



Australian Government



**Media enquiries** Teri Calder, Screen Australia  
Tel +612 8113 5833 | Mobile 0408 440 995 | [teri.calder@screenaustralia.gov.au](mailto:teri.calder@screenaustralia.gov.au)  
[www.screenaustralia.gov.au](http://www.screenaustralia.gov.au)

## Australian films in 2011 at the box office and beyond

**Monday 23 January 2012:** With earnings of \$21.3 million in Australian cinemas, *Red Dog* was the standout success for our local production sector in 2011. Not only did it rank among the top 10 films of the year, it also marks the first time in two decades that an Australian film has broken the \$20 million barrier without having the backing of a major Hollywood studio.

*Red Dog* was followed by the 3D action adventure *Sanctum* and the emotionally charged *Oranges and Sunshine* as the second and third highest grossing Australian films of the year, with \$3.9 million and \$3.8 million respectively. However, the international appeal of *Sanctum* resulted in strong audiences worldwide, achieving a global box office of more than US\$100 million, placing it in the all time top 10 Australian films in overseas territories.

“Last year we had some great achievements with *Red Dog* leading the way. But the other notable performance that deserves praise is **Bob Connolly** and **Sophie Raymond**’s feature documentary *Mrs Carey’s Concert*, which took over \$1 million at the box office to become the fourth highest grossing documentary of all time,” said **Fiona Cameron**, Screen Australia’s acting Chief Executive.

In total, films screening in Australian cinemas in 2011 grossed \$1.09 billion. Of these, 44 were Australian titles and together they accounted for \$42.9 million or 3.9 per cent of the box office earnings, according to Screen Australia analysis of Motion Picture Distributors Association of Australia (MPDAA) data.

“While our overall domestic share of the box office is down, 2011 was certainly the year of critical success. Australian films featured in all six premiere international film festivals with the standout achievement of *Sleeping Beauty* screening in Competition at the Cannes Film Festival.”

“Furthermore, it is also important to remember that cinema screens are just one of the ways that Australians enjoy watching their films. For example, in 2011 there were 24 local films that completed their first release after screening in cinemas on video, online and television. Together these films have achieved 72.7 million views thus far, above the annual average of 47.7 million viewings over the last three years,” said Ms Cameron.

Screen Australia has released a [statistical snapshot of Australian films on Australian screens in 2011](#) which lists the top 10 Australian films in terms of total viewings.

Coinciding with this year’s box office release is a new online widget that will provide the industry with unprecedented access to regular, relevant and in-depth information on the performance of Australian content on screens. Highlights include a variety of weekly and monthly updates on the performance of films at the box office, the progressive share of Australian films and programs on Australian TV across both free-to-air and subscription TV: [www.screenaustralia.gov.au/research](http://www.screenaustralia.gov.au/research)

MEDIA RELEASE

## Australian films in 2012

A selection of Australian films with an anticipated release in 2012:

Title	Producer	Director	Writer
Any Questions for Ben?	Santo Cilauro, Tom Gleisner, Michael Hirsh, Rob Sitch	Rob Sitch	Santo Cilauro, Tom Gleisner, Rob Sitch
Bait 3D	Todd Fellman, Gary Hamilton, Peter Barber	Kimble Rendall	Russell Mulcahy, Shane Krause, Shayne Armstrong
Dead Europe	Emile Sherman, Iain Canning, Liz Watts	Tony Krawitz	Louise Fox
Drift	Michele Bennett, Tim Duffy, Myles Pollard	Ben Nott, Morgan O'Neil	Morgan O'Neil
A Few Best Men	Antonia Barnard, Gary Hamilton, Share Stallings, Laurence Malkin	Stephan Elliott	Dean Craig
Goddess	Richard Keddie, Andrena Finlay	Mark Lamprell	Mark Lamprell, Joanna Weinberg
Hail	Michael Cody, Amiel Courtin-Wilson	Amiel Courtin-Wilson	Amiel Courtin-Wilson
The Kath and Kim Filum	Rick McKenna, Jane Turner, Gina Riley	Ted Emery	Jane Turner, Gina Riley
The King Is Dead!	Rolf de Heer, Nils Erik Nielsen	Rolf de Heer	Rolf de Heer
Killer Elite	Michael Boughen, Sigurjon Sighvatsson, Anthony Winley	Gary McKendry	Gary McKendry, Matt Sherring
Lore	Liz Watts, Karsten Stöter, Paul Welsh	Cate Shortland	Cate Shortland, Robin Mukherjee
Mental	Todd Fellman, Jocelyn Moorhouse, Jerry Zucker, Janet Zucker	PJ Hogan	PJ Hogan
My America	Peter Hegedus, Trish Lake, Jane Jeffes	Peter Hegedus	Peter Hegedus, Mark O'Toole
Not Suitable for Children	Jodi Matterson	Peter Templeman	Michael Lucas
The Sapphires	Rosemary Blight, Kylie du Fresne	Wayne Blair	Tony Briggs, Keith Thompson
Satellite Boy	David Jowsey, Julie Ryan	Catriona McKenzie	Catriona McKenzie
Storm Surfers 3D	Ellenor Cox, Marcus Gillezeau	Chris Nelius, Justin McMillan	Chris Nelius
Venice	Karen Radzyner, Michael Wrenn	Miro Bilbrough	Miro Bilbrough
Wish You Were Here	Angie Fielder	Kieran Darcy-Smith	Kieran Darcy-Smith, Felicity Price

## Scope and definitions

Australian share of the box office is calculated based on the results for projects under Australian creative control, including those that are 100 per cent foreign financed, as well as projects where creative control is shared between Australian and foreign partners with a balanced mix of Australian and foreign elements in the key creative positions ('co-productions').

The classification is unrelated to whether or not a project has been certified as eligible for the Producer Offset, as the Strategy & Research Unit does not have direct access to this information. Administration of the Offset is governed by the secrecy provisions of the Tax Act and only the taxpayer, in this case the production company, can share information about their tax affairs, including the Offset status of their projects.