

Submission can be made public under anonymous.

POSITION:

Firstly, it's really great that this is being explored and we are (finally) making some real ground on this issue – so thank you!

I believe that the answer lies somewhere between Model 2 and Model 3. I think that there definitely needs to be some requirement for broadcasters to make Australian content that is more than 'just the bare minimum' but also cater for niche channels (as mentioned in Model 2).

The general idea that it's means tested per channel seems to make the most sense. The larger their share of the market, the larger their contribution should be to the Australia screen industry. This also allows consideration for smaller, niche channels that might not be able to lift the same weight as other, bigger channels.

OTHER THOUGHTS:

Figuring out what the percentage would be for each channel is tricky, but I think it can only be calculated as viewing numbers for free to air channels and subscription numbers for SVOD's.

These deals should probably be re-negotiated every year based on viewer and subscription changes, as particularly in the SVOD world, these numbers can change quite quickly and dramatically.

I think that anything produced by these channels should be open to receiving other direct or indirect funding but as always, the broadcasters should be made to foot most (if not all) the bill, especially considering they can also get the Offset. So potentially other Screen Aus funding could be more in the world of development funding to help get projects to a pitch ready stage, and once a show is picked up, the broadcaster (along with the Offset) funds the production.

I don't feel that drama, kids etc. should have any sort of prioritising associated with it. There could be a certain requirement that say, one broadcaster doesn't commission only 100% drama and no kids or doc. But generally speaking I believe that they should be able to decide what type of show their channel needs.

Having said this, one thing that I think is really important is that we finally have a limit on how much 'light-entertainment', 'reality' type shows broadcasters can make under this deal. We get a lot of 'Boarder Security' and other cheap to make shows being made to fulfil this quota. We should want to bolster the quality of stories being told and not fill it up with too many of these lighter/cheap shows. It seems to be a loophole for the broadcasters at the moment that we should look at closing.

Finally, in regard to defining Australian content I think that it 100% needs to be made by Australian creators. Unfortunately, this is potentially a tough thing to standardise and has elements of subjective opinions, for example, a project with an Australian director but US producers etc.

But I think it's looking at who's story is it? Who is the creator here and who has the most to gain? Will this benefit and enhance the key voice of the project who is an Australian? And goes without saying, it will be made in Australia...

If yes, then I think that is enough to qualify.

(And of course, everything still mentioned above still plays into this).

Thank you,