

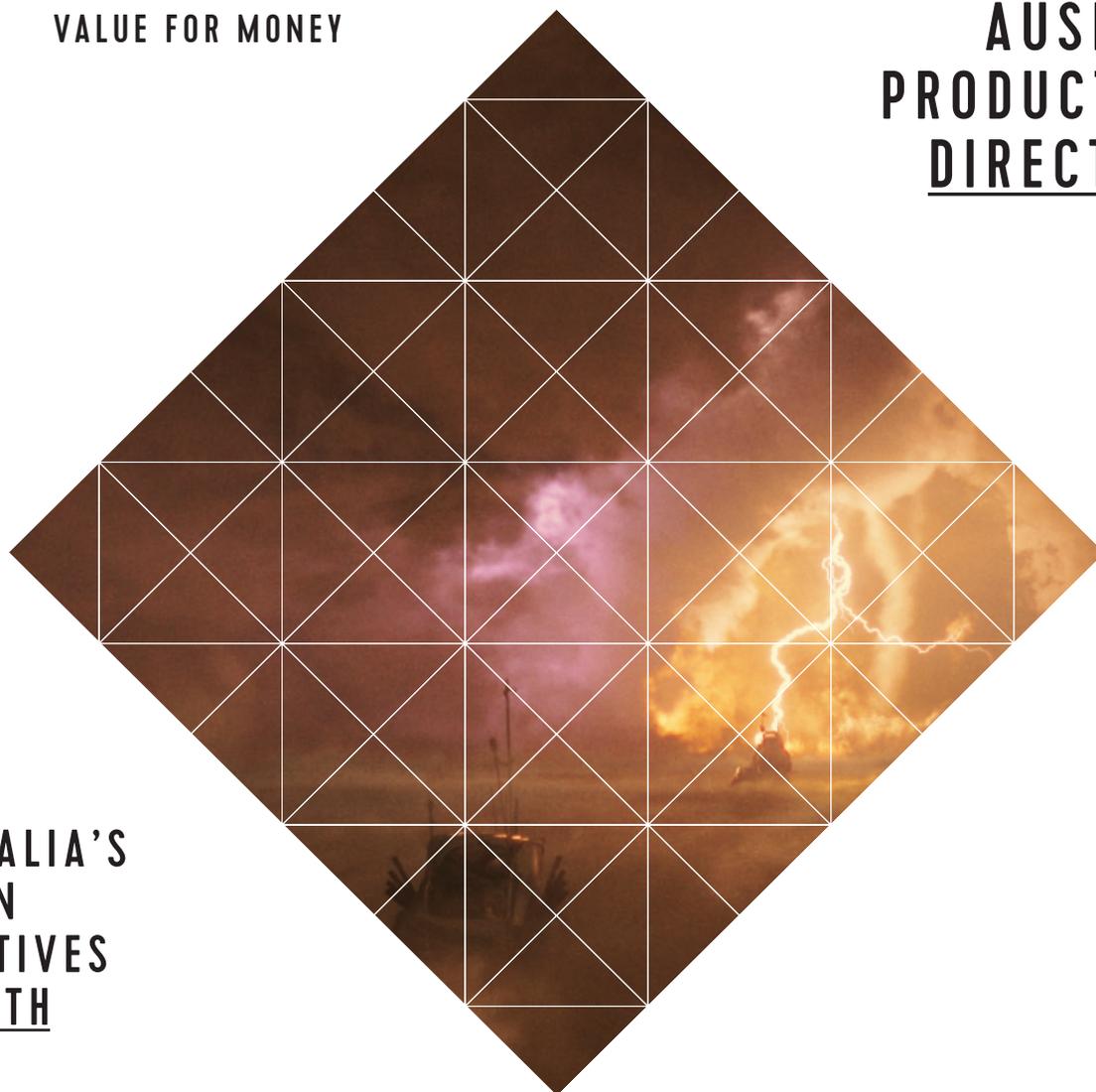
AUSFILM

The Post & Sound Issue: October 2015

POST IT IN AUSTRALIA

VALUE FOR MONEY

AUSFILM PRODUCTION DIRECTORY



AUSTRALIA'S SCREEN INCENTIVES IN DEPTH

AUSTRALIAN VFX

ON PAR WITH THE WORLD



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HELPING GLOBAL FILMMAKERS AUSTRALIA BRING THEIR STORIES TO LIFE

The Australian screen industry has made its mark on the international stage as talented, creative, passionate and hardworking ready to take on tentpole hits, franchise and indie films, sci-fi television series through to animated family films. And Ausfilm works hard to help filmmakers find what they need in Australia to bring their stories to life.

We hope that this year's edition of the Ausfilm brochure inspires you to work with Australia's talented screen production industry.

Ausfilm markets Australia's Screen Production Incentive Scheme which includes the Location, PDV (post, digital and visual effects) and Producer Offsets.

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

With offices in Sydney and Los Angeles, Ausfilm provides advice, recommendations and guidance to international producers seeking to film in Australia. We do this through direct business meetings and by hosting a range of annual international events to promote Australia's incentives and capabilities.

AUSFILM CLIENT SERVICES

If you are interested in filming your project in Australia, developing partnerships with Australian talent or completing post-production in Australia, Ausfilm should be your first port of call. The Ausfilm team can provide information and referrals about Australia's:

- Screen production incentives
- Official co-productions
- Studio complexes, production services and equipment providers
- Post-production, music, sound, visual effects capability and facilities, travel, freight and legal services
- Immigration requirements

KEY FACTS OF AUSTRALIAN SCREEN PRODUCTION INCENTIVES

These key facts provide an overview of Australia's screen production incentives for international productions and productions qualifying as Australian.

These incentives are tax based and provide a cash rebate to the producer on Qualifying Australian Production Expenditure (QAPE).

A producer may access only one of the Australian government offsets for each eligible project.

KEY BENEFITS

- No cap or sunset clause on the incentives
- Cash rebate paid to the producer
- The federal incentives can be combined with state and territory government incentives
- Payment is usually made in 4-8 weeks from lodgement with the Australian Taxation Office
- Productions which have been certified as an official co-production are eligible to claim the Producer Offset.

ADMINISTRATION

The Location and PDV Offsets are administered by the Ministry for the Arts (www.arts.gov.au/film-tv).

The Producer Offset is administered by Screen Australia (www.screenaustralia.gov.au).

For more detailed factsheets visit www.ausfilm.com.



40% PRODUCER OFFSET (FEATURE)

Provides a rebate at 40% of QAPE. Significant Australian Content (SAC) is required. Applies to feature films that have a minimum production spend of A\$500,000.

20% PRODUCER OFFSET (TV)

Provides a rebate at 20% of QAPE. Significant Australian Content (SAC) is required. Applies to TV, documentary and short form animation.

30% POST, DIGITAL & VISUAL EFFECTS (PDV) OFFSET

Rebate of 30% calculated on qualifying post, digital and visual effects production (PDV) expenditure. Applies to feature films, telemovies or television mini-series or series. The production must have a total PDV related QAPE of at least A\$500,000. The production does not need to be filmed in Australia.

16.5% LOCATION OFFSET

Rebate of 16.5% calculated on QAPE. Applies to feature films, telemovies or television mini-series or series. Feature films and television must have minimum spend of AUD\$15m of QAPE. Television series also require average QAPE of AUD \$1m per hour.

40%
PRODUCER OFFSET-FEATURE

30%
POST, DIGITAL AND VISUAL EFFECTS OFFSET

20% PRODUCER
OFFSET-TV

16.5%
LOCATION OFFSET



CONNECTING FILMMAKERS WORLDWIDE TO AUSTRALIA

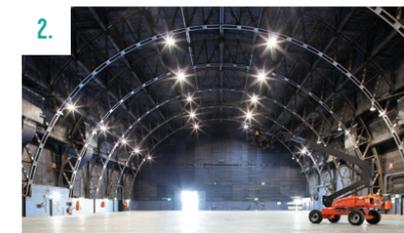
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AUSFILM USA

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T +1 (310) 229 2362
ausfilm.com

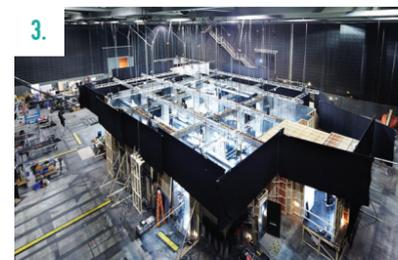
SOUND IN AUSTRALIA STAGES



1. VILLAGE ROADSHOW STUDIOS GOLD COAST, QUEENSLAND

www.villageroadshowstudios.com.au

- 9 sound stages
- Total floor area of 14,564.39 m² (156,775 ft²) of stage space
- 3 water tanks. Outdoor tank largest in southern hemisphere 40m x 30m (131.24 x 98.43 ft), deepest point 7m (23ft) holds seven million litres of water, heated and filtered
- Lighting, freight, travel, casting, cameras, post-production and production services



3. DOCKLANDS STUDIOS MELBOURNE, VICTORIA

www.dsmelbourne.com

- 5 stages ranging from 743m² (8,000 ft²) to 2,323m² (25,000 ft²)
- 6,968m² (75,000 ft²) of warehouse/workshop area
- 1,505m² (16,200 ft²) of production office space

2. FOX STUDIOS AUSTRALIA SYDNEY, NEW SOUTH WALES

www.foxstudiosaustralia.com

- 8 sound stages for total of 14,400m² (155,000 ft²) of stage space including 2 MEGA stages ranging from 705m² (7,586 ft²) to 3,535m² (38,000 ft²)
- Construction workshops, art department craftshops, make-up and dressing rooms and screening rooms
- 13.2 hectare (32 acre) site encompassing 65 independent businesses to service production

4. ADELAIDE STUDIOS ADELAIDE, SOUTH AUSTRALIA

www.safilm.com.au

- 2 sound stages 1000m²/400m² (10,763 ft² x 4,305 ft²)
- ADR/Foley Studio
- Dolby Premiere 71 accredited sound mixing studio
- 100 seat screening theatre and production offices with plug and play convenience
- Creative hub for 30+ South Australian production companies and service businesses

FILM VICTORIA

Film Victoria is the Victorian state government screen agency based in Melbourne, Victoria. Film Victoria invests in screen talent, ideas and productions in Victoria.

SERVICES PROVIDED TO FILMMAKERS

Melbourne, Victoria is a world-class production destination that offers filmmakers access to diverse locations, creative talent and crew, outstanding studio, VFX and post-production facilities and state government funding incentives.

Client Services include:

- facilitating introductions to filmmakers
- information on federal and state-based production incentives
- connections to crew, studios, post production and VFX houses
- location scouting. See our Location Gallery and how we have doubled for Boston, London, Chicago, New York, Paris and many more cities
- script breakdowns and surveys
- advice on travelling and working in Victoria.

INCENTIVES

- Provide funding for eligible projects looking to locate production or post-production work in Victoria
- Support local industry with project development and production investment funding, which may be accessible to producers who partner with a Victorian producer
- Information on investment funding for co-production or joint ventures.

PRODUCTION INCENTIVE ATTRACTION FUND (PIAF) AND REGIONAL LOCATION ASSISTANCE FUND (RLAF)

BENEFITS

PIAF encourages offshore feature films, television series, mini-series, pilots, telemovies and documentaries to film in Victoria.

RLAF supports projects needing to locate production activity in regional Victoria.

These programs operate as grants, provided in the form of a cash rebate at the completion of delivery and audit. Funds are negotiated on a project-by-project basis.

ELIGIBILITY

Applicants must be a production company or Special Purpose Vehicle (SPV) with a production project which is:

- Fiction: feature film, television (telemovie, mini-series, pilot or series) or
- Documentary: feature film, television (one-off or series).

PIAF Minimum spend AUD \$3.5 million in Victoria on approved elements.

RLAF Use regional Victorian locations for a minimum of five (5) days during principal photography, with majority crew/cast accommodated near the regional filming location; and expenditure of \$100,000.

Low budget international productions which do not meet the minimum spend may be eligible for financial assistance where the project's benefits align with broader Victorian State Government objectives.

PRODUCTION INCENTIVE ATTRACTION FUND - POST PRODUCTION, DIGITAL AND VISUAL EFFECTS (PIAF PDV)

BENEFITS

PIAF PDV encourages offshore feature films, television series, mini-series, pilots, telemovies and documentaries to use post, digital and visual effects facilities in Victoria.

This program operates as a grant, provided in the form of a cash rebate at the completion of delivery and audit.

Funds are negotiated on a project-by-project basis.

ELIGIBILITY

Applicants must be a production company or Special Purpose Vehicle (SPV) with a production project which is:

- Fiction: feature film, television (telemovie, mini-series, pilot or series) or
- Documentary: feature film, television (one-off or series).

CONTACT

www.film.vic.gov.au
+61 3 9660 3200

ONLINE TOOLS

INCENTIVES
www.film.vic.gov.au/funding/incentives

THE LOCATIONS GALLERY
www.filmmelbournelocations.com

THE INDUSTRY DIRECTORY
www.filmmelbournedirectory.com

HOW DO I APPLY?

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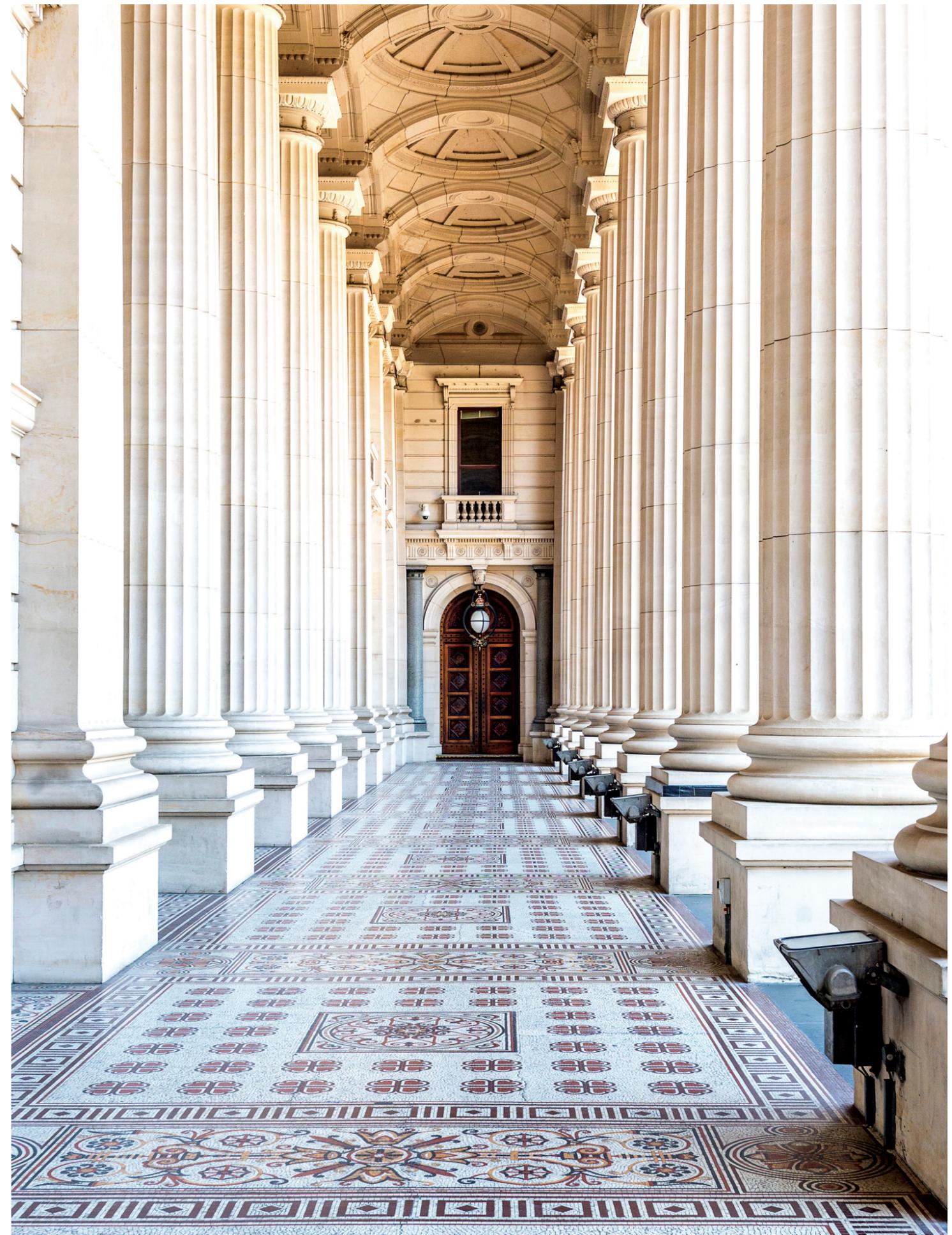
Minimum spend of AUD \$1 million in Victoria on production elements.

Low budget international productions which do not meet the minimum spend may be eligible for financial assistance where the project's benefits align with broader Victorian State Government objectives.

CREDITS

- *The Moon and The Sun*
- *Hunters*
- *Childhood's End*
- *The Dressmaker*
- *The SpongeBob Movie: Sponge Out of Water*
- *Ted 1 & 2*
- *Captain America: The Winter Soldier*
- *Predestination*
- *I, Frankenstein*
- *Thor: The Dark World*

Ausfilm Member since 1999.



SCREEN AUSTRALIA

Screen Australia is the Australian Government's major screen agency. Screen Australia finances innovative and high-quality film and TV projects; develops content, enterprises and talent. The agency conducts research, undertakes audience development, supports distribution of Australian releases, and markets Australian talent and screen content domestically and internationally.

Screen Australia administers the Producer Offset and Australia's Official Co-Production Program.

PRODUCER OFFSET

BENEFITS

The Producer Offset provides a cash rebate paid for projects which pass a significant Australian content (SAC) test or are Official Co-productions. It is paid to the Australian producer on Qualifying Australian Production Expenditure (QAPE) of up to:

- 40 per cent of QAPE incurred on a feature film; and
- 20 per cent of QAPE incurred on programs other than feature films (TV series, mini-series or telemovies, short-form animations, non-feature documentary, or direct-to-DVD or web-distributed programming).

QAPE is, broadly, expenditure incurred on goods and services provided in Australia for the making of the film.

ELIGIBILITY

To be certified by Screen Australia as eligible for the Producer Offset, a film or program must meet the following criteria:

- must be completed
- Screen Australia must be satisfied that it has 'significant Australian content' or it must be an official co-production
- must be of an eligible format
- QAPE must meet or exceed the relevant threshold
- the applicant company must be an Australian company, or a foreign company with an Australian permanent residency and an Australian Business Number (ABN).

SIGNIFICANT AUSTRALIAN CONTENT

Screen Australia must be satisfied that the project has 'significant Australian content' for it to qualify for the Offset. In considering this issue, Screen Australia must have regard to the following:

- the subject matter
- the place where the film or program was made
- the nationalities and places of residence of the people who took part in making it
- the details of production expenditure incurred, and
- any other matters that Screen Australia considers to be relevant.

OFFICIAL CO-PRODUCTIONS

Official co-productions can access the Producer Offset as they do not need to meet the SAC test.

Australia has official co-production arrangements with Canada, China, France, Germany, Ireland, Israel, Italy, Korea, New Zealand, Singapore, South Africa and the UK.

CONTACT

www.australiaonscreen.com/business
+61 2 8113 5800

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RICHARD HARRIS

Head of Business and Audience
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ONLINE TOOLS

www.screenaustralia.gov.au/producer_offset
www.screenaustralia.gov.au/coproductions/guidelines

HOW DO I APPLY?

www.screenaustralia.gov.au/producer_offset/prov_certification
www.screenaustralia.gov.au/producer_offset/final_certification
www.screenaustralia.gov.au/coproductions/provisional_approval

CREDITS

- *Mad Max: Fury Road*
- *Paper Planes*
- *Secrets and Lies*
- *Sherpa*
- *That Sugar Film*
- *The Dressmaker*
- *The Babadook*
- *The Water Diviner*
- *Top Of The Lake*
- *Wentworth*

Ausfilm Member since 2009.



SOUTH AUSTRALIAN FILM CORPORATION

The South Australian Film Corporation (SAFC) is South Australia's lead agency for the development, support and promotion of the state's screen production sector. SAFC provides unique opportunities for international and national producers to create and deliver a diverse slate of feature film, television and online projects.

SERVICES PROVIDED TO FILMMAKERS

The SAFC team combines screen production know-how with innovative funding incentives, state-of-the-art production facilities at Adelaide Studios, and services to assist filmmakers with:

- finding producing partners
- introductions to post & VFX facilities
- introductions to crew and cast
- Adelaide Studios is a purpose-built production studio complex managed by the SAFC
- sourcing accessible locations
- script breakdowns, project galleries, recce support, introductions to South Australian Location Managers.

Incentives available include production funding, re-investment of Adelaide Studios hire costs, competitive Revolving Film Fund and up-front Payroll Tax Exemption opportunities.

South Australia offers diverse locations including dramatic coastlines, expansive deserts, barren lunar landscapes and heritage or futuristic backdrops.

PRODUCTION INVESTMENT

BENEFITS

SAFC provides funding for the production of narrative driven, long-form drama and documentary projects.

ELIGIBILITY

Funding is based on 10% of the amount spent in South Australia with the final amount negotiated in line with the economic benefits to the state.

ADELAIDE STUDIOS INCENTIVE

BENEFITS

An uncapped cash rebate.

A percentage of the costs spent on the hire of Adelaide Studios to be returned to the production as an increase in the SAFC's total Production Investment –

up to 60%. The incentive is available to productions who hire South Australian Heads of Department and the SAFC's Adelaide Studios Sound Stages.

ELIGIBILITY

Productions with a South Australian producer on board can apply for up to 60% and 40% where no SA producer is attached. The SAFC will accept applications from non-South Australian producers where they have strong South Australian creative attachments in place, and particularly when they are working with a local producer.

PAYROLL TAX EXEMPTION

BENEFITS

The payroll tax rate in South Australia (SA) is 4.95% on qualifying wages paid in SA. The SAFC assists with providing an exemption up front.

ELIGIBILITY

This incentive is available to projects which bring economic benefit/s to the state of South Australia.

REVOLVING FILM FUND LOAN

BENEFITS

The Revolving Film Fund (RFF) is a \$3 million financing facility administered by the SAFC.

The SAFC provides secured loans to finance long-form dramas and documentaries which are either stand-alone projects or series.

RFF loans are available to cash flow the Producer Offset for eligible Australian productions.

Interest rates are based on the 90-day Bank Bill rate, plus a 3% margin. The repayment term for RFF is usually no more than 18 months.

CONTACT

www.safilm.com.au
+61 8 8394 2000

ONLINE TOOLS

- South Australian Locations Gallery
- South Australian Co-Production Partner Directory
- South Australian Crew and Services Directory
- Adelaide Studios Tennant Directory
- Production Attraction
- Production funding guidelines

HOW DO I APPLY?

MICHELLE KRUMM

Head of Production, Development & Studio
michelle.krumm@safilm.com.au

ELIGIBILITY

Both South Australian based production companies engaged in producing major production initiatives in South Australia; and non-South Australian production companies with a project which will undertake significant amount of production in South Australia are eligible for these loans.

RIGHTS REVERSION POLICY

BENEFITS

SAFC assigns all of the SAFC's entitlement to gross receipts from projects in which the SAFC is an investor, to the principal producer five (5) years after the first commercial release of the project.

CREDITS

- *The Babadook*
- *Wolf Creek 2*
- *The Rover*
- *Tracks*
- *Red Dog*
- *The Water Diviner*
- *X-Men: Days of Future Past (PDV)*
- *Gravity (PDV)*
- *The Wolverine (PDV)*

Ausfilm Member since 1999.



SCREENWEST

ScreenWest is the Western Australian Government screen agency. ScreenWest provides professional advice and funding support for the development and production of film and television in the state. Western Australia is a film friendly location with internationally credited production companies, award-winning crews, professional facilities and minimal location fees.

SERVICES PROVIDED TO FILMMAKERS

ScreenWest can assist producers interested in filming in Western Australia with:

- information on ScreenWest production incentives
- introduction to potential Western Australian partners
- location scouting assistance
- sourcing skilled local key creatives and production crew
- information on facilities and other services
- advice on filming and working in Western Australia.

ScreenWest supports co-production opportunities with Western Australian production companies. Advantages of filming in Western Australia include:

- supportive Government agency in ScreenWest
- huge variety of cinematic locations - white sand beaches, towering forests, vineyards, rolling wheat fields, arid deserts and salt lakes, a lively capital city and quaint country towns
- Western Australia is renowned for its clarity of light and long periods of clear blue skies, creating optimal shooting conditions all year round
- ability to double for other locations
- shares a time zone with Beijing, Shanghai, Kuala Lumpur and Singapore
- easily accessible. Perth is Europe, Asia and Africa's gateway to Australia.

SCREENWEST DRAMA PRODUCTION INVESTMENT FUND

BENEFITS

This Investment Fund provides production financing for feature films and television drama with strong market attachments. Up to AUD\$800,000 is available for projects with a Western Australian based producer attached, and up to \$500,000 for non-Western Australian producers where they have strong Western Australian creative elements in place.

ELIGIBILITY

Eligible companies:

- Credited Western Australian Production Companies; or
- Credited non-Western Australian Production Companies in a genuine co-production partnership, official treaty co-production or other acceptable co-production relationship with a credited Western Australian production company.

ScreenWest will also accept applications from credited non-Western Australian Producers who represent a bonafide film or television production company with a demonstrated track record or whose principals have a strong track record in film, television and /or media production. In this case the project must demonstrate strong Western Australian economic and/or creative outcomes.

Eligible productions:

- Feature films
- Television drama - series, mini-series, telemovie, animation series and children's series.

CONTACT

www.screenwest.wa.gov.au
+61 8 6552 7700

ONLINE TOOLS

www.sreenwest.wa.gov.au
- Location library
- Information on filming in Western Australia
- Funding guidelines

HOW DO I APPLY?

ADAM SMITH
Director Production Investment
adam.smith@screenwest.wa.gov.au
www.screenwest.wa.gov.au/funding/pages/Production.aspx

Projects must have market attachment, either for theatrical release or television broadcast on free-to-air or pay/cable television.

The total ScreenWest funding investment for a production is based on:

- (1) A base funding calculated on a percentage of the Qualifying Western Australian Expenditure (QWAE) of a project up to a maximum amount.
- (2) ScreenWest Funding Incentives that take into consideration key Western Australian outcomes (i.e. employment of Western Australian Heads of Department).

CREDITS

- *Blue Dog*
- *Looking for Grace*
- *Kung Fu Style*
- *Farm House 81 II - Perfect Friends*
- *Kill Me Three Times*
- *Son of a Gun*
- *Paper Planes*
- *Red Dog*

Ausfilm Member since 1999.



SCREEN NSW

Screen NSW is the state government screen agency based in Sydney, New South Wales (NSW). It is Australia's screen production hub, with more than half of all production and post-production businesses located here. NSW offers a remarkable combination of diverse locations, creative talent and superior screen sector infrastructure, making it the destination of choice for some of the most creatively challenging films in recent times.

SERVICES PROVIDED TO FILMMAKERS

Screen NSW's Production Attraction and Incentives Team is your one-stop-shop for expert advice about filming in Sydney and around the state. Screen NSW can assist filmmakers with:

- information on locations
- state and federal tax incentives
- introductions to technical and creative talent
- studio space, post-production and visual effects facilities
- immigration, industrial conditions
- co-production treaties
- filming protocols
- advice on all aspects of filming in the state of New South Wales.

NSW FILM & TELEVISION INDUSTRY ATTRACTION PROGRAM (FIAP)

BENEFITS

The NSW Government provides highly competitive incentives to approved productions through the Film & Television Industry Attraction Program (FIAP) to attract "footloose" projects to the state.

The attraction program is discretionary and incentives are provided in the form of rebates, which are generally formulated based on the qualifying NSW Production Expenditure.

The incentive is determined on a case-by-case basis, taking into account demonstrable benefits including job creation, NSW production expenditure, skills development and technology transfer.

The NSW incentive can be combined with the Australian Government's Location Offset, Post/Digital/Visual Effects Offset and Producer Offset.

ELIGIBILITY

- feature films, telemovies, animation, mini-series and TV series or high value added unaccompanied post-production and/or VFX projects which will be produced or post-produced in NSW
- projects that are genuinely 'footloose' that is, are not already locked in to production in NSW
- projects that can demonstrate a significant spend in NSW in relation to the circumstances of the project.

CONTACT

www.screen.nsw.gov.au
+61 2 9995 0555

ONLINE TOOLS

www.screen.nsw.gov.au/department/production-attraction-incentives

HOW DO I APPLY?

MATT CARROLL
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CREDITS

- *Hacksaw Ridge*
- *Truth*
- *2:22*
- *The LEGO® Movie*
- *Mad Max: Fury Rd*
- *Backtrack*
- *Rake (TV)*
- *The Great Gatsby*
- *Ninjago*
- *Unbroken*

Ausfilm Member since 1999.



SCREEN QUEENSLAND

Queensland is the film friendly, production paradise of Australia known for its stunning and diverse natural locations, attractive financial incentives, facilities, post-production and visual effects studios and award-winning cast and crew. Screen Queensland is the state's film commission with offices in Brisbane and the Gold Coast.

SERVICES PROVIDED TO FILMMAKERS

Queensland has the best talent, crews, incentives, locations and infrastructure including the largest purpose built water tank in Australia at the Gold Coast's Village Roadshow Studios.

Queensland has secured back to back feature films with the biggest film to ever shoot in Australia, *Pirates of the Caribbean: Dead Men Tell No Tales*; *San Andreas* starring The Rock; Angelina Jolie's *Unbroken* and hit sitcom *Modern Family*.

Screen Queensland works with producers to ensure their creative and financial needs are exceeded offering:

- free advice on state and federal government incentives
- professional script breakdowns
- bespoke location packages
- liaison with councils and local government agencies
- introductions to producers, writers and other leading creative talent and technical crew.

SCREEN QUEENSLAND PRODUCTION ATTRACTION PROGRAM

BENEFITS

Production Attraction and Incentives are open to all domestic and international producers who are looking to bring 'footloose' film and television projects that generally have a minimum AUD\$3.5 million Queensland Production Expenditure (QPE).

A range of lucrative incentives for both film and television producers that can be combined with the Australian Government's Location Offset, Producer Offset and Post/Digital/Visual Effects Offset.

Incentives are determined on the economic and cultural benefits a production will bring to Queensland including spend, jobs, technical and infrastructure legacies plus cultural benefits.

ELIGIBILITY

- negotiable Production Attraction Grant
- State Payroll Tax Rebate for projects with a minimum AUD\$3.5 million spend
- negotiable Regional Statewide Incentive Grant based on regional spend and jobs of up to AUD\$100,000
- Revolving Film Financing Fund (RFFF) providing loan funds as cash flow for the Producer Offset, distribution guarantees, pre-sales
- development and production investment available where a Queensland producer or writer is attached
- Post, Digital and Visual Effects Attraction Grant capped at AUD\$250,000 and with a minimum AUD\$500,000 spend.

CONTACT

www.screenqld.com.au
+61 7 3248 0500

ONLINE TOOLS

www.screenqld.com.au

- featuring online crew, locations and facilities directories and film friendly council contacts
- FREE SQ iPhone app powered by industry leaders Reel Scout™

HOW DO I APPLY?

GINA BLACK

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CREDITS

- *Pirates of the Caribbean: Dead Men Tell No Tales*
- *San Andreas*
- *Unbroken*
- *The Age of Adaline (VFX)*
- *Goldstone*
- *My Mistress*
- *The Railway Man*
- *Modern Family*
- *Secrets and Lies*
- *Mako Mermaids – Island of Secrets*

Ausfilm Member since 1998.



SCREEN AGENCIES & LOCATION PARTNERS

CITY OF GOLD COAST

The Gold Coast's natural beauty, together with talented and experienced crew and world-class Village Roadshow Studios, makes the Gold Coast the perfect location for film and television production.

SERVICES PROVIDED TO FILMMAKERS

The City of Gold Coast works in partnership with key industry stakeholders – Screen Queensland and Village Roadshow Studios to showcase the Gold Coast's film and television capabilities to domestic and international markets.

There's no other place in the world like the Gold Coast. It provides a diverse mix of accommodation, activities, culture and restaurants to establish your home away from home. The City of Gold Coast's dedicated team makes the filming process as smooth and seamless as possible. The team provides advice on:

- sourcing potential locations
- access to local services
- eligible productions can also access financial incentives.

INVESTMENT ATTRACTION PROGRAM

BENEFITS

The City of Gold Coast offers an Investment Attraction Program for all industries, including film and television production. The program incorporates a suite of services, one component being a financial assistance package to attract production to the Gold Coast.

ELIGIBILITY

- the approximate value of the production (minimum AUD\$1.5 million spend on the Gold Coast)
 - duration of the production and approximate percentage conducted on the Gold Coast
 - approximate number of jobs and economic impact created on the Gold Coast during these periods.
- Applications must be made prior to confirming a Gold Coast shoot.

CONTACT

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+61 7 5581 7269

HOW DO I APPLY?

CRAIG ROWSELL

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INCENTIVES SNAPSHOT

VALUE OF PRODUCTION UNDERTAKEN ON THE GOLD COAST (\$AUD)	ASSISTANCE CAP (\$AUD)
\$1.5-3 million	\$30,000
\$3-5 million	\$40,000
\$5-10 million	\$50,000
\$10-15 million	\$60,000
\$15-25 million	\$80,000
Over \$25 million	\$100,000

CREDITS

- *The Pirates of the Caribbean: Dead Men Tell No Tales*
- *San Andreas*
- *Unbroken*
- *The Chronicles of Narnia: The Voyage of the Dawn Treader*
- *Fool's Gold*
- *Nim's Island*
- *The House of Wax*
- *Peter Pan*
- *Ghost Ship*
- *Scooby Doo*
- *Terra Nova*

Ausfilm Member since 2003.



POST IT IN AUSTRALIA!!

(Value for money)



“THERE ARE AMAZING CRAFTS PEOPLE IN AUSTRALIA.”

CHRIS MCKAY, CO-DIRECTOR/ANIMATION EDITOR/CO-EDITOR (THE LEGO® MOVIE)

AUSTRALIA HAS LONG BEEN A TRUSTED VFX PROVIDER, NOW WISE INTERNATIONAL PRODUCERS ARE EXAMINING THE EXTENSIVE RANGE OF OTHER ELIGIBLE PICTURE AND SOUND POST SERVICES. COMBINE THIS WITH THE FALLING AUSTRALIAN DOLLAR AND A 30% POST, DIGITAL & VFX OFFSET THERE'S NO DOUBT AUSTRALIA OFFERS VALUE FOR MONEY. SANDY GEORGE EXPLORES THE BENEFITS OF COMPLETING YOUR POST AND SOUND IN AUSTRALIA IRRESPECTIVE OF WHERE YOU SHOOT YOUR PROJECT.

STEVEN KAMINSKY, POST SUPERVISOR on the not-yet-released *Pirates of the Caribbean: Dead Men Tell No Tales*, says he was thrilled when he learned the blockbuster was to be filmed in Australia.

“The crew, the attitudes and the spirit of filmmaking is great there and the skills of my (Australian) colleagues are world-class,” he says. “Ten years ago I was in Sydney for *Superman Returns*; this time on the Gold Coast. Australia is a delightful place to be and the intensity and focus of the crew make it a good experience.”

He visited Australia four times in nine weeks, setting up then overseeing the highly technical pipelines and processes needed. As is common with big Hollywood blockbusters, the completion of filming signaled the end of Australia's involvement but, speaking personally, he would not have insisted on that.

“I would happily post a film in Sydney or Brisbane – I'm sure Melbourne too but I've not worked there – if there was something driving it such as the economics or a Sydney or Melbourne-based filmmaker wanting to work at home.”

Examples abound of high-profile Australian directors doing most of their post at home irrespective of where filming happened. George Miller's *Mad Max: Fury Road* is one and Alex Proyas is currently making *Gods of Egypt* at home. And there's all the films of Baz Luhrmann, most recently *The Great Gatsby*, and Scott Hicks who is currently completing post on *Fallen*.

As for the economics, some say the recent dramatic fall in the Australian dollar combined with the soft money available have created a “perfect storm” in terms of value for money. The soft money is principally the 30% PDV (post, digital, visual effects) Offset, a rebate on Australian expenditure not a tax credit, but some states offer additional financial incentives.

ABOVE: MAD MAX: FURY ROAD ©WARNER BROS. ENTERTAINMENT/VILLAGE ROADSHOW FILMS

“EVEN IF YOU’RE IN LA, EXECUTIVES ARE GETTING YOUR WORK ONLINE AND YOUR PHYSICAL PRESENCE IS LESS MANDATORY”
SCOTT HICKS, DIRECTOR (FALLEN, THE LUCKY ONE)



AUSTRALIA HAS LONG BEEN A TRUSTED VFX provider, now wise international producers are examining the extensive range of other eligible picture and sound post services, bearing in mind the A\$500,000 expenditure threshold and well aware that the location of the shoot is irrelevant. (Offshore movies filmed in Australia are covered by the 16.5% Location Offset, however, while official co-productions and films that pass a “significant Australian content” test can claim the 40% Producer Offset).

The PDV Offset is exceptionally attractive for animated films, especially with the existence of the world-class animation studio Animal Logic, where Chris McKay co-directed *The LEGO® Movie* alongside directors Phil Lord and Christopher Miller and where *LEGO® Batman* and *Ninjago* are now underway. *The LEGO® Movie* also completed its sound effects and music at Sydney based Big Bang Sound and Australia’s only purpose built scoring stage, Trackdown.

“There are amazing craftspeople in Australia and Animal Logic is a great facility and Zareh Nalbandian is a generous supporter of filmmakers,” says McKay. “It is more than a production facility: he genuinely gets what filmmakers want and is a filmmakers’ advocate.”

Aaron Downing, senior vice president of feature post-production at 20th Century

CLOCKWISE FROM TOP:
 CHRIS MCKAY
 HEITOR PEIRERA
 AARON DOWNING
 STEVE KAMINSKY



Fox, name checks Aussie talent such as Oscar nominated editor Jill Bilcock, sound designer Wayne Pashley (Big Bang Sound) and colourist Olivier Fontenay (DDP Studios).

“Australia has ‘A’ level talent in every department of the post-production process, from shooting through colour grading,” says Downing, who worked on Luhrmann’s *Moulin Rouge!* and *Australia*. “It is not easy to film in places like Bowen and Kununurra and Darwin and it (*Australia*) was as complex if not more complex than anything I’ve ever worked on ... but I could not have had a better experience.”

He praises Aussie post companies Cutting Edge, Spectrum Films, Trackdown, Soundfirm and Deluxe for their invaluable contributions. (Deluxe Australia owns

Iloura, DDP Studios, StageOne Sound and other facilities.) Downing also greatly likes the lifestyle – and even eats Vegemite – but that’s another story.

While still active on *Australia* he was called on to set up Gavin Wood’s *X-Men Origins: Wolverine*, although it subsequently returned to LA for post.

“It didn’t have an Australian director or producer and it’s hard to keep people that far from home after a long shoot but I would have been totally fine keeping the film there up to the final mix ... If the director had said to me ‘let’s do all the editing in Australia’ I would have said ‘yes’. But I still would have needed my boss Ted Gagliano to say ‘yes’.”

Downing is realistic about all the factors that bring studio films back to the filmmaking mecca of LA for post: the depth of talent, for example, and the proximity to executives. And let’s face it, this will always be a challenge for the global post and sound industry outside of Los Angeles.

But Hicks argues it has become so easy to show US executives material – and watch with them in real time – that “the tyranny of distance” is a mindset.

“Even if you’re in LA, executives are getting your work online and your physical presence is less mandatory... though of

“EVEN IF YOU’RE IN LA, EXECUTIVES ARE GETTING YOUR WORK ONLINE AND YOUR PHYSICAL PRESENCE IS LESS MANDATORY”



course you have to take it back (to the US) for the preview process.”

Hicks is in post on *Fallen* at his facility of choice, Adelaide’s KOJO, with the studio now also working on director Greg McLean’s *Wolf Creek 2* and US film *6 Miranda Drive*.

“*Fallen* has a large budget for an independent film and is a classic case of gypsy production. It was shot in Budapest, the visual effects (VFX) and sound were done in Montreal but a lot of the post was brought back here.”

One Australian facility is focusing its marketing on mini-majors, another on China’s most globally renowned directors, another believes sound and music services are easier to sell internationally than picture post and is acting accordingly. John Simpson could be seen as a role model: he creates foley tracks for films from across the world from a purpose-built studio in country South Australia.

Sydney-based Trackdown notes that a handful of US composers have taken advantage of the scoring stage remotely, in part because Australian musicians are subject to a one-off buyout so no residuals are payable.

Heitor Pereira is an example. He was in LA when he plugged himself in to hear an

LEFT: THE LEGO® MOVIE. ©WARNER BROS./VILLAGE ROADSHOW PICTURES/THE LEGO GROUP.

ABOVE: THE GREAT GATSBY. ©WARNER BROS./VILLAGE ROADSHOW FILMS (BVI) LTD

BELOW: THE MOON AND THE SUN. ©MOON AND SUN PRODS.

“I write big melodies with a lot of emotion and the first thing I look for is whether the musicians can carry the melodies that drive the movie forward,” say Pereira. He mentions the “impeccable” conducting of Brett Kelly.

Time will tell if Australia attracts more post. Maybe cloning James McQuaide would help: the senior vice president of production at Lakeshore Entertainment is currently exploring completing *Underworld 5* in Australia. “Not only the VFX but the sound editorial and mixing, DI, video masters, score and so on,” he says.



FOX STUDIOS AUSTRALIA

AUSTRALIA'S HOME OF FILMMAKING

IT'S BEEN THE HOME TO MAJOR HOLLYWOOD PRODUCTIONS AND TALENT OVER 17 YEARS AND FOX STUDIOS AUSTRALIA KEEPS CEMENTING ITS REPUTATION AS A LEADING FEATURE FILM AND TELEVISION STUDIO IN AUSTRALIA. WRITER PIP BULBECK SITS DOWN WITH WAYNE BORG, MANAGING DIRECTOR OF FOX STUDIOS AND CHARTS THE STUDIO'S SUCCESS.

ICONIC CITY, ICONIC STUDIO, ICONIC TALENT, ICONIC FILMS

FROM THE MIND BENDING FUTURISM of *The Matrix* trilogy, the other worlds of *Star Wars: Attack of The Clones* and *Revenge Of The Sith*, the high octane adventure of *The Wolverine*, the opulent excesses of Jay Gatsby's prohibition era New York in Baz Luhrmann's *The Great Gatsby* and the ancient fantasy world of Alex Proyas' *Gods Of Egypt*, Fox Studios Australia has been the home to major Hollywood productions and talent in its 17 years, cementing its reputation as the largest go to end-to-end production facility and leading feature film and television studio in the southern hemisphere.

It is a reputation won after hosting the largest film productions in Australia, including *Superman Returns* and *Mission Impossible II* and more recently Angelina Jolie's *Unbroken*, Dr George Miller's *Mad Max: Fury Road* and Mel Gibson's upcoming *Hacksaw Ridge* among others.

The studio is a unique facility, located just moments from Sydney's CBD and a mere 15 minute drive from Sydney's domestic and international airports, on a fully integrated site, covering 13.2 hectares (32 acres). It is set amongst a diverse landscape of heritage buildings and backlot areas, including the adjacent Centennial Parklands and features eight state-of-the-art sound stages,



'I think there is an incredible talent pool in Australia. Everything was top notch, if not the best, I've ever worked with.'

JAMES MANGOLD, DIRECTOR, *THE WOLVERINE*

covering 155,000 sqft (14,400 sqm), including 2 MEGA stages, an interior water tank, a cyclorama, production offices, construction workshops and catering, make-up and art department facilities.

Home to Australia's ultimate creative community, the Lot also houses more than 60 screen production businesses covering lighting and camera equipment rental, visual effects, music and sound post-production, editing, event production, film distribution, marketing and public relations amongst others, providing unparalleled flexibility and versatility to ensure a seamless production experience.

The Lot is also home to the digital wizards at Animal Logic, who have brought the dancing penguins of *Happy Feet*, the adventurous owls of *The Guardians of Ga'hoole* and the loveable brick world of *The LEGO® Movie* to the big screen.

In addition, Fox Production Services has a collaborative relationship with state and federal government, ensuring streamlined processing of screen rebates and incentives. Being able to shut down streets in the centre of the CBD, for filming of big scenes in *Mission Impossible II* and *Unbroken*, would not be possible without a high level of co-operation between the studios and government.

Fox Production Services also includes production budgeting, scheduling, assistance with casting, crewing and immigration issues, production and payroll accounting and legal services to ensure projects run flawlessly and efficiently. Fox Studios also owns and operates Fox Lighting and Fox Textiles.

In short, according to Fox Studios Australia's Managing Director, Wayne Borg, 'there is very little that any producer or director asks, that Fox couldn't provide or facilitate. We are very proud of our long association with all the major studios and producers and helping create an ideal and efficient production environment for crew and talent.'

'There is no subject matter, no story, that Australian creatives, Australian story tellers, that crews, shouldn't be able to do, or can't do,' adds one of Hollywood's most creative producer-directors, Baz Luhrmann.

Luhrmann and his creative team, including production designer and co-producer Catherine Martin, have been vocal about being based in Sydney. Australian film incentives, facilities and crews gave the maverick director the fillip needed for Warner Bros. to back him in shooting *The Great Gatsby* entirely at Fox Studios.

As for any big budget epic, *The Great Gatsby's* production needs were diverse, ranging from creating the lavish pool party sequences, to the more intimate, yet still extravagant scenes, of Jay Gatsby's demise.

Sound Stage 2, which features a 4 metre deep floodable pit where the sea-plane scenes in *Superman Returns* were filmed, was also used as the centrepiece for the wild, pool party scenes at the Gatsby mansion, complete with synchronized swimmers and floating zebras. Not just needing space to build and feature the sets for the party sequences, a large area was also required to dress, make up and hold a huge array of extras and costumes.

'In the party sequences alone, we had 300 extras. I would say we had probably 1,200 costumes in total. We had quite a lot of crowd scenes and we also had to change people a number of times,' explains Catherine Martin

WAYNE BORG
MANAGING DIRECTOR
FOX STUDIOS
AUSTRALIA



ICONIC FILMS PRODUCED AT FOX STUDIOS AUSTRALIA:

- | | |
|--------------------------|------------------------------------|
| HACKSAW RIDGE | STEALTH |
| THE WATER DIVINER | SON OF THE MASK |
| THE LEGO® MOVIE | STAR WARS III: REVENGE OF THE SITH |
| MAD MAX: FURY ROAD | STAR WARS II: ATTACK OF THE CLONES |
| GODS OF EGYPT | THE NIGHT WE CALLED IT A DAY |
| UNBROKEN | THE MATRIX TRILOGY |
| THE WOLVERINE | THE QUIET AMERICAN |
| THE GREAT GATSBY | MOULIN ROUGE! |
| HAPPY FEET I AND II | MISSION IMPOSSIBLE II |
| X-MEN ORIGINS: WOLVERINE | |
| AUSTRALIA | |
| SUPERMAN RETURNS | |

LEFT: JEDI FIGHTER PLANE DURING THE FILMING OF STAR WARS ©LUCAS FILM/20TH CENTURY FOX

BELOW: DURING THE FILMING OF SUPERMAN RETURNS ©WARNER BROS./LEGENDARY PICTURES



of the needs for the scenes, which helped net her a handful of Oscars.

Indeed, just adjacent to those overflow areas on the lot, is what is known locally as the Cattle Judging Ring, an outdoor space that is a throwback to the Lot's days as an agricultural showground, which Luhrmann used for wrangling horses and stunt rehearsals on another of his epic films, *Australia*.

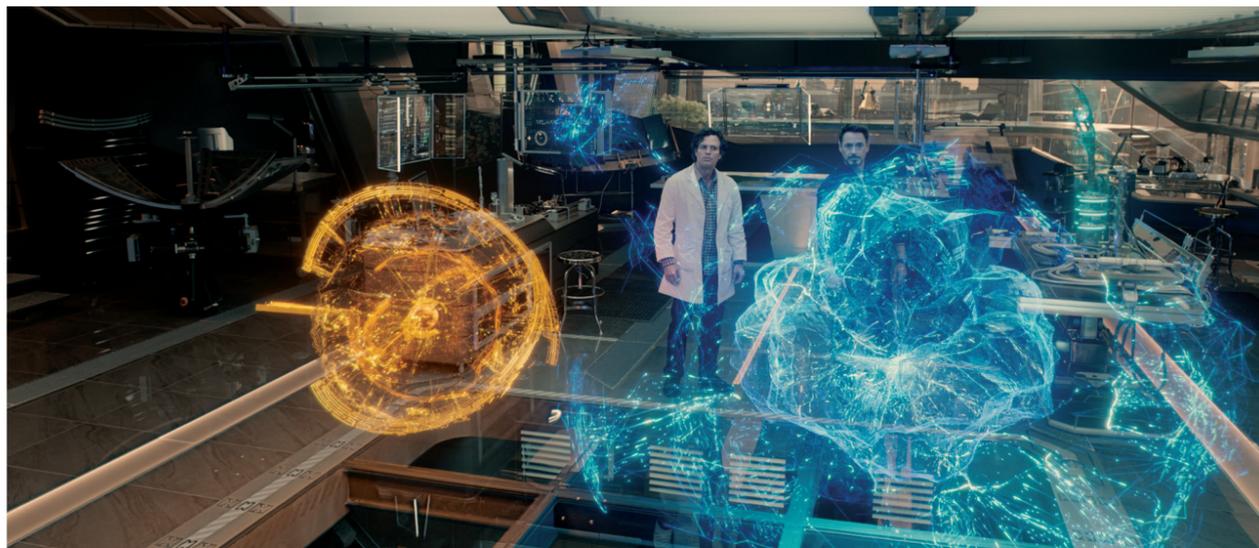
Elsewhere on the Lot, soaring ceilings of the MEGA stages have seen a full size hot air balloon inflated inside one studio, while the external walls of the same historic building, were used to project onto and create the city of Metropolis in *Superman Returns*.

Angelina Jolie, who used Fox Studios as her NSW base when shooting *Unbroken* in 2013, was effusive about the expertise and 'can-do' attitude, that Australian crews are renowned for. Jolie says, 'when you're in the middle of 200 extras and there's a lot to do - sinking planes in the water, in a very, very, stressful shoot and you say, "Can we do this?" and they say, "No worries," it's a great thing to hear,' said Jolie at the Sydney world premiere of *Unbroken*. 'We will definitely film here again,' she has said.

Her thoughts are echoed by *The Wolverine* director, James Mangold, who says, 'I think there is an incredible talent pool in Australia. We finished on time and on budget. I would recommend working in Australia to any film director I know. Everything was top notch, if not the best, I've ever worked with.'

AUSTRALIAN VFX

JAMES MCQUAIDE, SENIOR VICE PRESIDENT OF PRODUCTION AT LAKESHORE ENTERTAINMENT, SAYS THAT PRODUCERS WHO ARE CONTEMPLATING THEIR VISUAL EFFECTS (VFX) OPTIONS GLOBALLY AND NOT SERIOUSLY CONSIDERING USING AUSTRALIA ARE DOING THEMSELVES AND THEIR FILMS A DISSERVICE. SANDY GEORGE TALKS TO PRODUCERS AND VFX EXECS TO EXPLORE THE ADVANTAGES.



“AT THE MOMENT, FROM PURELY A financial perspective, I cannot imagine that there is anywhere in the world with a greater VFX incentive than what Australia is offering,” he says. “If a production spends A\$500,000 on VFX it becomes eligible for a 30% rebate on every dollar spent and, depending on what state they are working in, there may be available an additional 10%. Couple this with a very strong US dollar – when we made *I, Frankenstein* it

took US\$1.05 to purchase a single Australian dollar and now it's less than 70 cents – and several world-class VFX facilities.”

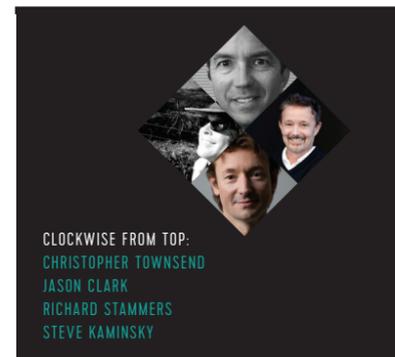
McQuaide has been a repeat customer of Australia's VFX facilities since crossing the Pacific to oversee all production on *I, Frankenstein*. All production was based in Melbourne and it was a team effort to supply the 654 VFX shots, comprising 35 minutes of screen time. A key player was VFX studio Luma and McQuaide claims

some responsibility for them setting up their Melbourne outpost in 2012.

Most recently he utilised Australia's talents to supply 104 of *The Age of Adaline*'s 189 VFX shots.

“In quite a few shots they turned Vancouver into San Francisco via CG set extensions,” he says of Cutting Edge's “extremely important” work on *The Age of Adaline*. “They were also responsible for adding falling snow into the 50 plus shots

ON PAR WITH THE WORLD



CLOCKWISE FROM TOP:
CHRISTOPHER TOWNSEND
JASON CLARK
RICHARD STAMMERS
STEVE KAMINSKY

“THERE IS FANTASTIC TALENT IN AUSTRALIA'S VFX INDUSTRY, WHICH SITS GLOBALLY SIDE BY SIDE WITH OTHER GREAT VFX HUBS AROUND THE WORLD”

RICHARD STAMMERS, VFX SUPERVISOR, (X-MEN: DAYS OF FUTURE PAST, PROMETHEUS)



ABOVE: MAD MAX: FURY ROAD © WARNER BROS ENT./VILLAGE ROADSHOW FILMS.

LEFT: AVENGERS: AGE OF ULTRON © MARVEL STUDIOS

that comprise the picture's finale.”

Given the strength of the US dollar against the Australian dollar, McQuaide expects a significant increase in the amount of VFX work being done in Australia, providing the facilities with an incentive to grow.

“I'm in Prague at the moment prepping *Underworld 5* and it's my intention to do most if not all the VFX work with Australian VFX facilities,” says McQuaide. “If *Underworld 5* proves to be anything like the previous *Underworld* films, this will mean 1000 plus VFX shots.” Luma is already working on creature designs.

“I can't think of any aspect – creatures, environments, etc – that isn't on par with the work coming out of any of the world's main VFX hubs including London and Vancouver,” he says. “The only difference perhaps is capacity: the Australian facilities simply aren't as large as others out there, which means that large quantities of work have to be divided up. I personally prefer this ... There is a greater opportunity for a facility or even an artist to take authorship of a shot and/or sequence. In so doing, the picture benefits from work that is frequently more unique and original.”

Australia's reputation for creatures and characters has been built, in part, on the back of *I, Frankenstein*, which producer Jason Clark describes as an integral creative partner in the creation of the character Ted on the first *Ted* movie.

“Creating a character who ‘talks’ and delivers a perfectly timed comedic performance is much harder than it looks,” he says. “Bringing the teddy bear's performance to life is an incredibly difficult and subtle art ... We couldn't contemplate a second *Ted* movie without their help on over 800 shots.

“Ioura was able to provide a top world-class creative team. They can be considered

amongst the very best in the world in creating a performance from a CGI character; compositing, integration and production. (They have) a great can-do spirit and artists who are allowed to create world-class VFX and CGI, in a relaxed atmosphere.”

Ioura also worked on *The SpongeBob Movie: Sponge Out of Water* and was lead VFX supplier on *Mad Max: Fury Road*, working closely with production company Kennedy Miller Mitchell.

Australian VFX stalwart Animal Logic was one of 20 companies in six countries – the US, Canada, Australia, South Africa, England and Germany – that Marvel's VFX supervisor Christopher Townsend chose for the 300 shots needed for Joss Whedon's *Avengers: Age of Ultron*.

“They did 82 shots but that should not diminish their role in terms of the breadth and importance of that work,” he says. “It was a massive undertaking. It's a very fluid journey that we go on, particularly given the esoteric design concepts that we come up with. We need ... intelligent filmmakers and designers with a beautiful aesthetic. There are very few companies that I've worked with that can do it.”

Townsend searches out the initial design brief he sent to the team at Animal Logic tasked with coming up with how the Internet looks for

Ultron. It reads: “Oppressive, claustrophobic nature, with an Escher'esque sense of it. Boxes and cubes opening and closing independently and expanding and contracting and retracting and revealing and shielding. There should be order to it and chaos, all at the same time.”

Being evocative rather than specific empowers VFX companies to be creative, he says, but he's only interested in going to those he knows and trusts. He worked with Animal Logic's Jason Bath and Paul Butterworth previously on *Iron Man 3*, including on the design of Tony Stark's (Robert Downey Jr) high tech lab, over the time that Animal Logic bought Fuel.

“VFX companies have to work within the construct of the film, the narrative and the aesthetic. It is a very fine balancing act. I say ‘this is the box, these are the constraints: now go and do something within this box that blows our mind’ ... We all work together to make sure it all succeeds. It really is a creative partnership.”

VFX supervisor Richard Stammers is another executive willing to praise Australian VFX from outside the country. He most recently worked with Rising Sun Pictures on *X-Men: Days of Future Past*. Rising Sun has built a reputation for sophisticated complex photo-real work on the back of the *X-Men* and *Hunger Games* franchise films and others.

“There is fantastic talent in Australia's VFX industry, which sits globally side by side with other great VFX hubs around the world,” says Stammers. “RSP did some incredible creative work and executed it to meticulous standards,” he says.

He also praises the overlap in working hours between Australia and LA despite the time difference: “It's a little less sociable (working with) the UK.”

DESIGN BASED VISUAL EFFECTS HAVE BECOME A HALLMARK OF **ANIMAL LOGIC**, A CREATIVE POWERHOUSE WHOSE STAFF HAVE HELPED REALISE THE CINEMATIC VISIONS OF ICONIC DIRECTORS SUCH AS **RIDLEY SCOTT**, **BAZ LUHRMANN**, **CHEN KAIGE**, **ZACK SNYDER**, **JOSS WHEDON** AND MANY MORE. STORY BY MARK MILLAR.

FROM A SMALL TEN PERSON OPERATION in 1991, Animal Logic has grown to become one of the largest independent visual effects and animation studios in the world. Renowned for their creative, design-based approach to visual effects, this is a company of talented artists who have had a hand in some of the most visually stunning films of the last 25 years.

“We love being asked to solve these crazy, esoteric ideas,” laughs Paul Butterworth, one of Animal Logic’s VFX Supervisors, when discussing the company’s work on the 2015 blockbuster *Avengers: Age of Ultron*.

“Marvel’s VFX Supervisor Chris Townsend and Director Joss Whedon approached us to design a pivotal moment in the film – the Birth of Ultron – which included a visual representation of cyberspace. That was the challenge set – just what does the internet look like from the inside?”

As Ultron comes online, the consciousness explores his environment, the environment of data that is the Internet. Animal Logic’s approach was to begin researching fractal forms and how they could be used to create a constantly moving and evolving environment. The result is a huge quantum maze of colour and light, as the mind of Ultron summons cubes of data in an attempt to learn and understand who or what he is out of the chaos of information.

Another sci-fi action adventure of 2015 was



Insurgent, the second film in the *Divergent* trilogy, which saw Tris (Shailene Woodley) on the run after confronting Jeanine (Kate Winslet) the power-hungry leader of the Erudite faction who has uncovered a prized artefact that she believes can only be unlocked by a Divergent like Tris.

“When someone is literally tethered to the artefact they are subjected to potentially deadly virtual reality simulations which are closely monitored by Jeanine in the Erudite laboratory,” explains Animal Logic VFX Supervisor Kirsty Millar. “We had a fairly open brief to design the technology

of the laboratory, which was a system of holographic volumes and consoles that not only needed to look great but convey key plot points as well.”

While the members of Animal Logic’s VFX team have become the industry ‘go to’ for this kind of futuristic holographic work (with Butterworth earning a BAFTA nomination for his work on *Prometheus*), they are also highly skilled at creating real-world environments, as they did for Angelina Jolie’s WW2 prisoner of war drama, *Unbroken*.

“We worked on a total of 320 shots which mainly consisted of CG environments and

set extensions,” commented Animal Logic’s CG Supervisor Greg Jowle. “We produced all of the elements required to recreate WW2-era Japan. It was a really interesting variety from the Tokyo Bay location that surrounded the Omori POW camp, Yokohama port, enhancing the Naoetsu camp, and the walk through bombed Tokyo streets.”

Of course, it’s not just Hollywood that has taken notice of Animal Logic’s creative approach. With the company’s previous experience on the likes of *Hero* and *House of Flying Daggers*, Chinese director Chen Kaige approached Animal Logic to help

realise his vision for his martial arts epic *Monk Comes Down The Mountain*. Animal’s VFX Supervisor Andy Brown travelled to China for the shoot, working closely with the director on set to provide advice and guidance from the outset, with the company delivering over 500 shots for the final film.

“Chen Kaige is a very unique and innovative filmmaker,” said Brown. “For us, the film presented a number of interesting challenges, but being on set allowed us to have a much closer and intimate view of how the director wanted to use visual effects to enhance his story.”

Set in Hangzhou in the 1920s, Animal Logic created the period environments of the city and Westlake, added fantasy elements to the martial arts scenes, created a CG animated origin story, and provided extensive wire removal in this truly international shoot that was another major success for the Australian studio.

“Because Animal Logic has such a rich experience in end-to-end filmmaking, the artists are used to thinking about their work in the context of a film rather than isolation shots or scenes,” commented Butterworth. Put simply, Animal Logic’s team of artists are among the world’s best at realising the visions that, until they are seen on the silver screen, exist only in the mind of the director.

As Marvel’s VFX Supervisor Chris Townsend told FX Guide in their May 2015 article *Casting The Vendors on Avengers*: “Animal Logic is incredibly skilled at creating things you’ve never seen before, and they’re very aware of storytelling and the fluidity of the cut and the way things change constantly in Marvel’s world. Marvel relies a lot on the graphics and the storytelling ability of the visuals. And Animal Logic have a great sensibility with that stuff. I love their attitude.”

CLOCKWISE FROM TOP:
PAUL BUTTERWORTH
KIRSTY MILLAR



LEFT: INSURGENT ©SUMMIT ENTERTAINMENT/LIONSGATE
BELOW: UNBROKEN ©UNIVERSAL PICTURES



“Animal Logic is incredibly skilled at creating things you’ve never seen before.” **Chris Townsend, VFX Supervisor for Marvel**

SHARING THE IMAGINATION



WORKING HARD.

THE RISE AND RISE OF ILOURA.

FROM 3D-2D-LIVE ACTION HYBRIDS TO CREATING SEAMLESS REAL-WORLD CG DYNAMICS, ILOURA'S HEAD OF VFX SIMON ROSENTHAL SHARES HIS VIEWS ON WHAT IT TAKES TO LEAD IN THE COMPETITIVE WORLD OF ANIMATION AND VFX. STORY BY ANNA HILDERBRANDT.

"WORK HARD. DREAM BIG." THAT'S HOW Iloura's Head of VFX Simon Rosenthal summarises the company's nearly 20-years in the VFX/animation business. Launching as a small team of 20 staff in Melbourne in the 1990s, Iloura is a 250-strong team today with creative studios in Sydney and Melbourne. In those early days the company concentrated mainly on animation for television commercials.

Today they are one of the leaders in their field for high-end CG character and creature work, 3D animation and visual effects for feature films.

With the global business of Animation

& VFX becoming increasingly competitive, Rosenthal credits the team's experience, dedication and talent as the driving factors behind Iloura's growth in recent years.

"Yes it's competitive, but we've always made the final result our focus. Audiences are very savvy these days, they can tell immediately if something looks fake or out of place. Audiences are also visually intuitive and they want to be immersed in the story for a couple of hours. Second-rate CG can easily take them out of that story, so it's our job to complement the filmmaker's vision, but also the needs of the audience. As a team, we're very focused on producing a quality product," says Simon.

2015 has been a stand-out year for Iloura. They were the lead vendor on three major motion pictures this year – *The SpongeBob Movie: Sponge Out of Water* for Paramount, *Mad Max: Fury Road* for Warner Bros/Village Roadshow and *Ted 2* for Universal. Combined, the team delivered more than

4000 shots over a period of about 18 months and provided some valuable creative input to each of these movies.

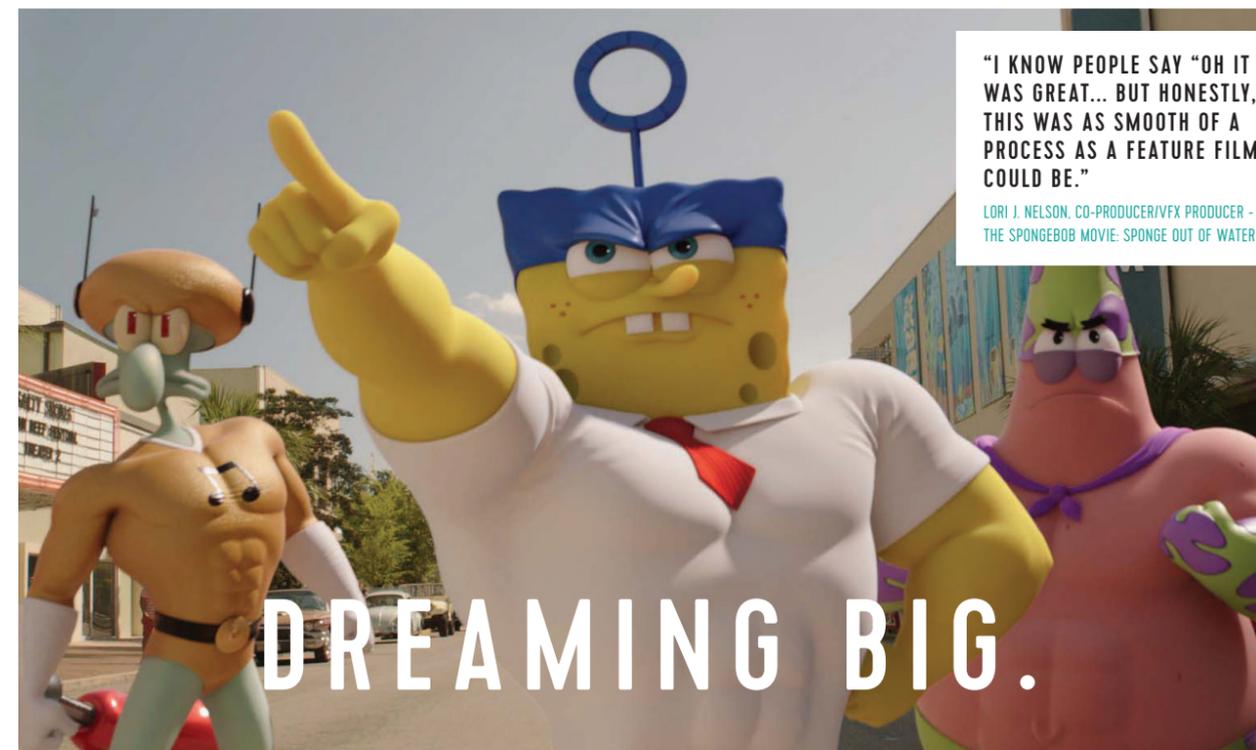
Each film required different skills and disciplines, proving the breadth of talent within the company. For *The SpongeBob Movie*, Iloura's artists took an entourage of characters that for a long time had only existed as 2D characters for television, and created 3D versions of them complete with super-hero alter-egos, for the cinema. It was a huge responsibility and was a lot of pressure for Director Paul Tibbitt and the filmmaking team.

As Lori J. Nelson, the film's Co-Producer/VFX Producer said, "Paul was worried about the characters going from 2D to 3D at the very beginning. At the end of the day, he said it was amazing how seamlessly Iloura had converted the characters and adopted the nuances of the original 2D style."

Glenn Melenhorst, Iloura's VFX Supervisor just got it from the very start. He has that



CLOCKWISE FROM TOP:
GLENN MELENHORST
SIMON ROSENTHAL



"I KNOW PEOPLE SAY "OH IT WAS GREAT... BUT HONESTLY, THIS WAS AS SMOOTH OF A PROCESS AS A FEATURE FILM COULD BE."

LORI J. NELSON, CO-PRODUCER/VFX PRODUCER - THE SPONGEBOB MOVIE: SPONGE OUT OF WATER

DREAMING BIG.

important talent of being able to see the movie and characters through the eyes of the director. So his own talent and immense experience combined with his "x-ray director vision" made for a very smooth process. Really, I know people say "oh it was great.... blah blah"... but honestly, this was as smooth of a process as a feature film could be."

Then with *Mad Max: Fury Road*, the brief couldn't have been more different – traditional real-world visual effects, seamless, invisible. Similarly though, there was a huge amount of pressure for Director George Miller producing his fourth film in the iconic *Mad Max* franchise.

Staying true to the original *Mad Max* ethos was important so the role of the visual effects was to support and complement Miller's live action style and the story. By the end of production, Iloura had produced over 2000 visual effects shots, with over 1600 making it

"I HAVE NEVER ENJOYED SUCH AN EFFORTLESS, CREATIVELY PRODUCTIVE VFX EXPERIENCE AS WE DID COLLABORATING WITH ILOURA ON MAD MAX: FURY ROAD."

GEORGE MILLER, DIRECTOR/CO-PRODUCER - MAD MAX: FURY ROAD

Ted is one of those dream films that come along – hilarious screenplay, a hands-on, dedicated Director and filmmaking team, and great material for our artists to work on. We've forged a wonderful relationship with Seth MacFarlane and his team over the course of making *Ted 1*, *Ted 2* and *A Million Ways to Die in the West*, and enjoy every minute of working on his films."

Simon Rosenthal, Head of VFX, Iloura

into the final cut. Miller had this to say about the experience of working with Iloura:

"It's been my good fortune to be making movies during the advent of the digital era. In *Babe* we made animals talk (Academy Award for VFX), in *Happy Feet* the penguins danced (Academy Award for Animation), but I have never enjoyed such an effortless, creatively productive visual effects experience as we did collaborating with Iloura on *Mad Max: Fury Road*. Thank you Tom (Wood, VFX Supervisor) and Fiona (Crawford, VFX Producer)!"

Then came *Ted 2*, the world's most infamous foul-mouthed teddy bear. Building on the experience of working with director Seth MacFarlane on *Ted*, Iloura was able to flex its character animation muscle once again, one of its core strengths.

Looking ahead, Iloura are currently in production of *Gods of Egypt* for Director Alex Proyas through Lionsgate and have just commenced *Ghostbusters* for Sony.

They are both story-driven films requiring a healthy combination of fantastical and invisible effects, as well as some character and creature work. Further, they are working on *The Boy for Lakeshore Entertainment*, *Childhood's End* for Universal's SYFY channel, and *Saints and Strangers* for Sony Pictures Television.

Rosenthal says the team are taking advantage of the experience gained in recent years from being awarded more complex work with greater shot counts, and applying it to these projects.

"I'm very proud of what Iloura has achieved and credit our fantastic team of producers, supervisors, artists, technicians and support staff, some of whom have been with us since the beginning. It's true when they say it's the people that make a successful business, and we have many talented, dedicated people with us. Our team is strong, our pipeline robust and I'm very excited about what the future holds for Iloura."



READY FOR THE
FUTURE



DIRECTOR **BRYAN SINGER** PRAISES THEIR “TRULY AMAZING WORK” FOR THE “PENTAGON KITCHEN” SCENE IN THE LAST X-MEN: DAYS OF FUTURE PAST.

TONY CLARK, CO-FOUNDER AND EP AT **RIISING SUN PICTURES** EXPLAINS WHY THIS ADELAIDE BASED VFX STUDIO ATTRACTS THE PRAISE OF LEADING DIRECTORS AND WINS WORK FROM THE WORLD’S VERY BEST STUDIOS.

STORY BY KEITH GAYHART.



CLOCKWISE FROM TOP:
TIM CROSBIE
TONY CLARK



“It’s not easy to be ground-breaking and funny... I’m so proud of the sequence... something truly special.”
Bryan Singer, Director (X-Men: Days of Future Past)

RIISING SUN PICTURES (RSP) HAS BEEN producing visual effects for some of Hollywood’s biggest blockbusters from its neatly appointed studios in Adelaide, South Australia, for more than 20 years. Founded by a group of young Australian filmmakers in 1995, the company has contributed to more than 100 feature films including such tent pole releases as *Pan*, *Gods of Egypt*, *Gravity*, *The Hunger Games* trilogy and the *Harry Potter* series. Earlier this year, its team earned an Academy Award® nomination for their work on the mega-hit *X-Men: Days of Future Past*.

To survive for two decades, in a business driven by rapidly changing technology and ferocious global competition, is no small feat. And, RSP has done more than get by; it has thrived. The company has grown steadily over the years and attracted increasingly large and challenging projects by taking a long-term view and focusing on delivering a world-class product.

“Our clients have very high expectations and our mission is to exceed them,” says co-founder Tony Clark. “We aim to over-deliver in creativity, attention to detail and quality. That helps us stand out from the pack.”

A cornerstone to RSP’s success has been its ability to attract and retain top visual effects talent. With a workforce that currently numbers 160, and can top 200 during peak production periods, recruitment is a full-time job. The

company’s location in Adelaide — often ranked among the world’s most livable cities — has helped it assemble a workforce composed of skilled, motivated artists from around the globe. It also operates a highly regarded integrated training program in collaboration with local universities to ensure its ranks are regularly infused with fresh, well-schooled talent.

“Visual effects is a people business and we’re lucky to have a solid core team that has executed reliably over many years — some stretching back the full 20 years,” says Clark. “New blood is always welcome and we’ve been fortunate to add great talent at all levels across the company.”

RSP also benefits from extremely favorable economic factors including the recent downward trend in the value of the Australian dollar and generous government tax incentives.

“Our success is predicated on quality, foremost, but financial competitiveness has also had an impact,” notes Clark. “An Aussie dollar that is near its historic low (and likely to stay there) and an exceptional rebate program combine to make Australia a very good place to do business. We can compete on favorable terms with anyone, including suppliers in Canada, while delivering an exceptional product. From the perspectives of costs, quality and service, we represent an impressive value.”

OPPOSITE PAGE: X-MEN: DAYS OF FUTURE PAST ©20TH CENTURY FOX. ALL RIGHTS RESERVED.
ABOVE: GRAVITY © WARNER BROS ENT./ VILLAGE ROADSHOW FILMS

That value regularly arrives in theatres in the form of spectacular movie magic. Last year, the company turned heads with its standout work on *X-Men: Days of Future Past*. RSP produced the film’s time-bending “Pentagon kitchen” sequence where the mutant Quicksilver uses his hyperspeed abilities to disarm a group of guards. Slowing time to a crawl — bullets, pots

and pans, cutlery and even water drops hang in mid-air — requiring months of effort by RSP artists and a plethora of digital technologies (some developed by the company’s in-house engineering team). Impressive as a technical feat, the sequence also won kudos for its studied artistry and impish sense of fun.
Bryan Singer, the film’s director, called it, “Truly!

Amazing! Work!” “It’s not easy to be ground-breaking and funny,” Singer said. “The work turned out incredible. I’m so proud of the sequence... something truly special.”
Underscoring the company’s winning formula is its record of repeat business. It recently signed on to the next entrant in the X-Men franchise, *X-Men Apocalypse*.

READY FOR THE FUTURE
The current year is shaping up as one of RSP’s best. Its slate includes the much anticipated releases *Pan*, *Tarzan* and *God’s of Egypt* and exciting work that ranges from large scale, intricately detailed CG environments, CG crowds, characters, and large-scale destruction effects. For Warner Bros.’ *Pan*, a new take on the origins story of Peter Pan, RSP artists digitally generated a pirate battle during the World War II blitzkrieg of London.
While each new project presents unique challenges, RSP is able to draw on its past to produce ever more awe-inspiring visuals. Techniques and technologies developed for hits like the *Harry Potter* series and *Gravity* are constantly being re-applied, reimagined and improved upon for new film projects. “We’ve developed a very deep bag of tricks and like good magicians we’re always trying to exceed expectations,” says Clark.
Not content to rest on its laurels, RSP is focused on the future. New technologies are rapidly changing not only the way movies are made, but also the very definition of entertainment. Clark expects virtual reality and other types of new media to become an increasing part of the entertainment mix, and as it does, RSP will be prepared to assist in creating the necessary content.
“Like everyone in every business, we are embracing change, identified the next wave and have climbed on board,” he says.
“There are synergies that exist, creating digital worlds which can be simultaneously used on a variety of platforms.” Clark says of the future. “We need to adapt and learn...to keep our eyes up on the horizon”.



AUSFILM
PRODUCTION DIRECTORY
MEMBERS

ADELAIDE STUDIOS

Adelaide Studios is a screen production facility owned by the state government of South Australia and operated by the state's screen agency – the South Australian Film Corporation.

Housed in the magnificent grounds of the heritage listed Glenside Campus in Adelaide's eastern suburbs and opened in 2011, Adelaide Studios is a purpose built \$48 million state-of-the-art production facility.

The facilities have been designed specifically to operate as an integrated hub. This enables the South Australian Film Corporation to offer a tailored and flexible response to local, interstate and international producers who specialise in independent production.

The purpose built, state-of-the-art facilities at Adelaide Studios feature:

- Two sound stages (1000sqm/400sqm)
- Dolby Premier 7.1 Mixing Theatre
- ADR/Foley Studio
- 100-seat Screening Theatre
- Full suite of modern production offices offering high-speed internet access with 'plugin and play' convenience

Located within five minutes of Adelaide's CBD, within 20 minutes of Adelaide's international airport and a stone's throw away from South Australia's world class post-production and visual effects businesses, Adelaide Studios offers an ideal working environment for your next feature film or television series.

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We put you in touch with experienced South Australian co-producers so you can benefit from the full range of state incentives on offer. We work hand-in-hand with you to tailor a package to meet your needs. Enjoy working in state-of-the-art facilities backed by SAFC know-how with a direct link to the South Australian screen industry.

Ausfilm Member since 2012.



DOCKLANDS STUDIOS MELBOURNE

Studio excellence on Melbourne's doorstep designed with filmmakers in mind, Docklands Studios boasts five purpose-built sound stages, supported by six production offices, eight workshop bays and ample areas for parking and outdoor set construction.

All stages are sound-proofed with industry-standard features including air-conditioning, air-extraction, steel grids, catwalks and three phase electrical power.

Large enough to accommodate the biggest mini-series in history, *The Pacific*, the Studio has hosted a range of projects in its short history from international feature films to domestic television series.

The team at Docklands fully understand the needs of filmmakers and have an enviable reputation for dedicated, personalised client service.

Docklands Studios is conveniently located near Melbourne's film and television precinct, home to many of the city's production houses, equipment suppliers and post-production facilities.

The Studio is a dry-hire facility, with no hidden equipment tie-ins or obligations. Producers are free to choose their own equipment service providers. Production offices are furnished and equipped with data networks that service telephones, and the internet. Fibre optic cable is distributed to every building.

Docklands Studios Melbourne is the complete facility. Contact our team to ask how we can accommodate your next production.

Ausfilm Member since 2003.

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FOX STUDIOS AUSTRALIA

Fox Studios Australia is the largest studio complex in the southern hemisphere as well as the leading supplier of film and television set lighting.

The studio provides a state-of-the-art complex that features eight sound stages, including two MEGA stages, ranging from 705 square metres (7,586 sqft) to 3,535 square metres (38,000 sqft). The stages are supported by production offices, construction workshops, art department craftshops, make-up and dressing rooms, storage, screening rooms, parking and 24-hour security.

Fox Studios' lighting division is equipped to cater for jobs of all sizes. From small stills photography shoots to large film and television productions.

Located only moments from the city of Sydney, the airport and beaches, Fox Studios is situated on a 13.2 hectare (32

acre) site and has a diverse landscape of purpose-built stages, heritage buildings and backlot areas that can be used for exterior filming.

The studio also hosts some 65 screen production businesses such as visual effects, music and sound post-production, casting, travel and freight, special effects, film distribution and marketing, equipment rental and editing facilities. These businesses add to the very artistic and creative atmosphere that is ideal for day-to-day film and television production.

Fox Studios Australia has hosted blockbusters such as *Unbroken*, *Truth*, *Gods of Egypt*, *The Water Diviner*, *The LEGO® Movie*, *Mad Max: Fury Road*,

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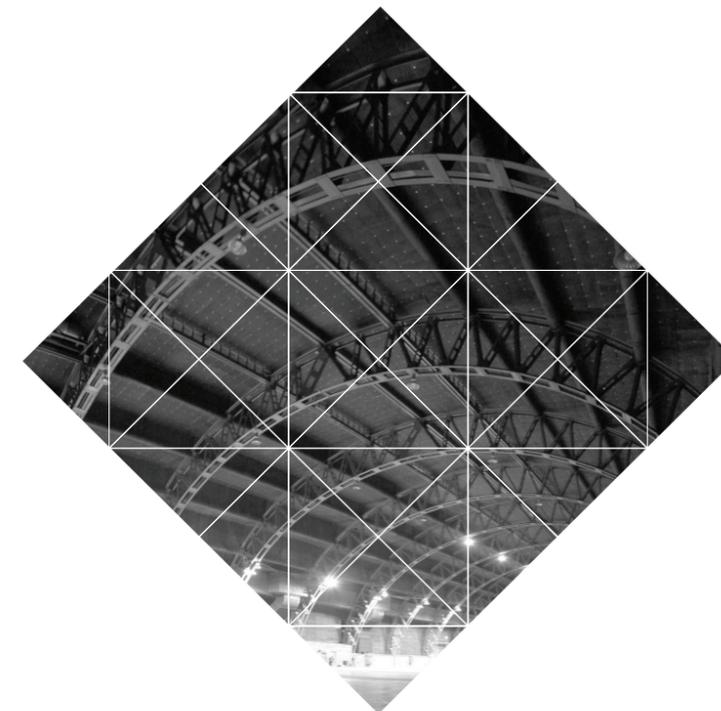
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The Wolverine, *The Great Gatsby*, *X-Men Origins: Wolverine*, *Australia*, *Superman Returns*, *Stealth*, *Star Wars Episode II and III*, *The Matrix Trilogy* and *Moulin Rouge!*.

The team at Fox Studios Australia is dedicated to excellence and delivers outstanding customer service on every production.

Ausfilm Member since 1999.

Fox Studios is an Ausfilm Platinum Member.



VILLAGE ROADSHOW STUDIOS

Village Roadshow Studios offer world-class film production facilities comprising nine sound stages, three water tanks, ten production offices, editing suites, wardrobe, makeup, construction, paint and carpentry shops.

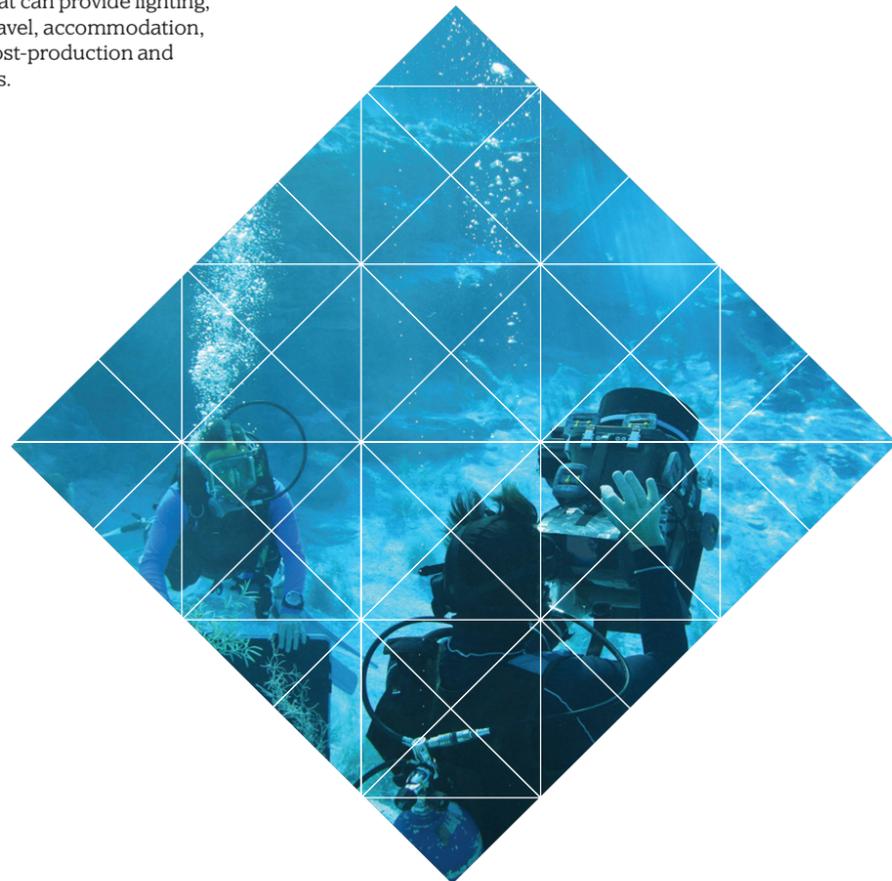
The stages vary in size with an overall floor area of 14,564.39 square metres (156,775 sq ft). Village Roadshow Studios are currently constructing a 3,716 square metre super stage with completion due mid-2016.

Village Roadshow Studios boasts the largest purpose built film water tank in Australia. This main outdoor tank with a surface area of 1,200 square metres (12,915 sq ft), holds seven million litres of water and can be heated and filtered.

The studios also offers a support network of onsite tenants that can provide lighting, cameras, freight, travel, accommodation, casting, training, post-production and production services.

Village Roadshow Studios has attracted productions such as *Pirates of the Caribbean: Dead Men Tell No Tales*, *San Andreas*, *Unbroken*, *The Railway Man*, *Narnia: Voyage Of The Dawn Treader*, *Terra Nova*, *Nims' Island 1 & 2*, *Fools Gold*, *Sanctum*, *Peter Pan* and *Scooby Doo*.

Ausfilm Member since 1998.



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HOLDING REDLICH

Over 30 years experience and a reputation as Australia's leading national media and entertainment law firm. Holding Redlich offers practical advice to its clients to meet all their legal requirements.

Holding Redlich provides the following advice to clients: contracts, copyright and other intellectual property, co-productions, crew, talent (including migration requirements and liaising with the Media, Entertainment and Arts Alliance), finance, corporate structures and taxation (including the Location, PDV, and Producer Offsets).

Holding Redlich's international film and television production and production finance credits include *Mad Max: Fury Road*, *The Moon and the Sun*, *Happy Feet 2*, *Sanctum*, *Deepsea Challenge*, *Gods of Egypt*, *Knowing*, *Killer Elite*, *Oranges and*

Sunshine, *Cleverman*, *The Rover*, *The Sapphires*, *33 Postcards*, *The Kazoops*, *Zigby*, *Zeke's Pad*, *The Legend of Enyo*, *Master Raindrop* and *Bubble Bath Bay*.

Ausfilm Member since 2000.



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FOX PRODUCTION SERVICES

Fox Production Services provides end-to-end support for international film and television companies and producers when filming in Australia.

We have relationships with many of Australia's top film and television service providers, as well as industry unions and relevant Australian government departments and agencies.

Production services include:

- Management of local rebate claims and state incentives
- Budgeting the cost of production
- General government liaison
- Assistance with cast and crewing of productions in Australia
- Use of existing Crew and Cast Agreements

- Assistance with immigration issues
- Assistance with Australian taxation arrangements and tax structuring
- Establishment and administration of production bank accounts and cast and crew payments

Recent productions include *Unbroken*, *The Great Gatsby*, *The Wolverine*, *Prometheus*, *Terra Nova* and *Modern Family*.

Ausfilm Member since 2008.

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TRAVEL & FREIGHT

SHOW GROUP

Show Group's production travel division Showfilm has been moving picture people and freight for nearly 30 years. Showfilm is the only truly combined travel and freight specialists for film and television in Australia.

Our services include:

- Dedicated film industry travel consultants based in our Gold Coast, Sydney and Melbourne offices
- No booking fee for the majority of domestic hotel, car rentals, coaches or limousine bookings
- Free 24/7 after hours travel emergency service
- Significant discounts on international airfares, hotel rates (30-40% cheaper) and hire cars (from AUD29.70 per day)

Recent production credits include *Mad Max: Fury Road*, *San Andreas*, *Unbroken*, *The Great Gatsby*, *Australia* and *Chronicles of Narnia: Voyage of the Dawn Treader*. Showfilm has just completed key travel elements for *Pirates of the Caribbean: Dead Men Tell No Tales*.

Show Group has offices in the Gold Coast, Sydney, Melbourne, Brisbane, Adelaide and New Zealand, with an affiliated office in Los Angeles.

Showfilm is One Company, One Solution.

Ausfilm Founding Member since 1994.

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PANAVISION

Panavision Asia Pacific has operated as the premier supplier to the film and television industry in Australia for more than forty years.

Panavision Asia Pacific is the only rental company able to supply Panavision, Arri, Red, Sony, Panasonic and Phantom high-speed cameras; plus a comprehensive range of lenses, accessories and SuperTechno camera cranes.

Together with our sales divisions, we can service productions of any size, anywhere in the Asia Pacific region. Employing more than 100 staff, we have full service offices in Sydney, Melbourne, Queensland and Auckland and agents in Hong Kong, Japan, South Korea and India.

Over 700 credits include *Pirates of the Caribbean: Dead Men Tell No Tales*, *The Great Gatsby*, *Mad Max: Fury Road*, *Gods of Egypt*, *San Andreas*, *Narnia: Voyage of the Dawn Treader*, *Legend of The Seeker*, *Australia*, *X-Men Origins: Wolverine*, *The Pacific*, *Superman Returns*, *Stealth*, *Peter Pan*, *The Matrix Revolutions*, *The Matrix Reloaded*.

Ausfilm Founding Member since 1994.

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FOX LIGHTING

Fox Lighting is Australia's leading lighting equipment supplier for the world of entertainment. It offers a wide range of equipment and excellent customer service throughout Australia and abroad.

Conveniently located in Sydney and on the Gold Coast, Fox Lighting is best positioned to cater to a full spectrum of production types ranging from still photography shoots to major motion picture production, commercials and events.

Fox Lighting provides an extensive inventory that includes Tungsten, HMI, Kino Flo, Xenon, Balloon Lighting, LED Lighting and a variety of stands, dimmers, cable and distribution boards.

Fox Lighting is an authorised representative for Luminys (Lightning Strikes and SoftSuns) & OMD Technology (Lights designed for both underwater and wet-weather applications).

Feature films made in Australia and New Zealand using our equipment include *The Wolverine*, *The Great Gatsby*, *Gods of Egypt*, *The Water Diviner*, *San Andreas*, *Unbroken*, *The Railway Man*, *2:22*, *Pirates of the Caribbean: Deadmen Tell No Tales* and *Terra Nova*.

Ausfilm Member since 2011.

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ANIMAL LOGIC ENTERTAINMENT

Animal Logic Entertainment, part of the Animal Logic Group, is focused on developing a strong slate of innovative, commercially minded, story driven projects stamped with the visual and technical innovation that has become the hallmark of the studio's work.

The development slate, while eclectic and diverse, has a core focus on tent pole, 4-quadrant feature animation and hybrid projects as well as filmmaker driven and visually arresting live action films.

With studios in both Sydney and Los Angeles, and represented by CAA, Animal Logic Entertainment continues to forge new partnerships and collaborations with leading studios and filmmakers to develop and produce stories that resonate with a global audience.

Ausfilm Member since 2013.

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BEYOND INTERNATIONAL

Beyond is a leading international media and content business which is listed on the Australian Stock Exchange (ASX).

Since its establishment in 1984 the company has produced over five thousand hours of television programs for broadcast internationally including *Mythbusters*, *Beyond Tomorrow*, *Hot Property*, *Lab Rats*, *Behind Mansion Walls*, *Selling Houses Australia* and *Toy Box*.

The international distribution division markets an extensive program catalogue sourced from third party producers and internal production. This business is headquartered in Dublin, with sales offices in London and Sydney.

The Home Entertainment division, established in 2005, focuses on digital and DVD distribution and is the second largest independent distributor of audiovisual home entertainment product in Australia and New Zealand.

Established in 2012, BeyondD the digital marketing division, consists of Digital Marketing Services, Digital Media Sales, and Digital Assets including websites, marketing databases and bespoke technology. In 2013, Beyond and Australia's Seven Network partnered in a new development and marketing venture to create programming initially designed for the North American marketplace. The venture is called 7Beyond and has established a Los Angeles office. The content generated by the venture is co-produced by the Seven Network's SevenProductions business and Beyond Productions, and is distributed internationally by Beyond Distribution.

Ausfilm Member since 2009.

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WARNER BROS. AUSTRALIAN PRODUCTIONS

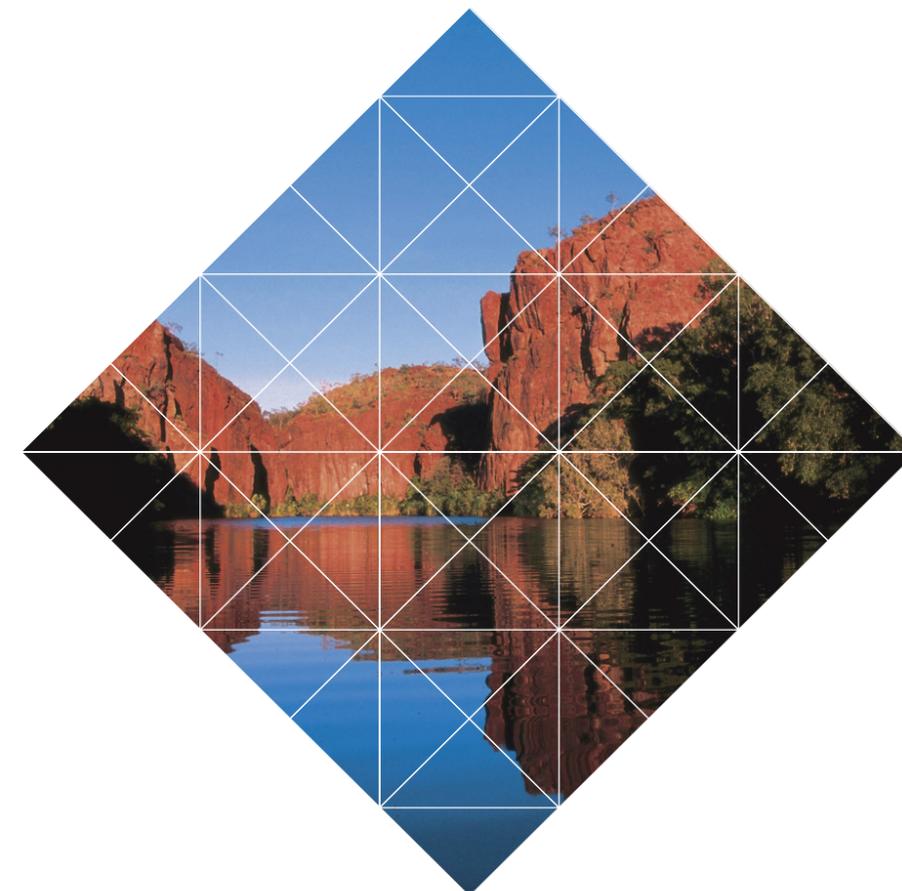
Warner Bros. Australian Productions Pty Limited and related entities have been involved in the production of feature films, post-production and VFX work for more than a decade generating a catalogue of more than 20 projects.

Warner Bros. Australian Productions Pty Limited provides services to productions in Australia and New Zealand with corporate and feature production headquarters based in Sydney.

International production credits include *The Matrix Trilogy*, *Happy Feet*, *Superman Returns*, *Fool's Gold*, *Where the Wild Things Are*, *Harry Potter and the Half Blood Prince [VFX]*, *Yogi Bear*, *Harry Potter and the Deathly Hallows parts 1 & 2 [VFX]*, *Sucker Punch [VFX]*, *Green Lantern [VFX]*, *The Lucky One*, *The Great Gatsby*, *The Hobbit parts 1, 2 & 3*, *Gravity [VFX]*, *The Incredible Burt Wonderstone [VFX]*, *San Andreas* and *The LEGO® Movie*.

Ausfilm Member since 2011.

CONTACT
 www.warnerbros.com



ADELAIDE STUDIOS POST SOUND

Adelaide Studios offers state-of-the-art, sound post-production and re-recording facilities in a purpose-built facility that features a Dolby Premier 7.1 Mixing Theatre.

The facilities are fully integrated with the Adelaide Studios production facilities, which benefit from the backing of the South Australian Film Corporation.

Features include Dolby Premier 7.1 Mixing Theatre, one of just two Dolby Premier certified studios in Australia. Flexible modular console configurations and superior monitoring and projection, with full time tech support and a private lounge for producers, this theatre has quickly gained a reputation for excellence both locally and internationally. Equipment includes Harrison MPC4-D film mixing console; D-Command console; Colin

Broad SR-24 transport; Fairlight Pyxis stem recording and video playback; Pro Tools HD playback; QSC Amplifiers and Krix 3 way speakers; NEC 2k projection; Lexicon 960L and TC Electronic 6000 reverbs.

Foley / ADR Studios: Adelaide Studios features a custom built foley studio with every possible sound effect imaginable on hand to meet all your foley and ADR needs. Foley and ADR Studio equipment includes Fairlight Xynergi recording and editing; optional Pro Tools System; Neumann KMR 81 shotgun microphones; Avalon preamps; flexible Foley pits; Foley pool.

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Screening Theatre: 100-seat high end cinema featuring 7.1 surround sound capability, Doremi DCP playback, NEC 2k projection and a 140 Harkness Perlux® screen. Enjoy a full cinema experience in an intimate and luxurious setting. Colour grading or 7.1 premix scenarios can also be accommodated.

Credits include *Wolf Creek 2*, *The New Adventures of Figaro Pho*, *52 Tuesdays*, *A Month of Sundays*, *Deadline Gallipoli*.

Ausfilm Member since 2014.



BANANA FARM VFX

Banana Farm redefines the VFX industry by providing virtual solutions, creating fast and seamless VFX for all media. Through an integration of borderless platforms and modern methods, our collective artists create outstanding and ingenious visual effects.

Working with you, our digital artists will deliver above and beyond what you have imagined. In addition, our management team is constantly on top of the various government film production incentive programs.

Working via the Cloud means greater collaboration and an alternative bespoke approach. We offer the following services:

- Pre viz
- Post viz – edit support
- Compositing
- VFX supervision
- DFX supervision

For Australian productions we can offer mobile data wrangling including a mobile edit suite featuring Da Vinci software and hardware for colour correct of raw imagery on the spot, on location. Directors on remote sets can screen dailies in comfort and style.

Ausfilm Member since 2014.

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ANIMAL LOGIC

One of the world's most respected digital production studios, Animal Logic produces award winning design, animation and visual effects for the film and television industry.

With groundbreaking films such as *The Matrix*, *House of Flying Daggers*, *300*, *Moulin Rouge!*, *Happy Feet* and *Legend of the Guardians: The Owls of Ga'Hoole* under its belt, Animal Logic continues to strive for creative, visual and technical excellence in animation and visual effects.

Currently in production are *Allegiant - Part 1* (2016), *LEGO® Batman* (2017), *Ninjago* (2017), and *The LEGO® Movie Sequel* (2018), as well as a growing slate of VFX projects.

Animal Logic Entertainment's foray into Los Angeles in 2013 reaffirmed Animal Logic's ongoing commitment in developing and producing its own eclectic slate of animation, hybrid animation and VFX driven films, with recent announcements including bringing Betty Boop to life on the big screen and Astro Boy blasting off in a live action feature.

The studio also has a long-term multi-project partnership with Syco Entertainment.

The company recently opened a second animation studio in Vancouver, Canada, as part of a 3-picture deal with Warner Bros.

Animal Logic now has offices at Fox Studios in Sydney, Warner Bros. Studios in Los Angeles, and Cambie Street in Yaletown, Vancouver.

Recent credits include *Insurgent*, *Unbroken*, *Avengers: Age of Ultron*, *Monk Comes Down the Mountain*, *The Hunger Games: Catching Fire*, *Iron Man 3*.

Ausfilm Member since 1998.

Animal Logic is an Ausfilm Platinum Member.



The LEGO® Movie © Warner Bros., All Rights Reserved.

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BIG BANG SOUND

At Big Bang Sound we pride ourselves on our dedication to maintaining a boutique atmosphere whilst providing world-class facilities.

Our creative team have been designing sound for feature films and television for over 30 years. From creating that one perfect sound effect to designing an entire soundscape, our sound designers will create a unique soundtrack that compliments the filmmakers vision. Our purpose built facility has three fully equipped 5.1/7.1 sound mixing stages furnished with the latest ProTools digital platforms, D-Command mixing surfaces and boasts wonderful acoustics. We house 16 large and comfortable ProTools sound edit studios all with 5.1 and 7.1 monitoring, PAL/NTSC capabilities. We have ADR (with Source Connect) and Foley recording on site.

Our on-site sound fx recording studio, complete with Foley pits, props, and small water pool, is available to record unique and specific sound fx. Coupled with hundreds of ProTools plug ins, samplers, and the largest networked sound fx library in Australia, our team can design the perfect sound for any project. Big Bang Sound has recently completed the sound design, full track lay, ADR recording and pre-dubbing on *Gods of Egypt*, *Mad Max: Fury Road*, *The Water Diviner*, *The LEGO® Movie*, and *The Great Gatsby*. Ausfilm Member since 2015.

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CUTTING EDGE

For over 20 years, Cutting Edge has been a leading provider of post-production and VFX services to the film and television industry in Australia and internationally.

Whether it is the complete end-to-end picture and sound post services, high-end VFX, animation, digital solutions, or remote operational set ups; Cutting Edge is renowned for its collaborative and "can-do" approach to creative problem solving and client partnerships. With state-of-the-art, custom-built facilities in Brisbane, Sydney, Melbourne and the Village Roadshow Studios on the Gold Coast; Cutting Edge is the only post-production company with this national capacity. Other creative services Cutting Edge provides include titles design, 2D and 3D animation, character design, motion graphics, and sound design (including the newly operational full Audio Post service based out of Sydney).

As a major VFX vendor with capacity to expand during peak flow, Cutting Edge is strategically positioned to exploit the best VFX talent in each state. Through its seamlessly integrated pipeline, Cutting Edge is ideally placed for productions to access all services and resources wherever the production hub resides. Credits include *The Age of Adaline*, *Our Brand Is Crisis*, *The Moon and the Sun*, *2:22*, *Predestination*, *The Great Gatsby*, *The Wolverine*, *Sony Playstation's Powers (Series 1 & 2)*. Ausfilm Member since 2000.

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DDP STUDIOS

DDP Studios delivers best-in-class picture and sound post services for the Australian and international film and television markets.

The DDP Studios' team provides a full suite of post-production services including workflow design and data management, remote on-set or near-set data and colour management, offline editing suites with full technical infrastructure support, online finishing, colour grading, VFX and sound design as well as mastering and delivery for any size of screen – anywhere. Our film and television post-producers, colourists, editors, sound designers and data technicians come together to form a powerful collective focused on tailoring the best solution for each and every project. Working with content creators

to minimise complexity and guide them through all of the creative and technical service options, from shoot to delivery. DDP Studios is owned by Deluxe Entertainment Services Group Inc. and works closely with iconic sister brands Iloura (VFX); StageOne Sound; Deluxe Broadcast Services & Digital Cinema (media management and distribution) and CSI (captioning and subtitling). Recent credits include *Mad Max: Fury Road*, *Deep Sea Challenge 3D*, *The LEGO® Movie*, *Paper Planes*, *Unbroken*, *I: Frankenstein*. Ausfilm Member since 2000.

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FIN

Established in 2001 Fin is home to Australia's most highly awarded team of VFX artists, designers and producers with studios in Sydney and Shanghai.

Since our inception we have been creating seamless visual effects, collaborating with world-class directors, creative agencies and their clients. We are multidisciplinary and empower our artists to achieve outstanding results with their collective skills in VFX, design direction, and 3D animation. We offer a complete service including, pre-visualisation, concept design, shoot supervision, matte painting, complex visual effects and faultless finishing. Our creative expertise is built on our people. Fin's internationally reputed artists collaborate with clients from concept through to delivery whilst ensuring that we remain progressive and at the forefront of technical innovation. Our creative team is

supported by a diverse and approachable collection of talented producers with vast experiences across all facets of digital production and content creation. Collaboration & teamwork breeds responsibility and quality, and this is the essence of everything we do. Fin is currently producing 180 shots on Alex Proyas *Gods of Egypt* for Lionsgate and completed vfx on Baz Luhrmann's *Australia*. Ausfilm Member since 2015.

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KOJO

KOJO is a highly experienced film and television production and post-production studio offering a complete and integrated lens to screen solution.

With over 35 feature film and 10 TV series credits, KOJO has spent the past 23 years working with Australian and international filmmakers such as Warner Bros., Universal, Miramax, Blumhouse, The Weinstein Co. and BBC Films.

Our services include work flow planning, data management, editorial, design, pre-viz, VFX, colour, sound and international delivery.

Our staff are highly experienced in working with international productions that combine remote locations, multiple territories, bespoke workflows and integrated deliverables.

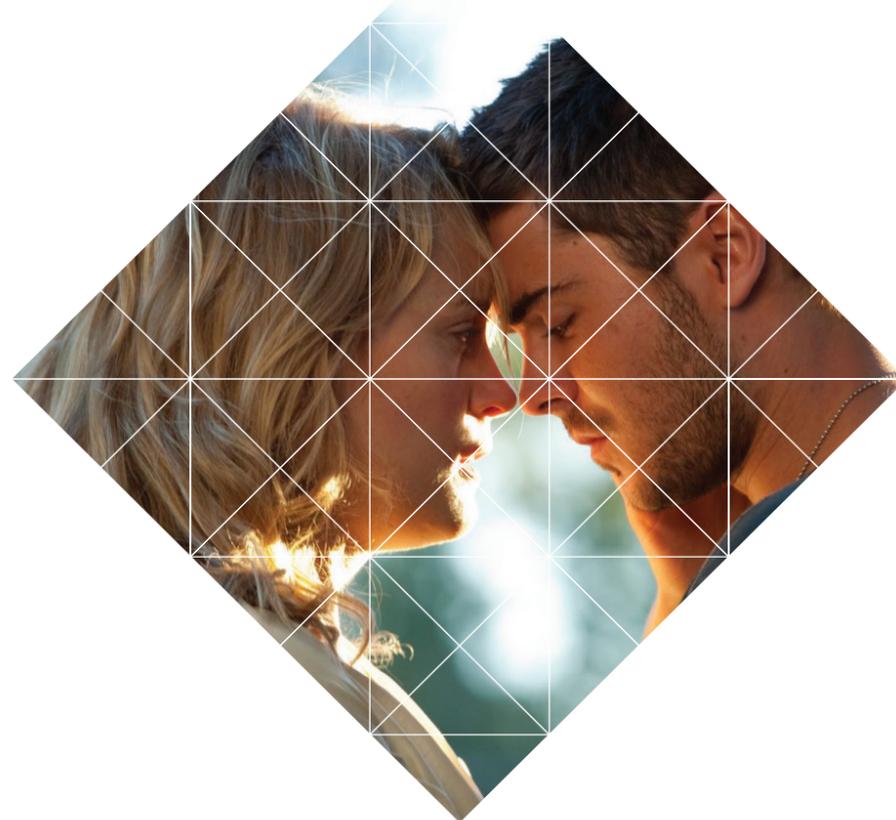
With offices in Adelaide, Melbourne and Sydney and on ground representation in Perth, KOJO can seamlessly work across the vast expanses of Australia's incredible locations.

KOJO's passion, expertise and creativity work together to Tell Your Story Like No Other.

Credits include *Wolf Creek 1 & 2*, *The Babadook*, *The Lucky One*, *The Pack*, *The Boys Are Back*, *No Reservations*.

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Ausfilm Member since 2014.



The Lucky One © Warner Bros.



ILOURA

Iloura is one of Australia's longest-running visual effects and animation companies with studios in Melbourne and Sydney.

Housing a collective of award-winning animation and VFX artists who are motivated by creativity and technical innovation, Iloura's highly-regarded reputation has been built around its 3D and character animation work, with outstanding results also achieved in 2D VFX, matte painting, compositing, FX animation and on-set supervision for the film and television industries.

The 200+ team of artists, producers and technicians are passionate about producing the best impact on screen, from the production of high quality, fast-

turnaround pre-visualisation through to a flawless final shot or sequence.

Iloura is currently in production on *Gods of Egypt* for Lionsgate and *Ghostbusters* for Sony Pictures Entertainment.

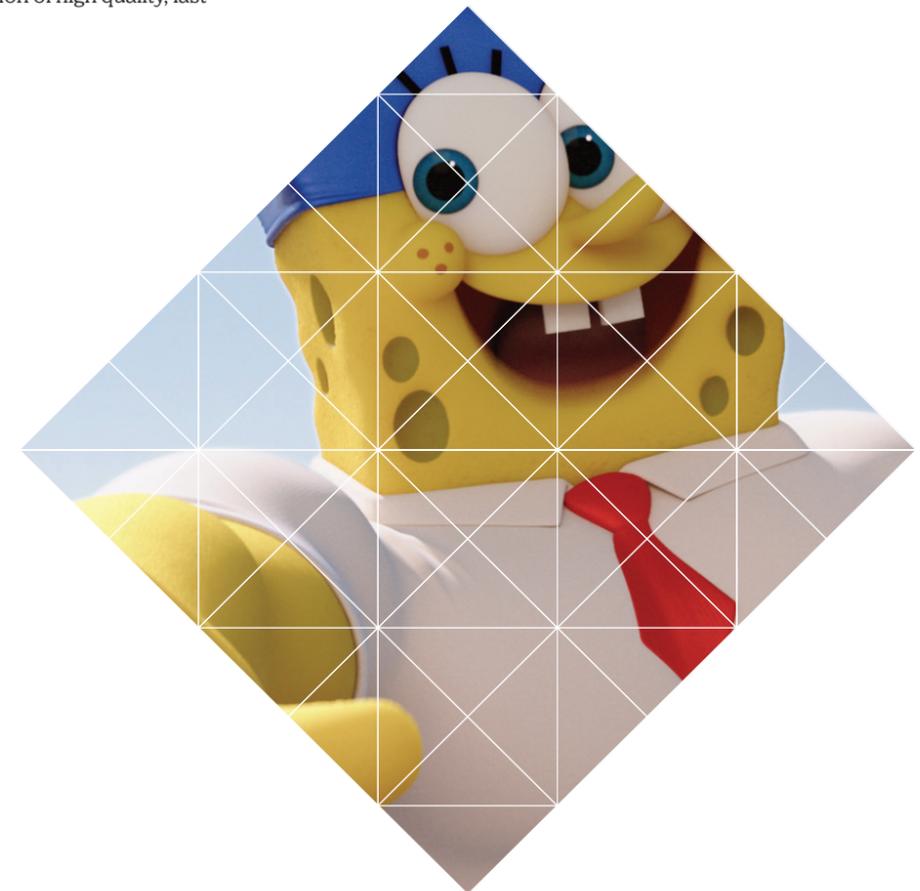
Iloura is a division of Deluxe Entertainment Services Group, Australia.

Credits include *Mad Max: Fury Road*, *Ted 1 & 2*, *The SpongeBob Movie: Sponge out of Water*, *I, Frankenstein*, *The Wolverine*, *Don't Be Afraid of the Dark*, *The Great Gatsby*.

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Ausfilm Member since 2002.

Iloura is an Ausfilm Platinum Member.



The SpongeBob Movie: Sponge Out of Water © Paramount Pictures. Ent. All Rights Reserved.



LUMA

Founded in 2002 on the principle that a healthy culture drives creative productivity, Luma is a bastion of the work hard, play hard philosophy.

Through nearly 100 feature films, numerous commercials, as well as animated content, clients in all spheres of entertainment rely on Luma to collaborate on their most complex and creative challenges.

Spanning two continents, Luma continues to grow and evolve to build more beautiful and emotionally powerful visual art - for those who work for us, and those who work with us.

Recent credits include *Ant Man*, *Guardians of the Galaxy*, *The Heart of the Sea*, *Prometheus*, *Thor: The Dark World*, *Oz: The Great and Powerful*, *The Adventures of Figaro Pho* (Series 3).

Ausfilm Member since 2013.

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PLASTIC WAX

Plastic Wax is a unique contender in the Australian animation industry due to its diverse experience and innovation in film, virtual reality, video gaming, real time animation and motion capture.

The studio's history spans across 20 years, forging cinematic experiences for some of the most celebrated titles in film: *Hunger Games: Catching Fire*, *Transformers: Games*; Disney's *Epic Mickey*, *LEGO®*, WB's *Infinite Crisis*, Microsoft's *Gears of War* and TV commercials: Volkswagen, XBOX, Hyundai.

The studio offers a full turnkey service with an emphasis on creative from storyboarding through to animation, VFX and final compositing.

Plastic Wax also houses a 24 camera VICON MX40 motion capture studio, a full time motion capture tech/cleanup team and an arsenal of incredibly talented actors/stunt performers and military grade personnel.

The studio offers innovation, high impact and intricate detail throughout each stage of production.

Credits include *Gears of War – Ultimate* (in-engine long form animation), *Epic Mickey* (episodic animation), *LEGO® - Jurassic World* (launch animated content), *LEGO® - Batman 3* (launch animated content), *LEGO® - Dimensions* (launch animated content).

Ausfilm Member since 2014.

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RISING SUN PICTURES

For the past twenty years, Rising Sun Pictures has been creating inspirational visual effects for feature film and television clients around the world.

From conceptual design to the final frame, Rising Sun Pictures has a team of exceptional artists and technicians who are dedicated to realising our client's vision through their craft. Rising Sun Pictures has delivered some truly amazing visual effects work by providing innovative solutions to technically challenging work. Our team has the capacity and talent pool to scale to suit the needs of our clients.

Rising Sun Pictures has contributed ground-breaking visual effects to many contemporary film projects, recently receiving an Academy Award® & BAFTA® nomination for our work on the Quicksilver "Pentagon kitchen" sequence

in *X-Men: Days of Future Past*, as well as accolades for our work on the Academy Award® winning *Gravity*. Rising Sun Pictures is proud to be one of the most well-established, independently-owned visual effects companies in the world. When you partner with us, you will have the engagement of the whole company in delivering a truly collaborative experience. This year Rising Sun Pictures contributed extensive visual effects to Alex Proyas' *Gods of Egypt*, *Tarzan*, *Pan*, *X-Men: Apocalypse* and *The Hunger Games* series; adding to its already extensive slate of past work including *Seventh Son*, *The Water Diviner*, *The Wolverine*, *The Great*

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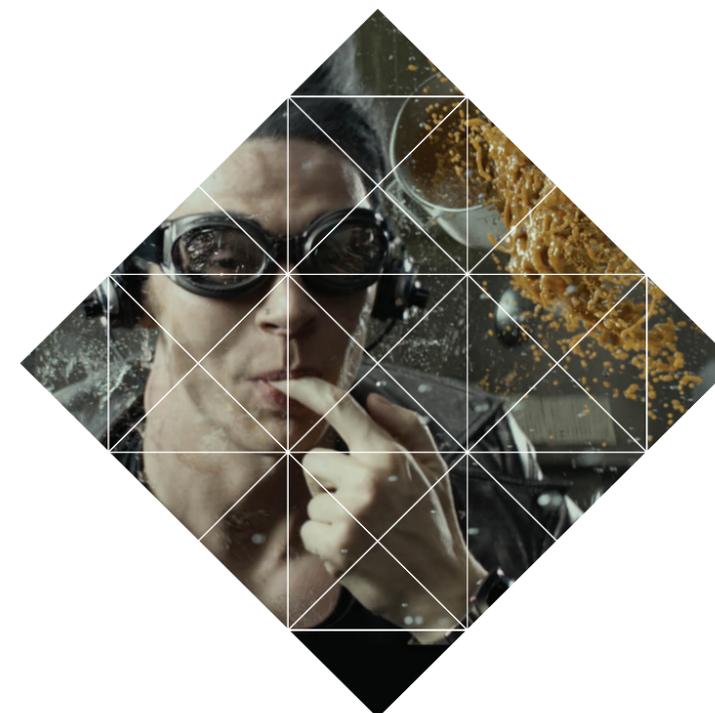
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Gatsby, *Prometheus* and the final five *Harry Potter* instalments.

Rising Sun's studio is centrally located in the heart of the Adelaide CBD and is only minutes away from everything that the beautiful city has to offer.

Ausfilm Member since 2001.

Rising Sun Pictures is an Ausfilm Platinum Member.



X-Men: Days of Future Past © Twentieth Century Fox. All Rights Reserved.



SOUNDFIRM

Soundfirm is Australia's largest independent post-production company with facilities in Sydney, Melbourne and Beijing, China.

Founded in 1983, Soundfirm has been responsible for post-producing some of Australia's iconic films such as *Mad Max: Beyond Thunderdome*, *Crocodile Dundee*, *Moulin Rouge!* and *The Great Gatsby*.

We have two facilities in Australia: a 16,000sq ft facility on the Fox Studios lot in Sydney and a 20,000sq ft facility in a converted warehouse building in Port Melbourne; both accommodating full-service post-production under the one roof, from cutting rooms to finishing suites, re-recording mixing stages, foley, ADR and DI grading theatres.

Our Melbourne facility houses Australia's first and only DolbyAtmos mixing stage, featuring the industry leading Harrison MPC-5D console and Meyer monitors (including roof array). Our DI grading theatre in Sydney is the largest in the country, accommodating the 3D grade on *The Great Gatsby* and *The Dressmaker*. Our picture rooms in Sydney and Melbourne offer the creative flexibility of 2K, stereoscopic projection grading, with preview seating for up to 30 clients.

Soundfirm was the first facility in Australia to deploy SGO's Mistika Suite, a world-class, node-based NLE system for finishing 2D or 3D projects for films or television projects.

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Our business operation is one where we can collaborate on the whole sound and picture package, utilising either selected freelancers and/or using our core staff.

Credits include *The Moon and The Sun*, *Paper Planes*, *Looking for Grace*, *Strangerland*, *Predestination*, *Kill Me Three Times*.

Ausfilm Member since 2000.



SPECTRUM FILMS

Spectrum Films is a leading institution of post-production services, providing innovative state-of-the-art technology, equipment and workflows in addition to world-class service and support.

Based at Fox Studios Australia, Spectrum Films has catered to the needs of the Australian film and television industry since 1964 and remains one of Australia's longest standing post-production houses. Its recent expansion enhances Spectrum Films continuing reputation as the post-production facility of choice for countless Australian and international feature film and television directors, producers, studios and networks.

Spectrum Films specialises in providing customised post-production workflow solutions through consultation with their industry experts. The company's world-class client services team and technical specialists are here to ensure that you achieve your creative vision, as the one-stop-shop for all things post-production.

In addition to providing full post-production workflow solutions and management, Spectrum Films provides a multitude of other services including; SGO Mistika real-time 4K finishing system including advanced DI colour grading and DCP tools, over 30 internal offline edit suites, offsite installation capabilities, production office space, state-of-the-art 5.1 surround sound and Dolby certified sound stages including 50sqm Dolby "premiere" suite. Spectrum Films remains at the forefront of technology and innovation, ensuring world-class support and creative excellence for many of the industry's most talented storytellers.

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Ausfilm Founding Member since 1994.



STAGEONE SOUND

StageOne Sound offers complete sound post-production and re-recording facilities in Sydney in a purpose-built and client-centred environment. Filmmakers can move seamlessly between DDP Studios' Digital Intermediate suites, Iloura's VFX department and either of StageOne Sound's two re-recording stages, broadcast mixing studio or edit rooms.

StageOne's Theatre One has Dolby Premier certification, and its room acoustics were designed by Charles M. Salter Associates – the same firm that designed the theatres at George Lucas' Skywalker Ranch.

With a 96 fader Neve DFC Gemini console at its heart, 71 capable and configured for single, dual or three mixer operation with over 400 discrete digital input channels fed by six ProTools HDX 2 systems providing playback of up to 2,300 tracks, it is the largest and most technically advanced re-recording facility in Australia.

Theatre One has a 10 metre wide Stewart THX micro-perf screen and equipped with a Barco 2K digital projector as well as a pair of 35mm Kintoon dubbing projectors. Clients can preview their productions on a large screen in any format including full specification D-Cinema via a Doremi Server with the Xpand 3D system.

Theatre Two, also Dolby certified, is similarly equipped with the option of using an Icon D-Command or D-Control consoles and is 760 cubic metres in size with an 8 metre wide screen.

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Credits include *Mad Max: Fury Road*, *The Water Diviner*, *Partisan*, *Downriver*, *The LEGO® Movie*, *The Great Gatsby*, *Australia*, *I, Frankenstein*, *Happy Feet I & II*, *Knowing*.

Ausfilm member since 2009.



TRACKDOWN STUDIOS

Trackdown is Australia's premier audio post and music company with facilities located at the Entertainment Quarter (adjacent to Fox Studios) in Sydney.

Trackdown's award winning team provides services such as sound design, foley recording, ADR recording (also available via Source Connect), music supervision (including licensing), score recording, editing and mixing, music editing, 5.1 mixing and project co-ordination.

Trackdown's state of the art facilities include pro-tools edit suites, 5.1 mix rooms, 5.1 feature pre-mix rooms, foley and ADR recording studios and Australia's only purpose built orchestral scoring stage. The facility also boasts 18 dry hire edit suites and grading facilities so you can house your editorial, VFX, sound and music departments all under the one roof.

Credits include *Gods of Egypt*, *The Moon and The Sun*, *Mad Max: Fury Road*, *Truth*, *The LEGO® Movie*, *The Water Diviner*, *The Great Gatsby*.

Ausfilm member since 2002.

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