

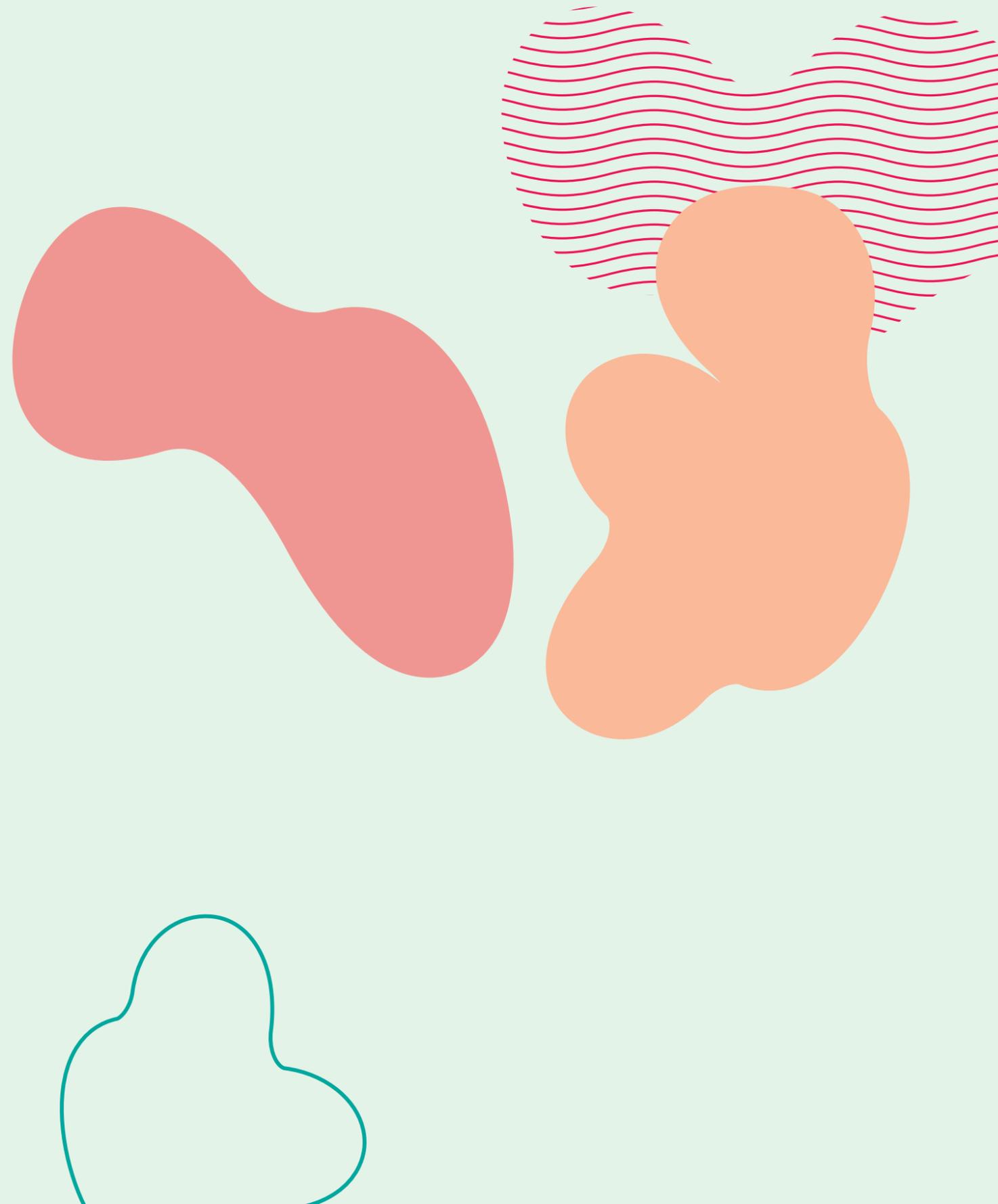
AUSFILM

ANNUAL REPORT 20/21



ausfilm

CONNECTING FILMMAKERS WORLDWIDE TO AUSTRALIA



CONTENTS

WHAT WE DO	2
OUR YEAR IN NUMBERS	4
MESSAGE FROM THE CHAIR	6
MESSAGE FROM THE CEO	8
THE IMPACT OF COVID-19	10
CONNECTING WITH OUR CLIENTS	12
AUSFILM PARTNERS	18
MARKETING AND COMMUNICATIONS	22
MAKE IT IN AUSTRALIA: DIRECT FOREIGN INVESTMENT	34
CONNECTING WITH MEMBERS	39
OUR PERFORMANCE - POLICY AND GOVERNANCE	46
APPENDICES	48

WHAT WE DO

For 30 years, Ausfilm has supported international filmmakers to help them find what they need in Australia to bring their productions to life and to facilitate connections with Ausfilm corporate 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 the growth of Ausfilm's member businesses and the Australian screen industry. All of Ausfilm's 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, studio complexes, production service providers and leading post, visual effects, animation and sound/music studios.

Ausfilm markets Australia's Screen Production Incentive Scheme, which consists of the Location Offset; the Location Incentive; the PDV (Post, Digital and Visual Effects) Offset and Producer Offset. Ausfilm also promotes Australia's 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 64 Australian screen service companies and screen agencies.

Ausfilm's head office is based in Sydney, and its 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.



AUSFILM PURPOSE

To maximise the amount of international production spend in Australia.

AUSFILM STRATEGIC DIRECTIONS

1. Secure opportunities and enable growth of the Australian screen industry
2. Ensure engagement and promotion of members
3. Ensure an operationally sound and effective organisation

OUR YEAR IN NUMBERS

ECONOMIC & PRODUCTION ACTIVITY

AU\$895
MILLION*

ESTIMATED TOTAL
DIRECT FOREIGN
INVESTMENT 2020/21

*Based on figures from Government announcements of Location Incentive grant recipients.

15

INTERNATIONAL
PHYSICAL
PRODUCTION
PROJECTS

87

INTERNATIONAL
POST, DIGITAL
& VFX
PROJECTS

AU\$4.3BILLION

WORTH OF PRODUCTION LEADS*

*Not all projects were secured. This figure demonstrates the high interest in Australia during the FY.

SALES LEADS

LA INTRODUCTIONS
FOR AUSFILM
MEMBERS,
AUSTRALIAN
PRODUCERS
AND INDUSTRY
PROFESSIONALS

120

INTERNATIONAL
PROJECTS TRACKING

209

NEW PROJECT LEADS

142

65% increase on the previous year

MEETINGS WITH US
STUDIO EXECUTIVES
& PRODUCERS

160

MARKETING & COMMUNICATIONS

4 GLOBAL MARKETING CAMPAIGNS

29 GLOBAL DIGITAL CLIENT
CAMPAIGNS

228 BLOG POSTS PROMOTING
AUSTRALIA'S SCREEN INDUSTRY

AUSFILM MEMBERSHIP

64
MEMBERS*

9 FEDERAL, STATE & LOCAL AGENCIES

42 CORPORATE MEMBERS

13 PLATINUM MEMBERS

* Including 14 new members gained during the FY.

MESSAGE FROM THE CHAIR



Ausfilm's purpose is to position Australia internationally as a leading destination for large-budget film and television production, including post-production and visual effects activity.

Attracting this activity to Australia secures a number of benefits for the screen industry and for the Australian economy – including direct foreign investment, jobs creation, skills development and value creation in the industries that service production. It complements and supports local screen content by stimulating infrastructure investment and by supporting workforce growth and skills development.

Pleasingly, the combination of the AU\$400 million top up to the Location Incentive in July 2020 and Australia's relative success in 2020/21 in handling the pandemic saw a record amount of international production land in Australia. This has cemented Australia's position as a leading destination for production and established a solid platform for future growth. It has also created new jobs and contributed significantly to the economic recovery from the pandemic.

Ausfilm thanks the Australian Government for its continuing support for the industry through the Australian Screen Production Incentive.

Unfortunately, the pandemic is still with us as the nation grapples with the threat of the Delta variant. The impact of the pandemic continues to challenge us all. Ausfilm members and the broader industry continue to demonstrate flexibility, resilience, and strength as we all deal with an unpredictable journey through a difficult and complex new reality.

The pandemic continued to cause cancellation of events that would have taken place in the USA and China, as well as keeping our offices closed or partially closed through the year. Nevertheless, Ausfilm's marketing activities to clients and engagement with its members quickly adapted to the reality of communication in a COVID affected world, with

a series of webinars and other online activities which are outlined in this report.

In reflecting on the success of the team's ability to innovate through the pandemic, we were delighted to approve 14 new membership applications, taking the total membership of Ausfilm to 64 companies and screen agencies. As a sign of growing national collaboration, all federal, state and territory screen agencies are now members of Ausfilm.

The Board met six times during the 2020/21 year and have been available at short notice to provide support to the team and advocacy for the sector as required. I wish to thank my Deputy Chair Zareh Nalbandian and Finance, Audit and Risk Committee Chair, Caroline Pitcher and the entire Board for their service during this trying period.

Lynne Benzie was re-elected to the Board at the last AGM and we also welcomed Rikki Lea Bestall replacing Willie Rowe on the Board from Screenwest. Two corporate Board member positions become available this year as Zareh Nalbandian and Tony Clark's terms end at the AGM. Zareh and Tony are both long serving Board members and will not be standing again. On behalf of all Ausfilm members I want to sincerely thank them for their outstanding contribution and dedicated commitment to the governance and success of Ausfilm over many years.

I also want to acknowledge, and thank, Kate Marks, and the Ausfilm team in Sydney and Los Angeles for their continuing hard work and dedication to Ausfilm, its members and the industry. Despite the pressures of COVID, they have continued to provide exceptional support to our members, and have ensured that Ausfilm plays an important role in our industry's future.

Sam Mostyn,
Chair



(L-R): Director Destin Daniel Cretton, fight instructor Alan Tang, crew camera operator, and Simu Liu on the set of Marvel Studios' *Shang-Chi and the Legend of the Ten Rings*. Photo by Jasin Boland. ©Marvel Studios 2021. All Rights Reserved.



Young Rock, Matchbox Pictures/NBC Universal Television

MESSAGE FROM THE CEO



This time last year, we reported that the 2019/20 financial year was on track to be a solid year for international production, but then the global COVID-19 outbreak paused productions globally, and we instead closely monitored the significant impact the pandemic was having on production pipelines across both physical and post-production. However, what we didn't expect was just how robust the start-up of production would be following that initial shutdown in March 2020. That the screen industry has played such a pivotal role over the past 12 months in Australia's economic recovery is testament to the resilience, innovation, and adaptiveness of Australia's screen industry.

Productions recommenced from July 2020 and most international productions were able to continue through subsequent state lockdowns. The past year has been highlighted by a record number of international productions secured for Australia. This includes 15 productions that shot in Australia and 87 PDV projects secured by Ausfilm members, making 2020/21 one of the busiest years in history for the industry.

All the signs indicate that, while there may be a slight easing of international production activity this coming year, the appetite for working in Australia will be sustained into the foreseeable future, as the worldwide boom in production continues.

Notwithstanding the record year of activity, COVID-19 continues to create challenges for the sector. Navigating state lockdowns and the impact of our closed borders to international visitors continues to test the industry. However, it is again the resilience and experience of the sector that keeps productions progressing, and critically, keeps people working.

The key to the surge in physical production was the announcement in July 2020 by the Prime Minister and the Minister for Communications, Urban Infrastructure, Cities and the Arts that the Location Incentive grant would be topped up with an additional AU\$400 million and extended through to 2026/27. While the worsening health situation in North America did cause a few projects to pivot to Australia, the competitive incentive was the major factor in driving most of this work to Australia. Pleasingly there was a healthy mix of large budget features and series television across four states of Australia.

At the same time, the combination of the federal 30% PDV Offset and state-based incentives continues to make Australia an attractive VFX hub. Most of Ausfilm's VFX members have ended the year with a strong pipeline of activity which looks set to continue.

Ausfilm's policy work and advocacy efforts have continued to focus on supporting Ausfilm member businesses and the sector more broadly. The major policy review to affect the industry was the options paper released following the Australian and Children's Content Review. Ausfilm made a written submission and participated in the consultations with The Hon. Paul Fletcher, Minister for Communications, Urban Infrastructure, Cities and the Arts. Ausfilm argued strongly on the importance of international production to the Australian industry.

Closed borders to Australia, and its citizens inability to travel has not stopped Ausfilm from continuing to promote Australia internationally as a competitive, highly skilled and experienced destination for filming and post-production. Ausfilm's physical presence in Los Angeles remains a critical

gateway for those interested in bringing their productions to Australia. Under the strong leadership of Executive Vice President International Production, Erin Stam, the Ausfilm USA team continues to be the first point of contact and a valuable resource to international filmmakers. Over the past 12 months, they have fielded a record AU\$4.3 billion worth of production enquires, a remarkable effort for a small team.

Driving much of this interest are the strategic marketing initiatives undertaken by Ausfilm under the leadership of our Director of Marketing and Industry Partnerships, Rachele Gibson, which continue to position Australia and Ausfilm members as the partner of choice for international filmmakers.

The Ausfilm membership has continued to grow and diversify with 14 new members joining in the past 12 months. Ausfilm was delighted to welcome Aerial Film Australia, Ajuria Lawyers, Boogie Monster, Double Barrel, EQ Media Group, Hoodlum, Jungle Entertainment, Mod, NetEvent, Sandbox, Screen Canberra, Screen Tasmania, The Rebel Fleet and TAG to the membership. We ended the financial year with 64 members which now includes every state, territory and federal screen agency, holistically representing the breadth of talent and businesses right across Australia.

The Australian Screen Production Incentive Scheme continues to deliver work for our members and the broader Australian screen industry, and we are extremely appreciative of the continuing support and our relationship with Minister Paul Fletcher, as well as the invaluable support of the screen sector team within the Office for the Arts led by Stephen Annett, Caroline Fulton and Jo Sharp.

We will continue to work with government and advocate for the appropriate policy settings to ensure Australia remains a competitive destination for physical and post-production work so the current pipeline of activity generated by Australia's federal and state incentives can continue into the future.

I am deeply grateful for the leadership, guidance and expertise of our Chair, Sam Mostyn and the Ausfilm Board and their continued support through what has been another challenging, yet successful year.

I am also immensely proud and appreciative of the entire Ausfilm team for another year of outstanding work. Over the past 12 months, the team has demonstrated again, their intellect, flexibility, and passion for supporting the Ausfilm membership. We welcomed two new staff this year, Amanda Browne, Director of US Production, joins Erin Stam and Vivien Flitton in the Ausfilm USA team and Ashlee Sang, Senior Marketing and Digital Content Specialist, joins Rachele Gibson, Nick Herd, Annie Lucas, and Olivia Locascio in Sydney.

Supporting the Ausfilm membership is what drives us each day, so a very special thank you to all the inspiring, talented, bold and brilliant teams across the 64 member businesses. We look forward to continuing to support you all and the broader Australian screen industry in 2021/22 and beyond.

Kate Marks,
CEO

THE IMPACT OF COVID-19

The announcement in July 2020 of the additional AU\$400 million added to the Australian Government's Location Incentive grant, coupled with the success that Australia has had in controlling the spread of the virus resulted in a dramatic increase in interest in Australia as a destination for international production. Productions that had paused due to the pandemic in March 2020 recommenced from July 2020.

During the year, Ausfilm received AU\$4.3 billion worth of enquiries from international filmmakers.

Although Australia's borders remained closed, the Government placed film and television production on the list of industries critical to Australia's economic recovery. This made it possible for foreign talent to be granted visas and, importantly, to be granted an exemption from the Border Force Commissioner to the general ban on travel to Australia by non-citizens. Incoming talent still needed to undertake 14-day mandatory quarantine.

Ausfilm's screen agency members provided assistance to productions on their requests for exemptions for required cast and crew to enter the country. Ausfilm's travel company members also worked hard to ensure that flights and accommodation were delivered as efficiently as possible.

Whilst COVID-19 continues to evolve across the world, Australia's film and television industry has ensured the continuation of local and international screen production activity by working together to develop, advance and uphold strict COVID Safe practices. In 2020, Australia's screen industry came together to establish the Australian Screen Industry COVIDSafe Guidelines developed in consultation with the office of Australia's Chief Medical Officer. These guidelines are followed by all productions in addition to each state's workplace safety directives and have seen productions put in place additional safety measures on-set including maintaining workplace bubbles and frequent COVID-testing for all cast and crew.

A RECORD YEAR

The resulting boom in physical production did stretch infrastructure and crew to near capacity, making 2020/21 a record year for the amount of international production attracted to Australia. Existing purpose-built studio space was full for most of the year, meaning that some productions had to use temporary spaces, such as converted factory/warehouse spaces and available convention and exhibition centres (who had lost their inbound business due to border closures and lockdowns).

Ausfilm's VFX members also experienced an increase in demand for their services as a result of the production boom and the pause in physical production globally at the start of the pandemic, which disrupted the pipeline of VFX work. This created some challenges for the companies in recruiting artists and VFX specialists from around the world in terms of visa processing and travel exemptions – a situation that is continuing to be a major concern for these businesses.

The pandemic has created new opportunities for remote post-production work, which Australian businesses are looking to capitalise on going forward. Ausfilm will continue to promote the capabilities of Australia's post production sector and highlight the benefits to international clients of undertaking post remotely. This is one of a number of initiatives being rolled out under Ausfilm's 2020/22 PDV Strategy to support this sector.

AUSFILM OPERATIONS

The pandemic continued to affect Ausfilm's operations. The Ausfilm office in Los Angeles remained closed for the entire year, but as the city starts to open back up, we hope to open the office in the coming months. Staff in the Sydney office mix working from home with working in the office.

The border closure and the difficulties of international travel meant that Ausfilm was unable to undertake any international events during the year, nor travel outside Australia. However, Ausfilm continued to engage with members and clients as reported in the relevant sections in this report.

Financially, Ausfilm is in a sound position and has secured Commonwealth funding for 2021/22 and 2022/23.



The Ausfilm team's morning WIP

CONNECTING WITH CLIENTS

AUSFILM STRATEGIC DIRECTION 1:

Secure opportunities and enable growth of the Australian screen industry

GLOBAL EVENTS & MARKETS

Ausfilm maintains and supports a presence in the USA with an office and activities centred on its primary market of Los Angeles (LA). The LA team has three full time staff focussed on supporting US studios, networks, SVODs and production companies with navigating Australia's tax incentives and connecting them with Australia's screen industry companies and practitioners. The LA staff have been working from home since March 2020 and with all offices in LA remaining closed the entire year, all client meetings have been held via Zoom or phone. Very few business and industry events have been held during the 2020/21 year.

CLIENT LIAISON & PRODUCTION LEADS

Despite the absence of in person events, Ausfilm's Executive Vice President of International Production (EVP) had 160 meetings online with a wide range of executives across finance, physical production, post and VFX, development and producers, directors and writers.

The EVP also continued to connect international producers and executives to the Australian industry including the Ausfilm membership, and made 120 introductions for Ausfilm members, Australian producers and industry professionals.

The LA team tracked 209 projects over the year and gained 142 new project leads. A 65% increase on the previous year.

AUSFILM WEEK, LA

Ausfilm Week in Los Angeles did not take place in 2020. In lieu of the event, 50 primary clients were delivered gift baskets under the campaign theme: *Australia Misses You* including bespoke cards to clients.

Also in lieu of Ausfilm Week, Ausfilm held *Virtual Drinks at the Sunset Marquis* for its membership on Thursday 29 October 2020. The purpose of this event was to provide an opportunity for members to connect and engage with recently joined Ausfilm member businesses and to encourage collaboration between members on future work opportunities.



THE LOWDOWN ON AUSTRALIA'S \$400 MILLION LOCATION INCENTIVE FUND WEBINAR, USA 14 September 2020

Ausfilm hosted a webinar for US clients in lieu of Ausfilm's annual in person *Australian Incentives Update Seminar* during Ausfilm Week. The Hon. Paul Fletcher, Minister for Communications, Urban Infrastructure, Cities and the Arts delivered a welcome address, followed by a screen production incentives presentation from Caroline Fulton (Assistant Secretary) and Jo Sharp (Director) from the Office for the Arts.

Marketing Objectives

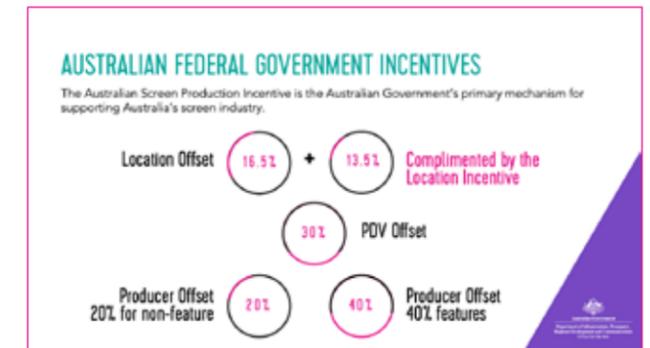
- To provide detailed information and instructions to the US market on the Location Offset and Incentive
- Promote all of Australia's screen production tax incentives including state and territory government support
- Demonstrate to the US sector that Australia is open for their business

Marketing Mix

- Digital invite direct to US clients
- 40 page slide presentation
- Edited video of the webinar
- Webinar hosted on Ausfilm.com
- Follow up email to clients to view the webinar video

Metrics

- Email Open Rate: 60% CTR: 13.3%
- Top Country Opens: USA



NETFLIX US & APAC ROUNDTABLE, USA/APAC

23 September 2020

As part of the promotion of the increase to the Location Incentive, Ausfilm delivered a tailored incentives presentation to Netflix executives from offices in the US and across the APAC region.

CHINA & INDIA ENGAGEMENT

Through its ongoing support and partnership with the Australian Government through the Department of Foreign Affairs and Trade (DFAT) and Austrade, Ausfilm developed a series of digital factsheets and partnered with Austrade who delivered these to their trade posts across China and India. These markets have a long history and an increased interest in filming in Australia.

Marketing Mix

- Digital factsheet Location Offset/Incentive for global DFAT/Austrade posts
- A press release on the Location Incentive increase of the AU\$400 million announcement translated into Chinese
- A factsheet for Austrade offices across China and India with guidance on questions to ask potential clients if approached about a production interested in filming in Australia
- Providing DFAT with video material of Chinese filmmakers working in Australia
- Introduction by the CEO for the AACTA's Australian film portal, Access Australia, for the Chinese market
- Chinese newsletter delivered to Ausfilm Chinese client database



NEWPORT BEACH FILM FESTIVAL, USA

VIRTUAL SCREENING OF *THE DRY*

14 - 16 May 2021

In conjunction with the Newport Beach Film Festival, clients were invited to a virtual screening of *The Dry*. The screening included an introduction by Jane Duke, Australian Consul-General Los Angeles and Q&A with Robert Connolly and Eric Bana, moderated by Steve Gaydos, SVP, Global Content/Executive Editor, *Variety*.

PDV OFFSET ROUNDTABLE

28 April 2021

Ausfilm and its PDV members met with studio post-production and visual effects executives to discuss how best to access the PDV Offset and to encourage executives to combine work across picture, sound and music post-production with VFX to maximise the benefits of working with Australian PDV companies.

DIORAMA FILM BAZAAR, INDIA

18 December 2020 - 1 January 2021

The Diorama Film Bazaar is a part of the Diorama International Film Festival and Market out of New Delhi. Ausfilm had a dedicated exhibitor page at the Diorama Film Bazaar that promoted Australia's incentives, locations and members to visitors and attendees and included a pre-recorded webinar video by the EVP, International Production.

Marketing Mix

- 46 page pre-recorded video presentation hosted by Ausfilm's EVP, International Production

AUSFILM B2B CONNECT

Fee for Service Program for Australian Producers

Due to travel restrictions and border closures, the B2B program moved online and Ausfilm undertook activity to support Australian producers who were active in the program prior to the COVID-19 lockdown. Ausfilm supported one new company with B2B meetings in the US market and 10 new enquiries for this service.



WHAT IS B2B CONNECT?

- Australian producer means Australian born or of Australian residency able to work in Australia.
- Australian producer must be based in Australia.
- The track record of the producer is of highest consideration during the application process.
- The producer must be within the field of their expertise (e.g. Longform, not short form content) or reality and must have at least two (2) previous feature films and/or television credits with notable international exposure. An Ausfilm director, a producer with limited credits could be considered for the program.
- Producer must have experience accessing Screen Australia Producer Office.
- If discussing specific projects during meetings, the producer is to provide budgets and budgets for projects as indicated in the application.
- Project budgets must be at least that of the Ausfilm member service companies (<http://www.ausfilm.com.au/memberservicecompanies/>).
- Producer production budgets must be a minimum of A\$10 million.
- Producer to provide details on how their projects will benefit Ausfilm's membership base and the Australian film industry as a whole as indicated in the application.

ELIGIBILITY CRITERIA

- Applicant can schedule a meeting or phone call with the Ausfilm USA office for initial consultation on the B2B Connect program prior to submitting their online application. There is no cost for the consultation.
- Application must be in English.
- If planning on visiting Los Angeles, applicant must submit their application at least one (1) month prior to their visit to Los Angeles, including intended travel dates.
- Application must be completed in its entirety. Incomplete applications will not be considered.
- The online application must be completed in one sitting. There is no option to re-visit or change your application once completed online.
- Applications are evaluated by Ausfilm.
- Applications are not made available for review to anyone outside of Ausfilm.
- Applicant to sign non-disclosure agreement.
- Applicant to pay application fee.
- Applicant will be notified within two weeks after their application is received if their application is approved.

ONCE APPLICATION IS APPROVED

- Full payment for the Applicant's chosen number of meetings must be paid prior to the Applicant receiving the schedule and arriving in Los Angeles.
- Approved applicant to speak with Ausfilm to discuss meeting/introduction strategy.
- Based on the terms of Fee and Service subject to the Applicant's approval, Ausfilm will set meeting introductions in Los Angeles within a minimum of two (2) weeks prior to the applicant arriving in Los Angeles.
- If visiting Los Angeles, approved applications will need to cover costs and arrange their own travel to Los Angeles and cover their own costs for accommodation and incidentals.
- Applicant must apply for their ESTA Visa to enter themselves. Select Business trip.
- Ausfilm can highly recommend its travel partners for competitive flights and accommodation.
- Showfilm Nick Smith, Head of Showfilm, nick.smith@showfilm.com.au 001 801 361 269
- Stage & Screen Travel Services (a legal name) Senior Business Development Manager feather@stageandscreen.com.au 001 951 481

AUSFILM B2B CONNECT FEES & SERVICES

MARKET: LOS ANGELES

1-2 WEEKS

- CONNECT**: \$1,200 (5 meetings scheduled by Ausfilm)
- CONNECT PLUS**: \$2,000 (10 meetings scheduled by Ausfilm)

ANNUAL

- CONNECT ANNUAL**: \$4,500 (25 meetings scheduled by Ausfilm)
- CONNECT ANNUAL PLUS**: \$5,500 (35 meetings scheduled by Ausfilm)

MARKET INSIGHT BRIEFING BY AUSFILM USA OFFICE

- INTRODUCTION TO AUSFILM MEMBERS
- ACCESS TO AUSFILM'S INDUSTRY EVENTS IN AUSTRALIA

NOTE: COSTS ABOVE WILL INCURE NOT WHEN INVOICED AND ARE IN AUSTRALIAN DOLLARS

SERVICES

- Ausfilm can identify suitable production companies and studios in both feature and television in Los Angeles for Australian-based producers to meet.
- Ausfilm can create and manage a program of meetings for Australian-based producers in Los Angeles.
- Based on the terms of Fee and Service, the applicant can select a package that fits within their budget and goals for their visit to Los Angeles.
- Ausfilm will provide contact information for all meetings set.
- Market insight briefing by Ausfilm USA office.
- Access to Ausfilm industry events in Australia.
- Los Angeles based executives at production companies and studios.
- Agents or managers for the sole purpose of filming representation
- Distributors
- Sales agents
- Financiers

FEES

- Ausfilm does not need to pay an additional application fee beyond the first application fee as their credentials have been assessed and approved.
- The cost for any additional meetings for Connect (5 meetings) and Connect Plus (10 meetings) is always per meeting charged at three (3) additional meetings, per the package.
- Connect Annual and Connect Annual Plus do not have additional meeting fees. If the Applicant has paid for a Connect Annual package (or meetings), they can sign up for additional meeting packages (Connect or Connect Plus) until they reach the cap of 30 meetings per annum within a twelve month period.

CALL AUSFILM TO SET UP A CONSULTATION MEETING

AUSFILM USA
Los Angeles
T +1 (310) 251 2961

AUSFILM AUSTRALIA
Sydney
T +61 2 (995) 4921
info@ausfilm.com.au

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. Bringing people into the country for this reason has not been possible during the pandemic, but Ausfilm was able to organise two networking events with international executives and production companies already in the country.

NBC UNIVERSAL TELEVISION

4 May 2021

Ausfilm hosted a networking event in Sydney with Universal Domestic Television's SVP Production, who was already in Australia for NBC Universal television series *La Brea* filming in Victoria. Matchbox Pictures' executives and Ausfilm members were invited to attend and a networking dinner for platinum members was held.

NETFLIX & PIECES OF HER

10 June 2021

A platinum member dinner was held with two Executive Producers and the Line Producer of Netflix television series, *Pieces of Her* and Netflix executives while the series was filming in Sydney.



Top: Spectrum Films, SLATE VFX and Ausfilm CEO
Middle: Cutting Edge, NBCU Television and Soundfirm
Bottom: Ajouria Lawyers and Ausfilm Head of Policy & Research

PROJECTS THAT HAVE FILMED IN AUSTRALIA AS A RESULT OF THE AUSFILM FAMILIARISATION PROGRAM SINCE 2013:

The Portable Door (2021)

The Whistleblower (2019)

Buckley's Chance (2019) (unofficial scout)

Preacher Season 4 (2019)

Bleeding Steel (2017) (unofficial scout)

Tomb Raider (2016) – substantial VFX

The Leftovers Season 3 (2016)

Hacksaw Ridge (2015)

The Light Between Oceans (2014)

Alien: Covenant (2014)

The King's Daughter (2013)

Unbroken (2013)

AUSFILM PARTNERS

AUSFILM STRATEGIC DIRECTION 1 & 2:

Secure opportunities and enable growth of the Australian screen industry

Ensure engagement and promotion of members

G'DAY USA

26 February 2021

Ausfilm was a Silver Supporter of the 2021 G'DAY USA American Australian Association Arts Gala. This event, normally held in Los Angeles as an in person event, was instead produced as a virtual gala online that recognised and celebrated the diverse contributions made by Australians in advancing and strengthening the friendship between Australia and the USA through the arts. The event went live online on 26 February, hosted by David Campbell and included awards to Cate Blanchett, Liane Moriarty and Aaron Pederson.

Partnership Objectives

- Leverage the significant media exposure that DFAT and AAA's publicity campaign attracts in the US market
- 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 aligning with them to showcase globally recognised and awarded Australian talent working in the US film and TV sector

Sector

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

Marketing Mix

- Delivery of high-end Australian products in gift packs to a targeted group of Ausfilm clients with messages of thanks
- Logo recognition on screen for the live event via digital communications
- Recognition in G'DAY USA's press releases and website

AUSTRALIANS IN FILM

July 2020 - June 2021

Ausfilm continues to support Australians in Film. The organisation delivered a range of online presentations and events to its broad membership in the US and Australia throughout the year.

Partnership Objectives

- Promotion of Ausfilm and its membership through three curated online events to connect Ausfilm members to potential work opportunities with AiF members
- Provide opportunities to showcase Ausfilm members to the AiF membership and US film and TV sector
- Ensure the Ausfilm team in LA are connected with emerging and established Australian filmmakers living in LA
- Continue to build awareness of, and provide additional sales leads for Ausfilm members

Sector

Australian creatives working in LA as well as US film and television executives and independent producers.

Marketing Mix

- Logo recognition and amplification throughout the year across AiF channels and events
- Ausfilm showreel displayed during online events where appropriate
- Recognition in press releases and AiF website

Ausfilm partnered with AiF on the following events providing access for clients and members:

Online Event 15 July 2020

Ausfilm CEO and EVP participated in a webinar to provide AiF members with information on opportunities, enquiries and developments on shooting in Australia during COVID-19.

Online Event 26 August 2020

Partnered with AiF, Australian Consul-General Los Angeles Jane Duke, Screen Australia, AACTA and the Australian International Screen Forum to celebrate the *Australian nominees at the 72nd Emmy Awards*. Panel 1 included Hugh Jackman (*Bad Education*), Sarah Snook (*Succession*), Hannah Gadsby (*Douglas*) and Tony McNamara (*The Great*).

Online Event 29 August 2020

Partnered with AiF, Australian Consul-General Los Angeles Jane Duke, Screen Australia, AACTA and the Australian International Screen Forum to celebrate the *Australian Nominees at the 72nd Emmy Awards*. Panel 2 included Justine Seymour (*Unorthodox*), Antonio Gambale, (*Unorthodox*) and Eva Orna (*Bikram: Yogi, Guru, Predator*).

Online Event 14 October 2020

Partnered with AiF, Screen Australia, Screenworks and the Australian International Screen Forum on the online event *Intersecting Realities: In conversation with acclaimed multi-Emmy award-winning Filmmaker and VR Artist Lynette Wallworth*.

Online Event 15 April 2021

The first of Ausfilm Member's online curated events introducing Ausfilm PDV Members in Western Australia: Boogie Monster, Double Barrel and Sandbox with breakout rooms with AiF members.

Online Event 30 June 2021

Partnered with AiF, Australian Consul-General Los Angeles Jane Duke, and Screen Australia on *Celebrating 30 Years of Animal Logic*: Zareh Nalbandian, Co-Founder and CEO of Animal Logic and Deputy Chair of Ausfilm in conversation with Margaret Pomeranz. In addition to inviting Ausfilm members to this event, US clients and media were invited as well.

Channel

- AiF website and social media and industry events
- AiF invite database
- Ausfilm.com and social media



AUSTRALIAN INTERNATIONAL SCREEN FORUM, NEW YORK

21 - 26 March 2021

Ausfilm supported the Forum for the third consecutive year, however in 2021, like many events, it was held online. As part of the sponsorship, Ausfilm members were invited to join the online program of films, panels and virtual networking.

In addition, Ausfilm PDV, virtual production and production service members were offered the opportunity to host 'meeting tables' in the virtual lounge during the scheduled networking sessions of the forum program. Ausfilm Members KOJO, Big Bang Sound, Alt.VFX, Mod and Sandbox, and Ausfilm staff, all hosted tables to connect to US clients.

Partnership Objectives

- Provide opportunities to showcase Ausfilm members to the New York film and television sector
- Ensure the Ausfilm LA team are connected to existing clients, and are building new relationships in the New York sector
- Promote the Australian screen production tax incentives to the New York sector

Sector

New York-based film and television executives, independent producers and Australian screen creatives working in New York.

Marketing Mix

- Silver level branding on virtual event signage
- Opportunity to headline a dedicated event 'in partnership with'
- Opportunity to host virtual tables with Ausfilm staff and members
- Complimentary conference and screening passes for Ausfilm members and staff
- Opportunity to moderate or include a representative as part of the industry events such as panels

Channel

- Logo to be featured on virtual event signage
- Logo to be featured on event website
- Logo to be featured on advertisements in support communications
- Announcements throughout the program to support Ausfilm activities during the event

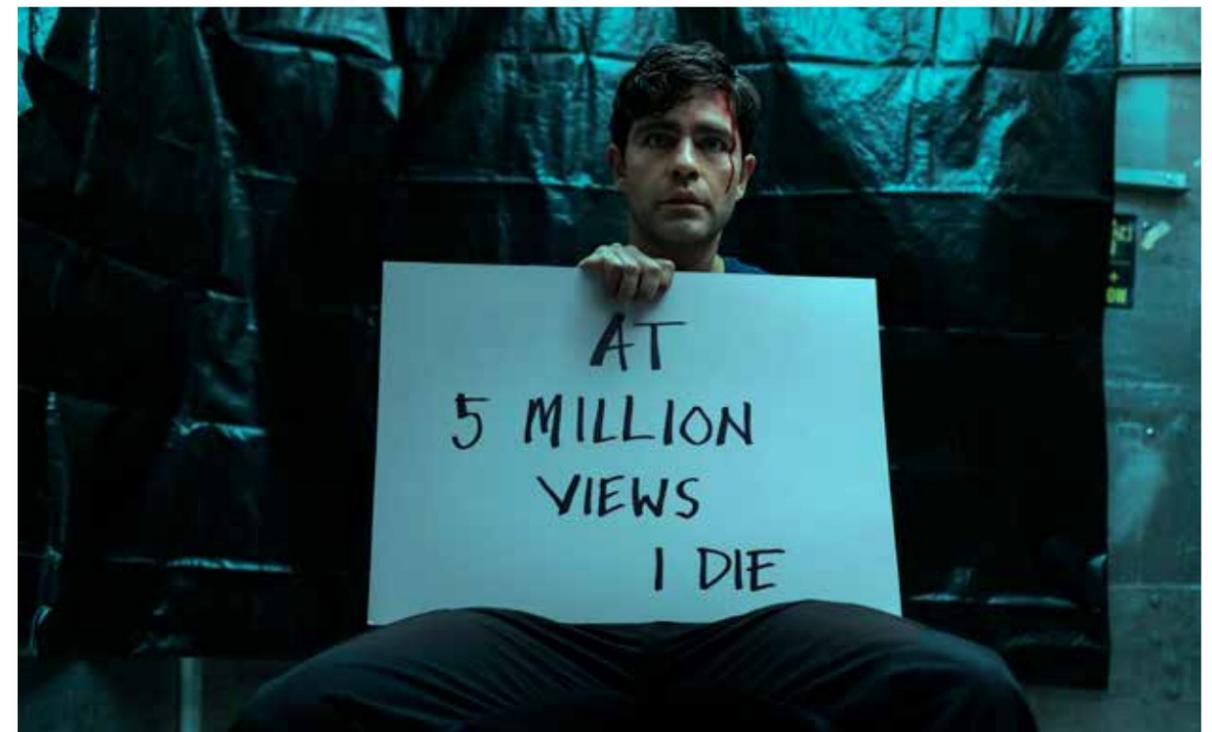
ASSOCIATION OF FILM COMMISSIONERS INTERNATIONAL

In 2020, Erin Stam, EVP, International Production was elected to the Board of AFICI for a two-year term.

The AFICI has held frequent AFICI member Zoom updates and business webinars that Ausfilm has participated in. AFICI in person events are scheduled to return in 2022.



Lewis Tan as Cole in New Line Cinema's action adventure *Mortal Combat*, a Warner Bros. Pictures release. Photo by Mark Rogers



Adrian Grenier stars in *Clickbait*. Courtesy of Matchbox Pictures/Tony Ayres Productions/Heyday Television for Netflix. Photo by Narelle Portanier

MARKETING AND COMMUNICATIONS

AUSFILM STRATEGIC DIRECTION 1 & 2:

Secure opportunities and enable growth of the Australian screen industry

Ensure engagement and promotion of members

ADVERTISING CAMPAIGN

AUSTRALIA: READY FOR ACTION!

Following the Australian Government's announcement of the increase of AU\$400 million to the Location Incentive grant, Ausfilm launched a year long integrated advertising campaign to the global film and television market commencing in July 2020 entitled *AUSTRALIA: READY FOR ACTION!*

The campaign is one of Ausfilm's largest paid and earned advertising campaigns in over ten years. The theme was focussed on the 'up to 30% Rebate' incentive message using impactful Australian locations and typography.

Strategy

To secure a consistent pipeline of international high value film and television production across multiple states of Australia over the lifetime of the Location Incentive thereby:

- Maximising foreign direct investment into Australia's economy
- Creating additional jobs in the screen sector and for Ausfilm members
- Motivating investment into new film and television infrastructure
- Enabling growth of Australia's film and television industry

Sales & Marketing Proposition

Up to 30% Rebate, COVID-19 safe, and ready to do business!

Campaign Objectives

- Increase awareness in target markets of the AU\$400m Location Incentive grant
- Increase enquiries to Ausfilm for support on incentive information and expert advice on filming in Australia
- Feed location enquiries to the state government screen agencies
- Provide job opportunities for Australians and Australian production services companies and facilities (post-production, music, VFX, production services, legal and travel)

Sector

Major studio and mini-major studio production executives, global networks and streamers, global production companies.

Marketing Mix

- Ausfilm.com campaign landing page launched September 2020
- Paid print and digital advertising from September 2020 - July 2021 (metrics overleaf)

Channel

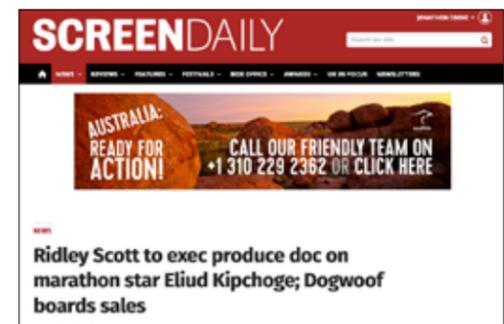
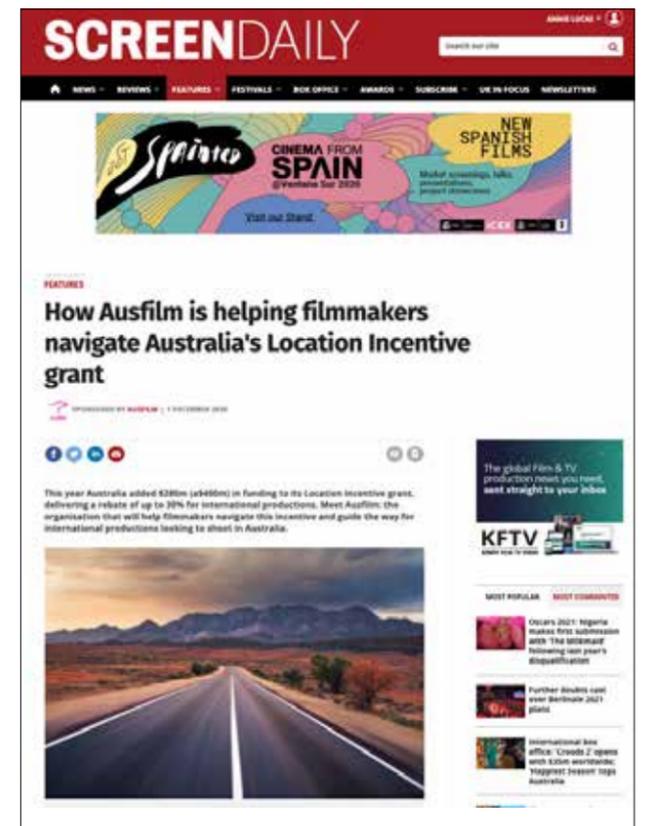
- Trade media
- Direct email
- Zoom webinars
- Ausfilm website
- Social media
- Public relations

Distribution

Global



Variety full page print advertising



AUSTRALIA: READY FOR ACTION ADVERTISING CAMPAIGN METRICS

DATE	PUBLISHER	FORMAT	IMPRESSIONS CTRs	DISTRIBUTION
17 Jul 2020	Ausfilm.com Ausfilm eNews Announcement of the \$400m Location Incentive promotion	Digital post Digital EDM	35.5% Opens 6.6% CTR	Global
9-12 Sept 2020	Variety Magazine Variety.com Location Update - The Big Restart	Double page spread includes: Full page print advert Full page advertorial Digital mailout Available on Variety website	65,000 Print Subscribers 180,000 Readers per print issue 300,000 Email Subscribers Twitter: 2.5 million followers Linked In: 477,000 followers Facebook: 1.3 million followers	Global including voting members of the OSCAR® Academy
29 Sept 2020	Ausfilm.com Ausfilm eNews Announcement of NBC Universal's 3 TV series in QLD + \$400m Location Incentive promotion	Digital post Digital EDM	34.3% Opens 5.5% CTR	Global
20 Oct 2020 - 20 Sept 2021	Screen International Magazine - annual edition World of Locations	Full page print advert Full page advertorial Digital mailout	12 months global distribution 27,000 copies 13,500 digital subscribers	USA, UK, Europe Distribution: AFM, IDFA, Sundance, Berlin, Filmart, AFCl, MIPTV, Cannes Film, Toronto, MIPCOM
3-13 Nov 2020	Screen International Weekly Issue	3 kinds of digital banner adverts on screendaily.com	13,500 digital subscribers 76,000 online 100,000 impressions 0.9% CTR	USA, UK, Europe
3-17 Nov 2020	LinkedIn Advertising Social Media	5 kinds of digital adverts	12,153 impressions 0.49% CTR	Global
21 Nov 2020	Ausfilm.com Ausfilm eNews Announcement of Netflix <i>Escape from Spiderhead</i> (QLD) <i>Pieces of Her</i> (NSW), <i>Blacklight</i> (VIC) + \$400m Location Incentive promotion	Digital post Digital EDM	34.4% Opens 4.4% CTR	Global

AUSTRALIA: READY FOR ACTION ADVERTISING CAMPAIGN METRICS

DATE	PUBLISHER	FORMAT	IMPRESSIONS CTRs	DISTRIBUTION
1 - 30 Dec 2020	Screen International Magazine Monthly edition November Issue	Full page print advert back cover placement	9,600 print	USA, UK, Europe Distribution: Focus London Film & TV Conference
Jan - Feb 2021	Inside Film Jan/Feb Print Issue	Full page print advert + Voice of the industry feature article by Ausfilm CEO	6,000+ print	AU, USA, UK, Asia
Mar 2021	Inside Film Australia 101 Guide Annual Issue	Full page print advert Full page advertorial Digital eNews Mailout of Guide	65,525 Online monthly users	AU, USA, UK, Asia
May 2021 - Apr 2022	The Locations Magazine - Cannes Film Festival Print Special	Full page print & digital advert on locationmagazines.com	Banner advert (12-month rotation)	USA, UK, Europe festival distribution: AFM, IDFA, Sundance, Berlin, Filmart, AFCl, MIPTV, Cannes Film, Toronto, MIPCOM
April 2021	Ausfilm's 60 Seconds With...US Filmmakers	Digital post Digital EDM Social media	28.3% Opens 12.4% CTR	Global

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MARKETING CAMPAIGN AUSFILM ANNUAL PRINT & DIGITAL PUBLICATION

This year's Ausfilm Magazine was an introspective look into the Australian film and television sector during the global pandemic of 2020/21.

This is the organisation's flagship annual publication, showcasing in-depth information about Australia's federal and state government screen tax offsets and grants; an annual feature article taking the temperature of the Australian industry; a collection of exceptional stories from world-class international producers (*60 Seconds With...*); articles on innovative business practices and travel advice from Australian VFX, post and travel companies (Ausfilm members). The publication also includes a directory of Ausfilm members, a benefit for all Ausfilm members positioning their companies as the Best of the Best in screen services in Australia to international film and TV executives.

Ausfilm's clients had been working from home for almost a year and immersed daily in digital environments so delivering a magazine during lockdown in the USA called for a visually impactful and thrilling piece of collateral with stunning design and layouts and opulent in texture. Typography, fonts and location imagery within the magazine's pages were aimed to entertain and take readers out of the digital environment and into a bold and colourful feast for the eyes and senses.

Sales & Marketing

*Issue No. 8: Innovative, Adaptive, Resilient
How Australia's film industry adapted to one of the strangest periods in history*

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

- 900 x 84 page Ausfilm Publication: 600 units direct mailed to the homes and offices of US executives and 300 direct mailed to Ausfilm members, the Australian screen industry and government employees
- Digital flipbook on Ausfilm.com
- Homepage slider promoting the magazine on Ausfilm.com
- Ausfilm.com campaign landing page with feature article
- *60 Seconds With...* interviews featuring four US executives showcased on Ausfilm.com

Distribution

Global



DIGITAL CONTENT CAMPAIGNS

Ausfilm continues to exceed industry standards across its annual digital content campaign results. The average for email statistics Open Rate, for the entertainment industry is 20.80% (Open Rate is the measure of how many people opened or viewed the email). The average for the email statistic Click-Through Rate (CTR) is 3.60% (Click-Through Rate compares the number of people that opened the email to the number that clicked).

Ausfilm averages at a 30% Open Rate and 8% CTR. There were two major global digital content campaigns delivered in 2020/21.



GET OVER HERE

From Warner Bros. Pictures and New Line Cinema comes the explosive new cinematic adventure *Mortal Kombat*, which brings the hugely popular video game franchise to the big screen.

Mortal Kombat was filmed in Adelaide, at Adelaide Studios, Coober Pedy and Mount Crawford in South Australia. This Australian production is one of the first large scale films that has completed remote post-production between some 13+ Australian picture post-production, sound post-production, music and visual effects companies across Australia and a US studio, with the majority of post-production completed in South Australia. A truly collaborative partnership.

The production was supported by the Australian Government through Screen Australia and attracted to South Australia by the South Australian Government through South Australian Film Corporation, with additional support provided by the New South Wales Government through Screen NSW and the Victorian Government through Film Victoria.

Find out which Ausfilm member companies' contributed to this epic film below.

[POST IT IN AUSTRALIA](#)

CAMPAIGN MORTAL KOMBAT

The first marketing component of Ausfilm's 2020/22 PDV Strategy was a digital campaign to Ausfilm's global database promoting the benefits of undertaking remote post-production in Australia and showcasing the Australian post, sound, music and VFX companies that delivered work on the New Line/Warner Bros. feature film *Mortal Kombat*. The production filmed in Adelaide, South Australia in 2019. The campaign also focussed on the opportunities for international filmmakers to access up to 40% in federal and state post, digital and VFX rebates. Ausfilm canvassed all members who worked on *Mortal Kombat* to compile this campaign, which was delivered to coincide with the release of the film in April 2021.

The digital campaign included content from the South Australian Film Corporation, the Director Simon McQuoid, US Producer E. Bennett Walsh and Ausfilm members across SA, NSW, VIC and WA who delivered work on this film. The EDM stats exceeded industry standards and received very positive feedback from clients and members.

Sales & Marketing Proposition

Mortal Kombat - Get Over Here!

Campaign Objectives

- Demonstrate to the US market Australia's capability to successfully complete remote picture post, sound and music post and VFX

Marketing Mix

- EDM targeted distribution to global database
- Two Ausfilm.com website posts

Distribution

Global

Metrics

Email Open Rate: 23.4% CTR: 12.7%
Top Country Opens: USA, Australia, UK, Hong Kong

CAMPAIGN AUSSIES AT THE OSCARS®

Australian talent had a good year at the OSCARS® in 2021 with five nominations. Four nominations were for the VFX team on *Love and Monsters* which filmed in Queensland. Andrew Jackson, VFX Supervisor now based in the UK, won the OSCAR® for Best VFX for Christopher Nolan's *Tenet*. Ausfilm members from Fin and Mr X. were also nominated in the VFX category.

Sales & Marketing Proposition

Aussies at the OSCARS® - Celebrating Australian Talent on the Global Stage

Campaign Objectives

- Increase awareness of the breadth of award-winning Australian talent
- Activate a digital conversation about Australia's Academy Award successes through social media

Marketing Mix

- Email campaign to global database
- Ausfilm.com campaign landing page
- Social media promotion

Distribution

Global

Metrics

Email Open Rate: 34% CTR: 6.2%
Top Country Opens: USA, Australia, UK, France



DIGITAL MARKETING

AUSFILM WEBSITE

Ausfilm's website has had record breaking success with an increase of 69.5% of unique visitors to the site compared to the previous financial year.

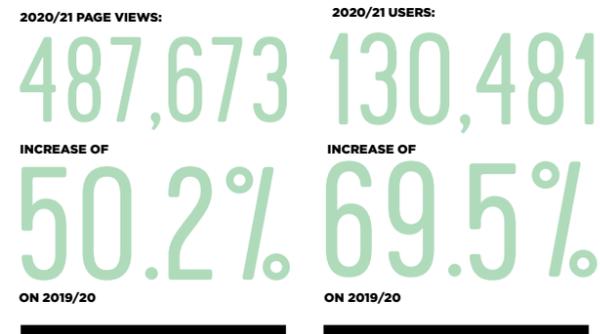
Ausfilm's website continues to attract new unique users from key target markets of the US, UK, Europe and Canada underpinned by a solid content marketing strategy of effective SEO, and informative and engaging content about Ausfilm members and the Australian film and television incentives and industry. Website content includes information guides, factsheets, blog posts, press releases, campaign features and video content.

Website unique user visits peaked to their highest for the 2020/21 financial year in April 2021 to 15,770. There has been a steady increase in US users to the site in this financial year, followed by Australia, UK and Canada. Unique user figures in April 2021 exceeded the unique users of July and August in 2020 after the announcement of the top up to the Location Incentive. The 15,770 unique user count is the second highest number of unique users in Ausfilm's website history.

There was a 69.5% increase in unique users to the site over the 2020/21 financial year compared to 2019/20. Pageviews are up by 50.2% compared to 2019/20.

The steady climb and highest peak of users and pageviews over this financial year; and indeed in Ausfilm's history, correlates with the announcement of the increase to the Location Incentive, the release of the *Mortal Kombat - Get Over Here* campaign, *Aussies at the OSCARS®* campaign and Ausfilm's monthly client newsletters: *Australian Screen Industry News* delivered to international clients who are motivated to stay on the Ausfilm website for longer and explore more content about Australia.

The site continues to be a vital portal for international producers to find information about Australia's screen incentives and easily accessible information about Australia's production industry.



SOCIAL MEDIA

Ausfilm's social media significantly increased this financial year influenced by the implementation of a social media strategy, focussed on engaging a broader demographic and audience outside of the traditional film and television sector on platforms Facebook, Twitter and Instagram.

In addition, the Ausfilm marketing team 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 help promote Ausfilm members to targeted clients globally.

The increase in engagement with relevant clients on this platform over the last two years has been exponential at 211% growth. Instagram has seen a 35.23% growth over this financial year. The growth in users on these two platforms is a result of weekly content about international productions filming in Australia, Location Spotlights from state screen agencies via the Ausfilm monthly client newsletters and content about Ausfilm member businesses.

AUSFILM SOCIAL MEDIA FOLLOWER GROWTH

PLATFORM	2019/2020	2020/21	% GROWTH*
Instagram	1,876	2,537	35.23
LinkedIn	6,566	9,731	48.2
Twitter	9,747	9,940	1.98
Facebook	3,152	3,134	-0.57

*Compared to previous 12 months

TAILORED DIGITAL CAMPAIGNS FOR MEMBERS

Ausfilm membership provides members with the opportunity to highlight 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 2020/21, Ausfilm delivered six tailored Electronic Digital Marketing (EDM) campaigns for members.

MEMBER CAMPAIGN	% OPEN RATE
Production Travel - What you need to know during a pandemic with Stage and Screen	65%
A Message from City of Gold Coast - It's quiet ... Too quiet	34.8%
Spectrum Expands its Studio with only NSW Sound Mixing Stage	34%
XM2 Pursuit	32.5%
Screenwest PDV Offset and Event	32%
Alt.VFX - Penguin Bloom VFX breakdown	27.7%

ADDITIONAL GLOBAL MARKETING ASSETS

Each year, Ausfilm updates factsheets relevant to international producers. Last year, the team developed a series of guides to add value and support its membership. Below outlines the documents updated or newly developed 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

Guides for Members

- Guide to Pitching Your Company
- Guide to Navigating US Studios & TV Networks
- 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

MAKE IT IN AUSTRALIA: DIRECT FOREIGN INVESTMENT

INTERNATIONAL PHYSICAL PRODUCTIONS UNDERTAKEN IN AUSTRALIA IN 2020/21

PRODUCTION	FORMAT	PRODUCTION COMPANY/ DISTRIBUTOR	TERRITORY	STATE
Australian Survivor	TV Series	Endemol Shine	USA	QLD
Blacklight	Feature	Zero Gravity Management	USA	ACT/VIC
Clickbait*	TV Series	Matchbox Pictures/ Netflix	USA	VIC
Escape from Spiderhead	Feature	Netflix	USA	QLD
God's Favorite Idiot	TV Series	Netflix	USA	NSW
La Brea	TV Series	Universal Television/ Matchbox Pictures/ NBC	USA	VIC
Nine Perfect Strangers	TV Series	Made Up Stories/ Blossom Films/Hulu	USA	NSW
Pieces of Her	TV Series	Made Up Stories/ Netflix	USA	NSW
Shang-Chi and the Legend of the Ten Rings*	Feature	Marvel Studios	USA	NSW
Shantaram*	TV Series	Anonymous Content	USA	VIC
The Tourist	TV Series	BBC One/Stan	UK/AUS	SA
The Wilds Season 2	TV Series	ABC Studios/ Amazon Studios	USA	QLD
Thirteen Lives	Feature	Imagine Entertainment/MGM	USA	QLD
Thor: Love and Thunder	Feature	Marvel Studios	USA	NSW
Young Rock	TV Series	Universal Television/ NBC	USA	QLD

*Started production in 2019/20 however due to COVID-19 pauses in production, recommenced in 2020/21.

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

PRODUCTION	FORMAT	PRODUCTION COMPANY/ DISTRIBUTOR	TERRITORY	STATE
20,000 Miles	Feature	Beijing Jingxi Culture	China	NSW
50K Three Ways	TV Series	HGTV	USA	NSW
65	Feature	Raimi Productions/ Columbia Pictures	USA	VIC
Archibald's Next Big Thing	TV Series	DreamWorks	USA	NSW
The Adam Project	Feature	Skydance Productions/Netflix	USA	NSW
Back to the Outback	Feature	Weed Road Pictures/ Netflix	USA	NSW
The Batman	Feature	D.C./Warner Bros. Pictures	USA	NSW
Battle Kitty	TV Series	Netflix	USA	NSW
The Battle at Lake Changjin	Feature	Bona Film/ China Film Group	China	VIC
Black Widow	Feature	Marvel Studios	USA	SA
Blitzed	TV Series	Sky Arts	UK	NSW
The Book of Boba Fett	TV Series	Lucasfilm/Disney+	USA	NSW
The Boss Baby: Season 3	TV Series	DreamWorks	USA	NSW
The Boys Season 3	TV Series	Amazon Studios	USA	SA
Candyman	Feature	MGM	USA	NSW/SA/VIC
Central Park	TV Series	20th Television/ AppleTV+	USA	NSW
Children of the Corn	Feature	ANVL Entertainment	USA	NSW/VIC/WA
Clickbait*	TV Series	Matchbox Pictures/ Netflix	USA	NSW/VIC
Clouds	Feature	Warner Bros. Pictures	USA	WA
The Conjuring: The Devil Made Me Do It	Feature	New Line	USA	VIC
Cowboy Bebop	TV Series	Netflix	USA	SA
DC League of Super-Pets	Feature	D.C./Warner Bros. Pictures	USA	NSW
The Deadly Type	TV Series	Investigation Discovery	USA	NSW

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

PRODUCTION	FORMAT	PRODUCTION COMPANY/DISTRIBUTOR	TERRITORY	STATE
Deadly Women Series	TV Series	Investigation Discovery	USA	NSW
Doctor Strange in the Multiverse of Madness	Feature	Marvel Studios	USA	VIC
Domina	TV Series	Sky Studios	USA	NSW
Doug Unplugs	TV Series	Dreamworks Animation/AppleTV+	USA	NSW
Escape from Spiderhead	Feature	Netflix	USA	QLD/VIC
Eternals	Feature	Marvel Studios	USA	VIC
Fear the Walking Dead	TV Series	Valhalla Entertainment/AMC	USA	NSW
Fengshen Trilogy	Feature	Tencent Pictures	China	VIC
Finch (was BIOS)	Feature	Amblin Partners/Apple TV+	USA	SA
Gabby's Dollhouse Season 2	TV Series	Dreamworks Animation/Netflix	USA	NSW
God's Favorite Idiot	TV Series	Netflix	USA	NSW
Greek Freak	Feature	Goldman Pictures/Disney	USA	SA
Hawkeye	TV Series	Marvel Studios/Disney+	USA	SA/VIC
Heavens: The Boy and His Robot	Feature	Richmanclub Studios/Heavens Entertainment	Singapore	QLD/SA
Hotel Transylvania: Transformia	Feature	Sony Pictures Animation/Columbia Pictures	USA	NSW
I Am Groot (working title)	TV Series	Marvel Studios/Disney+	USA	VIC
Invasion	TV Series	Genre Films/AppleTV+	USA	NSW
The Invisibles	TV Series	National Geographic	USA	NSW
King Richard	Feature	Warner Bros. Pictures	USA	VIC
Kung Fu Panda: Dragon Knight	TV Series	DreamWorks	USA	NSW
La Brea	TV Series	Universal Television/Matchbox Pictures/NBC	USA	NSW/SA/VIC
Life in Color with David Attenborough	TV Series/Documentary	BBC One/Netflix	UK/USA	NSW

PRODUCTION	FORMAT	PRODUCTION COMPANY/DISTRIBUTOR	TERRITORY	STATE
Line of Duty	TV Series	World Productions/BBC	UK	NSW
Loki	TV Series	Marvel Studios/Disney+	USA	VIC
Lost in Space Season 3	TV Series	Legendary Entertainment/Netflix	USA	NSW
M3GAN	Feature	Blumhouse/Atomic Monster	USA	NSW
Ms. Marvel	TV Series	Marvel Studios/Disney+	USA	SA
The Magician's Elephant	Feature	Animal Logic/Netflix	USA	NSW
The Mandalorian Season 2	TV Series	Lucasfilm/Disney+	USA	NSW
The Marvels	Feature	Marvel Studios	USA	SA
Maya and The Three	TV Series	Tangent Animation/Netflix	USA	NSW
Mission Impossible 7	Feature	Paramount Pictures	USA	NSW
The Mitchells vs The Machines	Feature	Sony Pictures Animation/Netflix	USA	NSW
Montreux	TV Series	RTS	Sweden	NSW
My Lottery Dream Home 11	TV Series	HGTV	USA	NSW
My Lottery Dream Home 12	TV Series	HGTV	USA	NSW
My Lottery Dream Home International	TV Series	HGTV	USA	NSW
MythBusters Auto	TV Series	Motor Trend	USA	NSW
MythBusters There's Your Problem	TV Series	Discovery Channel	USA	NSW
Nine Perfect Strangers	TV Series	Made Up Stories/Blossom Films/Hulu	USA	NSW
Nightbooks	Feature	Ghost House Pictures/Netflix	USA	SA
The Northman	Feature	News Regency Productions / Focus Features	USA	NSW
Pieces of Her	TV Series	Made Up Stories/Netflix	USA	NSW
Physical Season 1	TV Series	AppleTV+	USA	NSW
Pooch Perfect	TV Series	ABC	USA	NSW

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

PRODUCTION	FORMAT	PRODUCTION COMPANY/ DISTRIBUTOR	TERRITORY	STATE
The Push	TV Series	Heyday Television	USA	NSW
Raya and the Last Dragon	Feature	Walt Disney Animation Studios	USA	NSW
Samaritan	Feature	MGM	USA	SA
Sex/Life	TV Series	De Milo Productions/ Netflix	USA	NSW
Shang-Chi and the Legend of the Ten Rings	Feature	Marvel Studios	USA	NSW/VIC/SA
The Shrinking of Treehorn	Feature	Imagine Entertainment/ Paramount Pictures/ Animal Logic	USA	NSW
Space Jam: A New Legacy	Feature	Warner Bros. Pictures	USA	NSW/VIC
Spider-Man: No Way Home	Feature	Columbia Studios/ Marvel Studios	USA	VIC
Thirteen Lives	Feature	Imagine Entertainment/MGM	USA	QLD
Thor: Love and Thunder	Feature	Marvel Studios	USA	NSW/SA/VIC
Toto	Feature	Warner Bros. Pictures	USA	NSW
The Tomorrow War	Feature	Skydance/Amazon Studios	USA	NSW/VIC
The Tourist	TV Series	BBC One/Stan	UK/Aust	SA
The Underground Railroad	TV Series	Plan B/Amazon Studios	USA	NSW
The Wilds Season 2	TV Series	ABC Studios/Amazon Studios	USA	NSW/QLD
The Witches	Feature	Warner Bros. Pictures	USA	VIC
The Ying Yang Master: Dream of Eternity	Feature	Shanghai Film Corp/ Netflix	China	VIC
Untitled Amazon Series	TV Series	Amazon Studios	USA	SA
Yellowstone	TV Series	Paramount Network	USA	NSW

This table does not include official co-productions or large scale Australian productions which filmed and completed picture post, sound/music post, digital and VFX production in Australia: *Untitled Baz Luhrmann Elvis* project; *Mortal Kombat*, *Three Thousand Years of Longing* and *Carmen*. These projects will be included in Screen Australia's Annual Drama Report.

CONNECTING WITH MEMBERS

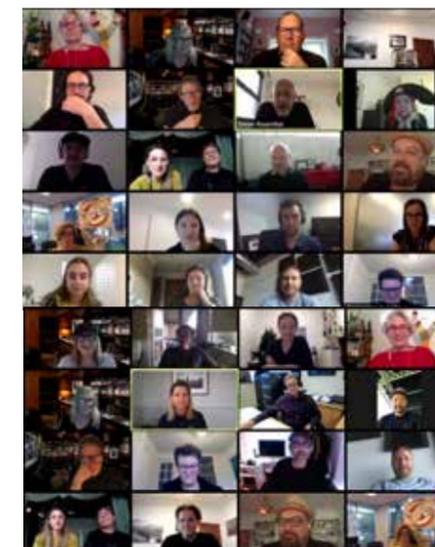
AUSFILM STRATEGIC DIRECTION 2: Ensure engagement and promotion of members

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 LA to provide an update on current and future activities.

MEMBER MEETINGS

The COVID-19 pandemic affected the ability for LA based staff to meet with members in person as Members were unable to travel to the US. The LA office conducted all membership engagement and introductions online. The staff in the Sydney office were able to meet Sydney-based members in person, however, in person meetings with members outside of Sydney were reduced compared to previous years due to interstate travel restrictions. The CEO met with members in the latter half of the year in Melbourne, and the CEO and the Director of US Production travelled to Adelaide to meet with members. The team regularly met online with Ausfilm member businesses across Australia over the course of the year.



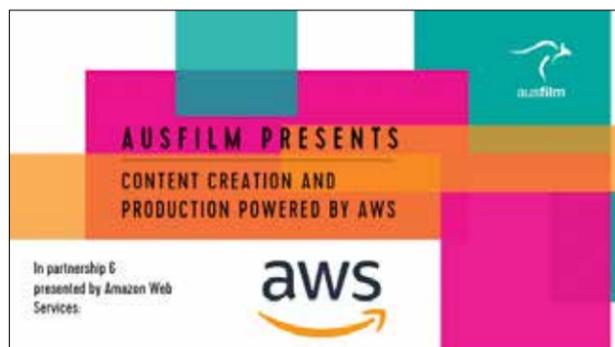
AUSFILM BOOST

In order to continue to support, retain and boost members' businesses through the COVID-19 disruption, Ausfilm surveyed members on how its missions and activities could meet their needs for the second half of the financial year. The result of this was a business support program called AUSFILM BOOST for Platinum and Corporate members. The aim of this program was to work with members to map out a key strategy to support the promotion of their business and/or connect them to potential work leads and new clients virtually in the 2020/21 financial year. These services were over and above membership services and benefits.

Ausfilm surveyed 23 Platinum and Corporate members online and in person who requested support. Members were presented with Ausfilm's ideas on potential support: increased B2B meetings, marketing and communication plan development, social media plan development, policy and government one-to-one sessions, and business masterclasses. Additionally, members could present their own ideas that would support their business.

The Ausfilm team worked with members on their desired BOOST activities throughout the 2020/21 financial year.

There was no fee for this service as it was covered under existing membership fees with the program ceasing at the end of the 2020/21 financial year. There was a very high demand for marketing and communication support services, however, due to member workloads, these services will continue to be delivered until the end of December 2021.



MEMBER EVENTS

Webinar - Ask the Experts: PDV Offset 101 30 June 2020

A deep dive into the detail of the 30% PDV Offset and state government PDV rebates with representatives from the Office for the Arts, Film Victoria, Screen NSW, Screen Queensland, Screenwest and South Australian Film Corporation participating in the session.

Webinar - Ausfilm Screen Innovators Series: Victoria Alonso, Marvel Studios 23 July 2020

Ausfilm CEO, Kate Marks, in conversation with Victoria Alonso, EVP Production at Marvel Studios who spoke about her career and her approach to filmmaking and working with VFX Studios.

Webinar - Ausfilm: Ask The Experts | Foreign Currency & the 2020 US Election 27 October 2020

An in-depth analysis of the US election and the impact on the foreign exchange by leading fintech company Ebury, that delivers to clients foreign exchange transactions.

Webinar - Ausfilm: Ask The Experts | Re-Investments 5 November 2020

Ausfilm partnered with the Australian Guild of Screen Composers to provide a panel session for Ausfilm members and sole traders on the issues to be considered when invited to re-invest in a production.

Webinar - Creative Collaborations with the team from *Escape from Spiderhead* 28 January 2021

In partnership with Netflix and AFTRS, Ausfilm presented an in conversation with the creative team behind the Netflix feature *Escape from Spiderhead*, which filmed on the Gold Coast in 2020.

Webinar - Production Travel: What you need to know during a pandemic presented by Stage and Screen 24 February 2021

In partnership with Ausfilm Platinum member Stage and Screen, this presentation provided up to the minute information on the current travel landscape impacting productions during the pandemic.

Webinar - Ask The Experts: Amazon Web Services 19 May 2021

In conjunction with Amazon Web Services this presentation covered the various ways in which cloud-based solutions are changing the way that all aspects of production can be facilitated.

Webinar - In Conversation with Netflix's *Pieces of Her* Creative Team 31 May 2021

Ausfilm partnered again with Netflix, AFTRS and Screen NSW to present an in-conversation event with the Showrunner and Executive Producer of *Pieces of Her*, which filmed in New South Wales.

AUSFILM MEMBER RETENTION CAMPAIGN

A total of 55 membership retention packs were delivered to members nationally. This year's theme was *Fierce Together* with the tagline: *Ausfilm + Members = Awesome & Fierce Together*. In previous years, members were supplied with a gift box and a membership certificate, however this year, rather than supply a gift, Ausfilm donated to the Indigenous Literacy Foundation on behalf of its members.



AUSFILM MEMBERSHIP

as at 30 June 2021

As international production in Australia increased exponentially, so did requests for Ausfilm's business development, advocacy and marketing support through membership.

Ausfilm fielded 56 prospective membership pitches in this financial year, a 143% increase from the previous year. Ausfilm membership increased by 27% with 14 new members confirmed in the financial year. A five-year comparison (2016-2021) shows from 2016 Ausfilm's total membership increased by 67% and Ausfilm's post and VFX membership increased by 87.5%.

NON-RENEWING MEMBERS

There were no departing members in this financial year.

NEW MEMBER COMPANIES IN THIS REPORTING PERIOD



GOVERNMENT AGENCY PARTNERS



PLATINUM MEMBERS



CORPORATE MEMBERS



CORPORATE MEMBERS



OUR PERFORMANCE - POLICY AND GOVERNANCE

AUSFILM STRATEGIC DIRECTION 3:

Ensure an operationally sound and efficient organisation

BOARD AND GOVERNANCE

Lynne Benzie (Village Roadshow Studios) was re-elected to the Board by the Corporate members. Rikki Lea Bestall (Screenwest) joined as a screen agency Board member when she commenced as Screenwest's CEO in May 2021.

The Finance Audit and Risk Committee members are Caroline Pitcher (Film Victoria); Chair, John Hughes (Fox Studios Australia); Libby Villa (Big Bang Sound); Simon Rosenthal (Method Studios) and Brett Thornquest (Contrarian).

ADVICE AND INFORMATION

As part of its agreement with the Australian Government, Ausfilm has a role to provide advice and information to the government on the Australian and international screen industry. This includes not only the Department of Infrastructure, Transport, Regional Development and Communications (the Department), but also other departments and agencies who have a stake in the screen sector.

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

Ausfilm maintains and develops effective communication with both the government and with the 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, these include Treasury, Finance, Foreign Affairs and Trade, Home Affairs, Employment, Workforce, Skills and Small and Family Business.

During the reporting period, these meetings focused on the positive impact the Location Incentive has had on Australia's competitive position in attracting large budget, international screen production to shoot in Australia and the benefits

these productions are creating for the industry and the economy. These meetings have also addressed the impact that the proposed change to the PDV Offset threshold will have on Ausfilm's small to medium size post-production and VFX businesses.

Ausfilm also makes submissions to government and parliamentary inquiries that are relevant to the screen sector and its members. These included the major review of Australian and children's screen content and its recommendations, as well as inquiries into skilled migration, aviation policy affecting drones, Australia's response to the COVID-19 pandemic supports for Australian exports and comments on the draft legislation to raise the PDV Offset threshold.

2020 saw the appointment of a new Consul-General to Los Angeles, Ms Jane Duke. Ausfilm continues to work closely with the Consul-General and their team to support their efforts to strengthen business partnerships and ties between Australia and the United States.



Left: Prime Minister Scott Morrison announcing AU\$400m Location Incentive fund in QLD.
 Right: NBC Universal La Brea Announcement in Melbourne with The Hon. Paul Fletcher.

PRODUCTION INFRASTRUCTURE CAPACITY AUDIT (PICA)

To address potential capacity constraints, Ausfilm commissioned Olsberg SPI to undertake a Production Infrastructure and Capacity Audit (PICA®). Olsberg SPI delivered their assessment in June 2021.

The PICA study for Australia identified five key areas for assessment:

- Below-the-line workforce (BTL) capacity, including an assessment of diversity and inclusion issues;
- Skills gaps found in the current screen workforce;
- Physical production infrastructure, including sound stages, production and post-production facilities and equipment;
- Other relevant support services, in particular vocational training, and
- An overall production capacity assessment – during 2019 and estimated in future.

The PICA study involved seven months of extensive desk research across all areas of the production landscape. This was supplemented by confidential consultations with 51 Australian and US industry professionals and stakeholders, including key production and post-production companies, service and supplier businesses, Heads of Departments, federal and state agencies, training organisations and industry associations.

Another element of the research was an online survey of experienced Australian industry participants, which was sent to 87 individuals with a response rate of 54%. Drawing from survey results, consultations and research, SPI ranked the current spare capacity of all the surveyed elements on a capacity gauge.

The analysis by Olsberg SPI shows that the worldwide demand for content is not declining and that the boom in production will continue into the foreseeable future. As a result of the Location Incentive, Ausfilm expects to see a continued pipeline of international production activity over

the coming years and we look forward to working with industry and government to address the opportunities and challenges raised in the report.

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, policies and procedure, and risk management issues.

AUSTRALIAN GOVERNMENT FUNDING AGREEMENT

Ausfilm receives a grant from the Australian Government, the purpose of which is to meet the Department of Infrastructure, Transport, Regional Development and Communications Budget Outcome 6 – Participation in, and access to, Australia's arts and culture through developing and supporting cultural expression.

Ausfilm contributes to Outcome 6 by marketing the Australian Screen Production Incentive and Australia's locations and capabilities worldwide to assist international screen producers to make their productions in Australia.

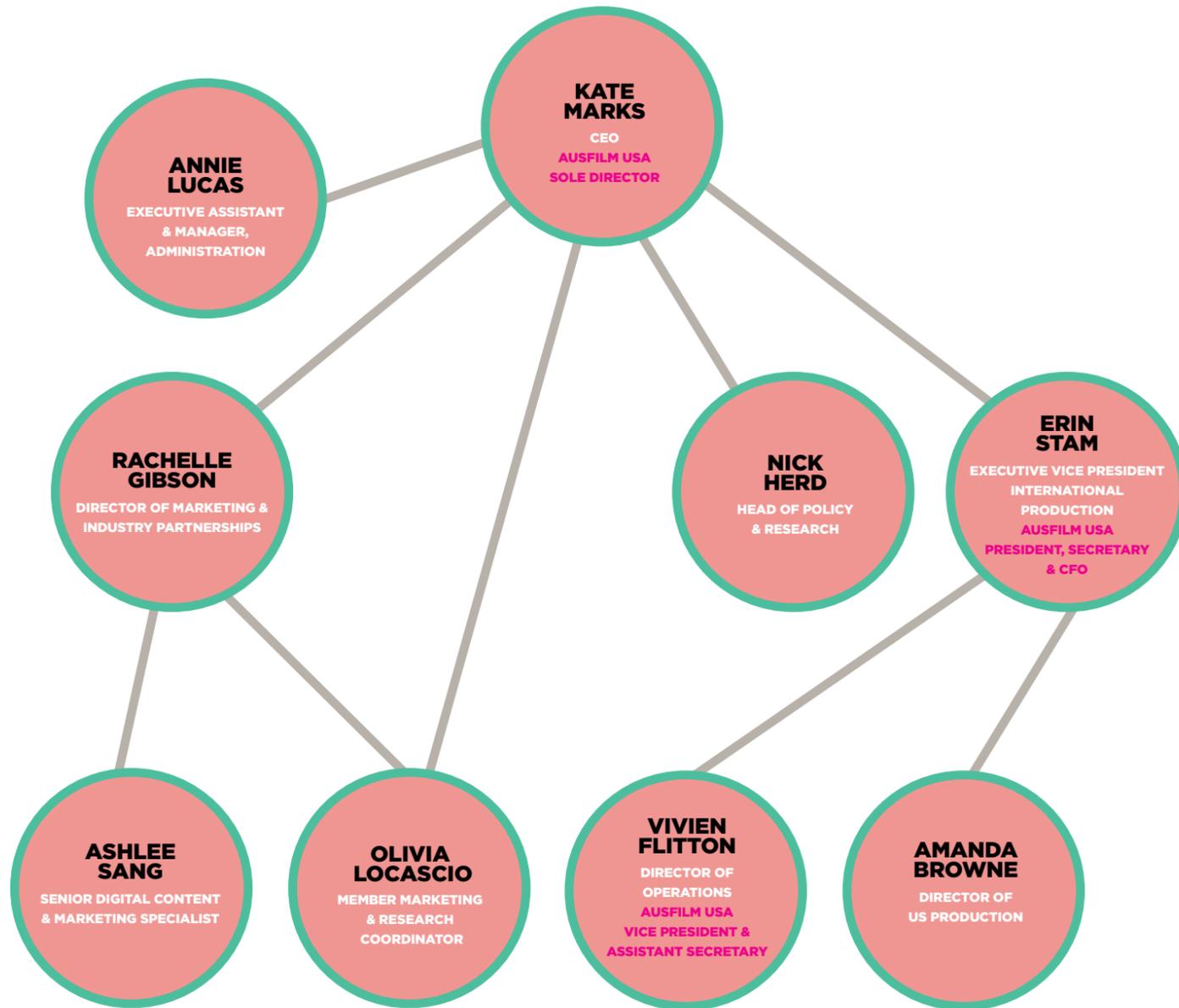
The Funding Agreement contains key performance indicators. Ausfilm is required to report twice a year in relation to these indicators and Ausfilm's income and expenditure. Upon acceptance of these reports, the government advances that allocated funding tranche early in the relevant financial and calendar years. The current Funding Agreement runs to the end of 2022/23.

RECONCILIATION ACTION PLAN

Ausfilm is committed to playing its role in the reconciliation process and as such, has developed its first Reconciliation Action Plan. Work has commenced rolling out the agreed actions which will continue into 2021/2022.

APPENDICES

ORGANISATIONAL CHART



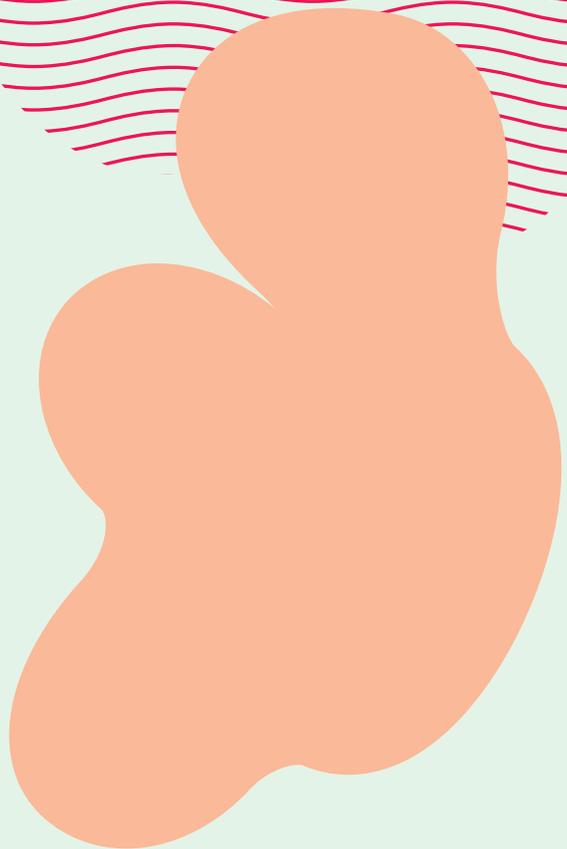
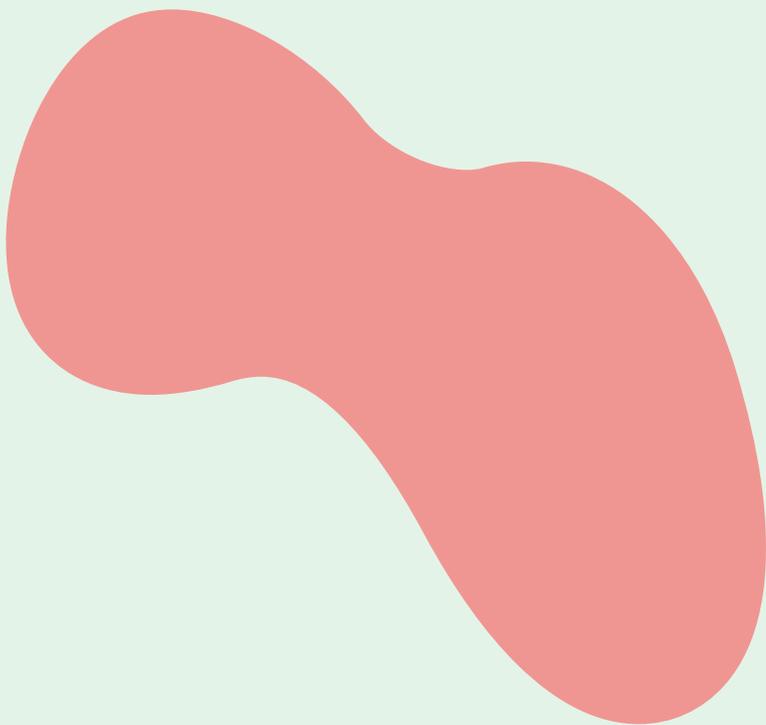
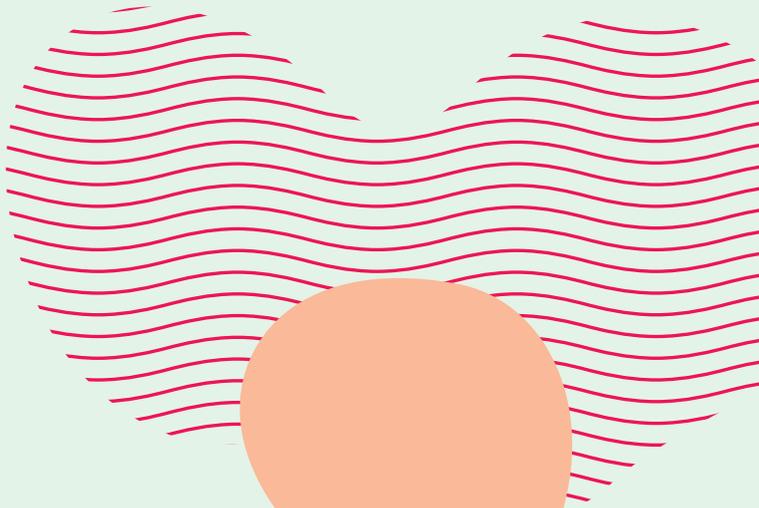
APPENDICES

AUSFILM BOARD

- CHAIR **SAM MOSTYN**, INDEPENDENT CHAIR
- ELECTED CORPORATE MEMBER AND 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 **GRAEME MASON**, SCREEN AUSTRALIA
- SCREEN AGENCY BOARD POSITION **CAROLINE PITCHER**, FILM VICTORIA
- SCREEN AGENCY BOARD POSITION **KYLIE MUNNICH**, SCREEN QUEENSLAND
- SCREEN AGENCY BOARD POSITION **WILLIE ROWE** WITH **RIKKI LEA BESTALL** (JOINING MAY 2021) SCREENWEST
- SCREEN AGENCY BOARD POSITION **KATE CROSER**, SOUTH AUSTRALIAN FILM CORPORATION
- AUSTRALIAN GOVERNMENT BOARD OBSERVER **CAROLINE FULTON**, OFFICE FOR THE ARTS
- SCREEN AGENCY BOARD OBSERVER **GRAINNE BRUNSDON**, SCREEN NSW

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
- MEMBER **SIMON ROSENTHAL**, METHOD STUDIOS
- SECRETARY **KATE MARKS**, CEO



Australian Government

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