

Ausfilm: Annual Report 2007/08



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1.0 Chairman's Foreword.

Ausfilm's purpose is to position Australia nationally and internationally as a leading destination for large-budget film and television production, including post production and visual effects activity.



Attracting such activity to Australia stimulates a number of benefits for the screen industry and the Australian economy as a whole, including financial expenditure, jobs creation and skills development. It complements and supports local screen content by stimulating infrastructure investment and by raising skills levels.

This has been an unpredictable but satisfying year for Ausfilm in its objective of stimulating production activity through attracting offshore screen content. There were good levels of production toward the end of last financial year and into 2007/08. This can be partially attributed to the major US studios undertaking a stockpiling strategy to mitigate the impact that an impending strike by writers would have on their business. This strike action subsequently occurred, stopping the US series-television sector in its tracks, and stalling other film and television projects from commencing production for some months.

Despite the industrial action in the US, offshore production activity that occurred in Australia for the period included: the high budget 10-part mini-series **The Pacific** in Victoria and Queensland, **Nim's Island** in Queensland, **Knowing** in Victoria and **X-Men Origins: Wolverine** in NSW.

Bolstering employment and expenditure in the industry was the aptly-named locally-developed (but internationally-financed) feature film **Australia**, which located shoots in NSW, Queensland, Northern Territory and Western Australia. This production has also created enormous work opportunities for the post production and visual effects sectors that will extend into 2008/09.

Enquiries about co-productions were at a record level last year as a result of the announcement of the Federal Government's Australian Screen Production Incentive scheme. This contributed to 2007-08 being a very positive year for international interest in Australia.

However, looking forward there are a number of reasons to think that FY 2008-09 will prove a more challenging period. Firstly, the Australian dollar has been extremely strong in recent months, peaking at US98c in June of this year. While this is a reflection of a strong Australian economy, it has the effect of making Australia an extremely expensive destination to purchase services. This currency effect has been more influential because its impact has been felt strongest in the United States, the source of most overseas-originated production.

Secondly, the uncertainty in the United States over the period generated by two industrial negotiations (strike action by the Writers' Guild of America, and continuing threatened strike action by the Screen Actors Guild) is generating highly erratic production patterns, accentuating the "lumpiness" that has plagued the industry in recent years. Production was stockpiled pre-writers' strike, which has meant that fewer productions were being "green-lit" in the second half of the financial year. This hiatus will remain until negotiations are resolved with the Screen Actors Guild.

Thirdly, last year was characterised by yet more production incentives emerging from states right across the USA. These incentives are the most competitive in the world in terms of the percentage of rebate provided, which makes the decision to locate a major production offshore less attractive. Despite the lack of crew in these emerging localities, the combination of incentives and a weak local currency makes commonsense for many productions. This heightens the competitive environment in which Australia continues to fight for its share.

This year the Commonwealth Government reinforced its desire that the Australian screen industry operate more sustainably in a global marketplace by announcing a suite of three Offsets, together forming the Australian Screen Production Incentive. The Producer Offset will create more opportunities for Australian filmmakers to play a major role in the global industry.

Over the next three to five years, we will see the emergence of more Australian filmmakers developing creative partnerships with international players, making local content on a larger – and hopefully more successful – scale than before. Ausfilm will play a crucial role in this, by creating mechanisms and initiatives to bring together Australian and international production entities with the goal of generating more filmmaking activity in Australia.

Ausfilm will continue to adapt in the face of heightened international competition, economic challenges, and growth and change in the local industry. It will continue to build on its excellent long-standing relationships in the US, and will diversify into new markets. It will remain agile and at the forefront of change to ensure that Ausfilm members and the Australian screen industry get the maximum benefits from its efforts.

I'd like to pay tribute to Caroline Pitcher, not yet twelve months at the helm of Ausfilm, and her team. As well as that, my first year as Chair has been made all the easier by the fantastic support I've received from my two hard-working Deputy Chairs, Catherine McDonnell and Alaric McAusland, who between them also chair the Policy, Marketing and Audit Committees as well. Robin James from Queensland's PFTC has been the States' representative on the Executive Committee, and we look forward to working with Film Victoria's Sandra Sdraulig next year.

Importantly, I would like to acknowledge the ongoing support of the Australian Government, in particular the Minister for Environment, Heritage and the Arts, Peter Garrett, and former Minister for the Arts and Sport, George Brandis.

A handwritten signature in black ink, appearing to read 'Martin Cayzer'. The signature is stylized and fluid.

Martin Cayzer
Chairman

2.0 CEO's Report.

Ausfilm has worked hard with its membership over 2007-08 to continue to promote Australia as a leading production destination and to secure projects, predominantly from the US market.



We immediately embraced the new Australian Screen Production Incentive, despite the economic challenges confronting Australia at the time, and commenced working more closely with the Film Finance Corporation Australia and the Australian Film Commission in regards to raising awareness, and appropriate communication, of the scheme internationally.

Production enquiries and our sales activities have been significantly influenced by the scheme, particularly the Producer Offset. We have handled these enquiries cautiously but effectively, always providing high levels of client service. This change in the pattern of client demand has resulted in our staff working closely with the Producer Offset administrators at the FFC (now Screen Australia), and with key legal and accounting members of Ausfilm to ensure that the information and advice given to clients are accurate, consistent and timely. We surveyed our clients in the US in May in regards to satisfaction levels of our service provision to them. The results showed that clients were in general extremely satisfied with both the quantity and quality of the information they received from Ausfilm, and in with the overall level of service they received from Ausfilm.

Ausfilm implemented a number of high impact marketing campaigns and promotional initiatives over the period with great success.

We undertook a major promotional effort in October in Los Angeles for the announcement of the Australian Screen Production Incentive, which had at that time just received legislative assent. A breakfast seminar for clients and an extensive schedule of meetings served to highlight the detail of the new scheme to clients. The mission was led by the Minister for Arts and Sport, Senator George Brandis and representatives of the Department of Communications, Information Technology and the Arts.

The annual hallmark promotional event for Ausfilm is G'Day LA, held in January. A record number of US clients – over 160 – attended the Ausfilm Breakfast Seminar which launched the campaign *Big Country, Big Talent, Big Incentives – Big Opportunities for Filmmakers in Australia*.

Another keynote annual event that Ausfilm takes part in is the AFCl Locations Expo. As a component of this initiative, we developed and executed a multi-faceted promotional campaign to promote the Federal Government's Australian Screen Production Incentive, *Australia – Let Us Tempt You*. The campaign was launched two weeks prior to the Locations Expo and included direct mail (hard copy 2,500 units and electronic 2,100 units), advertising, website, a themed expo stand and sales activities. The results were outstanding, with a 17% increase in unique visitors to our website compared with the same time the year prior, and a staggering 91% increase in unique visitors compared with the previous month.

A diverse Ausfilm membership of 30 – 40 members is critical to maintaining a balanced partnership with the Federal Government, and for a productive future for Ausfilm (just twenty per cent of Ausfilm's revenue is received through members with the remaining eighty per cent provided by the Department of Environment, Water Heritage and the Arts). We strive to ensure that the existing membership is highly satisfied with the services and benefits provided to them.

This year, we significantly increased tailored services to our members, particularly from the Los Angeles office, and we also expanded our awareness and knowledge of members' businesses by undertaking at least one visit to their facility/office. We gauged the capability and locations of the local Northern Territory and Tasmanian film industries by scouting there in May/June 2008.

Ausfilm receives tremendous benefit from its members, particularly in the areas of strategic leadership and technical expertise, and it is that combination of members' input and government support that makes Ausfilm so successful. I wish to thank the members for their efforts and involvement in Ausfilm, and to call on them to continue advocating the benefits of Ausfilm membership to other businesses in the industry.

It is critically important for Ausfilm to maintain good relations with a range of government departments that are exposed to the production industry. Ausfilm undertook several meetings over the period and worked closely with DEWHA to build all-of-government support for production activity.

Ausfilm has produced an annual business plan and budget which will guide us in the new financial year. Additionally, we will monitor the changes in the production environment – and adapt to them – to ensure that we take every opportunity available to us to heighten the success of our members and the Australian screen industry within existing resources.

I would like to express my sincere thanks in my first year as CEO to the Ausfilm staff in both Australia and Los Angeles whose dedication and support I could not do without. Additionally, I would like to thank the Australian Government for its ongoing financial support through DEWHA. Particular thanks go to Stephen Richards and Alex Sangston with whom I have enjoyed a productive and close working relationship.

Finally, I would like to thank Martin Cayzer in his first year as Chair; the deputy Chairs, the Executive Committee and the Ausfilm Board for their expert knowledge and guidance.

I look forward to working hard and sharing in the successes with you all in 2008/09.



Caroline Pitcher
Chief Executive Officer

3.0 Production.

3.1 Productions attracted

There have been encouraging levels of offshore productions filming in Australia in 2007/08, despite the increase in the value of the Australian dollar during the period negatively impacting on Australia's attractiveness. Additionally, there was a slow down in enquiries in the last half of the financial year of projects seeking to base in Australia. This slowdown has occurred for three main reasons: continued strength in the Australian dollar against the US dollar; uncertainty in the US because of threatened strike action; and the competition posed by non-Californian US locations.

Projects (TV, Film & PDV) attracted from overseas and executed in Australia in 2007/08 and eligible to apply for the Location or PDV Offsets

Project Title	Producer	Location/State
Knowing	Summit Entertainment	Victoria
X-Men Origins: Wolverine	Twentieth Century Fox	NSW
The Pacific	HBO	Queensland/Victoria
Nim's Island	Walden Media	Queensland
Harry Potter 6	Warner Bros	South Australia

Although not regarded as an 'offshore production', Baz Lurhmann's **Australia** (financed overseas) commenced production in NSW, Western Australia, Queensland and the Northern Territory, and provided significant work opportunities for the industry and Ausfilm members.



Brett Thornquest (Moneypenny),
Caroline Pitcher (Ausfilm), Karen Fouts
(Warner Bros.), Tracey Vieira (Ausfilm)

This slowdown has occurred for three main reasons: continued strength in the Australian dollar against the US dollar; uncertainty in the US because of threatened strike action; and the competition posed by non-Californian US locations.

3.0 Production.

3.2 New contacts/leads

The period was notable for the number of enquiries received on the newly-legislated Australian Screen Production Incentive scheme.

The Los Angeles office had 65 enquiries about completely new productions, of which 31 enquired directly about the Producer Offset.

Furthermore, the LA office responded to more than 76 enquiries about the Producer Offset which were not project specific.

In addition, there were 161 enquiries on projects during the reporting period.

It is estimated that upwards of 80% of meeting time with clients was spent discussing the Producer Offset, as the Location and PDV Offsets are relatively well-understood among Ausfilm's main US clients.

There were some 280 "unprompted" enquiries in the reporting period, received mostly through Ausfilm's website.

Ausfilm's electronic database expanded from 5,813 to 6,197, a progression of almost 7%.

Outlook:

Ausfilm will continue to promote all aspects of the Australian Screen Production Incentive scheme. The market's intense interest in the Producer Offset will require a shift in Ausfilm's approach towards providing its existing client base with more information about Australian talent and co-production opportunities.

Ausfilm will continue to communicate details of the Producer Offset, in conjunction with Screen Australia, to international markets, which have demonstrated considerable interest in the Producer Offset. The Location and PDV Offsets, which are relatively well-understood by Ausfilm's client base, will also be promoted as part of the Australian Screen Production Incentive. Ausfilm will execute an intensive marketing campaign to promote the PDV Offset in the next reporting period.

The roll-out of Ausfilm's Customer Relationship Management system, 'Sugar CRM', will enable greater detail on the source and nature of enquiries to be collated and a more effective mechanism for building sales strategy.

3.3 Meetings

The three LA-based staff undertook a range of client meetings and events through out the year, which were detailed in the regular LA monthly reports. Such intensive relationship marketing is required to gain project leads and intelligence as early as possible, in order to proactively pursue them for Australia in an intensely competitive international market.

Ausfilm also provides comprehensive project leads and briefs to State Screen Agencies for their consideration and action.



Ausfilm G'Day LA Seminar Event:
Robin James (PFTC), Brett Thornquest (Moneypenny), Brian Rosen (FFC), Ian Robertson (Holding Redlich) and Ausfilm Chairman Martin Cayzer (Panavision)

It is estimated that upwards of 80% meeting time with clients was spent discussing the Producer Offset, as the Location and PDV Offsets are relatively well-understood among Ausfilm's main US clients.

3.0 Production.

3.4 Missions/events

3.4.1 Launch of Australian Screen Production Incentive

A major promotional effort was undertaken by Ausfilm in October in Los Angeles to promote the Australian Screen Production Incentive, which had just received legislative assent. This included an information seminar to clients which comprised a presentation from Stephen Richards, representing the then Department of Communications, Information Technology and the Arts. The mission also capitalised on the presence of the then Minister for the Arts and Sport, Senator George Brandis, who met with significant decision-makers from Ausfilm's major Hollywood clients during a brief visit to the Los Angeles area. Ausfilm also undertook meetings with industry decision makers accompanied by State Screen Agency personnel and executives from the Australian studios. Other Ausfilm members also participated in Ausfilm activities in LA whilst undertaking their own sales meetings.



Ausfilm Stand at Locations Expo USA:

Caroline Pitcher (Ausfilm), Nancy Romano (Fox Studios), Kate Marks (Film Victoria), Vivien Flitton (Ausfilm), David Dunn (Aggreko)

A record of over 160 US clients attended the Ausfilm Breakfast Seminar during G'Day LA, themed *Big Country, Big Talent, Big Incentives – Big Opportunities for Filmmakers in Australia*.

3.4.2 AFCI Cineposium

Ausfilm attended the AFCI (Association of Film Commissioners International) Cineposium International Conference, which was held in New Mexico. The annual conference is attended by members of the AFCI's global film commission network and industry professionals. Participation in the conference enables Ausfilm to track competitor marketing efforts and incentive packages. It is also an opportunity to discuss and resolve issues in relation to skills, infrastructure capacity, and public policy. The AFCI is chaired by Robin James, the CEO of Queensland's State Screen Agency, the Pacific Film and Television Commission.

3.4.3 G'Day USA

The second half of the year was marked by Ausfilm's participation in the hallmark G'Day USA events in Los Angeles. A record of over 160 US clients attended the Ausfilm Breakfast Seminar during G'Day LA, themed *Big Country, Big Talent, Big Incentives – Big Opportunities for Filmmakers in Australia*. The panel comprised Ian Robertson (Managing Partner, Holding Redlich), Brian Rosen (Film Finance Corporation Australia CEO), Robin James (Pacific Film and Television Commission CEO) and Brett Thornquist (Moneypenny Entertainment Financial Services). The panel discussed the Producer Offset in the context of the Australian Screen Production Incentive.

In addition to the breakfast seminar, Ausfilm contributed to the organisation of PULSE, the Australian Directors' Showcase: a presentation of short films by nine of Australia's most promising directors. In line with its policy of promoting partnerships between US finance and Australian talent to encourage production in Australia, Ausfilm supplied the invitation list of key industry contacts. Over 450 people attended, including major and independent production executives, producers and directors.

The final major part of the G'Day LA marketing push was the Black Tie Gala Dinner, which had approximately 1,200 guests. Ausfilm hosted key contacts at the dinner, and co-ordinated member attendance.

Ausfilm provided tickets to members and matched them with US clients for the Greg Norman golf day and hosted guests at the cricket tournament.

3.4.4 AFCI Locations Expo and New York Mission

In April, Ausfilm attended AFCI Locations Expo in Los Angeles, and continued on to promote Australia to clients in New York.

Ausfilm organised group meetings in Los Angeles from 7 – 10 April focussing on production companies that have studio deals. Fourteen group meetings were held during the week with nine specific project leads resulting from the meetings.

Ausfilm hosted a dinner on 9 April for Ausfilm members and prominent Australians in Los Angeles in the entertainment industry. The dinner was held at the residence of Mr. Innes Willox, Consul-General for Australia.

Following an introduction by the Consul-General, Ausfilm CEO Caroline Pitcher made a speech to guests about Ausfilm and incentives, including the Producer Offset.

Ausfilm and members hosted a booth at the 2008 AFCI Locations Trade Show. This event is a one-stop shop venue for the US film, television and commercial industry seeking information on locations filming and services. The trade exhibition featured over 300 international and US film commissions and locations services exhibitors. Visitors included over 3,300 studio executives, cinematographers, producers, directors and locations scouts from all segments of the entertainment industry in the US. The exhibition stand was themed in line with Ausfilm's marketing campaign *Australia – Let Us Tempt You*.

Ausfilm organised introductory business meetings with key companies in New York from 16 – 18 April. Six meetings were held in New York with four specific project leads resulting from the meetings.

Ausfilm hosted a dinner on 17 April for Ausfilm members and Australians in New York in the entertainment industry. The dinner was held at the residence of the Hon. John Olsen, Consul-General for Australia.

Following introductions by the Consul-General, Ausfilm CEO Caroline Pitcher made a speech to guests about Ausfilm and filming in Australia.

3.4.5 Outlook

Ausfilm will continue its focus on the US market, with a mission to Los Angeles in late September/early October. It will additionally visit Singapore and the UK to explore co-production opportunities for the industry.

3.0 Production.

3.5

Familiarisation tours/inbounds

Three official and one unofficial inbound tours of Australia occurred in the reporting period. The first was a representative from ICM, Hal Sadoff, a talent and film packaging agency in the USA, and the second Jason Blum of US production company Blumhouse Productions, that has a "first-look" deal with 20th Century Fox. Both inbounds toured NSW, Queensland and Victoria. In addition, Steve Bobek, Executive Director of Feature Estimating at Columbia Pictures travelled to Australia on the inbound program in March, while Ausfilm facilitated the visit of Steve McGlothen (not an official inbound) in March while scouting for **The Knowing**.



Ausfilm Inbound Event for Steve McGlothen: Nancy Romano (Fox Studios) and Steve McGlothen (Producer)

4.0 Membership.

4.1 Member Numbers

Corporate membership at the beginning of the financial year stood at 37. Surreal World, a VFX company, joined during the period. Towards the end of the reporting period, Arena Travel merged with Moves Travel, another Ausfilm member. Premier Technology went into liquidation during the reporting period, and Australian Migration Services and Toga Hospitality notified Ausfilm that they did not wish to renew their membership.

During the reporting period, membership approaches were made to the following companies:

Company	Sector	State
Bytecraft	Equipment	NSW
Surreal World	VFX/Animation/CGI	VIC
OMD Technology	Equipment	QLD
Pru Donovan - Accounting	Production Services	QLD
Yomp Studios	VFX/Animation/CGI	VIC
Orange Whip Productions	Production Services	NSW
Hart & Sitch	Entertainment Law	VIC
Helifilms	Equipment	VIC
Central Casting	Casting	VIC
Entertainment Law Group	Legal services	VIC & NSW
Aurora Intelligence Group	Military equipment & personnel services	VIC
Adelaide Showground	Studio & facilities	SA
Absolutely Wild Visuals	Stock footage & doco production services	NSW
Limelight International	Film production services	QLD
Super Yachting	Marine equipment and services	NSW
Super Action Go Team	Digital Communications and production	NSW
PricewaterhouseCoopers	Accounting services	NSW
Deacons	Legal	NSW



Ausfilm Melbourne Industry function:
Chris Schwarze (Complete Post) and Christopher Mapp (Omnilab Media)



Catherine McDonnell (Fox Studios), Fred Chandler (20th Century Fox), Tania Chambers (NSW FTO)

4.1.1 Tailored Member Services *Direct Mail Campaign (AT2)*

Ausfilm assisted AT2 with the distribution list for the new edition of the Players Directory (Australian version). The list included 300 casting contacts in the US. Ausfilm also provided copies of a cover letter, which was enclosed with each copy of the Players Directory.

Email Campaigns (Surreal World and Stage and Screen)

Two e-blasts were sent to client email addresses. The first was an introduction to new Ausfilm Member Surreal World, sent on 11 December 2007 to 5843 clients' emails. The second e-blast, sent on 1 October 2007 to 3339 clients' emails, announced Stage and Screen's parent company Flight Centre's expansion into North America through its acquisition of Liberty Travel.

Client Introductions and Meeting Scheduling

(Omnilab Media, Soundfirm, Complete Post, Atlab, NSW FTO & Melbourne Central City Studios)
Six clients benefited from tailored client introductions in the past year. Ausfilm provided lists of potential partners, and contacted them on behalf of members to make an introduction and to set up meetings. Ausfilm staff also accompanied some members

4.0 Membership.

to meetings to assist them with their sales pitch. Complete Post were assisted on two individualised meeting missions. Targets included studio level and independent acquisitions and development executives, distributors, financiers, executive production partners and agents. Ausfilm arranged and attended 12 meetings with Complete Post.

Ausfilm organised two meetings with major Studios (Twentieth Century Fox and Warner Bros) in addition to setting up a media briefing for the South Australian Premier, the Hon. Michael Rann for South Australian Film Corporation.

Soundfirm benefited from membership through an individualised meeting program arranged by Ausfilm. Targets included studio level and independent physical and post production executives, international theatrical distribution and home video distribution executives. Ausfilm arranged 12 meetings and attended two.

Omnilab Media visited Los Angeles in early November. Ausfilm provided a list of potential partners, and contacted them on behalf of Omnilab Media to make an introduction and to set up a meeting.

A number of meetings were arranged for Atlab Group and its subsidiary company Cinevex during G'Day LA. An Ausfilm staffer accompanied them to those meetings.

Group Meetings (State Screen Agencies)

Group meeting schedules for State Screen Agency partners and Studio members were arranged and executed on four separate occasions in the USA during the period.

- // Australian Screen Production Incentive launch (October)
- // G'Day LA (January)
- // Locations Expo (April)
- // New York (April)

4.1.2

NT / TAS mission

In late May and early June, the CEO and Los Angeles Film Commissioner undertook visits to the Northern Territory and Tasmania to meet the local screen agencies (members NT Film Office and Screen Tasmania, respectively), members of the local screen communities and to tour potential film locations. Meetings were held with the Tasmanian Government's the Hon Paula Wriedt MP, Minister for Economic Development and Tourism, Northern Territory Government's the Hon Konstantine Vatskalis MLA, Minister for Business, Economic and Regional Development, and the Hon Marion Scrymgour, Minister for Arts and Museums, to promote the importance and benefits of the screen industry and the attraction of offshore production to their respective economies and communities.

4.1.3

Newsletters/reports

Over thirty e-newsletters were distributed to members in the reporting period including twelve LA reports and twelve general information or member e-invitation newsletters.

4.2

New structure / strategy

At Ausfilm's November Board meeting, a proposal for a new membership structure was put to the Board. The proposal, which was unanimously accepted by the Board, clearly defined what Ausfilm members could expect from Ausfilm. In return, Ausfilm would be imposing a cumulative CPI increase on its membership fees, the first for five years. In addition, membership fees would automatically increase every year by CPI.

The new membership structure formalised the difference between standard Corporate membership, and the additional benefits associated with Platinum membership.

4.3

Materials/Benefits

Towards the end of the reporting period, Ausfilm produced a suite of membership materials, including a recruitment brochure, detailed membership benefits for each tier of membership and the terms and conditions of membership. This pack was distributed to all members with their invoice for membership fees for FY 2008-09 and was sent to all other members electronically.

Over thirty e-newsletters were distributed to members in the reporting period including one LA monthly report and twelve general information or member e-invitation newsletters.

5.0 Marketing.

In FY 2007-08, Ausfilm undertook a number of significant marketing initiatives in an effort to attract productions to Australia.

5.1 Campaigns

5.1.1 *Big Country, Big Talent, Big Incentives, Big Opportunities for US Filmmakers*

Ausfilm's first major campaign of FY 2007-08 was the *Big Country, Big Talent, Big Incentives, Big Opportunities for US Filmmakers* campaign, which was launched at G'Day USA in Los Angeles in January 2008.

The campaign features a giant Kangaroo swinging off the Empire State building in New York, reminiscent of the classic 1940s film *King Kong*. The aim was to produce a tongue-in-cheek Australian-focused campaign with a call to action. The giant Kangaroo in place of *King Kong* was a recognisable Australian icon that corresponded with the Australia Week theme. The intention of the *Big Opportunities* theme was to represent a land full of massive talent, considerable expertise, big incentives and grand locations in the Australian screen industry and all available to US filmmakers. The campaign's call to action requested readers to contact Ausfilm to explore these filmmaking opportunities via telephone or the website.

The campaign was used in two full-page full colour adverts: on the back page of *Variety* (14/1/08) and on page 18 of the *Hollywood Reporter* daily edition (16/1/08), opposite a disappointingly short editorial on Australia's screen industry. The creative was also used on the Ausfilm Breakfast Seminar invitation and on two banners displayed at the seminar and at the pre-Gala dinner cocktail function hosted by Ausfilm.

DVD Testimonial Presentation

A four-minute visual presentation was developed and produced using current feature film and television footage and four testimonials from clients who were working or had worked in Australia. These were organised and sourced from Ausfilm, the Pacific Film and Television Commission and Film Victoria. This presentation has been uploaded onto Ausfilm's website. Testimonials included the following producers:

- // Mac Brown, Producer – **Australia**
- // Jeff Hayes, Co-Executive Producer
– **The Starter Wife**
- // Donald De Line, Producer – **Fool's Gold**
- // Todd London, Producer & Post Production
Supervisor – **The Pacific**

The response from enquiries from Ausfilm's clients on this campaign has been positive.

Ausfilm's first major campaign of FY 2007-08 was the *Big Country, Big Talent, Big Incentives, Big Opportunities for US Filmmakers* campaign, which was launched at G'Day USA in Los Angeles in January 2008.



Big Country, Big Talent, Big Incentives, Big Opportunities for US Filmmakers in Australia

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5.0 Marketing.

5.1.2

Australia – Let Us Tempt You

Ausfilm developed and launched a marketing campaign to promote the Federal Government's Australian Screen Production Incentive (ASPI) scheme in the US marketplace, entitled *Australia – Let Us Tempt You*. Ausfilm's second major campaign for the reporting period was launched on Monday 31 March, two weeks prior to the Locations Trade Show in Santa Monica.

The campaign's objectives were to:

- // Raise awareness of Australia's new ASPI scheme;
- // Increase enquiries and interest in the scheme;
- // Increase the number of new contacts in the US for the Ausfilm sales team to pursue and seek out new project leads;
- // Reinforce Australia's position as a leading destination for large-budget film and television production despite the current economic and competitive hurdles.

The performance of the campaign was very positive and resulted in significant increased use of the Ausfilm website. The detailed campaign mix and performance results are outlined below.

Campaign Mix and Distribution	
Direct Mail Campaign - Postal	Direct mail marketing materials included the Australian Screen Production Incentive scheme and Post, Digital & Visual Effects Factsheets sent to over 2,500 US film and television production companies and studios. A DL sized campaign themed invite to meet with Ausfilm and Australian film and television industry representatives was also included. Twenty-five boxes of cherry confectionery enclosed with the direct mail packages were hand delivered to top-tier clients.
Direct Mail - Electronic	A direct email advertisement was sent to over 2,100 US film and television personnel via the Ausfilm online database
Advertising	<i>Variety Weekly</i> magazine - full page colour (FPC) print advertisements for two weeks (w/c 31/3 and 7/4)
	Online <i>The Hollywood Reporter</i> - website homepage and "welcome mat" prestitial advert Worldwide Distribution (31/3 - 13/4)
	Online <i>Variety.com</i> - website homepage Worldwide Distribution (31/3 - 13/4)
	AFCI Locations Magazine - One FPC print advert. Worldwide Distribution (10/4 - 23/5)
	Kemps Film and Television Directory - Two hardcopy FPC ads and online advertising was undertaken after the campaign concluded. This advertising had a co-production message for the European market. Worldwide Distribution with a focus on UK.
Digital Campaign	Dedicated campaign website with URL: www.ausfilm.com.au/letustemptyou providing PDF versions of the ASPI and PDV Factsheets and links to the Ausfilm and DEWHA websites. Ausfilm staff email signature teaser
Promotions & Events	Participation and campaign themed exhibition stand at the AFCI Locations Trade Show held from 10 - 12 April.
Project Leads & Follow Up Action	New contacts and enquiries in the US were proactively pursued by the Los Angeles Ausfilm team in the form of follow up phone calls and meetings.

Ausfilm developed and launched a marketing campaign to promote the Federal Government's Australian Screen Production Incentive (ASPI) scheme in the US marketplace, entitled *Australia – Let Us Tempt You*.



Australia - Let Us Tempt You

5.0 Marketing.

9,290 unique visitors to the website during the campaign period – a 17% increase from the previous year.

Digital Campaign Performance Results

Ausfilm measured the performance results of a marketing campaign through a one page website created for the campaign, via Ausfilm's corporate website (see Table 1) and from online advertising (see Table 2).

Table 1.

Online Applications	Viewed Site	Entered Site
Ausfilm <i>Let Us Tempt You</i> Direct E-newsletter	115	87
Campaign <i>Let Us Tempt You</i> Website homepage	1,289	1,185
Downloads of Incentives Factsheet from Campaign Website	137	
Downloads of PDV Incentives Factsheet from Campaign Website	19	
Visitors from Ausfilm Homepage linking to Campaign Homepage	100	29

There were 1,289 unique users over the period of the campaign who viewed the dedicated campaign website page. Users were directed to this site from the print advertising campaign and the Ausfilm website. The direct email advertisement was sent to over 2,100 US film and television contacts with 115 of Ausfilm's target audience responding to the call to action by clicking through to the Campaign Website and 137 taking further action for more incentives information.

Table 2.

Online Advertising	Total Impressions	Click Through Rate (CTR)
The Hollywood Reporter.com	393,120	3,110
Variety.com	54,532	126

Table 2 depicts Click Through Rates (CTR) from online advertising over two weeks from online publications: *Variety* and *The Hollywood Reporter*. The CTR percentage for banner advertising is generally calculated at around 0.1% (1 person in 1,000).

The cumulative Click Through Rate percentage for *The Hollywood Reporter* was 0.79% - eight times the average for banner advertising. This is mostly due to the Ausfilm prestitial (welcome mat ad), which received a significant 3.7% Click Through Rate. This is considered successful exposure for an online campaign.

Ausfilm Website Results over Campaign Period

There were 9,290 unique visitors who visited the Ausfilm website during the campaign period. This represented a 17% increase compared with the same period from the previous year during the 2007 Locations Trade Show.

The comparison between unique visitors accessing the Ausfilm website during the campaign period compared with the same period from last month showed an increase of 91% in unique visitors. The average figure of unique visitors from January through to March 2008 was 5,487 compared with 7,686 unique visitors during the month of April showing an increase of 40% in unique visitors.

There were 9,290 unique visitors to the website during the campaign period – a 17% increase from the previous year.



The Hon. Mike Rann, Premier of South Australia Visit to LA: Richard Harris (SAFC) and Greg Coote (Dune Entertainment)

5.0 Marketing.

The *Australia - Let Us Tempt You* campaign successfully achieved the following:

- // The development of a creative campaign vastly different from Australia's competitors, increasing awareness of the ASPI scheme, grabbing the attention of Ausfilm's targeted US audience and completed within a modest budget;
- // Six legitimate project leads were obtained from the Los Angeles leg of the US mission;
- // Four legitimate project leads were obtained / from the New York leg of the US mission;
- // Six legitimate email enquiries were received and followed through via a combination of phone, email and meetings.



Ausfilm G'Day LA Pre-Cocktail Event:
Kim Cooper (20th Century Fox), Josh Medak, Mandy Walker (DOP), Sandra Scraulig (Film Victoria) and Tracey Vieira (Ausfilm)

These results provide a measureable benchmark for future campaigns and enabled Ausfilm to improve on its future marketing and promotional activities. Based on the success of this campaign, this promotion was adapted and repeated in the US in June/early July and will be repeated in the UK and European markets in October.

A client survey was conducted following the campaign to assess the impact and awareness.

5.1.3 Outlook

As a result of the outstanding success of this campaign, it will be extended to Europe in September/October 2008 to coincide with the Singapore/UK mission.

VFX

A workshop was held with Ausfilm's Post and VFX members from: Animal Logic; Atlab; Fuel; Rising Sun Pictures; Cutting Edge; Complete Post; Omnilab Group; Iloura; Frame Set & Match and Photon VFX to discuss and develop an Australian VFX brand and marketing campaign to promote the PDV Offset and creative talent within Australia's post, digital and visual effects production industry.

Campaign objectives, geographic markets, key sales messages, industry capacity and capability plus recommended promotional and campaign activities were discussed. It was agreed the focus should be on the US market not Asia or the UK. The members enthusiastically supported an Ausfilm coordinated VFX mission to Los Angeles including an Ausfilm hosted networking event and meeting schedule where members can pitch on potential projects. It was also agreed that Ausfilm support the Australian chapter of the Visual Effects Society when they launch in mid-2008. The group also agreed that Ausfilm undertake a case study of capacity and capability of Ausfilm members to assist with sales messages to key clients.

Talent

Towards the end of the reporting period, planning commenced for the launch of the Talent campaign, which is expected to take place at G'Day USA in Los Angeles in January 2009. Ausfilm is promoting the breadth and depth of Australian talent as a means of differentiating Australia from its competitors in the production attraction area.

5.2 General advertising

Three full-page full colour ads were displayed as part of Ausfilm's G'Day LA marketing campaign. The *Big Country*, *Big Talent*, *Big Incentives*, *Big Opportunities* campaign advert was featured in the following publications:

- // *Hollywood Reporter* Daily Edition – 16 January 2008 (see attachment F)
- // *Variety* Weekly Edition – 14 January 2008 (see attachment F)
- // G'Day LA Gala Dinner Program – 21 January 2008 (see attachment F)

Three print advertisements from Ausfilm's Locations Doubling campaign conducted last year were accepted into the Lurzer's International Archive magazine. This publication features the world's best new print campaigns and is distributed bi-monthly. Ausfilm's graphic design house, Freeform Media submitted this campaign into the magazine.

Print and online advertising was undertaken in *Hollywood Reporter* and *Variety* as part of the *Australia - Let Us Tempt You* campaign. See section 5.1.2 for more details.

Ausfilm showcased the full page colour (FPC) *Big Country* advertisement in the AFCl Locations Magazine distributed at Locations Trade Show and the Cannes Film Festival.

An online banner advertisement was undertaken in March for Kemps Directory online under the Country/Australia section (www.kftv.com/country-AUS.html). The readership for this directory is primarily UK/Europe and North America.

A FPC congratulatory advertisement was placed in the Australian Cinematographers' Society Awards program in May.

Ausfilm was represented in the Australian Federal and State film agencies' advertising campaign used for this year's Cannes Film Festival. Print advertising was conducted in the Screen International Bumper issue and *Variety* Cannes special commencing on 12 May. Online advertising of a banner, button and skyscraper was also undertaken on ScreenDaily.com. The MDE coordinated these advertising bookings as part of Ausfilm's contribution.

Ausfilm spent some A\$97,376 on print and online advertising in international publications in the period from 1 July 2007 to 30 June. Advertising during the reporting period was for the most part linked to Ausfilm's campaigns, as advertising was an integral part of the communication of the message.



Ausfilm Melbourne Industry Event:
Greg McKibbin (Kodak), Murray Forrest (Atlab), Robin James (PFTC)

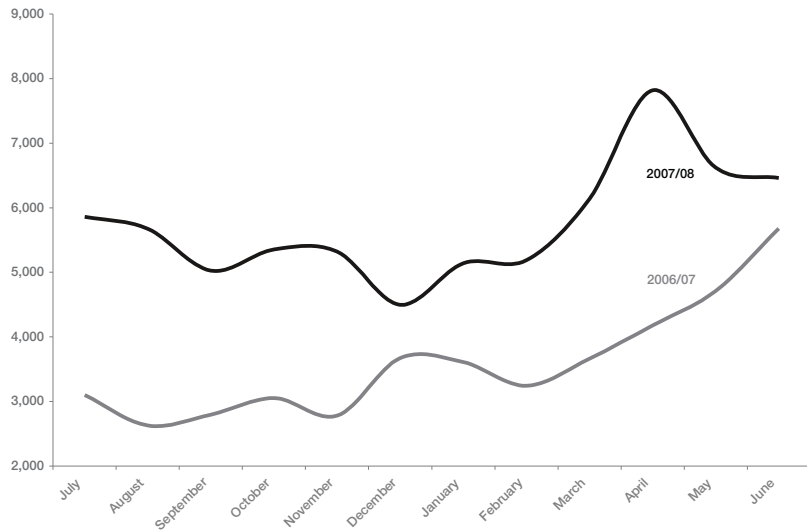
5.0 Marketing.

5.3 Website / Subscriber news

The Ausfilm website was updated to reflect the changes in the Australian Screen Production Incentive as information became available. The site has also been enhanced to include an interactive map of Australia. The website has been moved to a new host. Coupled to this move is the transfer of Ausfilm's existing webpages to a new Content Management System, Mambo. This move commenced towards the end of the reporting period, and is expected to be completed later in 2008.

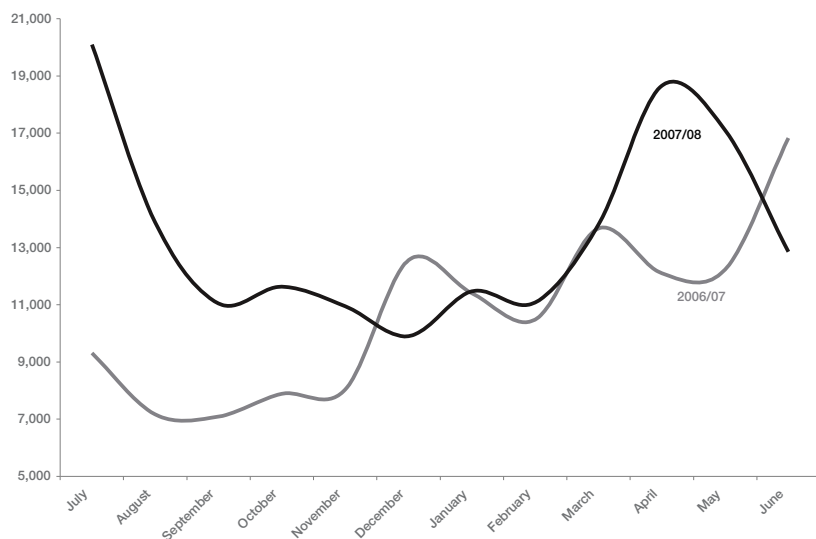
Website Visitor Results:

Unique Visitors



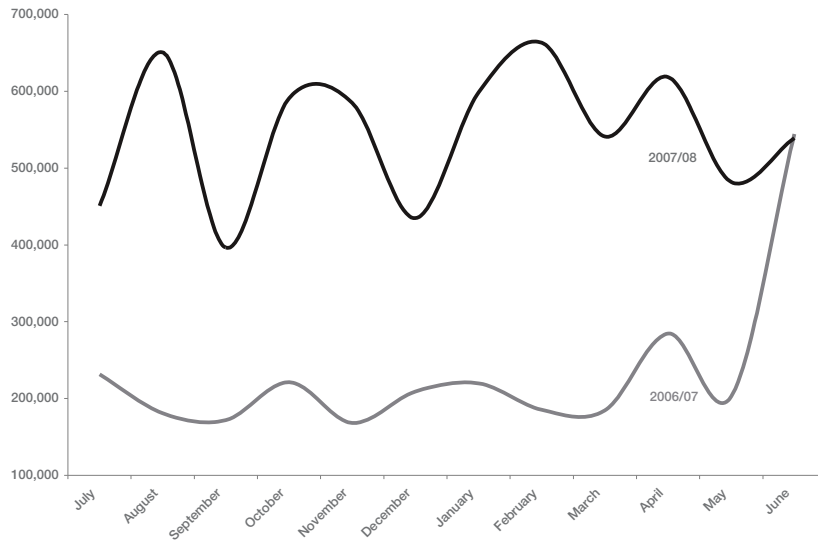
Ausfilm NT & Tasmania Tour:
Caroline Pitcher (Ausfilm), the Hon. Konstantine Vatskalis MLA (NT Minister for Tourism), Penelope McDonald (NT Film Office)

Number of Visitors



5.0 Marketing.

Number of Hits



Ausfilm G'Day LA Seminar Event:
Alaric McAusland (Atlab), Ian Anderson (Cinevex), Caroline Pitcher (Ausfilm)

The graphs on this and the previous page show the progression of the hits on the Ausfilm website as a result of Ausfilm's marketing and promotion of its site. The number of unique visitors increased in all months of the period, relative to the same month in 2006-07, giving an average overall increase of 60%. This increase was also reflected in the strong progress of number of visits (i.e. total of non-unique visitors, including repeat visits), and the number of total hits. The development of the website's multi-media feature, including images and downloadable promotional video footage, are reflected in the particularly strong increase in the amount of bandwidth consumed, which increased by 69% during the period.

Particularly notable is the slight decline in the number of non-unique visitors, and the number of hits that were recorded in June 2008 compared to June 2007. This is attributable to the impact of the announcement of the Australian Screen Production Incentive in late May 2007, which would have continued to boost the traffic to Ausfilm's website during June 2007, and thus provided a particularly high comparison base for June 2008.

5.0 Marketing.

5.4

Promotional materials

During the first half of the reporting period, approximately 12,000 pieces of marketing materials were distributed.

Ausfilm's major marketing event for the reporting period was the September marketing mission to Los Angeles which included State Screen Agencies, Ausfilm members, the then Minister for the Arts Senator George Brandis and DCITA's Stephen Richards to promote the new Australian Screen Production Incentive. Some 150 copies of Ausfilm's brochure and promotional DVD (NTSC format), and 2,100 copies of the factsheets were distributed to Ausfilm's top clients at the breakfast presentation, while those attending the targeted dinner received 40 copies of the brochure and DVD, and 390 copies of the factsheets. Ausfilm used the opportunity of April's Location Expo to run down its inventories of older marketing materials (t-shirts, caps, pens, thongs, etc.)

Tourism Australia requested 30 copies of the brochure and DVD (PAL format), and 140 copies of the factsheets.

The second half of the reporting period continued the move away from mass distribution of untargeted marketing materials, and towards the targeted and specialised distribution of relevant materials to a smaller – but more influential – base of clients. This approach was epitomised by the integrated approach to marketing as set out in the *Australia – Let Us Tempt You* campaign in Section 5.1.2.



G'Day LA Golf Day: Martin Cayzer (Panavision), Murray Forrest (Atlab), Brad Carlson (Paramount), Steve Papazian (Warner Bros.)



Ausfilm Industry Function Sydney: Mark Woods (Ausfilm), Geraldine Quinn (ARRI) and Stefan Sedlmeier (ARRI)

6.0 Information Services.

6.1 CRM

During the reporting period, Ausfilm approved a new freeware Customer Relationship Management (CRM) and Content Management System (CMS). Websend, a subsidiary of Omnilab Media, is in the process of transferring the data on Ausfilm's current CRM (Daylite) to Sugar CRM, the new system to be installed. Sugar CRM is a freeware program being modified by Websend for Ausfilm's use.

The CRM will also link to the CMS (see 6.2 below). The CRM, once in operation, should allow more accurate targeting of Ausfilm's marketing messages to its client base, essential for optimum results in its marketing campaigns.

6.2 CMS

Websend commenced the process of transferring the data on Ausfilm's current website to a new host, Mironet. Once in place, the CMS (called 'Mambo') will enable much greater functionality of the website, including ability to create pages and update in a much more timely fashion, as well as having a dedicated members' area. Staff training on Mambo took place in Sydney during the reporting period, and will continue in the next period.

6.3 IT upgrade

Ausfilm underwent a significant IT upgrade during the reporting period, with replacement of older computers (which had for the most part been fully depreciated) with more powerful ones with greater reliability. Ausfilm's server was also boosted, with additional security and back-up. Greater security was required because Ausfilm's email moved "in-house" during the reporting period. The email had previously been delivered via an external server; however, with the in-house system, all Ausfilm email is delivered through the Sydney office. This offers staff the additional benefit of being able to access all email (both inbox and sent items) while on the road.

This required a greater level of reliability in Ausfilm's internet connection, and consequently, Ausfilm moved from cable DSL to ADSL2+ during the period.

6.4 Linking offices

The upgrade also enabled the LA and Sydney offices to maintain a direct IT link, with LA staff able to directly access Ausfilm's principal file server, which is physically located in Sydney. This will reduce unnecessary duplication of files, and will boost productivity.

6.5 Enquiries

The period was notable for the number of enquiries received on the newly-legislated Australian Screen Production Incentive scheme. See 3.2 for further details.



Ausfilm Canberra June Board Meeting:
Board of Directors with The Hon Minister Peter Garrett MP, Minister for the Arts



Ausfilm NT & Tasmania Tour:
Karena Slaninka (Screen Tasmania), Caroline Pitcher (Ausfilm), the Hon Paula Wriedt MP (Minister for Economic Development & Tourism), Tracey Vieira (Ausfilm)

7.0 Collaboration and Advocacy.

7.1 New Government

A new Labor Federal Government was elected in November 2007, and the Minister responsible for Ausfilm changed from outgoing Minister for the Arts and Sports, George Brandis to incoming Minister for the Environment, Heritage and the Arts, Peter Garrett.

Ausfilm had always maintained excellent relations with both major parties, and had already met Minister Garrett several times while in opposition.

7.2 Federal Film-Friendly Forum

As part of its funding deed from DEWHA, Ausfilm was required to hold a meeting of the Federal Film-Friendly Forum. Ausfilm organised a meeting of the Federal Film Friendly Forum in Canberra in late June, which was attended by representatives of the Department of Immigration, the Australian Customs Service, and the Department of Defence. The meeting was hosted by DEWHA.

Ausfilm was fortunate to have the services of Drew Rhodes, a location manager who had worked on HBO's *The Pacific*, and which had recently finished shooting in Victoria and Queensland. Drew was able to give the meeting a good sense of the challenges faced by a location manager on a truly-high budget production, and how challenges in dealing with government departments can be overcome. Drew particularly emphasised the importance of timing, and early information about facilities / locations that would or would not be available.

Outlook:

Ausfilm intends to continue its dialogue with the Department of Defence in relation to access to locations controlled by the Department of Defence, as this had been the subject of a number of complaints in previous years.

7.3 Ministerial support and liaison

Ausfilm met Minister Garrett three times in the May/June period, once in Sydney, and twice in Canberra. The Minister also paid a brief visit to Ausfilm's Board meeting – held in Parliament House – in June.

Minister Garrett also visited Los Angeles in June following his delegation to the International Whaling Commission meeting in Santiago, Chile. Ausfilm assisted the Department and Minister by setting up a dinner with film industry guests hosted by the Consul General for Australia in Los Angeles, Innes Willox.

7.4 Screen Australia / FFC / AFC

As announced in the budget of May 2007, the Film Finance Corporation Australia, the Australian Film Commission and Film Australia would be merging to form Screen Australia.

Ausfilm worked particularly closely with the AFC and FFC on a number of issues.

Ausfilm had regular meetings with the FFC to discuss co-operation on the Producer Offset, at the end of 2007, and regularly through 2008.

Ausfilm also facilitated the FFC's Film Night during the G'Day USA events in early 2008.

The AFC and Ausfilm co-operated particularly closely in the lead-up to the Cannes Film Festival with five meetings taking place in the three months before the festival.

7.5 Tourism Australia

The CEO, MDE and former Chairman Ian Robertson met Screen Australia to discuss possible co-operation surrounding the release of *Australia*, following a meeting with Bazmark.

7.6 DCITA / DEWHA

Also as a result of the change of Federal Government, the department which administers Ausfilm's funding deed changed from the Department of Communications, Information Technology and the Arts to the Department of the Environment, Water, Heritage and the Arts.

Ausfilm maintains close contact with the Department, and with the key personnel there. Towards the end of the reporting period, DEWHA's Alex Sangston took up a position at the FFC (now Screen Australia) to administer the Producer Offset. He was replaced by Greg Jericho.

During the reporting period, Ausfilm also successfully negotiated a new funding deed for FY 2008-09. The deed's outputs were very closely aligned to Ausfilm's business plan.

7.7 States meetings

Ausfilm held regular meetings with the four State Partners (the State Screen Agencies of Victoria, NSW, Queensland and South Australia) in order to better co-ordinate missions and marketing activities. During the reporting period, the decision was taken to hold the meetings on the same day as Ausfilm's regular quarterly Marketing and Policy advisory Committees.



Ausfilm Hal Sadoff Inbound Event:
Jason Bath (FUEL), Jason Moody
(Omnilab Media), Andrew Hellen (FUEL)

Ausfilm: Annual Report 2007/08

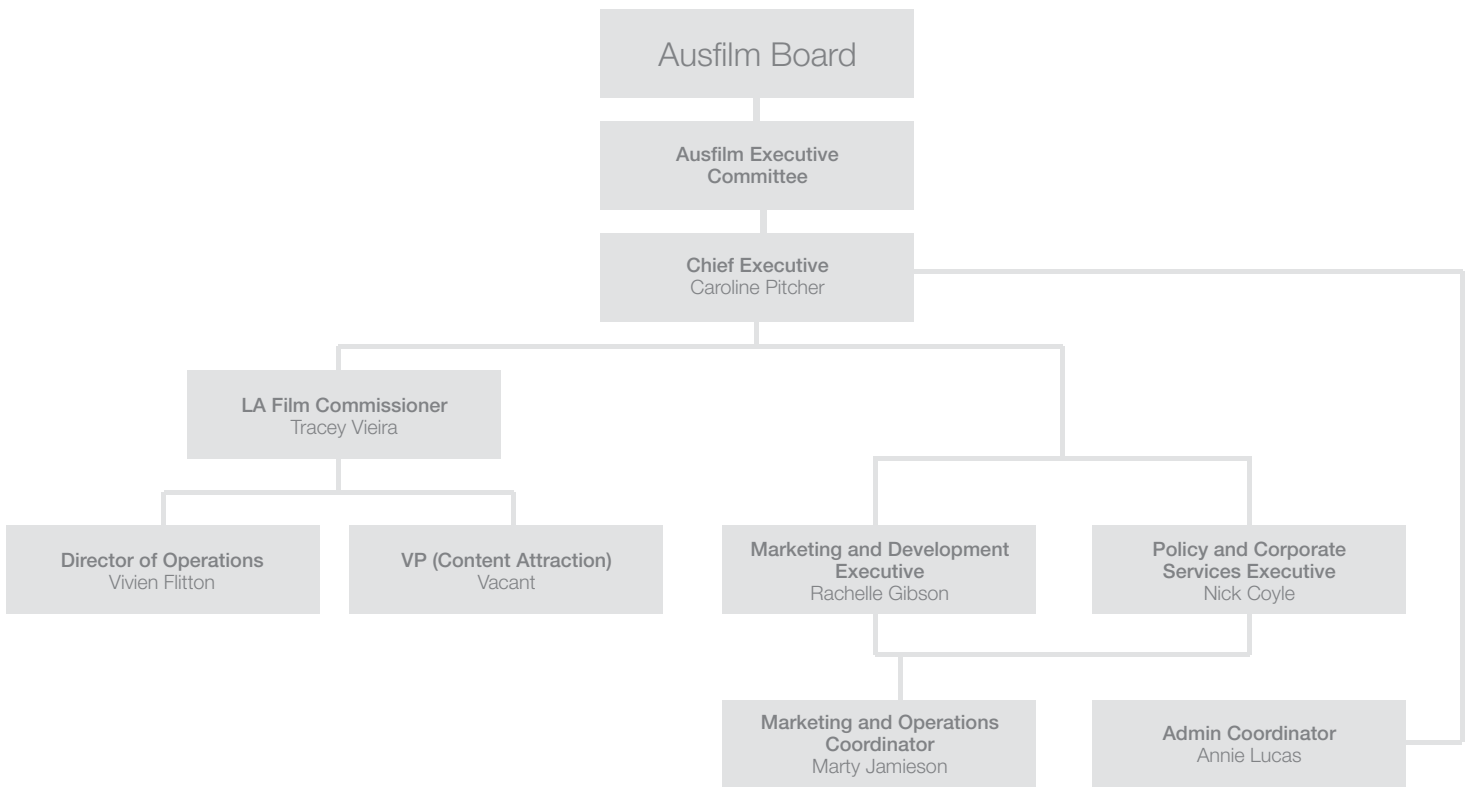
8.0 Governance.

8.1 Staff

There have been some significant changes in Ausfilm staffing during the reporting period. In September 2007, Caroline Pitcher replaced Mark Woods as CEO whose two-year contract finished in August 2007. Also in August, Jennifer Millington's two-year period as Marketing and Development Executive at Ausfilm came to an end. She was replaced by former Marketing and Development Executive, Rachelle Gibson-Cummins. Annabelle Greene resigned her position as Industry and Client Services Officer in September 2007; this position was made redundant as a result of minor restructuring. Cat Prestipino resigned her position as Administration Co-ordinator, and was replaced in June 2008 by Annie Lucas, working three days per week.

Nick Coyle continued as Policy and Corporate Services Executive and Tracey Vieira continued during the reporting period as Film Commissioner, Jodea Bloomfield as Vice President (Content Attraction), and Vivien Flitton as Director of Operations.

Ausfilm Organisational Chart



8.0 Governance.

8.2 Accounting

Ausfilm's accounting system was supervised by Money Penny Services' Kate Meyer. Ausfilm also employs a freelance book-keeper one day per week, who enters information into the bookkeeping system, pays invoices, and registers income received. Ausfilm uses MYOB accounting package, which was rolled out at the beginning of the financial year.

Cost and income reports are generated, and are examined by the Executive Committee, which meets monthly. Kate Meyer attends the Executive Committee meetings in her capacity as accountant.

Financial protocols are in place to ensure that Ausfilm enters into financial obligations only after due care. Major expenditures must be authorised by a Deputy Chair or Chair.

8.3 DEWHA: reports and deed

Ausfilm is required to report twice-yearly to its major funder, DEWHA, and to inform DEWHA about its progress in meeting the KPIs which are agreed between the two parties.

Ausfilm submitted its interim report in January, which was acquitted by DEWHA, permitting the second tranche of Ausfilm's funding to be paid.

Ausfilm agreed its KPIs with DEWHA during the reporting period, and will submit its final report for FY 2007-08 with its audited accounts for FY 2007-08.

8.4 Committees

Ausfilm is governed and assisted by a number of Committees. For full details of their membership, please see Appendix 1.

8.4.1 Executive Committee

The Executive Committee meets monthly, on the first Wednesday of every month. It is chaired by Ausfilm's Chair, and also comprises the two Deputy Chairs and a representative from each State Screen Agency Partner. For FY 2007-08, it was chaired by Martin Cayzer, supported by Catherine McDonnell and Alaric McAusland, with Robin James representing the States.

The minutes from the Executive Committee are circulated to the Board after they have been approved by the Chair or Deputy Chair.

8.4.2 Marketing Committee

The Marketing Committee meets quarterly, and for FY 2007-08, was chaired by Alaric McAusland. The Marketing Committee discusses issues relating to Ausfilm's international promotion of Australia's capabilities. For its membership in FY 2007-08, please see Appendix 1.

8.4.3 Policy Committee

The Policy Committee meets quarterly, and for FY 2007-08, was chaired by Catherine McDonnell. The Policy Committee discusses structural issues relating to Australia's ability to attract international production, such as tax requirements. For its membership in FY 2007-08, please see Appendix 1.

8.0 Governance.

8.5

Board meetings

Four Board meetings were held in FY 2007-08: one in Sydney, one in the Gold Coast, one in Melbourne, and one in Canberra. In FY 2007-08, Ausfilm's Board consisted of the following:

Position	Director	Member	Term begins	Term ends
Chair	Martin Cayzer	Panavision	1/7/05	30/6/08
Deputy Chair	Alaric McAusland	Atlab	1/7/06	30/6/09
Deputy Chair	Catherine McDonnell	Fox Studios Australia	1/7/06	30/6/09
Elected Corporate Member	Sino Guzzardi	Central City Studios	1/7/05	30/6/08
Elected Corporate Member	Christopher Mapp	Omnilab Media	1/7/07	30/6/08
Elected Corporate Member	Kate Meyer	Moneypenny	1/7/07	30/6/10
Elected Corporate Member	Helene Nicol	Melbourne Production Services Co	1/7/07	30/6/10
Elected Corporate Member	Ian Robertson	Holding Redlich	1/7/06	30/6/09
Elected Corporate Member	Greg Smith	Animal Logic	1/7/07	30/6/10

State Screen Agency Board position	Tania Chambers	NSW Film & Television Office
State Screen Agency Board position	Robin James	Pacific Film & Television Commission
State Screen Agency Board position	Richard Harris	South Australian Film Corporation
State Screen Agency Board position	Sandra Sdraulig	Film Victoria

BOARD OBSERVERS		
Federal Government Board Observer	Lloyd Downey	Austrade
Federal Government Board Observer	John Odgers	Austrade
Federal Government Board Observer	Stephen Richards	DCITA/DEWHA
Associate State Screen Agency Board Observer	Ian Booth	ScreenWest
Associate State Screen Agency Board Observer	Karena Slaninka	Screen Tasmania
Associate State Screen Agency Board Observer	Penelope McDonald	NT Film Office

9.0 Appendix 1 - Committees.

AUDIT COMMITTEE		
Chair	Alaric McAusland	Atlab
Auditor	Chris Coote	Chris Coote & Co.
Accountant	Kate Meyer	Money Penny
State Screen Agency	Robin James	Pacific Film & Television Commission

EXECUTIVE COMMITTEE		
Chair	Martin Cayzer	Panavision
Deputy Chair	Alaric McAusland	Atlab
Deputy Chair	Catherine McDonnell	Fox Studios Australia
Emeritus member	Ian Robertson	Holding Redlich
State Screen Agency member	Robin James	Pacific Film & Television Commission
Reporting	Kate Meyer (Accountant, Money Penny) & Ausfilm Staff	

MARKETING COMMITTEE		
Chair	Alaric McAusland	Atlab
Corporate Member	James Bramley	Fox Studios Australia
Corporate Member	Trish Graham	Fuel
Corporate Member	Jason Moody	Omnilab Media
Corporate Member	Rebecca Oswald	Kodak
Corporate Member	Leanne Tonkes	Melbourne Production Services Co
Corporate Member	Nathan Wellington	Frame Set Match
Corporate Observer	Anita Arnold	Arena Travel & Entertainment
Corporate Observer	Sharnee Davis	Studios 301
Corporate Observer	Pamela Hammond	Digital Pictures
Corporate Observer	Simon Lee	Panavision
Corporate Observer	Geraldine Quinn	ARRI Australia
Corporate Observer	Stephen Rutter	Show Group
Corporate Observer	Kylie Ranger	Stage & Screen
Corporate Observer	Kylie Smith	AT2
State Screen Agency	Kirsten Badcock	Film Victoria
State Screen Agency	Kirsten Byrne/Jess Conoplia	Pacific Film & Television Commission
State Screen Agency	Robin Clifton	NSW Film & Television Office
State Screen Agency	Stefan Grun	South Australia Film Corporation

9.0 Appendix 1 - Committees.

POLICY COMMITTEE		
Chair	Catherine McDonnell	Fox Studios Australia
Corporate Member	Sonia Borella	Holding Redlich
Corporate Member	Dominic Case	Atlab
Corporate Member	Sue Greenshields	Lemac
Corporate Member	Pamela Hammond	Digital Pictures
Corporate Member	Brinos Lambrinos	BDO Kendalls
Corporate Member	Brett Thornquest	Moneypenny
Corporate Observer	Jason Moody	Omnilab Media
Corporate Observer (Board member)	Greg Smith	Animal Logic
State Screen Agency	Jess Conoplia	Pacific Film & Television Commission
State Screen Agency	Richard Harris	South Australia Film Corporation
State Screen Agency	Sue McCreddie	NSW Film & Television Office
State Screen Agency	Kate Marks	Film Victoria