



CONNECTING FILMMAKERS WORLDWIDE TO AUSTRALIA

AUSFILM – HEAD OFFICE Sydney, Australia T: + 61 2 9383 4192 E: info@ausfilm.com.au

AUSFILM – LA OFFICE Los Angeles, USA T: + 1 310 229 2362 E: info@ausfilm.com.au

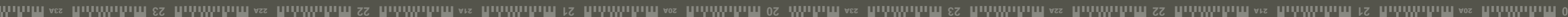
WWW.AUSFILM.COM



AUSFILM ANNUAL REPORT 2011-2012



CONNECTING
FILMMAKERS
WORLDWIDE TO
AUSTRALIA



COVER IMAGES (CLOCKWISE FROM TOP):

1. *THE AVENGERS* - FUEL VFX & MARVEL
2. *THE HUNGER GAMES* - RISING SUN PICTURES & LIONSGATE
3. *TED* - ILOURA & UNIVERSAL PICTURES
4. *LEGO: STAR WARS THE PADAWAN MENACE* - ANIMAL LOGIC & TWENTIETH CENTURY FOX

CONTENTS

1.0 AUSFILM OVERVIEW & HISTORY 2011-12 HIGHLIGHTS

2.0 CHAIRMAN'S REPORT

3.0 CEO'S REPORT

4.0 MARKETING & PROMOTION

- 4.1 Campaigns
 - 4.1.1 Ausfilm Week, Los Angeles
 - 4.1.2 MIPCOM TV
 - 4.1.3 AFCI Locations Expo
 - 4.1.4 Ausfilm Week, London
 - 4.1.5 Other International Events
- 4.2 Sponsorship
 - 4.2.1 China
 - 4.2.2 India
 - 4.2.3 AiF USA
 - 4.2.4 G'day USA
 - 4.2.5 Tropfest
 - 4.2.6 Books at MIFF
 - 4.2.7 SPAAmart
- 4.3 General Marketing Materials
 - 4.3.1 Fact Sheets
 - 4.3.2 Incentives Brochure
 - 4.3.3 Member Directory
 - 4.3.4 Showreel
 - 4.3.5 Other Materials
- 4.4 Media and Publicity
 - 4.4.1 Advertising
 - 4.4.2 Public Relations
- 4.5 Digital Communication
 - 4.5.1 Social Media
 - 4.5.2 Website

5.0 PRODUCTION ACTIVITY AND ATTRACTION

- 5.1 Production Attracted
- 5.2 New Contacts/Leads
- 5.3 LA Meetings
- 5.4 Client Satisfaction and Feedback Survey
- 5.5 Familiarisation Tours/Inbounds

6.0 INDUSTRY COLLABORATION & ADVOCACY

- 6.1 Industry Collaboration
- 6.2 Ministerial & OFTA Advice and Information
 - 6.2.1 Foreign Performers Certification Scheme Review
 - 6.2.2 National Cultural Policy
 - 6.2.3 Treasury Submission
- 6.3 Advocacy
 - 6.3.1 PwC 2012 Update
 - 6.3.2 Meetings

7.0 MEMBERSHIP

- 7.1 Member Losses and Gains
- 7.2 Client Introductions and Meetings Scheduled
- 7.3 Member & Client Communication
- 7.4 Outlook

8.0 GOVERNANCE

- 8.1 Governance Review
- 8.2 Independent Chair Appointment
- 8.3 Staff
- 8.4 Funding Agreement and Reporting
- 8.5 Accounting
- 8.6 Finance Audit and Risk Committee
- 8.7 Board Meetings

9.0 APPENDICES

- Appendix 1: Email Communications
- Appendix 2: Website Visits
- Appendix 3: Ausfilm LA Executive meetings
- Appendix 4: Member Scheduled LA Executive Meetings
- Appendix 5: Organisation Chart
- Appendix 6: Board & FARC Members

10.0 AUSFILM AUDITED ACCOUNTS

1.0 AUSFILM OVERVIEW & HISTORY | 2011 - 12 HIGHLIGHTS



AUSFILM OVERVIEW

AUSFILM - CONNECTING FILMMAKERS WORLDWIDE TO AUSTRALIA

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

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

HISTORY

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

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

2011 - 12 HIGHLIGHTS

- » **PDV legislation.** The Federal Government increase to the Post, Digital and Visual effects (PDV) Offset from 15% to 30% passed into legislation in November 2011, effective from 1 July 2011.
- » **PDV attraction.** Significant international productions that placed PDV work with Ausfilm members in 2011-12 included *The Hunger Games*, *Prometheus*, *Gravity*, *Ted*, *The Avengers*, *After Earth*, *The Incredible Burt Wonderstons*, *Emperor*, *Walking With Dinosaurs* and the new *Lego* film.
- » **The Wolverine.** The Prime Minister, the Hon. Julia Gillard, and Federal Arts Minister, the Hon. Simon Crean, announced an investment package, equivalent to an increase in the existing Location Offset tax incentive from 16.5% to 30%, to ensure *The Wolverine*, starring Hugh Jackman, would be shot in Australia. This production will deliver over \$80 million of investment in Australia and provide more than 2000 jobs.

2.0 CHAIRMAN'S REPORT



AUSFILM'S KEY CALENDAR MARKETING EVENTS CONTINUE TO FLOURISH AND EXPAND, IN EXISTING AND NEW TERRITORIES, DELIVERING THE AUSFILM MESSAGE ABOUT ALL THAT AUSTRALIA HAS TO OFFER AS A PRODUCTION DESTINATION.

The event highlights for the past year include Ausfilm Week Los Angeles, Ausfilm Week London and the attendance of CEO Debra Richards and myself at the second Australia-China Forum in Beijing hosted by the Australian Embassy.

Ausfilm Week London retained the one-on-one producer delegation meetings and the publisher pitching session of the initial Ausfilm Co-production Forum in 2010 and extended the program to include a mini 'expo' for Australian and UK producers to find out about the diversity of talent, locations and production services in the respective countries.

Following the Federal Government increase to the Post, Digital and Visual effects (PDV) Offset from 15% to 30%, effective from 1 July 2011, major international productions worked with Ausfilm members including *The Hunger Games*, *Prometheus*, *Gravity*, *Ted*, *The Avengers*, *After Earth*, *The Incredible Burt Wonderstons*, *Emperor*, *Walking With Dinosaurs* and the new *Lego* film.

No significant international productions located a shoot in Australia for 2011-12 which highlights the ongoing difficulty for Australia securing big budget productions under the 16.5% Locations Offset, given competing international offsets and the Australian dollar exchange rate. However, there have been continued, strenuous efforts by Ausfilm and the broader industry to advocate for an increase to the Locations Offset to 30%. The industry

has been heartened by the fact that the Australian Government recognises this need as evident from the one-off allocation made to *The Wolverine*. The announcement by the Prime Minister, the Hon. Julia Gillard and Arts Minister, the Hon. Simon Crean effectively provided *The Wolverine* with an investment package equivalent to an increase in the existing Location Offset to 30%. Without this incentive, the producers of *The Wolverine* would not have chosen Australia as the shooting location. Ausfilm is extremely grateful to the Prime Minister and Minister Simon Crean for the recognition of the underlying issues in attracting major productions to shoot in Australia. I would also add my thanks to the NSW Deputy Premier, the Hon. Andrew Stoner, Minister for Trade and Investment and the Minister for Regional Infrastructure and Services for bringing the NSW Government's support to the project.

I especially want to recognise the support for our industry by the Hon. Simon Crean, Minister for Regional Australia, Local Government, Arts and Sport, who continues to be interested and involved in the concerns of the screen industry and acknowledges the value of maintaining a balance of domestic and international production.

Ausfilm's operations have benefited from a more streamlined organisational structure over the year flowing from the implementation of the Constitutional changes recommended in the 2010 Governance Review. This has allowed

staff to dedicate time to the essential marketing and policy functions without a loss of governance and oversight by the Board, now achieved through more regular Board meetings and the establishment of the Finance, Risk and Audit Committee.

The Ausfilm Board continues to provide a dedicated investment of time and focus on the work of Ausfilm and the combined industry expertise of the Board ensures Ausfilm is positioned as an internationally respected screen marketing agency which ultimately benefits the whole industry. Three Board Members, Catherine McDonnell (Deputy Chair), Tony Clark and myself, have terms expiring at the 2012 Annual General Meeting and all are eligible for re-election if they choose to nominate.

My thanks also go to the Ausfilm CEO Debra Richards and the staff of both the Sydney and Los Angeles offices who perform their roles with proficiency and enthusiasm.

Last year the Ausfilm Board requested that I extend my term as Chair while the Board conducted a search for an independent Chair; the appointment of an independent Chair was one of the key recommendations of the 2010 Ausfilm Governance Review. We are pleased and privileged that the Hon. Bob McMullan has agreed to take on this new role and the Board is very much looking forward to working with him. The Ausfilm membership, and the industry as a whole, recognises the benefits Mr McMullan brings in terms

of gravitas, his established relationships with government and a genuine interest in all aspects of the arts. The official announcement of Mr McMullan's appointment was made at Ausfilm Week London on 15 May 2012 (his term commences from 1 July 2012 for three years) and we look forward to him chairing his first Ausfilm Board Meeting in August 2012.

3.0 CEO'S REPORT



THE 2011-2012 YEAR HAS BEEN ONE OF SIGNIFICANT ACHIEVEMENT AND ONGOING DEVELOPMENT FOR AUSFILM SO THANK YOU FOR YOUR CONTINUED SUPPORT. THE BOARD AND THE TEAM BOTH IN LA AND SYDNEY GREATLY APPRECIATE YOUR ONGOING COMMITMENT TO THE WORK OF YOUR ORGANISATION.

Throughout the year Ausfilm continued its significant research and advocacy in support of the extra 13.5% to increase the Location Offset to 30%, commissioning Pricewaterhouse Coopers (PwC) to revise the 2010 PwC Impact Study for the Location and PDV Offsets given the latest incentive changes and significant rise in the value of the Australian dollar since the initial study. The PwC Study has been a critical source of information in presenting to government an accurate picture of the significant value of the sector to the economy.

While the passing into legislation of the increase to the Post, Digital and Visual effects (PDV) Offset to 30% and the 2010 amendments, lowering the eligibility threshold (from \$5 million to \$500,000), has provided a much needed boost to the sector; the strong Australian dollar and the weak international economy continued to impact on the PDV providers and the international marketplace for future work remains extremely competitive.

Apart from the high value Australian dollar, significantly higher incentives on offer from competitor territories also continued to be a disincentive for location based international footloose productions. However as already outlined in the Chairman's report, the Federal Government recognised these difficulties, providing a one-off allocation to attract *The Wolverine* to shoot in Australia (equivalent of a 30% Location Offset). A decision about increasing the Location Offset to 30% is being considered as part of the National Cultural Policy which is due to be announced by the end of 2012 calendar year. Meanwhile there is considerable interest in accessing the benefits of the Producer Offset whether out of LA or through our other international markets, including the significant response to our mission in the UK highlighting co-production opportunities.

Our marketing and production attraction efforts during the past year are highlighted throughout this report and include our very successful Ausfilm Week in both LA and London. I want to specifically acknowledge Kristy Officer and Tracey Vieira for their tireless work and leadership on these significant international events.

Major activities also focussed on exploring potential new markets such as support for the second Australia-China Forum in Beijing hosted by the Australian Embassy; continuing to grow our digital presence via the Ausfilm website and social media; sponsorship initiatives to support Ausfilm marketing campaigns and a renewal of Ausfilm branding with our creative partners Fuel CDI and digital partners, eBrands. In addition to our policy and advocacy work on a number of key issues such as the National Cultural Policy, Foreign Performers Certification Scheme guidelines and Budget submissions on the impact of the Australian Screen production incentives.

Ausfilm has continued to nurture key industry relationships in Los Angeles together with targeted events for members and clients. Ausfilm also hosted a number of inbounds in the past year working with the state screen agencies to assist in securing international productions.

The make-up of the Ausfilm Board changed at the September 2011 Annual General Meeting (AGM). As agreed, there are now an equal

number of corporate representatives and State/Federal government screen agency representatives making up the maximum of 10 elected Board Members.

Lynne Benzie, CEO Village Roadshow Studios was elected as the new Board Member for a three year term. Tony Clark's term as Deputy Chair expired with Catherine McDonnell continuing for the remaining period of her term as the sole Deputy Chair. The terms for Board Members Trish Graham, Martin Cayzer and Greg McKibbin expired and John Lee (Cutting Edge) resigned from the Board. Three Corporate Board Member positions will be up for election in the coming year. My thanks to all the Board Members for their ongoing commitment to Ausfilm and specifically to our outgoing Chairman Alaric McAusland for his excellent support and leadership and to Catherine McDonnell for her outstanding advocacy assistance throughout the past year.

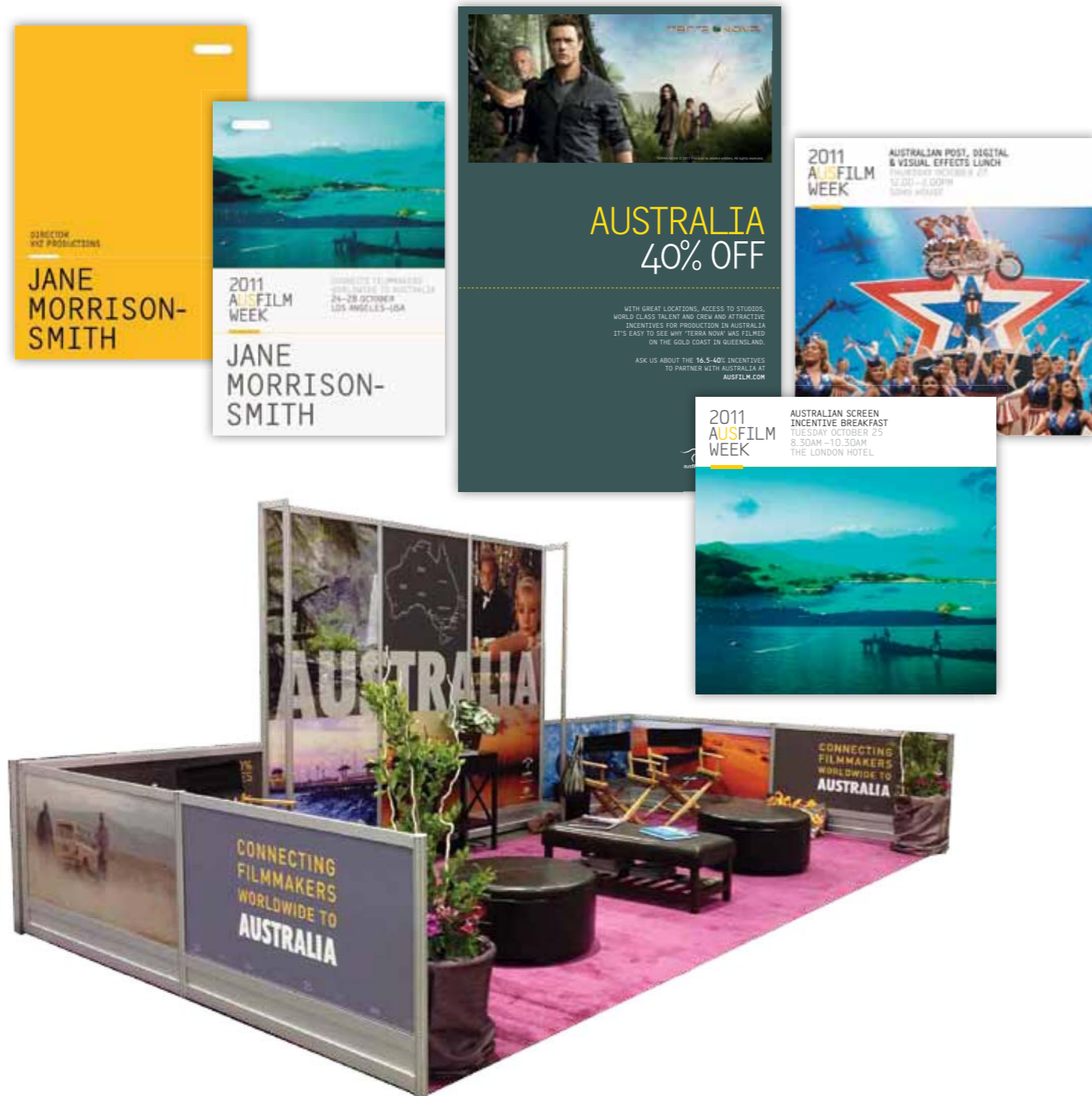
The Ausfilm team now has a full complement of staff. Tracey Vieira, Executive Vice President, International Production returned from maternity leave in August 2011, completing our LA team with Vivien Flitton and Michelle Sandoval. Kristy Officer commenced in September 2011 as Head of Marketing and Business Development; the position was vacant from late June 2011 while recruitment was underway. Caroline Raffan commenced in April 2012 as Marketing and Communications Coordinator following Laura Sierakowski's move to take up

opportunities in the US. Roslyn Van Vliet joined Ausfilm in February 2012, for a six month secondment from the Australian Communications and Media Authority (ACMA), on a part-time basis. Michelle Harrison continues as our Head of Policy (part-time) and Annie Lucas, our Executive Assistant and Administration Manager (part-time).

I would like to acknowledge the excellent work of the Ausfilm team both in LA and Sydney, for their passion and commitment to Ausfilm and advocacy of its members. I would especially like to acknowledge and thank our long serving freelance accounts 'team' of Virginia Parsons and Kate Meyer. Both Kate and Virginia are moving on to concentrate on their own businesses, so we thank them for their invaluable contribution to the work of Ausfilm over many years.

With your help, Ausfilm will continue to connect the international industry to Australia, developing international partnerships, marketing and promoting Australia's incentives, innovative talent, unique locations and world-class filmmaking facilities and capabilities world-wide. We look forward to working with you and our new independent Chair Bob McMullan throughout 2012-2013.

4.0 MARKETING & PROMOTION



4.1 CAMPAIGNS

4.1.1 AUSFILM WEEK, LOS ANGELES

Ausfilm Week is a full week of activities developed to build relationships in Los Angeles in order to encourage international film and television production in Australia. The event took place from 24-28 October 2011. Eighteen Ausfilm member companies participated in the week's events, along with thirteen selected Australian producers. Sessions included: a pitching workshop for producers; the Los Angeles premier screening of *A Few Best Men*; an incentives focused breakfast; a lunch with LA insiders; producer collaboration sessions; a PDV lunch; a gala dinner; and, a Halloween networking event.

To retain continuity, the theme from the 2010 campaign was repeated, where Ausfilm Week 2011 was written with the **us** bolded to create a connection between the US & Australia/Ausfilm. Ausfilm's marketing tagline *Ausfilm: Connecting Filmmakers Worldwide to Australia* was continued across all marketing collateral.

4.1.2 MIPCOM TV

As no Australian government film agency was attending MIPCOM, Ausfilm placed an advertisement in the MIPCOM TV Guide (Australian section) in October 2011, as a general awareness campaign on the quality

of TV that can be produced in Australia. The advertisement highlighted the Queensland location based, 20th Century Fox TV Series *Terra Nova*.

4.1.3 AFCI LOCATIONS EXPO

Ausfilm attended the AFCI Locations Trade Show, 15-16 June 2012, the largest worldwide gathering of film commissions. This year the event was held at the Los Angeles Convention Center in downtown LA and Ausfilm noticed a considerable drop in attendance, particularly from Studio Executives. Downtown LA is difficult for parking, accessibility of the venue and desirability of the location.

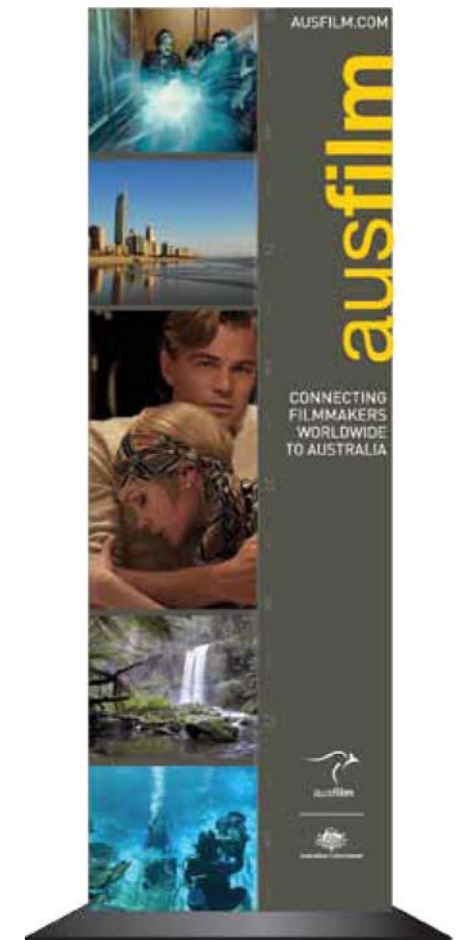
Ausfilm had a booth in a prominent location with the design featuring the variety of locations as well as images from recent productions filmed in Australia.

Ausfilm member companies attending were Film Victoria, Docklands Studios, Village Roadshow Studios, Film Gold Coast and Fox Studios Australia.

Ausfilm members and staff attended two screenings held during the week in conjunction with Australians in Film (AiF), *Mental* on 13 June and *Prometheus* on 15 June, see paragraph 4.2.3.

Ausfilm also organised group meetings for members, see paragraph 7.2.

Ausfilm hosted key clients, including studios, independent producers, talent and visiting members at a Dodgers baseball game on 17 June to provide an additional networking opportunity.



4.0 MARKETING & PROMOTION



4.1.4 AUSFILM WEEK, LONDON

Ausfilm Week London held prior to the Cannes International Film Festival and Market, 13-15 May 2012, was developed to further expand on the 2010 Ausfilm Co-Production Forum (AFCo) in London. The objective was to continue a focus on co-production to develop opportunities between Australian and UK producers for both feature film and high-end television series and also broaden the parameters of the event to present Australia as a world-class production destination.

The event included one-to-one producer meetings, sessions targeted at marketing locations, studio and post facilities, screen agency support, educating a wider UK audience about the accessibility of current Australian production incentives and capabilities, as well as the identification of UK/Australia co-productions.

Ausfilm received 40 Australian producer applications for Ausfilm Week London. A selection committee of representatives from Ausfilm, state screen agencies and Screen Australia agreed on a group of 12 Australian producers to attend the event. A total of 145 UK companies (representing distribution/production/broadcasting/post production/talent agents/sales agents/financiers) attended Ausfilm Week London events.

Producer feedback from the event was exceptionally positive and Ausfilm are continuing to track project leads as they develop following the producer collaboration meetings.

The event also represented a successful branding partnership with Austrade and the Australian High Commission who invested financially to co-sponsor the Ausfilm Week cocktail event.

Event collateral and marketing was supported by public relations and advertising to maximise the awareness of Ausfilm Week London (see paragraph 4.4.1).

Ausfilm also used the event to announce the incoming, independent Chair, the Hon. Bob McMullan, who was in attendance throughout the week (see paragraph 8.2). Representatives from each of the state screen agencies and Screen Australia also attended.

Additional meetings held while in London included: BAFTA, Filmfest Australia, Film London, the British Film Institute (BFI), London Film Festival, Pinewood Studios, UK Trade & Investment, Creative England Warner Bros UK.

4.1.5 OTHER INTERNATIONAL EVENTS

Ausfilm representatives attended:
» **Strategic Partners Co-production Market**, Halifax, Nova Scotia, Canada, 15-18 September 2011, to scope the Canadian event for its

value to Ausfilm and its members. The market runs in conjunction with the Atlantic Film Festival and is focused on co-production and joint venture opportunities.

» **Cannes International Film Festival and Market**, France, 15-26 May 2012, following Ausfilm Week London. Meetings were held with Creative Scotland, Northern Ireland Screen, Film Yorkshire, UK Film Office, Moneypenny, Film Agency Wales, the AFCI and various international producers for information sharing on the Producer Offset, talent, Australian facilities and co-production development opportunities.

4.2 SPONSORSHIP

4.2.1 CHINA

Ausfilm Chair Alaric McAusland and CEO Debra Richards attended the second Australia-China Industry Forum, 23-24 April 2012, hosted by the Australian Embassy in Beijing. The program included a panel discussion on co-productions, distribution and the legalities of working in China; a networking event; an international film industry forum; and, a screening of the Australian/Chinese co-production *33 Postcards*.

4.2.2 INDIA

Ausfilm supported a conference session about working with India, at the SPAA Conference in November 2011, in acknowledgement of the India/Australia co-production treaty

currently under negotiation. Ausfilm also supported the SPAA delegation to the Film Bazaar, Goa, in November 2011 by providing Indian specific and general Ausfilm marketing collateral.

4.2.3 AUSTRALIANS IN FILM (AiF) USA

Ausfilm continued its sponsorship of AiF which held 19 screenings during the reporting period of films shot and/or posted in Australia or featuring Australian talent. The AiF screenings provide a regular event opportunity for Ausfilm to make new contacts and further relationships with Los Angeles industry executives.

4.2.4 G'DAY USA

G'Day USA is an annual program designed to showcase Australian business capabilities in the USA, a joint initiative of the Department of Foreign Affairs and Trade, Austrade, Qantas and Tourism Australia. Ausfilm invited clients to the official G'Day USA black tie dinner honouring high profile individuals for excellence in promoting Australia in the United States, as well as organising its own events such as a networking event at the Lakers' Game on 13 January 2012. Ausfilm also participated in the AAA G'Day USA Black Tie Gala in New York and the ScreenWest screening of *Red Dog*.

4.0 MARKETING & PROMOTION

4.2.5 TROPFEST, LOS ANGELES & LAS VEGAS

Los Angeles – Ausfilm joined with Tropfest to hold a screening of the Tropfest finalist and winners on 13 March 2012 hosted by Simon Baker; the screening attracted over 200 industry guests.

Las Vegas – Ausfilm and Tropfest jointly hosted an industry networking brunch for 30 US clients and the short film finalists at the Tropfest 20th Anniversary on 3 June 2012.

4.2.6 BOOKS AT MIFF (BaM)

Ausfilm sponsored a publisher/producer pitching event at the Melbourne International Film Festival side bar, Books at MIFF (BaM), on 21 July 2011. BaM brought together 23 publishers with over 200 industry delegates for a public pitching event of seven books suitable for screen adaptation followed by one-to-one pre-scheduled meetings between the publishers, international sales agents and producers discussing 76 titles.

4.3 GENERAL MARKETING MATERIALS

4.3.1 FACTSHEETS

The incentives, talent and visa factsheets were renewed resulting in a more contemporary and streamlined format providing essential information and useful industry contact details. They are available on the website or in hard copy on request.

4.3.2 INCENTIVES BROCHURES

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

4.3.3 MEMBER DIRECTORY

A printed Ausfilm Directory was produced for Ausfilm Week LA and for ongoing promotional use featuring incentive and member information. Quotes from key industry professionals who have worked in Australia were also included: Ralph Winter, Producer (*Xmen Origins*), Jon Kuyper, Vice President, Warner Bros. Australia and Nelson Woss, Producer (*Red Dog*).

4.3.4 SHOWREELS

A new Ausfilm brand showreel was produced as part of the marketing collateral for Ausfilm Week London, May 2012. The showreel incorporated updated production images from Ausfilm members with footage from the 2012 Australian Academy of Cinema and Television Arts (AACTA) Awards and location aerials from Tourism Australia. Interviews with Producer Richard Wright (*I, Frankenstein*), Writer/Director Stuart Beattie (*I, Frankenstein*) and Director Alister Grierson (*Sanctum*) also featured. The updated showreel communicates the production capabilities of Australia to international clients and reinforces the message about the quality of talent in the Australian film and television production industry.

Ausfilm's PDV showreel was reinvigorated to market the increased 30% PDV Offset and featured recent PDV work from Ausfilm members such as *Harry Potter and the Deathly Hallows Part 1 & 2*, *Happy Feet 2*, *Captain America*, *Killer Elite*, *Cowboys and Aliens*, *Don't Be Afraid of the Dark*. The PDV showreel was showcased at the PDV Lunch and Incentives Breakfast during Ausfilm Week LA in October 2011.

Both updated showreels have been placed on Ausfilm's website and on the Facebook and YouTube pages.



4.0 MARKETING & PROMOTION

4.3.5 OTHER MATERIALS

Signage and/or banners were placed at Ausfilm events and sponsorship opportunities. Ausfilm gift bags distributed during the main marketing and promotions campaigns included member information materials and were branded using the Australia Unlimited/Ausfilm branding as Austrade's Brand Australia was keen to keep up the relationship forged last year.

Marketing materials were also developed in Mandarin for use at events within China including the Australia-China Industry Forum in April 2012. These materials included a PowerPoint presentation; a postcard and also a Mandarin subtitled version of the PDV showreel (see paragraph 4.3.4).

4.4 MEDIA AND PUBLICITY

4.4.1 ADVERTISING

Advertising campaigns consisted of both online and print, to support Ausfilm's international events; Ausfilm Week London, Ausfilm Week Los Angeles and relevant industry events.

Ausfilm Week London was supported through an Australian feature in Variety Magazine (print release 8 May 2012) with a full page colour advertisement and a four page supporting feature of the filming facilities and professional services in Australia.

Ausfilm Week LA media outlets included Nikki Finke's deadline.com with a banner ad on deadline.com's e-blasts for the seven day period surrounding Ausfilm Week. The results were excellent with a 36% open rate of visitors to the site page.

The Hollywood Reporter (THR), in conjunction with Ausfilm, developed a two page Made in Australia feature for Ausfilm Week LA, within the print magazine released on 28 October 2011, highlighting recent international productions to have filmed in Australia as well as Australia's award winning talent and PDV capabilities, competitive incentives and world class production services. This feature was supported by an Ausfilm full page, colour advertisement. THR print edition has a circulation of 71,719, extending beyond the US industry.

4.4.2 PUBLIC RELATIONS

Ausfilm maintained ongoing public relations initiatives throughout 2011 - 2012 to support international missions and events along with media releases specific to key industry news such as the announcement of the Hon. Bob McMullan as Chair (May 2012).

The Ausfilm Week London media releases were circulated to the Australian and UK industries and were picked up by Screen International and ABC news radio along with key industry magazines, The Hollywood Reporter and Variety, both featured online editorial coverage of the event.

For Ausfilm Week LA, Ausfilm again worked with PR Newswire to send out a multi-media news release (MNR) in the US to create awareness for the Australian film industries' presence in Los Angeles for Ausfilm Week and Australia's production incentives. Whilst having significant reach (6,000 media in the US and 5,000+ websites) it is difficult to drive resulting stories from the MNR and Ausfilm will consider a direct engagement public relations strategy with major industry publications for the coming year.

4.5 DIGITAL COMMUNICATION

4.5.1 SOCIAL MEDIA

Ausfilm has developed broader digital reach through Facebook, Twitter, LinkedIn and YouTube with cross-links across these digital channels to the Ausfilm website.

4.5.2 WEBSITE

A decline in website visits followed the transfer from the old website host to the new website host in October 2010 (see Appendix 2). The site reporting then transferred to our new digital partners, eBrands, in July 2011. It is difficult to compare the statistics due to this transition from one site manager to another as it seems the previous site managers referenced website hits differently to the new site manager.

Ausfilm has continued to develop the site to ensure Ausfilm's website is optimised for search, is appealing to our target online audience and is easy to navigate and interpret. A decrease in page views may be a result of the new website reducing the number of pages clients needed to 'click through' to access information.



5.0 PRODUCTION ACTIVITY AND ATTRACTION

5.1 PRODUCTIONS ATTRACTED

The high Australian dollar value combined with significantly higher incentives on offer from competitor territories, including many states in the USA, continued to be a disincentive for location based international productions. Consequently, no international big budget film or television productions have commenced in Australia in the reporting period. However, a number of Australian directors working internationally brought large budget productions to Australia: *Mental* (Director PJ Hogan), *The Great Gatsby* (Director Baz Luhrmann), and *I Frankenstein* (Director Stuart Beattie). The official feature film co-productions for this year were the German/Australian title, *Lore*, the French/Belgium/Australian, *Two Mothers*, and the UK/Australian, *The Railway Man*.

The passing into legislation in November 2011 of the May 2011 Federal Budget announced increase to the Post, Digital and Visual effects (PDV) Offset to 30%, coupled with the passing into legislation of the announcements from the 2010 Federal Budget (lowering the eligibility threshold from \$5million to \$500,000) has provided a much needed boost to the PDV sector with projects such as the new *Lego* film and *Walking With Dinosaurs 3D* drawn to perform substantial PDV work in Australia. Ausfilm member companies provided PDV services on a number of other significant international films including

The Hunger Games, *Prometheus*, *Gravity*, *Ted*, *The Avengers*, *The Incredible Burt Wonderstons*, *Emperor*, and *After Earth*.

5.2 NEW CONTACTS/LEADS

The Ausfilm Los Angeles office tracked a total of 213 projects through the financial year, including 63 new projects. Of the new projects, 41 were potential Producer Offset projects and 3 were PDV Offset projects; another 14 projects would not qualify for any of the Screen Production Offsets leaving just 5 projects, compared to 13 last year, that were considering Australia for the Location Offset.

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

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

5.3 MEETINGS

The Ausfilm LA office undertook approximately 119 meetings with 172 industry figures covering all aspects of film and television production. (This does not include less formal meetings during Ausfilm events and promotions.)

Meetings are with independent producers and production companies, US studio contacts, financiers and project packaging agents. Ausfilm provides information about Australian Government regulations relevant to production and PDV services. Ausfilm takes a proactive role in making and maintaining relationships in Los Angeles in order to encourage production in Australia. A full list of the executives appears at Appendix 3. Executives are listed once although Ausfilm may have had several meetings with them during the year.

5.4 CLIENT SATISFACTION AND FEEDBACK SURVEY

The annual Ausfilm Client Survey is conducted in order to gain useful information from a core base of Ausfilm LA based clients for Ausfilm's marketing and reporting purposes. Overall 95% of respondents were somewhat satisfied, satisfied or very satisfied with the services provided by Ausfilm (3.4% did not provide an evaluation).

For 86.9% of our clients who responded to the survey, Ausfilm is the main source of information about Australia as a production destination. Ausfilm's e-Newsletter and Ausfilm sponsored events were equally nominated by 50% of respondents as their preferred source of Ausfilm information.

A majority of respondents (93.2%) would choose Australia as a production

location if it was a competitive destination based on incentives and budget.

5.5 FAMILIARISATION TOURS/INBOUNDS

Ausfilm hosted a number of inbounds during the past year to assist in securing international productions for Australian location shooting. The state screen agencies work with Ausfilm to provide location surveys and introduce the prospective clients to the facilities, services and key crew.

- » *The Guardians*. Producer Rachel Klein and director Demian Lichtenstein visited Queensland and New South Wales to scout locations and meet with visual effects companies.
- » *7th Day*. Producer Sidonie Abbene and Director Shane Abbess visited NSW, Queensland and Victoria. Ausfilm provided domestic travel costs only for a studio and location scout.
- » *The Wolverine*. Joe Carracciolo Jr., Executive Producer, Twentieth Century Fox scouted locations and facilities and met key crew in Victoria, New South Wales and Queensland and attended meetings in Canberra to help secure the production for Australia.
- » Circle of Confusion. Stephen Emery, EVP, Production & Development at Circle of Confusion has multiple footloose projects and this was an executive educational inbound to NSW, Victoria, Queensland, and South Australia to tour facilities, meet with members, and scout

locations and to meet with Australian writers, producers, directors.

- » *The Olive Sisters*. Producer Bonnie Burgess, Co-producer Georgie Fenton and Cleve Landsberg (Line Producer) scouted locations in NSW, Victoria and Queensland.
- » Jennifer Bell. Heads Universal's visual effects production department overseeing all aspects of VFX creation and production for the motion picture group. Ms Bell was in Sydney on a personal trip and attended meetings in Sydney with Ausfilm member PDV vendors Animal Logic, Fuel VFX, Rising Sun Pictures and Method Studios.
- » *Tribune*. Stephen Jones, Executive Producer, came from London to meet Director James McTeigue and Production Designer Roger Ford to scout remote locations in Broken Hill, Alice Springs and Hervey Bay as well as studios in Adelaide, Sydney and the Gold Coast.

6.0 INDUSTRY COLLABORATION & ADVOCACY

6.1 INDUSTRY COLLABORATION

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

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

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

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

Some of the Sydney office meetings this year, not mentioned elsewhere, included the Screen Producers Association of Australia (SPAA), the Australian Directors Guild (ADG), the Media Entertainment and Arts Alliance (MEAA), Australian literary and talent agents, Steve Carroll an industrial relations expert from Warner Bros., a Malaysian industry delegation, the Byron Bay Film Festival, Capital Productions, Digital Domain, Screen Invaders, Rise Media Group, Australian Federation Against Copyright Theft (AFACT), Department of Immigration and Citizenship (DIAC), independent crew representatives, Motion Picture Association (MPA), Film Finances, Mirage VFX, the Trade and Co-Production Forum and the Australian Taxation Offices Film Industry Partnerships, Mr Mao Yu, Deputy Director-General of the Film Bureau of the State Administration of Radio, Film & TV of China (SARFT), Cockatoo Island Film Festival, MIPCOM TV, AACTA.

6.2 MINISTERIAL & OFTA ADVICE AND INFORMATION

Staff from Ausfilm and the Office for the Arts (OFTA), Department of Regional Australia, Local Government, Arts and Sport, benefit from regular liaison. Ausfilm's key contacts at OFTA are Sally Basser, First Assistant Secretary, Office for the Arts, Dr Stephen Arnott, Assistant Secretary Creative Industries and Sector Development and Caroline Fulton, Director, Film Policy and Incentives. Dr Stephen Arnott participated on panels at Ausfilm Week LA to provide information on the Australian Government's production incentives.

Ausfilm also maintains regular communication with relevant Federal Parliamentary offices to provide regular industry updates.

6.2.1 FOREIGN PERFORMERS CERTIFICATION SCHEME REVIEW

At the invitation of OFTA, Ausfilm provided a submission and participated in consultations concerning the ongoing Foreign Performers Certification Scheme review to work towards updating the Scheme as a practical and relevant one for the benefit of the whole industry.

6.2.2 NATIONAL CULTURAL POLICY

Ausfilm made a submission to the Arts Minister, the Hon. Simon Crean's

National Cultural Policy review in October 2011 and also participated in the Digital Culture Public Sphere Live Event convened by Sen. Kate Lundy to contribute ideas and discussion about the future for the audio visual production industry.

6.2.3 TREASURY SUBMISSION

Ausfilm prepared a pre- Budget submission for the Federal Treasurer on the industry benefits and likely cost to government of an increase to 30% for the Location Offset.

Ausfilm also made a submission to Treasury at the request of members in relation to the Federal Government announced changes to the living-away-from-home-allowance and in particular withdrawing eligibility for international workers.

6.3 ADVOCACY

6.3.1 PwC 2012 UPDATE

Ausfilm commissioned PricewaterhouseCoopers (PwC) to revise the 2010 PwC Economic Impact Study for the Location and PDV Offsets given the latest changes to the PDV legislation and the significant rise in the Australian dollar value. The PwC Study has been a useful source of information in presenting to government a picture of the value of the sector to the economy and the projected value over the forthcoming 10 years. The Study

included modelling based on the industry request for an increase to the Location incentive and the PDV Offset increase. Ausfilm staff contributed to the Study by conducting interviews at 11 studios in LA about factors affecting the choice of locations for shooting and post production, updating competitor incentives information and providing aggregated PDV member information from the Ausfilm Member Survey and the related member discussions.

6.3.2 MEETINGS

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

7.0 MEMBERSHIP

7.1 MEMBERS LOSSES AND GAINS

New members joining Ausfilm were Warner Bros. Productions Australia and Film Gold Coast. The discontinuing members this year were Kodak, Fuji Film, Cutting Edge and DLA Piper.

7.2 CLIENT INTRODUCTIONS AND MEETINGS SCHEDULED

Ausfilm organised group meetings for Ausfilm members attending Ausfilm Week in October 2011 and the June 2012 marketing mission to the AFCI Locations Trade Show, and also organised meetings for Ausfilm Members visiting Los Angeles throughout the year. The meetings were with studios and major and independent production companies and similar to those undertaken throughout the year by Ausfilm Los Angeles staff used for information gathering and dissemination and to exchange information about members' and clients' project slates. Executives are listed once at Appendix 4 but may have attended several meetings throughout the year.

7.3 MEMBER & CLIENT COMMUNICATION

Client and member e-newsletters continued to be distributed at regular intervals. Notices about Australian film screenings in LA were sent out to Ausfilm's database (see appendix 1). The database is continuously updated with new and revised client contact information.

7.4 OUTLOOK

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

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

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



01



02



03



04



05

[L to R] **01** » Stephen Rutter – Showfilm, Vivien Flitton – Ausfilm, Olivia Newton-John, Dr. Stephen Arnott – Office for the Arts, Debra Richards – Ausfilm, Paul de Carvalho – Screen NSW. **02** » Caroline Pitcher – Illoura, Kate Marks – Film Victoria. **03** » Debra Richards – Ausfilm, Rod Allan – Docklands Studios. **04** » Lynne Benzie - Village Roadshow Studios Australia, Debra Richards – Ausfilm, Pam Collis, Nancy Romano – Fox Studios Australia. **05** » Tony Clark – Rising Sun Pictures, Kristy Officer – Ausfilm, Michelle Sandoval – Ausfilm.

8.0 GOVERNANCE

8.1 GOVERNANCE REVIEW

The Constitutional changes, agreed by the Board and members following the Ausfilm Governance Review conducted in 2010-2011 by Align Corp, took effect from the Ausfilm AGM on 30 September 2011. The changes included the streamlining of the Board membership to five Corporate Members and five Screen Agency Members and allowed for the appointment of an independent Chair. The multiple Ausfilm committees were disbanded; a Finance Audit and Risk Committee (FARC) was created to replace the Audit Committee. The full Board now meets a minimum of six times throughout the year. See Appendix 6 for the Ausfilm Board and FARC members and paragraphs 8.6 and 8.7 below for details of the FARC and Board meetings.

8.2 INDEPENDENT CHAIR APPOINTMENT

Ausfilm announced the appointment of the Hon. Bob McMullan as the first independent Chairperson of Ausfilm commencing 1 July 2012. He will initially be based in London as Mr McMullan is the Director of the European Bank for Reconstruction and Development representing Australia, Korea, New Zealand and Egypt. He entered Federal politics in 1988 and held a number of senior positions including Minister for the Arts and Administrative Services, and Minister for Trade in the Keating government; he served as Manager of Opposition Business and

Shadow Treasurer and completed his parliamentary career as Parliamentary Secretary for International Development Assistance.

8.3 STAFF

Kristy Officer was appointed to fill the vacant position of Head of Marketing and Business Development in September 2011; Caroline Raffan commenced in April 2012 as Marketing and Communications Coordinator following Laura Sierakowski's move to Los Angeles. Roslyn Van Vliet joined Ausfilm on a part-time basis in February 2012 on a six month secondment from the Australian Communications and Media Authority (ACMA). See the Ausfilm Organisation Chart at Appendix 5.

8.4 FUNDING AGREEMENT AND REPORTING

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

The Funding Agreement contains a budget and key performance indicators (KPIs) and Ausfilm is required to report to the Federal Government twice a year in relation to the KPIs and Ausfilm's income and expenditure. Upon acceptance of the Ausfilm reports

the Federal Government advances the allocated funding tranche; these are received by Ausfilm early in each financial year and each calendar year.

8.5 ACCOUNTING

Ausfilm employed a freelance accountant, Kate Meyers, and a freelance bookkeeper Virginia Parsons, to perform the accounting processes. The cost report is reviewed by the CEO on a monthly basis and the most recent report is provided to the Board and FARC for review at each Board meeting.

8.6 FINANCE, AUDIT AND RISK COMMITTEE

The Finance, Audit and Risk Committee (FARC) replaced the Audit Committee. The FARC was established to assist the Ausfilm Board in fulfilling its corporate governance and oversight responsibilities in monitoring and reviewing matters of significance affecting financial reporting and compliance. The new FARC Charter defines the FARC's role, responsibilities and composition and was approved by the Ausfilm Board at its meeting in July 2011. The FARC met in April and June 2012. The list of FARC members is at Appendix 6.

8.7 BOARD MEETINGS

Seven Ausfilm Board meetings were held in 2011-2012; three in Sydney, two in Adelaide, and one each in Brisbane and Melbourne.

The Annual General Meeting was held in Sydney on 30 September 2011. Alaric McAusland was re-elected Chair pending appointment of an independent Chair (see paragraph 8.2) and Lynne Benzie, President Village Roadshow Studios, was elected to the Board. The Corporate Board Members whose terms expired were Martin Cayzer (Panavision), Trish Graham (Fuel VFX) and Greg McKibbin (Kodak); John Lee retired from Cutting Edge and the Ausfilm Board (and Cutting Edge subsequently decided not to renew membership.) See the list of Board Members in Appendix 6.



(L to R) 01 » Hon. Bob McMullan, Tracey Vieira – Ausfilm, Debra Richards – Ausfilm, Kym Fullgrabe – Austrade UK 02 » Richard Harris – South Australian Film Commission, Jenni Tosi – Film Victoria

9.0 APPENDICES

9.1 APPENDIX 1: EMAIL COMMUNICATIONS

AUSFILM E-MARKETING COMMUNICATIONS	AUDIENCE	EMAIL CONTACTS	UNIQUE OPENS	UNSUBSCRIBE
July 2011 - Member Newsletter	Ausfilm Members	166	79	4
July 2011 - Client Newsletter	Aust./Int. Contacts	4167	792	245
July 2011 - Member Blast: Ausfilm Week LA	Ausfilm Members	170	87	4
August 2011 - Client Newsletter	Aust./Int. Contacts	4135	762	245
September 2011 - Member Newsletter	Ausfilm Members	163	94	5
September 2011 - Member Blast: Bill Introduced	Ausfilm Members	163	69	5
September 2011 - Member Blast: Kristy Officer Introduced	Ausfilm Members	159	87	6
September 2011 - Terra Nova US Premiere	US Contacts	2708	439	188
October 2011- AFI Screening <i>A Few Best Men</i>	LA Contacts	2441	490	162
October 2011 - Client Newsletter	Aust./Int. Contacts	4106	888	252
November 2011 - Member Newsletter	Ausfilm Members	160	74	6
November 2011 - Member Blast: Legislation passed	Ausfilm Members	160	68	6
November 2011 - Member Blast: Legislation gets royal assent	Ausfilm Members	161	72	6
December 2011 - Client Newsletter	Aust./Int. Contacts	4074	867	251
December 2011 - Member Newsletter	Ausfilm Members	159	67	6
January 2012 - Mudfest LA	US Contacts	2634	473	189
March 2012 - Client Newsletter	Aust./Int. Contacts	4072	801	263
March 2012- Client Blast: AiF Heath ledger Scholarship	Aust./Int. Contacts	4081	856	268
April 2012 - Member Newsletter	Ausfilm Members	160	69	9
April 2012 - Member Blast: Australia - China Film Forum Expressions of Interest	Ausfilm Members	158	57	9
April 2012 - Member Blast: Ian Booth	Ausfilm Members	159	71	7
April 2012 - Laura Sierakowski leaving	Ausfilm Members	160	73	8
April 2012 - Client Newsletter	Aust./Int. Contacts	4004	833	274
May 2012 - Member Blast : <i>The Wolverine</i> Filming in Australia	Ausfilm Members	157	72	8

9.2 APPENDIX 2: WEBSITE VISITS

MONTH	UNIQUE VISITORS			PAGE VIEWS		
	2010/11	2011/12	CHANGE	2010/11	2011/12	CHANGE
July	6,490	2,294	-64.56%	17,732	5,455	-69.24%
August	7,301	3,272	-55.18%	19,578	7,390	-62.25%
September	7,139	3,195	-55.25%	22,531	7,381	-67.24%
October	2,168	3,262	50.46%	8,132	6,336	-22.09%
November	1,120	2,696	140.71%	6,684	4,844	-27.53%
December	840	2,007	138.93%	3,920	3,668	-6.43%
January	1,433	2,304	60.78%	4,685	4,381	-6.49%
February	1,878	2,239	19.22%	5,513	4,449	-19.30%
March	1,845	2,441	32.30%	5,698	4,856	-14.78%
April	2,721	2,458	-9.67%	6,763	4,994	-26.16%
May	3,757	2,594	-30.96%	11,184	4,880	-56.37%
June	3,105	1,930	-37.84%	6,764	4,092	-39.50%
Average	3,316	2,557.67	-22.88%	9,932	5,227	-47.37%
Total	37,797	30,692	-18.80%	119,184	62,726	-47.37%

9.0 APPENDICES

9.3 APPENDIX 3: AUSFILM LA EXECUTIVE MEETING

EXECUTIVE	TITLE	COMPANY
Peter Graham	Partner	120db Films
Jairo Alvarado	Manager	3 Arts Entertainment
Valerie Spiller	VP Production Finance	ABC Studios
Gary French	Co-Head Production	ABC Studios
Chad Clark	Post Production Accountant	Alcon Entertainment
Jodea Bloomfield	Producer	Allotria Productions
Susanna Jolly	Executive VP	And Then Productions
Mike Gabrawy	Head of Production	Arclight Films
Dave Brown	President, Motion Picture and Literary	Artist International
Andy Horwitz	Creative Executive	Atlas Entertainment
Jake Kurily	Director of Development	Atlas Entertainment
Tony George	Regional Manager	Austrade
Grame Barty	Regional Director Americas	Austrade
Chris de Cure	Consul General	Australian Consulate General
Graeme Fay	Consul	Australian Consulate General
Damian Trehwella	CEO	Australian Film Institute
James Lejsek	Executive	Benaroya Pictures
Courtney Earlywine	Executive	Blacklight Films
Alan White	Director	Bob Industries
David Lancaster	Co-President	Bold Films
Jonathon Oakes	VP, Development	Bold Films
Karyn Edwards	Producer	Brightlight Pictures
Tara Halloran	Sr. Executive, Industry Relations	British Film Commission
Benjamin Kramer	Agent, Film Finance Group	CAA
Kate Smith	Lecturer	Charles Sturt University
Stephen Emery	Head of Production	Circle of Confusion
Andy Given	Sr. VP, Production Administration	Columbia Pictures
Adam Moos	VP, Production Administration	Columbia Pictures
Arnon Manor	Executive Director, Visual Effects	Columbia Pictures
Brett Thornquest	Director	Contrarian Tax Unit

EXECUTIVE	TITLE	COMPANY
Martha De Laurentiis	President/Producer	Dino De Laurentiis Company
Lorenzo De Maio	President, Production	Dino De Laurentiis Company
Amie Karp	Development Executive	DreamWorks Animation
Susan Thampi	Music Manager	DreamWorks Animation
Shelly Strong	Theatrical & Physical Production	DreamWorks Studios
Steve Molen	Theatrical & Physical Production	DreamWorks Studios
James Patton	Producer	EarthHart Productions
Andrew Arthur	Managing Director	EarthHart Productions
Eric Dickinger	VP, Project Management	EBS World Entertainment
Georgie Smith	Producer	Eclectic Entertainment
Cameron Jewell	Creative Executive	Endgame
Eleanor Nett	Vice President, Physical Production	Endgame
Jillian Longnecker	Director, Physical Production	Exclusive Media
Shira Rockowitz	Director, Development and Production	Exclusive Media
Jane Evans	EVP, Physical Production	Focus Features
Steve McGlothen	Producer	Fortis Et Fidis
Patrick Rizzotti	Partner	Fortress Features
Alicia Hirsch	SVP, Post Production	Fox Television Studios
Kim Marie Smith	Associate Director Post Production	Fox Television Studios
Wes Irwin	Associate Director Post Production	Fox Television Studios
John Schwarz	Partner	Full Clip Productions
Mike Schwarz	Partner	Full Clip Productions
Luca Scalisi	Head of TV	Full Clip Productions
Simon Graham-Clare	Production & Development Executive	Future Film Group
Brian Etting	Producer/Director	Garlin Pictures
Robin Prybil	Executive	GG Filmz
David Crockett	Exec. VP, Production	GK Films
Bahman Naraghi	Executive	GK Films
Jeff Levine	Executive of Production	Gold Circle Films
Mark Hoerr	VP, Post Production	HBO Entertainment
Jeannie Koenigsberg	Production Executive	HBO Films & Miniseries
Lindsey Ramey	Vice President	Heydey Films

9.0 APPENDICES

EXECUTIVE	TITLE	COMPANY
Dave Kuba	Director of Development	High Noon Entertainment
Patrick Hughes	Producer	Hughes Capital Entertainment
Ellen Pittlemen	President	Hybrid Entertainment
Mark Gooder	CEO	Icon Productions
Brooke Breton	VFX Executive	Illumination Entertainment
Karl Champley	Producer	KDLA
Ryan Wellington	Head of Development	King Kyle Productions
Richard Wright	Head of Production	Lakeshore Entertainment
Greg Coote	CEO	Larrikan Entertainment
Tamara Chestna	Development Executive	Laurence Mark Productions
Ty Warren	Exec. VP, Physical Production	Legendary Entertainment
Eric Hedayat	VP, Production	Legendary Entertainment
Stephanie Winslow	Director of Production	Legendary Entertainment
Simon Vaughan	Executive Producer	Lookout Point
Lucienne Papon	Director of Development	Martin Campbell Productions
Marty Katz	Producer	Marty Katz Productions
Tom Cohen	VP, Production	Marvel
Randy Dannenberg	Director of Creative Affairs	Meyers Media Group
Matt Dines	Creative Executive	MGM
Rebekah Rudd	EVP, Post Production	MGM
Monica Keightley	Manager	Mollison Keightley Management
Gloria Fan	VP, Development and Production	Mosaic
Adrian Ward	SVP, Entertainment	National Bank of California
Josh Adler	Literary Manager	New Wave Entertainment
Natalya Petrosova	SVP, Finance	Odd Lot Entertainment
Gideon Anstey	Agent	Paradigm
Tanya Cohen	Manager	Paradigm
Josh Phillips	Creative Executive	Paramount Pictures
Rod Smith	Exec. VP, Production Finance	Paramount Pictures
Betsy Megel	Exec. Director, Physical Production	Paramount Pictures
Vicki Jackways	VP, International Marketing	Park Road Post Production
Tai Duncan	Producer	Paul Schiff Productions

EXECUTIVE	TITLE	COMPANY
Martin Hobbs	Executive	Prime Focus World
Peter Dealbert	Principal	Principato-Young
Joe Gatta	President of Production	Red Granite
Brian Clavenna	Production Executive	Red Wagon Entertainment
Will Ward	Partner	ROAR
Marius Vilunas	Producer	Rush Pictures
Elishia Holmes	VP, Production & Development	Scott Free
Josh Butt	Producer	Screen Invaders
Julie Tadeo	Account Manager	Showtime
Katie Murphy	Creative Executive	Smokehouse Pictures
Chad Zimmerman	VFX Coordinator	Sony Pictures
Bonnie Burgess	Producer	Sorelle Productions
Georgie Fenton	Co-Producer	Sorelle Productions
Justin Levine	Producer	Stardust Pictures
Ben Lewin	Producer	Such Much Films
Judi Levine	Producer	Such Much Films
James McGough	SVP, Coproate and Business Development	Summit Entertainment
Andrew Matosich	EVP, Business Affairs	Summit Entertainment
Geoff Schaevitz	Sr. VP, Production	Summit Entertainment
Daniel Dubiecki	Producer	The Allegiance Theater
Blanca Lista	Director, Feature Development	The Jim Henson Company
MaryAnn Hughes	VP Film & Television Production Planning	The Walt Disney Studios
Paul Steinke	Sr. VP, Production Finance	The Walt Disney Studios
Jerry Ketchum	Sr. VP Physical Production	The Walt Disney Studios
Jan Coleman	Manager, Global Promotions	The Walt Disney Studios
Linda Borgeson	Sr. VP, Post Production	The Walt Disney Studios
Todd London	SVP, VFX & Post Production	The Walt Disney Studios
Ruth Hauer	VFX Executive	The Walt Disney Studios
Vivian Tarn	Associate VP, Strategic Initiatives, Investments and Banking	The Weinstein Company
Peter Lawson	President	Thunder Road
Justin Ackerman	Producer	TigerMedia
Strath Hamilton	CEO	Tricoast Worldwide

EXECUTIVE	TITLE	COMPANY
Marcy Levitas Hamilton	Producer	Tricoast Worldwide
Trisha Ward	Senior Producer	TV Guide Channel
Jannifer Meislohn	VP, Visual Effects	Twentieth Century Fox
Joe Conmy	VP, Visual Effects	Twentieth Century Fox
Todd Isroelit	VP, Visual Effects	Twentieth Century Fox
Russ Nissen	Executive Director Feature Estimating	Twentieth Century Fox
Fred Baron	Exec. VP, Physical Production	Twentieth Century Fox
Tony Safford	Sr. VP, Worldwide Acquisitions	Twentieth Century Fox - Searchlight Pictures
Leanne McCloflin	Production	Twentieth Century Fox - Searchlight Pictures
James Cole	Development Executive	Twisted Pictures
Bec Smith	Agent, Motion Picture Literary, Independent Film Group	UTA (United Talent Agency)
Greg Basser	Chief Executive Officer	Village Roadshow Pictures
Anne Kolbe	VFX Executive	Warner Bros. Pictures
Bill Draper	Exec. VP, Physical Production	Warner Bros. Pictures
Steven Papazian	President, Worldwide Physical Production	Warner Bros. Pictures
Chris DeFaria	Exec. VP Digital Production Animation and Visual Effects	Warner Bros. Pictures
Mark Scoon	Exec. VP, Physical Production	Warner Bros. Pictures
Karen Fouts	Senior Vice President	Warner Bros. Pictures
David Blaikley	Production	Warner Bros. Pictures
Greg Silverman	President, Production	Warner Bros. Pictures
Paul Asplund	Producer	We Like Mondays
Karl Dunn	Producer	We Like Mondays
Eric Reid	Literary Agent	WME Entertainment
Alexis Garcia	Global Finance and Distribution Agent	WME Entertainment
Zyra McAuliffe	Creative Executive	Wonderful Films
Alex Church	Creative Executive	
Brian Douglas	Producer	
Craig Rosenberg	Writer	
Demian Lichtenstein	Director	
James Croke	Writer	
Karin Joy	VFX Supervisor	
Kerri Grisham	Producer	

EXECUTIVE	TITLE	COMPANY
Larry Malkin	Producer	
Louise Heseltine	PR Consultant	
Mark Levin	Writer	
Jennifer Flackett	Writer	
Mary Mueller	Producer	
Mirrah Foulkes	Actress	
Cleve Landsberg	Line Producer/Co-Producer	
Pauline Egan	Actress	
Rachel Klein	Producer	
Robin Sands	Producer	
Simonne Overend	Consultant, RGM	
Vince Pizzinga	Composer	
Paula Paizes	Producer	
Peter Graves	Producer	
Beau Marks	Producer / UPM	
Troy Nixey	Director	
Matt Sherring	Writer	
Joni Sighvatsson	Producer	
Alison Savitch	VFX Producer/Supervisor	
Ashley Irwin	Composer	
Bonnie Greenberg	Music Supervisor	
David Conley	VFX Producer	
Jeff Okun	VFX Supervisor	
John Fragomeni	VFX Supervisor	
Joyce Cox	VFX Producer	
Karin Joy	VFX Producer	
Kim Lavery	VFX Producer	
Kimberly Austin	Producer/PGA	
Leah Curtis	Composer	
Martin Wiley	Producer	
Susan Zwerman	VFX Producer	
Judith Zaylor	Producer	
Shane Brennan	Executive Producer	

9.0 APPENDICES

9.4 APPENDIX 4: MEMBER SCHEDULED LA EXECUTIVE MEETINGS

EXECUTIVE	TITLE	COMPANY
Jairo Alvarado	Manager	3 Arts
Andy Horwitz	Creative Executive	Atlas Entertainment
Jake Kurily	Director of Development	Atlas Entertainment
Jon Oakes	VP, Development	Bold Films
David Lancaster	Co-President	Bold Films
Ben Kramer	Agent, Film Finance Group	CAA
Stephen Emery	EVP, Production	Circle of Confusion
Adam Richman	Producer/Partner	Double Nickle Entertainment
Shelly Strong	Theatrical & Physical Production	DreamWorks
Steve Molen	President, Physical Production	DreamWorks
Patrick Rizzotti	Principal	Fortress Features
Mike Schwarz	Partner	Full Clip Productions
John Schwarz	Partner	Full Clip Productions
Luca Scalisi	Partner	Full Clip Productions
Ricky Margolis	Vice President	Future Film Group
Simon Graham-Clare	Production & Development Executive	Future Film Group
David Crockett	EVP, Production	GK Films
Rayne Roberts	Creative Executive	Gold Circle
Jason Lust	Head, Development	Henson Company
Lindsey Ramey	Vice President	Heyday Films
Stefanie Huie	SVP, Features	Icon
Michael Pruss	VP, Production	Indian Paintbrush
Brin Lukens	Director of Development	Katalyst
Richard Wright	EVP/Head, Production	Lakeshore Entertainment
Tamara Chestna	Development Executive	Laurence Mark Productions
Matt Dines	Creative Executive	MGM
Gloria Fan	VP, Production & Development	Mosaic

EXECUTIVE	TITLE	COMPANY
Tanya Cohen	Manager	Paradigm
Gideon Anstey	Manager	Paradigm
Nick Lopicollo	Manager	Paradigm
Bryan Clavenna	Executive	Red Wagon
Bec Smith	Agent, Motion Picture Literary Independent Film Group	UTA
Ben Roberts	VP, Development	Valhalla Pictures
Chris deFaria	EVP Digital Production Animation and Visual Effects	Warner Bros.
Karen Fouts	SVP	Warner Bros.
Zyra McAuliffe	Creative Executive	Wonderful Films
Mark Levin	Writer	
Jennifer Flackett	Writer	
John Polson	Director/Producer	
Kerri Grisham	Producer	
Craig Rosenberg	Writer	

9.0 APPENDICES

9.5 APPENDIX 5: ORGANISATION CHART



9.6 APPENDIX 6: AUSFILM BOARD MEMBERS & FINANCE, AUDIT AND RISK COMMITTEE

BOARD MEMBERS:				
Chair	Alaric McAusland	Deluxe	2009	2012
Deputy Chair	Catherine McDonnell	Fox Studios Australia	2009	2012
Elected Corporate Member	Tony Clark	Rising Sun Pictures	2009	2012
Elected Corporate Member	Caroline Pitcher	Iloura	2010	2013
Elected Corporate Member	Lynne Benzie	Village Roadshow Studios	2011	2014
Screen Agency Board position	*Maureen Barron/ Meredith Garlick	Screen Queensland		
Screen Agency Board position	Richard Harris	South Australian Film Corporation		
Screen Agency Board position	Kate Marks/ **Jenni Tosi	Film Victoria		
Screen Agency Board position	***Tania Chambers/ Maureen Barron	Screen NSW		
Screen Agency Board position	Fiona Cameron	Screen Australia		
BOARD OBSERVERS:				
Federal Government Board Observer	Caroline Fulton	OFTA		
Associate Screen Agency Board Observer	Ian Booth	Screen West		
FINANCE, AUDIT & RISK COMMITTEE:				
Chair	Maureen Barron	Screen NSW		
Committee Member	Catherine McDonnell	Fox Studios Australia		
Committee Member	Jenni Tosi	Film Victoria		
Secretary to the Committee	Debra Richards	Ausfilm CEO		

*Resigned from Screen Queensland February 2012

** Commenced November 2011

*** Resigned from Screen NSW December 2011