

AUSFILM

October 2016



THE TALENT ISSUE

WIZARDS OF OZ: AUSTRALIAN FILM CREATIVES MASTERS OF THEIR CRAFT *plus* AUSTRALIAN WRITERS IN THE SPOTLIGHT



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AUSFILM: SUPPORTING GLOBAL FILMMAKERS

MAKE IT IN AUSTRALIA

The Australian screen industry has made its mark on the international stage. From franchise and indie films to sci-fi television series and animated family films, Australian crews and screen businesses have proven themselves to be talented, creative, passionate and ready to take on any challenge. And Ausfilm supports filmmakers to find what they need in Australia to bring their stories to life.

We hope that this year's edition of the Ausfilm publication 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.

Ausfilm is supported by the Australian government through the Department of Communications and the Arts.

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 visual effects and 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 ON 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 Department of Communications and 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 of up to 40% of QAPE. Significant Australian Content (SAC) is required. Applies to feature films that have a minimum production spend of AUD \$500,000.

20% PRODUCER OFFSET (TV)

Provides a rebate of up to 20% of QAPE. SAC is required. Applies to TV, documentary and short form animation.

OFFICIAL TREATY CO-PRODUCTIONS

Do not need to meet the SAC test to access the Producer Offset. See page 7 for countries that have co-production treaties with Australia.

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 AUD\$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 an average QAPE of AUD \$1m per hour. The production must be filmed in Australia.

40%
PRODUCER OFFSET-FEATURE
POST, DIGITAL AND
VISUAL EFFECTS OFFSET **30%**
20% PRODUCER
OFFSET-TV **16.5%**
LOCATION OFFSET



CONNECTING FILMMAKERS WORLDWIDE TO AUSTRALIA

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SOUND STAGES IN AUSTRALIA



1. FOX STUDIOS AUSTRALIA SYDNEY, NEW SOUTH WALES

www.foxstudiosaustralia.com

- 9 stages, including 2 MEGA stages, ranging from approx 270 – 4,000m² (3,000 – 42,000ft²) and an interior water tank and external large scale tank 10 min nearby
- 15,000m² (160,000ft²) of offices, workshops, makeup/dressing rooms and screening theatres
- 13.2 hectare (33 acre) backlot on site and nearby supplementary 30 hectare (75 acre) backlot
- Production services, lighting, textiles, cameras, casting, props, VFX, picture and sound post, travel and freight

2. 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

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



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FEDERAL GOVERNMENT INCENTIVES AND FUNDING

SCREEN AUSTRALIA

Screen Australia administers the Producer Offset tax incentive and Australia’s Official Co-Production Program. It is the lead Australian Government agency charged with supporting Australian screen development, production and promotion.

Screen Australia develops Australian voices, funding writers and filmmaking teams to progress their ideas and scripts. It provides production finance for features, documentaries, television drama, children’s content and online series. It has dedicated development and production funds for content by Indigenous Australian filmmakers. Once created, Screen Australia helps stories find their audience with marketing and promotion support. Screen Australia also provides authoritative and relevant data and research to both the industry and government.

THE PRODUCER OFFSET

The Producer Offset is a cash rebate for the producers of Australian feature films, television programs and other content. It is a cultural incentive. Only Australian films and series can receive the Producer Offset. To be regarded as Australian, the project must be one with Significant Australian Content (SAC) or be an Official Co-production. The Producer Offset is paid after a project is completed and Screen Australia has issued the producer with a Final Certificate. The amount of the Offset is determined as a percentage of the Qualifying Australian Production Expenditure (QAPE). It is:

- 40 per cent of QAPE incurred on feature films; and
- 20 per cent of QAPE incurred on other formats (for example, TV series, mini-series or telemovies, short-form animations and non-feature single episode programs).

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

ELIGIBILITY

To be eligible for the Producer Offset, a film or program must:

- be completed
- have Significant Australian Content (SAC) or be an Official Co-production
- be an eligible format
- have QAPE that meets or exceeds the relevant threshold
- be made by an applicant company which is an Australian company, or a foreign company with an Australian permanent residency and an Australian Business Number (ABN).

SIGNIFICANT AUSTRALIAN CONTENT (SAC)

Screen Australia determines whether a film has SAC based on published guidelines which have regard to:

- The subject matter of the film
- The place where the film 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 do not need to meet the SAC test to access the Producer Offset. Australia currently has treaties in force with Canada, China, Germany, Korea, Ireland, Israel, Italy, Singapore, South Africa, the United Kingdom and Memoranda of Understanding with France and New Zealand. These arrangements set out the parameters for how two or more co-producers can make an eligible co-production, including the minimum financial and creative contributions. The agreements are available from the Screen Australia website.

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ONLINE TOOLS

- Doing Business with Australia
- Producer Offset Document Library
- Co-production Program Document Library

CREDITS

PROJECTS WHICH HAVE PUBLICLY ACKNOWLEDGED RECEIVING THE PRODUCER OFFSET

- Hacksaw Ridge
- Mad Max: Fury Road
- Gods of Egypt
- The Great Gatsby
- Happy Feet 2
- I, Frankenstein

PROJECTS WHICH HAVE BENEFITED FROM AUSTRALIA’S OFFICIAL CO-PRODUCTION

- The Nest
- Cleverman
- Oranges and Sunshine
- Lore
- Bright Star

Ausfilm Member since 2009.



FILM VICTORIA

Film Victoria is the Victorian State Government screen agency, based in Melbourne. Film Victoria invests in screen talent, ideas and productions in Victoria and provides a full range of film commission services.

SERVICES PROVIDED TO FILMMAKERS

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

Client Services include:

- Introductions to filmmakers
- Information on federal and state-based production incentives
- Connections to crew, studios, post-production and VFX houses
- Location assistance and scouting
- Script breakdowns and surveys
- Advice on travelling and working in Victoria
- Funding for eligible projects looking to locate production or post-production work in Victoria
- Support for local industry through project development and production investment funding, which may be accessible to those 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.

Incentives are negotiated on a project-by-project basis and are paid as a cash grant on completion and audit.

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 is 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 AUD\$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.

Incentives are negotiated on a project-by-project basis and are paid as a cash grant on completion and audit.

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).

Minimum spend of AUD\$1 million in Victoria on approved post-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.

CONTACT

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ONLINE TOOLS

- Victorian talent and crew Industry Directory
- Victorian Locations Gallery & bespoke Image Lounge service
- Online Funding Incentives Application

CREDITS

- *The Leftovers (Season 3)*
- *Hunters*
- *Ghostbusters (VFX)*
- *Deadpool (VFX)*
- *Avengers: Age of Ultron (VFX)*

Ausfilm Member since 1999.



SCREEN NSW

Screen NSW is the state government screen agency based in Sydney, New South Wales.

Screen NSW offers incentives to attract “footloose” production and post-production to NSW, and offers location and production liaison service to all productions considering locating in NSW.

SERVICES PROVIDED TO FILMMAKERS

NSW is Australia's premier screen production hub, with more than half of all Australian production and post-production businesses located there. It offers a remarkable combination of creative talent, superior screen sector infrastructure and diverse locations, making it the destination of choice for some of the most creatively challenging films in recent times.

The Screen NSW Production Attraction and Incentives team offers a complete service and expert advice about filming in Sydney and around the state.

Talk to us about:

- Industry connections and introductions
- Up to date information on federal and state incentives
- Location scouting.

MADE IN NSW – INTERNATIONAL FOOTLOOSE PRODUCTION

BENEFITS

Made in NSW is a AUD\$20million fund over two years (2016/17 and 2017/18) to support the attraction to NSW of significant international feature film and major international TV drama production.

The program will create a pipeline of high-end screen production in NSW and build on the success of previous investment. The program will focus its investment in new film and TV projects that:

- significantly contribute to the NSW economy
- create high value jobs
- create new opportunities in western Sydney and regional NSW
- build the skills and capacity of established and emerging practitioners

- grow audiences; and
 - contribute to NSW's reputation as the leading State in business and film.
- The incentive is in addition to the Australian federal government's Location Offset; Post, Digital, Visual Effects Offset and Producer Offset.

ELIGIBILITY

- There is no minimum spend
- Feature films, telemovies, animation, mini-series, pilots and TV series
- High-value added unaccompanied post-production and/or VFX projects which will be produced or post produced in NSW
- International/ Australian co-productions
- Fully internationally financed feature films and television projects from local production companies
- Projects that are genuinely footloose, that is, are not already locked into production in NSW and with genuine production or VFX alternatives in another Australian state or international location
- Projects that can demonstrate a significant spend in NSW. Screen NSW generally expects the majority of the project's production and or post-production activity to occur in NSW.

The following are not eligible to apply:

- Projects in receipt of or eligible to apply for production finance from Screen NSW are generally not eligible to apply for this program
- Applicants in default of any contractual agreement with the NSW Government, including Screen NSW.

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ONLINE TOOLS

- Funding & Incentives / Made in NSW
- International Footloose Production Guidelines
- Reel-Scout / Screen NSW Film Scout & iPhone App
- Film Friendly NSW / Guidelines and Contacts

LOCATION SCOUTS AND INBOUND PROGRAM

BENEFITS

This program offers long-form footloose production scouting assistance for location surveys for eligible projects and may include covering some of the costs associated with on-ground travel including accommodation, domestic flights, vehicle hire and location manager services. Eligible projects are feature films, telemovies, mini-series, TV series, pilots or reality programs.

ELIGIBILITY

The program is open to projects prior to commencement of pre-production and prior to or during financing. For international inbound visits, Screen NSW generally works with Ausfilm to facilitate a suitable itinerary; however, enquiries can also be made directly to the Screen NSW Production Attraction & Incentives team.

CREDITS

- *Alien: Covenant*
- *Hacksaw Ridge*
- *Bleeding Steel*
- *Mad Max: Fury Road*
- *The LEGO® Movie*

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. Queensland boasts the largest sound stage (40,000 sq m) in the Southern Hemisphere and purpose-built water tank in Australia both located at the Gold Coast’s Village Roadshow Studios.

SERVICES PROVIDED TO FILMMAKERS

Screen Queensland is the state’s screen agency and has secured back-to-back productions including *Thor: Ragnarok*, *Kong: Skull Island*, *Nest*, *The Shallows*, *Jungle*, *Pirates of the Caribbean: Dead Men Tell No Tales*, *San Andreas*, Angelina Jolie’s *Unbroken* and *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 offered 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 Incentive – a grant provided to producers based on the anticipated QPE, the engagement of bona fide Queensland practitioners, and/or the creation of infrastructure in Queensland.
- Location and Scouting Assistance provided for projects considering Queensland locations, and provided prior to commencement of pre-production or during financing. The extent of support is based on the anticipated QPE.
- State Payroll Tax Rebate – available for those productions that have paid the 4.75% Queensland Payroll Tax and with a spend greater than AUD\$3.5 million QPE.
- Regional Statewide Incentive Grants – a negotiable grant up to AUD\$100,000 based on regional spend and employment opportunities.
- Post, Digital and Visual Effects Attraction Grant – a negotiable grant capped at AUD\$250,000 for a minimum spend of AUD\$500,000 in Queensland on post-production elements.
- The Revolving Film Financing Fund (RFFF) – provides secured loans to cash-flow the Producer Offset, distribution guarantees and pre-sales with a 7% loan fee charged on RFFF loans making it an extremely competitive option.
- Development and Production Investment Grant available where a Queensland producer or writer is attached.

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ONLINE TOOLS

- Production Attraction Program
- SQ app - Screen Queensland Location, Crew & Facilities
- SQ Location Gallery & Crew Directory – Reel-Scout

you about the benefits of working with Queensland producers including the advantage of both state and federal incentives (including the federal government’s 40% Producer Offset).

CREDITS

- *Thor: Ragnarok*
- *Nest*
- *Kong: Skull Island*
- *The Shallows*
- *Pirates of the Caribbean: Dead Men Tell No Tales*

Ausfilm Member since 1998.



CITY OF GOLD COAST

The Council of the City of Gold Coast (Film Gold Coast) strongly supports the film industry and has an established Film Attraction Program to support production companies to film in the city. This is unique for local government in Australia and is independent from the filming incentives provided through the federal and state governments.

SERVICES PROVIDED TO FILMMAKERS

The program incorporates a suite of services, one component being a financial assistance package that may assist to bring your production to the Gold Coast. Through our partnership with Screen Queensland and Village Roadshow Studios, we are able to connect you with relevant expertise in the city to ensure your production is up and running as smoothly as possible.

FILM ATTRACTION PROGRAM

BENEFITS

The incentive is agreed prior to the production being undertaken on the Gold Coast.

The incentive is paid post the production being completed and supporting evidence supplied.

This is a cash incentive with no restrictions on how these funds must be utilised.

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.

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

CONTACT

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CRAIG ROWSELL

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CREDITS

- *Thor: Ragnarok*
- *Pirates of the Caribbean: Dead Men Tell No Tales*
- *San Andreas*
- *Unbroken*
- *The Chronicles of Narnia: The Voyage of the Dawn Treader*

Ausfilm Member since 2003.



SCREENWEST

Screenwest is Western Australia’s screen funding and development agency, working with the screen industry to develop, support and promote film, television and digital media production. Western Australia’s unique and accessible locations will enhance the value of any production, complemented by minimal location fees, and a number of resources, facilities and film friendly initiatives.

SERVICES PROVIDED TO FILMMAKERS

Screenwest can assist producers with:

- information on Screenwest production incentives
- introduction to potential Western Australian partners
- advice on filming and working in Western Australia including locations, crew and facilities

Screenwest supports co-production opportunities with Western Australian (WA) production companies. Advantages of filming in Western Australia include:

- supportive government agency in Screenwest
- huge variety of cinematic locations and is also renowned for its clarity of light and long periods of clear blue skies
- ability to double for other locations
- shares a time zone with Beijing, Shanghai, Kuala Lumpur and Singapore.

SCREENWEST DRAMA PRODUCTION INVESTMENT FUND

The Drama Production Investment Fund provides production financing for feature films and television drama with strong market attachments, and narrative cross-media projects with significant third party funding and broad audience reach.

BENEFITS

- Funding up to a maximum of AUD\$800,000 is available for each project to WA based Producers or interstate and internationally based Producers in a genuine, Official Treaty or other acceptable

Co-Production relationship with a credited WA based Producer.

- Up to a maximum of AUD\$500,000 is available to non-WA Producers where they have strong WA creative elements in place, in particular writers and directors.

ELIGIBILITY

- Credited Western Australian (WA) Production Companies
- Credited non-WA Production Companies in a Genuine Co-production Partnership (as defined in the Screenwest Terms of Trade) or Official Treaty Co-production or other acceptable co-production relationship with a credited WA production company.

Screenwest will also accept applications from credited non-WA Producers who represent a bona fide 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 WA economic and/ or creative outcomes, such as story, writers and directors.

WESTERN AUSTRALIAN REGIONAL FILM FUND

The Western Australian Regional Film Fund is committed to making strategic investments that encourage regional film industry activity, build local capacity and contribute to the livability and vibrancy of regional Western Australian communities.

CONTACT

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ONLINE TOOLS

- Reel Scout Location Library & App
- Production & Crew Directory
- Western Australian Regional Film Fund – application

BENEFITS

AUD\$16 million has been made available to support high quality Australian and international feature films and high-end television series and documentaries. The level of investment will be determined by the economic and cultural value the project is considered likely to deliver to regional Western Australia. The investment is available in addition to any other public funding received, including that from Screenwest’s production funding programs.

ELIGIBILITY

Fund investments are negotiated on the best available commercial terms for the outcomes sought given the opportunity available. In most instances it’s anticipated that the Fund’s investment will act as ‘free gap’ or pro rata pari passu with a commercial gap lender. Regional areas are those parts of regional Western Australia as defined in the Regional Development Commissions Act 1993 (WA).

CREDITS

- *Son of a Gun*
- *Jasper Jones*
- *Breath*
- *Red Dog & Red Dog: True Blue*
- *Paper Planes*

Ausfilm Member since 1999.



SOUTH AUSTRALIAN FILM CORPORATION

The South Australian Film Corporation (SAFC) is South Australia’s lead agency for the development, support and promotion of the screen production sector. The SAFC combines innovative funding incentives and world-class studios with access to incredible locations and is your first point of call for local co-producing partners, crew and some of the world’s best post and VFX facilities.

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ONLINE TOOLS

- Reel Scout Location Library
- Crew & Services Directory
- Production Incentives application

SERVICES PROVIDED TO FILMMAKERS

The SAFC provides filmmakers with a one-stop-shop; combining funding across production and post-production activities with the state-of-the-art Adelaide Studios facilities and an up-front Payroll Tax Exemption. In addition, the SAFC offers a highly competitive film financing facility, provides secured loans, as well as locations services and recce (scouting) support.

SCREEN PRODUCTION INVESTMENT

BENEFITS

Production funding for long form drama and documentary projects.

ELIGIBILITY

Funding is based on spend in South Australia.

ADELAIDE STUDIOS INCENTIVE

BENEFITS

An uncapped rebate against costs spent on the hire of Adelaide Studios.

ELIGIBILITY

Available to productions that hire the SAFC’s Adelaide Studios Sound Stages and South Australian Heads of Department.

POST-PRODUCTION GRANT

BENEFITS

Grant funds for projects undertaking substantial post-production activities in South Australia.

ELIGIBILITY

A minimum of AUD\$250,000 must be spent in South Australia on post-production activities.

PAYROLL TAX EXEMPTION

BENEFITS

Upfront exemption on payroll tax reducing liability by 4.95%.

ELIGIBILITY

Available on qualifying payroll to projects which bring economic benefits to South Australia.

REVOLVING FILM FUND

BENEFITS

Secured loans to finance long-form, stand-alone projects or series that are filmed in South Australia.

ELIGIBILITY

Production companies with a project which will undertake a significant amount of production in South Australia.

RECCE ASSISTANCE

BENEFITS

Grant funding to support recce costs.

ELIGIBILITY

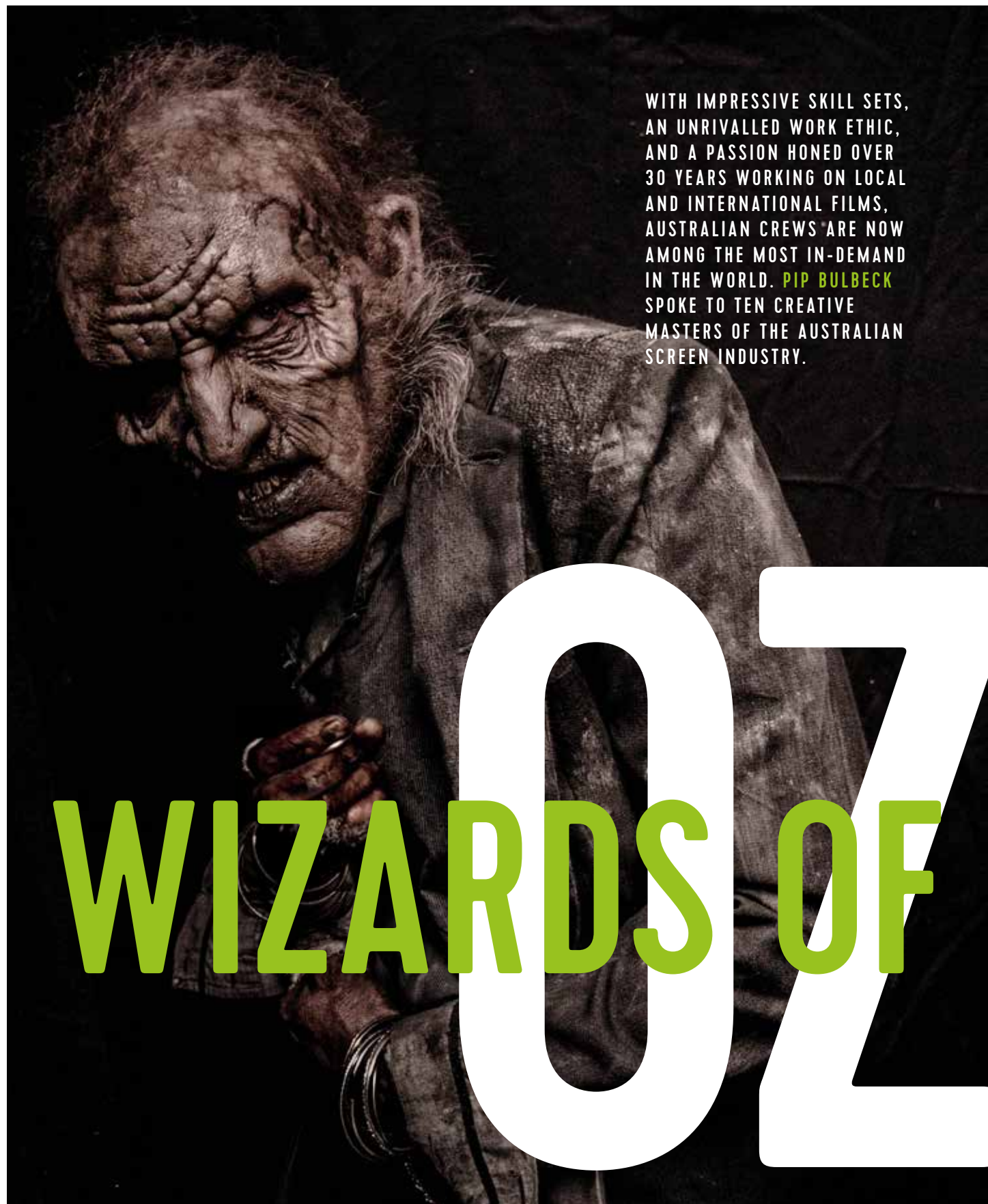
Reserved for interstate and international inbounds, based upon the project details and estimated South Australian spend.

CREDITS

- *Wolf Creek (TV Series)*
- *The Water Diviner*
- *The Rover*
- *The Babadook*
- *Tracks*

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WITH IMPRESSIVE SKILL SETS, AN UNRIVALLED WORK ETHIC, AND A PASSION HONED OVER 30 YEARS WORKING ON LOCAL AND INTERNATIONAL FILMS, AUSTRALIAN CREWS ARE NOW AMONG THE MOST IN-DEMAND IN THE WORLD. PIP BULBECK SPOKE TO TEN CREATIVE MASTERS OF THE AUSTRALIAN SCREEN INDUSTRY.

WIZARDS OF

PRODUCTION DESIGNER Colin Gibson is fond of recounting an incident on a film shoot on a remote Pacific Island some years ago. A scene called for the lead actress to come out of the water onto the shore. The actress didn't like the seabed she was forced to walk on and said she wouldn't do the scene unless it was sandy. So Gibson arranged for 11 barges of sand to be floated across from the main island and set down for the scene.

The actress did one take and decided her double could do the remaining takes. That would have been fine except for the fact the double couldn't swim. Gibson, who this year won an Academy Award for Best Production Design for *Mad Max: Fury Road*, stepped in as her swim instructor and the scene was saved.

Incidents such as these may sound crazy to outsiders, but for those working in the film industry they are simply part of the job. And it's that work ethic, creative problem solving, and passion for meeting the challenges of the job that have driven Gibson and other Australian heads of department (HOD) to the top of their professions.

Between them, they have won Oscars, BAFTAs, Emmy and SAG Awards, as well as innumerable Australian Film Institute, AACTA and Guild awards. They are among the most in-demand heads of departments in the world, having honed their craft in Australia and internationally over several decades. Certainly their success has not been overnight, but they are now reaping the benefits of successful careers and bringing home, in some instances, pay packets the size of independent film budgets.

Special effects makeup supervisor, Jason Baird helps explain his success: "People who do what we do – we're obsessed with it. When I'm not paying the bills I'm working on my own creatures. I'm always pushing myself."

Adds Gibson: "Our jobs are about imagining and you never want to stop doing that."

Indeed, *Alien: Covenant* producer, Mark Huffam, who spent six months of 2016 living in Sydney while shooting the *Alien* prequel, says Australian crews and HOD have an incredible work ethic, professionalism and passion for the job. He lauds supervising art

director Ian Gracie as "an absolute master".

Shooting *Alien: Covenant* was "a fantastic experience", says Huffam. "We found the skillset and the crew above and beyond what we expected. Australians work to live unlike we who live to work. They work hard and play very hard too. It's been a real eye-opener that they are so keen."

Adds *Truth* director James Vanderbilt, who made the newsroom drama starring Cate Blanchett and Robert Redford in Sydney in 2014: "It's the only place I've filmed where people come back from lunch early. We'd call an hour lunch and the gaffers would be back 40 minutes in setting up the next shot."

Hacksaw Ridge producer Bill Mechanic says of his experience shooting down under, "there's less a sense of entitlement with crews in Australia than there is in the US and Europe. People are more committed to the film and the top crews are as good as anywhere else."

Working with local heads of department on *The King's Daughter* and *2:22*, filled Mechanic with confidence that Australia would be a good environment for Mel Gibson to direct his first feature since *Apocalypto*. "When we scouted, lo and behold many, many HOD and crew were still around. Mel's capacity for remembering names, faces and circumstances 30 years ago was amazing and it was all great fun."

Ultimately, Australians' all-conquering attitude is the result of the nation's geographical isolation. Says composer David Hirschfelder: "Australians are very passionate and committed to doing our very best. Our separation ... gives us extra incentive to want to work with the rest of the world. Our geographical isolation has driven individualism, determination and a multicultural perspective which is unique and stays fresh. Australia's geography and culture make it an inspiring place to live and work."

And for producers who are willing to bridge that geographical isolation, the trip is always worth it.

"I had an amazing time with the Australian crew," says *Truth* producer Brad Fischer. "The weird thing is that everyone else on set has more experience doing their job than you. They were there to support the vision of the film."



TOP: JASON BAIRD ADDING GHOUL MAKEUP FOR *IN THE VALLEY OF THE GHOULS*, A PERSONAL PROJECT COLLABORATION WITH LONG-TIME COLLEAGUE SEAN GENDERS. MIDDLE: LESLEY VANDERWALT AND HER TEAM. BOTTOM: IAN GRACIE AND THE ART DEPARTMENT FROM *STAR WARS* EPISODE II AND III SHOT IN NEW SOUTH WALES. OPPOSITE: MURDOCH IS ANOTHER GHOUL MAKEUP FROM *IN THE VALLEY OF THE GHOULS*.



CAPPI IRELAND COSTUME DESIGNER

LAST FIVE INTERNATIONAL CREDITS: *Lion*; *I, Frankenstein*; *Oranges and Sunshine*; *Animal Kingdom*; *Home Song Stories*.
DESCRIBE YOUR JOB: Equal parts designer, researcher, shopper, psychologist, mum, sister. I run a department of between six and 40 (depending on the scale) in a workroom of cutters, sewers, finishing artists, buyers.
TELL US ABOUT SOME OF THE MORE MEMORABLE PROJECTS YOU'VE BEEN INVOLVED IN: *Home Song Stories* was my first big Australian film. I loved the period (1960s and 70s) and the Asian aspect. Writer-director Tony Ayres' story was his own story. The research was incredible going through his family photos and it was the start of a long relationship with Tony and Michael McMahon at Matchbox Pictures. *Kill Bill* was a real learning curve, working with Chinese, Japanese and US cultural elements.
MOST CHALLENGING REQUEST ON AN INTERNATIONAL FILM SHOOT: On *Lion*, we shot in India first before shooting in Australia. Dev [Patel]'s final scene was shot there but we were trying to make him as Australian as possible. And I had not yet met him. We ended up using one of the Australian crews' T-shirts to get him in the right frame.
CRAZIEST MOMENT ON SET: Again in India for *Lion* I was standing on a table in the slums of Kolkata trying to dress hundreds of extras in 80s costumes while calling out instructions to them in Hindi. Mad.
FAVOURITE PART OF AUSTRALIA: Any beach.
FAVOURITE ACTIVITY IN AUSTRALIA: Spending time

with my kids, going to the beach, taking them to do their extra curricular activities. My daughter is in the Australian Girls Choir but I'll discourage a career in performing as much as possible.
WHEN I'M NOT WORKING I... am very much a mum and it's hard trying to get the work life balance. I like a five-week break between jobs, especially when you are looking down the barrel of six months of research and shooting.
WHAT ARE THE BIGGEST ADVANTAGES/BENEFITS TO WORKING IN FILM AND TELEVISION IN AUSTRALIA? The biggest advantage is our tight knit crews who support each other. They make you want to go to work each day.
IF I WASN'T WORKING IN FILM AND TELEVISION I WOULD BE... in the arts as an academic or art curator. I studied art history and theatre studies.
I'D LOVE TO WORK WITH... [Quentin] Tarantino again as a costume designer. He's just such an amazing director. It was like being in a cinema studies class. He explains and educates you. He's very free flowing in his head.
I KNEW I WANTED TO WORK IN FILM AND TELEVISION WHEN... My grandmother was a dressmaker and I did work experience at age 15 at the Australian Broadcasting Corporation working across all departments. It was their heyday of quality Australian dramas and iconic shows like *Countdown*, and it piqued my interest.
WHAT IS YOUR WORK MOTTO OR PHILOSOPHY? If you're not having fun, it's time to reassess the job. It has to be rewarding on every level. Challenging as well, but no tears necessary.

JASON BAIRD SPECIAL MAKEUP EFFECTS SUPERVISOR

LAST FIVE INTERNATIONAL CREDITS: *Thor: Ragnarok*; *Kong: Skull Island*; *Pirates Of The Caribbean: Dead Men Tell No Tales*; *The Shallows*; *The Water Diviner*.
DESCRIBE YOUR JOB: It's the art of 3D makeup involving anything that happens to the actor's body. We sculpt, mould, cast, turn into painting, metal work; we use any conceivable artistic detail to add the tiniest scratch in makeup, to adding a raised swollen prosthetic and making a full creature suit.
TELL US ABOUT SOME OF THE MORE MEMORABLE PROJECTS YOU'VE BEEN INVOLVED IN: If you're having fun, have a great crew, whether it's a blockbuster or an indie film, you have the same kind of attitude. Are you spending time with people whose company you enjoy? *Aquamarine* was one of those and *Star Wars: Episode II* was an amazing time. And the Emmy Award for *The Pacific*; it was one of those pinnacle moments. I was contacted by the producer, saying, "I've heard of you and want you to do the series." From then, to budgeting, putting my team together, production and then a year on we get an Emmy nomination. That would have been enough but then we won! It was an amazing time.
MOST CHALLENGING REQUEST ON AN INTERNATIONAL FILM SHOOT: Sometimes it's just the working conditions. Day one of *The Island of Dr Moreau* in tropical North Queensland there were no floors in the makeup tent. A tropical downpour meant we were working in a muddy creek a foot deep at 3 am. Good times...
CRAZIEST MOMENT ON SET: *House of Wax*; we'd made a head that explodes after a shot gun firing



at it and a 1000 cockroaches flew out of the head. In film, crazy becomes normal. You can't say no if a director or producer asks you something, you just have to get in there and get it done.
FAVOURITE ACTIVITY IN AUSTRALIA: Scuba diving in North Queensland, I love the tropical rainforest up there, otherwise, hanging with my daughter and the rest falls into place.
WHEN I'M NOT WORKING I... People who do what we do are obsessed with it. When I'm not paying the bills, I'm working on my own creatures. I've got my own film project that I've been developing for four years with vampires, werewolves and demons. I'm always pushing myself especially if the work doesn't give you the ability to use new techniques or technologies.
I'D LOVE TO WORK WITH... Clint Eastwood. As a man, a director, on every level he impresses me ... lots of industry artists, too many to mention, Steve Johnson would be a stand out. Both of the Scott brothers as directors have amazing looks to their films.
I KNEW I WANTED TO WORK IN FILM AND TELEVISION WHEN... I was 11 and saw *An American Werewolf in London* and *Dark Crystal*. I'd always loved vampires and monsters and thought, "someone has to make this stuff, that's what I'm doing". After graduating from high school I started contacting everyone I could here in Australia and then, at 19, I made my way to New York and LA to make connections there.
WHAT IS YOUR WORK MOTTO OR PHILOSOPHY? Say yes to everything because we'll get it done.

COLIN GIBSON PRODUCTION DESIGNER

LAST FIVE INTERNATIONAL CREDITS: *24 Hours To Live*; *The Great Wall*; *Mad Max: Fury Road*; *Nim's Island*; *Noriega*.
DESCRIBE YOUR JOB: It's better than a real job. I try to make the space for grace. Provide an environment that's part evolution, part chemistry; the primordial ooze from which something new emerges.
TELL US ABOUT SOME OF THE MORE MEMORABLE PROJECTS YOU'VE BEEN INVOLVED IN: *Mad Max: Fury Road*; it was a fantastic thing to imagine a world going to hell in a hand basket and re-contextualise the original. The marathon of it all gave us a chance to keep examining and adding detail. To have that much time to create what we did was a glorious thing. *Serenades* in the desert in Oz was a great experience and was where I got to do second unit.
MOST CHALLENGING REQUEST ON AN INTERNATIONAL FILM SHOOT: On a shoot that was filmed on an island ringed by a coral lagoon, I had a lead actress who refused to walk on coral or stones, so I had 11 barges of sand floated across from the main island. After one take she was exhausted and said the double could do the rest. But the double couldn't swim so I turned swimming instructor as well.
CRAZIEST MOMENT ON SET: Crazy is fun. Seeing an entire crew dressed in drag for the last two days of shooting on *The Adventures of Priscilla, Queen of the Desert* was fun. There were some not very pretty men amongst them.
FAVOURITE ACTIVITY IN AUSTRALIA: Expanding my mind and my melanomas with naked reading.
FAVOURITE PART OF AUSTRALIA: I'm philosophically partial to the desert...it's my idea of heaven, but I do make it a point to have a swim wherever I go.

WHEN I'M NOT WORKING I... realise it was a mistake not getting an agent. Our jobs are about imagining and you never want to stop doing that.
IF I WASN'T WORKING IN FILM AND TELEVISION I WOULD BE... A stand up comedian or an actor. And my children would be very hungry.
I'D LOVE TO WORK WITH... directors like Danny Boyle, Ang Lee or Park Chan-Wook. Anyone whose got a good story and an oblique point of view.
I KNEW I WANTED TO WORK IN FILM AND TELEVISION WHEN... Someone offered me a job on the *Love Boat* as standby props. I left university and I was too sarcastic to be a teacher.
WHAT IS YOUR WORK MOTTO OR PHILOSOPHY? Every job deserves a new motto or philosophy. But ultimately – "They'll never take me alive."



GUY NORRIS SUPERVISING STUNT CO-ORDINATOR

LAST FIVE INTERNATIONAL CREDITS: *Ghost In The Shell; Suicide Squad; Black Sails; Mad Max: Fury Road.*

DESCRIBE YOUR JOB: To realise the director's vision in a physical sense.

TELL US ABOUT SOME OF THE MORE MEMORABLE PROJECTS YOU'VE BEEN INVOLVED IN: It would have to be *Mad Max: Fury Road*; there are so many memorable moments from that. And to come full circle, it was amazing to be part of the stunt team on *Mad Max: Road Warrior*. It was my introduction to a film set and coincided with the start of an amazing period in Australian film. The crew were icons of that era and I was 21 years old.

MOST CHALLENGING REQUEST ON AN INTERNATIONAL FILM SHOOT: The scale of what we did on *Fury Road*. It was a magic job where the whole was worth way more than the sum of its parts. All the technicians brought their A game. It was a perfect storm.

HOW DID YOU MEET THE CHALLENGE? Every project has its unique challenges but *Fury Road* was up there because the challenges existed every day. On a normal film you have to really come up with an out-of-the-box solution a couple of times on a big shoot. Every day on *Fury Road* we were dancing on the edge of a building, so to speak, and that's when the way you conduct yourself is important. We were making life and death decisions every day that pushed the envelope. What we were doing had never been done before – it was all about the scale.

CRAZIEST MOMENT ON SET: On *Fury Road* I was told by Steve Papazian (Warner Bros head of physical production) not to kill anyone. The wow moment was on our very first shot when we have Max at the front, then with one shot we pan around and see the vehicles and cast, and it ends on the Doof Warrior. We had 75 unique vehicles and 150 stunt people in the middle of the Namibian desert and it was surreal and awe-inspiring. "Are we really watching these go across this incredible landscape?" I thought.

And personally, [the craziest moment] was the opening crash of Max's car before he gets captured. I did the take-off and the crash and it was amazing to be in the exact same car I was in 30 years after the original *Mad Max*.

FAVOURITE ACTIVITY IN AUSTRALIA: Spending time with family.

FAVOURITE PART OF AUSTRALIA: The north coast of NSW and southern Queensland. From Wooli Beach through to Byron Bay then up to the Gold Coast (where I live) is just gorgeous. But you're hard pressed to find a part of Australia that's not.

WHEN I'M NOT WORKING I... I'm working. I am so fortunate to do something that I can always be thinking about and it's not a chore.

WHAT ARE THE BIGGEST ADVANTAGES/BENEFITS TO WORKING IN FILM AND TELEVISION IN AUSTRALIA? The crews and the make-up of how we do things. As an island, we have had to, and have developed an incredible skill set. There's no instruction book for how it's done but those skill sets have been borne out of hard work and passion. In Australia, it's about the purity of filmmaking. In other territories, it's often just a seven-day-a-week job to earn the money. The camaraderie, the openness and the assistance from all departments are what sets our crews apart.

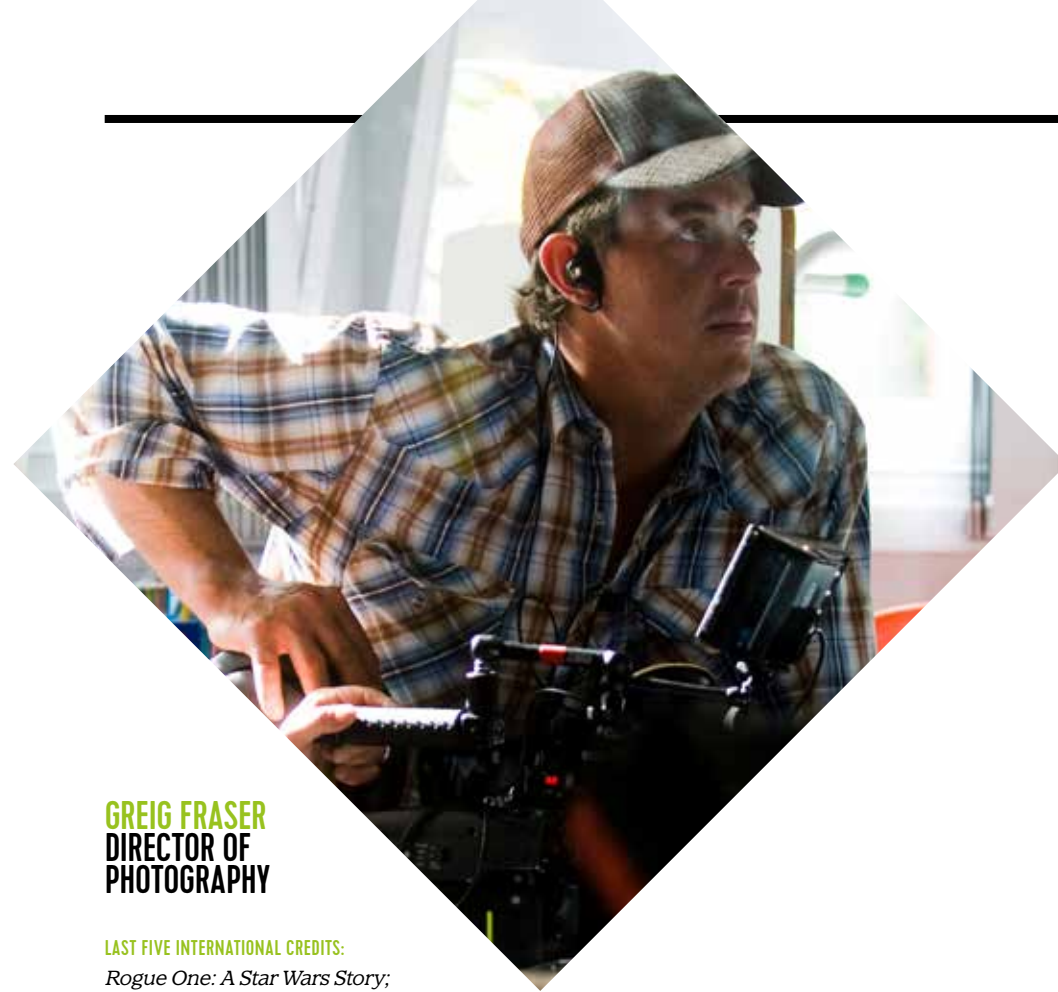
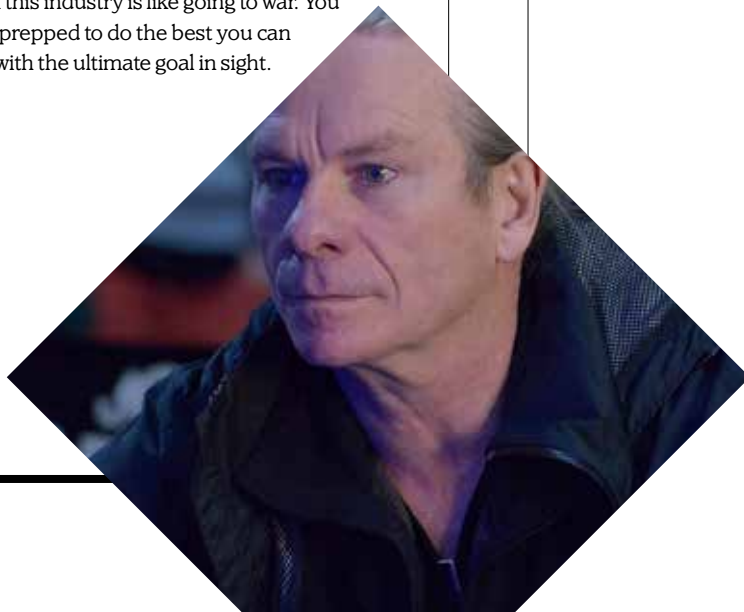
IF I WASN'T WORKING IN FILM AND TELEVISION I WOULD BE...

An astronaut.

I'D LOVE TO WORK WITH... I've been so fortunate to work with George Miller, Peter Jackson and Baz Luhrmann. Their common denominator is that each looks at the world in a very different way. Anyone who brings a vision or a passion to what they do, I want to work with.

I KNEW I WANTED TO WORK IN FILM AND TELEVISION WHEN... I have a very strong memory from when I was about four. My parents had a citrus orchard in Bourke (regional NSW), which had an open air cinema. I remember sitting on a hessian bag and watching Elvis in *Fun In Acapulco* in full colour. That was a magical, transformative experience. For my stunt work, I answered an ad in the paper in the late 70s. I was a physical child into gymnastics and motorbike riding. I went to see Frank Lennon who had placed the ad, one week shy of my 18th birthday, and his office wall was plastered with photos of car crashes, motorbikes and fireballs. He said "I can teach you to do all of this" – no more pitching was needed.

WHAT IS YOUR WORK MOTTO OR PHILOSOPHY? Have perseverance. Working in this industry is like going to war. You have to be prepped to do the best you can every day with the ultimate goal in sight.



GREIG FRASER DIRECTOR OF PHOTOGRAPHY

LAST FIVE INTERNATIONAL CREDITS:

Rogue One: A Star Wars Story; Lion; Foxcatcher; The Gambler; Zero Dark Thirty.

DESCRIBE YOUR JOB: I'm a man with a camera who tries to find the careful balance between the technical and the creative. The camera is the conduit for film and there are so many variables to getting the actors' performance on the screen. I need to run the gamut of being up-to-date technically, know about all the latest cameras, lighting, accessories and equipment as well as understanding the drama and story of the film. That drama and story trumps all other things. I have to put together the most considered balance of all those elements.

TELL US ABOUT SOME OF THE MORE MEMORABLE PROJECTS YOU'VE BEEN INVOLVED IN: There's no real one memorable project or moment. I've been very fortunate to work with some of the finest creatives in the business and having that opportunity is highlight number one. Highlight number

two is the travel. Coming from an island we want to explore and conquer; what humans have wanted to do for millennia. Being able to do that for a job is incredible. Another highlight is getting to work with the people I've worked with and some of the prep on *Zero Dark Thirty*. Being able to tap into the influential people close to that was walking through a defining moment of a generation. While prepping *Rogue One*, I got to go through the *Star Wars* archives and play with the props that I saw in the movies when I was five.

MOST CHALLENGING REQUEST ON AN INTERNATIONAL FILM SHOOT: Every day you get thrown a curve ball. That's the challenge. With cinematography no one day is the same as the next. Sure you get some similar elements; like how to get exposure in very little light or using a night vision system. Films like *Foxcatcher* have their own

peculiarities: a three-month shoot that encompasses five years and changes of seasons. Sometimes you find the challenge is locking into the director's vision.

CRAZIEST MOMENT ON SET: Non-disclosure agreements preclude me from revealing... but there have been [many]!

FAVOURITE ACTIVITY IN AUSTRALIA: Visiting family as I've lived in Los Angeles for six years now. **FAVOURITE PART OF AUSTRALIA:** I worked as second unit director for Mandy Walker on *Australia*. Kununurra (north Western Australia) and the landscape around there is the most spectacular place on earth. I love the outback. I love (hometown) Melbourne. I loved shooting there for *Lion* and seeing my old crews and people I've known for 20 years. Living and working in Fitzroy was fantastic. And I love the beaches of Sydney, so Bondi, and Fitzroy would be my picks.

WHEN I'M NOT WORKING I...

What I have developed is an appreciation for family. I love playing dad. And I support my wife in her rug-exporting business. I'm trying to give back to her as much as I can.

IF I WASN'T WORKING IN FILM AND TELEVISION I WOULD BE...

Unemployed.

I'D LOVE TO HAVE WORKED WITH...

Stanley Kubrik and to have witnessed the inner workings of his brain. And I'm a huge fan of 70s filmmaking; it was so pure. I'm very lucky in that I had the chance to work with a lot of my film heroes: Wim Wenders emailed me to ask to work with him on a commercial; Jane Campion is an amazing director I worked with on *Bright Star*. What DoP wouldn't jump at the chance to work with directors like that?

I KNEW I WANTED TO WORK IN FILM AND TELEVISION WHEN... I trained as a stills photographer and started working at production company, Exit Films, in Melbourne; I saw the collaborative nature of film and how the film team riffed ideas off each other. I thought, "What could be better?" It was a natural progression for me as photography was too insular and individual.

WHAT IS YOUR WORK MOTTO OR PHILOSOPHY? I have no real "motto", it's more of a holistic thing: approach every project with its own voice and don't repeat yourself. Mix it up to keep it interesting.

PJ (PETER JOHN) VOETEN FIRST ASSISTANT DIRECTOR

LAST FIVE INTERNATIONAL CREDITS: *Okja; The Great Wall; Hacksaw Ridge; Mad Max: Fury Road; Alex Cross.*

DESCRIBE YOUR JOB: I'm there to allow the director their creative voice. I'm an organiser, communicator and facilitator talking to the crew to fulfil the director's vision within the constraints of time and budget. I look after the nuts and bolts, the logistics; the director looks after the creative side.

TELL US ABOUT SOME OF THE MORE MEMORABLE PROJECTS YOU'VE BEEN INVOLVED IN:

The ones I look back on the most fondly are films like *The Year My Voice Broke*, Johns Duigan's very personal coming of age story. We shot in Braidwood (rural NSW) and it felt like a great summer holiday where we made a great film. It's very rare to have a great experience and make a great film at the same time. Working for (film and TV production house) Kennedy Miller Mitchell in the 80s on all their TV series was like a family.

MOST CHALLENGING REQUEST ON AN INTERNATIONAL FILM SHOOT:

In Australia, one of my biggest was *Stealth*. We had to do a huge explosion and

had 13 cameras, a helicopter and pretend snow; director Rob Cohen wanted to do it all for real.

HOW DID YOU MEET THE CHALLENGE? It was all in the planning. We were in good hands with Rob and director of photography Dean Semmler. It went off smoothly and it was good to see we could do something that big here. You do it once and then it's easy the next time.

CRAZIEST MOMENT ON SET: Crazy gives a sense of out of control. My big "gosh", or "wow" moment was on *Mad Max: Fury Road*. I knew the storyboards inside out as I'd been working on them for a decade. The opening scenes that established Max on Max's car then swings around in one shot and ends up on the Doof Warrior. I'd seen that image for a decade or more but when you're there I had to stop and take a breath. "We're here in the African desert and making this happen." When we started *Fury Road* I didn't have any kids and [by the time it ended] my 12-year-old son was one of the War Boys.

FAVOURITE ACTIVITY IN AUSTRALIA: It's so rare that I'm home. Boogie boarding at Murramarang on the NSW South Coast. There's one thing I do at the end of every job and that's have a round of golf with a mate at Northbridge or Chatswood. It's a signal to me that I've stopped working. And I've had just three rounds in the last few years.

FAVOURITE PART OF AUSTRALIA: South Coast, NSW.

WHEN I'M NOT WORKING... I'd like to be able to clear up under my house.

I'D LOVE TO WORK WITH... Quentin Tarantino, Wes Anderson, the Coen brothers. They are all such assured filmmakers who film with a distinct visual flair. Tarantino would be amazing to talk with between set ups. His knowledge is par none.

I KNEW I WANTED TO WORK IN FILM AND TELEVISION WHEN...

I grew up in the 70s and was totally transfixed by the Irwin Allen disaster movies like *The Poseidon Adventure*. I was totally hypnotised by the special effects and read (behind-the-scenes trickery magazine) *Movie Magic* and thought that's where I'd like to be.

WHAT IS YOUR WORK MOTTO OR PHILOSOPHY? To be the best you can and treat everyone with respect and dignity.

DAVID HIRSCHFELDER COMPOSER

LAST FIVE INTERNATIONAL CREDITS: *A Few Less Men; A Street Cat Named Bob; The Dressmaker; The Water Diviner; The Railway Man.*

DESCRIBE YOUR JOB: I adore playing with my two favourite things: music and film. I watch the film without music and ingest the drama; I let it sink in and percolate down to the subconscious and a waft of ideas will come. Sometimes they'll be fully formed and sometimes they become clear as I go. I experiment with my equipment and then craft the film. It's a process of experimentation as there are many ways to emphasise the drama. It's a form of writing in a language that's at the heart of emotion. The best is what flows unexpectedly and is more of a pure expression. But the paradox is that it requires science and maths to crack the code.

TELL US ABOUT SOME OF THE MORE MEMORABLE PROJECTS YOU'VE BEEN INVOLVED IN:

There have been many fun projects. The early ones such as *Strictly Ballroom*, that was my first feature and (director) Baz Luhrmann's first feature so it was a one off and a huge learning curve together. *Shine, Elizabeth* and more recently, *The Dressmaker* were ones that were fun; and while it's a hard process, the music almost writes itself and then the fun of scoring begins. And "disaster" films, like *Sanctum*, proved to be a lot of fun; [I enjoyed] being a layer in the storytelling process.

MOST CHALLENGING REQUEST ON AN INTERNATIONAL FILM SHOOT:

They are all challenging. Part of the joy is the constraints of not having much time. A part of me perversely enjoys that. Film is an industry that challenges everyone along the line. You just embrace the pain and go with it.

CRAZIEST MOMENT ON SET: Not on set as such, but when I met Shekhar Kapur, the director of *Elizabeth* and he described the film to me, which he hadn't yet shot, he gave a

hypnotic description of the first scene and his description was so evocative that I could hear the music immediately. I told him that if I had a piano I could play it for him then and there. We were in a crowded Soho cafe in London and he pointed to a piano in the corner. And I played the idea of the score for him.

FAVOURITE ACTIVITY IN AUSTRALIA: Drinking coffee and eating. In (my hometown) Melbourne, there are so many great places, lots of local hangs. And I enjoy going to the movies and watching live music.

FAVOURITE PART OF AUSTRALIA: I love Tasmania, the Barroosa Valley in South Australia, and Gippsland and Daylesford in Victoria. If I could live anywhere I'd live between Bondi and Bronte in Sydney.

WHEN I'M NOT WORKING I... keep fit with workouts at the gym, spending time with my family and going for a drive. I'm a man of simple pleasures.

IF I WASN'T WORKING IN FILM AND TELEVISION I WOULD BE... I think I'd have studied psychology or the law.

I'D LOVE TO WORK WITH... I have a long list of people I'd love to work with but I'm too shy to admit to who and I wouldn't know where to start. I'm open to whatever comes my way.

I KNEW I WANTED TO WORK IN FILM AND TELEVISION WHEN...

I was six years old and watched classic movies like *Ben Hur* on TV on Saturday afternoons. I remember watching and listening to *Exodus* and I picked up the theme and played it on the piano; I remember thinking that I would love to create that when I grew up. I trained as a classical, jazz and pop musician and played professionally, but I persevered and found my feet as a film composer and I'm grateful that the opportunities are there.

WHAT IS YOUR WORK MOTTO OR PHILOSOPHY? We can do it all in the right way, and with patience.



JENNIFER CORNWELL
UNIT PRODUCTION MANAGER

LAST FIVE INTERNATIONAL CREDITS: *Thor: Ragnarok*; *Kong : Skull Island*; *Pirates of the Caribbean: Dead Men Tell No Tales*; *Gods of Egypt*; *Unbroken*.

DESCRIBE YOUR JOB: Madness! I have overall management of the film and budget. I'm the second in charge, with key responsibility of keeping within the budget. I'm normally the first person the studio employs on the ground so for a seventeen week shoot I am generally on for another 17 weeks prior, plus 6-8 weeks post on a film like *Thor*.

TELL US ABOUT SOME OF THE MORE MEMORABLE PROJECTS YOU'VE BEEN INVOLVED IN: I love working on the international productions. With the bigger budgets you end up doing things where you think "Wow". And every production is different. On *Pirates 5* we built these massive concrete pods with gimballs on which the pirate ships rotate. I know more about concrete pads than I ever thought I'd know. And I did love *Unbroken* as Louis Zamperini's story was such a great story. It wasn't such a huge budget but it was the process of bringing his story to life, and recreating Japan that made it one of those memorable projects.

MOST CHALLENGING REQUEST ON AN INTERNATIONAL FILM SHOOT: On *Pirates 5* we were filming on the Whitsundays for three to four days right at the end of the shoot, including on the iconic Whitehaven beach when he had weather issues. We had the crew on the beach with these massive swells and got stuck on Hamilton Island with 300 cast and crew who couldn't get out, including leads who were due to fly out of Australia. While they had extra time in the resort, it took us three days to get everyone off the island after chartering every plane available that we could.

CRAZIEST MOMENT ON SET: Every day is a crazy day and you can't plan for everything. On one of the ships and gimbal on *Pirates 5*, Barbossa's monkey literally got sea sick and threw up on Geoffrey Rush. We fed the poor thing Ginger biscuits to settle his stomach. You never know what the day is going to bring.

FAVOURITE ACTIVITY IN AUSTRALIA: I have had a great run of work so when I'm off I love to go boating around Broadbeach (home near the Gold Coast) and relaxing at home. Just living the Gold Coast lifestyle. I have to have a regular massage to massage away the week.



IF I WASN'T WORKING IN FILM AND TELEVISION I WOULD... have ended up in the entertainment industry. I have a secretarial background and worked at Expo 88 in Brisbane.

I'D LOVE TO WORK WITH... Rephrase that to, "I love to work with all of the US producers who have done some amazing films here." There's such a variety of people, each of whom have different qualities that I love to work with.

I KNEW I WANTED TO WORK IN FILM AND TELEVISION WHEN... I freelanced and fell into the industry. It found me. Once you're in it's hard to get out.

WHAT IS YOUR WORK MOTTO OR PHILOSOPHY? "To be honest and fair and keep everyone happy."

IAN GRACIE
SUPERVISING
ART DIRECTOR

LAST FIVE INTERNATIONAL CREDITS: *Alien: Covenant*; *Pirates of The Caribbean: Dead Men Tell No Tales*; *Gods Of Egypt*; *The Wolverine*; *The Great Gatsby*.

DESCRIBE YOUR JOB: I'm the right hand of the production designer, his (or her) conscience and confidante. I make their ideas work. I'm solely responsible fiscally for the creations of the art department (despite the fact that I got 9/100 for economics in the HSC but top marks in art). I direct all the elements of the art department, the carpenters, the painters, the plasterers. I've got to make it seamless.

LESLEY VANDERWALT
MAKEUP & HAIR DESIGNER

LAST FIVE CREDITS: *Alien Covenant*; *Secret City* (TV); *Gods of Egypt*; *Old School* (TV); *Mad Max: Fury Road*; *The Great Gatsby*.

DESCRIBE YOUR JOB: The makeup and hair designer is the most senior member of the makeup and hair team, chosen by the producers, director or an actor's request, to design the look of all the characters makeup and hair involved in the production. Responsibilities include all cosmetic makeup, body makeup, facial hair, hairstyling, wig work and basic special makeup effects. If 3D prosthetics is required, the designer will consult with the SFX makeup artist or studio to create the pieces and look required by the director.

TELL US ABOUT SOME OF THE MORE MEMORABLE PROJECTS YOU'VE BEEN INVOLVED IN: I'm not sure whether it is the people, the locations or the story that make them memorable or a combination of

TELL US ABOUT SOME OF THE MORE MEMORABLE PROJECTS YOU'VE BEEN INVOLVED IN: *The Thin Red Line* is my favourite. It had the whole package – the people were great; the scale of it was fantastic, recreating World War II scenes in Queensland; the travel and locations; my second son was born during the shoot. It was the most enjoyable. Then there was *Star Wars: Episode II*. I thought "Jesus, I've worked on a Star Wars film" then they asked me back for number three. *Until The End of The World* – working with Wim Wenders and Robby Muller was an inspiring experience. And you can't go past *Moulin Rouge*! It was my first taste of being involved in the Academy and the Oscars as well as my introduction to Baz Luhrmann and Catherine Martin, and I'm still working with them all these years on. *Red Dog* was the first film I designed. The scale of the film was good, the script was good and there was a window when I could do it.

MOST CHALLENGING REQUEST ON AN INTERNATIONAL FILM SHOOT: Recreating sets out of context. In Tunisia for *Stars Wars: Episode II* we had to recreate Luke Skywalker's uncle's ice house with no drawings, just based on pictures from *Episode IV*. But recreating 1920s New York in Sydney for *The Great Gatsby* was the biggest challenge. The accuracy of that 1920s environment had to be perfect. In the end, you didn't notice the sets. We had the most talented art department, which was as good as anywhere, if not the best in the world. That's borne out by two Oscars. The best accolade for an art director is having people not knowing that you made the film on a constructed set.

HOW DID YOU MEET THE CHALLENGE? Preparation time is the key. We couldn't have done it if we hadn't had the prep time in Lower Manhattan and Long Island that we had. Originally it was planned to shoot in New York but it became too expensive and too

difficult. But if we'd had the 16-20 week shoot only in Australia without the initial prep time in the US we couldn't have done it.

CRAZIEST MOMENT ON SET: I wouldn't work again if I told you. But there have been so many weird and wonderful things. The moment George Lucas walked on set for *Star Wars: Episode II* in Tunisia; he was the only person who hadn't been there yet. I'd been there for six weeks working with the Tunisian crew, Italian painters and here I was standing on one of the most iconic film sets waiting for feedback from the director. I was shitting myself and all he said was "I think we should move that oil can over a little." My idea of crazy is jaded; what's crazy for some is normal on a film set and you just do it and get on with it.

FAVOURITE PART OF AUSTRALIA: The Snowy Mountains.

FAVOURITE ACTIVITY IN AUSTRALIA: Dare I say skiing?

IF I WASN'T WORKING IN FILM AND TELEVISION I WOULD BE... Living in Jindabyne (in the Snowy Mountains) and running a ski shop. I represented my country skiing and if I hadn't fallen into film that's where I'd be. I was a second-tier professional skier in the US and at 21, I decided to head home. I could have been skiing in Warren Miller films.

I'D LOVE TO WORK WITH... I would have loved to work with John Ford or David Lean. As contemporaries I love the simplicity of storytelling of Clint Eastwood or the Coen Brothers.

I KNEW I WANTED TO WORK IN FILM AND TELEVISION WHEN... The first day I stepped on set. I had no interest in film or TV but after I graduated from the National Art School my best friend's dad was working on *The Young Doctors* for Grundy and I jokingly asked him for work. I was given one week's work on Smoky Dawson's ranch and then didn't miss a day in six years.

WHAT IS YOUR WORK MOTTO OR PHILOSOPHY? If your instinct tells you it needs to be done, do it. But do it well.



all three when magic happens... *Mad Max: Fury Road* has to be one of them.

MOST CHALLENGING REQUEST ON AN INTERNATIONAL FILM SHOOT: I love a challenge; that's what makes our work so interesting. It's all in the way you handle it and sometimes your best work comes out of these unexpected requests and you surprise yourself! As long as you set up your department to cover everything, you will always be fine. I like to think of the department as a little satellite city that can produce anything especially if away on remote locations. I try to cover all areas with multi-skilled crew.

FAVOURITE ACTIVITY IN AUSTRALIA: Travelling.

FAVOURITE PART OF AUSTRALIA: Far North Queensland, Port Douglas, and Sydney is pretty amazing. It's a great and very diverse continent. I love the Northern Territory and its magic, and Western Australia and its

colours: rusty red, aqua, black, blue, white and the most amazing sunsets.

WHEN I'M NOT WORKING I... spend time with friends and travel.

IF I WASN'T WORKING IN FILM AND TELEVISION I... I'd be an architect.

I'D LOVE TO WORK WITH ... I have been lucky enough to work with people I would love to work with in my career. Others are no longer with us like [Federico] Fellini, [Alfred] Hitchcock, [Stanley] Kubrick. I think Eddie Redmayne, Jared Leto and Julianne Moore are pretty amazing and Keith Richards is a legend!

I KNEW I WANTED TO WORK IN FILM AND TELEVISION WHEN... I didn't, we sort of crashed into each other.

WHAT IS YOUR WORK MOTTO OR PHILOSOPHY? On film there are always hours of waiting while each department does what it has to do to facilitate the shot and then a lot of panic to

complete the day before you lose light or the light comes up. My mother always used to say, "do not hurry, do not flurry, nothing good is got by worry." I think of this often in moments of panic and remember to breathe.





AUSTRALIAN WRITERS IN THE SPOTLIGHT.

AUSTRALIAN WRITERS ARE FINDING THEMSELVES IN THE SPOTLIGHT WITH TELEVISION SCRIPTS THAT ARE TURNING HEADS AROUND THE GLOBE. **CARIS BIZZACA** LOOKS AT SOME OF THE NAMES BEHIND POPULAR, CRITICALLY ACCLAIMED SERIES SUCH AS *THE KETTERING INCIDENT* AND *PLEASE LIKE ME*.

IN APRIL 2016 at the Series Mania Festival in Paris, a gothic, atmospheric show hailing from the other side of the world took home the special jury prize.

The Kettering Incident, co-created by Australian showrunner Vicki Madden and filmed in her home state of Tasmania, was picked out of eight international series that screened exclusively at the television festival.

It is but one of many Australian series with intelligent writing, unique creative premises and universally arresting themes that are putting local creators and writers in the spotlight.

Madden says it's because these shows are offering audiences something original and fresh, whether it's the indigenous Australian sci-fi series *Cleverman*, or the female voice in a period crime show such as *Miss Fisher's Murder Mysteries*.

You only need to look at their success internationally.

Cleverman, created by Ryan Griffen, also screened at the Series Mania Festival after making its World Premiere at the Berlin International Film Festival. It has

sold to US company SundanceTV and BBC Three in the UK. Meanwhile, *Miss Fisher's Murder Mysteries*, created by Deborah Cox and Fiona Eagger, has sold to more than 100 countries and has established a cult following in the US and France.

"I think that we have a unique voice over here partly because we are separated a bit from the rest of the world," Madden says. "But also our stories have got elements that are original and stand out."

Madden, who worked as a story producer on UK television crime drama *The Bill*, was a showrunner on *The Kettering Incident*, writing five of the eight episodes.

"I was on set right into post-production, through to the very last frame, music and promotion," she says. Her production company, Sweet Potato Films, produced the series alongside Porchlight Films.

Madden believes the global attention on local writers will only grow the more the showrunner model is embraced in Australia, as writers are empowered to bring their distinctive ideas and voices forward.

It's something Screen Australia threw their support behind by funding Playmaker Media's Scribe initiative, an enterprise that brought together some of Australia's most talented drama writers to nurture their ideas and producer capabilities, under the mentorship of Australian writer and *NCIS: Los Angeles* showrunner, Shane Brennan.

Cyber thriller *The Code* by writer Shelley Birse, which sold to more than 60 countries, was one of four series created from that initiative and is now releasing a second season.

Liz Doran, who is part of the writing team on the Emmy-nominated ABC series *Please Like Me*, says writers have been taking on producing roles more frequently in Australia. These include Alice Bell on *The Beautiful Lie*, Louise Fox on *Glitch*, Peter Duncan on *Rake* and Andrew Knight on the *Jack Irish* series.

Doran says international producers are spotting the benefits of working with writers who have worked in Australia, even though they often don't carry the title showrunner.

"One of the things a lot of producers have said to me in meetings overseas is that Australian writers have an experience other countries don't have, particularly in TV, because we all work so collaboratively and across all different genres," she says.

"In Australia it's really rare for one writer to write the show. We always get a gang of different people... it also means your CV becomes really varied."

Doran's many credits include writing comedy with Thomas Ward and creator Josh Thomas on *Please Like Me*, co-creating and script producing teen series *Ready for This*, and penning episodes on *Dance Academy*, *Miss Fisher's Murder Mysteries*, season 1, and upcoming drama miniseries *Doctor Doctor*.

Doran says the producers with US cable company Pivot, who picked up *Please Like Me*, also see a frankness and honesty in Australian writing that sets it apart.

Screen Australia CEO Graeme Mason says along with Australian crews, VFX talent, directors, producers and actors, local writers are as strong as ever.

"It's fantastic to see our writers breaking new ground at home and overseas, and gaining the recognition that only comes with such impressive and compelling storytelling," he says.

Madden believes the global attention on local writers will only grow the more the showrunner model is embraced in Australia, as writers are empowered to bring their distinctive ideas and voices forward.



MAIN IMAGE: *THE KETTERING INCIDENT* © PORCHLIGHT FILMS/SWEET POTATO FILMS. ABOVE: *PLEASE LIKE ME* © ABC, JOHN & JOSH INTERNATIONAL

NEVER ONE TO REST ON ITS LAURELS, FOX STUDIOS AUSTRALIA HAS HAD A STANDOUT 12 MONTHS WITH RIDLEY SCOTT AND MEL GIBSON BASING THEIR LATEST PROJECTS AT THE STUDIOS IN SYDNEY AND LOCATIONS ACROSS NEW SOUTH WALES. PIP BULBECK REPORTS.

THERE IS little in the world of filmmaking that Fox Studios Australia hasn't seen, or hasn't been able to provide for, in its 18-year history. The Sydney heritage lot has played host to films such as George Miller's family favourite, *Babe: Pig in The City*; the first film to ever shoot at the studios; the multiple Oscar winning *Mad Max: Fury Road*; Baz Luhrmann epics such as *Moulin Rouge!* and *The Great Gatsby*; the Wachowski siblings iconic *Matrix* films and George Lucas' epic masterpieces, *Star Wars: Episode II* and *III*.

In the past year, the level of production at the studios has increased, fuelled by a better exchange rate, the hard-won, world-class reputation of Australian crews, the diversity of locations in NSW and worldwide recognition of the quality of Fox's sound stages, facilities and partner businesses, located at the largest end-to-end production facility in the southern hemisphere.

The studios feature an iconic and historic 13.2-hectare campus, contain nine sound stages, including two mega stages, an interior tank, nearby external large-scale water facilities and an adjoining 75 acre backlot.

They are home to Australia's creative screen community, with more than 70 screen production businesses covering lighting, camera and textiles hire, post-production, animation, visual effects, music and sound design, and production services. It is not hard to see why Fox Studios Australia is a filmmakers' haven, appealing to international filmmakers like Ridley Scott and Mel Gibson.

Fox Studios Australia has been home to major international feature films and television series that showcase its versatility. Gibson's large budget independent World War II feature, *Hacksaw Ridge*, Scott's long-awaited *Alien: Covenant* and the second season of Jane Campion's hit miniseries, *Top of The Lake*, were based at the studios in 2015 and 2016.

At the same time, feature films such as *Truth*, starring Cate Blanchett and Robert Redford, and thriller *Safe Neighborhood*, were shot at the studios, with locations doubling for Manhattan and Dallas in *Truth* and mid-winter Chicago in *Safe Neighborhood*. Shooting such projects in tandem with major local television productions, such as *The X Factor Australia* and *The Voice Australia*, highlights the ease with which the studio can handle several productions simultaneously.

For British director Scott, shooting *Alien: Covenant* in Sydney was an entirely new experience as he hadn't filmed in Australia before. A mix of location and studio production, the locations required "monumental forest and monumental rock," with most of the storytelling based at Fox

WAYNE BORG, MANAGING
DIRECTOR, FOX STUDIOS
AUSTRALIA



Studios Australia using "fairly formidable" CGI.

"The key here is bringing in a film that will employ upwards of 600 personnel," Scott says. "It's a highly skilled labour force. I think if [the film] is successful, it's already a nice flagship to say, let's do the next one [here]."

NSW and Fox Studios Australia, which Mel Gibson chose as the production base for *Hacksaw Ridge*, met all his expectations for the story of US war hero and medic, Desmond Doss.

Gibson told a recent forum at the Sydney Film Festival: "The crew and most of the cast [were Aussie]. It was part-financed here and shot here. Portraying a story [in Sydney and rural NSW] that takes place in Lynchburg, Virginia and Okinawa, Japan. They totally pulled it off." Indeed filming was so convincing that locals in Doss' home town of Lynchburg, USA, "wondered how we got in and shot there without them knowing," Gibson quipped.

And while Jane Campion calls Sydney home, *Top Of The Lake: China Girl*, starring *Game of Thrones* star Gwendoline Christie, Elisabeth Moss and Nicole Kidman, is the iconoclastic director's first major project to shoot here in 13 years. Co-produced for the BBC, Sundance TV and Foxtel, the city and suburbs of Sydney are an integral part of the series.

Moss, who won a Best Actress Golden Globe for her portrayal of Detective Robin Griffin in the first series, says: "This season we have an amazing crew – every single department, production designer, hair and makeup, art department, props, camera – everyone really wants to do this, wants to be here and is really passionate about it and you can feel that. I've had a wonderful time working with this crew and they are truly spectacular."

Fox Studios Australia managing director, Wayne Borg, says, "whatever the needs of producers and their productions, Fox Studios Australia has a proven track record in delivering great value and service to ensure a successful outcome for clients, however large or small the project."

FANTASTIC FOX!

"This season we have an amazing crew – every single department, production designer, hair and makeup, art department, props, camera – everyone really wants to do this, wants to be here and is really passionate about it and you can feel that."

ELISABETH MOSS, ACTRESS
(TOP OF THE LAKE: CHINA GIRL, MAD MEN).

MAIN IMAGE: SET FROM X-MEN: WOLVERINE ©TWENTIETH CENTURY FOX.

AWARD-WINNING DIGITAL STUDIO ANIMAL LOGIC (AL) HAS REAFFIRMED ITS COMMITMENT TO THE AUSTRALIAN FILM INDUSTRY WITH TWO MAJOR ANNOUNCEMENTS THAT AIM TO SUPPORT THE FUTURE AND PROSPERITY OF CREATIVE INDUSTRIES AT LARGE.



FROM EARLY award-winning projects such as *The Matrix* (2000) and *Happy Feet* (2006) to recent visually rich and technically groundbreaking films including *The Great Gatsby* (2013), *The LEGO® Movie* (2014) and *Avengers: Age of Ultron* (2015), AL has built a world-class reputation for visual excellence and creative innovation.

In 1991, AL was established as a humble 10-person operation in Sydney. In 2016, AL boasts over 550 staff across its three campuses in Sydney, Los Angeles and Vancouver and is widely considered one of the world's most creative digital visual effects and animation production studios. The Sydney studio is currently in production on animated features *The LEGO® Batman Movie*, *The LEGO® Ninjago Movie* and VFX blockbusters *Alien: Covenant* and *Guardians of the Galaxy: Volume 2* while the Vancouver studio is in production on *The LEGO® Movie Sequel*.

ANIMAL LOGIC PULLS A RABBIT OUT OF THE HAT!

Despite its ongoing global expansion, AL remains committed to developing and nurturing the creative industries in Australia. The company's development arm Animal Logic Entertainment (ALE) is working hard to establish a strong slate of innovative, commercially viable, story driven projects with the aim to produce these projects at the studio in Sydney.

With this in mind, ALE recently announced, with the support of the Australian government through Screen Australia and Screen NSW, its plans to bring *Peter Rabbit* to life on the big screen. ALE will produce the film in partnership with Olive Bridge Entertainment and Columbia Pictures. The film has been in development at ALE for over 2 years and will be made in Sydney, Australia.

The feature will be directed by Will Gluck (*Easy A*, *Friends with Benefits*, *Annie*),

and will be based on the script written by Rob Leiber (*Alexander and the Horrible, Terrible, No Good, Very Bad Day*) and Will Gluck (Olive Bridge Entertainment) are attached to produce the feature. Casting has commenced with Rose Byrne (*Bridesmaids*, *Spy*, *Damages*) and James Corden (*The Late Late Show with James Corden*, *Gavin and Stacey*) both confirmed to star in the film.

In a joint statement, Zareh and Will said, "It has been a great journey bringing *Peter Rabbit*, his family and many friends to Sydney. We, at ALE and Olive Bridge Entertainment, have such strong creative collaborators with Columbia Pictures in developing this live action, animated hybrid, family film for Peter's huge international fan base."

Andy Davis, President, Production Administration, Columbia Pictures, added, "From both a production and a visual standpoint, New South Wales has everything we were looking for from a location. The region is famous for verdant beauty that will provide *Peter Rabbit* with a warm and impressive backdrop. We are excited to be working with the talented live-action crews in New South Wales and the creative wizards at Animal Logic. New South Wales is a terrific home for our production."

The film's development in Australia will bolster opportunities for the Australian creative industries. *Peter Rabbit* is set to be a multi-million dollar production that will reinforce the country as one of the premier destinations for global filmmakers.



ABOVE LEFT: WILL GLUCK, DIRECTOR/WRITER, OLIVE BRIDGE ENTERTAINMENT AND RIGHT: ZAREH NALBANDIAN, CEO ANIMAL LOGIC ENTERTAINMENT
BELOW TOP: THE LEGO® MOVIE ©WARNER BROS. ENT/VILLAGE ROADSHOW PICTURES/THE LEGO GROUP AND BOTTOM: THE GREAT GATSBY ©WARNER BROS. ENT/VILLAGE ROADSHOW FILMS

AL's commitment to developing the creative industries in Australia was again demonstrated through the recent announcement of its partnership with the University of Technology Sydney (UTS). These two powerhouses are in the final stages of developing a groundbreaking, industry-led postgraduate program in digital animation and visualisation.

In 2017, UTS and AL will establish the UTS Animal Logic Academy, the first in Australia to be co-created in partnership with the Oscar-winning studio. The UTS Animal Logic Academy, located at UTS in the heart of Sydney's creative precinct, will initially offer a Master of Animation and Visualisation. This postgraduate program will be delivered in a professional studio setting that emulates the working environment of highly creative, collaborative, innovative and technology-driven studios like AL.

"It is clear that Australia has a huge opportunity in the animation and visualisation industries, not just in the film and television sectors, but more broadly in the areas of digital visualisation and content creation, areas that traverse the games industries. We are seeing a lot of investment going into the virtual-reality and augmented-reality industries, encouraging the growth of a highly competitive global industry which is beneficial to Australia's economy," said AL CEO, Zareh Nalbandian.

AL is dedicated to supporting the future of the Australian film and digital visualisation industries to promote a healthy and prosperous future for tomorrow's smart creatives.

FOR MORE INFORMATION PLEASE VISIT WWW.ANIMALLOGIC.COM.





UP CLOSE

& PERSONAL WITH ILOURA'S TALENTED TEAM

FROM VFX AND HANDCRAFTED ANIMATION TECHNIQUES IN *GAME OF THRONES*' PENULTIMATE "BATTLE OF THE BASTARDS" EPISODE, TO HIGH-END CG CHARACTER AND CREATURE WORK ON *GHOSTBUSTERS*, *TED* AND *TED 2*, LEADING AUSTRALIAN ANIMATION AND VFX STUDIO, DELUXE'S ILOURA CONTINUES TO BUILD ITS REPUTATION GLOBALLY. AUSFILM SAT DOWN WITH ILOURA'S HEAD OF VFX, **SIMON ROSENTHAL** TO DISCUSS THE BUSY TIMES AHEAD.



RIGHT: SIMON ROSENTHAL, HEAD OF VFX ILOURA
OPPOSITE: *GAME OF THRONES*, "BATTLE OF THE BASTARDS" EPISODE. ©HBO
BELOW LEFT: *MAD MAX: FURY ROAD* ©WARNER BROS. ENTERTAINMENT FILMS
BELOW RIGHT: *TED 2* ©UNIVERSAL PICTURES

WHEN ANIMATION and VFX studio Iloura pitched and won a selection of work on HBO's tentpole series *Game of Thrones* in mid-2015, no one for a minute underestimated the complex nature of the project.

"The tasks at hand were challenging and in many cases new to Iloura," says Iloura's head of VFX, Simon Rosenthal. "We quickly understood the expectations and benchmarks that had been set by HBO and the GoT production team."

Fast-forward to late June of this year and nothing could have prepared the Iloura team for what came next. Following the release of the bloody and chaotic scene from "Battle of the Bastards" in episode 9 of season 6, came a tsunami of interest. Within 24 hours, Iloura's VFX and animation breakdown video online had been viewed 250,000 times (at time of print, it was showing 675,000 views).

"We were flooded with global interest and inquiries," says Rosenthal. "Press from all parts of the world, across all platforms were chasing an angle, a story or simply the facts."

Even *Game of Thrones* VFX producer, Steve Kullback was in awe of the scene and said, "[The] Battle of the Bastards [episode] is shocking in its audacity. More shocking still that we pulled it off and so much credit for that goes to Iloura."

"We are up close and personal in this battle with CG horses and collisions right in front of the lens and we constantly needed to review Iloura's shots side-by-side with the photography because it was hard to remember and even harder to see the difference between what was shot and what was added. Amazing."

Game of Thrones is yet another step in Iloura's march to global recognition. Part of Deluxe Australia, Iloura has been "extremely fortunate to have had involvement in a number of great projects," says Rosenthal, listing *Mad Max: Fury Road*, *Ted* and *Ted 2*, *The SpongeBob Movie: Sponge Out of Water*, *Ghostbusters* and *Deepwater Horizon*.

"But it's hard work," he admits. "While the Australian Screen Production Incentive Scheme provided by the federal government and state government incentives provide great financial support and the current favourable exchange rates are helpful, we work in an extremely competitive global market."

Rosenthal believes that because of Australia's geographical location and distance from the US, "we need to deliver beyond our clients' expectations."

"I believe this is where Iloura's experience and dedication to our craft continues to shine. Additionally, we select projects that play to our strengths. We are one of the leaders in our field for high-end

CG character and creature work, and 3D animation across film and television. We also work with clients with whom relationships can be built long term," he says.

The relationship with director Seth Macfarlane (*Ted*, *Ted 2*) is one example of a successful long-term partnership. He said of Iloura's work on both *Ted* films that it was, "the finest character animation I've ever seen on film."

Recent success for the team includes an Emmy® win for Iloura's VFX supervisor Glenn Melenhorst, for Outstanding Special Visual Effects for *Game of Thrones* "Battle of the Bastards" episode, and an Academy Award nomination for *Mad Max: Fury Road*. The team also scooped up numerous awards and nominations from the Visual Effects Society for *Mad Max: Fury Road*, *Ted 2* and *The SpongeBob Movie: Sponge Out of Water*; testament to the fact that Iloura's work is being recognised globally.

Rosenthal appreciates just how hard the Iloura team members work. "We never underestimate the significant role of our production staff. That has equal responsibility to our creatives around client service."

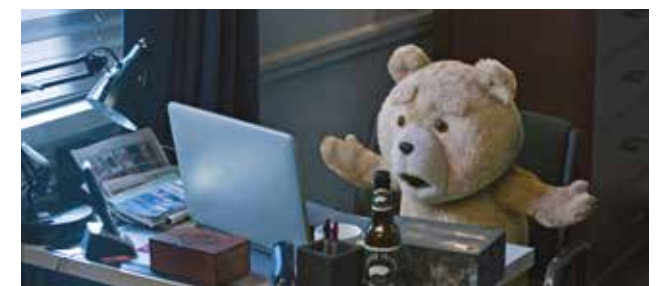
He also acknowledges Australian crews, which have great reputations worldwide. "It would be remiss of me not to take the opportunity to thank all those on the Iloura team who continue to go above and beyond. I'm very proud of what Iloura has achieved and credit our fantastic team of producers, supervisors, artists, technicians and support staff."

"It's true when they say it's the people that make a successful business and we have many talented people with us."

So what does the future hold for this gifted group? Rosenthal says Iloura currently has a number of projects in production or in bid, and is in discussion with various studios on some very exciting shows.

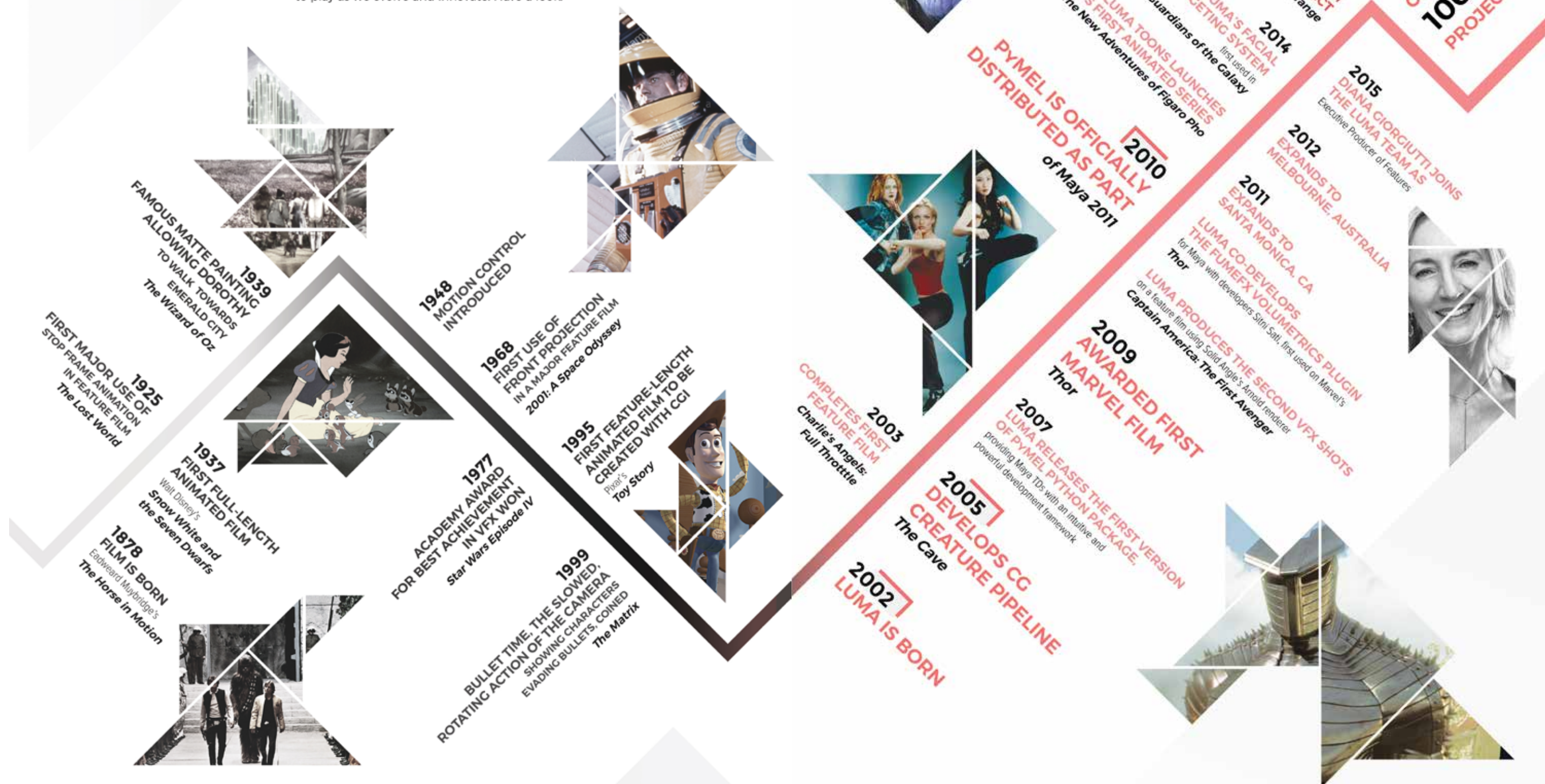
"One would like to think there are some busy and rewarding times ahead," he says. We're sure audiences around the world can't wait to see what's next.

"... it was hard to remember and even harder to see the difference between what was shot and what was added. Amazing." STEVE KULLBACK, VFX PRODUCER, *GAME OF THRONES*.



LUMA PICTURES

The world of film wouldn't be what it is without the contribution from the world of VFX. This contribution, from the creative and technological giants that came before us, has resulted in an industry more exciting today than it's ever been. Here at Luma, we couldn't be more proud to have stood on the shoulders of those giants since 2002, developing bleeding edge technologies, tool sets and stellar VFX for blockbuster films such as *Captain America: Civil War*, *Deadpool* and *No Country for Old Men*. We've created this timeline highlighting key moments in filmmaking, as it relates to the evolution of VFX and the role Luma has played along the way. It's a role we'll happily continue to play as we evolve and innovate. Have a look!



SWEET DREAMS ARE MADE OF THIS



“We’ve implemented new systems and procedures to drive quality and efficiency, and that’s laid a great foundation for ongoing creative excellence and growth.”

TONY CLARK, ABOVE, MANAGING DIRECTOR, RISING SUN PICTURES.



RIGHT: X-MEN: APOCALYPSE ©TWENTIETH CENTURY FOX
ABOVE: BEFORE & AFTER QUICKSILVER IN X-MEN: APOCALYPSE ©TWENTIETH CENTURY FOX

LAST YEAR, RISING SUN PICTURES’ “QUICKSILVER SCENE” FOR *X-MEN: DAYS OF FUTURE PAST* WAS AMONG THE MOST TALKED ABOUT VISUAL EFFECTS SEQUENCES OF THE YEAR. KEITH GAYHEART SAT DOWN WITH RSP’S MD, TONY CLARK, TO DISCUSS HOW THIS SCENE BROUGHT THE ADELAIDE SHOP CRITICAL PRAISE AND A STRING OF ACCOLADES, INCLUDING TWO VES AWARDS AND AN OSCAR® NOMINATION FOR BEST VISUAL EFFECTS.

WHEN DIRECTOR Bryan Singer and visual effects supervisors John Dykstra and Matt Sloan tapped Rising Sun Pictures (RSP) for this year’s sequel, *X-Men: Apocalypse*, its team of artists faced the daunting challenge of having to outdo their own best work. The result is an electrifying scene where Quicksilver (played by Evan Peters) uses his hyper-speed ability to rescue dozens of students (and a dog!) from a mansion that is literally exploding around them.

Characters had to be stabilised, repositioned and frozen in time. Set pieces needed to be replaced with digital elements and blasted to smithereens. Massive amounts

of dust, fire and debris had to be slowed down more than 1000 times and choreographed to align with surrounding action. And it all had to be executed with a sense of impish fun.

“For *Days of Future Past*, we had to figure out what makes Quicksilver tick, how to get it on film and how to make it believable,” recalls RSP VFX supervisor, Dennis Jones. “But at least it all happened in one room. This time, he moves through 10 locations each with a unique story point. Everything is bigger and bolder.”

RSP has carved out a niche in the ultra-competitive world of visual effects production by reliably turning out “bigger

and bolder” imagery. In 2013, the studio was tasked with creating the dramatic re-entry sequence from the final moments of Alfonso Cuarón’s thriller *Gravity*, which won the BAFTA and Academy Award for Best Visual Effects. This year, it contributed to the explosive finale of HBO’s smash hit *Game of Thrones*.

Recent highlights also include the opening sequence of *Pan* where a pirate ship swoops through the sky above World War II London, and dense jungle environments for *The Legend of Tarzan*. “It’s been a period of significant growth for RSP,” notes co-founder and managing director, Tony Clark. “We’ve been busier

than ever and built a better company.”

In explaining RSP’s success, Clark points to a talented group of senior artists led by long-time staffers and visual effects supervisors, Tim Crosbie, Adam Paschke and Dennis Jones, and operations manager Alana Newell. They have helped the studio achieve ever higher levels of realism and continually find ways to inject complex scenes with the dazzle and showmanship Hollywood thrives on.

Still, the quality of its product might not be enough to keep its docket full if RSP didn’t also deliver one more thing: value. Leveraging an intricate blend

of proprietary and off-the-shelf technologies, the studio has developed a production pipeline that is optimised for flexibility and efficiency. It allows RSP to manage, with ease and accuracy, the extraordinarily large data sets associated with film and television projects today. It also enables the company to add team members in a flash to accommodate individual project needs.

Clark observes that while effects are becoming more complex and executed at higher resolution, deadlines are growing tighter. RSP has responded by finding ways to work better, faster and smarter. “We’ve implemented new

systems and procedures to drive quality and efficiency, and that’s laid a great foundation for ongoing creative excellence and growth,” Clark says. “We recently switched from our long-term rendering pipeline and adopted Arnold and our team delivered a seamless integration across all areas. The results have been stunning as you’ll see in forthcoming films.”

The result is a winning formula that allows Rising Sun Pictures to keep seeking out new mountains to climb. Says Clark: “As we celebrate our 21st birthday, we continue to focus on what has been our mission from the start – providing our clients with the best value for their money.”

FOX
PRODUCTION
SERVICES

THINKING LOCAL

NAVIGATING AUSTRALIA'S FILMING REGULATIONS ALONG WITH BUDGETS, UNION CONSIDERATIONS AND IMMIGRATION NEEDS ON A MAJOR RUNAWAY PRODUCTION, IS NOT A JOB FOR THE FAINT-HEARTED. **PIP BULBECK** TALKS TO **LYNDA CARRUTHERS**, HEAD OF FOX PRODUCTION SERVICES.

IT TAKES the nous of a skilled political operative, a sharp legal eye, an accountant's mind, an experienced production executive and a deft touch with local crews and businesses to guide a foreign film or television series through local production requirements. Fox Production Services, operating as part of Fox Studios Australia in Sydney, is the country's only end-to-end advisory business. It provides foreign productions shooting in Australia with unparalleled expertise and a seamless and efficient production experience that no other studio facility in the country can match. This includes managing a production's eligibility for federal and state government incentives, budgeting, location scouting, recommending heads of department and clarifying immigration requirements.

Since the studio opened nearly two decades ago, the Fox Production Services

team has provided support to major film and television productions: *X-Men Apocalypse* (for VFX), *Gods of Egypt*, *Truth*, *Unbroken*, *The Wolverine*, *The Great Gatsby*, *Modern Family*, *The Chronicles of Narnia: The Voyage of the Dawn Treader* and *X-Men Origins: Wolverine*. There's no request too unusual or outside the box for Fox Production Services to handle.

According to Fox's head of production services, Lynda Carruthers, the company prides itself "on providing a film-friendly service, by driving solutions and delivering superior production values for clients."

The production does not have to be based at Fox Studios Australia to receive support. Fox Production Services provided a suite of services to Tom Hanks' and Steven Spielberg's hit HBO mini-series *The Pacific*, shot in Victoria and Queensland. It also provided services to big budget, futuristic television series *Terra Nova*, which completed physical

production in Queensland.

The strongest demand for Fox Production Services from international filmmakers is assistance with federal, state and territory government rebates and incentive facilitation and support.

Fox Production Services is highly experienced in navigating multiple incentives, and has done so for features such as 20th Century Fox's *Australia*, shot in Queensland, Western Australia, the Northern Territory and New South Wales; and Universal's epic war story *Unbroken*, filmed in Queensland and New South Wales.

Alien: Covenant, *Thor: Ragnarok*, *Pirates of the Caribbean: Dead Men Tell No Tales*, *San Andreas*, *Unbroken* and *The Wolverine* all accessed a variety of federal and state incentives to film in Australia. Fox Production Services is on hand to help steer film and television studios and

production companies through Australia's suite of incentives.

Fox Production Services assist clients with advice on official co-production projects, production management, budgeting, scheduling, location pitches and scouting and procuring of permits and hiring cast and crew. Fox Production Services also deliver extensive services across commercial, financial and legal affairs such as negotiation with the union (the Media Entertainment and Arts Alliance). Advice regarding reputable production and post-production suppliers, assistance on Australian tax arrangements and tax structuring and guidance for registering a production's Australian company entity.

Fox Production Services also supports productions that have been filmed entirely overseas but which are completing post, digital and VFX in Australia. This has been

RIGHT: LYNDA CARRUTHERS, HEAD OF FOX PRODUCTION SERVICES
ABOVE LEFT: *UNBROKEN* ©UNIVERSAL PICTURES
ABOVE RIGHT: *X-MEN: WOLVERINE* ©TWENTIETH CENTURY FOX



done with *X-Men: Apocalypse*, *Prometheus* and *X-Men: Days of Future Past*, along with lower budget films, television series, commercials and music video productions.

According to Fox Studios Australia managing director, Wayne Borg, "Fox Production Services has an extensive history of providing comprehensive, turn-key, production and location support, which, combined with our stages, facilities and partner businesses, provides a seamless and efficient production experience for our clients."



WORK WITH THE BEST

THE SHALLOWS © COLUMBIA PICTURES & SONY PICTURES RELEASING

AUSFILM MEMBER PRODUCTION DIRECTORY

ADELAIDE STUDIOS

Adelaide Studios is a screen production facility operated by the state’s screen agency – the South Australian Film Corporation (SAFC).

Housed on magnificent heritage grounds, Adelaide Studios is a purpose built state-of-the-art production facility operating since 2011. The studios cater for combined location/studio shoots or provide the perfect production base for full location shoots. With a particular specialisation in post sound, the facilities feature world class Dolby Premier 7.1 accreditation.

The studios are a quick 20 minutes from Adelaide’s international airport and 5 minutes from Adelaide’s central business district and provide easy access to nearby locations, including lush bushland or dramatic coastline, within minutes, and red dirt plains within an hour.

- Facilities include:
- Two sound stages (1000sqm/400sqm)
 - Dolby Premier 7.1 Mixing Theatre
 - ADR/Foley Studio
 - 100-seat Screening Theatre
 - Full suite of production offices.

CONTACT
MICHELLE KRUMM
Head of Production, Development & Studios
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+ 61 8 8394 2000

- CREDITS**
- *Wolf Creek* (TV Series)
 - *The Water Diviner*
 - *The Rover*
 - *The Babadook*
 - *Tracks*
- Ausfilm Member since 2012.



DOCKLANDS STUDIOS MELBOURNE

Docklands Studios Melbourne is a purpose-built studio complex, completed in 2004. The studio is a fully integrated complex, comprised of five state-of-the-art sound stages ranging in size from 743 sq metres (8,000 sq ft) to 2,323 sq metres (25,000 sq ft).

Each stage houses production support facilities, including makeup, dressing rooms and storage on its ground floor. The upper floors house self-contained production offices. The stages are supported by a 6,680 sq metre (69,448 sq ft) workshop building containing eight different sized bays that are ideal for set construction, props manufacture, costume and storage. The lot is secure with plenty of parking and ample space for outdoor set construction.

Large enough to accommodate one of the biggest mini-series in history (*The Pacific*), Docklands Studios Melbourne has hosted a variety of projects in its short history: from international feature films to domestic television. The studio 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.

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+61 3 8327 2000

- CREDITS**
- *Childhood’s End*
 - *The King’s Daughter*
 - *I, Frankenstein*
 - *The Pacific*
 - *Where The Wild Things Are*
- Ausfilm Member since 2003.



FOX STUDIOS AUSTRALIA

Fox Studios Australia is the largest end-to-end production facility in the southern hemisphere.

It is a fully integrated site with the diversity to accommodate full length feature films, television, special events, commercials, music videos, still shoots and a variety of other projects.

The studios provide a world-class, state-of-the-art complex that features nine sound stages, including 2 MEGA stages, ranging from 700 – 4,000 sqm (7,500 - 43,000 sqft) and an interior water tank. The stages are supported by production offices, construction workshops, art and costume department craft shops, make-up and dressing rooms, screening theatres, storage, parking and 24-hour security.

Located only moments from the centre of Sydney, 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, which can be used for exterior filming.

The studios also hosts over 70 screen production businesses including lighting and camera equipment rental, special effects, visual effects, editing, music and sound post-production, casting, travel and freight.

Fox Studios Australia also offer a suite of production services including government liaison, rebate and incentive facilitation,

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+61 2 9383 4200

- CREDITS**
- *Alien: Covenant*
 - *Hacksaw Ridge*
 - *Gods of Egypt*
 - *Mad Max: Fury Road*
 - *Truth*
- Ausfilm Member since 1999.



VILLAGE ROADSHOW STUDIOS

Village Roadshow Studios is the largest sound stage facility in Australia with 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 sq mtrs (156,775 sq ft) Village Roadshow Studios are the biggest studio facility in Australia.

Stage 9 (super stage) was completed in 2016 with a floor area of 262 ft (80 mtrs) long x 154 ft (47mtrs) wide x 59 ft (18 mtrs high). Making it the biggest sound stage in the southern hemisphere cementing Village Roadshow Studios as the biggest sound stage facility in Australia.

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

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

CONTACT
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- CREDITS**
- *Thor: Ragnarok*
 - *Pirates of the Caribbean: Dead Men Tell No Tales*
 - *Kong: Skull Island*
 - *The Shallows*
 - *San Andreas*
- Ausfilm Member since 1998.



FOX PRODUCTION SERVICES

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

- Fox Production Services have relationships with many of Australia's top film and television service providers, as well as with industry unions and relevant Australian government departments and agencies. Production services include:

 - Federal and state government rebate and incentive management including Producer, Location and PDV Offsets
 - Co-production facilitation and support
 - Production management including budgeting and scheduling
 - Location scouting, packaging and procuring of permits
- Assistance with casting and crewing including recommendations for Heads of Department
 - Commercial and legal affairs including negotiation with the Australian union (MEAA) and preparation of production agreements
 - Financial services including assistance with Australian taxation arrangements, registration of Australian company entity, establishment of bank accounts and administration of payments
 - Risk management including Workplace Health and Safety compliance

CONTACT
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- CREDITS**
- *X-Men: Apocalypse*
 - *Gods of Egypt*
 - *Truth*
 - *Unbroken*
 - *The Wolverine*

Ausfilm Member since 2008.



DWA ENTERTAINMENT LAWYERS

DWA Entertainment Lawyers is a commercially pragmatic, cost-effective, entertainment law firm based in Sydney, Australia, which provides legal, executive producing and financing services to a range of clients, both domestic and international.

- DWA specialise in all facets of law across the entire spectrum of the entertainment industry, including film, television, digital, virtual reality, technology, music, theatre and advertising. We provide comprehensive legal advice on:

 - Intellectual property and chain of title
 - Financing arrangements
 - Australian state and federal government incentives for film and television projects
 - Cast and crew agreements
 - Service provider arrangements
 - Production documents (e.g. location agreements, releases, clearances, etc.)
 - Distribution arrangements.
- DWA Entertainment Lawyers' client base includes local and international independent producers, major film and television production companies, impact producers, distributors, talent agents, musicians, celebrities, new media companies and tech and virtual reality companies.

CONTACT
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Principal
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+61 2 9383 4514

- CREDITS**
- *Bleeding Steel*
 - *Hacksaw Ridge*
 - *2:22*
 - *The King's Daughter*
 - *The Deep (Series 2)*

Ausfilm Member since 2016.



ANIMAL LOGIC ENTERTAINMENT

Animal Logic Entertainment is the creative counterpart to Animal Logic, a production company collaborating with filmmakers and studio partners to develop and produce a strong slate of innovative, commercially minded, story driven projects stamped with the visual and technical innovation that has become the hallmark of Animal Logic's work.

- Animal Logic Entertainment recently optioned Neil Gaiman's New York Times bestseller, *Fortunately, the Milk*. The film is being developed in partnership with Johnny Depp's production company Infinitum Nihil with Edgar Wright (*Shaun of the Dead*) attached to direct and Bret McKenzie (*Flight of the Conchords*) writing the script. In 2014, Animal Logic Entertainment entered into a joint venture with Simon Cowell's film and television production company SYCO Entertainment to produce
- and develop CG animated musical features. Other producing partnerships include Pascal Pictures, Lin Pictures, Arad Productions, RatPac Entertainment, Imagine Entertainment, and Olive Bridge Entertainment. With offices in 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.

CONTACT
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- CREDITS**
- *Fortunately, The Milk*
 - *Betty Boop*
 - *Astro Boy*
 - *Bone*

Ausfilm Member since 2013.



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. 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.

CONTACT
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- CREDITS**
- *Mythbusters – Discovery Channel*
 - *Selling Houses Australia - Foxtel*
 - *Deadly Women – Investigation Discovery*
 - *My Lottery Dream Home - HGTV*
 - *Taboo – National Geographic*
 - *Toybox – Seven Network*

Ausfilm Member since 2009.



CURIOUS FILM

With offices in Sydney, Los Angeles, Singapore and Auckland, Curious is a full-service production company that offers premium facilitation.

Established 15 years ago, Curious continues its innovative, passionate and dedicated operations as one of the key production companies in the Asia Pacific region where it also represents a top echelon of award-winning commercial directors.

The company maintains a unique location bank having produced quality films across short and long form on location all over Australia. It has ongoing working relationships with all relevant guilds and unions and provides streamlined services for permits, accounting and immigration. Curious is well resourced and delivers expertise in action and risk

assessment. Its productions, many of which have enjoyed showcases across the world's premiere film festivals including Cannes, Venice, Sundance and SXSW, are distinguished by first class crews working with high profile local and international talent that also encompasses animals and non-actors.

The company has been recognised at some of the world's most prestigious awards festivals including the Cannes Film Festival, Cannes Lions, D&AD, ADC, Clios, One Show, NYF Award, Axis, Spikes, AdFest and Young Guns.

CONTACT

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- CREDITS
- A Single Rider
 - Hunt For The Wilderpeople
 - Born To Dance
- Ausfilm Member since 2016.



WARNER BROS

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. Our team are currently in production in Australia on:

The LEGO® Batman Movie (2017) - NSW
The LEGO® Ninjago Movie (2017) – NSW
The LEGO® Movie Sequel (2019) - NSW
The Leftovers Season 3 – VIC and NSW

Past 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], *Harry Potter and the Deathly Hallows Parts 1 & 2* [VFX], *Sucker Punch* [VFX], *Green Lantern* [VFX], *The Lucky One*, *The Great Gatsby* and *The Hobbit Parts 1, 2 & 3*.

CONTACT

www.warnerbros.com

- CREDITS
- Mad Max: Fury Road
 - The Legend of Tarzan (VFX)
 - San Andreas
 - Pan (VFX)
 - The LEGO® Movie
- Ausfilm Member since 2011.



FOX LIGHTING

Fox Lighting is Australia's leading lighting equipment supplier for the world of entertainment. It offers a wide range of equipment, truck and van packages 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 major motion picture production, television series, commercials, stills photography and events.

Technology (lights designed for both underwater and wet-weather applications).

Providing 24 hour service for all equipment on hire, Fox Lighting has the skill and versatility to offer seamless solutions on any production.

Our competitive rates and expert team will ensure all your lighting requirements are met.

Fox Lighting provides an inventory of over 85,000 pieces that includes Tungsten, HMI, Kino Flo, Xenon, Balloon and LED Lighting as well as a variety of stands, dimmers, cable and distribution boards.

Fox Lighting is an authorised representative for Luminys (Lightning Strikes and Soft Suns) and OMD

CONTACT

JIM KEATING
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- CREDITS
- Alien: Covenant
 - Hacksaw Ridge
 - Kong: Skull Island
 - The Shallows
 - Gods of Egypt
- Ausfilm Member since 2011.



PANAVISION ASIA

Panavision Asia Pacific has operated as the premier supplier to the film and television industry in Australia for more than forty years, servicing over 800 productions.

Samuelson Film Service merged with the John Barry Group in the mid-eighties and traded as the exclusive Panavision agents for the region under the name Samuelson Film Service. In May 1997 the Samuelson worldwide film group was purchased by Panavision Inc. and Panavision Australia was born.

Together with our Engineering, Electronics, Lens and Sales divisions, we can service productions of any size and budget anywhere in the Asia Pacific region.

Panavision Asia Pacific is the only rental company in the region able to supply Panavision, Arri, Red, Sony, Panasonic and Phantom Flex cameras; plus a comprehensive range of lenses and accessories.

Employing more than 100 staff, we have offices in Sydney, Melbourne, Queensland, Auckland and agents in Hong Kong, Japan, South Korea and India.

CONTACT

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+61 2 8437 5555

- CREDITS
- Alien: Covenant
 - Pirates of the Caribbean: Dead Men Tell No Tales
 - Marco Polo (Series 1 and 2)
 - San Andreas
 - Mad Max : Fury Road
- Ausfilm Member since 1994.



XM2 AERIAL

XM2 Aerial are world-leading drone aerial cinematographers for the motion picture, VFX, episodic, documentary and television industries.

Headquartered in Melbourne, with offices in Los Angeles and Seoul, XM2 Aerial has been a pioneer in the use of drones in high-end and complex production environments. Our team has deep and rich backgrounds in production, cinematography, camera operation, location management and drone flying. What sets XM2 apart is it designs, manufactures and flies its own aircraft. This combination of people, technology and experience results in seamless integration of highly sophisticated craft into the most complex of production workflows.

We have a 100% redundancy and reliability policy, which means we always travel with at least two sets of aircraft and equipment. We have a zero accident record as safety and reliability are core fundamentals and non-negotiable. Put simply – we know how to translate creative and artistic vision into moving pictures with skill and precision, and the highest level of safety and reliability. We are certified in the USA, Australia, New Zealand and the UK and have relationships with partner certified organisations in many other countries, giving us the ability to operate in almost any location globally.

CONTACT

STEPHEN OH

Founder

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www.xm2.com

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- CREDITS
- *Pirates of the Caribbean: Dead Men Tell No Tales*
 - *The Dressmaker*
 - *Nest*
 - *The King's Daughter*
 - *Sir David Attenborough's Great Barrier Reef*

Ausfilm Member since 2016.



TRAVEL & FREIGHT
SHOW GROUP

Show Group is your trusted partner in travel, freight and logistics. We have been moving cast, crew, equipment, sets, costumes and props for nearly 30 years.

Supported by Show Group Enterprises and Hello World's buying power and international contacts, Show Group provides low cost and simple solutions to film sets anywhere. Showfilm is our production logistics division that provides international and domestic air travel, accommodation (including short & long term serviced apartments, hotels, & motels), vehicle rentals, transfers and VIP travel services. Show Group has offices in Sydney, Melbourne, Brisbane, Adelaide and the Gold Coast in Australia, as well as Auckland in New Zealand. We also have an affiliated office with an entertainment travel specialist in Los Angeles.

- Benefits:
- Dedicated film industry travel consultants who understand productions' needs
 - No booking fee for the majority of domestic hotel bookings and car rentals
 - Travel technology that saves time and money
 - Free 24/7 after hours emergency travel service
 - Significant discounts on international airfares, hotel rates and hire cars
 - Pre-checked supplier invoicing saves productions time and money in reconciling invoices.

CONTACT

NICK SMITH

Strategic Business Manager Australia & NZ – Film & TV

nick.smith@showgroup.com.au

www.showgroup.com.au

+61 2 9352 9999

350,000 hotel room nights and 27,000 car rentals a year means Show Group has the buying power to save productions money, and the contacts to make travel solutions simple.

- CREDITS
- *Alien: Covenant* (Australia & NZ)
 - *Thor: Ragnarok*
 - *The Shallows*
 - *Mad Max: Fury Road*
 - *San Andreas*

Ausfilm Member since 1994.



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, with the full backing of the South Australian Film Corporation (SAFC).

- Features include:
- Dolby Premier 7.1 Mixing Theatre: one of just two Dolby Premier certified studios in Australia. Flexible modular console tech support and a private lounge for producers, this theatre has quickly gained a reputation for excellence. Equipment includes 128 channel Harrison MPC4-D film mixing console; D-Command console; Colin Broad SR-24 transport; Fairlight zPyxis stem recording and video playback; optional video satellite 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: custom built with every possible sound effect imaginable working with our inhouse award winning foley artists and sound designers (CAS and MPSE USA Awards). Foley and ADR Studio includes Fairlight Xynergi recording and editing; optional Pro Tools System; Neumann KMR 8i shotgun microphones; Avalon preamps; flexible Foley pits; Foley pool.

CONTACT

MICHELLE KRUMM

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Screening Theatre: 100-seat cinema with intimate and luxurious experience featuring 7.1 surround sound capability, Doremi DCP playback, NEC 2k projection and a 140 Harkness Perlux® screen. Colour grading or 7.1 premix scenarios also accommodated enhancing picture and sound post workflows.

Ausfilm Member since 2012.



ANIMAL LOGIC

Established in 1991, Animal Logic is one of the world's most highly respected digital production studios, producing award-winning design, animation and visual effects for the film and television industries.

As part of the Animal Logic group of companies, Animal Logic Entertainment is 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 projects as well as filmmaker driven and visually arresting live action films.

Animal Logic is currently in production on *The LEGO® Batman Movie* and *The LEGO® Ninjago Movie* (2017), *The LEGO® Movie Sequel* (2019), *Guardians of the Galaxy: Volume 2* and *Alien: Covenant* (2017). With studios in Sydney, Los Angeles and Vancouver, and represented by CAA, Animal Logic continues to forge new partnerships and collaborations with leading studios and filmmakers to develop and produce stories that resonate with a global audience.

CONTACT

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- CREDITS
- *The LEGO® Movie*
 - *The Divergent Series: Allegiant*
 - *Avengers: Age of Ultron*
 - *The Great Gatsby*
 - *Happy Feet*

Ausfilm Member since 1998.



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 complements the filmmakers' vision. Our purpose built facility has three fully equipped 7.1 sound mixing stages furnished with the latest Pro Tools digital platforms, D-Command mixing surfaces and boasts wonderful acoustics. We house 16 large and comfortable Pro Tools sound edit studios all with 7.1 monitoring, PAL/NTSC capabilities. We have ADR (with

Source Connect) and foley recording on site. Our onsite 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 Pro Tools plug-ins, samplers, and the largest networked sound FX library in Australia, our team can design the perfect sound for any project. Led by multi-award winning Supervising Sound Editor and Re-recording Mixer Wayne Pashley, Big Bang Sound was instrumental in winning the 2016 Academy Award for Best Sound Editing for *Mad*

CONTACT
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Supervising Sound Editor/Re-recording Mixer
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Max: Fury Road, as well as the 2016 AACTA award for Best Sound, and the 2016 MPSE award for Best Sound Effects Editing.

- CREDITS**
- *Breath*
 - *The LEGO® Batman Movie*
 - *Gods of Egypt*
 - *Mad Max: Fury Road*
 - *The Great Gatsby*

Ausfilm Member since 2015.



CUTTING EDGE

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

If you need end-to-end post, high-end visual effects, 7.1 Dolby Digital mixing, DI or remote operational set-ups, Cutting Edge is renowned for its collaborative and "can-do" approach to creative problem solving. Whether a television or feature film project we have integrated workflows to cater to the full raft of post services. With state-of-the-art, custom-built facilities in Brisbane, Gold Coast, and Sydney, Cutting Edge is the only post production company with this capacity. Ideally placed to deliver a full suite of picture and sound post, productions gain access to all of Cutting Edge's resources wherever the production hub resides.

As a major vendor with the capacity to expand during peak flow, Cutting Edge is strategically positioned to utilise the best VFX, sound, post and digital talent, and coordinate them through a seamlessly integrated pipeline.

CONTACT
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- CREDITS**
- *Underworld 5*
 - *Nest*
 - *Jungle*
 - *Hacksaw Ridge*
 - *Underground (Season 1)*

Ausfilm Member since 2000.



DELUXE ENTERTAINMENT SERVICES GROUP

Deluxe Entertainment Services Group Inc. is the global leader in digital services and technology solutions for content creation and delivery. Since 1915 Deluxe has been a trusted partner to Hollywood studios, global film & TV producers, independent filmmakers, TV networks,

Deluxe Creative companies include leading post and visual effects brands Beast, Company 3, Editpool, EFILM, Encore, Iloura, Method Studios and Rushes. This incredible creative and technical talent pool is further amplified through a unified technology infrastructure that streamlines processes, moves media seamlessly between brands and geographies and connects teams globally.

Deluxe has significant competencies and credentials for location, studio or in-facility dailies, remote color timing and

VFX on-set supervision and execution. Deluxe provides true end-to-end, integrated post solutions from camera to screen wherever its clients choose to shoot and wherever they choose to finish. Its Australian operations provide a powerful gateway for local and international clients shooting in Australia to access Deluxe's integrated network of talent and facilities in 25 key media markets worldwide.

CONTACT
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+61 2 9429 6500

- CREDITS**
- *Hacksaw Ridge*
 - *Pirates of the Caribbean: Dead Men Tell No Tales*
 - *Gods of Egypt*
 - *Mad Max: Fury Road*
 - *The Great Gatsby*

Ausfilm Member since 2000.



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, this is the essence of everything we do. Fin recently completed 250 shots on Alex Proyas' *Gods of Egypt* for Lionsgate.

CONTACT
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- CREDITS**
- *Gods of Egypt*
 - *Australia*
 - *The Darkness*

Ausfilm Member since 2015.



KOJO

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

With 40 feature film and 10 television series credits, KOJO has spent the past 25 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".

CONTACT
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- CREDITS
- The Darkness
 - Fallen
 - 52 Tuesdays
 - The Babadook
 - The Lucky One

Ausfilm Member since 2014.



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.

Iloura takes great pride in producing beautiful performances with our creature and character animations and seamlessly integrated effects. We've spent many years collaborating with the major Hollywood studios requiring us to be flexible, nimble and adaptable without ever compromising our drive for creative excellence.

CONTACT
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- CREDITS
- Ghostbusters
 - Mad Max: Fury Road
 - Gods of Egypt
 - The SpongeBob Movie: Sponge Out Of Water
 - Ted 2

Ausfilm Member since 2002.



LUMA

Luma is a world-class creative studio with offices in Melbourne and Los Angeles. We build compelling and beautiful art and technology with a strong focus on company culture.

Luma formed in 2002 with the unwavering goal to create standout work with exceptional people... and to have a lot of fun along the way.

A long road and many years later, we find ourselves fortunate enough to marry our diverse interests with our global family to collaborate on the work we are passionate about the most. We offer best in class services on all imaginable types of VFX for features, commercials and new media.

In 2014 we launched Luma Toons, which expands on our roots, to a more lovable direction - producing animated content. Luma Made combines the strengths of our

artists, strategists and writers to create original content. In 2015 we expanded once again to incorporate more of our passions into our everyday lives with Luma Launch - an independent, multimillion dollar fund that enables us to accelerate and incubate notable start-ups across the tech and media worlds.

Together, our talented global teams share a proprietary pipeline of industry leading tools and techniques to produce groundbreaking and artistically phenomenal results always with a work hard, play harder attitude.

CONTACT
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- CREDITS
- Dr. Strange
 - Captain America: Civil War
 - The Divergent Series: Allegiant
 - Deadpool
 - The Last Witch Hunter

Ausfilm Member since 2013.



PLASTIC WAX

Plastic Wax's history spans across 20 years, specialising in gaming, film and entertainment.

The studio boasts 65 full time staff, an in-house state-of-the-art motion capture studio and some of the most celebrated animated content in the industry.

They offer a full turnkey service with an emphasis on creative. From storyboarding through to animation, VFX and compositing, Plastic Wax offers passion, high impact and intricate detail throughout each stage of production.

CONTACT
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Executive Vice President
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- CREDITS
- Injustice 2
 - LEGO® Star Wars: The Force Awakens
 - The Hunger Games: Catching Fire
 - Transformers

Ausfilm Member since 2014.



RISING SUN PICTURES

Rising Sun Pictures (RSP) has been producing meticulously crafted visual effects for Hollywood blockbusters for more than two decades.

The Adelaide studio, which picked up an Academy Award nomination last year for its work on *X-Men: Days of Future Past*, is home to 130 exceptionally talented artists and can scale to 200 artists during peak periods — big enough to tackle the most challenging assignments, yet cozy enough to maintain an iconoclast's devotion to quality and innovation.

An extremely flexible, custom-designed pipeline allows RSP to scale up quickly and adjust its workflow to meet the movie industry's unquenchable demand for ever more spectacular visuals. The studio also enjoys the advantage of being located in Adelaide, one of the world's most livable

cities. That, combined with its sterling reputation, has made it a magnet for the industry's top talent.

That formula has propelled RSP to one of its best years ever, simultaneously taking on a string of film projects, including *Pan*, *The Legend of Tarzan* and the latest in the *X-Men* series, *X-Men: Apocalypse* (reprising its work on the notable Quicksilver sequence), as well as the landmark HBO series *Game of Thrones*. With its unique training partnership with one of Australia's top universities busily turning out a new generation of skilled and enthusiastic artists, RSP's prospects look very bright indeed.

CONTACT
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- CREDITS**
- *X-Men: Apocalypse*
 - *Game of Thrones*
 - *The Legend of Tarzan*
 - *X-Men: Days of Future Past*
 - *Gravity*

Ausfilm Member since 2001.



SOUNDFIRM

Since 1983, Soundfirm has been at the forefront of post-production in Australia. Led by the legendary, multi-award winning and Oscar® nominated Roger Savage, Soundfirm is Australia's most powerful, flexible and complete post-production facility.

Always at the cutting edge of technological advancement, Soundfirm's talented staff employ the most modern, complete and flexible toolset available today for on-set, dailies, commercial, broadcast and feature film sound and picture post-production workflows. When you come to Soundfirm we will assemble the perfect crew for your production, based on almost thirty years' experience across a broad range of projects. We are thrilled to boast strong partnerships with the best freelancers in the business, some of whom have worked with us since our inception. Together, our on-site team combined with Australia's

most respected freelancers, guarantees that you will receive a world-class, post-production experience.

With 3 beautiful state-of-the-art facilities situated in; the centre of Melbourne's production hub; on the Fox Studios lot in Sydney; and in Beijing, Soundfirm is able to cater for any project from big budget Hollywood blockbusters to small independent documentaries.

Soundfirm completes the picture.

CONTACT
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- CREDITS**
- *Hacksaw Ridge*
 - *Lion*
 - *Red Dog: True Blue*
 - *The Dressmaker*
 - *The Monkey King*

Ausfilm Member since 2000.



SPECTRUM FILMS

Spectrum Films has catered to the post-production needs of the Australian Film and Television industry since 1964.

Spectrum boasts unrivaled technical and client support and provides a multitude of services including; full post-production workflow solutions and management, SGO Mistika real-time 4K finishing system including advanced DI colour grading and DCP tools, over 13 internal offline edit suites, offsite installation capabilities, production office space, dedicated onsite parking, 24 hour security and direct access to Fox Studios Australia. Led by Managing Director, Josh Pomeranz, Spectrum's recent expansion enhances its continuing reputation as the post-production facility of choice for

countless Australian and international feature films and television series, directors, producers, studios and networks.

In February 2015, Huzzah Sound joined forces with Spectrum Films to become a one-stop-shop powerhouse of post-production picture and sound services. Additionally, Spectrum Films welcomed respected Sound Supervisor Angus Robertson, who joined the team to manage Huzzah as the Head of Sound. Angus has been making sound on Australian films for 32 years and has been involved in over 148 feature film soundtracks.

CONTACT
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- CREDITS**
- *Gods of Egypt*
 - *The Great Gatsby*
 - *The Water Diviner*
 - *The Sapphires*
 - *Top of the Lake: China Girl*

Ausfilm Member since 1994.



THE POST LOUNGE

The Post Lounge is a full service post-production & VFX provider with state-of-the-art facilities in Brisbane and Melbourne. We've been providing outstanding service to feature films, television series, documentaries, television commercials and audio-visuals since 1979.

We're recognised both internationally and domestically for our exceptional technical capabilities and the ability to maintain the highest creative standards. We aim to serve our clients at a level that exceeds expectations and to achieve this, our facilities consist of a broad range of digital suites offering a relaxing and creative environment, accompanied by the most dedicated and talented team of editors, designers, colourists and producers (and baristas too!).

Your project is as important to us as it is to you, and to ensure that it is delivered on time and within budget, you will have

a dedicated point of contact with the ability to make decisions and guarantee all projects are undertaken within a timely manner.

Built with ultimate flexibility in mind, The Post Lounge is uniquely placed to scale resources on a per needs basis. Whether you require a simple edit suite dry hire, high-end visual effects, or full service post-production, The Post Lounge has the team and the resources to deliver.

CONTACT
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- CREDITS**
- *A Few Less Men*
 - *Bad Blood*
 - *Balloon Barnyard*
 - *Don't Tell*
 - *Wanted Texas Rising: Webisodes*

Ausfilm Member since 2016.



TRACKDOWN

Trackdown is Australia’s premier audio post and music company with facilities located at The Entertainment Quarter (adjacent to Fox Studios), in Moore Park, NSW.

The creative division of the business is headed by Sound Designer, Damian Candusso (MPSE) and Music Editor, Tim Ryan.

Trackdown’s services include sound design, foley recording, ADR recording (also available via Source Connect), music supervision (including licensing), score recording, editing and mixing, music editing and project co-ordination. Trackdown’s 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 so you can house your editorial, sound and music department all under the one roof.

CONTACT

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CREDITS

- The LEGO® Batman Movie
- The Shallows
- Gods of Egypt
- Truth
- Mad Max: Fury Road

Ausfilm Member since 2002.



ISSUE NO. 4

The Talent Issue 2016

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Ausfilm International

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INSIDE FRONT COVER IMAGE:

Northern beaches,
New South Wales
© Craig Jeffries

PAGE 6 IMAGE:

Hackshaw Ridge
© Icon Films Distribution

PAGE 38 IMAGE:

The Shallows
© Sony Pictures Releasing/
Columbia Pictures

THIS PAGE IMAGE:

Lake Argyle, North Kimberley
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BACK COVER IMAGE:

Melbourne, Victoria

WITH THANKS TO

The Australian government, Department of Communications and the Arts for its ongoing support of Ausfilm.
Senator the Hon. Mitch Fifield, Minister for Communications, Minister for the Arts
Sally Basser, Lyn Allan & Caroline Fulton

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AUSFILM

Ausfilm markets Australia’s screen production incentives scheme, locations, talent and capabilities to the film and television industry worldwide.

The organisation is a unique partnership between Australia’s federal, state and local government and private-sector companies. The companies featured in this brochure are all Ausfilm members. They are the very best in the business.

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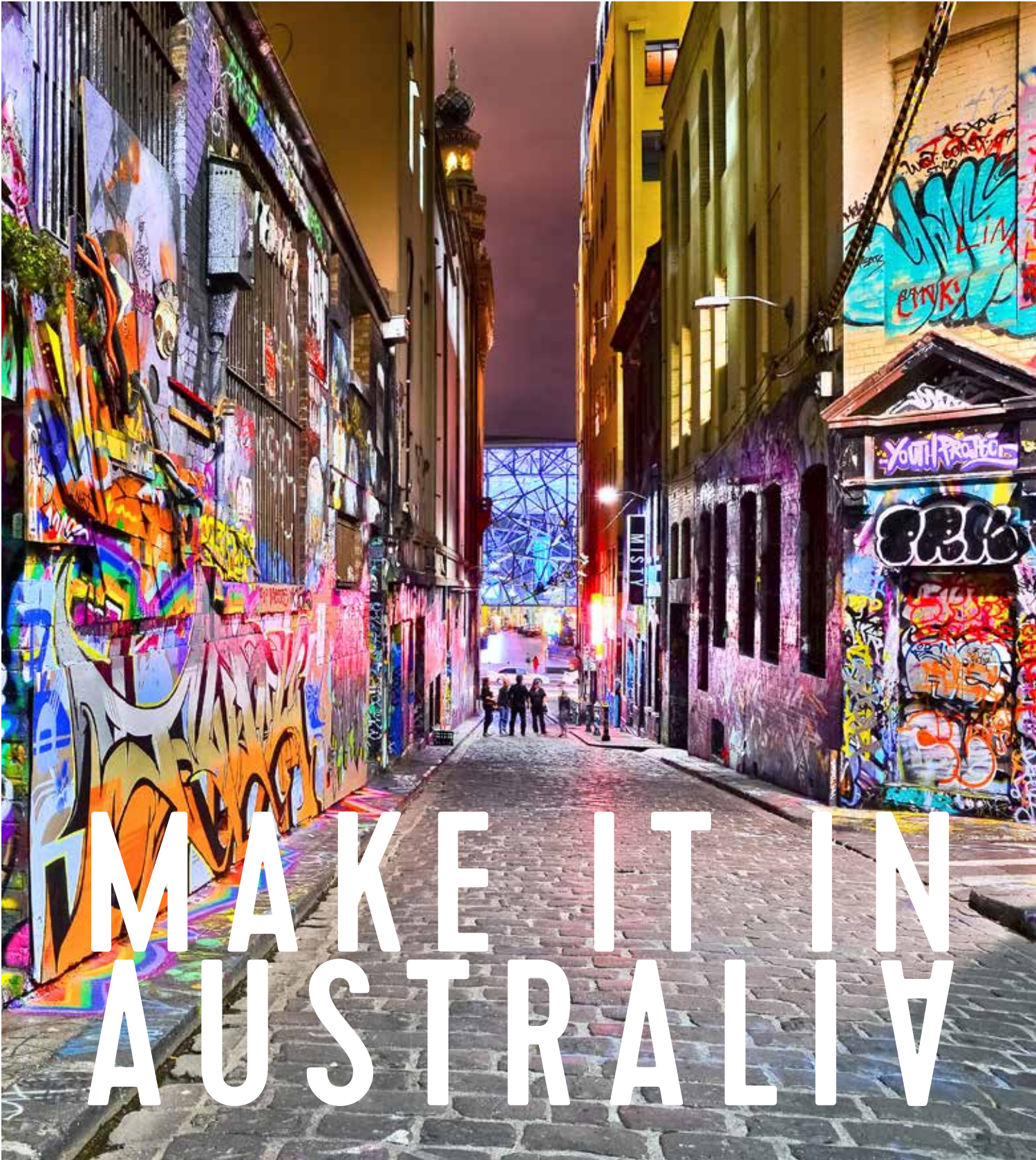
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Australian Government

Ausfilm is supported by financial assistance from the Australian Government



MAKE IT IN AUSTRALIA



CONNECTING FILMMAKERS WORLDWIDE TO AUSTRALIA