

INFO GUIDE
INFORMATION FOR FILMMAKERS

SEPTEMBER 2008

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SCREEN AUSTRALIA



Australian Government

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FAST FACTS 2007

Australian population (as at January 2008)	21,187,216
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FILM AND TELEVISION DRAMA PRODUCTION

	2004/2005		2005/2006		2006/2007	
	No.	Spend in Aust.	No.	Spend in Aust.	No.	Spend in Aust.
Feature films	36	\$351m	36	\$135m	33	\$333m
TV drama	34	\$206m	45	\$231m	50	\$282m
Total	70	\$557m	81	\$366m	83	\$616m

CINEMA

	2003	2004	2005	2006	2007
No. cinemas	1,907	1,909	1,943	1,964	1,941
Gross Box Office	\$865.8m	\$907.2m	\$817.5m	\$866.6m	\$895.4m
No. admissions (est.)	90.0m	91.5m	82.2m	83.6m	84.7m
Average price	\$9.64	\$9.92	\$9.94	\$10.37	\$10.57
Top ticket price	\$14.50	\$15.80	\$15.00	\$15.50	\$20.00
Top film at BO	<i>Finding Nemo</i>	<i>Shrek 2</i>	<i>Star Wars 3</i>	<i>Pirates of the Caribbean: Dead Man's Chest</i>	<i>Harry Potter and the Order of the Phoenix</i>
Top Aus film	<i>Ned Kelly</i>	<i>Strange Bedfellows</i>	<i>Wolf Creek</i>	<i>Happy Feet</i>	<i>Happy Feet</i>
Aus share of BO	\$31m (3.5%)	\$12m (1.31%)	\$23m (2.8%)	\$40.0m (4.6%)	\$36.0m (4.0%)

TELEVISION

	2002	2003	2004	2005	2006
Percentage of homes with TV	>99%	>99%	>99%	>99%	>99%
Percentage of homes with two or more TVs	61%	65%	67%	68%	69%
Top-rating feature	<i>The Sixth Sense</i>	<i>Charlie's Angels</i>	<i>Shrek</i>	<i>Two Weeks Notice</i>	<i>Pirates of the Caribbean: The Curse of the Black Pearl</i>
Top-rating Aus feature	<i>The Wog Boy</i>	<i>Looking for Alibrandi</i>	<i>Rabbit-Proof Fence</i>	<i>The Castle</i>	<i>Crocodile Dundee</i>
Percentage of homes with Pay TV	21%	22%	22%	24%	26%

VIDEO/DVD

	2003	2004	2005	2006	2007
DVD sales (retail)	\$694.6m	\$932.6m	\$950.6m	\$1,045.1m	\$1,203.4m
Video sales (retail)	\$109.1m	\$52.9m	\$10.5m	\$1.9m	na
Average o/night rental rate for new release	\$6.50-\$7.50	\$5.50-\$6.50	\$4.50	na	na
Top Rental (wholesale)	<i>The Matrix Reloaded</i>	<i>Shrek 2</i>	<i>The Incredibles</i>	<i>Pirates of the Caribbean: Dead Man's Chest</i>	na
Top Selling DVD	<i>Lord of the Rings: The Two Towers</i>	<i>Finding Nemo</i>	<i>The Incredibles</i>	<i>Harry Potter and the Goblet of Fire</i>	<i>Harry Potter and the Order of the Phoenix</i>

For more statistical information on the Australian film industry, go to *Get the Picture* on the Screen Australia website: www.afc.gov.au/gtp

AN INTRODUCTION TO AUSTRALIAN FILM

From the mid-1890s, when cinema first began, Australians quickly became enthralled with film viewing. Going to the cinema was considered so much a necessity of life that the ticket price was used to help determine the basic wage.

The peak of cinema attendance was in the mid-1940s when every Australian, on average, went to the cinema once a fortnight. Australians are still among the most frequent cinema-goers in the world. In 2005 there were 82.2 million paid admissions recorded at the box office.

Australians were also at the forefront of filmmaking and the development of the new medium at the beginning of the 20th century. Most people are aware of Australia's reputation for producing internationally acclaimed films since the 1970s, but it's not so widely known that in the first decade of the 20th century, Australia was the largest film producing country in the world.

See *Get the Picture* online chronology for exhibition:

www.afc.gov.au/gtp/wchistsince1900.html

The beginnings of film production

The first Australian films were produced in 1896. These consisted mainly of 'actuality' footage (short, unedited documentary films) and were viewed for their novelty value. Some of the early favourites were the wharves at Brisbane, the ferry at Manly and horse races in Melbourne. These and many others were soon to be seen in major cities overseas. But an important milestone in cinema history was reached in 1900 when The Salvation Army found an innovative use for this new technology and produced the first of its multimedia religious productions. The best known is *Soldiers of the Cross*, an enormous production which combined the use of over 200 slides, fifteen 90-second films and numerous tableaux involving 150 performers.

Another milestone in the history of world cinema is *The Story of the Kelly Gang* (Charles Tait, 1906). This film is believed by many to be the world's first full-length dramatic feature film and from this important beginning Australia went on to become the major source of film production. In the period 1906 to 1911, Australia produced more feature films than any other country in the world.

A total of 150 feature films were produced in Australia between 1906 and 1928. While films were made on a wide variety of topics, many of them dealt with Australian subjects such as bushranging (*Robbery Under Arms*, 1907; *For the Term of His Natural Life*, 1908), gold mining (*The Miner's Curse*, 1911; *The Tide of Death*, 1912), transportation of convicts (*Mark of the Lash*, 1911; *Transported*, 1913), and horse racing (*A Ticket in Tatts*, 1911; *Won at the Post*, 1912). Of the films that survive from this period, *The Sentimental Bloke* (Raymond Longford, 1919) and *The Kid Stakes* (Tal Ordell, 1927) are still regarded as masterpieces of filmmaking.

Many major talents emerged during this period including directors Raymond Longford, Franklyn Barrett, Paulette McDonagh and Charles Chauvel, actors Lottie Lyell, Louise Lovely and Bert Bailey, and cinematographers Arthur and Tasman Higgins.

In 1913 nearly all the major Australian companies merged into one big 'combine' of distribution, exhibition and production called Australasian Films. Rather than consolidate local feature film production, the combine sought to limit its production by discouraging its own affiliates from making features and refusing to distribute many features made by other Australian producers. The First World War (1914-18) greatly curtailed the film industries of Europe and films from the USA were virtually all that were available.

During the 1920s various groups, including Australian filmmakers (the Motion Pictures Producers' Association), agitated for some form of official inquiry into the film industry. In 1928 the Australian Government established a Royal Commission to investigate the structure and practices of the industry, and the suitability of existing legislation relating to film censorship, taxation, import duties and film quotas. The commission made 50 recommendations, only two of which became law.

This, together with the devastating effects of the Depression and the concurrent introduction of costly sound technology in 1927, led to the collapse of the Australian feature film industry. In 1928, 13 feature films were produced, but for the next 40 years only a handful were made.

Between 1930 and the 1960s what remained of the film production infrastructure in Australia mainly

supported newsreels, commercials and documentaries sponsored by the Government and other organisations. But there were exceptions: Frank Thring sold his interests in Hoyts to produce a small number of feature films at Efftee Studios (1931–1934); Ken G Hall, financed by Greater Union, made a series of highly successful feature films at Cinesound Studios (1932–1940); while the partnership of Lee Robinson and Chips Rafferty was able to make a number of feature films from 1952 to 1958. Charles and Elsa Chauvel struggled to make a feature film at the rate of one every few years or so during the sound period until the mid-1950s. The Chauvels' *Jedda* (1955) was the first feature to be produced in colour by an Australian company, the first to 'star' Australian Aborigines in leading roles and the first chosen for screening at Cannes. Actors Errol Flynn and Peter Finch made their first appearances in Australian films during the 1930s but moved overseas to achieve international stardom.

After the Second World War and up until the 1960s, a number of British and American companies made feature films in Australia. These companies used Australia as an exotic location and in most instances Australians were cast in supporting roles or used in non-key craft positions. Interestingly some of these films were hugely popular with Australian audiences: *The Overlanders* (Harry Watt, 1946); *Bush Christmas* (Ralph Smart, 1947); *On the Beach* (Stanley Kramer, 1959); and *The Sundowners* (Fred Zinnemann, 1960).

Renaissance of the Australian film industry

The 1960s saw rapid social and cultural change in Australia. An increased sense of nationalism and a perceived need for a local identity resulted in extensive lobbying for government support of the arts and particularly for an Australian feature film industry.

In 1967 the Australia Council for the Arts (now the Australia Council) was established. Although primarily focusing on opera, drama and ballet, it also advised the Government on grants for filmmaking for television production. In 1969 the Australia Council for the Arts announced a plan to secure a film and television industry, which advised the establishment of a national film and television school; a film and television fund; an overseas film and television marketing board and an experimental fund for low-budget productions, with a television outlet for experimental films and programs.

The Government accepted these recommendations and in 1970 the federally-funded Australian Film Development Corporation (AFDC) was established. In 1975 the AFDC was re-established with broader powers to become the Australian Film Commission (AFC), administering government funds to assist the development of both feature and non-feature films and film-related organisations. Between 1972 and 1978, state-funded government film agencies were also established in every state (except Tasmania, which only recently established a film office), providing a larger base for both finance and production. In addition to the existing Swinburne Film and Television School (now Victorian College of the Arts School of Film and Television) in Melbourne, the Australian Film and Television School was established in Sydney in 1973, and was later to include radio training and be renamed the Australian Film Television and Radio School (AFTRS) in 1984.

Consistent with Australians' desire to see themselves on screen, the industry achieved immediate success with a series of 'ocker' comedies which included *Stork* (Tim Burstall, 1971), *The Adventures of Barry McKenzie* (Bruce Beresford, 1972) and *Alvin Purple* (Tim Burstall, 1973). Two films written by David Williamson, *Peterson* (Tim Burstall, 1974) and *Don's Party* (Bruce Beresford, 1976), offered further explorations of these themes.

Supported by many critics and commentators, Australian filmmakers moved on to examine contemporary Australian culture with a series of more sophisticated 'period' films. This cycle included such highly acclaimed films as *Picnic at Hanging Rock* (Peter Weir, 1975), *The Devil's Playground* (Fred Schepisi, 1976), *The Getting of Wisdom* (Bruce Beresford, 1977), *My Brilliant Career* (Gillian Armstrong, 1979) and *'Breaker' Morant* (Bruce Beresford, 1980).

Although one of the factors that fuelled the renaissance of the film industry was the importance of Australians telling their own stories and seeing themselves on screen, it took some time and active government support before films from a wider range of Australians began to appear. The setting up of the AFC Women's Film Fund and other schemes such as those organised by AFTRS enabled women to gain greater access.

In 1981 the Australian Government provided further assistance to the film industry through a tax incentive scheme commonly known as 10BA (Division 10BA of the *Income Tax Assessment Act*). The scheme,

designed to attract greater private investment in film and certain types of television programs, allowed investors to claim a \$150 deduction for every \$100 spent on eligible production costs. In addition, a further 50 per cent tax concession was offered on any profit up to the amount invested. Under these concessions producers financed more than 900 projects in eight years, leading to a boom in film production which saw a virtual cottage industry grow into a production industry employing some 6,000 full-time workers at its peak.

In this period Australian filmmakers also became involved in the production of quality television programs. The success in Australia and overseas of the mini-series *A Town Like Alice* (David Stevens, 1980) saw the beginning of high levels of production for television. Producers financed an average of 31 feature films per year between 1980–81 and 1987–88. During the same period, an average of 18 telemovies and 16 mini-series were produced each year. Using 10BA tax concessions, a total of 521 documentaries were also financed.

Included among the high-quality mini-series produced in the 1980s were *The Shiralee*, *Anzacs*, *Bodyline*, *The Dunera Boys*, *All the Rivers Run*, *Bangkok Hilton*, *Waterfront* and *The Dismissal*.

While some filmmakers were moving to television, some moved the other way. Coming from television backgrounds, Paul Hogan, John Cornell and Peter Faiman achieved spectacular results with their feature film *Crocodile Dundee* (Peter Faiman, 1986). *Crocodile Dundee* remains the highest grossing domestic film ever released in Australia (\$47.7m). In 1986, *Crocodile Dundee* was the highest grossing film in the world. According to the *Guinness Book of Movie Facts and Feats*, this is the only time the highest grossing film of the year worldwide has not been an American film.

From the 1970s to now

The AFC and the state film agencies were key players in the film industry in the 1970s, investing in 90 per cent of the films made and contributing 60 per cent of the funds. With the advent of 10BA tax concessions, their role changed as the finance raised under 10BA between 1980 and 1988 dwarfed the funds available through the agencies. But demand for investments in 'non-deductibles' (the component of budgets ineligible for 10BA deductions) meant their participation was often critical to a film going ahead.

As noted, initially 10BA allowed people to claim a 150 per cent deduction for any money they invested and to pay tax on only half of any income earned from the investment. Concern about the cost to government of 10BA led to a review of arrangements and the level of deductions and income exemptions was progressively reduced to 100 per cent. Division 10BA was closed to new applicants in July 2007 with the introduction of the new Producer Offset.

In 1988 the Australian Film Finance Corporation (the Film Finance Corporation Australia or FFC, now Screen Australia) was established as the Australian Government's principal mechanism for financing Australian features, mini-series, telemovies and documentaries, and Division 10BA was reduced to provide a 100 per cent deduction for eligible production expenses.

The FFC increased the value of its annual budget by co-investing with the market, requiring all feature films, television dramas and documentaries to secure minimum distribution advances or pre-sales before it invested. The recent domestic box office successes *Unfinished Sky* (Peter Duncan, 2008), *Razzle Dazzle* (Darren Aston, 2007), *Boytown* (Kevin Carlin, 2006), and *Kokoda* (Alister Grierson, 2006) were financed in this way, along with well-known predecessors *Strictly Ballroom* (Baz Luhrmann, 1992), *Muriel's Wedding* (PJ Hogan, 1994), *Shine* (Scott Hicks, 1995) and *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, 1994).

In 2004 the FFC introduced the feature film evaluation system, in response to the increasing changes in global film finance, which has made reliance on market triggers less effective in recent years. The new system looks at creative merit and the potential of a feature film project to reach target audiences. Market co-finance is still considered as part of the project evaluation. While the FFC's traditional Market Attachment door is still open, the addition of a Project Evaluation door will create the greatest potential for the success of the local film industry in the future. Projects financed through the Evaluation door include *The Black Balloon* (Elissa Down, 2008), *Children of the Silk Road* (Roger Spottiswoode, 2008), *Romulus, My Father* (Richard Roxburgh, 2007), *Clubland* (Cherie Nowlan, 2007) and *The Home Song Stories* (Tony Ayers, 2007).

In November 1997, to attract broader support for the industry, the Government tested a new way of investing in Australian film – the Film Licensed Investment Company Scheme or FLICs pilot scheme, which ran for the 1998–1999 and 1999–2000 financial years, and was extended to 2006–2007 and 2007–2008. In April 2007,

the Government announced the introduction of a new Australian Screen Production Incentive, following the completion of its Review of Australian Government Film Funding Support. The incentive, introduced in July 2007, includes a new Producer Offset (replacing the 10BA and 10B schemes), an enhanced Location Offset (replacing the refundable film tax offset) and an additional Post, Digital and Visual (PDV) Offset. For more information, see **Financial considerations for production in Australia** on page 14.

Over the five years 2002/03 to 2006/07, Australia produced an average of 23 local features worth \$125 million in budget expenditure per year, and two co-production features worth \$16 million. Foreign features shot in Australia averaged six, with total budget expenditure allocated to Australia of \$159 million per year. An average of 623 hours of local and co-produced TV drama were produced per year – 467 hours of series/serials, 23 hours of mini-series, 10 hours of telemovies and 122 hours of children's drama.

In Australia, all production companies operating outside the television networks are described as independent production companies. The leading companies do not dominate the industry on anything like the scale of the US majors. Australian companies raise funding with outside investors on a project by project basis and, similarly, production crew are engaged on a project by project basis.

According to the Australian Bureau of Statistics, at the end of June 2003 there were 2,174 businesses in the film and video production industry. Industry value added for the film and video production industry was \$607 million. New South Wales accounted for 50 per cent of total employment and 58 per cent of total industry income, Victoria 39 per cent of employment and 24 per cent of income, and Queensland 7 per cent of employment and 15 per cent of income. (See www.afc.gov.au/gtp/mpallxstate.html)

Several measures have been undertaken in recent times to facilitate Indigenous access to film and television production. Up until the early 1990s Australian Aborigines were the only Indigenous people in the world to own a commercial television licence, Imparja-TV, and the Australian Broadcasting Corporation (ABC), Australia's national broadcaster, established an Indigenous Programs Unit.

The AFC added an Indigenous branch to its corporate structure in 1993 and established the Indigenous Drama Initiative, which produced the highly successful and critically acclaimed six x 10-minute short drama anthologies 'From Sand to Celluloid' and 'Shifting Sands'. Through these measures an increasing number of Indigenous filmmakers such as Rachel Perkins, Tracey Moffatt, Richard Frankland, Rima Tamou, Sally Riley, Darlene Johnson and Ivan Sen were able to produce films from their own cultural perspectives.

In 2005, the Australian Government announced \$48.5 million in funding for the establishment of the National Indigenous Television (NITV) service. In 2007 NITV established its head office in Alice Springs and its production office in Sydney, with a total staff of 20 people and commenced broadcasting on Friday 13 July 2007 during NAIDOC week.

Another aspect of the Australian film and television industry is the growing recognition of Australia as a desirable place for foreign producers to shoot and post-produce their films. A world-class infrastructure supports big-budget films such as *Superman Returns*, *Ghost Rider* and *Charlotte's Web*. The high quality of Australian crews, technicians, actors and facilities also accounts for the recent increase in the number of foreign films and amount of foreign television shot in Australia. Warner Roadshow Studios in Queensland and Fox Studios in Sydney facilitate the majority of foreign production. Central City Studios at the Docklands in Melbourne is also attracting local and international productions such as Alex Proyas' *Knowing*, Spike Jonze's *Where the Wild Things Are* and the Tom Hanks/Steven Spielberg collaboration *The Pacific*.

In addition to the studio facilities, the Australian Government's introduction of tax incentives has also been key in attracting big-budget productions to Australia. High-profile international titles that brought some of their post, digital and visual (PDV) work to Australia during 2005/06 and 2006/07 included the two Harry Potter films (*The Goblet of Fire* and *The Order of the Phoenix* (UK/US)), *Elizabeth: The Golden Age* (UK), *Blood Diamond* (US), Oliver Stone's *World Trade Center* (US), Chen Kaige's *The Promise* (China), Zhang Yimou's *Riding Alone for Thousands of Miles* (China/Hong Kong/Japan), the zombie horror film *28 Weeks Later* (UK/US), Scott Hicks' *No Reservations* (US), and the Fantastic Four sequel, *Rise of the Silver Surfer* (US).

Overseas recognition has also led to many of Australia's most respected filmmakers becoming part of the 'international film community' that moves in and out of the US and UK.

By the mid-1990s, a quarter of a century after the film industry revival, Australian films and filmmakers had found success with audiences and critics, both locally and internationally. As many of Australia's talented filmmakers establish international reputations and careers, new and talented first-time feature directors continue to emerge. A number of recent successes have been directed by first-time feature directors: Clayton Jacobson (*Kenny*), Sarah Watt (*Look Both Ways*), Alister Grierson (*Kokoda*), Anna Reeves (*The Oyster Farmer*) and Cate Shortland (*Somersault*).

AWARDS

The consistent development of the local industry by film agencies and successive federal and state governments has consolidated Australia as a nation of filmmakers and actors equal to any in the world. Australia has a history of performing well on the international festival scene, winning awards at many high-profile awards ceremonies such as the Cannes Film Festival, the Academy Awards and the Venice Film Festival.

Academy Awards

The first awards ceremony of the Academy of Motion Picture Arts and Sciences was held in 1929, and the first Australian film to receive both a nomination and an award was *Kokoda Front Line* (Damien Parer), which won Best Documentary in 1942. Over the past 60 years Australians and Australian films have continued to receive recognition from the Academy, the highlight being in 1993 when *The Piano* received eight nominations and three awards (for Best Original Screenplay, Best Actress and Best Supporting Actress).

In the last 10 years the following Australians and Australian films have won Academy Awards (Australian films and people understood to be Australian or Australian residents highlighted in **bold**). The asterisk (*) represents year of the film's release rather than the year of the awards ceremony:

- 1997 **Jim Frazier**, for the concept, and Iain Neil and Rick Gelbard for the design and development, of the Panavision/Frazier Lens system for motion picture photography (Technical or Scientific Academy Award)
- 1998 **Gary Tregaskis**, for primary design, Dominique Boisevert, Phillip Panzini, Andre LeBlanc for the development and implementation, of the Flame and Inferno software (Technical or Scientific Academy Award)
- 1999 John Gaeta, Janek Sirrs, **Steve Courtley** and Jon Thum, Best Achievement in Visual Effects: *The Matrix*
- 1999 John Reitz, Gregg Rudloff, David Campbell and **David Lee**, Best Achievement in Sound: *The Matrix*
- 2000 **Russell Crowe**, Best Actor: *Gladiator*
- 2000 **Fairlight**, for the design and development of the DaD digital audio dubber, specifically designed for the motion picture industry (Technical or Scientific Academy Award)
- 2001 **Andrew Lesnie**, Best Achievement in Cinematography: *The Lord of the Rings: The Fellowship of the Ring*
- 2001 **Catherine Martin** (art direction) and Brigitte Broch (set decoration), Best Achievement in Art Direction: *Moulin Rouge*
- 2001 **Catherine Martin** and **Angus Strathie**, Best Achievement in Costume Design: *Moulin Rouge*
- 2002 **Nicole Kidman**, Best Performance by an Actress in a leading role: *The Hours*
- 2003 **Adam Elliot**, Best Short Film (Animated): *Harvie Krumpet*
- 2003 **Russell Boyd**, Best Achievement in Cinematography: *Master and Commander: The Far Side of the World*
- 2004 **Cate Blanchett**, Best Actress in a Supporting Role: *The Aviator*
- 2005 **Dion Beebe**, Achievement in Cinematography: *Memoirs of a Geisha*
- 2006 **George Miller**, Best Animated Feature Film of the year: *Happy Feet*
- 2007 Alex Gibney and **Eva Orner**, Best Documentary Feature: *Taxi to the Dark Side*

Academy Awards and nominations won by Australians or for work on Australian films since 1942 are listed at: www.afc.gov.au/filmsandawards/academy.aspx

Cannes Film Festival

The first Cannes Film Festival was held in 1946. The first Australian feature film selected for screening was *Jedda* in 1955, and for 28 of the past 30 years we have had at least one film at the festival. Ten films were selected in 1986. Three Australians have served as Jury Members: Judy Davis in 1993; George Miller in 1988 and 1999; and Toni Collette in 2007.

In 2008, two short films were selected to screen: *My Rabbit Hoppy* (Anthony Lucas), and *Jerrycan* (Julius Avery) which won the Palme d'Or for Best Short Film.

In the last 10 years the following Australians and Australian films have won awards at the Cannes Film Festival:

1996 *Love Serenade*, Camera d'Or [Shirley Barrett]

2000 Christopher Doyle, Technical Prize (shared) for *In the Mood for Love*

2003 *Cracker Bag*, Palme d'Or for Best Short Film [Glendyn Ivin]

2006 *Ten Canoes*, Prix Special du Jury Un Certain Regard [Rolf de Heer]

2007 David Stratton, Cannes Festival Medal. Critics award received for long-standing support of the Cannes Film Festival as part of its 60th Anniversary celebrations.

2008 *Jerrycan*, Palme d'Or for Best Short Film [Julius Avery]

A full list of award-winning Australians and Australian films at Cannes since 1940 can be found at www.afc.gov.au/filmsandawards/cannes.aspx

Venice International Film Festival

Venice Film Festival, the oldest film festival in the world, was first held in 1932. The first Australian film selected for screening was *The Flying Doctor* in 1937, which won the Segnalazione, and we have had at least one film at the festival in the past 22 years (with the exception of 2003). *The Tale of Ruby Rose* received four awards in 1987. It was written and directed by Roger Scholes and set in the remote highlands of Tasmania. Since 1993 three Australian shorts have been awarded the Silver Lion.

Award-winning Australians and Australian films at Venice:

1937 *The Flying Doctor*, Segnalazione [Miles Mander]

1954 *Back of Beyond*, Grand Prix [John Heyer]

1960 *The Prize*, Osella di Bronzo, TV Movies for Young People 8–12 years [Tim Burstall]

1987 *The Tale of Ruby Rose*, Critics' Prize for Film Direction, Melita Jurisic for the Elvira Notari Prize and the Francesco Pasietti Prize for Best Actress, Paul Schutze for Best Original Music [Roger Scholes]

1993 *Bad Boy Bubby*, Jury Prize [Rolf de Heer]

1993 *Just Desserts*, Silver Lion [Monica Pellizzari]

1994 *That Eye, the Sky*, FIPRESCI International Critics' Award [John Ruane]

1995 *Small Treasures*, Silver Lion [Sarah Watt]

1996 *Fistful of Flies*, Elvira Notari Prize [Monica Pellizzari]

1999 *Se-Tong*, Special Mention [Heng Tang]

2000 *A Telephone Call for Genevieve Snow*, Silver Lion [Peter Long]

2000 *The Goddess of 1967*, Coppa Volpi Award for Best Actress (Rose Byrne) [Clara Law]

For more information please see www.afc.gov.au/filmsandawards/venice.aspx

The L’Oreal Paris AFI (Australian Film Institute) Awards

Established in 1958, the AFI is one of Australia’s leading film and television industry bodies. Based in Melbourne, the AFI is a national non-profit organisation. The AFI’s primary objective is to foster engagement between the Australian film and television industry and the general public. The AFI is responsible for producing Australia’s premier film and television awards – the annual AFI Awards.

The AFI is a membership-based organisation offering many benefits to those with an interest in film. Oscar® and AFI Award winner Cate Blanchett is the ambassador of the AFI. Dr George Miller, three-time Oscar® nominee and winner of eight AFI Awards, is the AFI’s patron. The AFI administers the judging, promotion and presentation of these awards.

A listing of AFI categories and nominations can be found on the AFI website at www.afi.org.au. For further information call the AFI on (03) 9696 1844 or email info@afi.org.au

MAKING A FILM OR TV PROGRAM IN AUSTRALIA

This section provides an overview of the industry organisations and information sources that are useful if you are making a film or television project in Australia. Two invaluable resources are the key industry directories, *Encore Directory* (www.encoremagazine.com.au) and *The Production Book* (www.productionbook.com.au). These resources provide a great starting point as they include contacts for organisations, crew, equipment, production and post-production services, legal and financial contacts. Additionally, many of the state film agencies publish directories of services, crews and facilities available in each state. Guilds and associations also publish specialist directories (see **National directories** on page 27).

Federal film agencies

The Australian Government directly assists the Australian film and television industry by providing financial support to a number of film and television funding agencies and related organisations. As part of the 2007/08 Budget on 8 May 2007, the Federal Government announced new incentives for the production and creation of a new agency, Screen Australia – a merger of the Australian Film Commission, the Film Finance Corporation Australia and Film Australia, which took place in July 2008.

The federal agencies include:

Australian Children’s Television Foundation (ACTF)

The ACTF is a national non-profit organisation encouraging the development, production and dissemination of television programs, films and other audiovisual media for children, and the promotion of these programs in the community.

Ph: (03) 9419 8800
Fax: (03) 9419 0660
Email: info@actf.com.au
Web: www.actf.com.au

Australian Film Television And Radio School (AFTRS)

The AFTRS is the national centre for professional education and advanced training in film, broadcasting and interactive media for Australian citizens and permanent residents. A variety of full-time courses (mostly at postgraduate level) are conducted in Sydney and hundreds of short courses are conducted nationwide each year. AFTRS also offers online courses.

Ph: (02) 9805 6611
Toll free: 1300 131 461
Fax: (02) 9887 1030
Email: infonsw@aftrs.edu.au
Web: www.aftrs.edu.au

Screen Australia

Screen Australia is a newly established Australian Government agency operating under the *Screen Australia Act 2008* (Department of the Environment, Water, Heritage and the Arts). Screen Australia commenced operation on 1 July 2008, bringing together the functions of the Film Finance Corporation Australia (FFC) and Film Australia Limited, as well as most of the functions of the Australian Film Commission (AFC).

Screen Australia aims to be a strong centralised funding body, encouraging greater private investment in Australian film and television and building on the enormous contribution the industry already makes to the Australian economy.

Screen Australia's goal is to develop, produce, promote, distribute and provide access to diverse Australian programs, and support the development of the Australian screen production industry, so that Australian screen content is accessible nationally and internationally.

Screen Australia also administers the Australian Government's Producer Offset incentive and Australia's Official Co-production Program.

Toll free (available nationally):
1800 213 099 (Sydney head office)
1800 213 681 (Melbourne office)
Email: info@screenaustralia.gov.au
Web: www.screenaustralia.gov.au

International co-productions

The Australian Government has entered into official co-production arrangements with the United Kingdom and Northern Ireland, Canada, Italy, Ireland, Israel and Germany (through treaties) and France and New Zealand (through Memoranda of Understanding or MOUs). Co-production agreements with China and Singapore were signed in 2007.

The effect of these arrangements is that a film or television program approved as an official co-production is regarded as a national production of each co-producing country, and is therefore eligible to apply for any benefits or programs of assistance available in both countries. In Australia official co-productions are eligible to apply for investment from Screen Australia, and the new Producer Offset, introduced in July 2007. (See **Financial considerations for production in Australia** on page 14.)

Official co-productions can also qualify as local content for the purposes of Australian television broadcast quotas.

The International Co-production Program was established to:

- facilitate cultural and creative exchange between the co-production countries
- allow the co-production countries to share the risk and cost of productions
- increase the output of high-quality productions.

An official international co-production must be made under the terms of one of the arrangements in place between Australia and the co-producing countries. There must be a producer from each of the countries and a balance between the Australian financial contribution to the project and the Australian creative participation, which is typically a minimum of 20 or 30 per cent determined by:

- a points system for key cast and crew
- an equivalent percentage of other cast and crew
- an equivalent percentage in the amount of money spent in Australia or on Australian elements within the production budget.

The co-production program is administered by Screen Australia, who can provide detailed guidelines on how to apply for co-production status:

Production Offset & Co-production
Screen Australia
Level 4, 150 William Street
Woolloomooloo NSW 2011
Ph: (02) 8113 5800
Toll free: 1800 213 099
Fax: (02) 9357 3737
Email: info@screenaustralia.gov.au
Web: www.afc.gov.au/filminginaustralia/copros/fiapage_2.aspx

Export assistance

Austrade

The Australian Trade Commission (Austrade) is the Australian Government agency that helps Australian companies win overseas business for their products and services by reducing the time, cost and risk involved in selecting, entering and developing international markets. Austrade is represented in 117 locations in 58 countries, including an extensive network throughout Australia. Austrade offers practical advice, market intelligence and ongoing support, including financial assistance through the Export Market Development Grants (EMDG) scheme. EMDG reimburses up to 50 per cent of expenses incurred on eligible export promotional activities, less the first \$15,000. Audiovisual businesses who have received EMDG support in the past include the visual effects company Animal Logic.

Ph: 13 28 78
Web: www.austrade.gov.au

See the cultural trade section of Screen Australia's *Get the Picture*:
www.afc.gov.au/gtp/atradecultural.html

Location services

In Australia, location services are offered by Ausfilm and the state film agencies (see page 11). Freelance location searchers can also be contracted and are listed in the *Encore Directory* (www.encoremagazine.com.au), *The Production Book* (www.productionbook.com.au) and the industry links section of the Screen Australia website (www.afc.gov.au/industrylinks).

Ausfilm

Ausfilm markets Australia internationally as the world's best destination for screen production and digital/post-production, as well as providing advice to overseas clients on all aspects of working in film in Australia, including incentives, facilities, crew, locations and government regulation. Ausfilm is a screen industry-government partnership, comprising some 40 private sector companies, all of Australia's state and territory film agencies, and the Federal Government through the Department of Communications, Information Technology and the Arts. A number of fact sheets regarding filming in Australia are available to download from the website: www.ausfilm.com.au/childsplay/cgi-bin/show_page.pl/2/247

Ausfilm Sydney Office
Ph : (02) 9383 4192
Fax: (02) 9383 4190
Email: info@ausfilm.com.au
Web: www.ausfilm.com.au

Ausfilm LA Office
Ph: +1 310 229 4833
Fax: +1 310 277 2258

State government film agencies

State governments encourage local production and a local film culture through the state film agencies. These agencies provide development and production assistance to projects originating from or intending to have some production or post-production contact with the agency's particular state. While most of the financial incentives are only available to Australian projects, many of the state film agencies have schemes

to assist foreign filmmakers whose projects meet certain criteria. All state film agencies welcome enquiries from filmmakers planning to film in Australia and offer:

- assistance with location liaison
- advice on local production and post-production facilities and services
- guides to filming in their state.

For more information please contact the state film agencies below for copies of their guides/directories.

Film Victoria

Film Victoria is a government agency that provides leadership and assistance for film, television and digital media production in Victoria. The agency develops and invests in both projects and people, and promotes Victoria as a centre for production nationally and internationally. Film Victoria provides filmmakers with assistance and information on locations, permits, immigration, customs, taxation, unions, studios and facilities. Two incentive funds are available to encourage film and television producers to bring their projects to Victoria. Film Victoria offers a range of programs to assist filmmakers with content creation, production investment and professional development. It also supports cross-platform development between the traditional and new sectors in niche markets such as animation and game innovation. Details and guidelines for all programs and incentives can be found on the website.

Ph: (03) 9660 3200

Fax: (03) 9660 3201

Email: contact@film.vic.gov.au

Web: www.film.vic.gov.au

New South Wales Film And Television Office (FTO)

The FTO offers support for project development, production finance and industry and audience activities in New South Wales. Established and emerging talent is actively supported through initiatives such as the Aurora Script Workshops, Young Filmmakers Fund, Digital Visual FX Traineeship Scheme and the New Feature Film Writers Scheme. Industry and Audience Development grants encourage a sustainable industry, professional development and promote public interest in screen content as an art form and medium of communication. A Regional Filming Fund exists to support filming outside the Sydney metropolitan region. The FTO also provides a wide range of services to local and international filmmakers on all facets of production, including an extensive location resource library, information on immigration, cast and crew, facilities, equipment and industrial conditions. New South Wales offers payroll tax rebates for certain productions and post-production via the Film and Television Industry Attraction Fund.

Ph: (02) 9264 6400

Fax: (02) 9264 4388

Email: fto@fto.nsw.gov.au

Web: www.fto.nsw.gov.au

Northern Territory Film Office (NTFO)

Established in 2003, the NTFO is the newest state film agency. It aims to support and develop the film, television and digital media industries in the Territory, and provide advice to the Northern Territory Government. The key role of the office is to support the local film industry, attract production to the Territory and celebrate an active screen culture. The NTFO currently offers support to the Territory through annual grants programs and also offers expert advice on locations, policy, industry contacts and production matters. It can also help with a range of support and research services including assistance on cultural protocols, levels of access and logistics. The NTFO works closely with, and offers advice and assistance to, state and federal film agencies wishing to support production activity in the NT.

Ph: (08) 8951 1162

Fax: (08) 8951 1165

Email: filmoffice@nt.gov.au

Web: www.filmoffice.nt.gov.au

Pacific Film And Television Commission (PFTC)

The Queensland Government's PFTC helps local filmmakers get their ideas on screen, attracts production to Queensland, and celebrates an active screen culture across the state. The PFTC helps filmmakers create, market, develop, finance and produce their ideas for the screen through 15 permanent schemes of assistance. These schemes are tailored to benefit filmmakers at all levels from short form funding for emerging filmmakers to investment in a viable slate of projects for experienced practitioners. Globally, the

PFTC markets Queensland's stunning locations, talented crew, world-class facilities and the government's financial incentives to attract producers and production companies to Queensland. To build a vibrant screen culture, the PFTC offers a range of events and programs throughout the year. The PFTC stages the annual Brisbane International Film Festival (BIFF) and hosts the annual Warner Roadshow Studios Queensland New Filmmakers Awards.

Ph: (07) 3224 4114
Fax: (07) 3224 6717
Email: pftc@pftc.com.au
Web: www.pftc.com.au

Screen Tasmania

Screen Tasmania aims to foster, develop and support screen-based industries within Tasmania, as well as attract interstate and international productions and participation. The agency administers funds for creative content, development and production of film, television and multimedia by implementing specific programs, promoting these programs to the industry, and guiding applicants in their submission preparation.

Ph: (03) 6233 6995
Fax: (03) 6233 5610
Email: info@screen.tas.gov.au
Web: www.screen.tas.gov.au

ScreenACT

ScreenACT is the Australian Capital Territory (ACT) Office of Film, Television and Digital Media. ScreenACT aims to advance the capability and professionalism of these industry sectors in Canberra and the surrounding region, and promote the ACT as a filming location. The agency liaises with organisations and persons of interest to the industry sectors. (Note that at the time of printing, the organisation was undergoing a process of review and tender.)

Email: screenact@act.gov.au
Web: www.screenact.act.gov.au

ScreenWest

ScreenWest aims to advance Western Australia as a competitive, creative and culturally diverse centre for screen production. ScreenWest's funding program provides financial and advisory assistance for projects and activities, with priority given to long-form television dramas, low-budget feature films, documentaries and animation. A location service provides information on filming locally and offers assistance to selected projects and producers to scout for locations in Western Australia. ScreenWest's website provides a wealth of information for companies wishing to film in Western Australia.

Ph: (08) 9224 7340
Fax: (08) 9224 7341
Email: info@screenwest.com.au
Web: www.screenwest.com.au

South Australian Film Corporation (SAFC)

The core functions of the SAFC are: to foster the creation and delivery of critically acclaimed and commercially successful ideas, moving images and sound for any viewing medium; to support the SA screen industry in a dynamic and responsive manner; and to optimise opportunities for production and post-production. The SAFC core activities include: screen practitioner development and support; script and project development; production investment funding, cashflow loans and incentives; operation of production and post-production facilities; marketing of SA as a viable shooting location; and the expertise of South Australian facilities and crew to both domestic and international markets. This includes offering a locations service and production liaison for projects looking to shoot in SA.

Ph: (08) 8348 9300
Fax: (08) 8347 0385
Email: safilm@safilm.com.au
Web: www.safilm.com.au

FINANCIAL CONSIDERATIONS FOR PRODUCTION IN AUSTRALIA

The following information regarding financial considerations has been provided as a general guide by Money Penny Services.

Federal tax incentives

As well as providing direct support for the industry, the Australian Government offers a range of incentives to encourage film and television production. On 8 May 2007, the Government announced the introduction of the Producer Offset to replace the Division 10B, 10BA and FLIC programs formerly used to encourage private investment into the industry. As part of the structural reform, the 12.5 per cent Refundable Tax Offset incentive designed to encourage offshore productions to undertake filming and post-production activity in Australia has also been enhanced (Location and PDV Offsets). The concessional status for investment in productions holding a valid 10BA certificate will continue to be available until 30 June 2009.

Producer Offset

“Qualifying Australian” productions have been eligible for the Producer Offset since 1 July 2007.

The tests used to certify a project as “Qualifying Australian” will be based on those currently used for determining 10BA eligibility, except that the sources of financing and ownership of the copyright will no longer be a specific factor used in its assessment.

Official co-productions will automatically be considered “Qualifying Australian” productions.

For any projects that are not eligible to be certified as “Qualifying Australian”, please refer to the Location and PDV Offsets below.

The Producer Offset is calculated as either 40 per cent (live action and animated feature films and documentaries intended for theatrical release) or 20 per cent (for all other formats listed below) of a production’s Qualifying Australian Production Expenditure (QAPE), which is defined as production expenditure reasonably attributable to goods, services and property provided/used in Australia.

In order for a production to qualify for the rebate, it must meet certain QAPE thresholds depending on its format as per the following table:

Format	Minimum Levels of QAPE (per hour levels on average)	Offset % of QAPE
Feature Films & Documentaries (theatrical release)	\$1 million	40%
Mini-series & Telemovies	\$1 million & \$800,000 per hour	20%
Long Form TV series (2-65 episodes)	\$1 million & \$500,000 per hour	20%
Documentaries (non-theatrical, includes series)	\$250,000 per hour	20%
Short Form Animation (minimum 15 minutes)	\$250,000 & \$500,000 per hour	20%

There are some specific exclusions from the definition of QAPE:

1. Expenditure incurred before 1 July 2007
2. Financing expenditure
3. Above the line expenditure in excess of 20 per cent of the total budget
4. Entertainment expenditure
5. Development expenditure incurred outside Australia
6. Copyright acquisition from non-Australia residents or citizens
7. General business overheads incurred by a foreign entity
8. Publicity and promotion expenditure unless incurred before the completion of the production
9. Fee deferments/participations contingent on the financial performance of the production
10. Marketing expenditure

The above list of exclusions may not be exhaustive – please consult specialist advisors in this regard.

The application for the offset must be made by an Australian resident company, or a foreign entity with a permanent establishment in Australia and an Australian Business Number (ABN). On completion of the production the applicant must apply for certification from Screen Australia. The certification is then submitted with the entity’s tax return in the year that the film is completed. The Offset is applied against

the taxable income of the applicant for the year, with any remainder being refunded in cash. A provisional certificate to determine if a project is “Australian” and the estimated levels of QAPE can be obtained upfront from Screen Australia where required.

A company is not entitled to this tax offset if Division 10BA or 10B deductions have been claimed in relation to the project or if a certificate has been issued to the applicant under either the Location or PDV Offsets.

Location Offset (formerly the Refundable Tax Offset)

The 15 per cent Refundable Tax Offset may represent between a 10 per cent and 15 per cent cash subsidy on the total budget of eligible project formats, depending on the extent to which a production shoots and spends money in Australia. The formats eligible for the Location Offset are feature films (including those direct-to-video or DVD), telemovies, mini-series and television series (includes documentaries and reality).

The cash offset is calculated as 15 per cent of a production’s Qualifying Australian Production Expenditure (QAPE), which is defined as production expenditure reasonably attributable to goods, services and property provided/used in Australia.

In order for a production to qualify for the offset, it must spend at least AU\$15 million (approx US\$12 million) on QAPE. Further to this minimum requirement there are two categories of eligibility:

- If the value of QAPE is between AU\$15 million to AU\$50 million, this will be required to represent a minimum of 70 per cent of the total production expenditure to qualify.
- If the value of QAPE is greater than AU\$50 million, the production will qualify regardless of the percentage it represents against total production expenditure.

The definition of total production expenditure provides the base against which the 70 per cent activity test will be assessed, where QAPE is between AU\$15 million and AU\$50 million. There are a number of costs that are excluded from the total budget for the purposes of calculating this activity test:

1. Financing
2. Development
3. Copyright acquisition
4. General business overheads
5. Publicity and promotion
6. Fee deferments

Each of these items is further defined in the legislation, but if any of items 2–5 are incurred in Australia the costs may be factored back into the total production costs. The production may also nominate one person whose remuneration is to be disregarded if it advantages the percentage calculation.

The application for the offset must be made by an Australian resident company, or a foreign entity with a permanent establishment in Australia and an Australian Business Number (ABN). On completion of the production (or in the case of projects with greater than AU\$50m QAPE, on completion of the Australian activity) the applicant must apply for final certification from the Department of the Environment, Water, Heritage and the Arts. The certification is then submitted with the entity’s tax return in the year that the film is completed. The offset is applied against the taxable income of the applicant for the year, with any remainder being refunded in cash. A provisional certificate can be obtained upfront from the Department of the Environment, Water, Heritage and the Arts where required to determine the estimate level of QAPE.

A company is not entitled to this offset if Division 10BA or 10B deductions have been claimed in relation to the production or if a certificate has been issued to the applicant under either the PDV or Producer Offsets.

Post, Digital & VFX (PDV) Offset

As of 8 May 2007, Australia introduced an alternative, but mutually exclusive 15 per cent PDV Offset for eligible productions that commenced principal photography after this date, to encourage the use of Australia’s post, digital and visual effects production sector.

The PDV Offset operates very similar to the Location Offset and is also calculated as 15 per cent of a production’s Qualifying Australian Production Expenditure (QAPE). Eligible PDV expenditure under this offset is defined as production expenditure reasonably attributable to goods, services and property provided/used in Australia on such tasks as visual effects, audio and visual editing and mixing, orchestration, green-screen photography, 3D animation etc.

In order for a production to qualify for this offset, it must spend at least AU\$5 million (approx US\$4 million) on qualifying PDV production spend in Australia. This offset applies whether or not the production is shot in Australia, ie there is no additional 70 per cent test or other minimum spend thresholds to pass.

The application for the offset must be made by an Australian resident company, or a foreign entity with a permanent establishment in Australia and an Australian Business Number (ABN). On completion of the Australian PDV activity, the applicant must apply for final certification from the Department of the Environment, Water, Heritage and the Arts. The certification is then submitted with the entity's tax return in the year that the film is completed. The offset is applied against the taxable income of the applicant for the year, with any remainder being refunded in cash. A provisional certificate can be obtained upfront from the Department of the Environment, Water, Heritage and the Arts where required to determine the estimated level of QAPE.

A company is not entitled to this offset if Division 10BA or 10B deductions have been claimed in relation to the production or if a certificate has been issued to the applicant under either the Location or Producer Offsets.

Division 10B, 10BA and FLICS

The Producer Offset replaces the 10BA, 10B and FLIC schemes, which were found to have limited effectiveness under recent government reviews.

No further FLIC licenses will be issued or new applications for provisional certification for Division 10BA or for certification for Division 10B will be accepted now that the legislation giving effect to the new Producer and Location Offsets has received Royal Assent.

The concessional status for investment in productions holding a valid 10BA certificate will continue to be available until 30 June 2009.

For more information on film tax incentives please contact:

Department of the Environment, Water, Heritage and the Arts

Film and Creative Industries

GPO Box 787

Canberra City ACT 2601

Ph: (02) 6275 9655

Fax: (02) 6275 9695

Email: film.info@environment.gov.au

Web: www.arts.gov.au/film

State-based incentives and rebates

Many states offer support and financial assistance in addition to the various federal rebates and incentives. The assistance comes in the form of payroll tax rebates or exemptions, cast and crew wage rebates, location attraction cash grants and the provision of free or subsidised public service resources. The range of assistance and qualification criteria varies from state to state and more complete details on the incentives can be obtained from each of the state film offices (see **State government film agencies** on page 11).

Taxes and other obligations in Australia

Goods And Services Tax (GST)

The Goods and Services Tax (GST) is a 10 per cent tax on most goods, services and rights connected with Australia. Much like VAT (Value Added Tax), it is designed as a tax on the private end user or consumer and not as a tax to be imposed on businesses.

An entity can register and claim back the GST paid on the acquisitions it makes in connection with business activities. Nearly all the costs incurred by a film production will have a GST component (wages and salaries of employees do not attract the GST).

It is recommended that an offshore producer, planning to undertake production activity in Australia, ensures that the appropriate structure is in place to enable the producer to reclaim this tax. Unlike the VAT, monthly claims can be made to minimise the cash flow exposure within the production cycle to virtually nil, as the ATO undertakes to refund net GST paid within 14 days of lodging a Business Activity Statement (BAS).

Generally, if undertaking production in Australia, either one of the following scenarios will ensure that the GST rebate on the production expenses can be refunded:

- The offshore producer engages an established Australian production services/facilitation company, which will incur all the expenses of production and claim back the GST on those expenses.
- The offshore producer establishes its own Australian company through which all production expenses will be incurred, obtains an ABN and registers for GST in order to claim the refunds.

Whichever option is chosen, the funds received by the Australian company from the offshore entity will be considered payment for some combination of services and/or rights. These transactions can be GST free in certain circumstances, but appropriate advice should be sought from experienced practitioners.

It is important that a contract is prepared to cover the transactions that will take place, so that GST does not become a cost for the production, and to define the relationship between the offshore producer and the Australian company.

International Transfer Pricing

If an offshore entity establishes its own Australian subsidiary company to produce the project, regulations require that there is a fee charged for the services and/or rights provided of an equitable market value. This should be contained in the production contract between the two entities. The subsidiary will be taxed at the flat corporate rate of 30 per cent on its taxable income. The Australian company will also usually require at least one Australian resident to be appointed as a company director. Non-residents can also be appointed as directors of the company.

Audit Requirement

If an offshore entity establishes its own subsidiary company there may be a statutory audit requirement. This may be avoided in some circumstances and if recognised sufficiently early in the process, an application can be made to waive the obligation.

Bringing foreign cast and crew to work in Australia

Australia has entered into international taxation agreements with a number of countries around the world that prescribe the appropriate treatment applicable for foreign personnel working in Australia on productions.

Cast Incomes

Income derived by entertainers (ie on-screen performers) for services performed in Australia will be subject to income tax in Australia, regardless of the contracting entity and the length of stay. Under some agreements income tax is paid in Australia only if the value of these services in Australia reaches a certain level (ie US\$10,000 in the agreement with the USA).

Performers engaged through a loan-out corporation will be required to obtain an ABN and have tax withheld at the flat rate of 30 per cent. Non-resident individuals will be taxed at the graduated rates in the table below if they obtain an ABN (if engaged as a contractor) or a Tax File Number (if engaged as an employee). In order to minimise this tax exposure for a production's cast members, it is important to discuss a reasonable bifurcation of the contract at an early stage of the negotiation process, to allocate the appropriate value to the services performed in Australia. However, the impact of bifurcation on QAPE for the purpose of the 15 per cent Location and PDV Offsets and the 40 per cent Producer Offset may need to be considered if applicable. It is also recommended that the actor engage a local tax accountant to lodge their Australian tax return, so local deductions can be optimised and the initial tax withheld reduced and the maximum value for this tax credit utilised in the performer's country of residence.

Crew Incomes

In most of the international agreements, income derived in Australia by foreign off-screen crew employed as independent professional contractors may face no income tax liabilities in Australia, provided they do not have a fixed base or permanent establishment available to them in Australia, and do not spend more than 183 days in Australia in our financial year.

If either of the above conditions are not satisfied, the contractor will be subject to income tax in Australia as described above for cast, ie corporate contractors will have tax withheld at 30 per cent and individual contractors and employees taxed at the graduated rates below provided they register for an Australian Business Number (ABN). Foreign crew engaged as employees of Australian production companies will be

subject to the graduated rates below regardless of the length of stay and will be required to apply for a Tax File Number (TFN).

Non-resident Individual Tax Rates (AU\$) for 2008-09

Taxable income	Tax on this income
\$0 – \$34,000	29c for each \$1
\$34,001 – \$ 80,000	\$9,860 + 30c for each \$1 over \$34,000
\$80,001 – \$180,000	\$23,660 + 40c for each \$1 over \$80,000
\$180,001 and over	\$63,660 + 45c for each \$1 over \$180,000

GST Requirements for Cast And Crew

Cast and crew performing services in Australia as independent professional contractors or via their loan-out corporations may have GST obligations, however it can usually be arranged in their contracts for the Australian production company to take care of these requirements on their behalf.

Employers' responsibilities for Australian employees

In Australia there are responsibilities to withhold tax, pay superannuation (pension contribution), payroll tax and workers' compensation (insurances) on any Australian crew and cast employed by the production. Some of these elements vary by state. It is important to allow for these fringes in your budgets and to fulfill the liabilities when in production. These liabilities are accomplished most easily through an Australian entity, service or payroll company.

IMMIGRATION REQUIREMENTS

To gain entry into Australia it is necessary to meet the requirements of the Department of Immigration and Citizenship (DIAC) and, depending on the purpose of travel, obtain a certificate from the Minister for the Environment, Water, Heritage and the Arts (DEWHA) or consult with the relevant Australian unions.

Temporary entry

Filming In Australia

Once a decision has been made to shoot in Australia, filmmakers and others involved in the entertainment industry (including support personnel and technical staff) will need to obtain either of the following visas:

Entertainment Visa (Subclass 420)

Provides entertainment personnel involved in one or more specific performances or productions in Australia. It seeks to facilitate the community's access to a wide range of overseas cultural events and activities. In doing so, it also seeks to ensure that employment and training opportunities for Australian entertainment personnel result from these activities and employment opportunities for Australian residents are not diminished.

- All applicants must be sponsored by a person (or body) in Australia, unless entry is sought under a country-to-country agreement.
- Union consultation is a requirement of the sponsorship application process for all commercial productions.
- Applicants who intend to take part in a film or television production must have their sponsorship supported by a certificate from the Minister for the Environment, Water, Heritage and the Arts (DEWHA).
- Unless the applicant seeks to enter Australia to perform purely for non-commercial purposes, the applicant is to be employed or engaged in Australia in accordance with the standard wages and conditions provided for under relevant legislation and awards.
- Temporary residents are required to pay taxes on income earned in Australia (see **Financial considerations for production in Australia** on page 14).

Models and Mannequins, formerly covered under Subclass 420 provisions, should use the temporary long stay business (Subclass 457) visa or the short stay business (Subclass 456) visa as appropriate.

All entertainment visa processing is centralised in Sydney. This means that entertainment visa and sponsorship applications must be lodged at the Sydney Entertainment Processing Centre.

Media and Film Staff Visa (Subclass 423)

Provides for television or film crew, including actors, production and support staff and stills photographers, involved in the production of documentary programs or commercials, exclusively for use outside Australia. The onus is on the applicant to satisfy this requirement.

One of the requirements of this visa is that there is no suitable person in Australia who is capable of doing, or available to do, the work envisaged for the applicant. Also the proposed work should not be contrary to the interests of Australia.

- There are no requirements for union consultation and no requirement for a DEWHA certificate.
- The applicants are to be employed or engaged in Australia in accordance with the standard wages and conditions provided for under relevant legislation and awards.
- Sponsorship is not required for applicants staying in Australia for less than three months.
- Applicants who seek to enter Australia temporarily under a country-to-country agreement must meet the requirements of the agreement and produce evidence of support by the relevant authorities.

Professional media staff members posted to Australia by overseas news organisations should use the temporary long stay business (Subclass 457) visa or the short stay business (Subclass 456) visa as appropriate.

ACTORS AND PERFORMERS

In addition to meeting sponsorship requirements, a successful applicant for temporary entry – as a screen performer for a film production or television program – will need a certificate from the Minister for the Environment, Heritage and the Arts indicating that they have satisfied the requirements set out in the *Guidelines on the Entry into Australia of Foreign Actors for the Purpose of Employment in Film/Television Productions*. The guidelines are part of the Australian Government's key cultural objective to ensure that Australian industry personnel are given a fair chance in securing employment in film and television productions shot in Australia, and that Australian voices are heard in Australian productions.

Please note that the following is only a summary and that producers are advised to refer to a copy of the complete guidelines available from DEWHA.

The guidelines divide productions into two categories: government subsidised and non-government subsidised. The forms of film and television programs considered in the guidelines are:

- feature films
- telemovies
- mini-series
- bonafide unofficial co-production series and serials. Other forms will be considered on a case-by-case basis.

Government-subsidised productions are those that have received funding from Australian Government film agencies, state film agencies and Division 10BA tax concessions. In keeping with the Australian Government's objective to safeguard Australian content, rigorous criteria for approving the importing of foreign actors applies to government-subsidised productions. The current Australian content criteria includes:

- the casting of leading and major supporting roles accurately reflects the Australian characters portrayed
- at least 50 per cent of performers in leading roles and 75 per cent of performers in supporting roles are Australian

- where applicable, an Australian actor has been cast to play a 'traditional Australian character'.

If these criteria are satisfied, the use of foreign actors may be considered for productions where a certain percentage of the production's budget is made up by foreign investment.

The key criteria for approving the importing of foreign actors for productions fully-funded offshore, or those without any Australian Government subsidies, are that:

- Australian citizens/residents have had a reasonable opportunity to participate
- the sum of overseas investment must exceed the amount spent in importing foreign actors.

As in the case of government-subsidised productions, certain budget and foreign investment requirements must be met.

In all cases the Australian sponsor must consult with the Media, Entertainment and Arts Alliance (MEAA).

For a copy of the guidelines or more information on these migration requirements, please contact:

Film and Creative Industries

Department of the Environment, Water, Heritage and the Arts

Web: www.arts.gov.au/film/film_foreign_actors_for_film_or_television

To lodge an application please contact:

Assistant Secretary

Film and Creative Industries

Department of the Environment, Water, Heritage and the Arts

Ph: (02) 6274 1111

Web: www.arts.gov.au/film/film_foreign_actors_for_film_or_television

BUSINESS VISITS

A business (short stay) visa or Business Electronic Travel Authority (Business ETA) for three months is the most appropriate option for overseas filmmakers intending to make a brief visit to Australia to explore shooting options, undertake location surveys and hold business discussions. There are three types of business (short stay) visas:

- Subclass 456 visa, issued as a label onto a passport
- Subclass 977 ETA, issued electronically, allows for multiple visits and is valid for one year with a three-month period of stay.
- Subclass 956 ETA, allows for multiple visits to Australia with a three-month period of stay, and valid for the life of the passport.

Both the 456 and the 956 have Visa Application Charges (VAC). Please refer to www.eta.immi.gov.au for the current VAC.

The ETA is available to passport holders from 34 countries and locations, through participating airlines and travel agents overseas when people book their airline tickets, or on the internet at www.eta.immi.gov.au. Information on ETA eligibility is available at www.eta.immi.gov.au. No sponsorship is required for this type of visa, and they can be issued quickly to genuine applicants. Visa applications can be lodged at the Australian Embassy or High Commission in the applicant's country of residence.

Permanent entry

There are also limited circumstances in which foreign producers may be able to move permanently to Australia. Australia encourages business people temporarily in Australia, or who have set up a business in Australia, to live here permanently and producers may be eligible for the Business Skills program. The establishment of a film production company is subject to ordinary commercial law, though care should be taken to include reference to film in the memorandum and articles of association. If all shareholders/directors of a production company are non-resident this may prove a barrier to incorporation.

Australian residency is required for shareholders to receive the taxation advantages of investment in Australian films. The residence of the production company is also an important element in the test of an Australian program, used to determine eligibility for assistance from the Screen Australia. To be eligible to

apply for the refundable film tax offset, a production company must be an Australian resident or have a permanent establishment in Australia and an Australian Business Number.

Comprehensive information about temporary and permanent entry requirements is available from any Australian diplomatic mission and from the Department of Immigration and Citizenship (DIAC).

TELEVISION QUOTAS

Free-to-air television

In 2006 Australia celebrated 50 years of television broadcasting (commencing in 1956). Australian content requirements for broadcasting were introduced in 1961 to promote the role of commercial television in reflecting a sense of Australian identity, character and cultural diversity. The Australian Communications and Media Authority (ACMA) administers the *Australian Content Standard* for commercial television. The standard has two main mechanisms: an overall transmission quota and minimum quotas for specific types of programs.

The current transmission quota sets an overall annual minimum level of Australian programming at 55 per cent between 6am and midnight. There are also specific annual quotas for drama, documentary and children's programs. To obtain guidelines for the operation of this licence condition, or for more information on the *Australian Content Standard*, please contact ACMA.

ACMA (Australian Communications and Media Authority)

Tel: 02 9334 7700

Fax 02 9334 7799

Email: broadcasting@acma.gov.au

Web: www.acma.gov.au

Pay television

Pay TV was launched in Australia in 1995. The three main operators are Austar Communications, Foxtel and Optus Television. Unlike the Australian Content Standard for commercial TV, which is regulated by compulsory standards, Australian content on pay TV is governed by condition of licence. Licensees and channel providers who provide a subscription TV drama service must spend 10 per cent of their total program expenditure on new Australian content and make up any shortfalls in the next financial year. Limited pre-production expenditure on script development is allowed to count towards the requirement; and spending in excess of the 10 per cent is allowed to be carried forward and treated as new expenditure in the following year.

For further information please see the ACMA website at www.acma.gov.au and Screen Australia's *Get the Picture: Essential data on Australian Film, Television, Video and Interactive Media* at www.afc.gov.au/GTP/wptvexpenditure.html.

Broadcasters

Public Free-to-Air Broadcasters

ABC (Australian Broadcasting Corporation)

Ph: (02) 8333 1500

Fax: (02) 8333 5344

Web: www.abc.net.au

SBS (Special Broadcasting Service)

Ph: (02) 9430 2828

Fax: (02) 9430 3700

Web: www.sbs.com.au

Commercial Free-to-Air Broadcasters

Network Ten

Ph: (02) 9650 1010
Fax: (02) 9650 1111
Web: www.ten.com.au

Nine Network

Ph: (02) 9906 9999
Fax: (02) 9958 2279
Web: www.ninensn.com.au

Seven Network

Ph: (02) 8777 7777
Fax: (02) 8777 7778
Web: www.seven.com.au

Subscription (Pay) Television Licensees

Austar Communications

Ph: 132 432
Fax: 1300 362 388
Web: www.austar.com.au

Foxtel

Ph: (02) 9813 6000
Fax: (02) 9813 7303
Web: www.foxtel.com.au

Optus Television

Ph: 13 39 37
Web: www.optus.com.au

PRODUCTION RESOURCES

Production facilities and equipment

Australia offers an extensive range of production facilities and personnel. A list of these, as well as a large number of film, video and audio equipment suppliers with outlets throughout the country, can be found in the national industry directories *Encore Directory* (www.encoremagazine.com.au), *The Production Book* (www.productionbook.com.au) in both hardcopy and online, and on the Screen Australia website. Gaffers and grips with fully equipped vans can also be found through the directories.

Casting

There are a large number of casting consultants and talent agencies offering services to filmmakers. For a complete list please refer to *Encore Directory*, *The Production Book*, the Screen Australia website and *Showcast: The Australasian Casting Directory* (www.showcast.com.au), which includes photographs of actors and provides contact details for their agents. (See **National directories** on page 27). The state film agencies also offer casting assistance. For information on the appropriate rates of pay and conditions of employment for cast, contact the MEAA or the Screen Producers Association of Australia (SPAA). (See **Unions and associations** on page 24).

Crews

For information on the availability of crews and technicians, producers can contact the technicians' answering and booking services listed in *Encore Directory* or *The Production Book*. These agencies also

represent production supervisors who have experience working on behalf of overseas producers. The industry directories also list crew who are not represented by agents. For information on the appropriate rates of pay and conditions of employment for cast contact the MEAA or SPAA. The state film agencies also list crew based in their state on their websites. The PFTC and Film Victoria also provide listings of Australian crew rates on their websites.

Production reports

A number of production reports are available to assist experienced practitioners and newcomers to the industry find work on upcoming features, TV drama and documentaries. Screen Australia produces a monthly *Upcoming Production Report* available as a PDF file on the Screen Australia website at:

www.afc.gov.au/filminginaustralia/upcoming/fiapage_26.aspx

For a hard copy call: (02) 8113 5800 or 1800 213 099.

Several of the film agencies publish regular online reports. See the PFTC, ScreenWest, SAFC, NSWFTO and Film Victoria websites. Industry journals such as *Encore*, *Screen Hub* and *IF-Inside Film* also publish online reports, though access is usually limited to subscribers only. For details of other online production reports visit the industry links section of the Screen Australia website:

www.afc.gov.au/industrylinks

Post-production services

There are a range of film and video post-production services available in nearly all states of Australia. These services are listed in detail in *Encore Directory*, *The Production Book*, the Screen Australia website, Ausfilm, and the directories published by the state film agencies as well as on some of their websites (see **State government film agencies** on page 11).

Industrial agreements

The Media Entertainment and Arts Alliance (MEAA) is the relevant union for all performing artists, entertainment industry technicians and production personnel. The awards and enterprise agreements which specifically cover production personnel are:

- *Actors' Feature Film Agreement, 2004*
- *Actors' Television Programs Agreement, 2004*
- *Australian Television Repeats and Residuals Agreement, 2004*
- *Actors' Etc (Television) Award, 1998*
- *ABC Actors' Agreement, 2003*
- *Australian Film, TV and Radio School Agreement, 2002*
- *Motion Picture Production Agreement, 2007*
- *Offshore Television Repeats and Residuals Agreement*
- *Offshore Feature Film Agreement*
- *Offshore Television Commercials Agreement*

The *Actors' Television Programs Agreement*, *ABC Actors' Agreement* and *Offshore Television Commercials Agreement* are all currently being negotiated. There will be new rates, terms and conditions. Rates detailed in the agreements are updated periodically.

These agreements cover most aspects of employment for cast and crew in film and television production.

They are binding between SPAA, the employer organisation of the Australian independent film and television production industry, and the MEAA. The MEAA has separate agreements with Village Roadshow Production Services, located on the Gold Coast, Queensland, and with Fox Studios in Sydney, New South Wales.

For information on any of these agreements contact either the relevant organisation, the federal office of the MEAA at www.alliance.org.au, or SPAA at www.spaa.org.au.

Unions and associations

In Australia a variety of separate associations represent the collective interests of the industry. The key organisations are listed below.

Australian Cinematographers Society (ACS)

Ph: (08) 8338 1666

Email: acsnew@cinematographer.org.au

Web: www.cinematographer.org.au

Australian Copyright Council

Ph: (02) 8815 9777

Email: info@copyright.org.au

Web: www.copyright.org.au

Australian Guild of Screen Composers

Ph: (02) 9332 2599

Email: agsc@cia.com.au

Web: www.agsc.org.au

Australian Interactive Media Industry Association (AIMIA)

Ph: (02) 9248 7900

Email: aimia@aimia.com.au

Web: www.aimia.com.au

Australian Directors Guild (ADG)

Ph: (02) 9555 7045

Email: admin@adg.org.au

Web: www.adg.org.au

Australian Screen Editors Inc (ASE)

Ph: (02) 9380 6945

Email: nswoffice@screeneditors.com

Web: www.screeneditors.com

Australian Screen Sound Guild

Ph: 0500 552 774

Email: admin@assg.org.au

Web: www.assg.org.au

Australian Visual Software Distributors Association (AVSDA)

Ph: (02) 8233 6174

Email: info@avsda.com.au

Web: www.avsda.com.au

Australian Writers' Guild (AWG)

Ph: (02) 9281 1554

Email: admin@awg.com.au

Web: www.awg.com.au

Free TV Australia

Ph: (02) 8968 7100

Email: contact@freetvaust.com.au

Web: www.freetvaust.com.au

Independent Producers Initiative (IPI)

Ph: (02) 9555 7045

Email: exec@adg.org.au

Web: www.ipi.org.au

Media, Entertainment and Arts Alliance (MEAA)

Ph: (02) 9333 0933

Ph: 1300 656 512

Email: aid@alliance.org.com

Web: www.alliance.org.au

Motion Picture Distributors Association of Australia (MPDAA)

Ph: (02) 9265 0260

Email: mpdaainfo@mpdaa.org.au

Web: www.mpdaa.org.au

Screen Producers Association of Australia (SPAA)

Ph: (02) 9360 8988

Email: spaa@spaa.org.au

Web: www.spaa.org.au

INFORMATION SOURCES

Research libraries

Australia has a variety of research libraries, with collections of screen books, journals, films and videos. Many of these libraries also offer research services, photocopying, news clippings and online services. They can also assist with select industry bibliographies covering areas of the screen industry, production, screen history, careers and training, industry structure and economics, statistics and reference books. The libraries with the most comprehensive collections of screen information are listed below:

Australian Communications and Media Authority (ACMA) Library

Ph (02) 9334 7700

Email: library@acma.gov.au

Web: www.acma.gov.au

Library: One of the major collections of literature on broadcasting and media in Australia. Major subject areas include communications law, administrative law, radio and television broadcasting, broadcasting policy, broadcasting technology, mass media, media culture, telecommunications, advertising, journalism and online issues. The collection includes books, reports, pamphlets, periodicals, government reports; many are available online. Computerised retrieval systems give quick access to information in its own collection.

Hours: The Library is open to the public by appointment only, for research purposes during normal business hours (8:30am–5pm).

AFI Research Collection

Ph: (03) 9925 2829

Email: afiresearch@rmit.edu.au

Web: www.afiresearch.rmit.edu.au

Library: The AFI Research Collection is a non-lending resource open to the public. The collection has particular strengths in screen history and theory, and Australian cinema, and features a diverse range of books, journals, film scripts, film directories, reports and film festival catalogues. The library also maintains a unique collection of film and personality clippings, which form the basis of its research services for the media and public.

Online: catalogue available at www.afiresearch.rmit.edu.au

Hours: Tuesday 11am–4pm, Wednesday 2pm–7pm, Thursday 11am–4pm. Entry is free.

Research services: fee-based research service on the Australian and international film industries, films and filmmakers. A document delivery and stills reproduction service is also available. Prices available on request.

Jerzy Toeplitz Library

Australian Film, Television and Radio School

Ph: (02) 9805 6440

Email: library@aftrs.edu.au

Web: www.aftrs.edu.au

Hours: Mon, Tue, Thu, Fri 9:30am–6pm and Wed 9:30am–7pm, Saturday 11am–3pm (hours vary during holidays).

Library: Open to the public and industry, the library contains books, scripts, periodicals, videos, and press clippings on film, television, radio, multimedia, digital media, photography, publishing, design, acting and writing. The collection is designed to support courses offered at AFTRS and provide for the needs of industry, students of film and broadcasting, and the general public. It has a large script (published and unpublished) collection.

Membership: \$55 per year, \$40 per year for former students (including short courses).

Research services available; prices on request.

Online: catalogue available.

Publications: bibliographies on directing, editing, cinematography, scriptwriting, production design,

producing, digital media, sound, documentary, screen studies, Australian film, treatments, pitching, sitcom and disciplines of filmmaking.

Databases: include Film and Video Finder, Film Index International, FIAF International Film Archive Database and Factiva.

The National Film and Sound Archive

Ph: (02) 6248 2000

Toll free 1800 067 274

Email: access@nfsa.gov.au (for the Research Centre)

Email: enquiries@nfsa.gov.au (for general NFSA enquiries)

Web: www.nfsa.gov.au

NFSA – Sydney

Email: sydney@nfsa.gov.au

NFSA – Melbourne

Email: melbourne@nfsa.gov.au

Access to the collection is also available at state libraries in Adelaide, Brisbane, Hobart and Perth.

The National Film and Sound Archive (NFSA) plays a leading role in preserving and collecting Australia's film, television and sound heritage. The National Collection includes more than 1.3 million items. In addition to discs, films, videos, audio tapes, phonograph cylinders and wire recordings, the collection includes supporting documents and artefacts, such as photographic stills, transparencies, posters, lobby cards, publicity, scripts, costumes, props, memorabilia and sound, video and film equipment.

Online: Catalogue available

Research services: the first 30 minutes of specialised research is free after which a fee of \$54 (including GST) per hour is charged.

Film and video lending libraries

Australian Centre for the Moving Image (ACMI) Lending Collection

Ph: (03) 8663 2248

Fax: (03) 8663 2564

Email: access@acmi.net.au

Web: www.acmi.net.au/borrow.htm

Houses more than 40,000 titles on video, film, CD-ROM and DVD, available for loan to people over 18 from the state of Victoria. Open weekdays. Annual membership fees apply and membership is open both to organisations and individuals. Loans can be delivered to your nearest public library free of charge.

National Film and Video Lending Service (NFVLS)

The National Film and Sound Archive

Free Call: 1800 012 175

Fax: (02) 6248 2233

Email: nfvls@nfsa.gov.au

Web: www.nfsa.gov.au

Managed by the National Film and Sound Archive (NFSA) in Canberra, the NFVLS is a library of approximately 17,000 national and international film and video titles available for loan at very modest fees to educational, film society, community and other non-commercial groups. The collection includes the Screen Studies Collection of classic features, shorts, animation and avant-garde films of particular interest to students of screen culture. It also includes a general collection of documentaries and short films for educational and training use.

Online: catalogue online.

Other libraries

Collections of screen books, journals, films and videos are also held by many of the state libraries, state screen organisations and media resources centres, as well as by tertiary institutions such as university and TAFE libraries. These libraries can be located through the Australian Libraries Gateway at www.nla.gov.au/libraries or through the *Encore Directory* and *The Production Book*.

Stock footage libraries

Filmmakers are able to access a range of stock footage libraries with collections covering both archival and contemporary material. Screen Australia and the National Film and Sound Archive have large collections of Australiana. Film Stock Research specialises in nostalgia while Film World has both Movietone newsreels and contemporary film. Television footage is available from TV stations with tape libraries, as well as from production and distribution companies such as Beyond Vision. For a full listing please refer to the directories *Encore Directory* www.encoremagazine.com.au and *The Production Book* www.productionbook.com.au.

National directories

As mentioned throughout this guide, the two main industry directories are *Encore Directory* and *The Production Book*. There are also specialist directories such as *Showcast: The Australasian Casting Directory* and *The Writers' Directory*, available online at www.awg.com.au, published by the Australian Writers' Guild. State production directories listing all aspects relevant to film and video production in the various states of Australia are available from the state film agencies (see **State government film agencies** on page 11).

Encore Directory

Ph: (02) 9422 2666

Toll free: 1300 3602126

Fax: (02) 9422 2844

Email: encoredirectory@reedbusiness.com.au

Web: www.encoremagazine.com.au

A comprehensive directory of producers, directors, personnel, companies, facilities and organisations in the film, television and digital media industries.

Showcast: The Australasian Casting Directory

Ph: (02) 4647 4166

Fax: (02) 4647 4167

Email: danelle@showcast.com.au

Web: www3.showcast.com.au/showcast

A casting directory printed annually in five volumes with access to an online searchable database of over 12,000 Australian and New Zealand actors (including children) and specialist performers. Includes a communication tool to email, brief and SMS agents with responses back to a personalised inbox.

The Production Book

Ph: (02) 9571 1100

Fax: (02) 9660 0885

Email: info@productionbook.com.au

Web: www.productionbook.com.au

A contact and information provider for personnel, facilities and services in the Australian film, TV, advertising and digital media industries.

The Writers' Directory

Australian Writers' Guild (AWG)

Ph: (02) 9281 1554

Toll Free: 1300 552 228

Fax: (02) 9281 4321

Email: admin@awg.com.au

Web: www.awg.com.au

Online directory with alphabetical listing of many Australian professional scriptwriters showing categories of work undertaken, major credits and experience. Includes a state index combined with full list of members.

The Black Book Directory

Ph: (02) 9380 4000

Fax: (02) 9319 5030

Email: mail@blackbook.com.au

Web: www.theblackbook.com.au

An Indigenous media directory, *The Black Book* covers film, television, literature, arts and music.

Catalogues and databases

There are a number of useful online databases covering the Australian film and television industries. Here is a select list.

Screen Australia

Screen Australia is progressively publishing its film production databases online to assist buyers, filmmakers and those interested in Australian films to identify what was and is being made by Australian filmmakers.

The online databases include the following:

- features: listing titles from 1990
- TV drama: listing titles from 1990
- documentaries: listing titles from 1990
- shorts: listing titles from 1998.

Catalogues featuring titles in production or recently completed are also available as PDFs.

Visit www.screenaustralia.gov.au/films to access these databases.

The former Film Australia website offers extensive information on more than a thousand Australian documentaries and programs produced under the National Interest Program, Making History Initiative and Digital Learning Scheme, distributed by Screen Australia, plus other useful links:

www.screenaustralia.gov.au/australian_productions/SA_Docos.asp

***australianscreen* online**

Web: <http://australianscreen.com.au>

Australia's audiovisual heritage of film and television from its earliest days to the present.

The Black Book Library

Ph: (02) 9380 4000

Fax: (02) 9319 5030

Email: mail@blackbook.com.au

Web: www.theblackbook.com.au/library

An evolving library of works by Indigenous people. It currently contains more than 2,000 titles.

Classification Board

Ph: (02) 9289 7100

Fax: (02) 9289 7101

Email: e-enquiry form available at www.classification.gov.au/special.html?n=1&p=227

Web: www.classification.gov.au

The Classification Operations Branch maintains a public access database (the classification database) of decisions made by the Classification Board and Classification Review Board. Details of any film, video, computer game or publication submitted to the Board can be searched online.

National Film and Sound Archive

Ph: (02) 6248 2000

Email: access@nfsa.gov.au

Web: www.nfsa.gov.au

A comprehensive collection of Australian works and materials representing the history, technology and culture of the audiovisual media, from their origins to the present time.

Internet Movie Database (IMDb)

A large US-based search engine and database that includes listings of most Australian, as well as international, titles of films, documentaries, telemovies and television series.

Web: www.imdb.com

The subscription based component, IMDbPro (<https://secure.imdb.com/>) is intended for industry professionals. More information is available, including box office, distribution and contact information. Individuals and companies are able to post information about themselves and their productions.

Magazines and e-zines

Australian

Below is a list of some of the key Australian film and television industry journals. A broader list of Australian periodicals, annual reports and newsletters can be obtained from the research libraries listed earlier in this guide.

Encore Magazine

Reed Business Information

Ph: (02) 9422 2666

Toll free: 1300 360 126

Email: encore-readerservices@reedbusiness.com.au

Web: www.encoremagazine.com.au

Australia's monthly trade journal covering the film, television and video production industry. Provides an updated production report and top 20 at the Australian box office. The website offers a membership access film industry directory.

FILMINK

Fax: (02) 9389 7855

Email: filmink@filmink.com.au

Web: www.filmink.com.au

A monthly consumer magazine for film and entertainment lovers, distributed at newsagencies and selected retail outlets nationally. The latest independent and mainstream cinema and DVD reviews, gossip and industry news from Australia and overseas.

IF-Inside Film

Ph: (02) 9660 2113

Email: info@if.com.au

Web: www.if.com.au

Monthly magazine targeting the independent filmmaker. Contains industry news, interviews, profiles, short film reviews, Q&As, film festivals and event listings, and features on a variety of topics.

Media International Australia, incorporating Culture and Policy

University of Queensland

Ph: (07) 3365 3102

Email: miacp@uq.edu.au

Web: www.uq.edu.au/emsah/mia

A quarterly journal focusing on policy issues and developments across the range of cultural and media industries.

Metro Magazine

Ph: (02) 9525 5302

Email: editor@atom.org.au

Web: www.metromagazine.com.au

Australia's oldest national refereed film and TV publication, containing articles, reviews, interviews and analysis of relevance to film, television and new media practitioners. Published quarterly.

RealTime + OnScreen

Ph: (02) 9283 2723

Email: realtime@realtimearts.net

Web: www.realtimearts.net

A bi-monthly free magazine covering film, digital media, performance and the national arts. Distributed nationwide to museums, galleries, cinemas, performing arts venues, cafes, universities and bookshops.

Screen Education

Australian Teachers of Media (ATOM)

Ph: (03) 9525 5302

Email: editor@atom.org.au

Web: www.metromagazine.com.au

Articles dealing with screen literacy and filmmaking, relevant to teachers and students at secondary and primary schools.

Screen Hub

Ph: (03) 9690 6893

Email: info@screenhub.com.au

Web: www.screenhub.com.au

The online home for Australian screen professionals. *Screen Hub* offers jobs and news about productions and events in Australia's film and screen industry, via the website and regular subscription-based email bulletins.

Urban Cinefile

Ph: (02) 9949 6700

Email: mail@urbancinefile.com.au

Web: www.urbancinefile.com.au

Australia's first dedicated online movie magazine launched in February 1997. It provides news stories, box office figures, film reviews, interviews with stars and filmmakers, details of the latest Australian film releases as well as location reports. Published weekly.

International

Below is a list of key international industry journals. They often cover issues relating to the Australian film and television industry.

Broadcast

Ph: +44 (0) 20 7505 8452 (UK)

Email: admin@broadcastnow.co.uk

Web: www.broadcastnow.co.uk

Monthly British magazine covering television broadcasting as well as video production and distribution. Includes statistical analysis of programming trends and feature articles on individual countries.

Hollywood Reporter

Ph: +1(323) 525 2000 (US)

Web: www.hollywoodreporter.com

Weekly American trade magazine covering all areas of show business including Broadway. Includes coverage of the Australian film industry.

Screen International/Screen Daily

Ph: (02) 9557 7425

Email: scoopgeorge@optusnet.com.au

Web: www.screendaily.com

Weekly international magazine based in London, containing regular news of the Australian production and exhibition industries.

Variety

Ph: +1 (323) 857 6600 (US)

Email: news@variety.com

Web: www.variety.com

US-based weekly and daily magazine which includes news of the Australian production and exhibition industries. Each year, usually in April, there is a feature section on Australia.

SCREEN AUSTRALIA CONTACT DETAILS

Postal

Screen Australia
GPO Box 3984
Sydney NSW 2001

Screen Australia
PO Box 404
South Melbourne VIC 3205

Street

Level 4
150 William St
WOOLLOOMOOLOO
NSW 2011
Ph: +61 2 8113 5800
Fax: +61 2 9357 3737

Level 1
144 Moray St
SOUTH MELBOURNE
VIC 3205
Ph: +61 3 8682 1900
Fax: +61 3 9696 1476

Toll free for all Screen Australia enquiries (available nationally):

1800 213 099 (Sydney head office)

1800 213 681 (Melbourne office)

Email: info@screenaustralia.gov.au

The information included is of a general nature only. It has been drawn from a variety of sources and is not intended as legal, accounting or any other form of professional advice. Screen Australia makes no representations that this information is a substitute for external professional advice obtained from a third party. Nor should the inclusion of any organisation be seen as an endorsement or recommendation of that organisation. No representation is made regarding the appropriateness of any organisation to your project. Screen Australia has undertaken all reasonable measures to ensure the accuracy of information included. It specifically disclaims any liability, for loss or risk, personal or otherwise, which may be incurred as a consequence, directly or indirectly, of the use and application of any of the contents of this information sheet.

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