

## 2006 BOX OFFICE BACKGROUNDER

This backgrounder provides information on and context to cinema releases in Australia in 2006 and the share of box office earned by Australian films.

### What was the total box office in Australia?

The total box office in Australia for 2006 was \$866.6 million, an increase of 6 per cent on the previous year.

This increase has also occurred internationally, with box office takings in major overseas territories experiencing an overall increase (see below at page 6, 'What is happening in other markets around the world?').

### How many films were released in Australia?

There were 333 films released into the Australian market in 2006.

- 29 of these were Australian (or 8.7 per cent of films released), 23 features and 6 documentaries;
- 184 were from the US (or 55.3 per cent of films released); and
- 28 were from the UK (or 8.4 per cent of films released).

In addition, 74 films released in earlier years were still screening. This brought the total number of films earning box office in 2006 to 407, of which 35 (8.6 per cent) were Australian, 228 (56.0 per cent) were from the US, and 35 (8.6 per cent) were from the UK.

### What was the Australian share of the 2006 box office?

Australian films earned \$40.0 million or 4.6 per cent of the total Australian box office in 2006 (this figure includes all Australian films earning box office in 2006, irrespective of their original year of release). This represents an increase from last year's 2.8 per cent and is in line with the 10 year average of 4.5 per cent.

#### *Australian films' share of the Australian box office 1997–2006*

Year	Total box office in Australia (\$m)	Australian films' Box office gross (\$m)	Australian films' box office share (%)
1997	583.9	28.4	4.9
1998	629.3	25.6	4.0
1999	704.1	21.1	3.0
2000	689.5	54.2	7.9
2001	812.4	63.4	7.8
2002	844.8	41.8	4.9
2003	865.8	30.3	3.5
2004	907.2	11.9	1.3
2005	817.5	23.1	2.8
2006	866.6	40.0	4.6
10 year average	772.1	34.0	4.5

Source: AFC analysis of MPDAA data; figures are to 31/12/06 as reported on 10/01/07.

For results back to 1977 see Get the Picture [www.afc.gov.au/gtp/wcboshare.html](http://www.afc.gov.au/gtp/wcboshare.html)

## Which Australian films earned the most at the 2006 box office?

The top-grossing Australian film, taking \$11.1 million between its release on Boxing Day and 31 December, was *Happy Feet*, the computer animation directed by George Miller featuring the voices of Nicole Kidman, Hugh Jackman and Hugo Weaving. This was followed by the multi award winning low-budget comedy *Kenny* at \$7.6 million and the Ray Lawrence directed *Jindabyne* at \$5.3 million. *Ten Canoes*, *Kokoda* and *Boytown* each took over \$3 million. *Jindabyne*, *Ten Canoes*, *Boytown* and *Kokoda* all received FFC financing.

The performance of Australian films at the box office represents an overall increase from 2005, where only two films grossed over \$3 million and four films over \$2 million.

### Top 5 grossing Australian films in 2006

	Film	Release date	Distributor	Box office
1	Happy Feet	26 December	Roadshow	\$11.1m
2	Kenny	17 August	Madman	\$7.6m
3	Jindabyne	20 July	Roadshow	\$5.3m
4	Ten Canoes	29 June	Palace	\$3.3m
5	Kokoda	20 April	Palace	\$3.1m
6	Boytown	19 October	Roadshow	\$3.1m

Source: MPDAA: figures are to 31/12/06 as at 10/01/07.

### Top five grossing Australian films in 2005

	Film	Release date	Distributor	Box office
1	Wolf Creek	3 November	Roadshow	\$5.8m
2	Little Fish	8 September	Icon	\$3.7m
3	Look Both Ways	18 August	Dendy/Footprint	\$2.8m
4	Oyster Farmer (Aust/UK)	30 June	Becker/Sherman	\$2.4m
5	The Proposition (Aust/UK)	6 October	Sony	\$2.2m

Source: MPDAA: figures are to 31/12/05 as at 10/01/07.

## How do Australian films compare to films from other countries in the Australian market?

US films took the main share of the Australian box office in 2006, accounting for 85.9 per cent of receipts, which is an increase from 2005's figure of 81 per cent.<sup>1</sup> The dominance of US films in the Australian market is consistent with the performance of US films in most markets internationally, in terms of release numbers as well as box office share.<sup>2</sup> UK films ranked second in terms of theatrical market share, taking 5.3

<sup>1</sup> Co-productions are assigned to the first country of origin listed in the MPDAA database. Eg films categorised as US/UK co-productions are allocated to the US.

<sup>2</sup> Sources: 'World Film Production/Distribution: Global production soars as local films gain market share', *Screen Digest*, June 2006, p205; 'Pirates' pushes Belgian admissions up 5%: Local films fail to make top 10 at home', *Variety*, 22 December 2006; 'Verhoeven leads Dutch resistance: After 11% fall in 2005, admissions grew in 2006', *Variety*, 22 December 2006; 'Global Box Office Report: Britain - Audiences opt for Hollywood hits', *Variety*, 28 December 2006; 'Global Box Office Report: France - French films give Hollywood strong competition', *Variety*, 28 December 2006; 'Global Box Office Report: Germany - Country takes to homegrown stories', *Variety*, 28 December 2006.

per cent of the Australian box office, down from 2005's 10.6 per cent.<sup>3</sup> Australian films ranked third with 4.6 per cent.

*Box office share in Australia by country of origin 2006*

Country of origin	Box office earned		Films screening*	
	Total	Share	No.	Av. BO per film
US**	\$744.1m	85.9%	228	\$3.3m
UK	\$45.8m	5.3%	35	\$1.3m
Australia	\$40.0m	4.6%	35	\$1.1m
France	\$9.2m	1.1%	23	\$0.4m
New Zealand	\$7.5m	0.9%	5	\$1.5m
India	\$6.7m	0.8%	35	\$0.2m
Canada	\$4.5m	0.5%	8	\$0.6m
Germany	\$2.6m	0.3%	7	\$0.4m
Other (aggregate)	\$6.2m	0.7%	31	\$0.2m
<i>All films</i>	<i>\$866.6m</i>	<i>100%</i>	<i>407</i>	<i>\$2.1m</i>

Source: AFC analysis of MPDAA data; figures are to 31/12/06 as reported on 10/01/07

\* Includes a total of 74 titles released pre-2006, mostly in 2005.

\*\* Includes *King Kong*, categorised by the MPDAA as a US/NZ production in 2006 and an NZ/US production in 2005.

The average box office per film for all titles released in Australia in 2006 was \$2.1 million. US films earned an average of \$3.3 million each, UK titles \$1.3 million and Australian films \$1.1 million.

**What were the highest-earning titles in the Australian market?**

The highest-earning films in the Australian market were US films, with sequels and films related to existing franchises performing strongly (eg *Pirates of the Caribbean*, *Ice Age* and *X-Men*).

*Pirates of the Caribbean: Dead Man's Chest* was ranked number one at the Australian box office with \$38.1 million (*Star Wars III: Revenge of the Sith* was ranked number one in 2005, earning \$35.5 million).

In 2006 the top 50 films took \$544.1 million or 62.8 per cent of the total 2006 box office (compared to 69.1 per cent in 2005). 47 of the top 50 earners were US productions and of these five were co-productions with other countries. Of the Australian films, *Happy Feet's* 2006 receipts put it at no. 17 while *Kenny* ranked at 30.

The top 10 earning films, all of which were US productions, grossed an average \$21.7 million per title. Their combined earnings represented a quarter (25.0 per cent) of the total box office in Australia in 2006.

<sup>3</sup> The stronger performance from UK films in 2005 can be largely attributed to the success of UK/US co-production *Harry Potter and the Goblet of Fire*.

*Top 10 titles at the Australian box office 2006*

Rank	Title	Country of origin	2006 box office
1	Pirates of the Caribbean: Dead Man's Chest	US	\$38.1m
2	The Da Vinci Code	US	\$27.1m
3	Ice Age 2: The Meltdown	US	\$24.6m
4	Casino Royale	US/UK	\$21.8m
5	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe	US	\$21.2m
6	Cars	US	\$17.7m
7	Borat	US/UK	\$17.1m
8	X-Men: The Last Stand	US	\$16.6m
9	The Devil Wears Prada	US	\$16.6m
10	Over the Hedge	US	\$16.3m

Source: MPDAA; figures are to 31/12/06 as reported on 10/01/07.

**What factors affect the domestic box office share?**

Domestic box office share is affected by both the results for individual films and the number of domestic releases.

**Factors affecting the box office results for individual films**

Production and marketing budgets and the size of a release have a dramatic impact on an individual film's box office earnings and net returns.

There is significant variance in the budgets of the films that compete at the Australian box office. According to the Motion Picture Association of America, in 2005 the average cost of production for a major Hollywood studio film in was US\$60 million (A\$78.8 million) while a US minor studio film was US\$23.5 million (A\$30.9 million).<sup>4</sup>

The average cost of a UK feature in 2005 was £4.6 million (A\$11 million),<sup>5</sup> while the average production cost of an Australian feature in 2005/06 was \$4.3 million.<sup>6</sup> These figures include co-productions.

Another point of comparison is the amount spent on prints and advertising (P&A). The average P&A budget for the US release of a major US studio film in 2005 was US\$36.2 million (A\$47.5 million) and a minor studio film US\$15.2 million (A\$20.0 million)<sup>7</sup> while the average P&A in Australia for a limited-release local film ranges between \$0.1 million and \$0.5 million, with larger releases reaching \$1 million or higher.<sup>8</sup>

Release patterns are also a factor that must be taken into account when comparing the performance of Australian films against US and UK films. Only 20.7 per cent of Australian films released in 2006 were showing on more than 70 screens at their widest point, and only 6.9 per cent were showing on more than 200. By comparison, 66.3 per cent of US titles were screened on more than 70 screens at their widest point, with 30.4 per cent showing on more than 200 screens.

<sup>4</sup> 2005 Theatrical Market Statistics, Motion Picture Association of America, p14-15; Average of 2005 US\$1 = AU\$1.313 – Source, OECD Main Economic Indicators.

<sup>5</sup> Statistical Yearbook 2005/06, UK Film Council, p71; Average of 2005 Exchange rate GBP £1 = A\$ 2.3851 – (Bank of England).

<sup>6</sup> National Survey of Feature Film and TV Drama Production 2005/06, AFC.

<sup>7</sup> 2005 Theatrical Market Statistics, Motion Picture Association of America, p14-15.

<sup>8</sup> AFC estimates based on industry consultation.

*Release patterns by country of origin for films released in Australia in 2006*

Country of origin	Share of films by release pattern*				
	<10 screens	10–29	30–69	70–199	>200
Australia	31.0%	24.1%	24.1%	13.8%	6.9%
UK	14.3%	25.0%	17.9%	35.7%	7.1%
US	12.5%	10.3%	10.9%	35.9%	30.4%
Other	57.4%	26.2%	6.6%	9.8%	0.0%
All screens	30.0%	15.6%	10.5%	25.8%	18.0%

Source: AFC analysis of MPDAA Data

\* Number of screens at point of widest release

### Relative number of domestic releases

Domestic box office share is influenced by the number of domestic films actually contributing to that share.

Over the five years from 2001 to 2005 Australian films accounted for 8.1 per cent of all films released in the Australian market, and 4.2 per cent of box office. During the same period, Canadian films in Canada accounted for 18.2 per cent of titles released and 3.8 per cent of box office; and UK films in the UK accounted for 20.2 per cent of titles and 24.0 per cent of box office.

However, comparisons of the number of domestic releases and box office share across territories are complicated by factors such as the advantage that local films enjoy in non-English speaking territories as well as the imposition of quotas for local films.

For example in South Korea, which imposes quotas for local film, South Korean films accounted for 27.1 per cent of films released and 50.3 per cent of domestic share of box office. However in Germany, which does not operate film quotas for local film, 29.7 per cent of films released were German titles while German share of domestic box office was 16.8 per cent.

*Average number of domestic releases per year, domestic share of all releases and domestic share of total box office, 2001–2005*

Country	2001–2005		
	Average no. of domestic titles released per year	Domestic share of titles released	Domestic share of box office
Australia	23	8.1%	4.2%
Belgium	40	6.4%	2.0%
Canada	75	18.2%	3.8%
Czech Republic	19	10.9%	23.2%
Denmark	22	11.2%	25.6%
France	219	41.9%	37.8%
Germany	120	29.7%	16.8%
Hungary	22	12.2%	7.6%
Italy	107	26.7%	21.6%
Japan	305	46.7%	35.6%
Netherlands	31*	11.3%*	11.0%
Norway	16	7.4%	14.4%
South	73	27.1%	50.3%**

Korea			
Spain	115	21.8%	15.4%
Sweden	30	13.7%	20.6%
UK	85	20.2%	24.0%
US	327***	81.6%***	95.0%

Source: AFC analysis of Screen Digest data

\* Average does not include films released in 2005.

\*\* Average does not include films released in 2003 or box office figures for 2003.

\*\*\* Average does not include films released in 2001 or box office figures for 2001.

### Is box office the only indicator of a film's performance?

Local share of domestic box office is often used as an indicator of a film's performance. However, DVDs also play a significant role in overall audience exposure and financial return.

The AFC has analysed the top 1,000 DVD movie titles sold in 2006, ranked by sales value. This represents 69 per cent of all movie titles sold, and is equivalent to \$404.5 million in retail sales. Australian movies in the top 1,000 achieved \$12.2 million in retail sales.<sup>9</sup>

For individual films, DVD release can provide an ongoing revenue stream many years after a film's brief cinematic run. *Chopper*, which grossed almost \$6 million at the box office in 2000, was released on DVD in 2001. In 2006, six years after its original theatrical release, it was the sixth highest selling Australian movie title on DVD.

More recently *Kenny*, released on DVD in December 2006, was the highest-selling movie title in the three weeks leading up to Christmas. After only four weeks in release, the title was ranked no. 7 by sales value of *all* DVD movies – not just Australian titles – for the year.

### What is happening in other markets around the world?

Reports indicate that box offices worldwide have experienced a recovery from last year's overall decline in takings, with most major territories experiencing an increase, including France (up 7.5 per cent),<sup>10</sup> Germany (up 9.6 per cent),<sup>11</sup> Korea (up 15 per cent),<sup>12</sup> Netherlands (up 14 per cent),<sup>13</sup> Singapore (up 6 per cent),<sup>14</sup> Norway (up 5.3 per cent),<sup>15</sup> Brazil (up 3.2 per cent),<sup>16</sup> India (up 40 per cent),<sup>17</sup> China (up 30 per cent),<sup>18</sup> Malaysia (up 9 per cent)<sup>19</sup> and Austria (up 10-11 per cent)<sup>20</sup>. In Argentina, although admissions fell by 1.6 per cent, overall box office gross was up 20 per cent<sup>21</sup> and in Spain, admissions fell by 2.2 per cent but grosses increased by almost

<sup>9</sup> AFC analysis of GfK Marketing Sell-through Video data.

<sup>10</sup> 'French admissions jump 7.5% in 2006 after strong start', *Screen Daily*, 8 January 2007.

<sup>11</sup> 'German box-office revived in 2006, led by Fox', *Screen Daily*, 9 January 2007.

<sup>12</sup> 'Korean admissions up by 15% marking tenth year of growth', *Screen Daily*, 9 January 2007.

<sup>13</sup> 'Dutch box office receivers with 9% rise in admissions', *Screen Daily*, 9 January 2007.

<sup>14</sup> 'Singapore bounces back with 6% box office increase', *Screen Daily*, 10 January 2007.

<sup>15</sup> 'Norway's box office admissions rise 5.3% in 2006', *Screen Daily*, 8 January 2007.

<sup>16</sup> 'Brazil's 2006 box office figures released', *Screen Daily*, 17 January 2007.

<sup>17</sup> 'Indian box office jumps 40% in 2006', *Screen Daily*, 12 January 2007.

<sup>18</sup> 'Box office 2006 review', *Screen Daily*, 14 January 2007.

<sup>19</sup> 'Malaysian box office reaches all-time high in 2006', *Screen Daily*, 18 January 2007.

<sup>20</sup> 'Box office 2006 review', *Screen Daily*, 14 January 2007.

<sup>21</sup> 'Box office 2006 review', *Screen Daily*, 14 January 2007.

the same percentage<sup>22</sup> Denmark also fell by 6 per cent.<sup>23</sup> The Italian, Hong Kong and UK box offices were relatively stable, only a 1.65 per cent and 0.22 per cent increase for Italy and Hong Kong, and less than a percentage point down for the UK on the previous year.<sup>24</sup>

The local share of domestic box office, which is traditionally more dependent on the success of individual locally produced films than international trends, varied considerably across territories: Germany (23 per cent market share, an increase from 2005's 17 per cent),<sup>25</sup> Korea (64.7 per cent share, the first time it has exceeded 60 per cent),<sup>26</sup> Norway (16.5 per cent share, up from 12.2 per cent the previous year).<sup>27</sup> Brazil's domestic share was stable at 11 per cent.<sup>28</sup> However other countries experienced falls: Sweden (20 per cent share, down from 22.6 per cent),<sup>29</sup> Denmark (26 per cent share, down from last year's all time high of 32 per cent, but in line with the average since 1999),<sup>30</sup> the Netherlands (10.9 per cent, down from last year's 13.6 per cent)<sup>31</sup>, Argentina (at 11.3 per cent, down from 12.5 per cent),<sup>32</sup> China (55.03 per cent, a slight decrease from 55.1 per cent)<sup>33</sup> and Hong Kong (31 per cent, a slight decrease from 31.4 per cent).<sup>34</sup>

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<sup>22</sup> 'Spanish admissions drop 2.2% in 2006 but grosses rise', *Screen Daily*, 18 January 2007.

<sup>23</sup> 'Denmark box office healthy despite drop in ticket sales for 2006', *Screen Daily*, 17 January 2007.

<sup>24</sup> 'Box office 2006 review', *Screen Daily*, 14 January 2007; 'UK 2006 box office revenues almost identical to 2005', *Screen Daily*, 11 January 2007.

<sup>25</sup> 'German box-office revived in 2006, led by Fox', *Screen Daily*, 9 January 2007.

<sup>26</sup> 'Korean admissions up by 15% marking tenth year of growth', *Screen Daily*, 9 January 2007.

<sup>27</sup> 'Norway's box office admissions rise 5.3% in 2006', *Screen Daily*, 8 January 2007.

<sup>28</sup> 'Brazil's 2006 box office figures released', *Screen Daily*, 17 January 2007.

<sup>29</sup> 'Swedish films' local market share slips 9% in 2006', *Screen Daily*, 11 January 2007

<sup>30</sup> 'Denmark box office healthy despite drop in ticket sales for 2006', *Screen Daily*, 17 January 2007.

<sup>31</sup> 'Dutch box office recovers with 9% rise in admissions', *Screen Daily*, 9 January 2007.

<sup>32</sup> 'Argentinian admissions fall but ticket price rises boost box office', *Screen Daily*, 26 December 2006.

<sup>33</sup> 'Box office 2006 review', *Screen Daily*, 14 January 2007.

<sup>34</sup> 'Box office 2006 review', *Screen Daily*, 14 January 2007.

<b>What Australian films were released in 2006?</b>
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29 Australian films were released in 2006: 23 features and 6 documentaries.

<b>Film (in order of release)</b>	<b>Distributor</b>	<b>Date of Release</b>
Kokoda	Palace	20/4/06
Candy	Dendy	25/5/06
The Caterpillar Wish	Palace	8/6/06
Ten Canoes	Palace	29/6/06
Shot of Love	Verdict	6/7/06
Solo	Dendy	6/7/06
Jindabyne	Roadshow	20/7/06
Footy Legends	Icon	3/8/06
2:37	Roadshow	17/8/06
Kenny	Madman	17/8/06
Unfolding Florence (documentary)	Dendy	24/8/06
48 Shades	BVI	31/8/06
Kanyini (documentary)	Hopscotch	31/8/06
The Book of Revelation	Palace	7/9/06
Last Train to Freo	Dendy	14/9/06
Em 4 Jay	Clock End	14/9/06
Macbeth	Palace	21/9/06
Opal Dream (Aus/UK)	Icon	14/09/06
In the Shadow of the Palms – Iraq (documentary)	Ipsos	4/05/06
Irresistible	Palace	12/10/06
Boytown	Roadshow	19/10/06
Wil	Quixotic	19/10/06
Suburban Mayhem	Icon	26/10/06
Women of the Sun - 25 Years Later (documentary)	Ronin	26/10/06
God on My Side (documentary)	Hopscotch	2/11/06
Like Minds (Aus/UK)	Becker	9/11/06
Hunt Angels	Palace	30/11/06
Rampage (documentary)	Madman	30/11/06
Happy Feet	Roadshow	26/12/06

## What are the upcoming Australian films?

Australian films due for release in 2007 include:

- ***All My Friends are Leaving Brisbane*** A romantic comedy with Charlotte Gregg, Matthew Zeremes, Ryan Johnson, Cindy Nelson, Gyton Grantley, Romany Lee and Sarah Kennedy. (Writer: Stephen Vagg; Director: Louise Alston; Producers: Louise Alston, Jade Van der Lei)
- ***Black Water*** A psychological drama with Diana Glenn, Maeve Dermody, Andy Rodoreda, Ben Oxenbould and Fiona. (Writers: Andrew Traucki, David Nerlich; Director: Andrew Traucki; Producer: Michael Robertson)
- ***The Boys are Back in Town*** A comedy with Clive Owen (Writer: Alan Cubitt; Director: Scott Hicks; Producers: Timothy White and Greg Brenman)
- ***The Bra Boys*** A feature documentary about the *Board Riders Association*, the surfing group centred around Sydney's Maroubra beach. Featuring Koby Abberton, Sonny Abberton, Jai Abberton and narrated by Russell Crowe. (Director: Sonny Abberton)
- ***Burke and Wills*** A drama with Oliver Torr, Matt Zeremes, Elizabeth Richmond and Ashley Lyon (Writer/Directors: Oliver Torr and Matthew Zeremis; Producers: Oliver Torr and Matthew Zeremis)
- ***Clubland*** A family love story/ a drama/ a sexual coming-of-age comedy with Brenda Blethyn, Rebecca Gibney, Khan Chittenden, Emma Booth, Richard Wilson, Philip Quast, Katie Wall and Russell Dykstra. (Writer: Keith Thompson; Director: Cherie Nowlan; Producer: Rosemary Blight)
- ***Death Defying Acts*** An Australia/UK co-production drama starring Guy Pearce, Catherine Zeta-Jones, Timothy Spall and Saoirse Ronan. (Writers: Tony Grisoni, Brian Ward; Director: Gillian Armstrong; Producers: Marian Macgowan, Chris Curling)
- ***December Boys*** A drama with Daniel Radcliffe, Christian Byers, Lee Cormie, James Fraser, Sullivan Stapleton, Victoria Hill, Teresa Palmer and Jack Thompson. (Writer: Marc Rosenberg; Director: Rod Hardy; Producer: Richard Becker)
- ***The Garth Method*** A comedy with Gregory Pakis, Katrina Baylis, Scott Terrill, Jamie Unicomb, Sam Nisiforou and Michael Gilberto. (Writer/Director: Gregory Pakis; Producers: Gregory Pakis, Paul Dowie)
- ***Gone*** An Australian/UK co-production with Amelia Warner, Shaun Evans and Scott Mechlowicz. (Writers: Andrew Upton, James Watkins; Director: Ringan Ledwidge; Producers: Nira Park, Deborah Balderstone)
- ***Hey, Hey It's Esther Blueburger*** A comedy with Toni Collette, Keisha Castle-Hughes, Danielle Catanzariti, Essie Davis, Christian Byers and Russell Dykstra. (Writer/Director: Cathy Randall; Producer: Miriam Stein)
- ***The Home Song Stories*** A drama with Joan Chen, Qi Yuwu, Joel Lok, Irene Chen, Steve Vidler and Kerry Walker. (Writer/Director: Tony Ayres; Producers: Michael McMahon, Liz Watts)
- ***Lake Mungo*** A drama with Rosie Traynor, David Pledger, Martin Sharpe, Talia Zucker, Steve Jodrell, Judith Roberts and Robin Cuming. (Writer/Director: Joel Anderson; Producers: Georgie Nevile, David Rapsey)
- ***Left Ear*** A comedy with Lech Mackiewicz, Helena Malczewska, Clare Mackey and Andrea Moor. (Writer: Lech Mackiewicz; Director: Andrew Wholley; Producers: Clare Mackey, Andrew Wholley, Lech Mackiewicz)
- ***Night*** A feature documentary featuring Australian nightscapes. (Writer: Lawrence Johnston; Director: Lawrence Johnston; Producers: Lizzette Atkins, Lawrence Johnston)

- **Noise** A drama with Brendan Cowell, Maia Thomas, Henry Nixon, Nicholas Bell, Luke Elliot, Fiona McCleod, Simon Laherty and Maude Davey. (Writer/Director: Matthew Saville; Producer: Trevor Blainey)
- **Puppy** A drama with Nadia Townsend, Bernard Curry, Terry Donovan, Sally Bull, Susan Ellis and Andy McPhee. (Writer/Director: Kieran Galvin; Producers: Melissa Beauford, Kieran Galvin)
- **Ravenswood** A drama with Travis Fimmel, Teresa Palmer and Stephen Moyer. (Writer: Dave Warner; Director: David Denneen; Producers: Anna Fawcett, Mark Lazarus, Todd Fellman)
- **Razzle Dazzle: A Journey into Dance** A comedy with Kerry Armstrong, Ben Miller, Nadine Garner and Denise Roberts. (Writers: Robin Ince, Carolyn Wilson; Director: Darren Ashton; Producers: Jodi Matterson, Andrena Finlay)
- **Rogue** A thriller with Michael Vartan, Radha Mitchell, Sam Worthington and Stephen Curry. (Writer/Director: Greg McLean; Producers David Lightfoot, Greg McLean)
- **Romulus, My Father** A drama with Eric Bana, Franka Potente, Marton Csokas, Kodi Smit-McPhee, Russell Dykstra and Jacek Koman. (Writer: Nick Drake, Raimond Gaita; Director Richard Roxburgh; Producers: John Maynard, Robert Connolly)
- **September** A drama with Clarence Ryan, Xavier Samuel, Kieran Darcy-Smith, Kelton Pell, Alice McConnell, Lisa Flanagan and Mia Wasikowska (Writers: Peter Carstairs and Ant Horn; Director: Peter Carstairs; Producers: John Polson, Lynda House and Serena Paull)
- **Ten Empty** A drama with Geoff Morrell, Daniel Frederiksen, Tom Budge, Jack Thompson, Brendan Cowell and Lucy Bell. (Writers: Brendan Cowell, Anthony Hayes; Director: Anthony Hayes; Producer: Naomi Wenck)
- **West** A drama with Khan Chittenden, Nathan Phillips, Michael Dorman, Gillian Alexy, David Field, Tim McCunn and Anthony Hayes. (Writer/Director: Daniel Krige; Producers: Anne Robinson, Matthew Reeder)