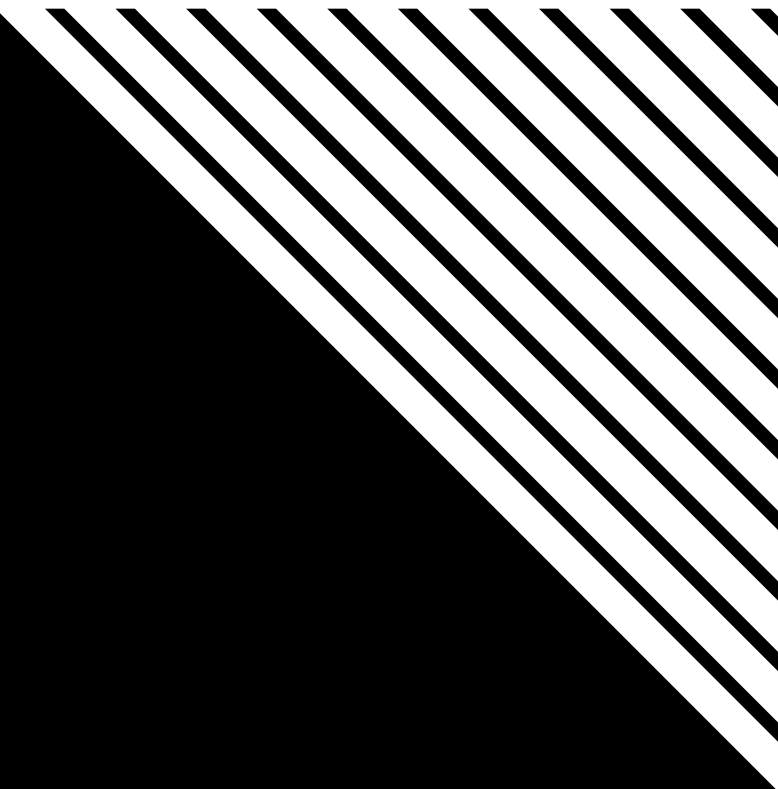
I would also like to thank and acknowledge the Ausfilm team for their incredible hard work and unwavering commitment to Ausfilm and its membership during this challenging and unprecedented period. Erin Stam and Vivien Flitton in Los Angeles; Rachelle Gibson, Nick Herd, Annie Lucas, Vanessa Klingler, and Olivia Locascio in Sydney.

Finally, special thanks to our membership of 51 screen businesses for your continued engagement over the past year. As we start the second half of 2020 and move into 2021, Ausfilm remains committed as ever to supporting your businesses, advocating on the screen sector's behalf and promoting the outstanding capabilities of the ever-talented, inspiring and innovative Australian screen industry.

**Kate Marks**  
CEO



# THE IMPACT OF COVID-19



The impact of COVID-19 has been felt significantly across all aspects of the film and television sector. International productions, *Shang-Chi and the Legend of the Ten Rings* (Marvel Studios) and *Clickbait* (Netflix) shut down in March and *Thor: Love & Thunder* (Marvel Studios), *Shantaram* (Paramount Television), *The Ranger's Apprentice* and *The Alchemyst* (Dick Cook Studios) have been delayed. The shutting of these productions and of almost all domestic drama production caused significant job losses for crew and a ripple effect throughout the post, visual effects and production service sectors. Ausfilm members whose businesses rely on physical production felt the impact immediately, in particular the studio and equipment facilities and travel companies. The latter of which have unfortunately seen significant job losses and large numbers of staff being stood down.

The introduction of JobKeeper and the adaption to remote working helped Ausfilm's visual effects and post-production members to keep working on projects that had completed physical production. However, these companies expect to see a greater impact in the latter part of 2020 and early 2021, which will continue until there is a return to physical production globally.

The progress Australia has made on the health front focussed attention on the country as a potential destination for projects wishing to quickly commence production as the US and other territories grappled with the continuing impact of the pandemic. Ausfilm received a significant increase in production inquiries starting in May, as a result of this. With the Location Incentive grant almost fully allocated by early 2020, the issue remained that Australia still needed a competitive screen incentive to secure this work to Australia. Consequently, Ausfilm continued its advocacy to the Australian Government to increase the Location Offset

or in the short term top-up the Location Incentive grant. In mid-July, the Australian Prime Minister and Minister for Communications, Cyber Safety and the Arts announced the addition of AU\$400m to the Location Incentive grant administered by the Office of the Arts. This was welcome news for Ausfilm members and Australia's international film and television clients.

## AUSFILM OPERATIONS

The Ausfilm team in both Sydney and Los Angeles started working remotely from 16 March, with a staged return to the Sydney office from 29 June. Our Los Angeles office will remain closed until it is safe to reopen.

Financial systems and information systems remained secure during the remote working period. The team also took the opportunity to review and update all operational manuals and to put into place a Business Continuity Plan, approved by the FAR Committee and the Ausfilm Board.

There were also significant changes to Ausfilm's international events in the first half of 2020. Partner with Australia which was due to take place in Los Angeles from 27-30 April, was cancelled. The Australia China Film Industry Exchange due to take place in Beijing, was also cancelled for June 2020, however DFAT financially supported Ausfilm to curate and distribute content promoting Ausfilm members and Australian locations in Mandarin via DFAT's Chinese social media channels.

Ausfilm Week Los Angeles scheduled for 25-30 October 2020, has also been postponed due to COVID-19. However, at the time of this report, plans are underway to host Ausfilm virtual events to continue to promote Australia and Ausfilm members to the US industry.

With the hope of holding in-person events again in 2021,

the team is exploring options for a larger event in the first half of 2021.

With all in-person events currently on hold, Ausfilm held a series of webinars for members. In the new financial year, the team will host Ausfilm Presents: Screen Innovators, an in-conversation series for members with international clients which will include a diverse range of topics and speakers. The first speaker secured was Victoria Alonso, EVP Production at Marvel Studios.

# CONNECTING WITH CLIENTS

## AUSFILM STRATEGIC DIRECTION 1:

Secure opportunities and enable growth of the Australian screen industry

### GLOBAL EVENTS & MARKETS

#### 44TH TORONTO INTERNATIONAL FILM FESTIVAL, CANADA

5 - 15 September 2019

Attending TIFF for the eighth year continues to provide Ausfilm with the opportunity to connect with global filmmakers travelling to one of the biggest film festivals in the world with a significant global industry presence.

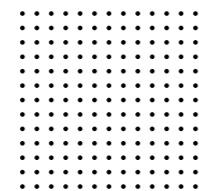
Ausfilm continued its partnership with Screen Australia and co-hosted an exhibition booth offering a central destination at the Festival Industry Centre for Screen Australia, Ausfilm, and participating Australian talent, to host meetings. Screen Australia hosted their annual Australia networking drinks which provided an opportunity to network with a wide-ranging international film group.



#### THE POWER OF INCLUSION SUMMIT, NEW ZEALAND

3 - 4 October 2019

The NZ Film Commission in partnership with the Walt Disney Company hosted the inaugural Power of Inclusion Summit in Aotearoa in early October. Ausfilm's Director of Marketing and Industry Partnerships represented Ausfilm at this summit and connected with Australian and New Zealand producers and international guests.



#### AUSFILM WEEK, LOS ANGELES

20 - 25 October 2019

The purpose of Ausfilm Week Los Angeles is to create and strengthen relationships between Ausfilm members and key clients in Los Angeles through targeted business networking events to encourage international production activity in Australia, as well as work opportunities for our member businesses.

Member attendance for our 11th annual Ausfilm Week was the largest to date, with 30 companies and 44 representatives from Australia and Los Angeles-based members. A series of events were held over the week, including the launch of Ausfilm's annual publication - *The Locations Issue*; Ausfilm Member Freshman Orientation; the annual VFX and Post networking event; and a session on the Australian Screen Production Incentives. At the eighth annual Australians in Film Awards Gala & Benefit Dinner, the Ausfilm International Award was presented to Bill Draper, President of Worldwide Physical Production, Warner Bros. Pictures, a long time supporter and partner with Australia's screen industry.

#### Marketing Mix

- 4 x Client digital invites
- Ausfilm gift bag containing merchandise: Make it in Australia zippered tote, Make it in Australia towel
- Ausfilm printed magazine
- Ausfilm printed Incentives Factsheet
- 6 x banners promoting international films completed in Australia
- Showreel presented at four client events
- Ausfilm.com website event page launched after the events
- Powerpoint presentation for Incentives Breakfast event
- Branded Ausfilm screen for Jill Bilcock screening
- Promotion of members at Ausfilm Week across social media.



Ausfilm Week Incentives Breakfast event



#### AUSFILM VFX IT IN AUSTRALIA EVENT, LOS ANGELES

29 January 2020

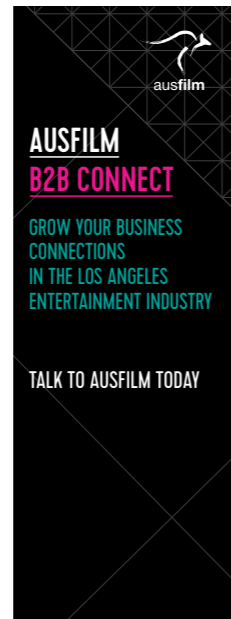
To coincide with the 18th annual Visual Effects Society Awards, Ausfilm hosted a networking event for VFX clients and Ausfilm members in Los Angeles for the awards. Thirty Ausfilm members attended along with over 40 international VFX supervisors, producers and executives.

#### Marketing Mix

- Digital invite direct to clients
- Signage
- Ausfilm magazine
- Ausfilm website page launched after the event.







### AUSFILM B2B CONNECT

Ausfilm's B2B Connect fee for service program to support Australian producers and production companies with business connections in the US market continues to grow from strength to strength. This year, Ausfilm launched a targeted marketing campaign to Australian producers to promote the initiative.

#### Business Objectives

- To connect US producers to potential Australian partners to drive more production to Australia
- With increased market demand, continue to deliver an affordable and tailored meeting service for Australian producers/production companies looking to expand their Los Angeles business connection outreach
- To cover the costs of Ausfilm's time and IP, and raise revenue for the organisation, outside its federal government grant, through this program.

Ausfilm launched a targeted campaign to Australian based producers in the month leading up to the annual Screen Producers Australia conference: SCREEN FOREVER in November 2019. The campaign included paid, owned and earned media with a focus on customer acquisition, re-engaging existing customers and conversion of new customers. Ausfilm hosted a B2B Connect branded meeting area at the conference, hosted an Ausfilm member and Australian producer networking event and distributed marketing materials promoting the service.

#### Marketing Mix

- Three days at SCREEN FOREVER B2B Connect branded delegate lounge area
- Roundtable session at SCREEN FOREVER with producers
- Signage used at SCREEN FOREVER
- Ausfilm member & producer Melbourne mixer event
- A5 printed promotional flyer
- A4 printed sales brochure
- Advertising on the SCREEN FOREVER website, app and on screen at the conference
- Full page advert in *Inside Film* (IF) to coincide with SCREEN FOREVER in November
- Website promotion via IF.com.au
- EDM promotion via IF's newsletter
- Ausfilm digital campaign to a targeted list of Australian producers.

#### Metrics

The Ausfilm team achieved 92% of their sales goal for the 2019-2020 fiscal year and were on track to hit the target when COVID-19 struck.

### AUSTRALIAN FAMILIARISATION PROGRAM

The Australian Familiarisation Program is a means by which Ausfilm can promote Australian capacity and capability by inviting producers and executives to Australia to meet with members and scout locations. Ausfilm funds the international and domestic travel costs, and on-the-ground costs are funded by state government screen agency members. Most often these visits are associated with a project that has a serious consideration of filming or completing post-production/VFX/sound/music in Australia.

#### Universal Pictures

9 - 21 July 2019

A production team scouted South Australia and Victoria for a mid-range budget feature film being developed for Universal.

#### Netflix

February 2020

A Director of Physical Production & International Originals from Netflix visited Australia in January/February, visiting New South Wales, South Australia and Victoria. This was not an Ausfilm funded Australia familiarisation scout, however, as the gateway to the Australian screen industry and Ausfilm's long standing relationship with Netflix, we were able to assist the executive with meeting Ausfilm members across three states including screen agencies.



Blackbird VFX, Alt. VFX and Netflix

Since 2013 - the following productions filmed in Australia as a result of Ausfilm's familiarisation tours:

**Unbroken (2013)**

**The King's Daughter (2013)**

**The Light Between Oceans (2014)**

**Alien: Covenant (2014)**

**Hacksaw Ridge (2015)**

**The Leftovers (2016)**

**Tomb Raider (2016) - substantial VFX**

**Bleeding Steel (2017) (unofficial scout)**

**Preacher Season 4 (2019)**

**Buckley's Chance (2019) (unofficial scout)**

**The Whistleblower (2019)**

# AUSFILM PARTNERS



## G'DAY USA

25 - 27 January 2020

Ausfilm continued its sponsorship of the G'DAY USA program. Due to the horrific bush fires across Australia in December and January, the annual Gala held in Los Angeles pivoted to provide support to bushfire relief efforts and to thank US partners and industry for their generous support. Ausfilm again hosted two VIP tables of key US screen industry contacts and members. The Hon. Michaelia Cash, Minister for Skills, Employment, Small and Family Business attended as the government representative.

Ausfilm coordinated an informal roundtable discussion for Minister Cash and Ausfilm VFX members who were able to highlight the importance of the PDV sector and the positive impact it has made on skills, employment and small businesses. The discussion also stressed the importance of a continuous pipeline of production to businesses' ability to make investments into people and infrastructure.

### Partnership Objectives

- Leverage the significant media exposure DFAT's publicity campaign attracts
- Build awareness of Australia's screen industry creatives and talent through the LA based G'DAY USA initiatives and extensive event program
- Support the Australian Government in Ausfilm's primary market.

### Sector

US film and television executives, studio physical production executives, independent producers

### Marketing Mix

- Logo recognition on screen at the Gala
- Promotion via G'DAY USA's social media
- Recognition in G'DAY USA's press releases and website.

## AUSTRALIA CHINA FILM INDUSTRY EXCHANGE

1 - 5 June 2020

As a result of the COVID-19 pandemic, the June mission to Beijing was cancelled in 2020. Ausfilm partner, the Department of Foreign Affairs & Trade, through the Australian Embassy in Beijing made a financial contribution towards translation costs for Ausfilm's annual digital China content campaign.

### Partnership Objectives

- Build awareness via social platforms in the China screen market of Australia's locations, incentives, studios and PDV creatives and facilities
- Maximise soft diplomacy opportunities to encourage collaboration between the two countries.

### Sector

Leading Chinese film and television executives and producers.

### Marketing Mix

- 8 x blog posts for the Ausfilm Annual Mandarin Newsletter to China market - featuring Australia's post, VFX and production activity over the last 12 months
- 5 x Location Spotlight blog posts featuring five Australian states.

### Channel

- DFAT's China based social platforms: Wechat, Weibo
- Ausfilm EDM via Campaign Monitor
- Ausfilm.com/China-site.

### Metrics

Email opens: 31%  
CTR: 13.5%



Mr Bill Draper (Warner Bros.) and family at AiF Awards Gala

## AUSTRALIANS IN FILM

Ausfilm continued to sponsor Australians in Film, the Los Angeles based non-profit film, television and digital content foundation that supports and promotes Australian screen talent and culture in the US. Ausfilm has been an industry partner of this organisation since the early 2000s. Ausfilm is also an industry partner and major sponsor of the AiF Awards and Benefit Gala held during Ausfilm Week, where the Ausfilm International Award was presented to Warner Bros. executive Bill Draper who has worked with and in Australia for the last 20 years.

### Partnership Objectives

- Sponsorship of this organisation provides opportunities to showcase Australian talent (both in-front and behind the camera) to Ausfilm's US clients
- Ensures the Ausfilm team in Los Angeles are connected with emerging and established Australian filmmakers living in Los Angeles
- Ausfilm can regularly promote the opportunities for Australian filmmakers based in Los Angeles to bring post/VFX work or create content back in Australia
- Build awareness of, and provide additional sales leads for, Ausfilm members.

### Sector

Australian creatives working in Los Angeles as well as US film and television executives, studio physical production executives and independent producers.

### Marketing Mix

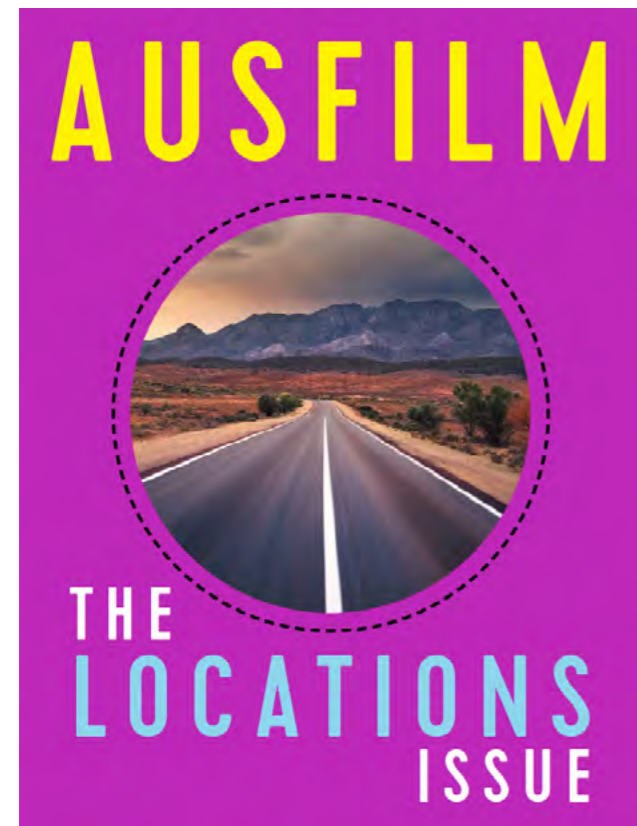
- Award naming rights for International Award
- Logo recognition on screen and digital/print materials at the Benefit & Awards presentation
- Ausfilm Showreel presented at the Benefit & Awards presentation
- Promotion via social media
- Recognition in press releases and website.

### Channel

- AiF website and social media channels
- Ausfilm website and social media channels.

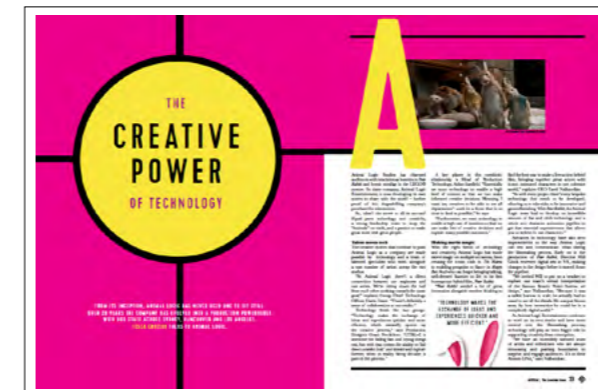


# MARKETING & COMMUNICATIONS



## CAMPAIGN AUSTRALIAN LOCATIONS AUSFILM ANNUAL PRINT & DIGITAL PUBLICATION 2019/20

The 2019 edition featured a variety of diverse Australian locations and how they have been utilised by Hollywood film and television productions. The publication contains a feature article spotlighting the increase in international television activity, as well as focussing on shows that were filming or about to be filmed in Australia. The publication also includes interviews with US executives and Australian producers working with US companies to make the best episodic series on screens now, as well as the locations they used that double for other territories.



## Sales & Marketing Proposition

X Marks the Spot! Australian Locations Leave their Mark on Hollywood

## Campaign Objectives

- Raise awareness of Australia's federal and state screen production incentives
- Market Ausfilm member businesses, their expertise and creativity to motivate clients to engage Australian businesses on their productions
- Raise awareness of Australia's diverse and abundant locations and studios across Australia.

## Marketing Mix

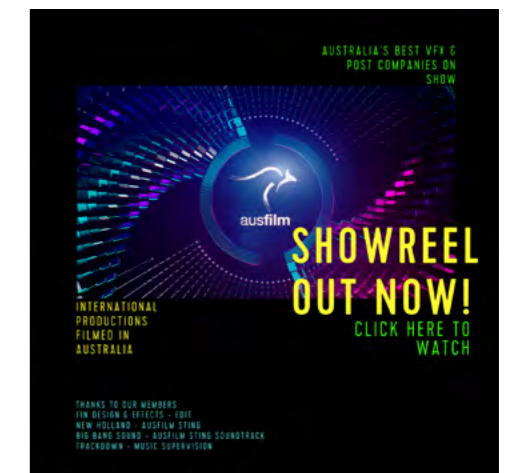
- 800 x Ausfilm Publication Issue No. 7: *The Locations Issue*
- Global EDM promoting the magazine
- Digital flipbook on Ausfilm.com
- Homepage slider promoting the magazine on Ausfilm.com
- Direct mailout with letters from the CEO to Australian stakeholders and government politicians and advisers.

## Distribution

Global

## Metrics

Email opens: 29%  
CTR: 12%  
Top Country Email Opens: USA, UK, Canada and Germany  
LinkedIn Impressions: 2,268



## CAMPAIGN

### AUSFILM MAKE IT IN AUSTRALIA SHOWREEL

Ausfilm's latest showreel showcases Ausfilm member's VFX and post work as well as trailers from productions that have physically filmed in Australia. Thanks, and acknowledgement to Ausfilm members: Fin for editing the showreel; New Holland for creating a new elegant sting for use across all of Ausfilm's video content; Big Bang Sound for creating a beautiful Australian nature themed soundtrack for the sting; and Trackdown for providing publishing services for the Australian music track for the showreel montage.

## Sales & Marketing Proposition

Make It In Australia

## Campaign Objectives

- Raise awareness of Australia's federal and state screen production incentives
- Market Ausfilm member businesses, their expertise and creativity to motivate clients to engage Australian businesses on their productions.

## Marketing Mix

- 45 second sizzle reel
- 3.15 minute full showreel
- EDM promoting the showreel
- Youtube and social media roll out

## Distribution

Global

## Metrics

Email opens: 29%  
CTR: 12%  
Top Country Email Opens: USA, UK, Canada and Germany  
LinkedIn Impressions: 1,823



## CAMPAIGN

### PREACHER S4 FINAL SEASON SHOT IN AUSTRALIA

In partnership with Film Victoria, a digital campaign was launched promoting Sony Television and AMC's final season of *Preacher* that filmed in Victoria. The production was supported by the Australian Government's Location Offset and Incentive and by the Victorian Government through Film Victoria. Ausfilm members who contributed their services include Film Victoria, Docklands Studios Melbourne, Fin, Stage and Screen, Resin and Panavision.

#### Sales & Marketing Proposition

To the end of the World - *Preacher's* final season shot in Australia

#### Campaign Objectives

- Celebrate and thank the Australian Government, the Victorian Government and the NSW Government (Screen NSW PDV Offset) for their continuing support of the Australian Government and state incentives programs
- Raise awareness in the Australian Government of the economic, jobs, skills and training opportunities from international production filming in Australia
- Promote Victorian locations, Docklands Studios Melbourne and Ausfilm members who delivered work on this series to motivate global production industry enquiries and production leads
- Showcase the visual effects completed by Ausfilm members Fin and Resin.

#### Marketing Mix

- EDM targeted distribution to global database
- Website post
- Film Victoria cast and crew interview hosted on Ausfilm website.

#### Distribution

Global

#### Metrics

Email opens: 7.6%

CTR: 28.90%

Top Country Email Opens: USA, UK Canada and Hong Kong

Facebook Reach: 1,200

## CAMPAIGN

### DORA AND THE LOST CITY OF GOLD

Ausfilm launched a digital campaign celebrating the release of Paramount Pictures' feature *Dora and the Lost City of Gold* filmed in Queensland and the Ausfilm members who worked on the film. This coincided with the Minister for Communications and the Arts, The Hon. Paul Fletcher and the Department of Infrastructure, Transport, Regional Development and Communications hosting the screening at Parliament House in Canberra on 17 September 2019 to a full theatre.

Australian companies and Ausfilm members who contributed their services to this film include: Mill Film, Cutting Edge, Fox Lighting, Panavision Asia, Soundfirm and Showfilm Travel Services. The production was attracted to Australia thanks to the support of the Australian Federal Government, investment by the Queensland Government through Screen Queensland and support from the City of Gold Coast's Film Attraction Program.

#### Campaign Objectives

- Celebrate and thank the Australian Government, the Queensland Government, Gold Coast City Council and the South Australian Government (SA PDV Offset) for their continuing support of the screen sector
- Raise awareness in the Australian Government of the economic, jobs, skills and training opportunities from international production filming in Australia
- Promote Queensland, Village Roadshow Studios and Ausfilm members who delivered work on this feature film to motivate enquiries and production leads globally
- Showcase the visual effects completed by Adelaide based member Mill Film.

#### Marketing Mix

- Screening and event at Parliament House in Canberra
- Printed factsheet showcasing the Ausfilm members who provided incentives and services on this production
- Digital factsheet
- Website post
- Youtube interview with the Director James Bobbin and Producer Kristin Burr.

#### Distribution

Global

#### Metrics

Website Views: 1,679

Facebook Reach: 700

LinkedIn Impressions: 3,406



**SCREENING INVITATION**

**DORA**  
THE LOST CITY OF GOLD

IN CINEMAS SEPTEMBER 19

The Hon. Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts invites you and a guest to a preview screening of Paramount Pictures':

**DORA**  
THE LOST CITY OF GOLD

**TUESDAY 17 SEPTEMBER 2019**

PARLIAMENTARY THEATRE  
PARLIAMENT HOUSE, CANBERRA

DRINKS  
6.00 - 6.30PM

SCREENING  
6.30 - 8.30PM

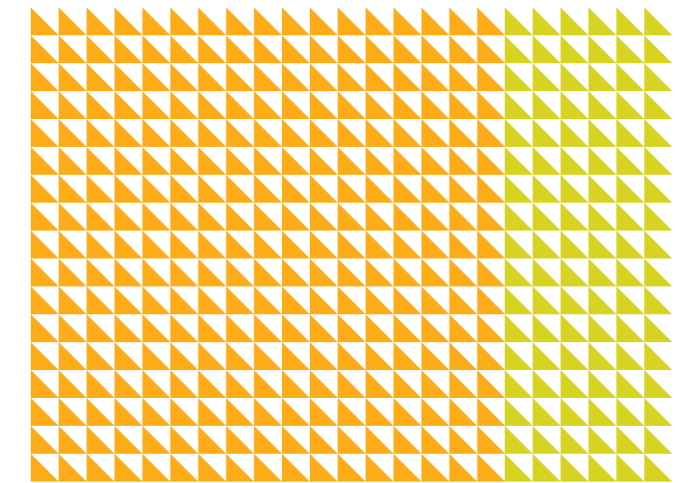
RSVP ESSENTIAL BY FRIDAY 13 SEPTEMBER 2019 TO  
FILMSRSVP@ARTS.GOV.AU

The film was shot at Village Roadshow Studios Australia, on the Gold Coast and on location in Queensland.

Australian companies and Ausfilm members who supported or worked on the film include: Screen Queensland, City of Gold Coast, Cutting Edge, Fox Lighting, Mill Film, Panavision Asia, Showfilm Travel Services, Soundfirm and Village Roadshow Studios Australia.

Having spent most of her life exploring the jungle with her parents, nothing could prepare Dora (Isabela Moner) for her most dangerous adventure ever - High School. Always the explorer, Dora quickly finds herself leading Boots (her best friend, a monkey), Diego (Jeff Wahlberg), a mysterious jungle inhabitant (Eugenio Derbez), and a rag tag group of teens on a live-action adventure to save her parents (Eva Longoria, Michael Peña) and solve the impossible mystery behind a lost city of gold.

*Dora and the Lost City of Gold* is distributed in Australia and New Zealand by Paramount Pictures.



## CAMPAIGN

### BUSHFIRES & AUSTRALIAN FILMING LOCATIONS ARE SAFE

#### Campaign Objectives:

In December and January with bushfires affecting large parts of Australia, video and images of this devastation were beamed around the world. Ausfilm was inundated with clients' concerns and requests for information on what cities and regions were safe to film in. Many towns and areas remained safe and continued to welcome film and television production.

Ausfilm collaborated with the state screen agencies to create a web page outlining areas that were unaffected by fires and available as filming destinations. The list of safe filming locations was updated regularly, and clients were encouraged to contact Ausfilm or Australia's state screen agencies with enquiries.

#### Marketing Mix

- Website page with a regularly updated table of safe filming locations during the fires
- Digital EDM to global clients (included in January newsletter)
- Facebook, Instagram, LinkedIn, Twitter.

#### Distribution

Global

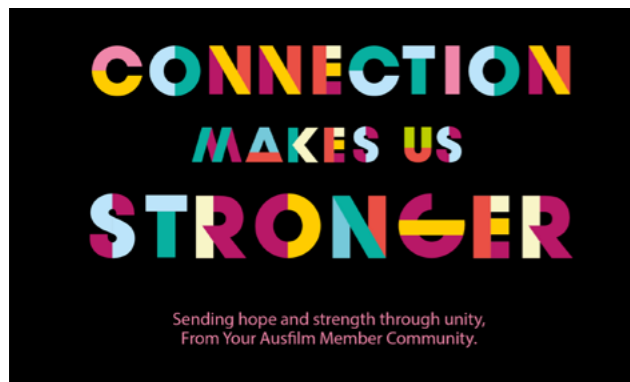
#### Metrics

Website Views: 700

Facebook Reach: 1,200

LinkedIn Impressions: 1,417





**CAMPAIGN**  
**CONNECTION MAKES US STRONGER**

In April, Ausfilm delivered to members a COVID-19 Communications Guide to help them craft messages and content in a COVID-19 climate. The Campaign slogan and artwork was utilised across Ausfilm's digital communications and social media.

**Campaign Objectives**

To connect with clients and show solidarity that Ausfilm, its members and the Australian screen industry are thinking of our global screen partners through this period of uncertainty.

**Campaign Elements**

- Five Questions with Australia's state screen agencies
- #MyYoungerSelf
- Ausfilm Member Missives – what we're reading, listening to, cooking, watching

**Marketing Mix**

- Digital EDM to global clients
- Facebook, Instagram, LinkedIn, Twitter

**Distribution**

Global, Australia, Government

**Metrics**

Email opens: 30%  
Top Country Email Opens: USA, UK, Canada and Germany  
LinkedIn Impressions: 1,239

**CAMPAIGN**  
**DISPATCHES FROM AUSTRALIA'S POST, SOUND, MUSIC & VFX INDUSTRY**

Ausfilm continued with its Post and VFX it in Australia campaign to promote Australian VFX and post/sound/music studios and Ausfilm member services to the global entertainment community.

**Sales & Marketing Proposition**

VFX it in Australia: We're still open for business

**Campaign Objectives**

- Raise awareness of Australia's federal and state screen production incentives
- Raise awareness of the services, expertise and innovation of Ausfilm members
- Connect Ausfilm members to a broad range of clients to motivate them to work with Ausfilm members.

**Marketing Mix**

- Digital EDM to global clients
- Facebook, Instagram, LinkedIn, Twitter

**Distribution**

Global

**Metrics**

Email opens: 36%  
CTR: 13%  
Top Country Email Opens: USA, UK, New Zealand and Canada

**ADDITIONAL GLOBAL MARKETING ASSETS**

Each year, Ausfilm updates information relevant to international filmmakers in a factsheet format. Last year, the team developed a series of guides to add value and support its membership. Ausfilm also produces merchandise for clients in the USA and China as a keepsake and reminder to consider all the benefits of filming in Australia. Below outlines the information factsheets, guides updated or newly developed and merchandise for this financial year delivered to global clients and Ausfilm members.

**Factsheets for Clients**

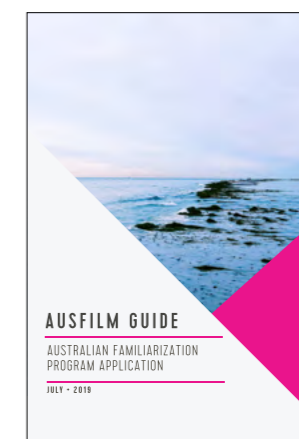
- Australian Federal Incentives
- Australian State & Local Incentives
- Visa & Immigration
- Australian Federal and State Post, Digital & VFX Incentives
- Mandarin Incentives
- Mandarin Visa & Immigration
- Mandarin Member Directory.

**Guides for Members**

- Guide to Pitching Your Company
- Guide to Navigating US Studios & TV Networks
- Guide to the Film Industry in China
- Guide to Code of Conduct & Travel Safety
- Guide to Developing Business Relationships in LA
- Guide to Global Competitive Location Screen Incentives
- Guide to Location Presentations for State Screen Agencies
- Australian Familiarisation Program for Clients
- Australian Familiarisation Program for State Screen Agencies.

**Merchandise for Clients**

- Make it in Australia zippered tote
- Make it in Australia towel



## PUBLIC RELATIONS & MEDIA

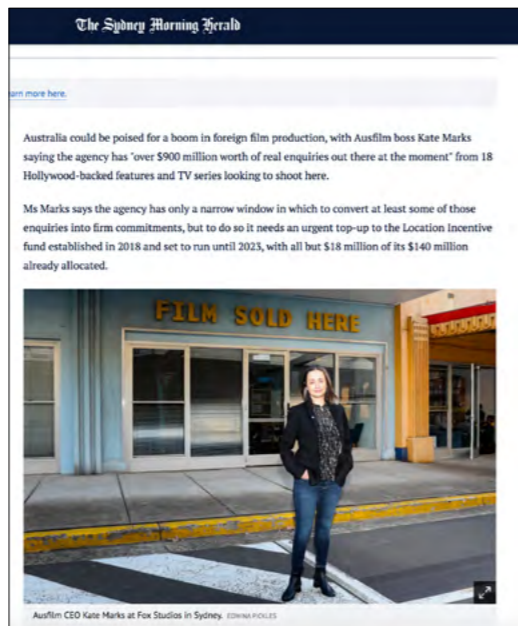
Ausfilm delivered the following press releases to globally promote the attraction of high-profile international productions to Australia, due to the Australian Government's Location Offset and Incentive, as well as staff departures and new recruits.

1. New South Wales Introduces 10% PDV Incentive
2. Direct Foreign Investment – NSW Government Announces ILM opening in NSW
3. *Thor: Love And Thunder* Down Under
4. Australia Welcomes *Shantaram* to Melbourne, Victoria
5. Ausfilm announces new CEO, Kate Marks
6. Docklands Studios Melbourne Expands With Super Sound Stage + Dick Cook Studios Opens
7. Drama Report Reveals Australia As Foreign Production Hot Spot
8. Ausfilm Announces EVP International Production, Erin Stam
9. Australian Screen Industry Releases COVID-Safe Guidelines For Production.

During the pandemic lockdown, Ausfilm developed a 2020 Media and Public Relations Strategy. The objective was to raise awareness within Government and the general public, across Australian media outlets, of the value international productions can offer to the economy, should the Government permanently increase the Location Offset, or in the short term top-up the Location Incentive grant.

Ausfilm worked with communications agency Nixco Communications and pitched a series of stories across Australian national media to support these key messages.

Media interviews were secured with the CEO across the Sydney Morning Herald/The Age, 2GB radio, Sky News, SPA Takeaways, Bloomberg, The Guardian, Daily News, Inside Film, and Vogue Australia.



## DIGITAL MARKETING

### AUSFILM WEBSITE

Ausfilm's website continues to attract new unique users from Ausfilm's target markets because of a solid content marketing strategy that features SEO and informative and engaging content about Ausfilm members' work and services; federal and state screen production incentives; and productions created by Australia's film and television industry. Content includes blog posts, press releases, campaign features and video content. The 19/20 year saw two spikes in unique visitors: July 2019 with 7,643 and February 2020 with 8,200 visitors. The site continues to be a vital portal for international filmmakers to find information about Australia's screen incentives and easily accessible information about Australia's production industry (key crew, talent, studios, locations).

2019/20 Pageviews: 324,578 (includes when one user looks at the website more than once)

2019/20 Users: 76,919 (only counts a user once).

Pageviews are up by 23% compared to 2018/19. Website analytics show a 32% increase in users to the site with 17,650 of these language demographics deriving from the USA, and 3,260 from the UK.

Website sessions increased by 30% over the year compared to 18/19 (the period of time a user is actively engaged with your website), demonstrating more engagement with Ausfilm's content. Ausfilm's bounce rate continues to average around 4% meaning the percentage of visitors who navigate away from the site after viewing only one page is extremely low and users are moving through the website to find more content. This is a direct result of Ausfilm members and screen agencies supplying new and engaging content relevant to Ausfilm's target audience, ensuring users are entertained and informed.

### SOCIAL MEDIA

Ausfilm's social media strategy is focussed on engaging a broader demographic and audience outside of the traditional film and television sector on platforms like Facebook, Twitter and Instagram. The strategy aims to build awareness of the benefits of direct foreign investment and job opportunities into the Australian film and television industry and significant contribution to Australia's economy.

In addition, the Ausfilm marketing team have implemented a strategy to build a following of targeted global film industry executives via LinkedIn. This platform is ideal for business to business marketing, and can therefore generate more sales leads for Ausfilm members and helps us to connect with targeted clients globally. The increase in relevant clients on this platform over the last year has been exponential at 110% growth as a result of increased engagement and sharing of member content from Ausfilm's monthly client newsletters.

### AUSFILM SOCIAL MEDIA FOLLOWER GROWTH

PLATFORM	2018/2019	2019/2020	GROWTH*
LinkedIn	3,125	6,566	+110%
Facebook	3,171	3,152	-0.6%
Twitter	9,570	9,747	+1.8%
Instagram	1,481	1,876	+27%

\* Compared to the previous 12 months

### TAILORED DIGITAL MARKETING CAMPAIGNS FOR MEMBERS

Ausfilm membership provides members with the opportunity to showcase a case study or a series of work completed by their business distributed to Ausfilm's global client database outside of Ausfilm's monthly client newsletters. In the 19/20-year, Ausfilm delivered two tailored EDMs over this period. Industry standard for CTR is 21%. Ausfilm EDMs continue to exceed industry standards across all of our EDMs.

#### Cutting Edge's Craft at TIFF

Email opens: 36.8%

Top Country Opens: Canada, USA, UK and France

#### KOJO Entertainment Announces Linda Ujuk as Executive Producer

Email opens: 33.5%

Top Country Opens: USA, UK, China and Canada



# MAKE IT IN AUSTRALIA: DIRECT FOREIGN INVESTMENT

## INTERNATIONAL PHYSICAL PRODUCTIONS UNDERTAKEN IN AUSTRALIA

PRODUCTION	FORMAT	PRODUCTION COMPANY/ DISTRIBUTOR	TERRITORY	STATE
Children of the Corn	Feature	ANVL Entertainment	USA	NSW
Clickbait	TV Series	Matchbox Pictures/ Netflix	USA	VIC
Road to Boston	Feature	Big Picture/ BA Entertainment	Korea	VIC
Shang-Chi and the Legend of the Ten Rings	Feature	Marvel Studios	USA	NSW
Shantaram	TV Series	Paramount Television/ Anonymous Content	USA	VIC
Sharks of Neptune	Documentary	Discovery Channel	USA	SA

## INTERNATIONAL POST, DIGITAL & VFX PRODUCTIONS ATTRACTED TO AUSTRALIAN PDV BUSINESSES

PRODUCTION	FORMAT	PRODUCTION COMPANY/ DISTRIBUTOR	TERRITORY	STATE
Archibald's Next Big Thing	TV Series	DreamWorks	USA	NSW
Battle Kitty	TV Series	Netflix	USA	NSW
Bios	Feature	Anonymous Content	USA	NSW/SA
Black Widow	Feature	Marvel Studios	USA	SA
The Boss Baby Season 2	TV Series	DreamWorks	USA	NSW
The Boss Baby Season 3	TV Series	DreamWorks	USA	NSW
The Boys Season 2	TV Series	Amazon	USA	SA
The Boy and His Robot	Feature	Richmanclub Studios/Heavens Entertainment	Singapore	SA/QLD
Brahms: The Boy 2	Feature	STX/Lakeshore	USA	SA/NSW
Bureau 749	Feature	Xinjiang Yuandongli Film Co	China	NSW
Cats	Feature	Universal	USA	SA

## INTERNATIONAL POST, DIGITAL & VFX PRODUCTIONS ATTRACTED TO AUSTRALIAN PDV BUSINESSES

PRODUCTION	FORMAT	PRODUCTION COMPANY/ DISTRIBUTOR	TERRITORY	STATE
Candyman	Feature	MGM	USA	SA/VIC/NSW
Chaos Walking	Feature	Lionsgate	USA	VIC
Conjuring 3	Feature	New Line	USA	VIC
The Croods 2	Feature	DreamWorks	USA	NSW
Cowboy Bebop	TV Series	Netflix	USA	SA
The Crown	TV Series	Left Bank Pictures/ Sony TV	UK	NSW
The Dark Tower	TV Movie	MRC/Amazon	USA	NSW
Deadly Women	TV Series	Discovery	USA	NSW
Dora and the Lost City of Gold	Feature	Paramount	USA	SA/NSW/QLD
Downhill	Feature	TSG/Searchlight	USA	VIC
Dragons: Rescue Riders	TV Series	DreamWorks	USA	NSW
The Eternals	Feature	Marvel	USA	VIC
Fantasy Island	Feature	Blumhouse	USA	NSW
Feel The Beat	Feature	Netflix	USA	NSW
Fengshen Trilogy	Feature	Tencent Pictures	China	VIC
Ford v Ferrari	Feature	Fox	USA	SA
Gabby's Dollhouse	TV Series	DreamWorks	USA	NSW
Godzilla v Kong	Feature	Legendary	USA	VIC
Halloween Kills	Feature	Blumhouse	USA	NSW
The Invisibles	TV Series	National Geographic	USA	NSW
It: Chapter 2	Feature	New Line	USA	VIC
JoJo Rabbit	Feature	Fox	USA	VIC
Jumanji: The Next Level	Feature	New Line	USA	VIC
Jungle Cruise	Feature	Disney	USA	SA
The King's Man	Feature	20th Century Fox	UK	NSW
Kung Fu Panda: Dragon Knight	TV Series	DreamWorks	USA	NSW

**INTERNATIONAL POST, DIGITAL & VFX PRODUCTIONS ATTRACTED TO AUSTRALIAN PDV BUSINESSES**

PRODUCTION	FORMAT	PRODUCTION COMPANY/DISTRIBUTOR	TERRITORY	STATE
La Brea	TV Movie	NBC Universal	USA	NSW
Little Fires Everywhere	TV Series	Amazon/Walt Disney TV	USA	NSW
Lost in Russia	Feature	Huanxi	China	NSW
The Mandalorian Season 2	TV Series	Lucas Film	USA	NSW
My Lottery Dream Home Season 7	TV Series	HGTV/Discovery	USA	NSW
My Lottery Dream Home Season 8	TV Series	HGTV/Discovery	USA	NSW
Preacher Season 4	TV Series	Sony	USA	NSW/SA
Reef Break	TV Series	ABC Studios International	USA	SA/QLD
The Rescue	Feature	Winner Regal	China	VIC
Shang-Chi and the Legend of the Ten Rings	Feature	Marvel Studios	USA	VIC/SA/NSW
Sir Alex Ferguson	Feature	DNA Films/Passion Pictures	UK	NSW
Space Jam: A new Legacy	Feature	Lionsgate	USA	VIC
Spirit: Riding Free	TV Series	DreamWorks	USA	NSW
Superpets	Feature	DC/Warner Bros	USA	NSW
Terminator: Dark Fate	Feature	Paramount	USA	VIC
Those Who Wish Me Dead	Feature	Bron/New Line	USA	VIC
The Tomorrow War	Feature	Skydance/Paramount	USA	NSW/VIC
Treadstone	TV Series	Amazon	USA	NSW
Truth Be Told	TV Series	Chernin Entertainment/Apple	USA	SA
Turandot	Feature	Dongyang Le Flower Film & TV Co. Ltd	China	NSW/SA
The Witches	Feature	Warner Bros.	USA	VIC
The Undoing	TV Series	HBO	USA	NSW
Unhinged	Feature	Burek Films/Ingenious	USA	NSW
Untitled Project	TV Series	DreamWorks	USA	NSW



Clockwise from left: *Children of the Corn* © Mark Rogers; *Reef Break Cast* © ABC Studios International; *Preacher S4* © Sony Pictures Television and AMC; *Dora and the Lost City of Gold* ©Paramount Pictures





# CONNECTING WITH MEMBERS

## AUSFILM STRATEGIC DIRECTION 2: Ensure engagement with members

### MONTHLY PRODUCTION CALL

Ausfilm hosts a monthly production leads conference call for its national members. This also provides an opportunity for the state government screen agencies to update members on productions in their state and for the Ausfilm teams in both Sydney and Los Angeles to provide an update on current and future activities. With COVID-19, this has moved onto Zoom with great success.

### MEMBER MEETINGS

Ausfilm staff in both Sydney and Los Angeles experienced a busy year of engagement with members. The team met with Ausfilm member businesses all around Australia, conducting over 118 meetings during the year.

The EVP and Director of US Production travelled to Australia in August 2019 and met with members across Australia. The Director of Operations travelled to Sydney and met with Sydney based members. During this trip, the EVP scouted locations in the Northern Territory with the support of Screen Territory.

The EVP of International Production and the Director of Marketing & Industry Partnerships, were invited to attend the opening night of the Melbourne International Film Festival on 1 August 2019 and met with Melbourne members. The Director of Marketing & Industry Partnerships was invited to South Australia to join a panel of speakers for the Australian American Chamber of Commerce including Kate Croser (SAFC), Mill Film and SA producer Anna Vincent to discuss the benefits of international production in Australia. The Director of Marketing also met with Adelaide Members.

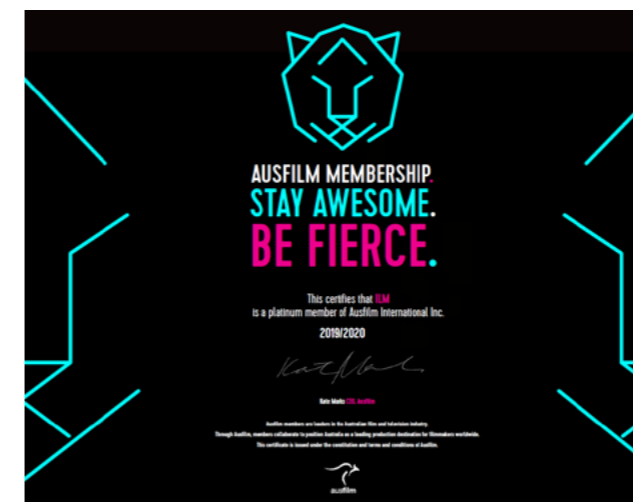
In August, the Director of Marketing & Industry Partnerships was invited to represent Ausfilm at Film Victoria's Creative State 2020 Strategic planning day and met with members

over two days. The Director of Marketing & Industry Partnerships also travelled to Tasmania in March 2020 and met with the Screen Tasmania team in the lead up to their application for membership in 20/21. The Head of Policy & Research and Director of Marketing, attended the AACTA Technical Awards on 2 December 2019 to support Ausfilm PDV members who were nominated for awards in 2019. The Director of Marketing attended the cast and crew screening of *The Whistleblower* in Melbourne on 11 December 2019.



### AUSFILM'S MEMBERSHIP RETENTION CAMPAIGN

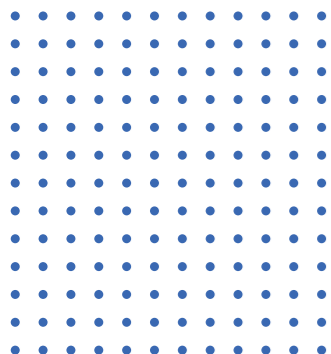
The marketing team delivered 45 membership retention packs to members. This year's theme was branded: Ausfilm Members. Stay Awesome. Be Fierce. As in previous years, members were supplied with a gift box featuring a beach theme and certificates of membership for the 19/20 year.











### SCREEN FOREVER CONFERENCE, MELBOURNE

13 November 2019

Ausfilm hosted its annual member networking drinks during the SCREEN FOREVER conference. The event aimed to connect with national members and the team from the Department of Infrastructure, Transport, Regional Development and Communications attending the screen producers annual conference.



Jessica Tan, Pauline Chan (Producer), Roger Savage (Soundfirm)



Alastair Stephen (Fin), Simon Rosenthal (Method Studios), Greg Basser (Gentle Giant Media Group)

### MEMBERSHIP AS AT 30 JUNE 2020

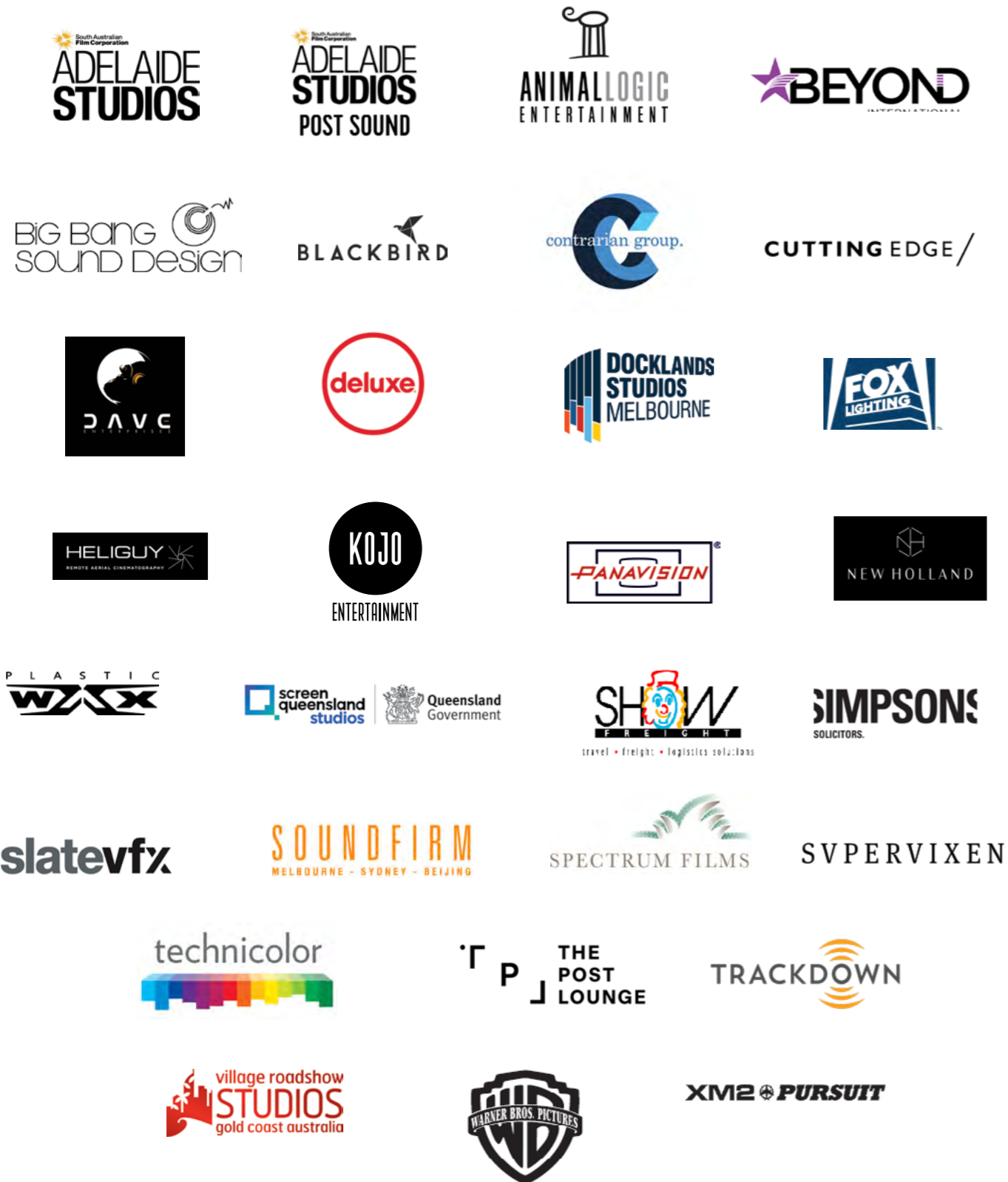
#### GOVERNMENT AGENCY PARTNERS



#### PLATINUM MEMBERS



**CORPORATE MEMBERS**



**NEW CORPORATE MEMBER COMPANIES**



SUPERVIXEN

**NON-RENEWING MEMBERS**





# OUR PERFORMANCE - POLICY AND GOVERNANCE

## AUSFILM STRATEGIC DIRECTION 3:

Ensure an operationally sound and efficient organisation

### BOARD AND GOVERNANCE

John Hughes (Fox Studios Australia) and Nerissa Kavanagh (Blackbird VFX) were elected to the Board. Kylie Munnich (Screen Queensland), Kate Croser (South Australian Film Corporation) and Grainne Brunson (Screen NSW) joined the board as screen agency board members.

The Finance Audit and Risk Committee is Caroline Pitcher (Film Victoria) as Chair with John Hughes, Libby Villa (Big Bang Sound) and Brett Thornquest (Contrarian) as members.

### ADVICE AND INFORMATION

Ausfilm maintained relationships with the Department of Infrastructure, Transport, Regional Development and Communications throughout the reporting period including meetings with Stephen Arnott, First Assistant Secretary, and Caroline Fulton, Assistant Secretary, Office for the Arts.

Ausfilm and staff from the Department of Infrastructure, Transport, Regional Development and Communications communicate on a regular informal basis for an exchange of industry related information and to keep the Department abreast of productions and issues concerning Australia's place in the offshore production sector. Ausfilm also invited the Ministry to attend missions and to undertake set visits.

Ausfilm maintains and develops effective communication with both Government and with non-Government parties, meeting throughout the year with parliamentarians and government representatives across a range of portfolios that have an impact on the film sector. Aside from the Department of Infrastructure, Transport, Regional Development and Communications, these include Treasury, Finance, Foreign Affairs and Trade, Home Affairs, Industry and Education. These meetings focussed on discussing 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. An infographic and policy brochure was developed to support these meetings in Canberra (below).



Ausfilm USA also facilitated meetings with studio executives for the Commonwealth Minister for Skills, Employment, Small and Family Business.

### REPORT ON THE ACTIVITIES OF THE FINANCE, AUDIT AND RISK COMMITTEE

The Committee considered a range of matters including the draft audited statements; regular cost reports and proposed budgets for Ausfilm International and Ausfilm USA; financial and bookkeeping systems; risk management issues, and funding reports for the Office for the Arts.

### AUSTRALIAN GOVERNMENT FUNDING AGREEMENT

The Funding Agreement with the Office for the Arts contains key performance indicators. Ausfilm is required to report these indicators to the Department twice a year, as well as Ausfilm's income and expenditure. Upon acceptance of these reports, the Government advances that allocated funding tranche early in the relevant financial and calendar years. The current funding agreement runs to the end of the 20/21 financial year.

### PARLIAMENT HOUSE SCREENING, CANBERRA DORA AND THE LOST CITY OF GOLD

The Minister for Communications, Cyber Safety and the Arts, the Hon. Paul Fletcher, the Department of Infrastructure, Transport, Regional Development and Communications, and Ausfilm hosted a screening of Paramount Pictures' *Dora and the Lost City of Gold*, which filmed in Queensland. The screening took place on 17 September 2019 at Parliament House, Canberra. Minister Fletcher opened the screening to parliamentarians, their staff and their families. Ausfilm members who had worked on the film also attended and met with the Minister.

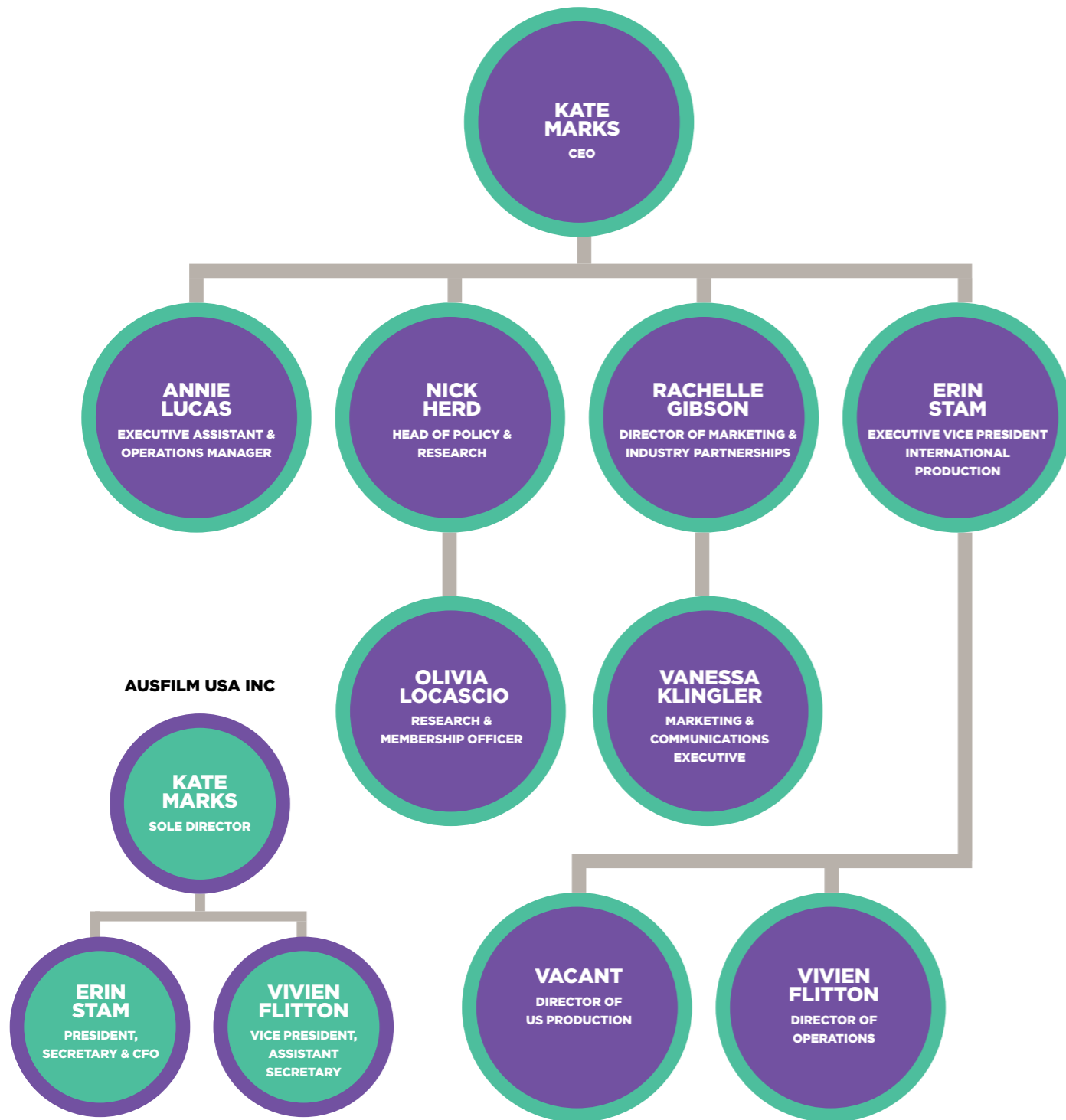


Far left: The Hon. Don Harwin Minister for the Arts (NSW), Debra Richards (Ausfilm), Chris Hemsworth, The Hon. Paul Fletcher, Minister for Communications, Cyber Safety & the Arts.  
Right: Prime Minister Scott Morrison announcing AU\$400m Location Incentive fund.  
Below: Ausfilm members with the Hon. Michaelia Cash  
Bottom: ILM executives, Ausfilm, Screen NSW, Fox Studios Australia and the NSW Government



# APPENDICES

## ORGANISATIONAL CHART



# APPENDICES

## AUSFILM BOARD

- CHAIR **SAM MOSTYN**, INDEPENDENT CHAIR
- DEPUTY CHAIR **ZAREH NALBANDIAN**, ANIMAL LOGIC
- ELECTED CORPORATE MEMBER **TONY CLARK**, RISING SUN PICTURES
- ELECTED CORPORATE MEMBER **LYNNE BENZIE**, VILLAGE ROADSHOW STUDIOS
- ELECTED CORPORATE MEMBER **JOHN HUGHES**, FOX STUDIOS AUSTRALIA
- ELECTED CORPORATE MEMBER **NERISSA KAVANAGH**, BLACKBIRD VFX
- SCREEN AGENCY BOARD POSITION **CAROLINE PITCHER**, FILM VICTORIA
- SCREEN AGENCY BOARD POSITION **GRAINNE BRUNSDON**, SCREEN NSW
- SCREEN AGENCY BOARD POSITION **KYLIE MUNNICH**, SCREEN QUEENSLAND
- SCREEN AGENCY BOARD POSITION **WILLIE ROWE**, SCREENWEST
- SCREEN AGENCY BOARD POSITION **KATE CROSER**, SOUTH AUSTRALIAN FILM CORPORATION

## BOARD OBSERVERS

- AUSTRALIAN GOVERNMENT BOARD OBSERVER  
**CAROLINE FULTON**, OFFICE FOR THE ARTS
- SCREEN AGENCY BOARD OBSERVER  
**GRAEME MASON**, SCREEN AUSTRALIA

- FINANCE AUDIT AND RISK COMMITTEE
- CHAIR - **CAROLINE PITCHER**, FILM VICTORIA
- MEMBER - **BRETT THORNQUEST**, CONTRARIAN GROUP
- MEMBER - **LIBBY VILLA**, BIG BANG SOUND
- MEMBER - **JOHN HUGHES**, FOX STUDIOS AUSTRALIA
- SECRETARY - **KATE MARKS**, CEO



**Australian Government**

Ausfilm is supported by financial assistance  
from the Australian Government

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