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Western Australian Screen Industry Infrastructure Needs Assessment

Prepared by:

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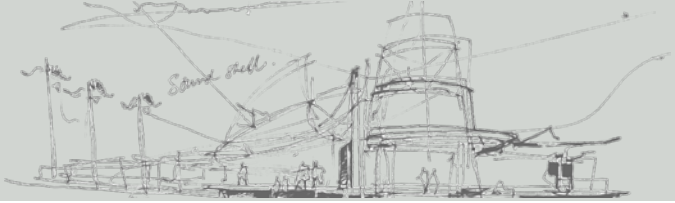
ABN 42 009 073 563

Project No. 42837

2014



REVISION SCHEDULE

No.	Date	Details	Approved by
01	15/08/13	Test Draft	GP
02	05/09/13	Draft for review	GP
03	14/11/13	Final draft	GP
04	28/11/13	Final Report	GP
05	09/04/14	Amended	VS
06	01/05/14	Amended	GP

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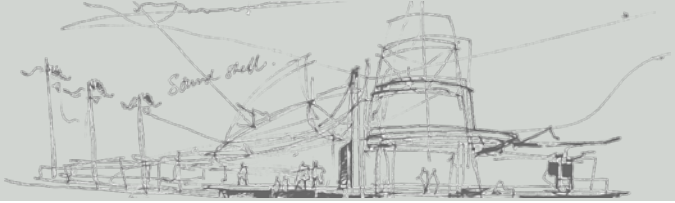

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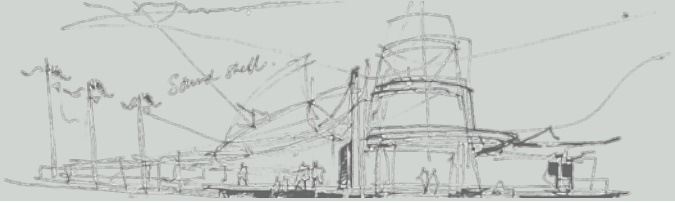


Executive Summary

Over the five financial years to 30 June 2013 the value of film and television production in the state was $206.74million from a ScreenWest investment of $26.02million.

In 2012/13, ScreenWest invested $7.35million in WA productions that had a total production value of $59.88million. This is the highest level of production ScreenWest has been involved in since its establishment.

Demonstrating the importance of the WA Government's support of the screen industry is that in 2012/13 for every one dollar invested by ScreenWest, $8.15 was leveraged in WA productions. This is a direct investment that also has flow on intangible benefits in terms of Western Australian stories being told and the promotion of Western Australia from a tourism aspect. The three-year rolling average of production in WA is $37.35million per annum.

Whilst these achievements are significant, and have been achieved with less than satisfactory infrastructure to support the industry, the small and diverse base of local screen production has been punching above its weight for the size of the industry at a time when other states have not had the level of funding and have a far more entrenched and less nimble sector.

To enable the achievements of the past to built on and ensure a viable and sustainable screen industry in Western Australia there needs to be a timely and effective response, in terms of human, built and technical infrastructure development, to the significant trends and structural changes happening in the sector.

The key international trends that influence the Western Australian sector include but are not limited to:

- Distribution platforms and audiences that are increasingly fragmented creating challenges in knowing what type of programming to create
- Lower cost of entry to the sector
- Multiple funding sources and complex models
- The convergence of the digital media landscape
- Increased competition
- Technology is constantly changing

To some these trends could be construed as threats to the sector, yet if correctly prepared for them these trends represent an opportunity for the WA screen sector to build on its existing reputation and growing successes.

These international trends when combined with the unique industry characteristics as a whole and at a local level in Australia (as outlined in the table below) places the Western Australian screen industry sector at a crossroad with significant challenges to address to ensure that there is a sustainable level of production that supports the local industry.

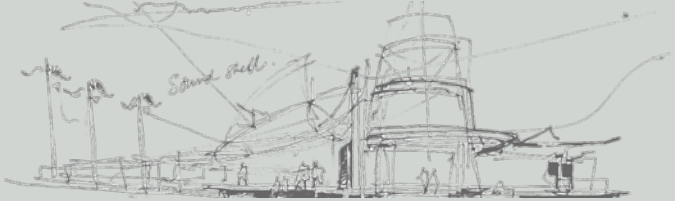
Characteristics of the Industry as a Whole	Characteristics of the Western Australian Industry
• A skills and generational gap in terms of new technologies and craft and professional skills • A highly mobile talent bank • Limited career expectations and opportunities in relation to the talent bank • Low level of wages compared to other sectors • Federal and State governments are providing increased financial support for the sector but approach appears to be ad hoc and generally inconsistent. Without focus and a change of approach it is unsustainable. • A general lack of community awareness and understanding of the sector • Increasing competition in production attraction	• A small number of professionals working full time so loss of key players can have a significant impact • A significant generational gap in skills and knowledge • Key decision makers are generally in Sydney and Melbourne • Facilities and technical capability is at capacity with limited opportunity to grow • Primary production facility at Sunset Hospital will soon be closed to the Industry and will have a negative impact on future production unless a long term replacement is found.

There have been a number of previous studies that have addressed infrastructure requirements that are further developed in this report. The majority of the infrastructure recommendations in those studies have not been addressed. Whilst Western Australia has seen success in the level of production activity during that time it has not generated a greater level of sustainability for the sector. Had investment been made previously the sector would have been well placed to address the current challenges.

Timely and appropriate development of the built, human and technical infrastructure needed to navigate the new media landscape is critical and will enable a fragmented WA sector to coalesce, share its knowledge and resources and effectively capitalise on the opportunity and improve its sustainability.

Key questions that "FOCUS ON THE FUTURE" addresses are:

- How do we maintain, share and build skills
- How do we ensure we maintain competitive and cost effective in a challenging market
- How do we distinguish ourselves from the rest



ScreenWest's Role

ScreenWest's role, in this dynamic environment, is to support and facilitate a thriving, distinctive and world-class Western Australian screen industry that delivers cultural and economic benefits to the Western Australian community and thereby making the State a more attractive place in which to live, work and visit.

The following table outlines the Western Australian production figures (based on PP dates) between 2001 and 2013. The economic benefit from the ScreenWest investment to Western Australia is clearly seen in the additional production budget and the expenditure in Western Australia.

FINANCIAL YEAR	HOURS	No. of PRODUCTIONS	SCREENWEST INVESTMENT	TOTAL BUDGET	PRODUCTION EXPENDITURE IN WESTERN AUSTRALIA
2001/02	33.0	21	$1,939,127	$ 13,783,455	$10,087,816
2002/03	32.5	18	$ 3,042,957	$ 23,809,899	$13,263,549
2003/04	61.5	20	$4,811,443	$ 28,809,792	$19,883,508
2004/05	47.7	21	$4,073,984	$ 20,668,479	$16,940,736
2005/06	72.3	21	$5,822,535	$ 39,729,588	$22,886,165
2006/07	40.5	22	$ 4,422,800	$ 21,867,602	$16,303,963
2007/08	55.0	20	$ 5,080,965	$ 41,110,003	$ 24,945,747
2008/09	72.5	25	$ 5,335,557	$ 42,148,264	$ 22,238,932
2009/10	67.5	23	$ 5,167,657	$ 52,588,703	$24,529,997
2010/11	39.4	23	$ 3,759,088	$ 28,416,908	$15,946,782
2011/12	47.2	26	$ 4,404,044	$ 23,813,397	$13,164,594
2012/13	70.5	33	$ 7,351,388	$ 59,877,033	$28,952,253

ScreenWest vision and objectives

The vision of ScreenWest is to be the partner of choice, enabling, a thriving, distinctive and world-class Western Australian Screen Industry.

ScreenWest strategic directions and objectives support the following key Government desired outcomes:

- A creative, sustainable and accessible culture and arts sector
- Western Australia's natural, cultural and documentary collections are preserved, accessible and sustainable

The ScreenWest Strategic Plan 2011-16, endorsed by the Minister for Culture and the Arts, sets out the agency's four key objectives as follows:

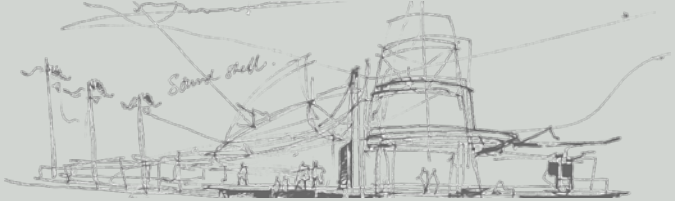
"Within the context of a rapidly evolving industry in terms of digital production, distribution and changing audiences, ScreenWest will, in partnership with the Screen Industry:

1. Enhance the industry's capability.
2. Increase funding to the industry.
3. Strengthen the positioning of the industry.
4. Operate as a best practice agency.

Objectives one and three are the primary focus of this report however there is potential for positive impact in relation to the second objective.

ScreenWest activities in supporting industry development include the following:

- Production funding programs
- Project development programs
- Practitioner development programs
- Production company support
- Indigenous program
- Cross platform (Digital) programs
- Resource organisation support



The screen industry faces a number of issues including:

- The industry in Australia is an interconnected web of different sub-sectors, each valuable to create the overall 'screen industry.
- The clear fact is the screen industry in Western Australia would not survive without the continued recognition of its value and support by the State and Federal Government of local and Australian content.
- The continued availability of quality Australian content to Australian audiences will remain vitally important in an ever changing environment as audiences are able to access 'stories' on various types of screens from all around the world.
- Digital platforms are increasing levels of user-generated content which are important for community building, talent identification and skills generation. However, in terms of excellence and demonstrated demand, locally and internationally, professionally produced screen content is still driving audience engagement and consumption.

Consultation and subsequent workshops with the stakeholders identified key priorities that need to be addressed. The priorities identified in the current study are not dissimilar to the direction of the Report of the Premier's Screen Industry Taskforce "Content is the Key" in September 2000 that stated:

- That the Government should commit to and support a holistic approach to the development and growth of the screen industry in Western Australia. This would entail the Government committing to a long term vision and ancillary funding package that would underwrite a sustainable and growth orientated film and television industry.
- The Government's commitment would be centred around three major recommendations comprising incentives, training and education and infrastructure.
- The commitment would also promote a cultural environment where the screen industry is valued, supported and encouraged by all areas of Government and the community generally."

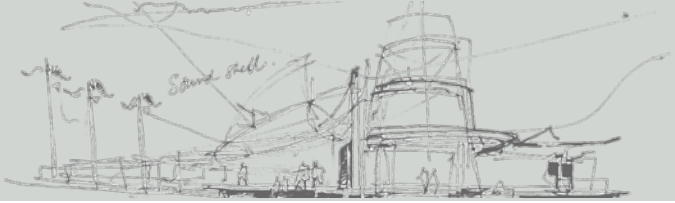
The Taskforce report also identified that there was a need for a low cost flexible production studio and support facility featuring digital technology, online delivery capability and broadband connectivity, a facility to accommodate key industry organisations including but not limited to ScreenWest and FTI as well as a public interface with the community.

The integration of this infrastructure review and the relationship to the built infrastructure, human resources and technology requirements is outlined in a diagram developed by ScreenWest included in Attachment Three.

Identified priorities

The requirements prioritised within each of the categories are outlined in the table below. Costs of the programs are included later in this report.

Human Resources	Built Infrastructure	Technology
1. Support outcome based program of support for locally initiated screen content 2. Support content attraction. E.g. longer running serial/episodic TV productions (including documentaries) that offer longer running career and employment opportunities for all including industry entrants. 3. Support regular and sustainable flow of Western Australian business opportunities. 4. Support ongoing skills development and knowledge share in new technologies, financing models, negotiations, business affairs, contracting etc. 5. Facilitate a structured mentoring program (Screen industry professionals incentivised to give back to next generation). 6. Facilitate skill development for the gap between University/TAFE and the industry. *Note: 1, 2 and 3 are seen to be linked to ensure sustainable outcomes*	1. Screen industry hub or cluster. Creative/collaboration areas with possible allied industry cost offsets 2. Engagement space for general public e.g. ACMI Melbourne 3. 40-50 seat theatrette for sound mixing. Dual purpose of watching rushes, screenings, viewings, skill development venue. Note use of existing theatrettes could be considered 4. Multipurpose production precinct a. Raw studio space b. Production offices with costume, make-up etc c. Workshop(s) 5. Dry hire areas for post production, sound mixing and editing (no equipment installation) 6. Sound stage(s) retrofitted to the raw studio space *Note: 1, 2 and 3 seen to be linked as are 4 and 5 to ensure sustainable outcomes.*	1. Consider including in any hub and multipurpose production precinct development access to enterprise grade ICT infrastructure. 2. Online archival systems and facilities. This could include linking to existing Department of Culture and the Arts initiatives. 3. Maintain and incentivise post production infrastructure within Western Australia. *Note: Access to high speed capacity data connections is seen as critical in regards to all built infrastructure.*



The prioritisation over the three resource categories of human resources, built infrastructure and technology is such that the priorities of one are not dominant over another.

All requirements should be weighted equally as they operate in an integrated environment with each service area supporting and building upon the other. Any investment in built infrastructure should not be to the detriment of ongoing production incentives and industry development programs.

A critical component in regards to the provision of built infrastructure is the potential loss of Sunset Hospital as a location for production offices, studio space and supporting activities such as costume etc. It is anticipated this will occur within the next 18 months and before a satisfactory long term facility is developed. The early identification of suitable temporary facilities to be used for production offices, studio space, costume etc is critical whilst a longer term multipurpose production precinct is put in place.

The provision of a multipurpose production precinct (items 1, 2 and 3 in built infrastructure) and the multipurpose production space (items 4 and 5 in the built infrastructure) meet different outcomes both of which are complimentary and critical to the long term sustainability of the industry.

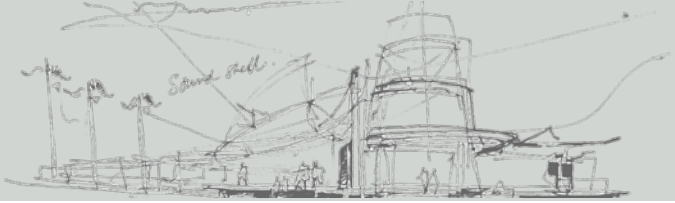
The hub will provide an opportunity for human resources initiatives to be aligned to collaboratively develop intellectual property that will provide a point of difference for the sector by facilitating innovation and resilience and leveraging of the wider skills and experience of the sector. The hub will facilitate an opportunity for a wide cross section of creative and technical industry participants to interact and collaborate in identification of opportunities and growing the sectors capability.

There was consensus among stakeholders that there was not a current requirement to provide a fully optioned sound stage to meet industry objectives and that lower cost raw studio space would achieve short to medium term desired outcomes.

Required resources and link to ScreenWest strategic objectives

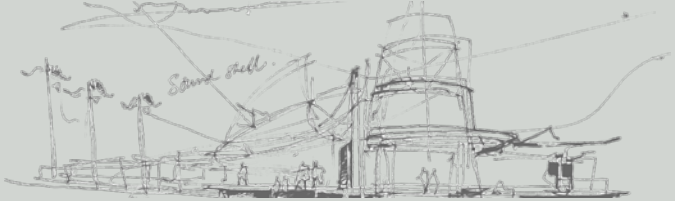
The following table provides a summary of the findings of this report and their link to the ScreenWest vision, mission and objectives. A number of the identified resources and initiatives support multiple objectives and activities of ScreenWest

ScreenWest Strategic Objective	ScreenWest Activity	Priority Resources Required Identified by Stakeholders to Support Objectives	Opportunities for Collaborative Partnerships to Achieve Objectives
Enhance the Industry's Capability	Support the development of world class practice and craft excellence across developed and emerging platforms	• Content attraction. E.g. longer running serial/episodic TV productions (including documentaries) that offer longer running career and employment opportunities for all including industry entrants.	• Partnerships with interstate and international organisations
	Facilitate the screen industry to take advantage of innovation and technology developments	• Screen industry hub or cluster with creative collaboration areas	• Include in another public interactive facility either existing or planned e.g. Western Australian Museum tenable cost offsets through shared use of facilities
	Ensure availability to the industry of relevant infrastructure	• Multipurpose production precinct that includes raw studio space, production offices with costume, make-up etc, workshop(s).Sound stage. • Dry hire areas for digital postproduction, ad hoc on site assembly, sound mixing and editing (no equipment installation)	• Identify potential for shared use of existing infrastructure e.g. Claremont Showgrounds
		• Screen industry hub or cluster with creative collaboration areas	• Include in another public interactive facility either existing or planned
		• 40-50 seat theatrette for sound mixing. Dual purpose of watching rushes, screenings, viewings, skill development venue	• Sharing and negotiating access and use of existing facilities (has the potential to be in conflict with existing use)
		• Online archival systems and facilities	• Joint archiving e.g. Western Australian Museum or State Library of Western Australia



ScreenWest Strategic Objective	ScreenWest Activity	Priority Resources Required Identified by Stakeholders to Support Objectives	Opportunities for Collaborative Partnerships to Achieve Objectives
	Advance the industries capability	• Screen industry hub or cluster with creative collaboration areas	• Include in other public interactive facility either existing or planned
		• Maintain and incentivise post production infrastructure within Western Australia.	N/A
		• Content attraction. E.g. longer running serial/episodic TV productions (including documentaries) that offer longer running career and employment opportunities for all including industry entrants.	• Partnerships with interstate and international organisations
		• Outcome based program of supported locally initiated screen content.	• Partnerships with distributors and broadcasters
		• Ongoing skills development and knowledge share in new technologies, financing models, negotiations, business affairs, contracting etc.	• Work with Universities/TAFE to support skill development • West TV to support local production by providing screening of local production
		• Skill development for the gap between University/TAFE and the industry.	• Facilitate programs to put Western Australian industry people into interstate and other countries for short term experience • West TV to support local production by providing screening of local production
		• Structured mentoring program (Screen industry professionals incentivised to give back to next generation).	• Programmes to encourage writers, producers and directors to live and work in Western Australia
		• Regular and sustainable flow of Western Australian business opportunities.	• Partnerships with interstate and overseas organisations

ScreenWest Strategic Objective	ScreenWest Activity	Priority Resources Required Identified by Stakeholders to Support Objectives	Opportunities for Collaborative Partnerships to Achieve Objectives
	Implement the ScreenWest Indigenous Screen Strategy 2010-2015	• Outcome based program of supported locally initiated screen content	• Work with Universities/TAFE to support skill development • Work with Tourism WA and the Department of Culture and the Arts to tell Western Australian authentic stories and experiences • Work with West TV and other broadcasters to support local content
Strengthening the Positioning of the Industry	Improve ScreenWest's profile as a trusted and influential advisor	• Screen industry hub or cluster with creative collaboration areas	• Include in another public interactive facility either existing or planned
	Increase awareness of the WA screen industry	• Screen industry hub or cluster with creative collaboration areas	• Include in another public interactive facility either existing or planned
		• Engagement space for general public e.g. ACMI Melbourne	• Include in another public interactive facility either existing or planned
		• 40-50 seat theatrette	• Sharing and negotiating access and use of existing facilities (has the potential to be in conflict with existing use)
		• Content attraction	• Partnerships with interstate production companies
	Implement a ScreenWest brand strategy	• Screen industry hub or cluster with creative collaboration areas	• Include in another public interactive facility either existing or planned
		• Engagement space for general public	• Include in another public interactive facility either existing or planned
	Form partnerships to develop a vibrant screen culture in Western Australia	• Screen industry hub or cluster with creative collaboration areas	Include in another public interactive facility either existing or planned
		• Outcome based program of supported locally initiated screen content	• Work with Universities/TAFE to support skill development • Work with West TV and other broadcasters to support local content



Investment in the future of the Western Australian screen industry

The prioritised investment component comprises the following categories and assumptions.

Operational Costs

- Costs associated with the short/medium term replacement of Sunset Hospital site.
- Regular and sustainable flow of Western Australian business opportunities.
- Content attraction e.g. longer running serial/episodic TV productions (including documentaries) that offer longer running career and employment opportunities for all including industry entrants.
- Outcome based program of supported locally initiated screen content
- Operational costs associated with ownership of any built infrastructure including maintenance are excluded. These need to be identified and funded in the development of any business case. Some costs could be offset by the leasing of space or other commercial arrangements with allied industries assuming their needs can be scoped at the start to provide a sustainable model.
- Operational cost for human resources initiatives are based on an initial 5 year plan and a further plan with supporting funding should be developed in year 5 to ensure continuity. The costs outlined in the table below are in addition to the funding commitments already in place.

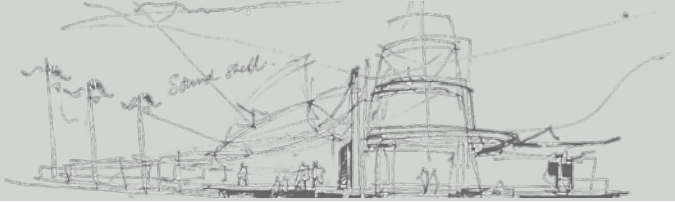
Capital Costs

- Screen Industry hub or cluster with creative/collaboration areas that could include:
    - Engagement space for general public
    - 40-50 seat theatrette
    - Flexible office space for industry related organisations
    - Flexible space that could include ScreenWest, FTI, guilds, collaboration space etc
- Multipurpose production precinct including production offices with costume, make-up, workshops and dry hire areas.

The cost to hire facilities in the short term to replace Sunset Hospital has been based on an indicative cost to lease the decommissioned former Wembley TAFE site provided by the City of Subiaco and are estimated to be $1.5M per annum plus power and water.

Indicative program costs, excluding land and operational costs for built infrastructure are outlined below. It is assumed that existing State government land would be utilised for the development of the multipurpose production precinct. Details are included in Attachment 5.

Human Resources Investment	Cost	Cost	Cost	Cost	Cost	Cost	Comment
Core Industry Requirements	**2014/15**	**2015/16**	**2016/17**	**2017/18**	**2018/19**	**Total**	
Training and Professional Development Employment programs, ,market access, production training and development, craft skills development and mentoring	$300,000	$500,000	$500,000	$600,000	$600,000	**$2,500,000**	
Project Support and Finance Development and production finance	$500,000	$1,000,000	$1,500,000	$1,500,000	$2,000,000	**$6,500,000**	Approx. $500,000 per project
Business Development Business Support Financial incentives, industry conferences, international marketing and financing, business training and marketing	$1,200,000	$1,300,000	$1,500,000	$1,500,000	$1,500,000	**$7,000,000**	Including companies @$200,000/year over 5 years
Business Development Content Attraction and support and production WA Film friendly engagement program, regional marketing and production, production incentives, project and production facilitation services	$500,000	$750,000	$750,000	$1,000,000	$1,000,000	**$4,000,000**	
Total	**$2,500,000**	**$3,550,000**	**$4,250,000**	**$4,600,000**	**$5,100,000**	**$20,000,000**	



Screen Industry Hub and Public Engagement Space Investment	Cost
800sqm of space that would include ScreenWest, FTI, Guilds, collaboration space etc	**$3,300,000**
300sqm public interface area	**$1,362,000**
500sqm of flexible office space for industry related organisations	**$2,007,000**
40-50 seat theatrette with digital projection	**$1,932,000**
Total	**$8,601,000**

Note: Hub and engagement space includes $272,000 in escalation and $1,122,000 in contingencies

Multipurpose Production Precinct Investment	Cost
1000sqm raw studio	**$5,007,000**
Adjoining 600sqm raw studio	**$3,020,000**
Production offices	**$4,209,000**
Construction workshops	**$3,788,000**
Art department, costume and Laundry	**$3,307,000**
Make up/Hair facilities	**$112,000**
Lock up storage six separate areas totalling 1,000sqm	**$3.034,000**
4,000sqm of hardstand for parking, trucks etc.	**$750,000**
Total	**$23,227,000**

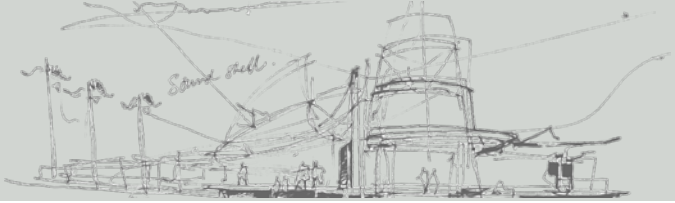
Note: Multipurpose production precinct costings include includes $733,000 in escalation and $3,026,000 in contingencies

Program

The following provides an ongoing program of resources and activities identified.

Resource/Activity	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23	2023/24
Support a regular and sustainable flow of Western Australian business opportunities.										
Content attraction										
Outcome based program of supported locally initiated screen content										
Ongoing skills development and knowledge share										
Structured mentoring program										
Skill development for the gap between University/TAFE and the industry.										
Replacement facilities for Sunset Hospital (assume interim on the basis of the provision of a purpose built raw studio										
Multipurpose production precinct inc production offices with costume, make-up, art department, workshops, dry hire areas etc										
Sound stage(s) - Adapt existing raw studio space										
Screen industry hub including creative/collaboration areas, engagement space for the public and a 40-50 seat theatrette										
Online archival systems and facilities.										
Maintain and incentivise post production infrastructure within Western Australia.										

Human Resources Built infrastructure Technology



Conclusion

The findings of this report have been arrived at through extensive consultation with the diverse stakeholders in the sector.

The outcomes provide structured linked initiatives for supporting and growing the current industry while at the same time developing the next generation in a time of rapid structural and technological change.

With the base already developed Western Australia has a unique opportunity to take advantage of those changes through an integrated approach to the human resources, built infrastructure and technology requirements that will address the following key issues:

- Maintaining, sharing and building skills through collaboration, mentoring, creative hubs and education.
- Maintaining competitiveness and cost effectiveness in a challenging market through flexibility, technical awareness, best practice and effective production facilities
- Distinguishing ourselves from the rest through understanding and use of effective distribution and finance models, marketing and production and finance partners







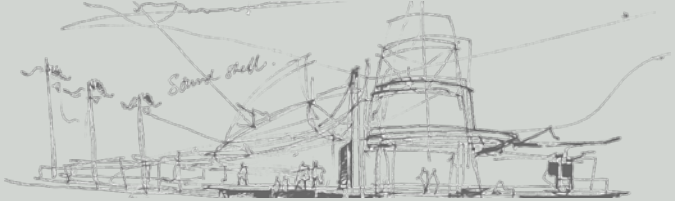












Methodology and Approach

The methodology utilised in the development of this report included the following activities:

- Individual consultation and workshops with stakeholders identified by ScreenWest
- Site visits to South Australian Film Corporation (SAFC) facilities at Glenside and Docklands Studios in Melbourne
- Site visits to post production facilities
- Site visit to Sunset Hospital site and Midland Railway Workshops
- Steering committee meetings to review progress
- Literature review of existing reports
- Research into other state and country infrastructure

Stakeholders consulted during the course of developing the report included:

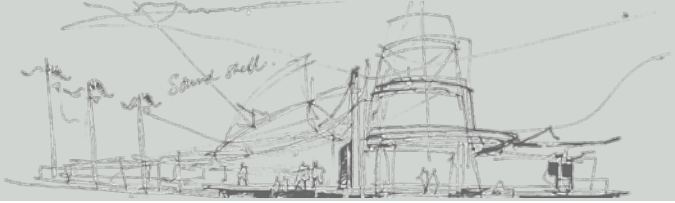
- Film and Television Institute
- Professional Film Crew of Western Australia
- Australian Writers Guild
- Australian Screen Editors WA
- Western Australian Animation Association
- Screen Producers Association of Australia
- Media Entertainment and Arts Alliance
- Australian Cinematographers Society
- WA Screen Sound Producers
- Association of Screen Professionals
- Boogie Monster
- Armadale City Council
- Midland Railway Workshops
- Claremont Showgrounds
- Docklands Studio , Melbourne
- South Australian Film Corporation
- Project Steering Committee
- ScreenWest Board and Executive

In the main all stakeholders identified similar trends and requirements and the gaps identified and priorities were developed and reviewed with stakeholders over the course of the project to obtain consensus.

Consensus was achieved in terms of the major infrastructure requirements however there were some differences of views in regards to the relationship and prioritisation of provision of raw studio space and developing the business and human resources aspect of the sector. As emphasised in this report these aspects are not mutually exclusive and integrated approach of human resources, content attraction and built infrastructure is required to ensure sustainability of the industry.

There have been a number of important reports and studies undertaken over the past 15 years. The direction of the majority is consistent with the findings in this report. These include:

- Position on Built Infrastructure in Western Australia- Professional Film Crew of Western Australia – February 2013
- FTI Strategic Plan – September 2012
- ScreenWest Strategic Plan 2011- 2016
- Content is the Key – Report of the Premiers Screen industry Taskforce - September 2000
- Jones Coulter Young: Screen Industry Production Precinct Feasibility Study - February 2000
- Existing and Potential Studio Production facilities in Perth – David Lightfoot – November 1999
- Price Waterhouse Coopers: WA Screen Industry: Report for Infrastructure and Competitive Incentives Working Parties - October 1999



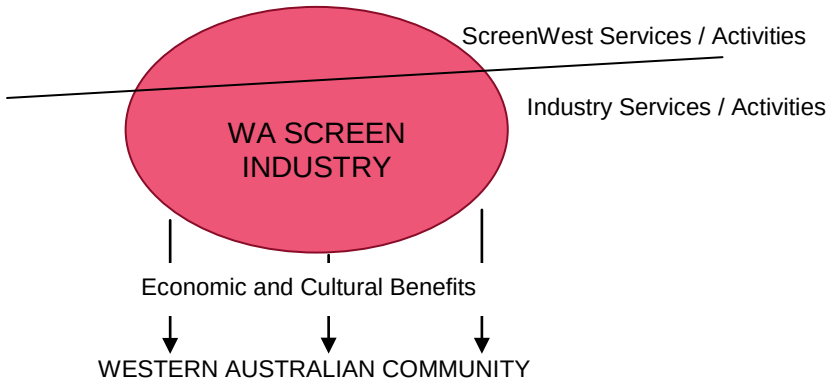
Background Information

ScreenWest is committed to the creation of a thriving, distinctive and world-class Western Australian screen industry that delivers cultural and economic benefits to the Western Australian community and thereby making the State a more attractive place in which to live, work and visit.

ScreenWest supports and partners with Western Australian production companies / practitioners to help them secure market interest in their projects and attract productions to Western Australia.

The services that ScreenWest provides are only a part of the overall activity of the screen sector in Western Australia, and the following diagram sets out how our activities are intended to influence a wider level of production and outcomes for the WA community than the direct funding ScreenWest can provide.

Visual depiction of ScreenWest services / activities



The integration of this infrastructure review and the relationship to the built infrastructure, human resources and technology requirements is outlined in a diagram developed by ScreenWest in included in Attachment Three.

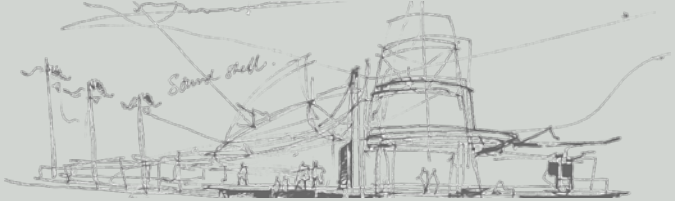
Over the five financial years to 30 June 1013 the value of film and television production in the state was $206.74million from a ScreenWest investment of $26.02million.

In 2012/13, ScreenWest invested $7.35million in WA productions that had a total production value of $59.88million. This is the highest level of production ScreenWest has been involved in since its establishment.

Demonstrating the importance of the WA Government's support of the screen industry is that in 2012/13 for every one dollar invested by ScreenWest, $8.15 was leveraged in WA productions. This is a direct investment that also has flow on intangible benefits in terms of Western Australian stories being told and the promotion of Western Australia from a tourism aspect. The three-year rolling average of production in WA is $37.35million per annum.

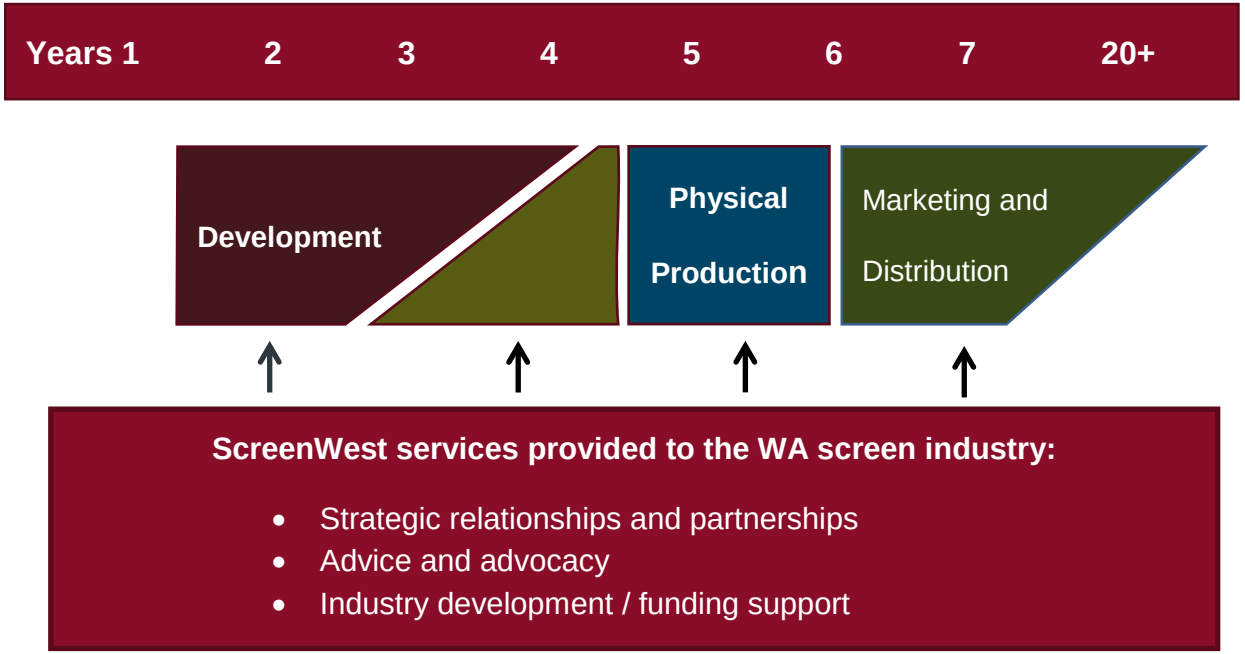
The following table outlines the Western Australian production figures (based on PP dates) between 2001 and 2013. The economic benefit from the ScreenWest investment is clearly seen in the additional production budget and the expenditure in Western Australia.

FINANCIAL YEAR	HOURS	No. of PRODUCTIONS	SCREENWEST INVESTMENT	TOTAL BUDGET	PRODUCTION EXPENDITURE IN WESTERN AUSTRALIA
2001/02	33.0	21	$1,939,127	$ 13,783,455	$10,087,816
2002/03	32.5	18	$ 3,042,957	$ 23,809,899	$13,263,549
2003/04	61.5	20	$4,811,443	$ 28,809,792	$19,883,508
2004/05	47.7	21	$4,073,984	$ 20,668,479	$16,940,736
2005/06	72.3	21	$5,822,535	$ 39,729,588	$22,886,165
2006/07	40.5	22	$ 4,422,800	$ 21,867,602	$16,303,963
2007/08	55.0	20	$ 5,080,965	$ 41,110,003	$ 24,945,747
2008/09	72.5	25	$ 5,335,557	$ 42,148,264	$ 22,238,932
2009/10	67.5	23	$ 5,167,657	$ 52,588,703	$24,529,997
2010/11	39.4	23	$ 3,759,088	$ 28,416,908	$15,946,782
2011/12	47.2	26	$ 4,404,044	$ 23,813,397	$13,164,594
2012/13	70.5	33	$ 7,351,388	$ 59,877,033	$28,952,253



The following diagram sets out the film and television production process and the multiple points where ScreenWest's services intersect and add value to the value chain.

Film and television value chain



ScreenWest vision, service delivery objectives and link to ScreenWest strategic plan

Vision

ScreenWest is the partner of choice, enabling, a thriving, distinctive and world-class Western Australian Screen Industry.

We aim to be the partner of choice with stakeholders in Australia and abroad to underpin the growth and success of the Western Australian screen industry; an industry with flexible, entrepreneurial companies and distinctive, innovative, world-class screen content, recognised nationally and internationally.

Strategic objectives

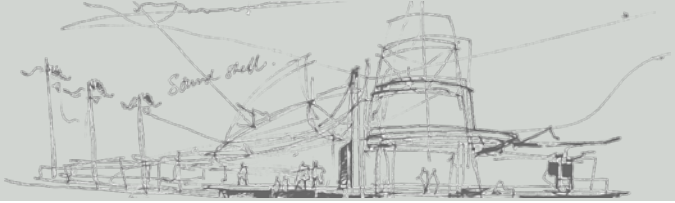
ScreenWest's strategic direction and objectives support the following key Government desired outcomes:

- A creative, sustainable and accessible culture and arts sector
- Western Australia's natural, cultural and documentary collections are preserved, accessible and sustainable

The ScreenWest Strategic Plan 2011-16 has been endorsed by the Minister for Culture and the Arts, the ScreenWest Board and Lotterywest. The Plan sets out the agency's four key objectives as follows:

"Within the context of a rapidly evolving industry in terms of digital production, distribution and changing audiences, ScreenWest will, in partnership with the screen industry:

1. Enhance the industry's capability.
2. Increase funding to the industry.
3. Strengthen the positioning of the industry.
4. Operate as a best practice agency.



ScreenWest service delivery model

ScreenWest exists to partner with the screen industry to produce and promote quality storytelling that delivers multiple cultural and economic benefits to the Western Australian community. To facilitate this ScreenWest is responsible for:

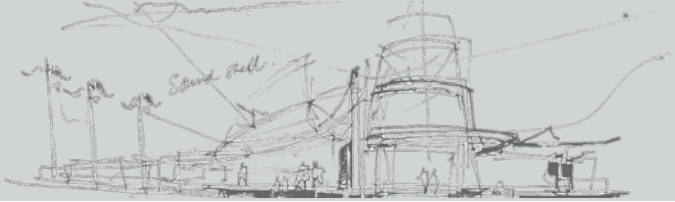
a. Encouraging and promoting the development of the Western Australian screen industry;
b. Administering financial and other assistance provided by the Western Australian Government or other public or private sources for the screen industry;
c. Providing advice to the Western Australian Government on all matters relating to the screen industry;
d. Assisting with the development of film scripts and film projects for production in Western Australia;
e. Encouraging the appreciation of a viable and diverse screen culture in Western Australia including the promotion of Western Australian film projects, practitioners, issues, exhibitions and facilities;
f. Encouraging and promoting the development of a screen industry infrastructure of resources and facilities in WA to attract local, interstate and international film investment and production to Western Australia;
g. Developing an awareness of the Western Australian film industry on a national and international level and assisting Western Australian screen practitioners to develop a national and international focus;
h. Keeping itself informed of new technological developments in all aspects of the making, promotion, distribution, broadcasting and exhibition of screen content;
i. Assisting Western Australian screen practitioners in the development of their technical, professional and creative skills including the application of any new technological developments; and
j. Doing all such things as are conducive or incidental to the attainment of all or any of the above.

Demand Drivers and Emerging Trends

Stakeholder consultation

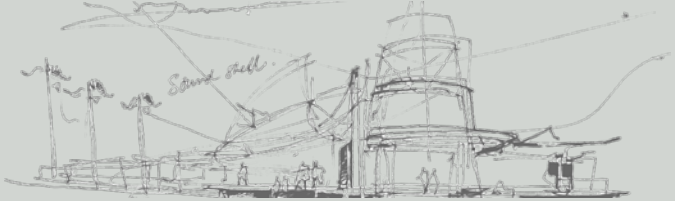
Through stakeholder consultations and works a number of key change drivers and emerging infrastructure needs were identified. These have been categorised intro the areas of built environment, human resources and technology.

Trend/Demand Driver	Impact	Built (B)/Technology(T)/ Human(H)
Business models will be affected by restructured industry due to changes in technology and demand	Funding , distribution and resource changes Increased education and skill development needs	**H**
Emerging technologies add complexity and are changing constantly.	Complex and changing formats and skill sets to operate hardware exist but need experience on professional standard projects to apply skills. Continuous learning to get efficient use of changing technology.	**T/H**
Loss of Sunset Hospital site as a State resourced production office and location	Replacement production offices and facilities. For optimum operations, new facilities require effective management and ongoing maintenance funding	**B/H**
Balance between infrastructure and incentives funding	Cost of building and maintaining infrastructure may limit available funds to incentivise production in WA	**B/T/H**
State Govt $2m funding commitment 2014/15 to 2017/18 to facilitate and enhance potential productions	Increased opportunity for local industry (though not specific what it will be spent on)	**B/T/H**
Increasing demand for mixed media production (green screen, motion capture)	Demand for flexible raw studio space (not sound stage) with fast data access	**B/T**
Increased demand for dramatic material in documentaries and interpretations for exhibitions etc.	Increased production skills demand and opportunities for skills development	**B/T/H**



Trend/Demand Driver	Impact	Built (B)/Technology(T)/ Human(H)
Low barriers of entry to all areas in the industry **Routes to audience more accessible (i.e. YouTube).**	Increased number of players. Quality control complex. Need to ensure producers understand how to monetize content more effectively Equipment (hardware) provision becoming irrelevant. Talent development will become the priority	**T/H**
Mobile workforce – will relocate nationally and internationally for work and skills development	Loss or gain of skills and experience for WA.	**H**
High end post production (Picture and Audio) service providers consolidating **New post production technologies and lower entry cost will increase numbers of small niche companies**	Access to broader range of skilled personnel for larger productions. Growth in boutique providers who provide personal attention/service. High end sound post production is done by 3rd party external providers. Picture post production in house Smaller companies will focus knowledge and expertise in specific areas. Greater opportunity for local post production and training	**H**
Commercial Free to Air networks are not commissioning children's live action drama from WA	Children's live drama used to be a major part of WA industry, though no longer. Look at approaches to invigorate? Collaboration joint ventures with children's TV channels i.e. Nickelodeon, CBBC, ABC4 etc	**T/H**
Increased production and demand for transfer of data for post-production and screening	Flexible facilities with comprehensive data and power cabling and connection to NBN and other high speed transmissions e.g. Satellite Ability for local industry to service international productions offshore	**T**
NBN - Digital transfer capacity increasing	Ability for post-production facilities to link into the NBN for fast transfer of data. Easier to separate locations for production and post production. Opportunities for regional facilities and service providers to capitalise on lower overheads	**T**
Increased convergence in activity around applications and games	Increased size of sector which complements screen industry	**B/T/H**
Increased rate of post-production hardware and software updates	High cost of maintaining post production equipment infrastructure.	**T/H**

Trend/Demand Driver	Impact	Built (B)/Technology(T)/ Human(H)
Potential of alternative models for raising of project capital and also increasing numbers of stakeholders investing in a single project	If raised, increased funding results in increased production. Increased competition between funding organisations to raise funds	**H**
Multiple funding sources – states/countries (China/Singapore) **Production and post production in different locations driven by funders.**	Producers have option to use local skills and experience to create content offshore. Local Producers will require co-production financing and legal skills development and understanding	**T/H**
Increasing complexity in ownership and rights in relation to production (due to multiple funding locations/sources) and anachronistic copyright legislation to deal with digital landscape.	Complexity of finance and ownership and rights. Numerous stakeholders with differing expectations and rights which are difficult to resolve. Negative implications for sustainability of WA based producers	**H**
Increased geographical diversification of production and post production activity	Facilities with access to external high speed and capacity data links to transfer data both domestically and internationally	**T**
Increased cost effective access to data transfers	Ability for individuals to create and self-distribute. Greater variety of standards of outputs	**T**
Studio infrastructure and technology developments in SE Asian countries	Opportunity to undertake co-productions but also considered 'local' competition in terms of infrastructure	**B/T**
Vast majority of cinemas in Australia and USA will be digital projection by 2014	Film distribution will be simpler. Will drive need for more efficient data networks. As requitement to self-deliver becomes standard.	**T**
Sound production options – Non Dolby/DCP	More options for post-production service providers	**T/H**
Increased resolution quality – Ultra HD	Demand for high quality production technology	**H/B/T**
Continuity and sustainability of West TV	Increased local production and skills development. It is a great opportunity that's not utilised enough/could be resourced differently to better leverage the 'training ground' outcomes	**H**

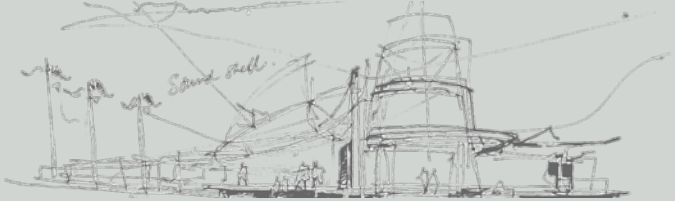


Research into emerging trends

Desktop research was also undertaken in regards to emerging trends in the sector. These are supported by the feedback and input from the consultation process. More details of the research is included in Attachment Four – Research and Comparison of other Jurisdictions

Key Issues/Points	Implications for WA screen industry	Implications for WA infrastructure requirements
Changing consumption habits of audiences	The internet has broken down supply constraints, with most online viewers watching more screen stories overall as a result	Growing demand for screen industry infrastructure
Transition from old screen activities to new.	Increased opportunities for local sector to grow, but shrinking traditional market	Growing demand for screen industry infrastructure
"Old" screen activities should not be taken for granted due to rapidly changing consumer activity	Emerging online distribution models have the potential to introduce new commissioning opportunities for the independent production sector and this competition and engagement is increasingly important given recent mergers in media ownership and the shifting audiences and revenue streams	Growing demand for screen industry infrastructure
The migration of video away from the purchase and rental of physical discs to online services presents an opportunity to better monetise the home entertainment market.	More opportunities for smart Western Australian production companies that increase their understanding and skills in digital distribution and have access to digital infrastructure	Industry need for distribution technologies and enterprise level digital architecture and understanding of rights contracting.
The ubiquitous nature of television enables Australian feature films to be seen by more people in more areas across the country and world.	Continued international demand for Western Australian content	Industry needs to access fast bandwidth internet connections.
Television remains the leading way of viewing screen content.	Good prospects for existing established production companies to continue in present model	Continued need for production infrastructure.

Key Issues/Points	Implications for WA screen industry	Implications for WA infrastructure requirements
It is the traditional media sectors, dominated by commercial television and feature films that are the only significant investors in Australian stories at this time.	Moving forward, Western Australian screen sector needs to look for alternative economic models beyond state subsidy to continue and increase production activity	Need to design infrastructure that can respond to business cycles
Australian content is more expensive for broadcasters than foreign imported content.	Shrinking domestic production commissions if legislative quotas decline	Robust business models for any new infrastructure.
Proof of economic contribution of Australian narrative content - drama and documentary.	Confirmation that the screen industry is an economic driver	Security and flexibility in developing industry
93% of premises will have access to the NBN through optic fibre to the premises, capable of providing broadband speeds of up to one gigabit per second.	Massive increase in direct to consumer distribution opportunities for content creators. Massive increase in IPTV and streaming services requiring new content	Need for any built infrastructure to have access to mission critical NBN Enterprise Ethernet service
7% of premises will have access to the NBN through next-generation fixed wireless and satellite technologies, providing peak speeds of up to 25 megabits per second.	Massive increase in direct to consumer distribution opportunities for content creators. Massive increase in IPTV and streaming services requiring new content	Need for any built infrastructure to have access to mission critical NBN Enterprise Ethernet service
NBN will deliver in fibre areas super-fast broadband with wholesale speeds to service providers of up to 100 Mbps download and 40 Mbps upload and can also deliver high speeds to production companies and services.	Improved production and distribution workflows for Western Australian film and television production companies if they have access to 100 Mbps infrastructure	Need for any built infrastructure to have access to mission critical NBN Enterprise Ethernet service
Just over 25% of the Australian online population participate in illegal downloading of film and TV content.	Piracy is a real threat to the WA screen Industry	Need for security and skills training in internet Digital Rights Management
32% Of TV sales in 2012 were for 'Smart' internet connected TV's	The internet has broken down supply constraints, with most online viewers watching more screen stories overall as a result	Growing demand for screen industry infrastructure

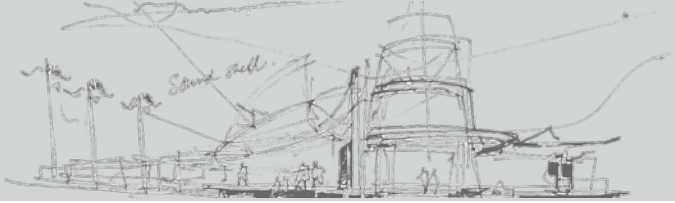


Key Issues/Points	Implications for WA screen industry	Implications for WA infrastructure requirements
1 in 3 Smart TV's are connected to the internet	Increased demand for content.	Growing demand for screen industry infrastructure
Decreasing cost of professional grade production tools and equipment	Fewer requirements for state to provide access to pro grade equipment and More competitive production landscape for WA produced projects	Growing demand for the soft skills needed to effectively use the high-grade production equipment to a professional standard
De Centralised Distribution Networks	More opportunities for smart Western Australian production companies that increase their understanding and skills in digital distribution and have access to digital infrastructure	Growing demand for the soft skills needed to understand new distribution methods, technologies and enterprise level digital architecture and understanding of rights contracting
Shift from physical film to Digital Cinema Package	Massive cost savings in the distribution of Western Australian produced content	Growing demand for the soft skill sets in producing Digital Cinema Packages
Alternative content for cinemas	More opportunities for Screen sector to work with traditional arts sector (Theatre, Ballet)	Growing demand for training in the soft skills to create content in this new format
Reduction in commissioned content and network budgets	Moving forward, Western Australian screen sector needs to look for alternative economic models beyond state subsidy to continue and increase production activity	Need to design infrastructure that can respond to changing business landscape

Legislative impacts on the sector

The following table outlines existing and potential; changes in legislation that will impact on the industry

Potential WA State Legislation	Potential Federal Legislation
The Western Australian Liberal government has pledged to commit an extra $2 million over four years to attract more film production to the state.	Immediately extend, via regulation, the current rebate on television broadcasting licence fees by a further 12 months, ahead of moving to reduce television broadcasting licence fees permanently by 50 per cent, to a maximum of 4.5% of revenue. The rebates will have effect for the 2012-13 financial year.
	Introduce a multichannel Australian content requirement for each commercial television broadcaster of 730 hours in 2013, increasing to 1,095 hours in 2014 and to 1,460 hours in 2015. This includes an incentive for first-release drama by allowing an hour of first release drama premiered on a digital multichannel to count for two hours under the transmission hours requirement for multichannels.
	Retain the current 55% transmission quota for the commercial television broadcasters' primary channels, but introduce greater flexibility into the current arrangements for sub-quotas.
	Providing permanent spectrum for community television services.
	$20 million Federal Government funding to lure foreign film shoots to Australia
	$10 million for film production and extending Australian content quotas to free-to-air commercial television multichannels
	$20 million for games through the Australian Interactive Games Fund



Profile of Current Western Australian Screen Industry Infrastructure

Whilst there is no purpose built production space or sound stage and supporting infrastructure in Western Australia (other than the ABC studio and Commercial television studios), a variety of facilities including Sunset Hospital, Claremont Showgrounds, Midland Railway Workshops and the FTI have been used for production. Whilst these have provided a low cost solution in terms of production offices, studio space and they all have limitations and are well below the standard of facilities available in other Australian centres.

The commercial television station studios are not available for use and the ABC studios have restrictions in terms of availability and access.

Sunset Hospital (decommissioned in 1995) has been a valuable resource for the sector for number years and was first used for production of a telemovie in 1996. It has provided an accessible and low cost resource to the sector and has assisted Western Australia become a viable centre of production within the Australian film and television sector.

Facilities in Other Jurisdictions

The four major studios in Australia as identified by Ausfilm are:

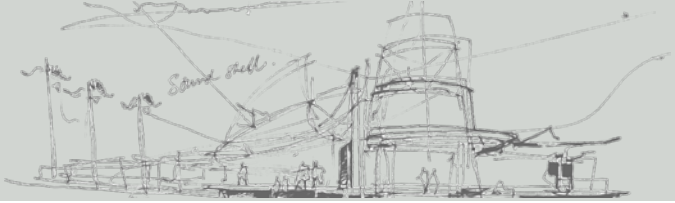
- Adelaide studios, Adelaide
- Docklands Studios, Melbourne
- Fox Studios Australia, Sydney
- Village Roadshow Studios, Gold Coast, Queensland

Details of the configuration of these studios is included in Attachment Three

Research was undertaken to identify built form, human resource and technology initiatives of other jurisdictions. This included:

- South Australia
- Victoria
- New South Wales
- Queensland
- Northern Territory
- Australian Capital Territory
- Tasmania
- New Zealand
- Singapore
- Malaysia
- United Kingdom

A detailed summary of these the studios and other initiatives are included in Attachment Two and a case study of an industry hub in the UK is outlined below.



Case Study on an Industry Hub: EM-MEDIA, UK

The East Midlands region of the UK has a similar population and screen industry footprint to WA. In 2009 the regional government funded screen agency EM Media in association with the European Regional Development Fund (EDRF) and the East Midlands Development Agency launched a new digital screen media centre, creative industry hub and digital content fund.

Built Environment

In 2009 they delivered a regional Digital Media Centre which consisted of a mixed-use building combining contemporary living spaces with an independent arts cinema with 3D, digital and 35mm capabilities, gallery, media production facilities, café bar, in addition to this a creative industries hub was developed that provides 55 studios and workspaces for creative industry businesses and organisations including meeting rooms, conference facilities and a fully licensed café.

Technical

Cat6e data cabling. Enterprise scale broadband Ethernet with 20 MPS connection. Dark fibre connection to University of Leicester supercomputing facility. Cloud data management.

Human

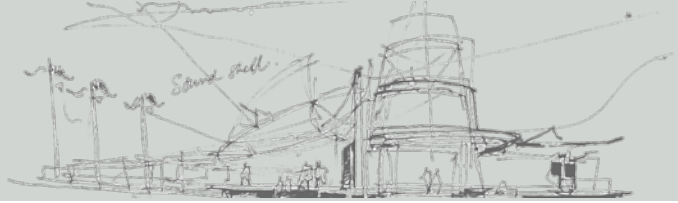
EM Media successfully secured finance from the East Midlands Development Agency to invest in innovative film and digital content. £0.5million was available to invest, with EM Media supporting its own costs of delivery. Significantly, the investment of £0.5million leveraged £6.6million in match finance. Investing key but not necessarily large amounts of finance at the right time ensured economic benefit of over 25 times the amount invested.

The Results

As a result of the DMC and EM Content Fund the East Midlands has experienced significant growth in the creative industries with a creative business growth rate of 10.4% compared to 8.0% for the rest of England*.

- Between 2002 and 2012 £179million economic benefit has been generated for the region's economy.
- 42 films have been co-financed by EM Media, from Anton Corbijn's Control and Shane Meadows' *This Is England* to Paddy Considine's *Tyrannosaur* and Jim Loach's *Oranges and Sunshine*.
- EM Media-backed feature films have achieved international acclaim and won prestigious accolades, including 5 BAFTAs, 3 BAFTA Scotland Awards, 10 BIFAs, 3 Michael Powell awards and over 30 international film festival awards.
- 9 video games have been co-financed and released to the global market.
- 45 active film projects in development.
- 100 high quality short films have been completed launching the careers of the region's brightest new filmmaking talent.

*Unlocking the potential of the creative and cultural sector: A Meta Review of the Evidence Base, East Midlands, Experian 2010.



Prioritised List of Core Industry Infrastructure Requirements

Through the consultation process, subsequent workshops and steering committee meetings a number of resource gaps and initiatives outlined in the table below were identified and prioritised that need to be addressed in the next 10 years.

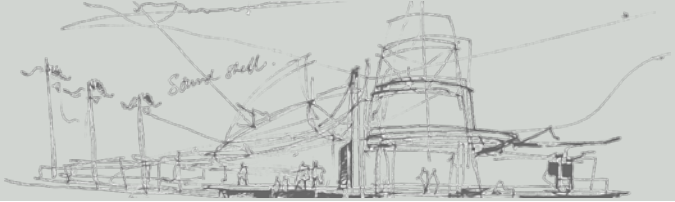
The resource categories of Built infrastructure, Human Resources, Built Infrastructure and Technology are weighted equally as they operate in an integrated environment with each service area supporting and building upon the other. The Built Infrastructure and the Human Resources gaps are also subject to different sources of funding. In particular the Built Infrastructure requires both capital and ongoing operating funding.

Human Resources	Built Infrastructure	Technology
1. Support outcome based program of support for locally initiated screen content 2. Support content attraction. E.g. longer running serial/episodic TV productions (including documentaries) that offer longer running career and employment opportunities for all including industry entrants. 3. Support regular and sustainable flow of Western Australian business opportunities. 4. Support ongoing skills development and knowledge share in new technologies, financing models, negotiations, business affairs, contracting etc. 5. Facilitate a structured mentoring program (Screen industry professionals incentivised to give back to next generation). 6. Facilitate skill development for the gap between University/TAFE and the industry. *Note: 1, 2 and 3 are seen to be linked to ensure sustainable outcomes*	1. Screen industry hub or cluster. Creative/collaboration areas with possible allied industry cost offsets 2. Engagement space for general public e.g. ACMI Melbourne 3. 40-50 seat theatrette for sound mixing. Dual purpose of watching rushes, screenings, viewings, skill development venue. Note use of existing theatrettes could be considered 4. Multipurpose production precinct a. Raw studio space b. Production offices with costume, make-up etc c. Workshop(s) 5. Dry hire areas for post production,, mixing and editing of rough cuts (no equipment installation) 6. Sound stage(s) retrofitted to the raw studio space *Note: 1, 2 and 3 seen to be linked as are 4 and 5 to ensure sustainable outcomes.*	1. Consider including in any hub and multipurpose production precinct development access to enterprise grade ICT infrastructure. 2. Online archival systems and facilities. This could include linking to existing Department of Culture and the Arts initiatives. 3. Maintain and incentivise post production infrastructure within Western Australia. *Note: Access to high speed capacity data connections is seen as critical in regards to all built infrastructure.*

Gap Analysis

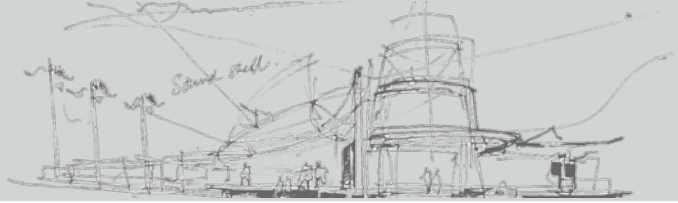
The prioritised key gaps are as outlined in the following table.

Human Resources Identified need in Priority Order	Current Situation	Gap	Potential Pathway to Fill the Gap.
Support a regular and sustainable flow of Western Australian business opportunities.	Current opportunities vary depending on level of production with fragile sustainability.	An appropriate mix of incentives for production and facilities that support both the attraction of interstate/overseas production as well as local production.	Continue with existing ScreenWest programs and consider development of new initiatives to encourage a sustainable flow of business opportunities across the full spectrum of the industry. Comprehensive funding requests that emphasize the value of the screen industry to the culture and arts sector and to the economy in general are required. Opportunities for private funding similar to other arts and culture organisations to be investigated.
Support content attraction. E.g. longer running serial/episodic TV productions (including documentaries) that offer longer running career and employment opportunities for all including industry entrants.	Current opportunities vary depending on level of production. ScreenWest already have a number of programs in place to support this.	An appropriate mix of incentives for production and facilities that support both the attraction of interstate/overseas production as well as local production.	Continue with existing programs and consider development of new initiatives to encourage a sustainable flow of business opportunities across the full spectrum of the industry. Comprehensive funding requests that emphasize the value of the screen industry to the culture and arts sector and to the economy in general are required. Opportunities for private funding similar to other arts and culture organisations to be investigated.
Support an outcome based program of supported locally initiated screen content	ScreenWest already have a number of programs in place to support this.	Additional funding to expand the level of production	Continue with existing programs and consider development of new initiatives to encourage a sustainable flow of business opportunities across the full spectrum of the industry. Comprehensive funding requests that emphasize the value of the screen industry to the culture and arts sector and to the economy in general are required. Opportunities for private funding similar to other arts



Human Resources Identified need in Priority Order	Current Situation	Gap	Potential Pathway to Fill the Gap.
			and culture organisations to be investigated.
Facilitate a structured mentoring program (Screen Industry professionals incentivised to give back to next generation).	No structured program to provide mentoring.	A structured program to provide mentoring.	Development of a funded program to encourage mentoring
Support ongoing skills development and knowledge share in new technologies, financing models , negotiations, business affairs, contracting etc.	No structured program to provide training.	A structured program to provide training	Development of forward focused insight seminars and workshops on emergent trends.
Facilitate skill development for the gap between University/TAFE and the industry.	No structured interface between industry and education environment	A structured initiative to create interface	Project focused initiative.

Built Infrastructure Identified need in Priority Order	Current Situation	Gap	Potential Pathway to Fill the Gap.
Screen Industry hub or cluster to include creative and collaboration areas	No formal hub. FTI in Fremantle, Writers Guild facility in Northbridge are the closet to this but collaboration across industry players is limited.	No facility that meets this need to provide a focussed hub for the screen industry or for public exposure/interaction.	Relocate FTI, ScreenWest and other related groups into a hub that is centrally located and accessible to the industry. This may also allow the opportunity for ongoing cost offsets from allied and associated industries.
Engagement space for general public e.g. ACMI Melbourne	No current space available. Some historical equipment at FTI in Fremantle but limited public access	Refer comment above	Could be located within the hub or a separate facility aligned to other public interaction such as Western Australian Museum.
40-50 seat theatrette for sound mixing. Multipurpose venue for watching rushes, screenings, viewings, skill development and events. Note use of existing theatrettes could be considered	Existing commercial theatres utilised e.g. Cinema Paradiso. 50 seat theatrette at FTI but used infrequently.	Lack of a dedicated industry facility.	Continue with existing ad hoc arrangements. A theatrette could be included in the recommended hub and public engagement space.
Multipurpose production precinct in order of priority: **a) Raw studio space** **b) Production offices with costume, make-up etc** **c) Workshop(s)** **d) Dry hire areas for digital post production, ad hoc on site assembly, mixing and editing of rough cuts (no equipment installation)**	No purpose built facilities. Various ad hoc existing facilities in less than satisfactory condition of effectiveness in terms of size, access, quality of data connection etc. including Sunset Hospital, FTI, showgrounds etc are utilised for production and supporting activities. ABC studios can be used however availability and accessibility result in limited actual use.	There is no dedicated effective studio production space and supporting areas. This inhibits the ability to attract interstate and overseas production as well as constraining the local production.	There is an immediate need to identify an interim solution between the potential close of Sunset Hospital site and a potential new build or adapted facility. Adapt an existing facility for the purpose Provide in order priority facilities to support local and incentivised productions from outside of Western Australia. The key propriety identified was the provision of raw studio space with associated support areas to ensure both continuity of existing facilities and development of more effective facilities to support local production and the industry. Raw studio space is not built to the same specifications as a sound stage but must be a similar



Built Infrastructure Identified need in Priority Order	Current Situation	Gap	Potential Pathway to Fill the Gap.
	Sunset Hospital will potentially not be available for these purposes due to redevelopment within the next 12- 24 months.		size with comprehensive power and data accessibility for supporting production offices and dry hire areas. Anticipated new build could be a minimum of 4 years to completion and potentially longer. Each component could be in a separate location however this would be logistically less efficient.

Technology Identified need in Priority Order	Current Situation	Gap	Potential Pathway to Fill the Gap.
Online archival systems and facilities.	Whilst current archival activity is achieving outcomes sought there is significant material that has not been effectively captured. Lower barriers to entry mean the quantity of material being produced is increasing and potential for it not to be captured is increasing. Also citizen access to state funded content is limited.	A lack of retention of material and inability to effectively access past and future material. Lack of public access to content.	ScreenWest to work with other Agencies (e.g. Library of Western Australia and State records Office of Western Australia) to identify opportunities to leverage off existing archival procedures and facilities. ScreenWest to facilitate development of content portal for state funded projects in conjunction with the Department of Culture and the Arts.
Maintain and incentivise post production infrastructure within Western Australia.	Current opportunities vary depending on level of production with sustainability can at time be fragile.	An appropriate mix of incentives for production and facilities that support both the attraction of interstate/overseas production as well as local production.	ScreenWest to develop effective funding mechanisms to ensure an appropriate level of infrastructure is maintained that supports service providers and attracts production and post production activity.

Built Infrastructure Requirements

The requirement for built infrastructure is a critical component of the integrated screen industry environment that includes human, built infrastructure and technology components.

The current built environment is ad hoc and uncoordinated with the major facility for production and associated support activities being Sunset Hospital. Due to State Government redevelopment plans for the Sunset Hospital site it is anticipated access will be lost within 12 – 24 months.

To maintain existing momentum in the industry and support growth there is a need to address this loss of facility as a matter of urgency.

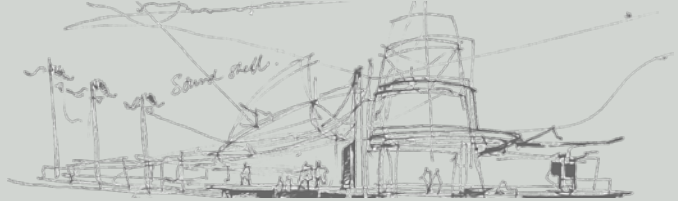
There are many different models of built infrastructure across Australia and overseas that have been developed to meet the individual jurisdictions screen industry environment. Western Australia needs the provision of built infrastructure that meets the specific requirements of the industry in Western Australia both to support the local industry but also to provide adequate facilities to attract productions to Western Australia.

Whilst there are a small number of commercial studios there is no purpose production precinct with supporting infrastructure in Western Australia. Productions have used a variety of facilities including Sunset Hospital, Claremont Showgrounds, Midland Railway Workshops, FTI and the ABC studios. Whilst these have provided a low cost solution in terms of production offices, studio space and they all have limitations and are well below the standard of facilities available in other key Australian centres.

Sunset Hospital has been a valuable resource for the sector for over 18 years. It has provided an accessible and low cost resource to the sector and has assisted Western Australia become a viable centre of production within the Australian film and television sector.

Consultation with stakeholders revealed a common view among that there was not a need for a full sound stage development along the lines of the South Australia or Melbourne Docklands facilities however raw studio space that could be retrofitted as a sound stage in the future was required. This raw studio space needs to have supporting facilities including production offices, workshops, costume, make up etc.

Western Australia has the benefit of having a diverse natural environment that is a significant attraction for film production however when production companies are looking to select states for production they are also looking for facilities and services. The questionnaire from Ausfilm



that seeks information for potential productions includes a key question related to studio availability. Currently ScreenWest need to answer this in the negative and this does limit the opportunity to attract production to Western Australia.

A recent example is the loss of an opportunity for an $8million television series that is now being shot in South Australia. A series of this nature is the type of production that has been identified by stakeholders as being a key contributor to sustainable industry in Western Australia.

Another recent request included a requirement for a studio with a 15m ceiling. There is no ability to provide a studio or other effective raw space with that specification in Western Australia.

The February 2000 Screen Industry Production Precinct Feasibility Study commissioned by the Ministry for Culture and the Arts and ScreenWest recommended the establishment of a screen industry production precinct and whilst it included a broader range of activities that we are now recommending be include in the hub the report to emphasis key benefits that are still relevant today including that it will enhance the competiveness of the local industry and will serve to retain skilled personnel in Western Australia

Given the land area and location requirements of the raw studio the requirement for an industry hub and community engagement space is potentially more likely to benefit from an area that is more accessible to the public and near similar arts and culture facilities.

The February 2000 Screen Industry Production Precinct Feasibility Study also highlighted the need for such a facility in that it would enhance the industry by providing a location that would facilitate collaborative exchange across all sectors of the industry. The study also found that it would also provide an opportunity for closer interaction between film, television and emerging media.

The combination of a multipurpose production precinct, an industry hub and community engagement space together with content attraction and skill development activities by ScreenWest provide a sound basis for Western Australia to have an overall offering that will attract interstate and overseas productions and support the development and sustainability of the local industry.

It is not intended that at the multipurpose production precinct competes directly against larger, higher specification sound stages in other states and overseas. Relationships with these studios should be maintained to ensure that productions requiring that level of sophistication can make effective use of them.

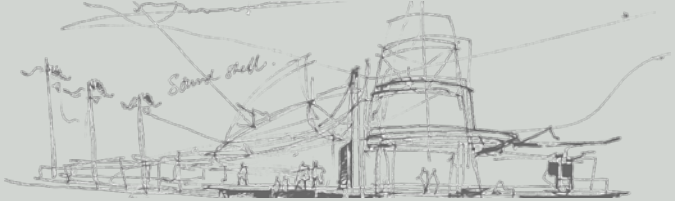
With advances in technology and editing the multipurpose production precinct has the ability to be multifunctional and meet a wide range of production requirements and provide opportunity for attraction of production to Western Australia and improved amenity for the local industry.

In development of a detailed business case for considering the multipurpose production precinct and hub it will be necessary to also consider ongoing funding requirements for operational and maintenance costs.

Details of the built environment requirements identified are outlined below.

Multipurpose Production Precinct

- Minimum1,000sqm raw studio that would basically be a box with large opening doors to enable large truck drive in access
    - Solid walls all around (no windows)
    - Concrete pad with additional layer of self levelling concrete (pad to enable tuck access, use of forklifts, scissor lifts etc)
    - 15m high ceiling
    - Silent running air-conditioning
    - Does not need to be soundproof but have the ability to be retrofitted as a full sound stage in the future
    - Two offices
    - Cast waiting or 'green' room
    - Three phase power
- Adjoining minimum 600sqm raw studio with same requirements as the 1,000sqm studio
- Production offices
    - 1,000sqm mostly open plan with a small number of offices
    - Capable of being divided into three separate zones
    - Each zone to have its own kitchen, toilets and shower facilities
    - High speed internet access
    - 150sqm of editing space including two sound proof offices that can be used for sound editing
- Construction workshops
    - Two workshops of minimum 500sqm each with drive in access and office
    - Three phase power
    - Dust extraction Liquid waste holding tank
    - Toilet and shower



- Costume and Laundry
    - Two of 500sqm each with full plumbing facilities
- Make up/Hair facilities
    - Two make up rooms of approx 15sqm each.
- Lock up storage six separate areas totalling1,000sqm
- 4,000sqm of hardstand for parking, trucks etc.

Multipurpose Production Precinct Location Requirements

- Close to CBD (20km radius)
- Sufficient land area for facilities and truck and vehicle access and parking (approx 10,000sqm)
- Potential to expand
- Preferably not in residential areas
- Direct link to enterprise level 'mission critical' data connections

Screen Industry Hub and Public Engagement Space

- 800sqm of space that would include
    - Open plan offices for ScreenWest
    - Open plan offices for FTI
    - Writers Guild and other guild offices
    - Collaboration areas including flexible meeting areas, lounge areas with kitchen facilities
- 300sqm public interface area that includes
    - A reception/information area
    - Display area
    - Storage space
    - BYOD/computer workstations
- 500sqm of flexible office space for industry related companies to lease
- 40-50 seat theatrette with digital projection

Screen Industry Hub and Public Engagement Space Location Requirement

- Close to public transport
- Separate from the multipurpose production precinct
- Area with good levels of passing foot traffic

Technical Environment

- Access to enterprise level mission critical Ethernet, high capacity domestic and dark fibre international data connections is a requirement for all built infrastructure

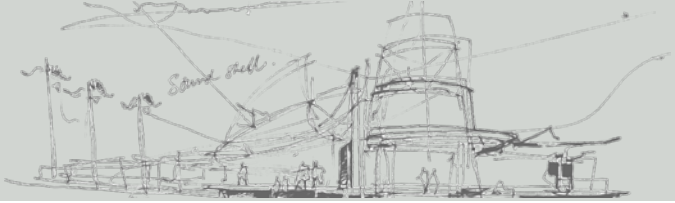
Indicative infrastructure capital costs, excluding land, are outlined below. Details are included in Attachment 5. Costs do not include ongoing operating and maintenance costs.

Screen Industry Hub and Public Engagement Space	Cost
800sqm of space that would include ScreenWest, FTI, Guilds, collaborations space etc	**$3,300,000**
300sqm public interface area	**$1,362,000**
500sqm of flexible office space for industry related organisations	**$2,007,000**
40-50 seat theatrette with digital projection	**$1,932,000**
Total	**$8,601,000**

Note: Hub and engagement space includes $272,000 in escalation and $1,122,000 in contingencies

Multipurpose Production Precinct	Cost
1000sqm raw studio	**$5,007,000**
Adjoining 600sqm raw studio	**$3,020,000**
Production offices	**$4,209,000**
Construction workshops	**$3,788,000**
Costume and Laundry	**$3,307,000**
Make up/Hair facilities	**$112,000**
Lock up storage six separate areas totalling 1,000sqm	**$3.034,000**
4,000sqm of hardstand for parking, trucks etc.	**$750,000**
Total	**$23,227,000**

Note: Raw studio space costings include includes $733,000 in escalation and $3,026,000 in contingencies



Opportunities to Upgrade and/or Re-Purpose Existing Infrastructure

Through the course of the consultation a number of sites and facilities were identified that may be considered for upgrading or adapting to make fit for purpose and meet the screen industry requirements.

The scope of this report did not include analysis of potential sites for a new facility or assessment of existing facilities.

Opportunities identified can change due to ongoing planning and development activity by the owners of the various sites.

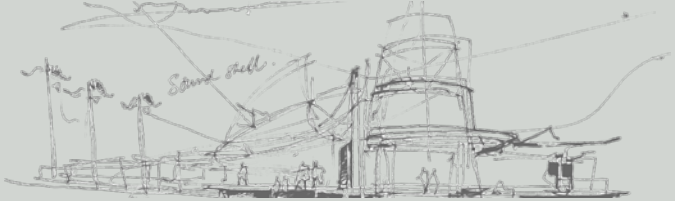
The schedule below should not been seen as exhaustive and a more detailed investigation and assessment of facilities should be undertaken assuming the built priorities are confirmed.

- Sunset Hospital (Limited opportunity with planned redevelopment)
- Midland Railway Workshops
- East Perth Power station
- Wembley TAFE
- Old Maylands Police Academy (could include use/repurpose of some existing facilities)
- Claremont Show grounds existing facilities
- FTI (Fremantle)
- Existing State and local Government buildings and land that are underutilized or decommissioned
- Greenfield Sites
    - Armadale Redevelopment
    - Murdoch University
    - Claremont Showgrounds redevelopment (master plan being developed that may result in areas be leased or sold for non Royal Agricultural Society activities)
    - Existing TV studio zone in Tuart Hill
    - Existing State and local Government land not being utilised

Risk analysis on overall use, type and distribution of infrastructure

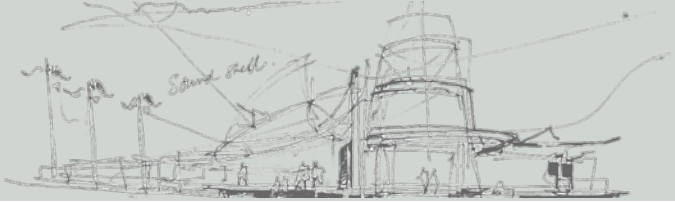
Through the course of the consultation process and subsequent workshops risks related to a lack of provision of effective screen industry infrastructure was identified and prioritised as High (H), Medium (M) or Low (L). Note the numbers in the left hand column are to enable identification of risks not a ranking.

	Potential Risk	Ranking (H/M/L)	Impact on ScreenWest's Objectives	Action To Mitigate
1.	Lack of local individual and skilled business to support the sector	H	Reduced skill base to support the sector. Reduced talent pool	Co-ordinated sector development approach to human resource development, production attraction and generation
2.	Not having raw studio space	H	Ability to attract a sustainable level of production and employment activity in production and post production. Commercial activity would reduce. Higher budget films would not be attracted to Western Australia	Identify pathway to deliver the facility. Short term solutions to be identified in interim
3.	Not having a sound stage to augment location requirements of productions	H	Reduced opportunity and competiveness to attract production to the State. Higher budget films ($15M- $20M) would not be attracted to Western Australia Ability to attract a sustainable level of production and employment activity in production and post production. Commercial activity would reduce. Would limit the competitiveness of Western Australia in terms of international co-productions. Limit ability to tell local stories that have national and international significance	Identify solutions locally for $15 million - $20 million productions. Identify pathway to deliver the facility. Develop economic model to support funding and ongoing operations. Develop awareness of facilities for larger productions. Work with existing Western Australian studios to facilitate access and develop relationships with interstate and offshore facilities
4.	Not having workshops and production offices Including loss of Sunset Hospital site.	H	Critical to attract and support production. Reduced competiveness. Lack of certainty for selecting production location	Identify pathway to deliver the facility. Identify short term solutions to provide space through commercial leasing or shared space



	Potential Risk	Ranking (H/M/L)	Impact on ScreenWest's Objectives	Action To Mitigate
5.	Lack of a regular flow of business opportunities	H	Reduction in employment for local resources. Reduction in Western Australian stories being told. Reduced production Brain drain and loss of experience with generational change	Higher levels of access to finance to incentivise production and long term business opportunities. Ensure creative development processes.
6.	Lack of ability to attract scale content	H	Reduction in employment for local resources. Reduction in Western Australian stories being told Reduced production Brain drain and loss of experience with generational change	Higher levels of access to finance to incentivise production and long term business opportunities. Balance between capital funding and incentive funding Promotion/awareness of e tax offsets etc.
7.	Lack of access to high speed and capacity data links	H	Network being developed and outside of ScreenWest control.	Ensure any facilities are able to access a high speed capacity network
8.	Lack of funding for infrastructure	H	Ability to attract a sustainable level of production and employment activity in production and post production. Commercial activity would reduce. Higher budget films would not be attracted to Western Australia	Ensure an effective approach to funding and innovative ways to collaborate with private and public sector
9.	Lack of funding for incentivising production and tax incentives	H	Ability to attract a sustainable level of production and employment activity in production and post production. Higher budget films would not be attracted to Western Australia Reduction in employment for local resources. Reduced production Brain drain and loss of experience with generational change	Ensure an effective approach to funding and innovative ways to collaborate with private and public sector. Working with Government for an effective tax regime e.g. reduced payroll tax.
10.	Lack of an identified hub or "cluster" of screen industry activity to create awareness and critical mass of sustainable business	H	Fragmented industry. Lack of a focal point Inefficiencies in terms of resource usage. Reduced collaboration and creativity.	Identify pathway to deliver the facility. Facilitate outcomes with stakeholders. Develop economic model to support funding and ongoing operations. Facilitate industry to develop informal hubs organically.

	Potential Risk	Ranking (H/M/L)	Impact on ScreenWest's Objectives	Action To Mitigate
11.	Lack of effective archival facilities and of awareness for the need and control of archival of product.	M/H	Lack of retention of screen industry output for future reference and monetisation	Identify pathway to deliver the facility including collaboration with existing archival facilities. Education and awareness program to ensure archiving is done
12.	Lack of post production dry hire areas	M	Ability to attract a sustainable level of post production and employment activity in production and post production Commercial activity would reduce Higher budget films do post production elsewhere	Identify pathway to deliver the facility. Short term solutions to be identified
13.	Lack of support (financial/ mentoring) for locally initiated screen content	M	Reduction in skill development Reduction in employment for local resources Reduction in Western Australian stories being told Reduced production	Higher levels of access to finance to incentivise Incentivised mentoring program. Ensure creative development processes
14.	Lack of "business" skills of screen sector	M	Lack of business skills to adapt to changes in technology, financing models, negotiations, contracting etc	Facilitate short courses for continuous learning with educational institutions
15.	Lack of sustainable post production infrastructure	M	Reduced post production facilities Reduction in employment for local resources Reduced local production due to inefficiencies of remote suppliers	Higher levels of access to finance to incentivise production and long term Western Australian business opportunities.
16.	Lack of engagement space for the public	M/L	Reduced awareness of the public in the screen industry sector Limited opportunity for consolidated information source for public, students, researchers etc	Collaboration with relevant stakeholders Collaboration with other Government agencies Identify pathway to deliver the facility
17.	Skill development gap between University/ TAFE and industry	L	Reduction in skill development Reduction in employment for local resources. Brain drain and loss of experience with generational change	Facilitate short courses for continuous learning with educational institutions Incentivised mentoring program Work with West TV to provide outcome based production Encourage writers, producers and directors to live and work in Western Australia
18.	Lack of a showcase theatrette that could also be used for post production activity	L	Reduced post production facilities Reduced "showroom" opportunities	Utilise existing facilities



Recommendations

To ensure the achievements of the past are built on there needs to be a timely and effective response, in terms of human, built and technical infrastructure development, to the significant trends and structural changes happening in the sector.

There have been a number of previous studies that have addressed aspects that are further developed in this report. The majority of the infrastructure recommendations in those studies have not been addressed. Whilst the local sector has seen success in the level of production activity during that time it has not come with any greater level of sustainability for the sector.

This is a critical stage of the Western Australian industries maturity, developing the built, human and technical infrastructure needed to navigate the new media landscape will enable a fragmented WA sector to coalesce, share its knowledge and resources and effectively capitalise on the opportunity and improve its sustainability.

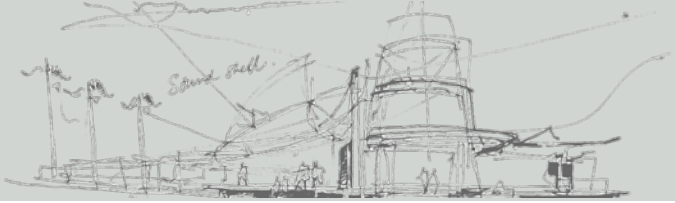
The recommendations, which have been developed through extensive stakeholder consultation, provide structured linked initiatives for supporting and growing the current industry while at the same time developing the next generation in a time of rapid structural and technological change. They Western Australia screen industry with a unique opportunity to take advantage of those changes through an integrated approach to the human resources, built infrastructure and technology requirements that will address the following key issues:

- Maintaining, sharing and building skills through collaboration, mentoring, creative hubs and education.
- Maintaining competitiveness and cost effectiveness in a challenging market through flexibility, technical awareness, best practice and effective production facilities
- Distinguishing ourselves from the rest through understanding and use of effective distribution and finance models, marketing and production and finance partners

Program of resource requirements

The following prioritised asset and non asset resource requirements have been identified to ensure that the ScreenWest and whole of government strategic objectives are achieved. All three categories of resources are weighted equally as they operate in an integrated environment with each service area supporting and building upon the other. It is critical that any infrastructure development includes access to high speed and capacity data networks.

Human Resources	Built Infrastructure	Technology
1. Support outcome based program of support for locally initiated screen content 2. Support content attraction. E.g. longer running serial/episodic TV productions (including documentaries) that offer longer running career and employment opportunities for all including industry entrants. 3. Support regular and sustainable flow of Western Australian business opportunities. 4. Support ongoing skills development and knowledge share in new technologies, financing models, negotiations, business affairs, contracting etc. 5. Facilitate a structured mentoring program (Screen industry professionals incentivised to give back to next generation). 6. Facilitate skill development for the gap between University/TAFE and the industry. *Note: 1, 2 and 3 are seen to be linked to ensure sustainable outcomes*	1. Screen industry hub or cluster. Creative/collaboration areas with possible allied industry cost offsets 2. Engagement space for general public e.g. ACMI Melbourne 3. 40-50 seat theatrette for sound mixing. Dual purpose of watching rushes, screenings, viewings, skill development venue. Note use of existing theatrettes could be considered 4. Multipurpose production precinct a. Raw studio space b. Production offices with costume, make-up etc c. Workshop(s) 5. Dry hire areas for post production,, mixing and editing of rough cuts (no equipment installation) 6. Sound stage(s) retrofitted to the raw studio space *Note: 1, 2 and 3 seen to be linked as are 4 and 5 to ensure sustainable outcomes.*	1. Consider including in any hub and multipurpose production precinct development access to enterprise grade ICT infrastructure. 2. Online archival systems and facilities. This could include linking to existing Department of Culture and the Arts initiatives. 3. Maintain and incentivise post production infrastructure within Western Australia. *Note: Access to high speed capacity data connections is seen as critical in regards to all built infrastructure.*



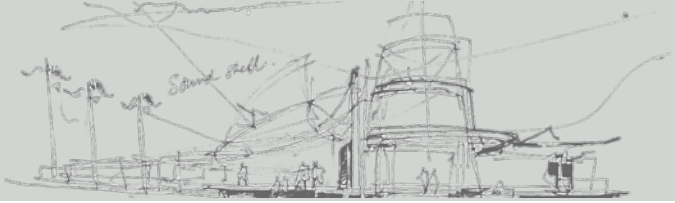
The following provides an ongoing program of resources and activities identified.

Resource/Activity	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23	2023/24
Support a regular and sustainable flow of Western Australian business opportunities.										
Content attraction										
Outcome based program of supported locally initiated screen content										
Ongoing skills development and knowledge share										
Structured mentoring program										
Skill development for the gap between University/TAFE and the industry.										
Replacement facilities for Sunset Hospital (assume interim on the basis of the provision of a purpose built raw studio										
Multipurpose production precinct inc production offices with costume, make-up, art department, workshops, dry hire areas etc										
Sound stage(s) - Adapt existing raw studio space										
Screen industry hub including creative/collaboration areas, engagement space for the public and a 40-50 seat theatrette										
Online archival systems and facilities.										
Maintain and incentivise post production infrastructure within Western Australia.										

Opportunities for developing collaborative partnerships to achieve better whole of government outcomes.

ScreenWest has informal and formal relationships with a number of organizations and government agencies. Oppotunities for new collaborative partnerships may exist in the areas outlined below.

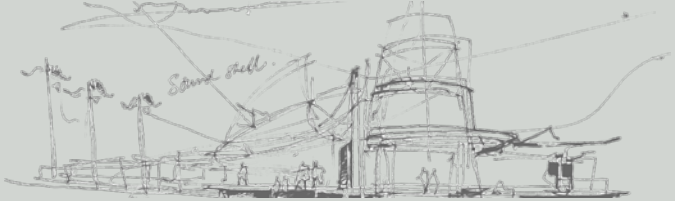
ScreenWest has informal and formal relationships with a number of organisations and government agencies. Opportunities for new and ongoing collaborative partnerships that can support the work towards infrastructure development include; State government arts and culture institutions, non-government facilities, private enterprise, industry associations, broadcasters, and production companies – both national and international.



Attachment One – Glossary of Terms and Acronyms

GLOSSARY OF COMMON TERMS AND ACRONYMS

- **ABC** Australian Broadcasting Corporation
- **AFI** Australian Film Institute
- **AFTRS** Australian Film Television and Radio School
- **AWG** Australian Writers' Guild
- **ACS** Australian Cinematographers Society
- **ADG** Australian Directors Guild
- **APDG** Australian Production Design Guild
- **AFCA** Australian Film Critics Association
- **ASSG** Australian Screen Sound Guild
- **ASE** Australian Screen Editors Guild
- **ASP** Association of Screen Professionals Inc.
- **ATOM** Australian Teachers of Media
- **BYOD** Bring Your Own Device
- **DCA** Department of Culture and the Arts
- **FTI** Film and Television Institute (WA)
- **MDA** Media Development Authority
- **SBS** Special Broadcasting Service
- **SPAA** Screen Producers Association of Australia
- **WA** Western Australia(n)
- **WAnimate** Western Australian Animation Association
- **XML** X|Media|Lab

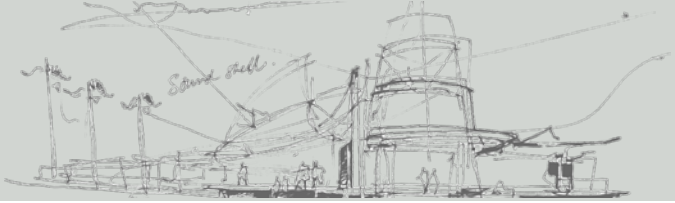


Attachment Two – Industry Profile

The following ScreenWest document outlines the major stakeholders and industry sector organisations involved in the screen industry in Western Australia as provided by ScreenWest.

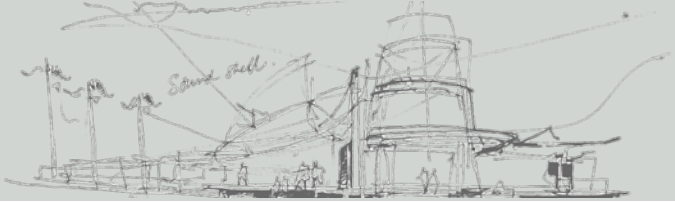
Producer and Production Company Contact List

Updated 27/8/13



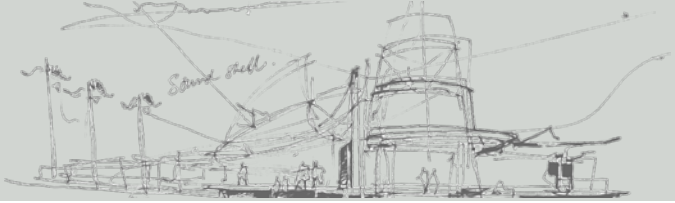
Company/Contact	Projects
Alley Kat Productions Alan Carter	Toxic Avengers (aka Dirty Wars), Safe Haven (with CM Films)
Animation Artroom David Downie	**Animation**
Animazing Productions Susie Campbell	Mal.com, Rags S2 & 3, Sleepover Club S2, Foreign Exchange, Pigs Breakfast S1, 2 & 3, Lift Off
Aquarius Productions Richard Todd	**Digital**/Traditional - Seeing Is Believing, Wildlife Action Squad, Frackman & the Activists
Artemis International Brian Beaton Celia Tait	Who Do You Think You Are 1-6?, Desperately Seeking Sheilas 2, Bush Doctors, Natural Mystic – A Kabbalah Story, Salam Father, Bridge between two Worlds, Desperately Seeking Doctors – The Kimberley, The Bombing of Darwin - An Awkward Truth, Dreamhouse
Balthazaar Media Wendi Graham	**Digital -** Til 3 Knocks, Similar & Familiar
Banksia Media Janine Boreland	**Digital** – Our Streets
Beyond West Harry Bardwell	Songs from the Inside
Blue Moon Film & Video Nancy Jones	Boom News, Motel Deception (iArts)
Blue Stone Films John McGuckin	Corporates and Commercials
Boogie Monster Steve Vojkovic	**Post production – VFX / Animation**
Boomi Films Michael Tedford	

Core Animation Alex Livingstone Norrie Livinstone	**Animation**
CM Film Productions Carmelo Musca	Weeping Women, Ooldea, The Fight Game, Now Or Never, Safe Haven (with Alley Kat), My Asian Heart, Collision Course, Making of Collision Course, Sisterly Love, Zombie Brigade, I Am No God
Cottesloe Productions Miranda Edmonds Khrob Edmonds	**Digital**/Traditional – Tango Underpants
Coyne, Yvette	**Digital –** Sound Chamber
Creative Ideas Roly Skender	**Digital -** Vongplay
Crewjo Craig Wilson	**Animation**/Traditional – Charlie Gribble & the Magic Maps, Milli, Probed
CROW Media Rob McGlynn	**Digital**/Traditional **–** Harvest
Cubbihouse Entertainment Will Axten	**Digital –** 3 Dimensions, Busy Port City
Curtin Productions Ric Curtin	**Sound post-production**
David Downie Film Productions David Downie	Now & Never
Davison Bros. Jacob fjord Pierce Davison	**Animation / Digital**/Traditional – Cedric & Hope, Adventures in Power
Digital Media Arts Justin McArdle	**Digital**/Traditional – Memory Walls, Factory 293



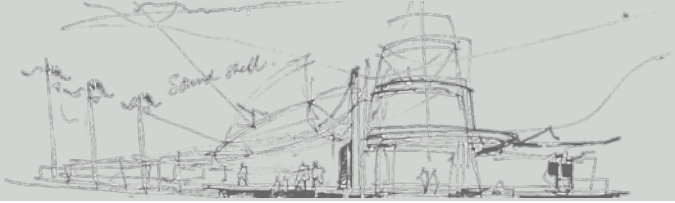
Double Barrel VFX Stuart Campbell Nathan Stone	**Post Production – VFX, Animation**
Eighth In Line Productions Liz Kearney	These Final Hours, Paper Planes
Electric Pictures Andrew Ogilvie Andrea Quesnelle (Canada)	Bombali, Cracking the Colour Code, Mighty Mouse, Slow Food, HMAS Sydney, The Great Escape, Skippy, Addicted to Money, Surviving Mumbai, Skin Deep, A Royal Romance, Jandamarra's War, Singapore 1942, The Secret History of the Eurovision Song Contest, The Australian Wine
Factor 30 Films Melissa Kelly	Edgar & Elizabeth, The White Experiment, Blame
Ferrel Paul Bell Meredith Benke	Cash vs Country (dev)
Feisty Dame Productions Tania Chambers	Kill Me 3 Times
FilmScope Deidre Kitcher John Soto	Crush, Needle, The Reckoning
Forgeworks Jocelyn Quioc	Iron Bird,
Goolarri Media Jodie Bell	The Circuit
GSB Norman Swan (Managing Director) Casey Beros Karen Carey	

Hamdon Sound Studios Doug Hamdon	**Sound**
Hungry Sky Nick Lowe Minh Tran	**Digital/Games Freelance Developers**
Impian Films Stephen Van Mil	
Indian Pacific Films Victoria Pitt (WA) Penny Chapman (NSW)	Leaky Boat
Inkubator Danielle Giles	**Digital -** iConnect, The Lunchbox Project, Cave – Searching for Australia's Forgotten Beasts, Hunter Interactive, 209 Days
Interior Castle Bridget Curran	**Digital**/Traditional – What a Debacle Freddy Farkle
Jag Films Jennifer Gherardi	**Digital**/Traditional- Georgiana Molloy Project, Spirit Stones, Heavenly
Joined Up Films Daniel Brown Jacqueline Willinge	**Digital**/Traditional - Who's Been Sleeping in My House? Series 1-3, My Mum Talks to Aliens, Extreme Cleaners Through the Eyes of a Stranger (Digital), Z Special Forces
Jumpfront Carlo Buralli Naomi Hanbury	
Jurik, Ellen	**Digital -** Illusionist's Fate
Kojo Perth Phoebe Dunn, Business Dvlpt	
Komadina, Paul	**Digital**/Traditional – Zac and Me
Last Pixel David McDonnell	**Post Production House / VFX / Animation**



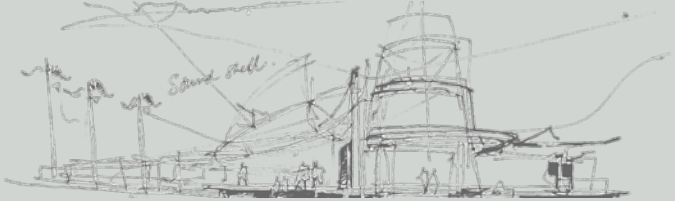
Let's Make Games Anthony Sweet	**Digital/Games WA Industry Body** – Grand City Project
Loconut Alex Blain	
Mad Kids Lauren Elliott	The Legend of Gavin Tanner, Henry & Aaron
Mago Films Marian Bartsch	Surfing the Menu, Fabulous Flag Sisters, The Best in Australia, Quickies in my Kitchen, What in the World is Feng Shui, X-Pats the Alien Connection, Hoover's Gold, Life Architecturally, Rock n Rollin on the River
Mantodea Studios Brad Major	Ronan's Escape
Mariusz Mariusz P. Szczurowski	**Animation** / Cartoonist / Artist
Mask Productions Matthew & Sam Kelley	Roo Gully Diaries
McCann, Aaron	**Digital**/Traditional Henry & Aaron's 7 Steps to Superstardom
McArdle, Justin	**Digital** – Memory Walls
Meaning Maker Roderick McKay Mike Searle	**Digital/Traditional** – Trigger, Factory 293
Mermaid Films Rob Greenough	Rapture of The Deep eps 3&4, Till Death Us Do Part (mini series)
Movierockets Entertainment Kris Lippert	Foreshadow

Northway/Westway Productions Bruce Best David Jones (Broome) Dan Wood (Broome)	Castaway, Trapped, The Pirates of Penzance, Trial by Jury, HMS Pinafore, Second Chance, Ocean Star, Rising Stars, Time & Tide, Pacific Drive, Heartland, Law of the Land, Family & Friends, E Street, Punishment, One Day, Miller
OOTB Alex Blain Olivier Mamet	**Animation**
Periscope Pictures Alice ross Sam Field	**Digital**/Traditional - Beneath the Waves, Hunter
Peters, Joan	**Executive Producer** Drift
Pigram Music / Bush Turkey Films Alan Pigram Brendan Fletcher David Jowsey	Mad Bastards
Pixel Focus Spiro Politis Anastasia Zendilis (Studio Mgr)	**Animation**
Prospero Productions Ed Punchard Julia Redwood Jules Fortune (Head of Production)	**Digital**/Traditional - Shipwreck Detectives 3, Eco House,The Kindness Of Strangers, Heartbreak Science, Death of the Megabeasts, Every Families Nightmare, Dino-Stampede, Pirate Patrol, Gallipoli's Deep Secrets, Man Who Jumped, Ned's Head, The Lone Warrior, Jack the Ripper, Vet School, Sydney Harbour – Life on the Edge, Life on the Edge – The Series, Red Heart Road Train, Outback Truckers1-2, Enter the Detention Centre Sydney Harbour – Life on the Edge, Life on the Edge the Series, The Race for Beauty, The Real Jaws, Trucking Hell,



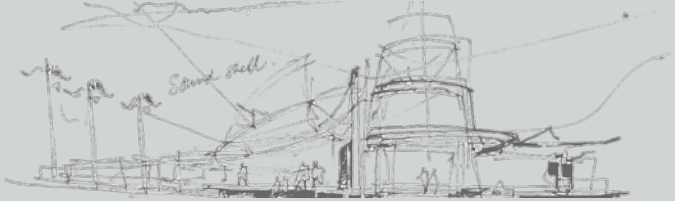
RK Pix Amanda Morrison Robyn Kershaw	**Digital/Games –** Curry Cricket, The Adventures of Bradley, The Jake Series
Robin Eastwood Productions Robin Eastwood	Trimbole
Sandbox Grady Habib	**Post Production Facility / VFX / Animation**
Sandpiper Entertainment Paul Barron Anne Masterton (Asst. to Producer)	Serangoon Road, Gallery of Everyday Things, Stormworld, Wormwood, Streetsmartz, Parallax, Southern Cross, Wild Kat, Chuck Finn, Driven Crazy, Kings in Grass Castles, Misery Guts, Fast Tracks, The Gift, The Devil Game, Sweat, Natural Justice: Heat, Ship to Shore, Singapore Sling: Old Flames,
Sea Dog Films Leighton De Barros Jodie De Barros	Whale Patrol, On A Wing & A Prayer, Search for the Ocean's Super Predator, Will's Aussie Twitch
Seventh Continent Lauren Brunswick	**Digital/**Traditional – Rat tale, !Beka
Showrunner Productions Ray Pedretti	**Digital**/Traditional – Global Sound Hunters, Cardboard Kingdom, Dreamtime
Siamese Francesca Hope Merlin Cornish Emilia Jolakoska	**Post Production Facility** Kuru, Dogstar 2
Snakewood Films Frank Rijavec	
Soul Films Angie Smith Martin Wilson (director)	
Southwest Media Rich Morrant	

Sovereign Pictures Alan Bachelli	**Digital** – Kuku Island: A refugee's perspective
Spearpoint Productions Kelrick Martin	**Digital**/Traditional - Outside Chance, Yagan, Straight Shootin, A Quick Guide to the Universe (Digital)
Spiralworks Sharon Meredith	**Digital** – Eco Home Open
Staccato Paul Siciliano	**Digital Artist / Animation**
Storyfire Liz Sederis Janine Boreland	**Digital**/Traditional – The Village, Chronicles Scarborough
Storyteller Media Jeremy Bean	**Digital/Games** - Before It's Too Late
Super Dingo Ethan Marrell Natalie Lewis	**Digital**/Traditional – Super Dingo
Taylor Media Sue Taylor	An Accidental Soldier, The Tree, 3 Acts of Murder, Time Trackers, Marx & Venus, Last Train to Freo, Southern Cross, The Shark Net, Wild Kat, Minty
The Clique Chris Hetherington Amanda Walsh	Postcards WA, Can We Help?
The Digital Imagineers Company Ray Black (Managing Director) Stephen Aspinall (General Mgr)	The Garden Gurus, Explore, Greenfingers, Delish



The Office of John Cheese James Hawke	
The Workshop Productions Andre Lima Marko Jovanovich	**Digital**/Traditional – 209 Days
Tino Films Daniel tenni Julius Telmer	**Digital**/Traditional - Greenfield
Turbine Midnight David Smith Darren Moroney	**Digital**/Traditional – Binge Inferno
Vue DC Alan Lindsay Helen Clucas	**Digital/Animation -** Air Australia, Devil Fish, Carpark Whalers
Vyvyan, Kate	**Digital**/Traditional **–** Otto Plus the Oobly Dooblies
Wawili Pitjas Eileen Torres Mitch Torres	*Milli Milli Nganka 1 & 2, Jandamarra's War*
WBMC Aidan O'Bryan Janelle Landers	**Digital**/Traditional - *PreSeason, Four Quarters, Hamlet P.I., Something in the Water, mY Gen, Wasted on the Young, i-Arts, Son of a Gun*
West Media Pty Ltd Tony Turner	**Digital –** *Progressive Ballet*
Whiz Shots David Moran	**Video Post Production House / Animation**

Woss Group Films (Australia) Nelson Woss Kylee Andersen (All contact through Kylee)	*Red Dog, Ned Kelly, Venus & Mars, Rockin' Good Times*
ZAC Creative Troy Zafer	**Animation** – *God Squad*
ZincFinger Films Russell Vines	*The Great Mint Swindle, Do Or Die*



Attachment Three – Emerging Trends that will impact on the Screen Industry

Changing screen media consumption habits of audiences

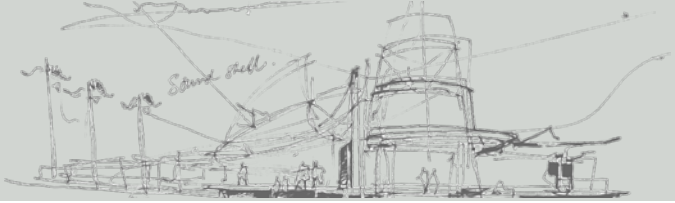
There is now a strong move away from audiences consuming screen media via broadcast television and going out to the cinema. Audiences now want to watch what they choose to watch, when they choose to watch it and how they choose to watch it.

This is reflected in the growth of use of connected consumption devices like smart TV's, Tablet devices and Smart Phones. More Australians are now accessing internet TV via catch up services.

Other key drivers include:

- 32% of TV sales in 2012 are for smart internet connected TV's up from 20% in 2011.
- 1 in 3 Sony Smart TV's are now connected to the Internet.
- Time spent watching video on Mobile devices up 129% on 2011.
- 25% of tablet owners use the device to watch TV.
- 1.4 million Australians aged 14 years+ used catch up TV in June 2011 up from 0.6million in June 2010.
- Online viewing: 24% official catch up services, 22% unofficial Internet TV, 34% time shifted TV.
- The ABC iView iPad App was downloaded 13,000 times within two days of launch.
- 700,000 Android device activations a day.
- 2.28 billion internet users

There is a paradigm shift happening. Theatre and DVD sales for Australian movies have been falling, while ticket prices are rising. With the Motion Picture Distributors Association of Australia (MPDAA) reporting that Australian productions generate only 9% of their revenue from the Australian box office. YouTube's Vice President of TV and Entertainment Robert Kyncl has forecast that 90% of all web traffic will soon be video, there is a burgeoning opportunity for an escalation of digital distribution and consumption of independent content, both domestically and abroad.



Small screen and digital delivery

Consumption of 'long form' film content via home–based platforms and mobile devices is now the fastest growing source of revenue for producers. These include terrestrial over-the-air reception through a fee based subscription system (Cable) or free to air (FTA). Cable also provides video-on-demand services on a pay-per-view basis. Digital delivery or Internet television platforms such as Netflix, iTunes and Hulu are now experiencing explosive growth, providing 'long form' content on a monthly subscription fee or pay-per-view basis for viewing on internet TVs, computers, laptops and mobile devices such as smart phones, tablets, Nintendo's DS and Sony's PSP.

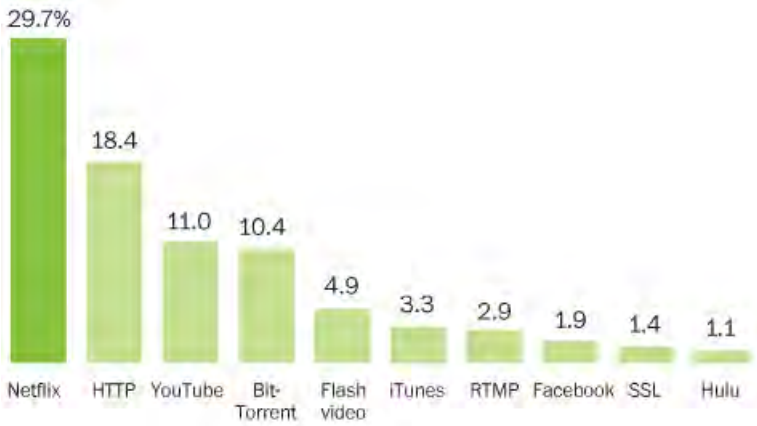
Screen Australia's 2011 'Convergence Report' noted that although DVD and Blu-ray sales in Australia remain relatively healthy (particularly compared to overseas markets), they are experiencing slow but steady decline in the face of new online delivery platforms.

DVD or Blu-ray remains an activity regularly undertaken by the majority of the population (AUS) with household penetration rates of 80 per cent, but it is the only access point to record a decline in the last five years. The proportion of people renting or purchasing physical video in the preceding three months has fallen gradually by 5 percentage points to 52 per cent. However, the dominance of traditional forms of access should not be taken for granted, with 66 per cent of people aged 14 years or more having a broadband connection at home. Social media is emerging as a new way of engaging with screen content, with Facebook and YouTube at the forefront. At current growth rates, by the end of 2011 more than 50 per cent of Australians will be engaging with Facebook at least once every four weeks, and more than 30 per cent with YouTube. This has contributed to the increasing number of people who have downloaded or streamed video online, doubling in just three years. In 2010, 20 per cent of people had used a computer to watch video online and 2 per cent had done so using a mobile. (http://www.screenaustralia.gov.au/research/convergence_stateofplay.aspx)

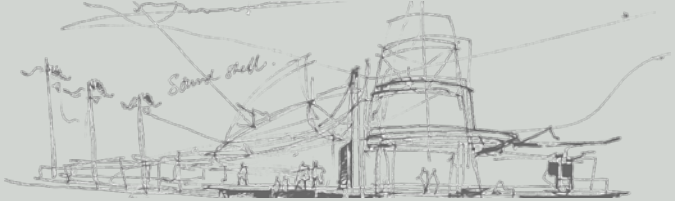
Digital distribution

NETFLIX - In October 2012, Netflix announced it now has more than 30 million members streaming content via its video service. That's a lot of users who've opted for on-demand, digitally delivered content. Netflix had 20 million members in 2010, so it's added 10 million in the two years since, mostly via global expansion, although it now also has 25 million users in the U.S. alone. The U.S. and Canada were the markets that helped Netflix reach its initial milestone, and the company has since expanded to 51 additional countries.
http://techcrunch.com/2012/10/25/netflix-hits-30-million-members-after-q3-subscriber-growth-forecasting-error/

YouTube has about 2 billion video global views per day, but most of its clips are somewhere between short and super-short. Whereas, Netflix provides predominantly 2-hour long movies and hour-long television dramas and even though Netflix possesses a much smaller total user base, which requires a paid subscription fee, they come out on top for total Internet download traffic. The graph below reflects the rate of download traffic (bandwidth consumption) that users chew up viewing video content across the main video sharing platforms. http://www.reelseo.com/growth-netflix-throttle-internet-access/#ixzz2LWYlorDz



This demonstrates that users are increasingly willing to pay for top quality feature film and television drama content on their home theatres, computers and mobile devices, which they previously would have consumed at the cinema, on DVD or Blu-ray, or via cable and FTA television.



Future trends in distribution

It was not that long ago that a video rental store (Blockbuster Video or Video Easy) was the state of the art for video consumption post-theatrical release. Going to the video store was generally regarded as a fun experience; looking at all the poster art and VHS or DVD cover art, talking to the store clerk about which movies you may like. You couldn't however preview content right there and then, such as a trailer, so you'd typically rent a video if you'd heard about it or it was featured amongst the most popular titles. You'd take the video home, watch it, then maybe rinse and repeat, before taking it back to the store - it was a different time.

The Internet has fundamentally transformed how everyone interacts, including filmmakers and their audiences. The transition from VHS to DVD to Bluray (different physical platforms) was relatively easy for the studio system to adjust to. However, this new transitional from physical goods to entirely digital goods and digital distribution and entirely new ways of communicating with audiences (due to the rapid evaporation of the traditional 'captured audience') is proving a much harder leap for the studio system to make.

The internet is not a video store

Online audiences don't discover films by going to the 'digital' store and browsing. The digital store model is limited in the sense that is simply encourages browsers to rent whatever 'looks good' or is most popular and therefore, heavily featured. Online audiences now predominantly find out about things through social recommendations, targeted niche searches and via their favourite blogs. Most importantly, online audiences are becoming less likely to suddenly see a huge billboard poster for a movie they've never heard of before only once it's released. Audiences are now fundamentally engaged throughout a film's entire production process.

Although Netflix and iTunes are proving to be hugely successful digital distribution platforms, they are still modelled on this outdated notion on the 'digital video store' model. Furthermore, many of these larger online delivery platforms still require the producer to have relationships with distributors and therefore, rarely make financial sense for independent content producers.

De-centralised – non-exclusivity – across platforms

The model of the traditional studio system is focused on restriction – films screen in particular countries at certain times, at certain cinemas chains (depending on which distribution company owns which cinema chain), DVDs have inbuilt region blocking and even iTunes, Netflix and others have content restrictions based on regions.

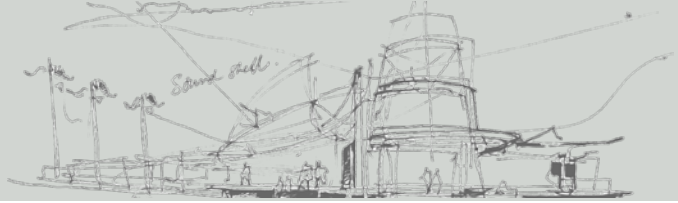
Suffice it to say, Internet audiences are used to getting what they want, when they want it and how they want it. If not, many users will simply find a way to download content for free illegally. The restrictive barriers imposed by the traditional studio model are breaking down and will continue to do so to combat piracy and as audiences migrate away from terrestrial cable and FTA television. Therefore, exclusivity will increasingly become a thing of the past.

Separate to the big subscription and pay-per-view based platforms such as iTunes, Netflix and Hulu, the Internet is experiencing an explosion of smaller alternative platforms for monetising content delivery. Co-founder of the platform VHX, Jamie Wilkinson says, "Whatever a traditional distributor does, we want to do exactly the opposite." This includes encouraging clients to use multiple distribution platforms, not just VHX. "The Internet has completely changed expectations — it's a customer service economy now," Wilkinson said. "Everything has to be available everywhere."

Independent filmmakers are increasingly using a range of platforms on a non-exclusive basis. This is no different to the way musicians, filmmakers and artists must now promote, market and engage with their fans across multiple social networking, blogging, micro blogging and content sharing platforms such as Twitter, Facebook, YouTube, Vimeo, SoundCloud, Flickr, Tumblr etc. Furthermore, because the audiences in engaged with the filmmakers, fans are choosing to purchase content directly from the filmmaker's official website, giving the filmmakers more money from each purchase.

Case Study INDIE GAME THE MOVIE: http://www.indiegamethemovie.com/news/2012/10/31/indie-game-the-movie-the-case-study.html

Although their film was heavily featured on iTunes – which would usually be considered a huge boon with iTunes driving an immense audience right to your content – the film did just as well on their official website, selling the film themselves DRM free. In other words, their fan base preferred the direct relationship with the filmmakers.



The National Broadband Network (NBN)

The NBN was planned to provide super fast internet connection to 93% of Australian homes, schools and workplaces access to optical fibre that will enable broadband services to be provided to Australians in urban and regional towns. The implementation of the NBN is currently subject to review by the Federal Government.

The NBN will be used by service providers to offer a broad range of entertainment choices including:

- internet connected television streaming,
- video-on-demand services,
- super fast online gaming; and
- High quality video calling.

Decreasing cost of professional grade digital production tools.

Over the past decade the cost of production equipment need to produce professional grade film and TV content has dramatically fallen. So much so that a production can now make a feature film fit for exhibition in a cinema on a camera that costs approximately $20,000.

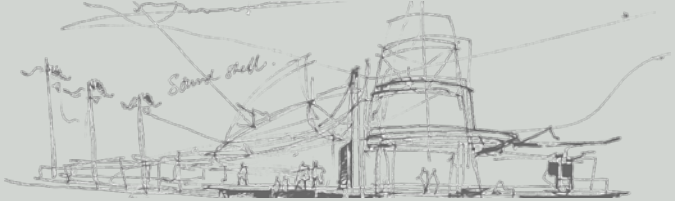
The costs of these professional grade tools for have now reached consumer levels. Gone are the constraints of shooting on film (stock, development, negative cutting, telecine etc.) – 2K and 4K high definition video is one of the most exciting innovations in the film industry in the last 50 years and it has reached the stage where a cinema quality camera delivering professional results costs as little as $4,000 and a $1,500 MacBook Pro laptop has more power than the computer that the special effects for 'Jurassic Park' was made with. This trend extends to post production equipment where the cost of computing and data storage decreases on an annual basis. It is not uncommon for post production facilities to upgrade equipment and software on a quarterly basis. This has resulted in a reduced demand for big facilities and that offer access to the latest technology and the emergence or more boutique service houses that are lean and agile and can scale accordingly off-shoring skills that are not available locally.

Emerging trends for the WA screen industry and non government arts sector to access digital infrastructure

Television Commercial production companies use much of the same digital and non digital infrastructure as the Film and TV industry although be it for shorter periods and on a smaller scale, it is likely these companies would wish to access green screen and raw studio space on an ad-hoc short term basis, if it was available.

Corporate/training video production companies rarely need to conform to broadcast standards and are increasingly distributing their content directly via the internet.

An emerging trend in live event coverage is streaming broadcasts where the production company streams the event live to the internet, when the NBN roll out is completed this sector will grow. Local production service companies could utilise access to raw studio space that has a super fast 'wholesale' data connection to the NBN in order to 'webcast' live shows and events both domestically and internationally.

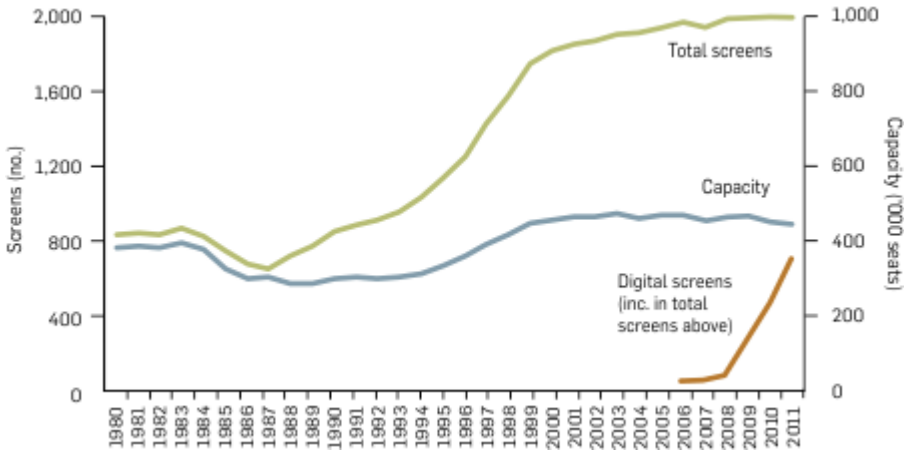


The trend to digital cinema package and implications for the WA screen industry

Digital Cinema Package (DCP) is new screen industry digital distribution format that replaces physical polymer based 35mm film projection reels with data on a hard disk drive. 35mm film, which has been the dominant projection format in movie theatres for more than 120 years and is nearing the end of its life, as the majority of cinema screens in the Australia are expected to be digital by 2014.

In December 2012 Fox studios announced[1] it would no longer be producing 35mm prints of films and Instead it would be distributing its films via Digital Cinema Packages (DCP). As of the end of 2011, 704[2] of the 1,991 (35%) of Australian auditoriums that are used for commercial exhibition had made the transition to digital. Almost all screens worldwide were/are expected to be converted by the end of 2015.

Footnotes:
1. http://www.laweekly.com/2012-04-12/film-tv/35-mm-film-digital-Hollywood/full/
2. https://www.screenaustralia.gov.au/research/statistics/wcsttotal.aspx



Source: Motion Picture Distributors Association of Australia (MPDAA).

Costs and Implications

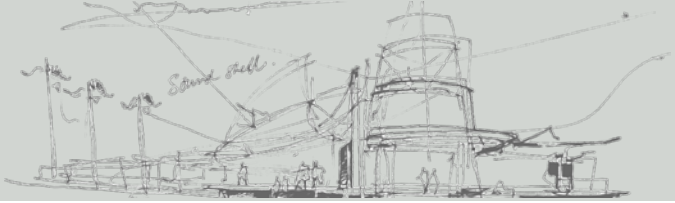
DCP and the digital distribution of movies have the potential to save money for WA filmmakers who have to deliver their products to film festivals and distributors. To print a 90-minute feature film can cost $2,500 AUD to $3,500 AUD, so making multiple prints for a movie can cost thousands of dollars. In contrast, at the maximum 250 megabit-per-second data rate (as defined by DCI for digital cinema), a feature-length movie can be stored on an off-the-shelf 300 GB hard drive for $150 and a broad Australian release of 400 'digital prints' might cost $60,000. In addition hard drives can be returned to the film-makers and distributors for reuse. With many movies distributed every year, the industry saves millions of dollars.

Alternative content for digital cinemas

Digital cinemas can deliver live broadcasts from performances or events. For example, there are regular live broadcasts to US movie theatres of Metropolitan Opera performances. In February 2009, Cinedigm screened the first live multi-region 3D broadcast through a partnership with TNT. Previous attempts have been isolated to a small number of screens. In December 2011, the series finale of the BBC dance competition series Strictly Come Dancing was broadcast live in 3D in selected cinemas.
http://www.more2screen.com/about-us/

Impact on Western Australian Screen Industry

The WA screen industry now has fewer barriers in getting their products to market as long as they have access to suitable data bandwidths. It would be prudent to ensure that WA production companies had access to the skill sets needed in encoding and transcoding DCP and that would recommend any built infrastructure had access to the NBN Multicast product and the Enterprise Ethernet Service. These services offer very high bandwidth options, transparency features and access redundancy.



Attachment Four – Research and Comparison of other Jurisdictions

(includes Ausfilm studio facilities information)

AUSTRALIAN STUDIO FACILITIES

CONNECTING FILMMAKERS WORLDWIDE TO AUSTRALIA

AUSTRALIAN STUDIOS

Australia boasts four major film studio complexes each offering state-of-the-art facilities.

These studios are:

>> **Adeliade Studios**, Adelaide, South Australia
>> **Docklands Studios**, Melbourne, Victoria
>> **Fox Studios Australia**, Sydney, New South Wales
>> **Village Roadshow Studios**, Gold Coast, Queensland

ADELAIDE STUDIOS

Shoot and post in Australia's newest studios. Opened in August 2011 Adelaide Studios is housed in the magnificent grounds of the heritage listed Glenside Campus in Adelaide's east, just a short 5 minutes from Adelaide's CBD.

Enjoy working in state-of-the-art facilities backed by SAFC staff and with a direct link to the South Australian film industry members. We offer personalised support to ensure total satisfaction and we pride ourselves on our tailor-made service designed to meet every production need.

Adelaide Studios features include:
»» Two sound stages (320m² [4,200sq, ft] & 1003m² [10,800 sq ft])
»» Dolby Premier Accredited sound mixing studio (one of 2 in Australia)
»» ADR/Foley Studio
»» 96-seat screening theatre
»» Full suite of production offices
»» Creative hub for 30+ South Australian production companies and service businesses

For more information about Adelaide studios contact:

T + 61 8 8394 2000
W www.adelaidestudios.com.au

South Australian
Film Corporation

DOCKLANDS STUDIOS MELBOURNE

Docklands Studios Melbourne is a purpose-built studio complex, comprising five state-of-the-art sound stages, all within three miles of Melbourne's city centre.

Each stage houses production support facilities, including make-up, dressing rooms and storage, while the upper floors have self-contained production offices. The stages are supported by a 6,680 m2 (69,448 sq ft) workshop building containing construction workshops, craftshops, laundries and storage.

Docklands Studios Melbourne features include:
»» 5 stages ranging from 743m² (8,000 sq ft) to 2,323m² (25,000 sq ft)
»» 6,968m² (75,000 sq ft) of warehouse/workshop area
»» 1,505m² (16,200 sq ft) of production office space

For more information about Docklands studios contact:

T +61 3 8327 2000
W www.dsmelbourne.com

DOCKLANDS STUDIOS MELBOURNE

FOX STUDIOS AUSTRALIA

Fox Studios Australia is the largest studio complex in the southern hemisphere as well as the leading supplier of film and television set lighting.

The studio provides a state-of-the-art complex that features eight soundstages ranging from 705 sqm (7,586 sq ft) to 3,535 sqm (38,000 sq ft).The stages are supported by production offices, construction workshops, art department craftshops, make-up and dressing rooms, storage, screening rooms, parking and 24-hour security. The lighting division is equipped to cater for jobs of all sizes. From small stills photography shoots to large film and television productions.

Located only moments from the city of Sydney, the airport and beaches, the studio is situated on a 13.2 hectare (32 acre) site and has a diverse landscape of purpose-built stages, heritage buildings and backlot areas that can be used for exterior filming.

The studio also hosts some 50 screen production businesses such as visual effects, music and sound post production, casting, travel and freight, special effects, film distribution and marketing, equipment rental, and editing facilities. These businesses add to the very artistic and creative atmosphere that is ideal for day to day film and television production.

Fox Studios Australia features include:
»» 8 stages for total of 14,400m² (155,000 sq ft) of stage space
»» 3 stages over 2,973m² (32,000 sq ft)
»» 13.2 hectare site encompassing 60 independent businesses to service production

For more information about Fox Studios Australia studios contact:

T +61 2 9383 4200
W www.foxstudiosaustralia.com

VILLAGE ROADSHOW STUDIOS

Village Roadshow Studios offer world-class film productionfacilities comprising eight sound stages, three water tanks,ten production offices, editing suites, wardrobe, makeup, construction, paint and carpentry shops.

The Stages vary in size with an overall floor area of 10,844m2 (116,727 sq ft). Village Roadshow Studios boasts the largest purpose built film water tank in Australia. This Main Outdoor Tank with a surface area of 1,200 m2 (12,915 sq ft), holds six million litres of water and can be heated and filtered.

Villiage Roadshow Studios features include:

»» 8 stages for a total of 10,844m² (116,727 sq ft)

»» 3 water tanks. Main tank largest in southern hemisphere 40mx30m (131.24x98.43 ft), deepest point 7m (23ft)

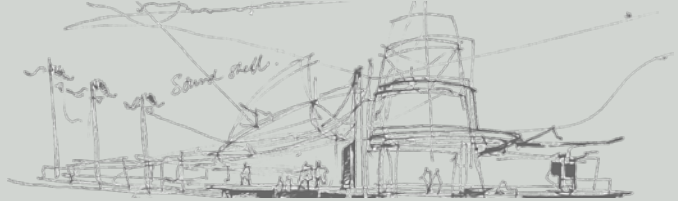
»» Lighting, freight, travel, casting, cameras, post production, film lab and production services

For more information about Village Roadshow Studios contact:

T +61 7 5585 9666
W www.villageroadshowstudios.com.au

village roadshow STUDIOS gold coast australia

What are other Australian States and countries currently doing to support their screen industry?			
Location	**Built Infrastructure**	**Human Resources**	**Information Technology**
NEW SOUTH WALES	**FOX STUDIOS AUSTRALIA** Located in Sydney Fox is one of the largest studio facilities in the southern hemisphere, conveniently located close to the City Centre. The facilities comprise: • Eight stages, including a purpose-built orchestral scoring stage, • Production office space • Post-production houses for picture and sound, as well as digital and special effects • Back lot areas provide for exterior filming, construction workshops and storage. New South Wales boasts a range of smaller studios that offer high quality facilities and services, catering specifically to the needs of small to medium sized productions. **THE BROKEN HILL STUDIOS** Situated in South Broken Hill, the area has a rich filming history that spans over 30 years and the studios are and were formally known as the Central Power Station (CPS). The CPS closed down in 1986 and contains some impressive and atmospheric buildings. These include two cathedral-like former power generating stations. The site covers around 2.5 ha and lies adjacent to	The Industry Development Fund provides grants to organisations that create professional development opportunities for NSW screen practitioners at various stages of their careers. Funding is provided for the following activities: • One-off or annual events including seminars, conferences, workshops, professional mentorships and national awards events. • A complex program of professional development activities that enhances the NSW screen "eco-system". **Metro Screen** is a video, television and multimedia resource centre offering production support and training to emerging filmmakers, digital media makers and community-based screen practitioners and artists. Its combination of production support and networks gives Metro members and students access to a vibrant community that includes professional organisations, practising filmmakers and artists. These services provide different entry points and multiple pathways into the screen production industries www.metroscreen.com.au **CINEWEST, Auburn, NSW**	Fox Studios have state-of-the-art communication links allow for international image and sound transfer - high-speed internet access, telestreaming and secure ftp sites



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	the iconic Line of Lode – an imposing man made site, on the richest silver, lead and zinc mines in the world The studios are an Australian landmark and an innovative re-use of heritage infrastructure. It is anticipated to become a film, tourism, arts and educational district – creating opportunities for investment and employment. Station B was the first section of the site to be redeveloped and is the 5th largest studio in Australia. Specifications of the studio: • 2,230m^2 and 14m high • 3 phase power supply • Level Concrete Floor • Toilet facilities • On-site parking • Security • Ancillary areas including catering and costume facilities **CANAL ROAD FILM CENTRE** (CRFC) CRFC is an innovative concept initiated by a group	Aims to achieve a greater understanding of arts and cultural practices and promote diversity in cultural and artistic expression in western Sydney. It organises arts and cultural activities through community cultural development practices and screen culture initiatives with a local and regional focus. www.cinewest.org.au	

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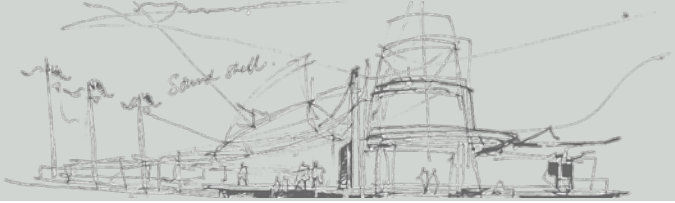
	of tenants of the former Public Works Depot located in Canal Road, Leichhardt. www.canalroad.com.au		



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NEW ZEALAND	**Auckland Film Studios** Are located on a 4-hectare (10.5 acre) site with five sound stages and 5,251sqm (56,500 sq feet) They are one of the largest studio complexes in New Zealand with the facilities to cater for domestic and international productions. Studios are local government owned by Auckland Council. Located close to the Henderson Business District of West Auckland, the complex consists of five studios complemented by six large multi-purpose buildings with canopies for all weather purposes. The studios also have office space, outdoor mill space and a range of business services from casting, travel and freight, and equipment to rental and line production. The site is secure with perimeter fencing, controlled entry and plentiful parking. **Wellington** Miramar's world-class film facilities of Weta Digital, Weta Workshop, Park Road Post Production, Miniatures NZ, and Stone Street Studios make an enticing "one stop shop" for overseas productions to New Zealand and provide local film-makers with facilities of international quality. **Stone Street Studios**	NZ Actors' Equity is an autonomous part of the Media, Entertainment and Arts Alliance and is the industrial and professional organisation representing performers who work in New Zealand's entertainment industries. NZ Equity believes that NZFC must take a holistic approach to professional development and that it institute policies that ensure that all its programs maximise the professional development opportunities for all aspects of the industry including performers. New Zealand taxpayers deserve a cultural, economic and employment dividend for the money being used to assist the NZ film and television industry. **South Seas Film and Television School Ltd** has been industry training providers for Film, Television, Animation, Photography and Media Studies for the past 20 years. It specialises in providing intensive, practical training courses for the Australia and NZ Film, Television, Animation, Photographic, Media and Movies industries. The **New Zealand Film and Television School** – now part of Whitireia Polytechnic.	**Weta Digital** Weta Digital produces animation, creatures, motion capture, crowd generation, film scanning and recording, modelling, lighting, environments, compositing and 3D particle effects. **Weta Workshop** The facility includes a large-scale urethane spray plant, a 3D rapid prototyper, three computer-controlled routing tables, digital scanning equipment, and a laser cutter and plasma cutter on site.

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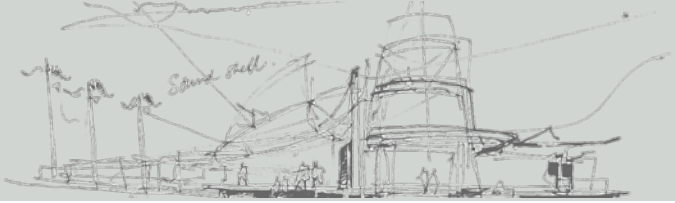
	Wellington's Stone Street Studios is set on an eight-acre site in Miramar and houses New Zealand's only purpose-built sound stages. **Stone Street Studios has four warehouse stages** and two sound stages, including a massive 24,500sq ft stage built for King Kong. The stages are considered to be on par with the biggest and best sound stages in Hollywood and London. Supporting the main stages are a cluster of offices for production, construction, costume, makeup and the art department, as well as a large back lot with the capacity to house a wet stage and outdoor sets. **Weta Workshop** Founded in 1987 by Sir Richard Taylor and wife Tania Rodger as RT Effects, Weta Workshop has produced creatures and makeup effects, sets, costumes, armour, weapons, creatures and miniatures. The Workshop designs and produces special make-up effects and prosthetics, creatures, museum display models, amour and chainmail, weapons and large-scale sculpture. Weta Workshop Miniatures can create remarkably		



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	complete worlds to any scale on the 30,000sq ft shooting and construction stage. Film fans can visit the nearby Weta Cave to watch a behind-the-scenes video, and buy miniatures or collectables to take home. **Park Road Post** Sir Peter Jackson and wife producer Fran Walsh purchased the government-owned National Film Unit in 1999. The Film Unit was formed in 1941 as New Zealand's first post production facility and had built an outstanding reputation nationally and internationally. Park Road is now considered a premier post production developed by film-makers for film-makers. **Portsmouth Hire** Portsmouth Hire is a film equipment rental company on site. The company rents out a vast range of dry-hire lighting, lighting trucks, grip, unit, location and special effects equipment for hire. The shop also sells product to film-makers in the region, ranging from gaffer tape to technician accessories.		

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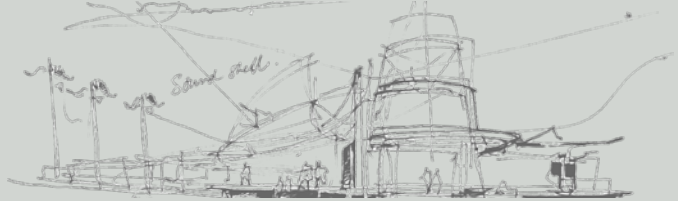
TASMANIA	**Winning Post Productions** Winning Post Productions is a Hobart based company with experience in a wide range of post production and visual effects. Editing facilities consist of four Avid suites: an Avid Media Composer Adrenaline HD, an Avid Xpress Deluxe and two Avid Xpress Pro suites. All Winning Post systems run the latest versions of Avid software and have Adobe After Effects and other post-production tools. **Emmark Studios** in Ulverstone near Devonport are a visual and media solutions provider offering professional graphic design and printing, website design, photography, television and video production, and sign writing. Emmark Studios can provide facilities and skills to produce for Television Commercials, Cinema Advertising, Corporate and Promotional DVD Production, Music Clips and Live Entertainment. We have an in-house studio and also offer Media Packaging options and Duplication.	Screen Tasmania has played a significant role in industry development by providing professional development opportunities for emerging practitioners through short film production initiatives. Local creative talent has been supported through screenwriting initiatives such as Cut and Polish, Eurista Script workshops, the ground-breaking Creative Producer Scheme, LAMP Digital Media workshops, as well as **mentorships** and **attachments**. In recognition of the need and value of screen resource centres, in particular supporting entry level and emerging talent, Screen Tasmania was instrumental in the establishment of Wide Angle Tasmania in 2005. Screen Tasmania continues to provide funding to Wide Angle to deliver training and low-cost equipment hire to entry level practitioners. Future directions (from strategy) **Strategy objective one: Quality and innovation** To position Tasmania as a centre for the creation of quality screen content, using innovative methods of production and delivery. Focus areas: • provide leadership to position Tasmania strongly in the digital media environment • adopt innovative approaches to project development to increase production outcomes	



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		• Prioritise support for Tasmania's creative talent. **Foster the development of Tasmanian creative talent.** • Deliver industry development programs designed to enhance professional development and increase employment outcomes with an emphasis on key creative roles. • Provide bespoke mentoring in order to provide direction and support for emerging practitioners on their career pathways. • Review the Creative Producer Scheme and explore ways in which to provide support for emerging producers. • Deliver a program designed to support talented entry-level or emerging Tasmanian writers. **Ensure delivery of training that better reflects the strategic focus of the local screen industry** • Ensure continued collaboration with Wide Angle Tasmania to ensure that our strategic directions align and produce optimum outcomes for the industry. • Explore the establishment of a state-wide screen education committee. • Collaborate with state and federal funding agencies, the marketplace, and other industry organisations to facilitate improved training outcomes for Tasmanian practitioners.	

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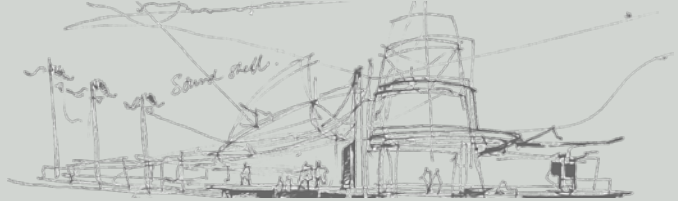
QUEENSLAND	**Village Roadshow Studios** are located on the Gold Coast, 40 minutes south of Brisbane have eight purpose built soundstages (the stages vary in size with an overall floor area of 10,844m$^{2)}$, three water tanks (including a 131.24ft x 98.43ft / 40m x 30m outdoor tank, the largest of its kind in the Southern Hemisphere), costume, make-up, production offices (ten air-conditioned offices with a total area of 2,973m^2), a preview theatrette, post production facilities, paint and carpentry workshops (five construction workshops with a total area of 2,023m^2) and a support network of onsite tenants providing, camera, lighting, post production, casting, travel, freight, accommodation, car hire, rigging. The three water tanks can be utilised for underwater work and Sound Stage 5 tank has a weir wall to create an artificial horizon. All tanks can be heated and filtered and dump tanks and wave makers are available. The studios are situated adjacent to the Warner Bros. Movie World Theme Park.	QPIX Ltd is Queensland's development centre for the screen and media industries, dedicated to the development of independent or early-career screen production professionals, to advancing them in their careers, and to servicing the screen and media needs of the broad community in the State. QPIX Ltd is an independent, not-for-profit company that receives financial support from Screen Queensland at the state level and Screen Australia at the Federal level. However, significant additional revenue must be raised in order to sustain operations and to continue delivering our services to the screen industry. QPIX charges for the majority of its services but at affordable prices. QPIX provides: • advisory and training services, • career development services, • low-cost hires of equipment and facilities, and • Facilitating the development and production of new work. Also QPIX helps broker and facilitate low-budget production, distribution and broadcast-based partnerships between the independent sector and the State, National and International screen industries.	High speed internet connectivity is available at the Village Roadshow Studios. Areas can be networked together to suit your requirements. Charges apply for usage. The Studios onsite tenant The Post Lounge provides a "Full Post Production Solution". Offering the Spirit DataCine, the world's most respected and preferred Telecine, teamed with the DaVinci 2K plus colour grading desk are eight Dry hire Avid edit suites, 1 HD Online suite, Telestreaming, Dubbing, and a 10meg/sec fibre optic connection, scalable up to 100meg/sec on demand. The forty seat digital film theatrette comprising of 2 x 35mm interlock projectors fitted with Dolby optical sound, and the JVC-DLMA 5000, 5000 ANSI HD digital projector, Mag-less



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		QPIX's goal is to assist the broad community to realize their stories on screen, and by working locally and at the State-wide level, to assist industry and government in building an innovative, sustainable and globally competitive Australian screen industry through the development and support of strongly creative, entrepreneurial, career-minded independent professionals. Through its industrially intensive training programs and production work, QPIX also functions as the talent hub for the State, identifying and further developing and advancing the finest talent for the industry and for the Screen Agencies. **Queensland Animators Group Inc** offers a forum for interested people to promote appreciation of the practice of animation in film, video and other developing technologies. It provides members with opportunities to network with people from a range of industry backgrounds and with a variety of interests www.qa.org.au Education institutions where courses are delivered: • Queensland School of Film and Television • Griffith University • University of Queensland • Queensland Academy for Creative Industries (secondary school) – links with Griffith and QUT • TAFE	dailies equipped.

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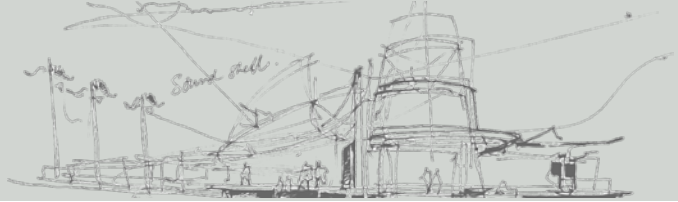
SOUTH AUSTRALIA	**Adelaide Studios** are the permanent home of the South Australian Film Corporation and were designed as a creative hub for local production companies and screen practitioners, currently housing over 30 local businesses. The studios are located within close proximity to the central business district and a large number of film and screen production businesses which have clustered in Adelaide's eastern suburbs, in particular Kent Town and Norwood. **Facilities at the studios include:** • 2 sound stages (1,000m^2 and 15m high and 400m^2 and 12 m high) attached to each are 2 AD offices, make up room, cast waiting room, star talent room, and secure parking. **Custom production office space including:** • Three large production offices with sliding doors between each to create either one double-sized production office or two smaller offices if preferred. Each office space has access to a balcony and features natural light with individual offices available for producers and heads of department. • Two Art Department rooms on the ground floor including a lockable art department props storage room. • Crew Kitchens are provided for the	The **Media Resource Centre** (MRC) provides entry-level to early-career film and digital media makers with access to production equipment, subsidy programs and advice on all aspects of professional and project development, production and marketing. The MRC also manages the Mercury Cinema, delivering a unique screening program to Adelaide audiences and providing local practitioners with the opportunity to screen their works www.mrc.org.au **FilmLab** was launched in 2009 and provides professional and career development opportunities for South Australian filmmakers through an intensive and bespoke development program, culminating in the production of eight low budget films. The $4.2million development initiative was introduced by the South Australian Film Corporation (SAFC) and funded by the South Australian Government. It is designed to develop filmmakers who have a track record in short form to take the next step into long form film production. Selected teams are provided with a cash budget of up to $350,000 for a feature length fiction film, feature animation or in exceptional circumstances, feature documentary, with participants selected primarily on the basis of the team members, their combined track record and the originality of their idea. However, eligibility for the scheme is open to anyone with a strong creative track record and the skills to	**Adelaide Studios** - IT Production office space includes access to phone and data (Cinenet) access. File server storage space can also be hired with confidentiality assured. Dolby Premier Mixing Theatre **96-seat Screening Theatre** features 7.1 surround sound capability, a DoReMi DCP player for playback of 'digital cinema packages' plus NEC 2k and 35mm film projectors that project onto a 140 Harkness Perlux® screen.



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	convenience of production crew. • Two costume Department rooms feature high lighting to ensure costumes are not exposed to direct sunlight with built-in racks and workstations: • Laundry, including dyeing vat plus a drying room. • Greenroom - is a beautiful refurbished space in the heritage administration building adjacent to the soundstages and production offices. Cast and crew enjoy meal breaks here with doors opening out onto an outdoor atrium area. An industrial kitchen is also available for production caterers if needed. **Dolby Premier Studios** sound mixing facilities - Adelaide Studios achieved Dolby Premier Accreditation in March 2012 and is one of just two Dolby Premier certified studios in Australia. The mixing theatre has Harrison and Icon console). **Dry Hire Edit Suites** **Foley room and Additional Dialogue Recording (ADR) Room** The **screening theatre** for production rushes, corporate, or technical screenings. It features Dolby surround sound	deliver a feature film are able to apply. Once selected for FilmLab the filmmakers are put through a rigorous creative' boot camp' involving a combination of lectures, seminars, improvisations and multimedia presentations, as well as working intensely with story developers, actors and other industry experts and mentors. **Digital360Lab** is a new South Australian Film Corporation (SAFC) initiative designed to provide targeted professional development and project development support to South Australian drama, documentary and digital media content creators. The initiative aims to give SA-based teams a competitive industry advantage in light of shifting finance and distribution models, audience behaviours and technological advances in the screen industries. Presented by high calibre industry professionals working within the film, television and digital media industries in Australia and overseas, Digital360Lab will focus on audiences/users, transmedia story scoping, concept testing and developing nuanced financing, marketing, distribution and revenue models. The lab will equip key creative's to develop and produce innovative content with well-developed project and business plans and electronic 'proof of concepts'	

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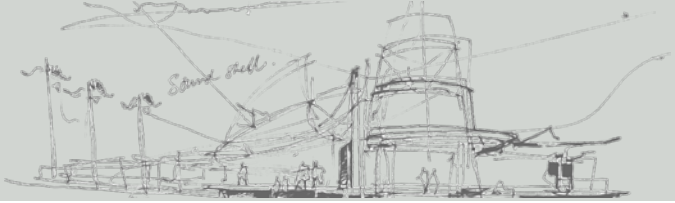
		outcomes. Lab participants will undertake a laboratory-style program over six months, including a series of targeted one day workshops and ongoing mentoring with industry professionals. There will also be a series of open public seminars. Education institutions delivering courses: • TAFE SA offers a Packaged Program in Film and Television Production. • Flinders University offers a Bachelor of Creative Arts degree. • The University of South Australia offers a Bachelor of Media Arts degree. • The University of Adelaide offers a Bachelor of Media degree.	



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NORTHERN TERRITORY	None?	Screen Territory (based in Alice Springs) through the Screen Grants Funding Program aims to stimulate industry and professional development, and screen production in the Northern Territory. The Program invests in quality screen projects, screen businesses and talented people and the grants aim to: • foster the development and production of quality and marketable screen projects • increase production levels by attracting production finance to the Northern Territory • **extend the creative and professional skills of Northern Territory screen practitioners** (emphasis added) **Northern Territory Filmmakers Association** (NTFA), Darwin, NT A member-based organisation that aims to promote film craft and a feature film industry in the NT. It offers production support and training, including courses in Adobe Premiere, Photoshop, camera handling, lighting techniques, writing, directing, and acting. NTFA also offers private one-on-one tutorials for local and remote members. www.digitalcinemapictures.com/ntfa.htm	

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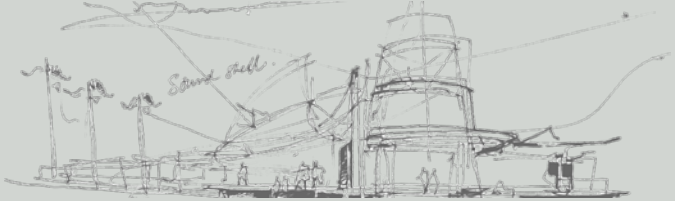
VICTORIA	• **Melbourne Docklands Studios** (opened in 2004) • **Deakin Motion Lab** provides facilities and expertise in motion capture for teaching, research and commercial development at Deakin University's Burwood campus (opened in 2006) • **Australian Centre for the Moving Image** (opened in 2002) one of only a handful of moving image centres in the world	**OPENChannel** offers a wide variety of support to aspiring and emerging filmmakers. OPENChannel creates opportunities for people to realise their films and develop screen production skills, and is organised into three departments: Facilities Hire, Training, and Production. OPENChannel is a membership based, not-for-profit business. www.openchannel.org.au Future directions (from strategy) **Strategy 3 - Screen Skills:** Designed to support Victorian screen practitioners who are prepared to make a commitment to keep pace with changing technology and continually seek new practical experience. Fostering a highly skilled screen industry workforce • Greater training opportunities through the Securing Jobs for Your Future package • Investigate approaches to accredited on-the-job training • Provide specialist assistance to screen businesses to develop their workforce • Up Skilling Support for internships and fellowships • Head of Department incentive grant **Screen education and training**	High speed data streaming, fibre optics and cutting edge communication technologies make for a seamless interchange with international companies. You can be directing an ADR recording or sound mix in real time from Melbourne while working with your talent in a suite in LA.



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		Victoria's education sector offers courses and training programs that support the screen industry The main Victorian education institutions are: • Faculty of the Victorian College of the Arts and Music at the University of Melbourne • School of Film and Television at Swinburne University • School of Communication and Creative Arts at Deakin University • School of Creative Media at RMIT University. Local training or industry up skilling providers include: • Open Channel, • Australian Film Television and Radio School's Centre for Screen Business • Victorian TAFE colleges	

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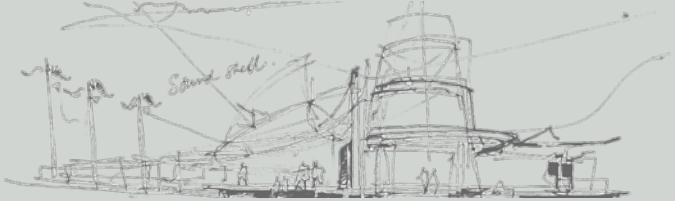
HONG KONG	**Shaw Studios** (Tsueng Kwan O, Hong Kong) Began as a family company founded by 6 brothers from Shanghai now listed on the stock exchange. • Post Production services • Large fully air-conditioned and sound and vibration-insulated soundstages • the 400-seat complex is situated at the end of a grand, red carpet walk • Five sound stages that vary in size from about 20,000 square feet down to 6,000 square feet. Completed in 2007, the US$180 million Shaw Studios feature one of the largest, fully air-conditioned and sound and vibration-insulated soundstages in Asia, a full-service colour lab and digital imaging facility, over 20 sound and editing suites, a 400-seat dubbing and screening theatre, executive and production office space, banquet hall facilities, and visual effects and animation capabilities. In all, over a million square feet of digitally-wired and secure facilities dedicated solely to film production and post-production. Hong Kong Cyberport – for ICT start ups: • Cyberport is a creative digital community with a cluster of technology and digital content tenants. It is managed by Hong	**HK SAR Govt has taken a business incubation approach to ICT that supports the screen industry.** The technology centre at Cyberport is equipped with innovative facilities and solutions, and is able to maintain its neutral role in providing non-competitive assistance to businesses. This enables businesses to achieve proficiency in the latest technologies and tools and to produce world-class content and products that further Cyberport and Hong Kong as a leading digital hub in the Asia-Pacific region.	The Technology Centre is dedicated to bringing cutting-edge industry tools and knowledge to Hong Kong in order to develop a diversified technology-oriented local industry with a global outlook and network. Since its inception in 2003, the Technology Centre has supported local businesses through the investment of high-end production equipment, as well as the production of video, film, animation and game content for online platforms. Digital Cinema Exchange (DCX) The Digital Cinema Exchange is a convergence of media and communication technologies that has taken Hong Kong cinema to new heights. Not only does the Digital Cinema Exchange (DCX) aim to support the Hong Kong film industry in transitioning from film to digital technology, but also in transforming cinema services through the screening of live alternative content, like music



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	Kong Cyberport Management Company Limited which is wholly owned by the Hong Kong SAR Government (emphasis added).		concerts. High-end Audio and Video Production Since 2005, the Technology Centre has provided High-end Audio Visual Production that aims to offer state-of-the-art production facilities and the latest technologies to film exhibitors, production houses, content distributors, educational institutions, Cyberport tenants and incubates, in order to enable them to produce world-class digital content. The rental high-end production facilities include a HD live shooting studio, multipurpose audio suites and non-linear editing compounds. There is also a one-stop creative production service for companies requiring high quality filming services for promotional events. Facility is being enhanced with the addition of a High Converged Master Control

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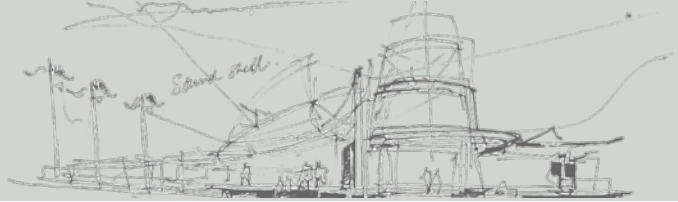
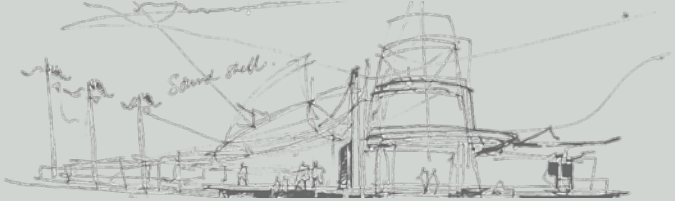
			Room to provide an integrated digital environment within which content creation tasks can be completed from start to finish for multimedia production. It will be able to support the latest technology development including high speed streaming, stereoscopic 3D, digital media conversion, acquisition and processing of 2K/4K digital content and live broadcasts. Audio-visual content creators will benefit from using the latest technologies and possessing better control over their time and resources, which constitutes a quantum leap in the efficiency and performance of a typical production.



What are other Australian States and countries currently doing to support their screen industry?			
Location	**Built Infrastructure**	**Human Resources**	**Information Technology**
SINGAPORE	Mediapolis was created in response to the country's rapidly expanding media sector. When completed, the 19 hectare development in one-north will form a vital piece of Singapore's media ecosystem, where the finest in the media industry can thrive and grow. It will focus on the development of high-quality media content as well as RandD in interactive digital media. Mediapolis will house a media ecosystem comprising incubators, RandD activities, content development, digital production, broadcasting, industry-responsive education, intellectual property and digital rights management. Media-related activities at the Mediapolis will be anchored by shared facilities such as sound stages, advanced digital screen studios, sound recording studios and motion-capture studios. Mediapolis (@One North) is the realisation of a vision: a media-centric city built to inspire creativity, collaboration and connectivity – where state-of-the art infrastructure, an active community of innovators and creators, and a collective spirit of enterprise make Mediapolis a place where ideas flow, flourish and thrive. The first development within Mediapolis will be Singapore's first soundstage facility, which will be built on a 1.2 hectare site. Comprising of two soundstages (18,000 square feet / 1,672 sqm and	**MDA grants for Talent Assistance** helps media professionals, whether employees or freelancers, to upgrade, up skill and secure work attachment opportunities. Talent Assistance was enhanced in 2012 with 'Training Allowance' for freelancers and 'Enhanced Apprenticeship' for experienced media practitioners. These new measures are made possible with the funding support from the National Productivity and Continuing Education Council (NPCEC) which is a tripartite council set up in April 2010 to galvanise the nation to achieve national productivity growth over the next ten years. These enhancements strengthen the existing Talent Assistance schemes which help up skill and upgrade media practitioners. **Media Education Scheme (MES)** is a scholarship initiated by the Media Development Authority of Singapore (MDA) to develop professionals and industry leaders in the media industry, (Animation, Broadcast, Film, Games, Interactive Media, Music and Publishing). The scholarship, co-sponsored by MDA and established media companies, targets outstanding local students and media practitioners who seek to establish a long-term career in the media industry, and who wish to pursue full-time media-related undergraduate or postgraduate programmes at reputable Singapore or international universities. MES scholarship students have:	MEDIAOPOLIS will be supported by a strong and robust IT infrastructure and a synergistic business environment. The most advanced ICT infrastructure in Asia will be available via Singapore's Next Gen broadband service allowing rapid file transfers, seamless online multi-tasking and dedicated connectivity to Cloud services and Data centres. Infinite Studios' "Studio of the Future" strategy aims to attract projects that will rely heavily on visual effects and CGI using green screen, pre-visualization and stereoscopic technology.

What are other Australian States and countries currently doing to support their screen industry?			
Location	**Built Infrastructure**	**Human Resources**	**Information Technology**
	10,000 square feet / 929 sqm respectively), the complex will boast facilities to support high quality media productions, especially films with high digital content and strong visual effects. The soundstage complex is expected to be completed in 2012 and will be critical to the future development of the media industry in Singapore. Infinite Studios has invested and will manage Singapore's first 2 soundstage studios which will be operationally ready by Sep 2012. Filling a critical missing gap in Singapore's media landscape, the 2 soundstages with 15,000 sq ft of supporting production office, dressing rooms, equipment room will play home to international projects anchoring their production work in Singapore. Designed in consultation with Raleigh Studios, the NC 25 rated soundstages will boost capability to meet the international standards that producers require. Leveraging on the presence on location of Infinite Studios' VFX team, and together with strategic partners such as Hewlett Packard Lab's digital media team (HP Labs) and French Telecom's satellite and teleport operator Globecast, the concept and availability of an end to end solution will enhance the value of productions produced at the soundstages in Singapore. Batam Island (Indonesia) – operational Oct 2011	• tuition fees and other compulsory university fees sponsored by MDA; • receive an annual allowance from your sponsoring media company to defray your living expenses during period of study; • a job with your sponsoring media company, and be developed as a media professional or groomed for leadership role during your bond period; • training, internship and career opportunities in editorial, interactive media, journalism, TV production and new media engineering, among others. **MES (Film)** is for outstanding and aspiring film-makers with the option to undertake the MES (Film) and be under a 2-year mentorship with a reputable film-maker upon completion of your studies. As a MES (Film) scholar, tuition fees and other compulsory university fees will be sponsored by MDA. Applicants must be Singaporean citizens or Permanent Residents. 6 Universities and Colleges offer Film, Video, Television Production courses in Singapore: Nanyang Academy of Fine Arts (NAFA) Nanyang Polytechnic New York University Tisch School of the Arts Asia SAE Institute First Media Design School Ngee Ann Polytechnic	



What are other Australian States and countries currently doing to support their screen industry?			
Location	**Built Infrastructure**	**Human Resources**	**Information Technology**
	Complementing the soundstages in Singapore and 30 minutes via ferry, Infinite Studios will also boost 2 more soundstage studios and a 1 hectare back lot facility on Batam Island (Indonesia) . The 30,000 sq ft and 15,000 sq ft soundstages with a back lot facility designed specifically to cater to period backdrops will serve to complement Singapore's technology focused productions by providing larger scale productions with sets and props construction requirements and a natural island resort environment as locations for filming. National broadcaster MediaCorp is set to become one of the anchor tenants of Mediapolis. It plans to move from its present premises to Mediapolis. MediaCorp will take up some 1.5 hectares of land. The relocation to Mediapolis is expected to be completed by 2015.		

Summary/Intro extra info:

VICTORIA

- $178 million five-year strategy which provides a vision for the whole Victorian screen industry – film, television and digital media.

The Vision aims to:
• increase investment, exports and jobs
• enhance industry skills
• increase exposure to Victorian creativity and Australian cultural identity.

SINGAPORE

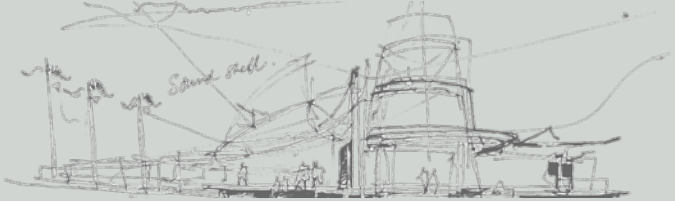
Singapore Film Commission (SFC) established in 2008

The SFC's objectives are:

- Encourage, develop and nurture filmmaking talents;
- Provide funding for national productions by promising filmmakers;
- Encourage the creation of a greater diversity of films;
- Promote "Made-by-Singapore" feature films to the international market; and
- Facilitate opportunities for local film production companies and filmmakers to meet with their counterparts outside of Singapore for exchanges and collaboration.

Media Development Authority (MDA) provides the screen industry with Grant assistance in the following areas:

- Development
- Production
- Marketing
- Talent
- Enterprise



- **A Focal Point**
  Where media financing, creation, production and distribution converge in close proximity
- **A Living Lab**
  A living lab for new media technologies and ideas
- **A Lifestyle Hub**
  An engaged, synergistic community of trans-national collaborations and co-productions
- **A Globally Integrated Media City**
  Pulsating with a constant flow of ideas, talents and creations

Mediapolis is envisioned as a one-stop vibrant and prestigious Live-Work-Learn-Play area, with residential spaces, green-lung parks, entertainment, and lifestyle precincts all within the same postcode.

Think of it as a vibrant lifestyle and entertainment hub where ideas synergise and people connect. Mediapolis is where digital media connects with the community in fun and tangible ways, thereby stimulating new creative energies and ideas.

From the boardroom to a walk in the park, or a chat in a café, Mediapolis will be a wired 'city', a media epicenter where ideas are exchanged, opportunities are discussed and deals are sealed, anytime, anywhere.

NEW ZEALAND

New Zealand is a desirable investment destination for the screen industry with it's:

- stunning locations
- favourable international exchange rate
- convenient time zone
- highly skilled and flexible film workforce
- lower production costs
- large scale facilities in Auckland, Wellington and Queenstown.

NORTHERN TERRITORY
Screen Territory is the Northern Territory Government's screen industry agency responsible for supporting and developing the film, television and digital media industries within the Territory.

Screen Territory aims to develop and grow the local industry, and increase the amount of screen production taking place in the Northern Territory.

TASMANIA
Very much location based rather than infrastructure
Strategic Plan – Through the Lens to 2016 A strategic direction for Screen Tasmania's support of the Tasmanian Screen industry (Screen Tasmania)

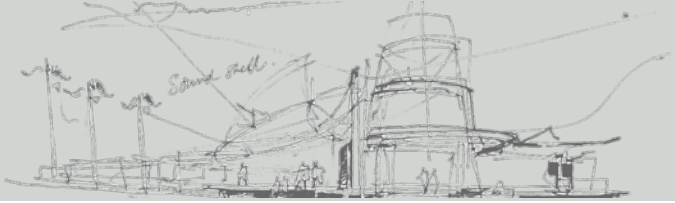
The strategic plan also recognises that the local screen sector needs to have a point of difference from its mainland competition and has introduced dedicated funding of lifestyle content in its guidelines. As such, Screen Tasmania becomes the first government screen agency in Australia to embrace the genre to this degree (emphasis added).

In recognition of the need and value of screen resource centres, in particular supporting entry level and emerging talent, Screen Tasmania was instrumental in the establishment of Wide Angle Tasmania in 2005. Screen Tasmania continues to provide funding to Wide Angle to deliver training and low-cost equipment hire to entry level practitioners.

Over the past 11 years an independent screen sector has begun to emerge with a production base largely underpinned by documentary and animation. Tasmania is now home to one of the only surviving animation studios in Australia at a time when most animation production, including Disney's studios have moved off-shore to cheaper alternatives. This is no small achievement and can in part be attributed to the initiatives and support provided by Screen Tasmania.

Tasmania remains open for business for in-bound productions. However, Screen Tasmania will not actively pursue such productions over the short-to mid term. Funding priority will be given to supporting local talent and seeing local projects developed, produced and exported, rather than waiting for sporadic work to arrive from interstate or overseas.
Human Resources support:

Perhaps the boldest and most innovative change has come with the way in which Screen Tasmania provides support to industry. Traditionally funding agencies have provided funding support and little in the way of guidance, mentoring, networking assistance or marketplace intelligence. However, evidence shows that the more hands-on support practitioners receive in the development, packaging and financing of their projects, the more likely they are to advance into production. With a very clear aim to increase production activity in Tasmania, Screen Tasmania will be offering a bespoke and tailored service to industry, depending on the requirements of individual practitioners, companies and their projects.



QUEENSLAND
QPIX Film Television Media – Making FilmMakers

QPIX is very industry focused and proud of their results such as students securing attachments within industry during the course. The training organisations goal is to have our graduates not only advance into contracts within the industry and become the leaders of tomorrow.

Benefits of QPIX:

- ABC Qld and QPIX Training Partnership provide real industry experience.
- Graduates can gain 2nd Year entry to QUT Bachelor of Fine Arts (Film and TV).
- QPIX is the only Queensland Training Academy that is also the State Professional Development Centre.
- Professional Mentoring by QPIX Production, Post-production and Marketing staff.
- QPIX facilitates Industry Placement opportunities through Volunteer Attachments. QPIX, the Talent Hub for Queensland, spots the talent for Production Companies and the Screen Agencies.
- Industry Professionals within the course Providing Current Industry Knowledge and Experience.

ATTACHMENT SCHEMES:
Victoria, South Australia and Tasmania all have these which are designed to assist individuals with relevant experience in film or television production, to move to a higher level in their professions by obtaining on-the-job experience in the industry.

EDUCATION
For a full listing of the **courses and institutions** in all states of Australia:
http://www.screenaustralia.gov.au/documents/SA_publications/IG/GettingStarted.pdf

SOURCES:

Victorian Screen Industry Strategy 2009-2014 – Our Vision on Screen.
http://www.filmmelbournenow.com

http://www.screenaustralia.gov.au/

http://www.smf.sg

http://www.mda.gov.sg/Mediapolis/

http://www.jtc.gov.sg/RealEstateSolutions/one-north/Pages/Mediapolis-Development.aspx

http://www.newzealand.com/travel/media/features/filmandtelevision/film_nz-screen-industry-facts.cfm

http://www.aucklandfilmstudios.com/facilities/index.html

http://www.filmwellington.co.nz

http://www.filmnz.com/default.aspx

http://www.southseas.co.nz/index.php

http://www.qsft.qld.edu.au

New Zealand Equity and the Media, Entertainment and Arts Alliance
NZ Equity Submission to the Ministry of Culture and Heritage, Re: NZ Government Review of the New Zealand Film Commission, July 2009
Strategic Plan – Through the Lens to 2016 A strategic direction for Screen Tasmania's support of the Tasmanian Screen industry (Screen Tasmania) 2012
http://statements.qld.gov.au/Statement/Id/60190

http://www.screenqueensland.com.au/

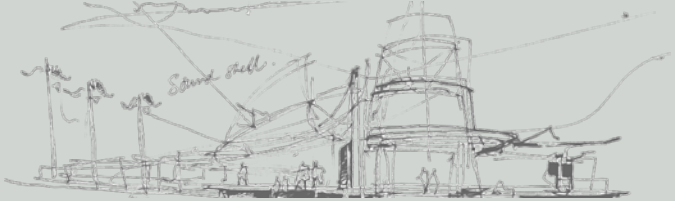
http://www.shawstudios.hk/index.htm

http://www.qpix.org.au/welcome-to-qpix/

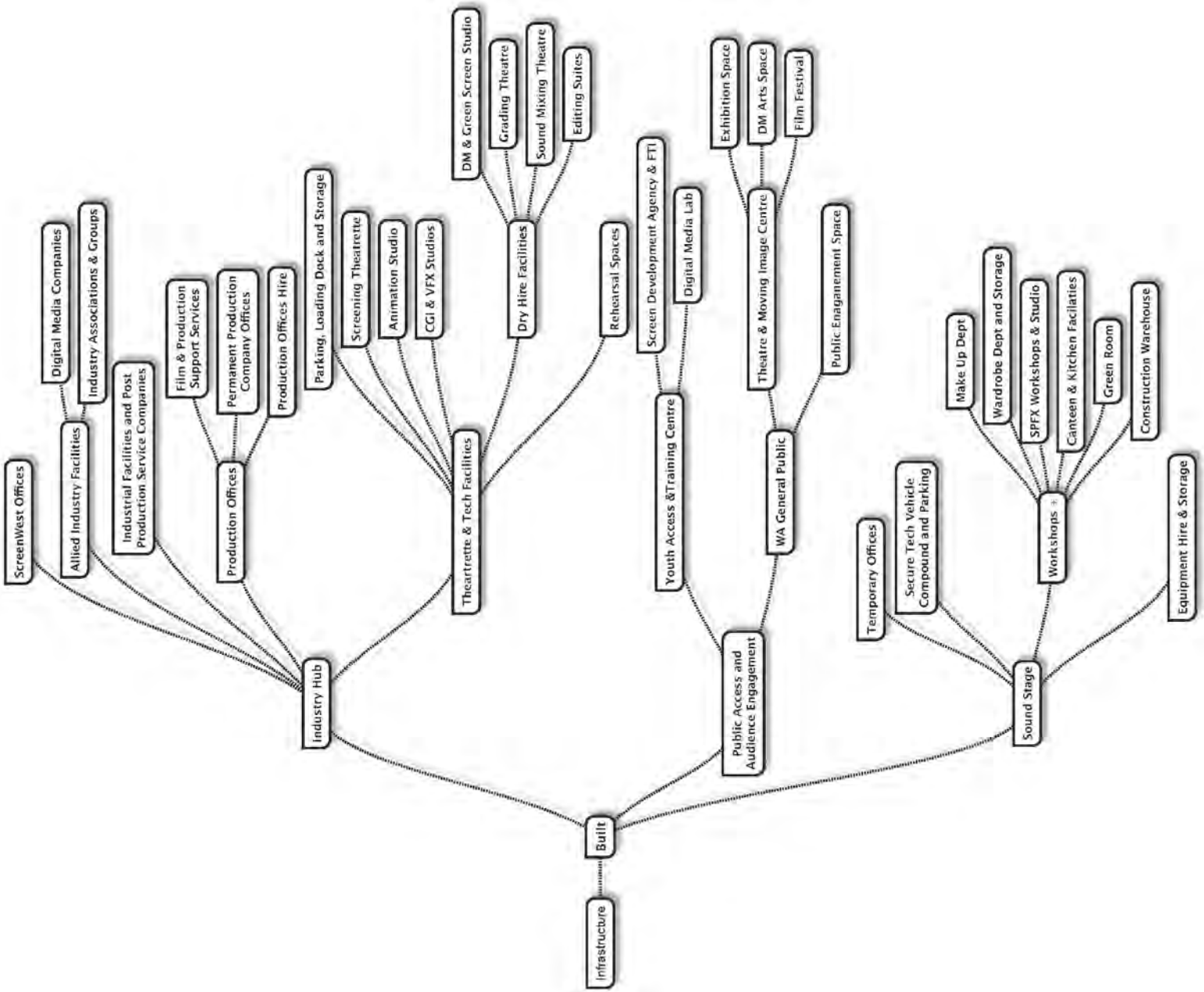
http://www.adelaidestudios.com.au/

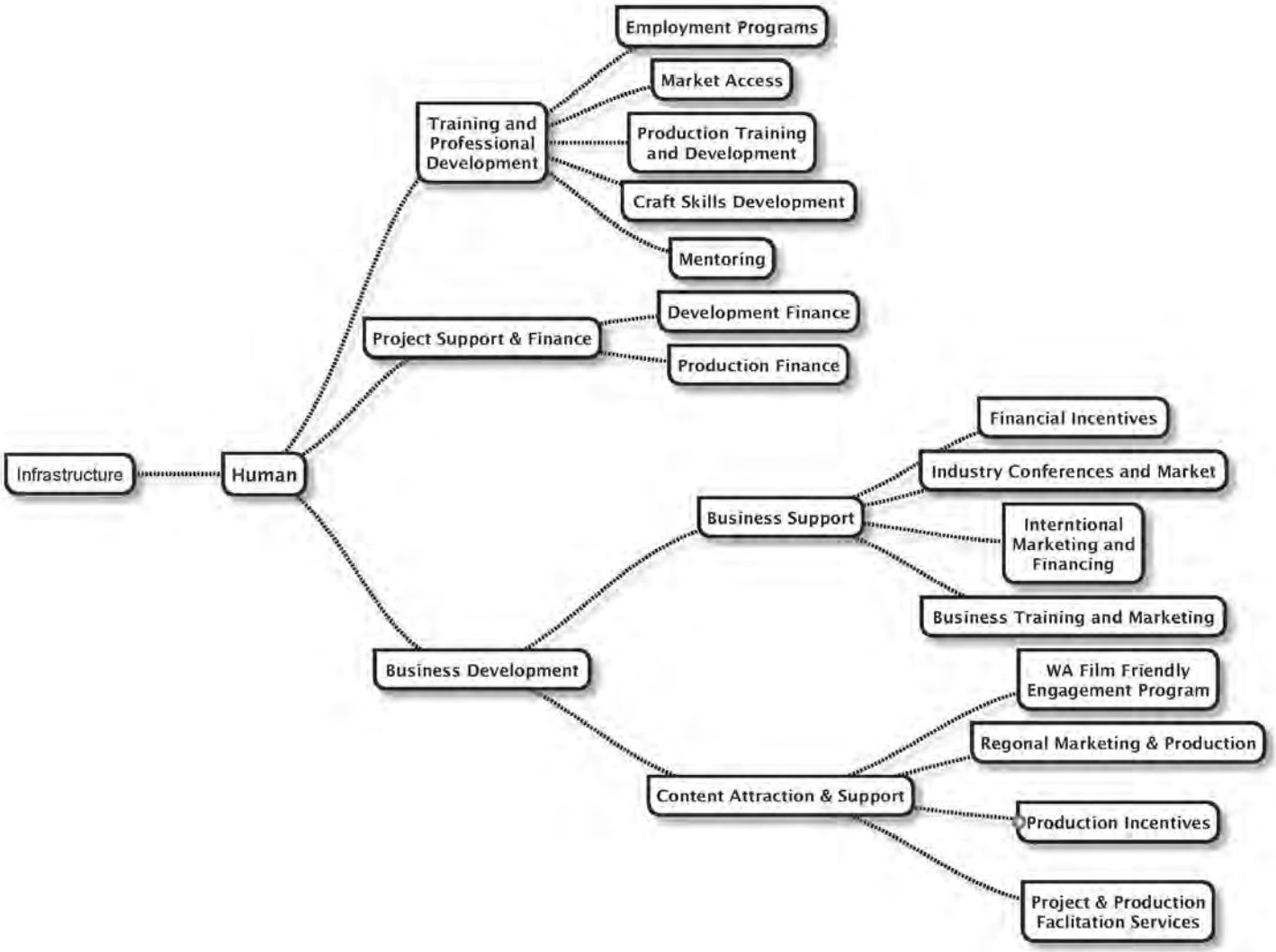
http://www.safilmlab.com.au/

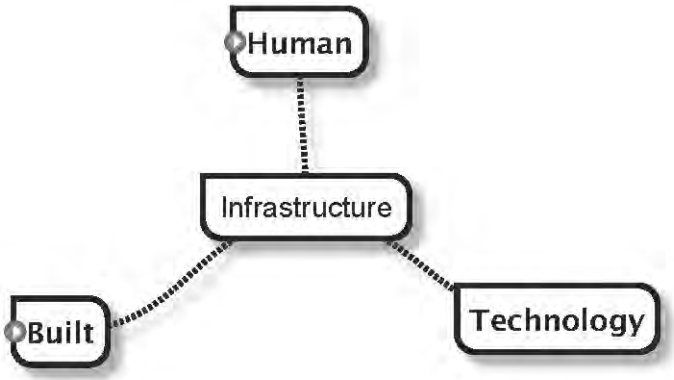
http://artsandmuseums.nt.gov.au/ntfo/grants#.UabNbo2Q-vE

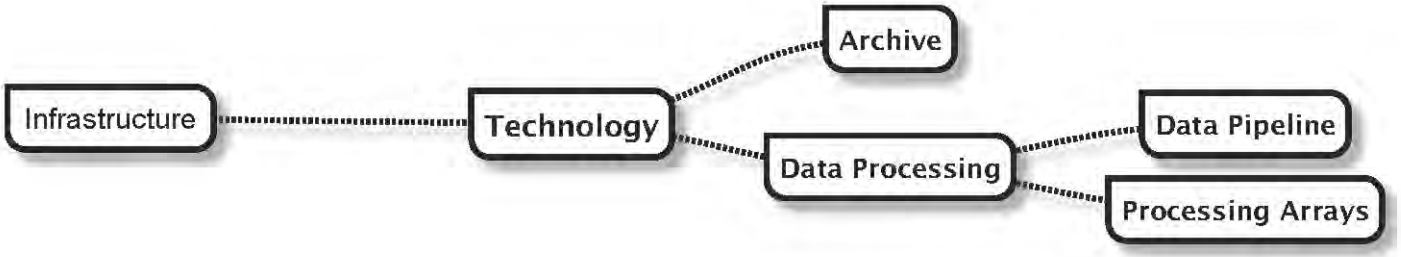


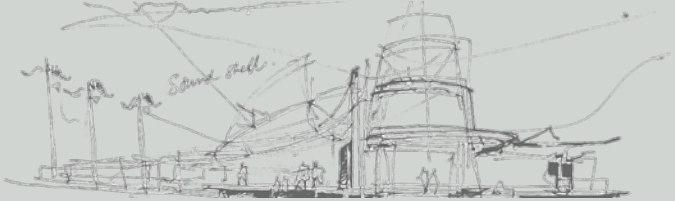
Attachment Six – Relationship between Infrastructure Review and Key Requirements


Infrastructure
Built
Industry Hub
Public Access and Audience Engagement
Sound Stage
ScreenWest Offices
Allied Industry Facilities
Digital Media Companies
Industry Associations & Groups
Industrial Facilities and Post Production Service Companies
Production Offices
Film & Production Support Services
Permanent Production Company Offices
Production Offices Hire
Theartrette & Tech Facilities
Parking, Loading Dock and Storage
Screening Theatrette
Animation Studio
CGI & VFX Studios
Dry Hire Facilities
DM & Green Screen Studio
Grading Theatre
Sound Mixing Theatre
Editing Suites
Rehearsal Spaces
Youth Access &Training Centre
Screen Development Agency & FTI
Digital Media Lab
WA General Public
Theatre & Moving Image Centre
Exhibition Space
DM Arts Space
Film Festival
Public Enaganement Space
Temporary Offices
Secure Tech Vehicle Compound and Parking
Workshops
Make Up Dept
Wardrobe Dept and Storage
SPFX Workshops & Studio
Canteen & Kitchen Facilaties
Green Room
Construction Warehouse
Equipment Hire & Storage


Infrastructure
Human
Training and Professional Development
Employment Programs
Market Access
Production Training and Development
Craft Skills Development
Mentoring
Project Support & Finance
Development Finance
Production Finance
Business Development
Business Support
Financial Incentives
Industry Conferences and Market
Interntional Marketing and Financing
Business Training and Marketing
Content Attraction & Support
WA Film Friendly Engagement Program
Regonal Marketing & Production
Production Incentives
Project & Production Faclitation Services


Human
Infrastructure
Built
Technology


Archive
Infrastructure
Technology
Data Pipeline
Data Processing
Processing Arrays



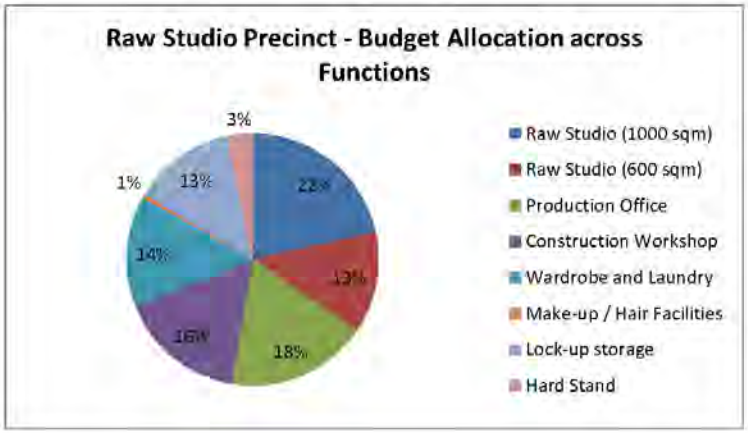
Attachment Seven – Indicative Capital Costs

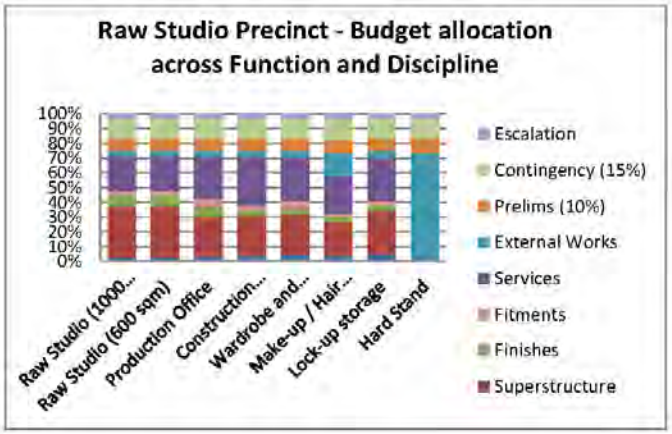
SCREENWEST
INDICATIVE ALLOCATION OF CAPEX BUDGET
5 SEPTEMBER 2013

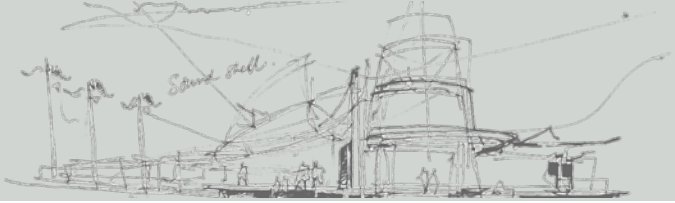
DONALD CANT WATTS CORKE

RAW STUDIO PRECINCT

	Raw Studio (1000 sqm)	Raw Studio (600 sqm)	Production Office	Construction Workshop	Wardrobe and Laundry	Make-up / Hair Facilities	Lock-up storage	Hard Stand	Project Total
GFA	*1,000*	*600*	*1,000*	*1,000*	*1,000*	*30*	*1,000*		5,630
Substructure	$ 150,000	$ 90,000	$ 150,000	$ 150,000	$ 150,000	$ 4,500	$ 150,000		$ 845,000
Superstructure	$ 1,713,000	$ 1,027,800	$ 1,130,000	$ 1,020,000	$ 895,000	$ 25,350	$ 880,000		$ 6,692,000
Finishes	$ 370,000	$ 222,000	$ 285,000	$ 130,000	$ 130,000	$ 3,900	$ 130,000		$ 1,271,000
Fitments	$ 160,000	$ 96,000	$ 230,000	$ 130,000	$ 175,000	$ 2,250	$ 80,000		$ 874,000
Services	$ 1,195,000	$ 717,000	$ 1,195,000	$ 1,245,000	$ 965,000	$ 28,950	$ 870,000		$ 6,216,000
External Works	$ 160,000	$ 107,000	$ 160,000	$ 160,000	$ 160,000	$ 16,950	$ 160,000	$ 550,000	$ 1,474,000
Prelims (10%)	$ 449,760	$ 271,176	$ 378,000	$ 340,200	$ 297,000	$ 9,828	$ 272,400	$ 77,760	$ 2,097,000
Contingency (15%)	$ 651,000	$ 394,000	$ 548,000	$ 493,000	$ 431,000	$ 16,000	$ 395,000	$ 98,000	$ 3,026,000
Escalation	$ 158,000	$ 95,000	$ 133,000	$ 119,000	$ 104,000	$ 4,000	$ 96,000	$ 24,000	$ 733,000
Total	**$ 5,007,000**	**$ 3,020,000**	**$ 4,209,000**	**$ 3,788,000**	**$ 3,307,000**	**$ 112,000**	**$ 3,034,000**	**$ 750,000**	**$ 23,227,000**
$ / m2	***$ 5,007***	***$ 5,033***	***$ 4,209***	***$ 3,788***	***$ 3,307***	***$ 3,733***	***$ 3,034***		***$ 4,126***





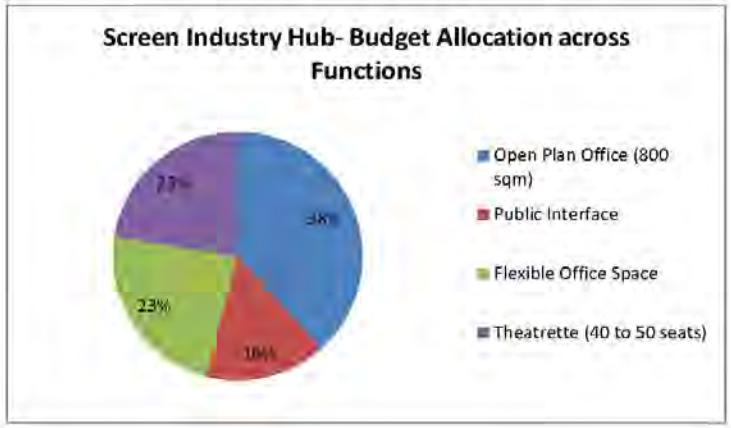


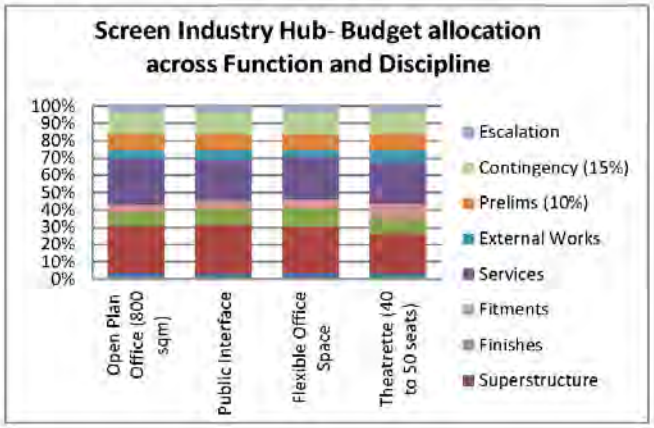
SCREENWEST
INDICATIVE ALLOCATION OF CAPEX BUDGET
5 SEPTEMBER 2013

DONALD CANT WATTS CORKE

SCREEN INDUSTRY HUB

	Open Plan Office (800 sqm)	Public Interface	Flexible Office Space	Theatrette (40 to 50 seats)					Project Total
GFA	*800*	*300*	*500*	*400*					*2,000*
Substructure	$ 120,000	$ 45,000	$ 75,000	$ 60,000					$ 300,000
Superstructure	$ 900,000	$ 385,500	$ 532,500	$ 444,000					$ 2,262,000
Finishes	$ 256,000	$ 129,000	$ 215,000	$ 172,000					$ 772,000
Fitments	$ 160,000	$ 60,000	$ 100,000	$ 172,000					$ 492,000
Services	$ 876,000	$ 321,000	$ 497,500	$ 446,000					$ 2,141,000
External Works	$ 157,000	$ 77,500	$ 80,500	$ 151,000					$ 466,000
Prelims (10%)	$ 296,280	$ 122,160	$ 180,060	$ 173,400					$ 772,000
Contingency (15%)	$ 430,000	$ 178,000	$ 262,000	$ 252,000					$ 1,122,000
Escalation	$ 104,000	$ 43,000	$ 64,000	$ 61,000					$ 272,000
Total	**$ 3,300,000**	**$ 1,362,000**	**$ 2,007,000**	**$ 1,932,000**	**$ -**	**$ -**	**$ -**	**$ -**	**$ 8,601,000**
$ / m2	***$ 4,125***	***$ 4,540***	***$ 4,014***	***$ 4,830***					***$ 4,301***





SCREENWEST
INDICATIVE ALLOCATION OF CAPEX BUDGET
5 SEPTEMBER 2013

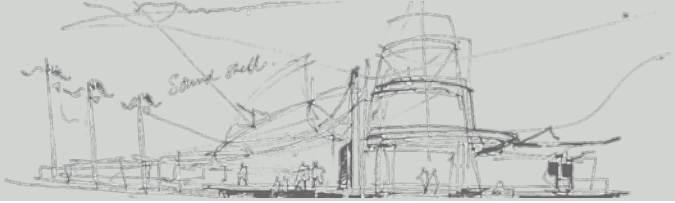
DONALD
CANT
WATTS
CORKE

Exclusions

- Abnormal ground conditions
- Service diversions
- Acoustic fitout to studio's
- Equipment and lighting to the studio
- Video equipment
- Loose FFE
- Professional fees
- Client costs
- Decanting costs
- Sustainability

Notes

- Escalation for 12 months
- Heights of the building assumed to not exceed 5m (with the exception of the Raw Studio's)
- All buildings are considered to be single story built at grade



Attachment Eight – Wembley TAFE Site Analysis

Former Wembley TAFE - 133 Salvado Road, SUBIACO

Background

- Former technical trades/ minerals/heavy machinery TAFE.
- Comprising a total area of approximately 14,400m^2 (@ 1.2 hectares) with the buildings having a footprint of approximately 8,500m^2.
- City of Subiaco in process of purchase from State Government
- Should be able to take initial discussion Sept/Oct 2013 with a view to be able to take a lease there early 2014.
- Plenty of parking.
- Residential – building retirement home next door – elderly residents hard of hearing – wouldn't be disturbed as much
- Close proximity to everything.

Complex 1 (Labelled 'F' on the site plan)

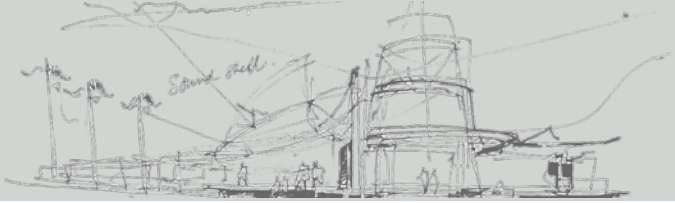
- 2 floors
- Myriad of classrooms in varying sizes
- Fully powered
- 3-phase
- Network cabled
- Carpeted
- Alarmed
- Some asbestos ceilings which have been sealed

Complex 2 (labelled 'B', 'C' and 'D' on the site plan)

- 4 workshops – 2 of one size and 2 larger
- All with roller door access, but would need ramp for vehicle entry
- Showers
- Toilets

Complex 3 (newer building) (**Labelled 'E' on the site plan)**

- Big workshop with ceiling height of approx. 6 metres
- A selection of small rooms off this
- Mezzanine level



Complex 4 (Labelled 'H' on the site plan)

- Big workshops with selection of small rooms off this

Complex 5 (labelled 'G' on the site plan)

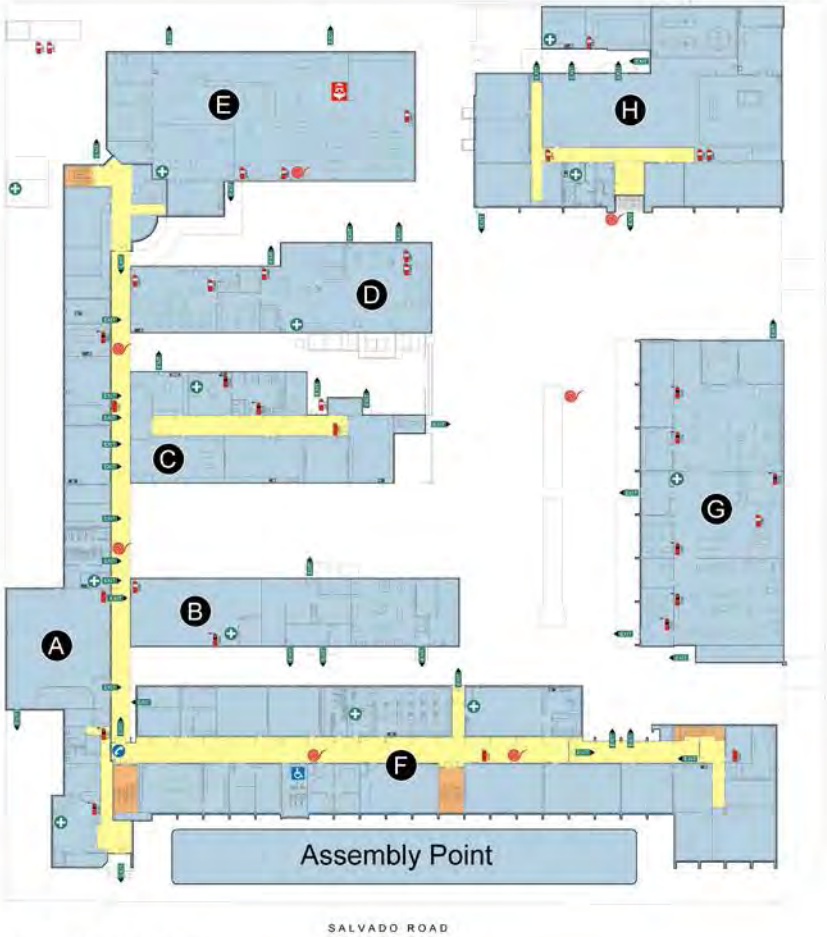
- 3 adjoining workshops separated by windowed panels
- Panels could be removed to make one large room
- Tiered roof line

Conclusions:

- Perfect for Production Office, Costume, Makeup, Art Dept, Casting, Rehearsal space, Post production. No studio space.
- TAFE's unlikely to have gyms (potential studios) so focus maybe should be on decommissioned High Schools.

TAFE WA CENTRAL - SUBIACO CAMPUS
EVACUATION PLANS - LOCATIONS

133 Salvado Road, Subiaco WA 6008
Telephone: 1300 300 822, (08) 9382 5755 Facsimile: (08) 9382 5797



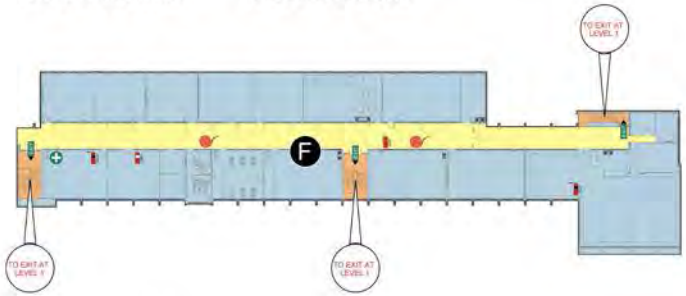
SITE PLAN AT LEVEL 1

LEGEND

EXIT	EXIT	FIRE HYDRANT	H
BREAK GLASS ALARM		PUBLIC TELEPHONE	
EVACUATION STATION	E	MANIFEST	M
FIRST AID		ACROD PARKING	P
FIRE EXTINGUISHER		ACROD TOILET	
FIRE INDICATOR PANEL	FIP	EMERGENCY EYE WASH	
FIRE BLANKET	FB	EMERGENCY SHOWER	
FIRE HOSE REEL		EWIS	EWIS

LEVEL 2 - A BLOCK

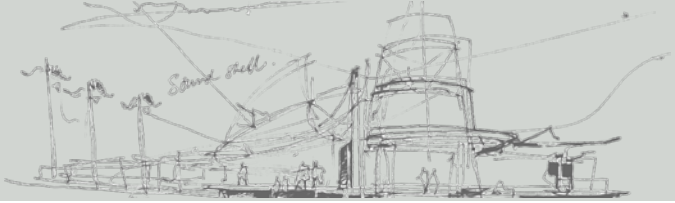
LEVEL 2 - E BLOCK



LEVEL 2 - F BLOCK

Advanced Spatial technologies Pty Ltd

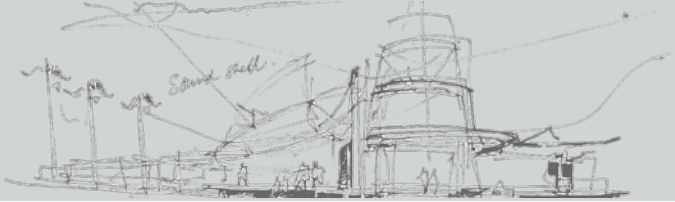
SUB_EVAC_MASTER 14/03/07



Attachment Nine – Sunset Hospital User Tracker

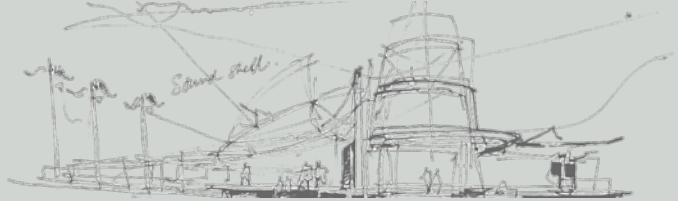
FILM AND TELEVISION PRODUCTIONS AT THE SUNSET HOSPITAL SITE (1987 - December 2013)

DATES	PRODUCTION	PRODUCTION COMPANY	TYPE	FILMING LOCATION	PRODUCTION OFFICE	ART DEPARTMENT OFFICE	PARKING	USED HALL AS STUDIO	CONTACT
1987	***Tudawali***	***Barron Films***	Telemovie	Yes	No	No	No		Health Department of WA *NB: Still in operation as aged care facility. Decommissioned in 1995
Feb 1996	***Natural Justice: Heat***	***Barron Films***	Telemovie	Yes	No	No (Old Coronado Hotel, Claremont)	No (Old Coronado Hotel, Claremont)		Health Department of WA, Facilities and Assets Branch, Kevin Murphy
1997	***Justice***	***West Coast Pictures***	Feature Film	Yes					Health Department of WA, Facilities and Assets Branch, Kevin Murphy
Jan to May 1998	***Minty***	***RT Films***	Television series	Yes	Yes	Yes	Yes		Health Department of WA, Facilities and Assets Branch, Kevin Murphy
Oct to Dec 2000	***Let's Get Skase***	***Media World Pictures***	Feature Film	Yes	Yes	Yes	Yes		Palassis Architects, Christopher Paterson
Jun to Sept 2002	***Japanese Story***	***Gecko Films***	Feature Film	Yes	Yes	Yes	Yes		Jones Lang LaSalle, Jim Norman



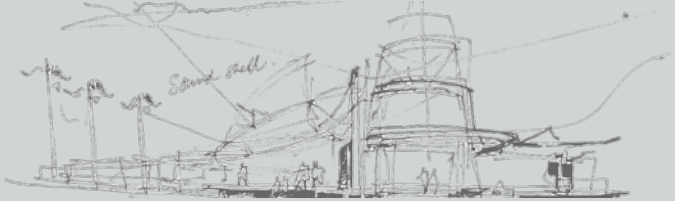
DATES	PRODUCTION	PRODUCTION COMPANY	TYPE	FILMING LOCATION	PRODUCTION OFFICE	ART DEPARTMENT OFFICE	PARKING	USED HALL AS STUDIO	CONTACT
Oct to Dec 2002	***The Shark Net***	***Taylor Media***	Television series	Yes	No	No (ABC Perth)	During filming		Jones Lang LaSalle, Jim Norman
May 2003	***Thunderstruck***	***Eddie Wong Films***	Feature Film	Yes	No	No (ABC Perth)	During filming		Jones Lang LaSalle, Jim Norman
Dec 2003 to April 2004	***Foreign Exchange***	***Southern Star Animazing Productions***	Television series	Yes	Yes	Yes	Yes	Yes	Jones Lang LaSalle, Jim Norman
Oct to Dec 2004	***Rapture of the Deep***	***Mermaid Films***	Television series	Yes	Yes	Yes	Yes		Jones Lang LaSalle, Jim Norman
2005	***Air Australia***	***Vue DC***	Docu/Drama	Yes		Yes			Jones Lang LaSalle, Jim Norman
2005	***Diabolical Doctor Pancoast***	***Michelle Glaser***	Multimedia	Yes					Jones Lang LaSalle, Jim Norman
2005	***Underexposed***	***Bellavision***	Short Film	Yes					Jones Lang LaSalle, Jim Norman
Jan to April 2006	***The Sleepover Club***	***Southern Star Animazing Productions***	Television series	Yes	Yes	Yes	Yes	Yes	Jones Lang LaSalle, Jim Norman
March 2006	***Edgar and Elizabeth***	***Factor 30 Films***	Short Film	Yes	Yes				Jones Lang LaSalle, Jim Norman

DATES	PRODUCTION	PRODUCTION COMPANY	TYPE	FILMING LOCATION	PRODUCTION OFFICE	ART DEPARTMENT OFFICE	PARKING	USED HALL AS STUDIO	CONTACT
Mar 2006	***Iron Bird***	***Jocelyn Quioc***	Short Film	Yes	No	No	During filming	No	Jones Lang LaSalle, Jim Norman
2006	***Bom Bali***	***Electric Pictures***	Documentary	Yes				No	Jones Lang LaSalle, Terry Eaton
2006	***Last Train to Freo***	***Taylor Media***	Feature Film	Yes				Yes	Jones Lang LaSalle, Terry Eaton
2007	***The Circuit Series 1***	***Media World Pictures***	Television series	Sound Post Production	No	No	N/A	No	Jones Lang LaSalle, Terry Eaton
December 2006	***Edgar and Elizabeth***	***Factor 30 Films***	Short Film	Yes	Yes		Yes		Jones Lang LaSalle, Jim Norman
2007	***Pipe Dreams***	***Prospero Productions***	Docu/Drama	Yes	No	No	During filming		Jones Lang LaSalle, Terry Eaton
2007	***Crush***	***Nexus Films***	Feature Film	Yes	No	No	During filming	No	Jones Lang LaSalle, Terry Eaton
2008	***The Great Escape***	***Electric Pictures***	Docu/Drama	Yes			During filming		Jones Lang LaSalle, Terry Eaton
May-July 2008	***3 Acts of Murder***	***Taylor Media***	Telemovie	Yes	No	Yes	Yes		Jones Lang LaSalle, Terry Eaton
Nov to Dec 2008	***Bran Nue Dae***		Feature Film	Yes	Yes	Yes	Yes		Jones Lang LaSalle, Terry Eaton
April to May 2009	***Wasted On The Young***	***WMBC***	Feature Film	Yes	No	No	During filming		Jones Lang LaSalle, Terry Eaton



DATES	PRODUCTION	PRODUCTION COMPANY	TYPE	FILMING LOCATION	PRODUCTION OFFICE	ART DEPARTMENT OFFICE	PARKING	USED HALL AS STUDIO	CONTACT
August 2009	***Surviving Mumbai***	***Electric Pictures***	Docu/Drama	Yes	No	No	During filming	Yes	Colliers Craig Butler
Nov 2009	***Ace of Spades***	***Inkubator***	Short Film	Yes					Colliers Craig Butler
2010	***Cloudstreet***	***Screentime***	Television mini-series	Yes	Yes	Yes	Yes	Yes	Colliers Craig Butler
2010	***Addicted to Money***	***Electric Pictures***	Docu/Drama	Yes			During filming		Colliers Craig Butler
October 2010	***Unknown***	***Curtin University***	Student Film	Yes					Colliers Craig Butler
October 2010	***Unknown***	***Central TAFE***	Student Film	Yes					Colliers Craig Butler
October 2010	***Unknown***	***Central TAFE***	Student Film						Colliers Craig Butler
Jan - April 2011	***Mal.com***	***Animazing Productions***	Children's Television series	No	Yes	Yes	Yes	No	Colliers Craig Butler
March 2011	***The Man Who Jumped***	***Prospero Productions***	Docu/Drama	Yes					Colliers Craig Butler
May 2011	***Unknown***	***Murdoch University***	Student Film						Colliers Craig Butler
July 2011	***The Bombing of Darwin: An Awkward Truth***	***Artemis***	Docu/Drama	Yes	No	No	During filming	No	Colliers Craig Butler
Sept - Nov 2011	***Great Mint Swindle***	***Cordell Jigsaw/Zinc Finger Films***	Telemovie	Yes	Yes	Yes	Yes		Colliers Rebecca Brammah

DATES	PRODUCTION	PRODUCTION COMPANY	TYPE	FILMING LOCATION	PRODUCTION OFFICE	ART DEPARTMENT OFFICE	PARKING	USED HALL AS STUDIO	CONTACT
October 2011	***Unknown***	***Central TAFE***	Student Film						Colliers Rebecca Brammah
November 2011	***Unknown***	***Johnny Ma***	Short Film						Colliers Rebecca Brammah
May 2012	***One 80***	***CIT***	Student Film						Colliers Rebecca Brammah
July 2012	***HBF***	***Penquin Empire***	Commercial	Yes	No	No	During filming	No	Colliers Rebecca Brammah
July to Oct 2012	***An Accidental Soldier***	***Taylor Media***	Telemovie	Yes	Yes	Yes	Yes	No	Colliers Rebecca Brammah
August 2012	***For Better or Worse***	***CIT***	Student Film						Colliers Rebecca Brammah
August 2012	***Choice***	***Curtin University***	Student Film						Colliers Rebecca Brammah
Aug to Nov 2013	***These Final Hours***	***8th In Line Productions***	Feature Film	Yes	Yes	Yes	Yes	No	Colliers Rebecca Brammah
Jan 2013 - April 2013	***Son of a Gun***	***Southern Light Films***	Feature Film	Yes	Yes	Yes	Yes	No	Colliers Rebecca Brammah
July 2013 - Nov 2013	***Kill Me 3 Times***	***Feisty Dame Productions***	Feature Film	Yes	Yes	Yes	Yes		Colliers Paul Warren
Sept 2013 - Dec 2013	***The War That Changed Us***	***Electric Pictures***	Doco/Drama	Yes	Yes	Yes	Yes	No	Colliers Paul Warren
Oct 2013 - Jan 2014	***Paper Planes***	***Arena Media & 8th In Line Productions***	Feature Film	Yes	Yes	Yes	Yes	Yes	Colliers Paul Warren



Attachment Ten – [redacted] Infrastructure report For Screenwest

Infrastructure report
For Screenwest

By Chris Veerhuis
International Astronaut Productions
28/02/12

Chris Veerhuis
chris@iaproductions.com.au
0422245678
www.iaproductions.com.au

With no pre built studios available in Perth Western Australia a search has been conducted for feasible, useable space. A variety of options have been located and are listed below. The main location bases that have been scouted are presented with images within the document and a link is provided for access to more images of that location.

The film studio space would be approximately 1000 square metres with the height requirements a minimum of 15m to the lighting gantry. The space would need to be a sound stage with easy access for rigging, set build and on-location crew parking and catering.

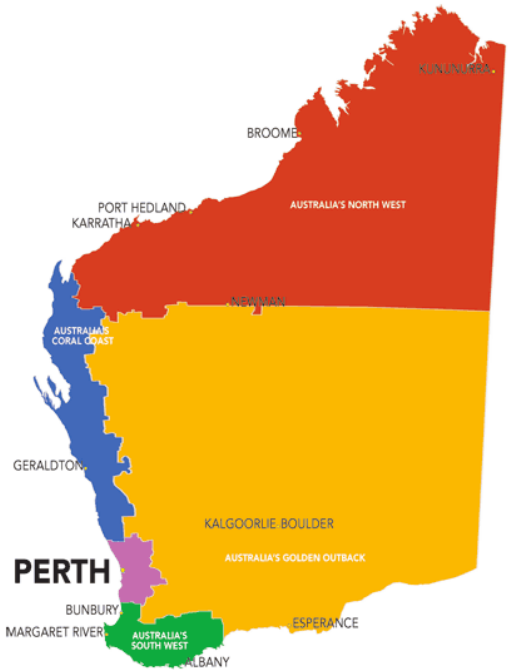
It should be noted that during the process of this report commercial warehouse space was not investigated due to the timeframes for filming being unconfirmed and the inability to clarify duration of the production. When the production is closer to scheduling, additional research will be undertaken re availability of commercial space for that period of time.

Location Information Perth

Being the fourth most populous city in Australia, Perth provides ample facilities and infrastructure for film and television production.

The city itself provides a wide range of accommodation, car services, shopping centres, restaurants and cafes, as well as office space and rentals. Perth has an international and domestic airport, which is located 12km from the city centre, from which Avis, Budget, Thrifty, Hetrz and Europcar all operate. Perth also has a road freight terminal, which includes a vehicle delivery terminal, 5 minutes from the airport.

Key Suburbs	Distance from CBD
Subiaco	5km
Claremont	9km
Fremantle	19km



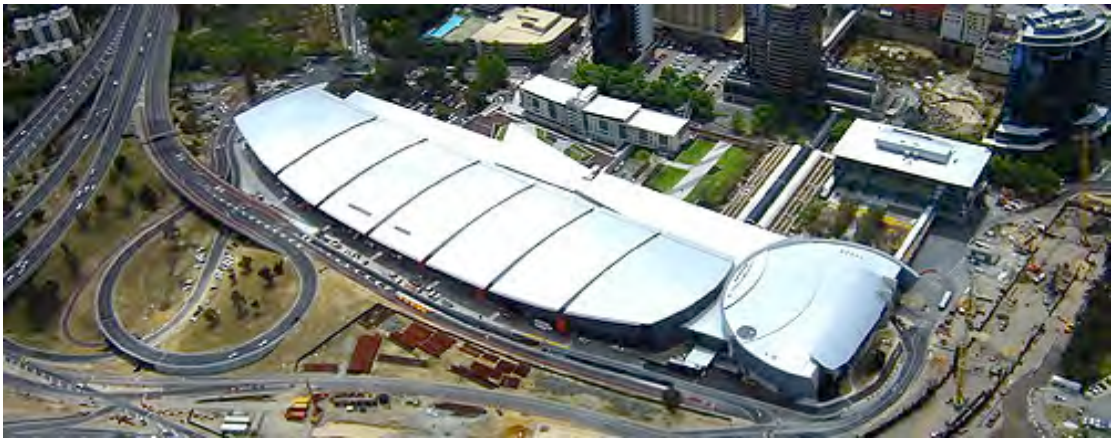
Regions and towns that may be suitable for the desert scene where Skylab launched and landed (and distances) would include:

Leonora	829km
Meekatharra	774km
Kalgoorlie	600km
Esperence	728km

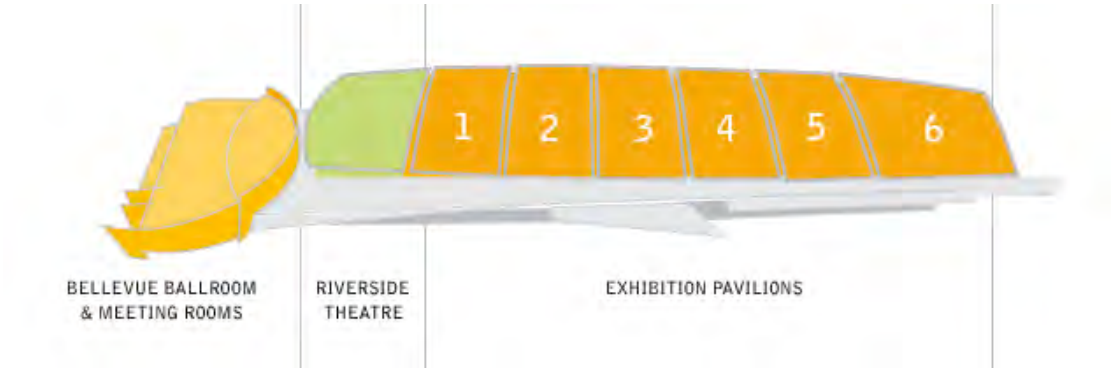
Perth Convention and Exhibition Centre

Located in the heart of the city the Perth Convention and Exhibition Centre (PCEC) have a range of pavilions available for hire. All of the pavilions have access to the underground City of Perth car park and also the loading bay and truck access facility at the rear of the complex. There is excellent non-essential crew access via the public transport system located adjacent to the building.

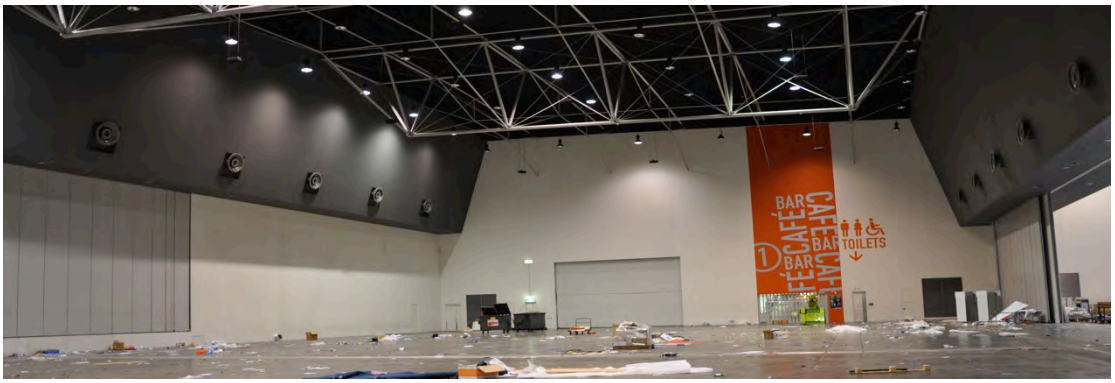
The venue is very modern and comes with state of the art services but also the relevant price tag. The pavilions themselves and the hire area are a simple blank concrete space with walls, lighting gantry, power and relevant facilities.



The pavilions themselves vary in design and the map, layout and details of each area can be best seen on line at www.pcec.com.au and by clicking on "plan an event" and then "space" – "interactive venue map".



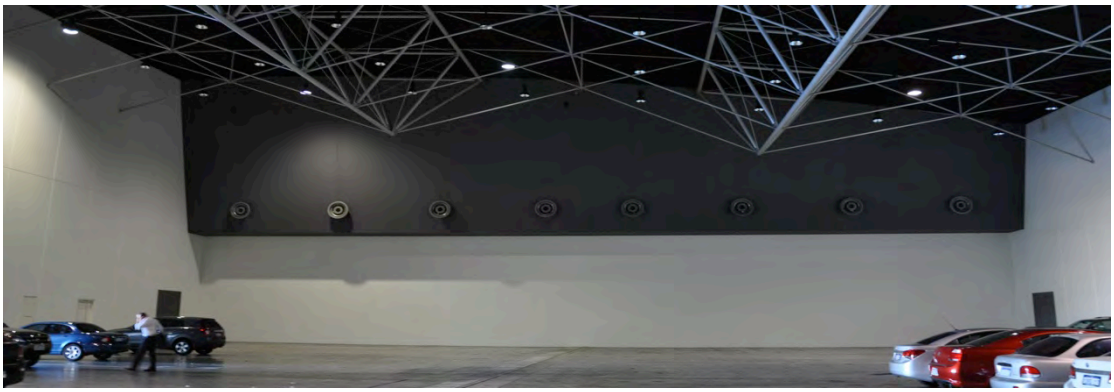
The web page above outlines the 6 pavilions, each which come with water, waste and power in the floor as well as a lighting frame in the ceiling. Power is charged at a usage rate and is not included in the hire. Each pavilion is booked separately and requires significant notice in advance.



Pavilion 1 has a gantry height of 11m or 36 feet. The roofline and top of the gantry is 15m or 49ft. Pavilion 1 is the most heavily booked pavilion at the convention centre but can be split in two, giving it a varying width.

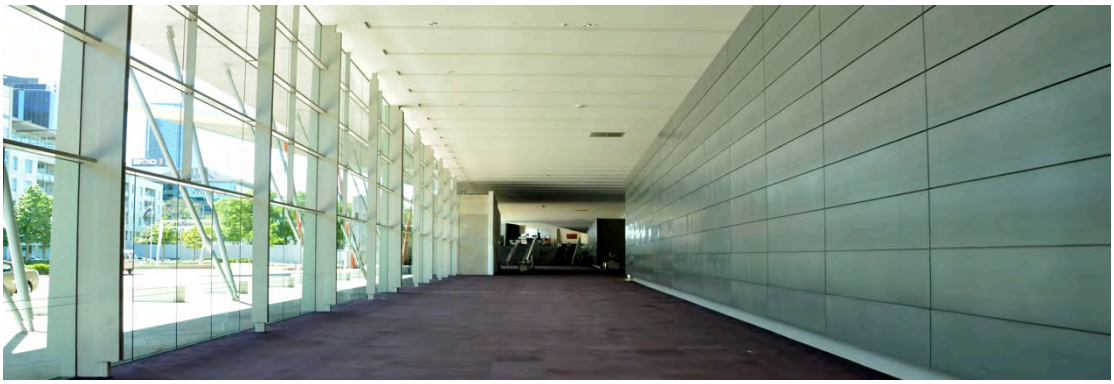
It may be possible that the pavilion space be used for both the sound stage set up and some essential parking. A sound stage design would need to be constructed to accommodate the filming process. There is a low but noticeable noise level from the nearby freeway.

The most available, smaller and more user friendly of the pavilions would be pavilion 6. It however has a lower roof and gantry level of 9.5m to 14.5m or 31 to 47 sq. ft. It comes with an overall dimension of 58 x 48m or 2784 m2.



Costing on the pavilions vary and will need to be negotiated on an application-by-application basis for filming purposes. The standard hire rate for a function stands at $9240 per day plus electricity and GST. Early negotiations with the PCEC have resulted in a discounted rate of $5000 per day. PCEC does have a policy of providing catering for venue hire so production would either be required to use the preferred supplier or pay a corkage fee if catering is to be independently supplied.

There is a café, large 1600 seat cinema, foyer, drop off and valet area all available on site. The essence of any contra deal being offered is that the more hire space used the cheaper the pavilion hire. For example, it may be worked out that a screening could be offered as part of the hire deal if (x) number of pavilions at (x) number of weeks was arranged.



Some extra details of the venue are provided below

The Pavilions have column-free interiors and are capable of being interconnected and grouped into multiples of hall spaces by the use of operable acoustic walls. These acoustic walls, when removed, provide a clear opening width between the Pavilions of 30m and are not flush with the outer walls and so therefore a solid 15m wall remains on either side of the opening.

Gross area:	Pavilions 1, 2 or 3 2,772m^2 42m (w) x 66m (l)	Pavilions 4+5 5,544m^2 84m (w) x 66m (l)	Pavilion 6 2,784m^2 58m (w)x48m (l)

Height: Min. 8 meters and max. 13 meters clear of the ceiling

Service door: 10m wide x 6m high – clear entry

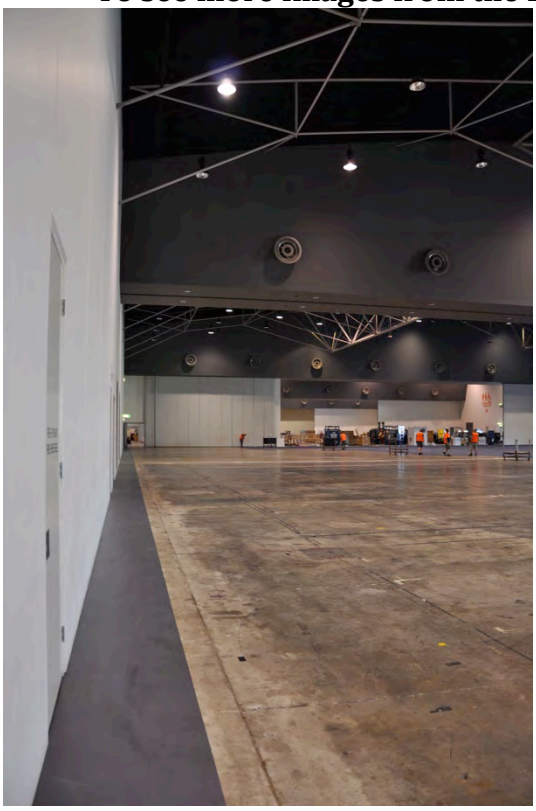
Floor Loading: 20kPa = 2,000kgs per square meters

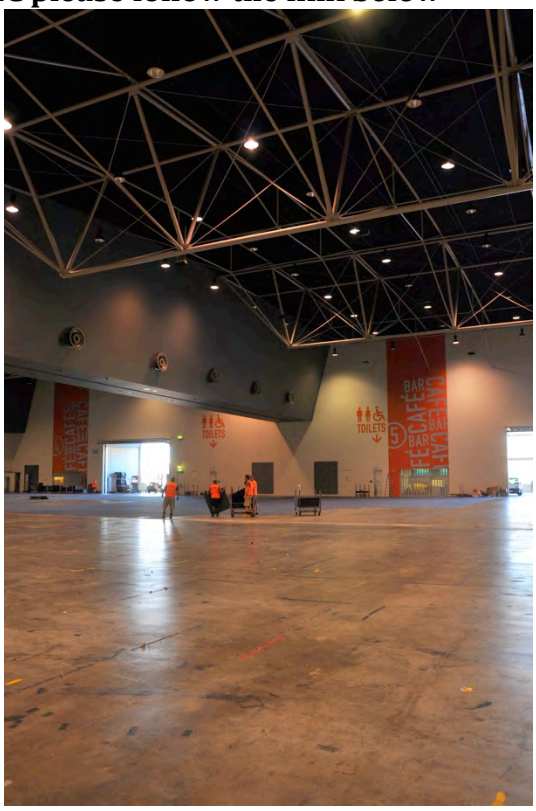
Services available: Total of 55 floor service pits per pavilion on a 9m x 6m grid
55 = 30 x Wet/Dry Pits and 25 x Dry Pits
Dry Pits = 15 A GPA, 50 A 3 Phase, 2 Data/Comms
Wet Pits = as above + 15mm Water, 100mm Waste

Access: Loading access bays are connected to each Pavilion and each bay is capable of moving objects the size of semi-trailers into the Pavilions.

To enable a production ~~like Skylab~~ to utilise the space at the PCEC a long term deal would need to established with the managers of the venue in order to fully benefit from the excellent facility, but to navigate some of the costs.

To see more images from the PCEC please follow the link below





https://picasaweb.google.com/iap.chrisv/Convention?authkey=Gv1sRgCODr9bfcg7CQdQ

Claremont Showgrounds
Gate 1 Graylands Road, Claremont.

This is an amazing space and it is well worth further exploration by Screenwest and other producers coming to W.A. Rates for the venue vary with a rate card is provided below. It should be noted that for a long rung production or extensive space hire all rates are negotiable.

Located 9km south west of the city the Claremont Showgrounds boast a central sporting area bigger than the MCG, a large number of pavilions, a side show alley and an abundance of open space suitable for long and short term hire.

The main restriction for film makers at the Claremont show grounds would be the Royal Perth Show held each year around late September / early October when the majority of locations are held for up to a 4 week period, though even this is negotiable.

The biggest of the pavilions is the Robinson Pavilion at nearly 4000m2 floor space with a roof range from 8m in the center down to 4.5m at each end. This pavilion links to the Silver Jubilee and again into the Webster Pavilion creating over 8000m2 of floor space. This area of the showground's also contains an upstairs mezzanine inclusive of a small kitchen and fully air-conditioned offices. The Robinson and Silver Jubilee are also the more heavily booked venues.

Perhaps the most ideal space for a production would be the lesser used Elle Eaton Pavilion which comes with a useable floor space of 990m2, three phase power, truck access, 3.8m ceiling, evaporative air cooling and concertina doors.

Parking at the showground's is more than adequate with some pavilions coming with up to 300 car spaces. There are many open grass areas for unit and catering and plenty of water and waste sites. Power is found throughout the site and varies from three phase to both 10 and 15 amp.

There are a great many places to create outdoor sets including the sports oval and grand stand, sideshow alley, small streets, Ferris wheel and the list goes on.

Office space is easily located at the Claremont Showgrounds and available as mentioned upstairs in the Silver Jubilee Pavilion, via separated and exclusive use of the Wilkinson Gallery and or the Milton Ibister pavilion and more.

The Milton Ibister Pavilion in itself is an interesting building, which could easily house wardrobe and or make up, rehearsals, a small set or a production office. At 550m2 it comes air conditioned and easily accessible.

The best way to explore the Claremont Showgrounds is via the website link provided below. The venue link will allow users to explore each of the pavilions and spaces separately.

Once on the page of the pavilion you wish to view - check out the fact sheet located at the bottom right corner of each of the pavilion's page. It will provide details of floor space, dimensions and facilities.

The Claremont Showgrounds link, which will guide you to the venues, is

http://www.claremontshowground.com.au/venues

By clicking on the links provided below you will be guided to view more images from the location scout of each of the spaces available for hire.

To see images of the **Elle Eaton Pavilion**

https://picasaweb.google.com/lh/sredir?uname=iap.chrisv&target=ALBUM&id=5849808526021611137&authkey=Gv1sRgCMzrz-WO3Jj7cg&invite=CKS6uaEO&feat=email

To see images of the Robinson and the **Silver Jubilee Pavilions**

https://picasaweb.google.com/lh/sredir?uname=iap.chrisv&target=ALBUM&id=5849809166841887297&authkey=Gv1sRgCIqVoeqk69y7Pw&invite=CMWu4Y8N&feat=email

To see Images of the **Centenary Pavilion**

https://picasaweb.google.com/lh/sredir?uname=iap.chrisv&target=ALBUM&id=5849807809664407057&authkey=Gv1sRgCNPT5YDCx_nqrQE&invite=CLOeqfwB&feat=email

To see images of the **Jim Webster**

https://picasaweb.google.com/lh/sredir?uname=iap.chrisv&target=ALBUM&id=5849807474979796225&authkey=Gv1sRgCL2kt-ictZ3ajgE&invite=CKaxuYQK&feat=email

To see images of the **Tom Wilding Pavilion**

https://picasaweb.google.com/iap.chrisv/TomWildingPavilion?authkey=Gv1sRgCJXpmuGsysXOSQ

To see the Images for the **Milton Ibister Pavilion**

https://picasaweb.google.com/iap.chrisv/MiltonIbisterPavilion?authkey=Gv1sRgCJan1pCCyJmy1QE

To see images of the **outdoor grounds and show area**

https://picasaweb.google.com/iap.chrisv/ClaremontGroundsAndShowSpaces?authkey=Gv1sRgCJGy3Yu1xZObjQE

CLAREMONT SHOWGROUND RATES

CLAREMONT SHOWGROUND TEL: (08) 6263 3100 FAX: (08) 96263 3171
These rates become effective as from 1 January 2012 until 31 December 2012
All rates shown exclusive of GST

VENUE - FACILITY	AREA m²	RATE PER m²	$ RATE PER DAY	COMMENTS
ARENA EQUESTRIAN ONLY	3HA ----------	- ----------	Neg Rate $800	Equestrian Regulars charged 50% at $400 per day
DAVIS PAVILION	400	.44	$175	Only rented to Cat Club
HIGHAM PARK			$3000	
LAWN AREAS - Opposite Red Rooster Opposite Wool Pavilion Adjacent McGlew	 Irregular Irregular Irregular	 2m2-		Negotiable
MILTON ISBISTER	558	1.44	$800	
MITCHELL AVENUE 4	134	2.24	$300	
POLICE BUILDING	150 USABLE	2.00	$300	
ROBINSON PAVILION	3975	1.44	$5700	
SILVER JUBILEE PAVILION Councilors No. 2	3185 120	1.79	$5700 $200	
WEBSTER PAVILION	1000	2.50	$2500	
TOM WILDING PAVILION	1865		$2000	
WILKINSON PAVILION Front Foyer Main Gallery Exhibition – Day Rate Exhibition – Weekend rate Exhibition – Week Rate Exhibition Opening or VIP Event Commercial Art Venue Hire – Day Commercial Art Venue Hire – Week Event Venue Hire – Day Rate Event Venue Hire – 4 Day Rate Hanging Rail Security Deposit	TOTAL 88 195		 $150 $480 $700 $200 $450 $2500 $750 $2200 $500	Each exhibition has 1x day bump in and 1x day bump out Per day + GST Fri–Mon + GST Per 7 days + GST Per event Per Day + GST Per 7 days + GST Per day + GST Per 4 days + GST
ELLIE EATON PAVILION ELLIE EATON THEATRE (seats 300) half day & rehearsal only full day	990 160 - - -	1.50 - - -	$1500 $350 $700	
ACCOMMODATION - Bunkroom $20 plus GST - Stables $10.00 plus GST -Cattle Stalls $8 - Trade Cattle Pens $8				
FORK LIFT			FLAT RATE $200 per day Hire of Driver & Forklift per hr $50.00	
HIRE OF EQUIPMENT				
On Application				

Included in rental (bump in and break down reasonable number of days)

ONE THIRD DEPOSIT, BALANCE 10 WORKING DAYS BEFORE EVENT, PLUS Power connections, electrical, water and gas usage, cleaning and cleaning requisites, bin liners and top up to First Aid cabinet.
Deposit against service fee applicable is applicable to all

ABC studio 61
30 Fielder St East Perth

ABC studio 61 in East Perth is an interesting proposition for the commercial filmmaker. While the studio is new and has many up to date features its physical location and stage size are limiting. The studio itself is 600m2 with overall dimensions being a 30m x 20m space inclusive of a 10m high ceiling. The lighting rig drops the overall clearance to 7.5m from the floor.

Perhaps the main difficulties of this location are access, parking and set design, as the floor to lighting rig space is only 7.5m or 24.6ft. Pricing for hire starts at $2200 per day for the studio alone plus $1200 for the lighting rig. Extra liaison and staffing additional.

A floor plan of the site is available at
http://www.abc.net.au/abcresourcehire/pdf/studio_62_CAD.pdf

Additional studio information and contact details available from
http://www.abc.net.au/abcresourcehire/studio/studio61details.html

While we do not intend to state that it is not possible to film in studio 61, limitations may include truck parking access and overall numbers of vehicles that can utilise the space. Also regarding set design a production company may have to work around the ABC core business activities which can mean no permanent or long term staging set up's. There may also be restrictions on the number of crew the site can accommodate and the extent to which the space may be utilised for a full studio production.

This site is probably most practical for a moderate crew size that have filming requirements of a number of days rather than a number of weeks or alternately it is a perfect fit for a production crew working exclusively for the ABC. Mark Yates is the contact person for Studio 61 and is very helpful and willing to entertain enquiries. Green room and dressing rooms available.

A variety of places were explored regarding the WA Screen Industry Infrasturtuce report. More are listed below for short-term infrastructure and potential studio space hire.

West One Services – Department of Education
480 Newcastle St West Perth

This space once belonged to the Department of Education and is now in the process of being handed over to the Department of Training and Workforce Development.

The property is currently used for storage by West One Services, which is a division of the Department of Training and Workforce Development. Every room is full of stored equipment and if the building was to be used, then alternate storage of contents would need to be organised.

The Building is situated between two larger occupied buildings and comprises 8 rooms of varying sizes. There is a large front room, approx. 7m x 8m and also a larger central room, approx. 16m x 7m. This larger room was the studio with a ceiling of approx. 5m. There is a lighting grid in this room, which is blacked out and was once used by the TAFE media department as a studio space. It is not sound proofed.

Some of the other rooms may be adequate for offices and perhaps wardrobe department, make up and or art department. There are 3 entrances, 2 at the front and 1 on the side with access to the front door via a wooden ramp. Access to the "studio" room is via double doors, up 12 steps or through the large front room.

West One uses parking spaces immediately surrounding the building. There is parking for approx. 35 cars about 50m from building. Trucks can also park there.

There is 3-phase power, phones and water but no toilets within the building. Toilets are next door so it is quite feasible the building could be used for a small production and / or an office space but it is not necessarily suitable for a studio due to the sound issues, unless some pre soundproofing was undertaken.

To see more images of the studio at 480 Newcastle Street follow the link below
https://picasaweb.google.com/iap.chrisv/480NewcastleStWestPerth?authkey=Gv1sRgCOC3rMWWkq3bLg

The Department of Education

The Department of Education were also approached re a variety of buildings that are either disused or under utilised. Below is a quick description of each of the properties status.

Department of Education storage facility at Kewdale; they are giving up the lease in the next 6 months and therefore there is no potential for use

The following schools were approached and all are deemed unsuitable. They are either too small, do not have gyms or are in use.

Kewdale SHS
Cyril Jackson SHS
City Beach
Craigie
Wattle Grove
Como SHS
Canning College
Padbury

The Department of Training and Workforce Development

The Department of Training were also approached regarding the following two buildings

Carine TAFE
Carine TAFE was a disused and heavily graphitised space that has recently been demolished. The land has been passed back to Land Corp.

Wembley TAFE
The former Wembley TAFE at 133 Salvado Rd Subiaco is being disposed of, the Subiaco Council has first rights of refusal on the land, and they are currently doing a due diligence report re the site. The City of Subiaco have indicated that by mid to late 2013 they will have full ownership of the site. The semi industrial site contains a number of classrooms and warehouses that may be retrofitted inclusive of 8000m2 of floor space. Further contact between Screenwest and the City of Subiaco is in development.

Abandoned Hospitals – Menora and Swanbourne

Two abandoned hospitals have been contacted

Menora Hospital
We are waiting on a return phone call regarding the Menora Hospital, which is located in the City of Stirling. Numerous calls have been placed but no indication yet that the City of Stirling have immediate plans or are considering alternate access or use of the site.

Swanbourne Hospital
Aegis Corporation owns Swanbourne Hospital and those development plans are currently with council. They are hesitant to communicate at present. It would seem that the state election is holding up the plans as all approvals are on hold until after outcome of said election. Soon after the election an announcement may be made regarding the site.

The ABC Orchestral Studios

A studio space existed at the old ABC Orchestral Studios at 191 Adelaide Tce. The studio and the building next door at 193 Adelaide Tce are owned by the property developer Finbar. Plans for the development of the site have been submitted to the council and the proposed building can be seen on the Finbar website. Contact has been made with Finbar and again it would seem that the development plans are being held up by the state election. A section of the development involves the heritage foyer and office at 191 Adelaide terrace. While Finbar are open to enquiry they are yet to come back to us with a site visit time and or rate card.

Old Power Stations

There are 2 disused power stations in the region that were investigated

South Fremantle Power Station
The South Fremantle Power Station is now considered a no go zone by Artsource WA due to OHS issues and the deliberating state of the building..

East Perth Power Station
The East Perth Power Station is also unsuitable for this particular job. The ceiling is about to fall down and is deemed too dangerous. It has been suggested to make an enquiry about the land at the rear of the property as it may be an option as a studio build in the future.

Warehouse Space in Perth

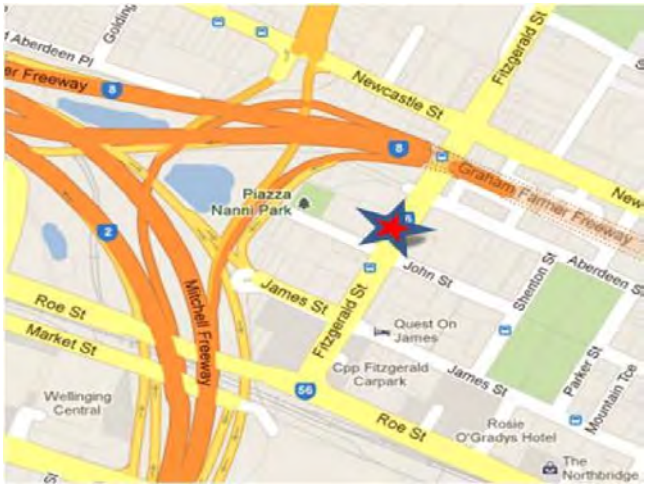
At this stage there doesn't appear to be any commercial warehouse spaces for lease or sale, suitable for filming. In general those that are available have a truss height that would not be sufficient for Sky Labs requirements. Many would require to big a black out or are located in traffic dense and noisy locations.

Some commercial agents contacted were more proactive then others and have offered ongoing assistance in identifying potential locations. The search concentrated on buildings available now or upcoming, minimum 1000m2 floor space and a truss height of at least 15 meters. A comprehensive contact list is also included in the document.

Some examples of the three warehouses currently available for lease in WA are:

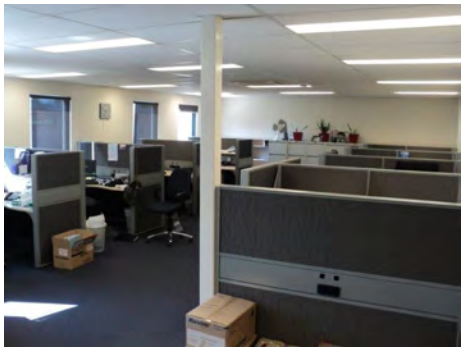
59 Fitzgerald St, Northbridge
Centrally located, 1067sqm area, 3 roller door with 5m clearance, 6.5m truss height and ample parking. Rent $120 per sqm plus ongoings, plus GST.

Contact: Raine and Horne - Matthew Edwards 0402 515 251
matthewe@rhc.com.au



Located approximately 1.5km west of Perth CBD, this building includes three spaces; an open planned and partitioned office area which is carpeted, air conditioned and fitted with fiber optic cables throughout, as well as a warehouse area. The warehouse area has a truss height of 6m, roller door access, off street parking for 21 vehicles. Rent $25,000 per month plus GST, plus outgoings of $5652.83 per month plus GST.

Contact: CBRE – Colm McHugh 0420 312 645



60 McCombe Rd, Bunbury

Located 172km from Perth CBD, large 4,200sqm steel framed warehouse, 9m truss height, parking for 40 vehicles, rear covered loading bay and first floor airconditioned offices. The advertised proposal is to lease by way of a sub-lease or assignment expiring April 2015 at a passing rent of $565,161 + GST per annum, however consideration may be given to a new lease direct from the landlord on terms to be agreed subject to further negotiation.

Contact: Axia – Matthew Hopkins 0410 724 972

A number of commercial estate agencies were contacted. The majority indicated that they did not have anything suitable to requirements, a couple indicated they may have something suitable and should further information be made available it will be passed onto Screenwest.

The agents contacted include:

Acton: corporate@acton.com.au
Access West: jochen@accesswest.com.au
Alessandrio: info@alessandrino.com.au
Ascend: office@ascend.com.au
Axia: reception@axiacp.com.au
Blackburne: general@blackburne.com.au
Burgess Rawson: perth@burgessrawson.com.au
Centre Point Realty: reception@centrepointrealty.com.au
Churchill Knight: ck@churchillknight.com.au
CNI Commercial: info@cnicommercial.com.au
DJ MacCormick: info@djmaccormick.com.au
DPM Corporate: info@dpmcorporate.com.au
Greg Hunter Realestate: reception@ghuntera.com.au
Ellis Corp: info@elliscorp.com.au
Hallmark Realty: darren@hallmarkrealty.com.au
Key Commercial WA: info@keycommercialwa.com.au
Landcorp: landcorp@landcorp.com.au
Harcourts: reception@harcourts.com.au
Rockingham Kwinana Development Office: rkdo@rkdo.wa.gov.au
Lease Equity: reception@lease-equity.com.au
Mair Group: mair@mair.com.au
Mark Hay: asset-reception@markhay.com.au
McGees: perth@mcgees.com.au
Metway Real Estate: admin@metwaywa.com
Michael Martino Real Estate: michael@michaelmartino.net
Property Development and Capital: tony@pdac.com.au
Perth Commercial Property: anna@perthcommercialproperty.com.au
Platinum Commercial: info@platinumcommercial.com.au
Real Estate Masters WA enquiries@remwa.com.au
Professionals: georgeturvey@mjandco.com.au
Raine and Horne Commercial: adminwa@rhc.com.au
Ray White: commercialburswood.wa@raywhite.com
Realm Estates: info@realmestates.com
Realmark: central@realmark.com.au
Time Conti: cknight@timeconti.com.au
Tsokos Property: reception@tsokosproperty.com.au
Unique Business and Property Specialists: info@ubps.com.au
Vita Property: info@vitapropertygroup.com.au
White Partners: reception@whitepartners.com.au