Info Guide

GETTING STARTED
Film, TV, online & interactive

Australian Government | Screen Australia

GETTING STARTED:
Film, TV, Online & Interactive

This guide provides an overview of the types of training opportunities, work experience and networking initiatives available to newcomers, as well as to those currently working in the industry looking to develop their skills. While it is not possible to provide a complete list of all initiatives, this guide gives examples of the types of initiatives on offer and where to find information on them.

Choose your own adventure:

I want to be a filmmaker/content creator

The film, TV and online/interactive industries are highly competitive, but not impossible to break into. There is no 'right' way to go about negotiating a pathway into these industries.

It is important to research and gather as much information about the industry as possible and this guide is designed to assist you in finding this information.

Simply click on the links to navigate to the relevant directory.

If you want to get into the industry, try one of the following:

- **Take courses or get a degree**
    - Schools, universities, TAFE, scholarships and other colleges.
    - Screen resource organisations.

- **Find work experience, attachments, mentorships or other initiatives**
    - To approach production companies and producers directly, you will need to access lists of production companies and producers from industry directories such as Encore, The Production Book or The Black Book.
    - Funding bodies offer initiatives to help writers, directors and producers get attached to a project through your state agencies.
    - Find a job through employment websites such as Screen ArtsHub, Australian TV jobs or Grapevine Jobs.

- **Keep informed**
    - Up-to-date information about the industry and what's in production can be found in the production reports, *IF Magazine*, Screen ArtsHub or via the state agencies. Sign up for their newsletters.

- **Network**
    - Industry events happen all year round. Contact your Industry Organisations, Unions & Associations to get involved.
    - Festivals are a great way to meet people. They often have networking events held during the festival.

I have an idea!

Translating your idea into a story document is often the lengthiest part of the filmmaking process. The best story documents have been reworked and rewritten at least 15 times. This guide provides an overview of how to proceed in turning your idea into a story document, whether you are writing the screenplay yourself or looking for a professional writer; and what to do once you are ready to pitch it.

Story documents have changed greatly from the traditional screenplay to a bespoke approach to developing ideas and what is appropriate to the project. Story documents might include (but not limited to) a treatment, scriptment, draft script, outline, bible, etc.

> *Simply click on the links to navigate to the relevant directory.*

If you want to translate your idea, try one of the following:

- **Write your own story document**
  - Learn the craft through research and publications or take courses.
  - See Screen Australia's Development Plans & Notes, Story Documents and sample paperwork for how to write a Synopsis, Treatment, Outline, Scriptment or Script and the recommended length for each.
  - Read published scripts online.
  - Find your local writers' centre.

- **Find a writer or form a team**
  - To find out the names of screenwriters whose scripts you admire, you can use an online database and enter the title of the production to find out the name of the writer. You can then enter the writer's name in the search engine to find all the credits associated with that particular writer.
  - Access lists of industry professionals and literary agents from industry directories such as, The Production Book or The Black Book.
  - View the Screen Australia funding approvals pages to see which writers, directors or producers are attached to recently funded projects of all genres.

- **Get funding or feedback**
  - Story Development – Generate fund– Screen Australia offers an opportunity for teams to submit an application for drama development funding at any time.
  - Funding bodies – Screen Australia, state agencies and State Resource Organisations all offer funding to develop your story.
  - Development tools – if you have written your story document you might want to bring on a script editor, script assessor or do a script reading. The Australian Writers' Guild (AWG) is a good source for this.

- **Pitch it – networking and selling your story**
  - There are many books, consultants and workshops in the marketplace that offer different approaches to pitching. A pitch may range in length from 15 seconds to 20 minutes and should not be taken lightly. Take the time to hone this craft and find a style that best represents you, but remember it's all about the story.
  - The Australian Writers' Guild (AWG) urges its members to exercise caution with regard to websites that charge brokers' fees. To get an idea of what is a fair fee to pay for advice, subscription and management of script sales, Screen Australia advises you seek appropriate legal advice.
  - Get a literary or creative agent that matches your type of material..

Legal advice

- The Australian Writers' Guild (AWG) advises all screenwriters that before signing an agreement or contract they should have it examined by an industry lawyer. They also advise that no legal contract or agreement will ensure a successful working relationship unless there is goodwill between the signatories.

- There is no system of registration for copyright protection in Australia. Copyright protection does not depend upon publication, a copyright notice, or any other procedure – the protection is free and automatic. Protection starts automatically from the moment the work is written down or recorded in some way. While copyright protection is automatic, it is generally recommended that you put a copyright notice on your script or treatment.

  For example:
  - © Your name or company name, date of creation or first publication of work
  - A Strictly Confidential Presentation
  - All Rights Reserved.

- You can also register your script to prove priority of ownership through the Australian Writers' Guild (AWG) or the Writers Guild of America (WGA).

- If you are adapting a novel, short story or play, you must first clear this usage with the relevant copyright owner. To do this you must do a copyright search to find out who owns the rights, then negotiate with them to use the work. Finding out who owns the rights can be a complex and frustrating process, and to help, you may need to employ an entertainment lawyer or access one of the free arts-based legal advice organisations.

- A film's title is not protected by copyright, but liability under other areas of law may arise if the title of your script is not unique.

- An unsolicited script is a script that the recipient has not asked to see. In Australia, most producers have a slate of their own projects. Many will not be interested in reading unsolicited scripts; those that are will have limited time to read them. The best approach is to first send producers a query letter which includes one sentence on you and your relevant film credits, a three-sentence pitch describing your story, genre, time period, place and the challenge for the main character(s) and one sentence on other information such as attached personnel. Allow four weeks for a response, after which a follow-up note or phone call is acceptable. If you do not receive any response after that, it's best not to pursue this producer any further. If asked to send your script in, allow the time specified by the producer before following up. One follow-up note or call is all that is recommended. US studios do not accept unsolicited scripts in order to avoid any accusation that they have misappropriated a script.

- Sample agreements and contracts are available online (some for a small fee).

I need a team

Simply click on the links to navigate to the relevant directory.

□ **Find writers, directors or producers**

- To find the names of screenwriters whose scripts you admire, you can use an online database and enter the title of the production to find out the name of the writer. You can then enter the writer's name in the search engine to find all the credits associated with that particular writer.

- Access lists of industry professionals from industry directories such as The Production Book or The Black Book.

- View the Screen Australia funding approvals pages to see which writers, directors or producers are attached to recently funded projects of all genres.

- Find emerging writers & writer/directors and their award-winning short films.

□ **Network**

- Industry events happen all year round. Contact your guilds, state agencies and other associations to get involved.

- Festivals are a great way to meet people. Networking events are often held during the festival.

□ **Make it legal**

- Sample agreements and contracts are available online (some for a small fee).

I'm ready to make a project in Australia

Simply click on the links to navigate to the relevant directory.

This section provides an overview of the industry organisations and information sources that are useful if you are making a film, television or online/interactive project in Australia.

Overseas projects: Ausfilm is a great first point of call to help connect the international film community to Australia's incentives, facilities and talent including the Location Offset and Post, Digital and Visual Effects Offset.

Co-production agreements: Screen Australia offers incentives for official co-productions made under the formal arrangement between Australia and the governments of various countries, creating benefits for both partners.

Producer Offset: Screen Australia also administers the Producer Offset, a refundable tax offset (rebate), for qualifying Australian production expenditure (QAPE).

State agency incentives: 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.

Production & post-production facilities: There are a range of services available in nearly all states of Australia. These services are listed in detail in 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.

Cast & crew: Key industry directories like the The Production Book and The Black Book provide a great resource as they include contacts for casting agents and directors, 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. 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 on their website.

Immigration requirements: To gain entry into Australia it is necessary to meet the requirements of the Department of Home Affairs (DHA) and, depending on the purpose of travel, obtain a certificate from the Department of Communications and the Arts or consult with the relevant Australian unions. 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 the appropriate visa.

Tax: In Australia, there are responsibilities to withhold tax, pay superannuation (pension contribution), payroll tax and workers' compensation 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 fulfil the liabilities when in production. These liabilities are accomplished most easily through an Australian entity, service or payroll company. 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.

History of film in Australia

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.

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. World War I (1914–18) greatly curtailed the film industries of Europe and films from the US 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 World War II 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 established a film office in 1999), 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.

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.

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 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*).

Resources

News & Production Resources

(includes Past & Upcoming Productions, Cast & Crew, Jobs, etc)

- Encore Directory
- The Production Book
- The Black Book (Indigenous)
- Screen Australia Upcoming Production Report
- Screen ArtsHub
- Screen Australia Newsletter
- IF – Inside Film Magazine
- Screen Australia Find a Film Database
- Internet Movie Database (IMDb) US
- Metro Magazine
- Movie Review Query Engine
- Picha
- RealTime
- Showcast
- Australian TV Jobs
- Grapevine Jobs
- Australian Screen Online
- FilmInk
- Senses of Cinema
- Urban Cinefile
- Broadcast UK
- Hollywood Reporter US
- Screen Daily UK
- Variety US

Digital Media & Games

Click for information on our Development Generate fund and Online Production fund.

- Australian Network for Art & Technology (ANAT)
- dLux media arts
- Experimenta
- The Game Developers' Association of Australia (GDAA)
- RealTime+OnScreen

Networking: Festivals and Events

For more information check out our [Festival Profiles page](#)

- [Asia Pacific Screen Awards](#)
- [AFTRS Bulletin](#)
- [Australian International Documentary Conference (AIDC)](#)
- [Australian International Movie Convention](#)
- [Brisbane Writers Festival](#)
- [Melbourne International Film Festival (MIFF)](#)
- [Melbourne International Animation Festival](#)
- [Melbourne Underground Film Festival](#)
- [Popcorn Taxi](#)
- [Screen Australia Newsletter](#)
- [Screen Forever](#)
- [St Kilda Film Festival](#)
- [Sydney International Film Festival](#)
- [SPAA](#)

Government – Federal

- [Ausfilm (Location Services)](#)
- [Austrade (Export Assistance)](#)
- [Australia Council](#)
- [ABC – Australian Broadcasting Corporation](#)
- [Australian Communications and Media Authority](#)
- [Australian Tax Office – Information for the Film, Television and Audio Visual Industry](#)
- [Industry Classification](#)
- [Department of Communications and the Arts](#)
- [Department of Home Affairs](#)
- [National Film and Sound Archive](#)
- [SBS – Special Broadcasting Service](#)
- [Screen Australia](#)

Government – State (Film Agencies)

All state agencies have Indigenous support, programs & funding

- [Screen Canberra](#)
- [Create NSW](#)
- [Screen Queensland](#)
- [Screen Tasmania](#)
- [Screen Territory](#)
- [ScreenWest](#)
- [South Australian Film Corporation](#)
- [Film Victoria](#)

Government – State (Other)

- [The Central Australian Aboriginal Media Association (CAAMA) (Indigenous)](#)
- [Information Cultural Exchange Inc (ICE)](#)
- [Creative Victoria](#)
- [Arts Queensland](#)

Industry Organisations, Unions & Associations

- Arts Law Centre
- Association of Film Commissioners International
- Australian Children's Television Foundation
- Australian Cinematographers Society
- Australian Home Entertainment Distributors Association
- Australian Directors Guild (ADG)
- The Australian Film Institute (AFI) / AACTA
- Australian Guild of Screen Composers (AGSC)
- Australian Screen Editors
- Australian Screen Sound Guild
- Australian Teachers of Media (ATOM)
- Australian Writers Guild (AWG)
- The Central Australian Aboriginal Media Association (CAAMA) (Indigenous)
- EnhanceTV
- Experimenta
- FreeTV
- Independent Cinemas Association of Australia
- International Screenwriters' Association
- Media, Entertainment and Arts Alliance (MEAA)
- Screen Producers Australia (SPAA)
- Screenrights - The Audio Visual Copyright Society
- Society of Motion Pictures and Television Engineers (SMPTE)
- Women in Film and Television (WIFT) NSW

Awards

- Academy Awards (US)
- AACTA Awards
- List of Film Festivals
- List of Awards won by Australians

Federal Tax Incentives

- International Co-productions
- Producer Offset
- Ausfilm (Location Services)

Copyright

- Arts Law Centre
- Australasian Performing Rights Association (APRA) and AMCOS
- Australian Copyright Council
- Phonographic Performance Company of Australia (PPCA)
- Screenrights - The Audio Visual Copyright Society

Other Resources

- Sample Paperwork (including budgets)
- Screen Australia podcast
- Research Libraries
  - Australian Communications and Media Authority (ACMA) Library
  - The Black Book Library
  - AFI Research Collection
  - AFTRS Jerzy Toeplitz Library
  - The National Film and Sound Archive (NFSA)
  - Australian Centre for the Moving Image (ACMI) Lending Collection

- Screenplay & Pitching resources
  - Final Draft
  - Ink Tip
  - Michael Hauge Story Mastery
  - Screenplay.com
  - Screen Forever
  - SellAScript
  - Screen Australia Story Documents

- Writers' centres and residencies
  Writers' centres run courses and workshops, and list details of upcoming seminars, events and competitions in their newsletters. Some provide mentorships and sell writing handbooks. To access links to regional writers' groups visit the websites of the state centres listed below:
  - ACT Writers Centre
  - NSW Writers' Centre
  - NT Writers' Centre
  - Queensland Writers Centre
  - Tasmanian Writers' Centre
  - Writers Victoria
  - writingWA
  - Varuna (NSW)
  - Northern Rivers Writers' Centre (NSW)

Education & Training

- Academy of Interactive Entertainment
- ACMUSE (Australian College of Make-up and Special Effects)
- Actors Centre Australia
- Actors College of Theatre and Television
- Actors Ink Studios
- American Film Institute (AFI)
- The Art and Technology of Make-up College
- Australian Film Television and Radio School (AFTRS) (includes Indigenous Programs)
- Australian Centre for the Moving Image (ACMI)
- The Australian Theatre for Young People (ATYP)
- Berlinale Talent Campus
- Bond University
- The British Council UK – Scholarships
- The Bryan May Composers Scholarship
- Carclew
- Charles Darwin University
- Charles Sturt University
- The Churchill Trust
- CILECT
- College of Advanced Education
- UNSW Art & Design
- Curtin University of Technology
- Deakin University
- The Documentary Australia Foundation
- Edith Cowan University
- The European film college
- Flinders University
- The Foundation for Young Australians
- Griffith Film School
- Hamilton Secondary College
- Independent Feature Project (IFP)
- International Screen Academy
- JMC Academy
- La Trobe University
- The London International Film School
- Macquarie University
- The Media Resource Centre SA
- Melbourne University – Film Making Summer School
- Monash University
- The National Film and Television School UK
- The National Institute of Dramatic Art (NIDA)
- New York Film Academy
- Northern Rivers Screenworks
- OPENChannel VIC
- Philanthropy Australia
- Drama with a Difference
- Queensland School of Film and Television
- Queensland University of Technology
- Raffles College of Design and Commerce
- Raindance
- RMIT

- SAE Institute
- ScreenSkill Australia
- Screenwise
- The Script Factory UK
- The Stunt Academy
- The Sundance Film Academy
- Swinburne
- Sydney College of the Arts (SCA)
- Sydney Film School
- TAFE
- Tisch School of the Arts
- University of Adelaide
- University of Canberra
- University of Sydney
- University of New South Wales
- University of Tasmania
- University of Technology Sydney
- Victoria College of the Arts
- Vivo Media Arts Centre
- The Western Australian Academy of Performing Arts
- Wide Angle Tasmania