



Doing Business with Australia

Producer Offset and Co-productions



Screen Australia

Screen Australia has been Australia's primary screen agency since 1 July 2008. By partnering with filmmakers, Screen Australia is helping to create an Australian industry that is culturally important and commercially sustainable.

Screen Australia encourages Australian and international producers to work together. It administers the International Co-production Program and the Producer Offset. The Producer Offset has become an important component of financing Australian films, which include official co-productions, and a limited number of projects with some US financial support. Screen Australia also has investment, marketing and other roles.

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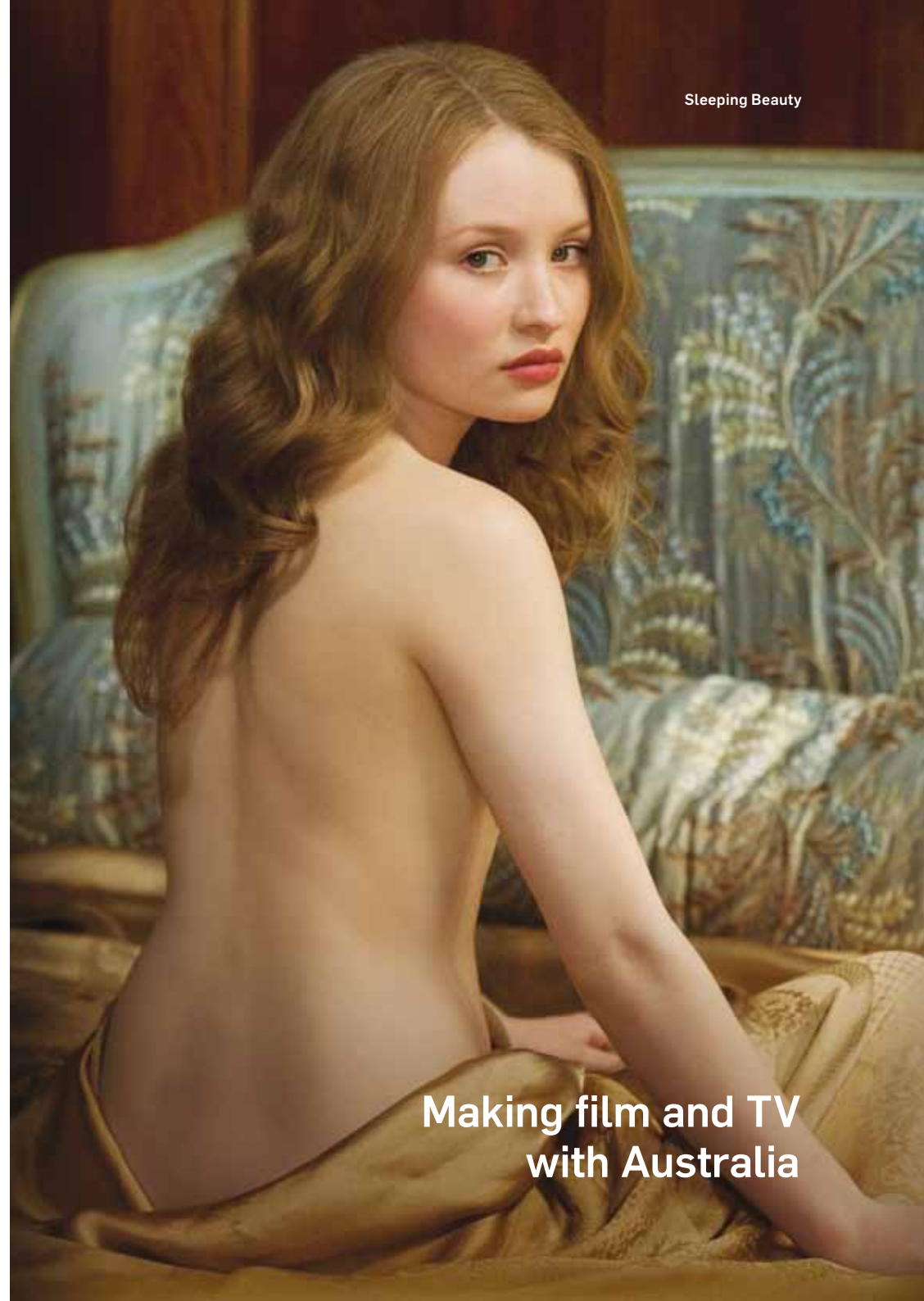
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Making film and TV
with Australia



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Part 1
Overview

Australia is a great place to make film and television

Film and television made in Australia has been entertaining global audiences for 40 years. Edgy bold films, fish-out-of-water comedies, moving masterpieces, popular blockbusters. Long-running family series, clever live-action and animated children's programming, quality adult drama, intriguing documentary.

Australian producers, directors and writers have experience, expertise and extensive international contacts in some of the world's most significant markets, making them excellent production partners.

They also live in an environment that suits production: the country is economically and politically stable, the government supports the industry in a range of ways; the filmmaking services and facilities available are highly sophisticated; cast and crew are well-trained and have a good attitude; a big range of locations are accessible; and the weather is more often good than bad.

The Producer Offset cements Australia's appeal

The financing systems currently in place are adding to Australia's appeal as a production partner. This is particularly because of the Producer Offset, which has the effect of giving Australian producers a guaranteed source of finance.

The Producer Offset is a rebate on the production expenditure incurred in Australia when making Australian film and TV. Not all expenditure qualifies, but the Offset can be worth up to 20% of Australian spend in the case of television and documentary, and up to 40% in the case of film.

The Producer Offset is having a positive effect, in particular by assisting entrepreneurial film producers to attract bigger, broader audiences by making films with more mainstream appeal.

In addition to this form of subsidy, Screen Australia invests in Australian film, television drama and documentary.

See part 2 for more information on the Producer Offset.

Official co-productions can access the Producer Offset

The Producer Offset was put in place to deliver ongoing cultural, professional and economic gains to the Australian screen industry, and can only be claimed on Australian film, television and some other screen content.

However, Australia recognises that film and television is a global business and that the presence of international elements, the involvement of international partners and accessing offshore finance for projects of a larger-than-usual scale can considerably increase the country's competitiveness.

Australia's desire to partner with international producers means they can also share in the benefits and successes of the Producer Offset. One way is via co-productions. Film and television made under Australia's official co-production arrangements is automatically regarded as Australian (just as it is regarded as domestic production in the partner country), and is therefore eligible for the Producer Offset – providing it meets other criteria too. Projects must spend a certain amount in Australia, for example, and be finished before a claim is lodged.

See part 3 for more information on co-productions.

Certain projects with US support may be able to access the Producer Offset

There is no official co-production arrangement between Australia and the US, but Australia has a long history of making blockbusters with the support of the US studios.

The 'significant Australian content' (SAC) test is used to determine which productions are eligible to claim the 40% Producer Offset (20% for television).

Many US footloose productions have also been made in Australia over several decades. Big-budget projects which are not Australian may be eligible for either the 16.5% Location Offset or the 30% PDV (post, digital and visual effects) Offset.

A production does not have 'significant Australian content' just because all production and post-production occurs within Australia. To meet the SAC test, applicants must demonstrate that other aspects of their project are Australian. Perhaps the subject matter or setting is Australian, or the copyright is held by Australians, or any profits will flow to Australians, or all the development occurred in Australia, or the key creative positions are held by Australians. Page 17 outlines the SAC test in detail.

A rigorous approach is taken to the determination of whether a project has significant Australian content. Whether Australians have been driving the project right through development and production is always a key issue.





Part 2

The Producer Offset

The Producer Offset is for Australian film and television, including official co-productions. Projects with US involvement may qualify for the Offset, if they pass a 'significant Australian content' test.

Overview

What is the Producer Offset?

The Producer Offset is a rebate on the qualifying costs of making Australian film and TV. It is not a tax credit. Claims are made by the Australian production company through the tax system, following the end of the financial year in which the project was completed.

For feature films the Offset is worth up to 40% of qualifying Australian production costs. For eligible TV and documentaries, it is worth up to 20% of qualifying costs.

There is no cap on the amount of the Offset payable, although there are some limits on specific types of production costs as a percentage of total production expenditure.

What makes the Producer Offset attractive?

For feature films the Offset is generous compared to other initiatives worldwide. Most territories with a rebate set at a similar level do not also have Australia's filmmaking attributes or experience.

The Offset has the certainty offered by legislation. Since it was introduced in 2007, over 300 successful claims have been made. The system of issuing provisional Offset certificates before the film is produced means the return to the producer is predictable and certain.

What productions can claim the Producer Offset?

Only productions that have passed a 'significant Australian content' test or those made under Australia's official international co-production arrangements are eligible to claim the Offset. (These are the films referred to in this booklet as 'Australian films'.) A certain amount has to be spent on production in Australia to claim the Offset.

Q. How does the Producer Offset work?

A. It works like this:

- An Australian producer applies to Screen Australia for a provisional certificate, which is a guide as to how much money he or she can expect to claim back under the Producer Offset.
- A producer then borrows against the Offset and cashflows that loan into the budget as his or her own equity.
- When the film is completed, the producer applies to Screen Australia and receives a final certificate.
- The certificate is then submitted with the production company's tax return to the Australian Taxation Office, which then pays out the Offset less any pre-existing tax liabilities.

Why are only Australian films and TV programs eligible?

The Producer Offset was put in place to deliver ongoing cultural, professional and economic gains to the Australian screen industry.

The Producer Offset is one of a package of support measures, collectively called the Australian Screen Production Incentive.

Other financial incentives are provided for non-Australian productions taking advantage of Australia as a filmmaking centre, including the 16.5% Location Offset for overseas productions filmed in Australia, and the 30%

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PDV (post, digital and visual effects) Offset for productions that use Australia's post-production and visual effects talents, irrespective of where filming occurred.

For more information on Australian locations and crews see www.ausfilm.com.au

For information on the Location and PDV Offsets, which are administered by the Department of the Prime Minister and Cabinet, see www.arts.gov.au/film-tv/australian-screen-production-incentive

Q. Can I apply without an Australian company?

A. No, the applicant must be an Australian company, or a foreign company that has Australian permanent residency and an Australian Business Number (ABN).



Testing for ‘significant Australian content’

To qualify for the Producer Offset, a film or TV program must pass a ‘significant Australian content’ (SAC) test. An official co-production, made under one of the permanent arrangements Australia has with 10 other countries, is the exception to this requirement: it bypasses the SAC test.



How flexible is the SAC test?

While it is necessary to have many Australian elements to pass the SAC test, the test is applied case by case and in a holistic manner, rather than rigidly.

The many questions asked can be grouped under five key headings. It is not necessary to meet all the criteria but the more that are met, the more likely it is that a project will be deemed Australian.

The subject matter of the film. Is the look and feel of the film sufficiently Australian? Is the film about Australia or Australians? Was the film developed in Australia or by Australians? Is the film based on an Australian story?

The place where the film was made. To what extent did pre-production, production and post-production occur in Australia?

The nationalities and places of residence of the persons who took part in the making of the film. Are the producer, director and writer Australian? Are the lead cast members Australian? Are the heads of departments Australian? Are Australian post-production houses being used? Is the on-set crew Australian?

The details of the production expenditure incurred in respect of the film. Where was the budget spent and on what? What proportion of total wages went to Australians? To what extent did the expenditure contribute to the maintenance and development of the Australian film industry?

Any other matters that Screen Australia considers relevant. Who has creative control? Who holds copyright? Who profits from the film?

There needs to be very compelling reasons for a film or TV program to be granted Australian status in cases where it is not set in Australia or about Australians, the early development happened outside Australia, or a large part of the principal photography occurred offshore.

Who is considered to be an Australian?

Anyone who is either an Australian citizen, regardless of where they live, or an Australian permanent resident, regardless of their citizenship.

What films have passed the SAC test, making them eligible for the Producer Offset?

As the administrator of the Producer Offset, Screen Australia cannot provide details of individual titles which have passed a SAC test or claimed the Producer Offset because of Australia's strict tax secrecy laws. However, some hypothetical scenarios may be useful.

Example 1: a film that does not need to pass

Any official co-production.

Example 2: a film that would be likely to pass

Synopsis A thriller set in a small Australian town, revolving around a man trying to live under the witness protection program.

Subject matter Australian

Setting Australia

Characters Australian

Pre Australia

Shoot Australia

Post Australia

Writer Screenplay by an Australian writer, based on a US novel

Producer Australian

Director Australian

Heads of department (HODs) Australian, with the exception of the composer

Cast Two US leads, one Australian lead

Example 3: a film that may not pass

Synopsis A drama, set in a remote mining colony on Titan, about three

astronauts who uncover some alien artefacts after a visit from an Australian space adventurer.

Subject matter Sci-fi

Setting Titan, a moon of Saturn

Characters American accented characters, but one Australian astronaut visits the space station

Pre Australia

Shoot Australia

Post Australia

Writer Original screenplay by a US writer

Producer One Australian, one US

Director Australian

HODs All Australian

Cast One key US above the line talent; three Australian leads

Example 4: a film very unlikely to pass being more suited to the 16.5% Location Offset

Synopsis A drama set in New York City revolving around the relationships of three students attending art school.

Subject matter Non-Australian

Setting US

Characters US

Pre Australia

Shoot Australia

Post US

Writer Screenplay by a US writer, adapted from a US novel

Producer One Australian, two US

Director US

HODs Australian

Cast Three US leads, some Australian supporting cast

Why apply for a provisional certificate?

It is possible but not compulsory to apply for a provisional certificate before a film or TV project goes into production. At the very least, a script, budget, draft chain of title documents and a list of the nationalities of the key creatives, crew and cast, must be provided.

A provisional certificate doesn't guarantee that a final certificate will be issued but it provides guidance on whether a production is likely to qualify and also what the qualifying Australian production expenditure (QAPE) is likely to be.

Applications are accepted at any time and Screen Australia takes about five or six weeks to process them from receipt of a complete application form, unless they are referred to the Board of Screen Australia. Films and TV programs that apply for the SAC test but do not clearly pass are always referred to the Board.

For more information on the SAC test see www.screenaustralia.gov.au/producer_offset





Determining ‘qualifying Australian production expenditure’ (QAPE)

The amount of money that can be claimed under the Producer Offset is not a percentage of the entire budget of an Australian film or TV program, but a percentage of the qualifying Australian production expenditure (QAPE).

The Producer Offset represents 40% of QAPE on feature films and 20% of QAPE on all other eligible formats.

What counts as QAPE?

What counts as QAPE is very clear. It includes most of the major production costs expended in Australia, including on goods and services, locations (but not gratuities) and the wages of all cast and crew (including those travelling to Australia from offshore). Above the line costs are included in QAPE, subject to a limit of 20% of total film expenditure. Non-feature documentaries are excluded from the above the line cap.

In the case of movies developed and filmed wholly in Australia with Australian cast and crew, the only potentially significant costs not counted as QAPE are financing charges. For films such as this, the value of the Offset would generally be 37–38% of the total budget.

Can costs incurred overseas while making an Australian film count as QAPE?

Yes, but not all the costs because, in essence, QAPE is money spent in Australia. Despite this, the wages and travel costs of Australian residents working overseas during principal photography counts as QAPE providing the subject matter requires the use of these locations, but the money spent on non-Australians working outside the country or on Australians

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outside of principal photography does not count as QAPE under any circumstances.

In general, when comparing Australian films made wholly within Australia to Australian films partly made overseas, the QAPE would be a smaller percentage of the budget.

In the case of official co-productions, only money spent by the Australian production partner can be claimed as QAPE.

How high does QAPE have to be for a project to be eligible for the Producer Offset?

For a feature film, including a documentary feature, or a telemovie, a direct-to-DVD feature, or other single-episode program, the QAPE has to be at least A\$500,000.

Q. Once a production receives its provisional certification, what happens if additional non-Australian elements are subsequently introduced – eg the lead Australian actor pulls out from a role due to a scheduling conflict and is replaced by a British actor?

A. The provisional certificate acts as a guide and applicants can at any time contact Screen Australia and seek confirmation that their SAC certification is or is not impacted. Obviously, if the project has become more 'Australian' (ie a UK or foreign actor was replaced by an Australian actor) it is not significant, but if the project becomes 'less Australian', it becomes more significant.



For television drama series, documentary and animation there are thresholds for both the total QAPE and the per hour QAPE.

The QAPE per hour is calculated by dividing the total QAPE by the duration of the series measured in hours. Calculations must be included when claiming the Producer Offset.

For documentaries that are not a feature, whether it is a single production or made up of multiple episodes, QAPE must be at least A\$500,000 and the QAPE per hour must be at least A\$250,000.

For a drama series (or season) the QAPE threshold is A\$1 million and the QAPE per hour must be at least A\$500,000.

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For short-form animated drama the QAPE threshold is A\$250,000 and the QAPE per hour must be at least A\$1 million.

In the case of official co-productions, expenditure in Australia's partner country that would be regarded as QAPE if it was incurred in Australia, is QAPE for the purpose of meeting the expenditure thresholds above, but is not QAPE for the purpose of calculating the amount claimed back under the Producer Offset as a rebate.

For more information, and guidelines and tools for calculating QAPE, see www.screenaustralia.gov.au/producer_offset

Q. Can I apply for more than one incentive for the same project? For example, the Location Offset and the Producer Offset?

A. No, you can only apply for one of the Australian Screen Production Incentive programs per project.

Making a claim under the Producer Offset

Whereas Screen Australia administers the Producer Offset legislation and provides guidelines, application forms and general advice to producers, actual payments are made to the applicant company through the Australian company tax system.

The company must be either Australian or a foreign company with permanent Australian residency and an Australian Business Number (ABN).

What is involved in making a claim?

Once a production is completed, an application is submitted to the Producer Offset and Co-production Unit of Screen Australia, which applies the SAC test, determines which costs count as QAPE and issues a final certificate. The producer may or may not already have a provisional certificate.

The final certificate is submitted to the Australian Tax Office along with the company's annual tax documentation for the financial year in which the film was completed. The Australian tax year runs from 1 July to 30 June.

How quickly are claims processed?

It is not possible to make a claim until a film is finished. Most claims are made at the end of the financial year in which a film was completed, although in certain circumstances, claims can be made earlier.

Screen Australia generally takes eight to 10 weeks to process final applications from receipt of a complete application. It may take longer for claims of A\$15 million or more as they are always considered by the Board of Screen Australia.

Statistics

Certificates issued in 2010/11

	Provisional	Final Number	Final Offset value (A\$m)
Features	37	30	62.36
Non-feature documentaries	71	89	17.20
TV and other	33	35	48.39
Total	141	154	127.95

Provisional Certificates to 31 December 2011*

	No. certificates	Total budgets (A\$m)
Features	207	\$2,968.35
Non-feature documentaries	286	\$292.78
TV drama and other (eg direct-dvd/online, short-form animation)	140	\$975.62
Total	633	\$4,236.75

Final Certificates to 31 December 2011*

	No. certificates	Total Offset (A\$m)
Features	78	\$1,000.06
Non-feature documentaries	236	\$236.48
TV drama and other (eg direct-dvd/online, short-form animation)	99	\$721.19
Total	413	\$1,957.73

*since commencement of the Producer Offset on 1 July 2007
Figures may not total exactly due to rounding.





Part 3

The Co-production Program

Film and television made under Australia's official co-production arrangements can automatically claim the Producer Offset. Other productions with Australia must pass a 'significant Australian content' test in order to claim the Producer Offset.

Australia has a variety of co-production partners

The word 'co-production' usually means official co-production in Australia. Official co-productions are made under the formal arrangements (treaties or memoranda of understanding) that exist between the Australian Government and the governments of other countries.

These arrangements foster cultural and creative exchange, allow the risk and cost of filmmaking to be shared, and drive up quality and output.

Australia has arrangements with Canada, China, Germany, Italy, Ireland, Israel, Singapore, South Africa and the United Kingdom (treaties), and also with France and New Zealand (memoranda of understanding).

Negotiations are underway with the governments of Denmark, India, Malaysia and the Republic of Korea. Cast and crew from the member states of the European Union can be involved in co-productions between Australia and its official European partners. Each co-production arrangement is negotiated separately and they are not uniform.

The enthusiasm for co-productions is growing

Official co-productions are regarded as domestic productions in each partner country and can therefore take advantage of more than one set of support systems. In Australia that means a film or television program is eligible to apply for investment from Screen Australia, for example.

More importantly, because Australia's Producer Offset equates to a guaranteed slice of the budget, co-productions don't have to pass the 'significant Australian content' test in order to claim what is a tax rebate on qualifying Australian expenditure. (Expenditure incurred within Australia's partner country does not usually qualify.)

Practitioners and film agencies are keen to increase Australia's participation in the global film and television industry via co-productions.

Santa's Apprentice



Screen Australia regularly hosts networking events outside Australia and made changes to its co-production guidelines at the end of 2010 to introduce more flexibility into the system.

Examples of recent features that were made as co-productions include director Julie Bertuccelli's *The Tree*, starring Charlotte Gainsbourg; Jim Loach's *Oranges and Sunshine*, starring Emily Watson and David Wenham; Jane Campion's *Bright Star*; Gillian Armstrong's *Death Defying Acts*, starring Guy Pearce; and Scott Hicks' *The Boys Are Back*, starring Clive Owen.

Official co-productions recently made for television include *Darwin's Brave New World* and *Me and My Monsters*. A significant amount of children's programming is made as co-production.

Creative contribution, financing and expenditure must all be in proportion

Subject to some specific exceptions, *all* personnel involved in making official co-productions must be from the co-producing countries and the film must be made in the co-producing countries. That said, most arrangements allow for use of non-party nationals where:

- the film is undertaking a location shoot in a third country (approval for which is at the discretion of the competent authorities), or
- exceptional circumstances require the use of an actor from a third country. There must always be a producer on board from each country. (These producers are referred to in this booklet as 'co-producers'.)

All of Australia's co-production arrangements require each co-producer to make a creative contribution to the project that is roughly in proportion to the finance raised by that co-producer. In addition, the percentage of the budget raised by each co-producer must be roughly in proportion to the amount of the budget spent on each country's elements.

Each partner country has a 'competent authority' that assesses the requirements of the relevant co-production arrangement in accordance with its own guidelines. It is the responsibility of each co-producer to liaise with the competent authority in his or her country to ensure that the film meets its requirements.

Q. Who negotiates the treaties and who administers the Co-pro Program?

A. The Australian Government negotiates treaties with the governments of other countries. Screen Australia administers the international Co-production Program.



Part 3 – The Co-production Program

It is expected that there will be an overall balance of creative, technical and financial elements across all co-productions over a number of years.

The required approvals provide certainty

To qualify as an official co-production under any of the co-production arrangements, a co-producer must apply to Screen Australia for provisional approval after the finance is in place but before production commences.

At this stage, the Australian co-producer will need to satisfy Screen Australia that:

- there is a producer from each country;
- a co-producers' agreement is in place between the co-producers that outlines the responsibilities and rights of each co-producer and fulfils all the requirements of the relevant co-production arrangement;
- the financial contribution of each co-producer is secure and committed including, where relevant, the minimum contribution of a third-party co-producer;



- the Australian co-producer's financial contribution is reasonably in proportion to the Australian creative contribution ('Australian Qualifying Points' are used to assess the Australian creative contribution – see below); and
- the Australian co-producer's financial contribution is reasonably in proportion to the spend on Australian elements.

An optional, non-binding letter of preliminary compliance can be sought before applying for provisional approval. This was not possible before late 2010. The letter allows Australian co-producers to seek guidance about whether a project is likely to meet the requirements of the relevant co-production treaty and can be used to help attract finance. Potential financiers can be cautious about committing funds without formal advice about a project's co-production status.

Once a film or television program is completed, an application for final approval must be made to Screen Australia in order to secure official co-production status. At this point, in addition to providing all of the executed financing agreements, the Australian co-producer must provide a DVD copy of the finished film, the final budget, a full cast and crew list, and other documents as required.

Screen Australia will not be in a position to give final approval until the relevant overseas competent authority has confirmed its approval.

Creative contribution is determined by a points test

The term 'Australian Qualifying Points' (AQP) was introduced as part of the most recent guidelines revision. These are the creative points allocated to the Australian side of a co-production.

As a percentage of the total creative points, the AQP must reach at least the minimum contribution level prescribed by the relevant co-production arrangement. (There is a different arrangement in place with each of Australia's partners, but it is usually 20% or 30%.)

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As outlined already, the AQP must also be roughly in proportion to the financial contribution that the Australian co-producer makes to the co-production. If the Australian co-producer contributes half the finance, then half the points should be AQP, for example. Subject to the minimum contribution allowed in the relevant co-production arrangement, a 5% margin either way is allowed. If the Australian co-producer's financial contribution is 60%, the AQP can be between 55 and 65% for example.

Key creative roles are allocated a points value. If the person filling that role is an Australian national or permanent resident, a point (two points for the writer and director) is scored for that role.

Bear in mind that:

- producers do not attract points because there must be, by definition, one from each of the co-producing countries;
- an individual cannot be treated as two nationalities in one application;
- the splitting of points may be approved on a case-by-case basis, for example, where each co-producing country has one writer each engaged on a television series;
- re-voicing or narrating in the language of each co-production country will result in the points being split. For an animated project, voice cast is allocated three points, so if one voice track is undertaken in Australia and one track in the partner country, then the project scores 1.5 AQP for example; and
- for features and television drama, if the film is a majority Australian co-production, that is, if the Australian financial contribution is greater than 50%, at least one of the four lead roles must be filled by an Australian national or permanent resident. In other words, there must be at least one point for key cast.

Different points tests apply to different types of production

The same points test applies to feature films and television drama but there is a different test for documentary and for television animation.



Part 3 – The Co-production Program

Each test aims to provide a degree of flexibility by allowing a certain number of discretionary points to be claimed.

Each test has a set number of roles that are always counted (top-line key creative roles). These roles attract 'compulsory points'. In addition, the Australian co-producer may select roles in the 'discretionary points' section to reach the total number of points required for the film. However, where an Australian co-producer selects a role for a discretionary point, but Screen Australia does not consider the role to be a key creative role, Screen Australia reserves the right not to accept the allocated discretionary points.

Each test also includes a potential point for 'other creative role'. If an Australian co-producer wishes to claim this point, he or she must convince Screen Australia that the role in question is particularly important for the film. For example, if the film is a martial arts feature, it may be possible to allocate a point to the fight choreographer or, if it is a musical, to the musical director or choreographer.

The feature films and television drama test – 15 points

Compulsory points

Writer 2

Director 2

DoP 1

Editor/Picture Editor 1

Cast (four principal roles). Note that if the project is a majority Australian co-production, at least one role must be filled by an Australian actor 4

Discretionary points (select five of the below)

Composer 1

Costume Designer 1

Production Designer 1

Script Editor 1

Sound Designer 1

Underlying work 1

VFX Supervisor 1

Other senior key role specific to the film such as a Choreographer or Special Make-up Designer 1

The documentary test – 10 points

Compulsory points

Writer 2

Director 2

DoP 1

Editor/Picture Editor 1

Discretionary points (select four of the below)

Composer 1

Researcher 1

Narrator 1

Sound Designer, Recordist, Sound Editor or Mixer 1

Underlying work/subject matter 1

Other senior key role specific to the film such as underwater Director of Photography, Art Director or Visual Effects Supervisor 1

The animation test (both 3D and 2D) – 13 points

Compulsory points

Writer 2

Director/Animation Director 2

Cast 3

Key Animator 1

Storyboard Artist 1

Discretionary points (select four of the below)

Editor/Picture Editor 1



Key Background Artist 1

Composer 1

Sound Designer 1

Underlying work 1

Key Model Designer 1

Voice/Actors Director 1

Other senior key role specific to the film such as 3D Modeller, Digital Compositor or Previs Animator 1

The points test was revised as part of Screen Australia's most recent guidelines revision, with the total number of points being increased in recognition of the creative contribution of Heads of Department (HODs) not previously allocated points. Where appropriate, a VFX Supervisor, Costumer Designer or Sound Designer can now be counted, for example. Discretionary points were not previously part of the test.

Another change worth pointing out is that, for some of Australia's arrangements, a Writer from outside the co-producing partner countries may be able to contribute to a screenplay as long as the Writer is not a credited Screenwriter (as that term is understood by the Australian Writers' Guild or equivalent organisation). Previously, if a non-party Writer had worked on a script, the project was not eligible for co-production status.

Further information on co-productions, including the guidelines, is available at www.screenaustralia.gov.au/coproduction

Statistics as at 15 February 2012

Co-production partners

Country	Nature of agreement	Date signed	Entry into force date	No. co-productions ¹	Total budgets (A\$m)
France ²	MOU	15 May 1986	15 May 1986	29	\$225.86
United Kingdom ³	Treaty	12 Jun 1990	27 Aug 1990	38	\$431.59
Canada ⁴	Treaty	23 Jul 1990	26 Sep 1990	42	\$430.01
Italy ⁵	Treaty	28 Jun 1993	12 Dec 1996	1	nfp
New Zealand ²	MOU	23 Dec 1994	23 Dec 1994	9	\$42.07
Israel	Treaty	25 Jun 1997	13 Jan 1998	1	nfp
Ireland	Treaty	4 Feb 1998	7 Sep 1998	3	\$21.25
Germany ⁶	Treaty	17 Jan 2001	12 Sep 2001	5	\$39.73
China ⁶	Treaty	7 Jun 2006	19 Dec 2008	3	\$44.19
Singapore ⁷	Treaty	7 Sep 2007	16 Oct 2008	4	\$34.36
South Africa	Treaty	18 Jun 2011	22 Aug 2011	0	-

Partners by type of production

Country	No. co-productions ¹	Features	Mini-series	Telemovies	Series	Documentaries
France ²	29	11	5	1	4	8
United Kingdom ³	38	21	8	1	3	5
Canada ⁴	42	7	4	2	23	6
Italy ⁵	1	1	0	0	0	0
New Zealand ²	9	4	4	0	1	0
Israel	1	1	0	0	0	0
Ireland	3	0	1	0	1	1
Germany ⁶	5	4	0	1	0	0
China ⁶	3	3	0	0	0	0
Singapore ⁷	4	1	0	0	2	1

Total budgeted cost by type of production

Type	No. co-productions ¹	Total budgeted cost (A\$m)
Documentaries	21	\$33.18
Feature films	50	\$572.12
Drama series	33	\$399.88
Mini-series	21	\$187.23
Telemovies	5	\$21.59
Total	131	\$1,214.00



Budget ranges

Features

Budget range (A\$m) ⁸	All official co-productions		All features ⁹ (Australian and co-productions) 1988/89–2010/11	
	No.	Share of co-pros (%)	No.	Share of all features (%)
Less than 1	1	2%	115	18%
1 to 3	2	4%	176	28%
3 to 6	9	18%	142	22%
6 to 10	11	22%	125	19%
10 to 20	16	32%	48	8%
20 +	11	22%	35	5%
Total	50	100%	641	100%



Mini-series

Budget range (A\$m) ⁸	All official co-productions		All mini-series ⁹ 1988/89–2010/11	
	No.	Share of co-pros (%)	No.	Share of all mini-series (%)
Less than 1	0	0%	0	0%
1 to 3	0	0%	6	2%
3 to 6	0	0%	46	19%
6 to 10	4	19%	87	36%
10 to 20	16	76%	101	42%
20 +	1	5%	3	1%
Total	21	100%	243	100%

nfp: not available for publication

- 1 Three-way co-productions are counted against each country involved. Therefore the total by country exceeds the total number of titles produced.
- 2 Includes three-way co-production (Australia/France/New Zealand).
- 3 Includes three-way co-production (Australia/Canada/United Kingdom).
- 4 Includes three three-way co-productions (Australia/Canada/United Kingdom, Australia/Canada/Italy, Australia/Canada/Singapore).
- 5 Includes three-way co-production (Australia/Canada/Italy).
- 6 Includes three-way co-production (Australia/China/Germany).
- 7 Includes three-way co-production (Australia/Canada/Singapore).
- 8 Adjusted using the 'non-farm GDP-implicit price deflator'; base year 2010/11.
- 9 Productions under Australian creative control, including domestic productions, official co-productions and other productions involving shared creative control, i.e. with a mix of Australians in key creative positions.





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