

2023 - 2024 Supplementary Budget Estimates

Environment and Communications

Lead/Support contact: Stephen Arnott/Marie Gunnell

SB23-000702

SUBJECT: National Cultural Policy**Talking Points**

- The Australian Government released *Revive*: a place for every story, a story for every place - Australia's cultural policy for the next five years, on 30 January 2023.
- *Revive* is now in the process of being implemented by the Office for the Arts and other portfolios across Government.
- A whole-of-government National Cultural Policy Steering Committee has strategic oversight of, and is responsible for monitoring of the outcomes of the actions in *Revive*. An evaluation framework for *Revive* is in development by the Department of Infrastructure, Transport, Regional Development, Communications and the Arts for endorsement by the National Cultural Policy Steering Committee.

Progress since release of *Revive* – delivered actions

As at 11 September, the following actions have been delivered:

- First Nations First Pillar (5)
 - Continued investment in First Nations art centres through the Indigenous Visual Arts Industry Support program to benefit First Nations communities.
 - Provided \$5.0 million to upgrade facilities at NAISDA Dance College's Kariong campus.
 - Continued support for First Nations peoples to express, conserve and maintain their culture through languages and the arts under the Indigenous Languages and Arts program.
 - Launched *Voices of Country* – Australia's Action Plan for the International Decade of Indigenous Languages 2022-2032 at the PULiiMA Indigenous Languages and Technology Conference on in Darwin on 23 August 2023.
 - Continued to seek the voluntary and unconditional return of First Nations ancestors and cultural heritage material held overseas and domestically
- A Place for Every Story (1)
 - Supported Bundanon Trust's operations with \$2.4 million in the 2022-23 Budget
- Centrality of the Artist (8)
 - Endorsed the voluntary Code of Practice for Visual Arts, Craft and Design through the release of *Revive*.
 - Developed information about the support available for artists looking for work or working in the creative arts sector. This is now recognised as part of their mutual obligation requirements for unemployment payments.
 - Expressly prohibited sexual harassment in the *Fair Work Act 2009*.
 - Established a new sexual harassment jurisdiction in the Fair Work Commission. Workers now have a choice whether to make complaints about

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workplace sexual harassment to the Fair Work Commission or the Australian Human Rights Commission.

- Introduced a positive duty in the *Sex Discrimination Act 1984* that requires employers to take reasonable and proportionate measures to eliminate certain forms of unlawful sex discrimination, including sexual harassment, as far as possible.
- Continued to promote the Self-Employment Assistance program to the arts community, including to First Nations peoples
- Extended the Public and Educational Lending Right Schemes to include digital content for the first time in 2022-23
- Supported the ongoing financial sustainability of the seven national performing arts training organisations, including through removal of the efficiency dividend and \$5 million in additional assistance to the National Institute of Dramatic Art as announced in the October 2022–23 Budget.
- Continued to support creative practice in the classroom through the five arts subjects (dance, drama, media arts, music and visual arts) under the Australian Curriculum: The Arts.
- Strong Cultural Infrastructure (5)
 - Re-established Ministerial-level meetings between Australian Government, state and territory cultural ministers, and the Australian Local Government Association. At a meeting in October 2022, Ministers agreed to meet approximately twice a year.
 - Supported the nine National Collecting Institutions in the Arts portfolio so that they are able to operate sustainably with increased core ongoing funding and one-off funding to deliver building repairs and replace assets that are at end-of-life at seven National Collecting Institutions.
 - Providing ongoing funding for the National Library of Australia's *Trove* platform.
 - Restored \$44.0 million in previous funding cuts to the Australia Council for the Arts (now Creative Australia) to address underfunded areas like youth arts and expand its functions to establish the new landmark body for the arts, Creative Australia.
 - Introduced the *Creative Australia Bill* which was passed by the Parliament, establishing the centrepiece of *Revive*.
 - Established Creative Workplaces, within the newly established Creative Australia.
 - Established Music Australia backed with a commitment of \$69.4 million over four years.
 - Transferred the functions of Creative Partnerships Australia to the newly established Creative Australia.
- Engaging the Audience (4)
 - Continued to support activities and programs that support live performance, festivals and touring, including in regional areas.

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- Provided \$12.0 million over next four years to increase investment to support digital games developers and small and medium independent games studios through Screen Australia.
- Continued to use Australia's Nation Brand to tell uniquely Australian stories, and demonstrate Australian capabilities through our First Nations cultures and storytelling.
- Awarded the Alannah and Madeline Foundation \$6 million to deliver digital and media literacy programs in schools.

Policy Overview

- *Revive* provides a strategic framework to bring drive, direction and vision back to Australia's arts industry and contribute to whole-of-government outcomes including health, education, social cohesion, community resilience, tourist and regional development.
- The centrepiece of *Revive* is the establishment of Creative Australia, which will restore and expand the Australia Council.
- *Revive* includes additional investments totalling \$286.0 million over five years from 2022-23 to 2026-27, comprising:
 - Restoring funding cuts to the Australia Council, now known as Creative Australia, and expanding its functions, totalling \$199.0 million in new funding over four years from 2023-24 (ongoing), which consists of:
 - Return of the 2014 cuts to the Australia Council: \$44.0 million
 - First Nations First program: \$35.5 million
 - Music Australia: \$69.4 million
 - Writers Australia: \$19.3 million
 - Creative Workplaces: \$8.1 million
 - Works of Scale Fund: \$19.0 million
 - Australian Art in Asia and the Pacific Awards: \$3.3 million
 - Additional Board costs: \$1.7 million
 - Additional support staff: \$3.0 million
 - Departmental resourcing including legal advice and staffing to deliver the cultural policy: \$2.3 million
 - Offset by revenue from the Creative Workplaces (\$2.2 million) and transfer of the literary awards to Creative Australia (\$4.4 million)
 - Increasing support for Screen Australia for digital games developers and small and medium games studios: \$12.0 million over four years (ongoing);
 - Enhancing Australians' access to the National Gallery's art collection, through long-term loans to suburban and regional cultural institutions: \$11.8 million over four years (terminating);

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- Digitising at-risk heritage collections from First Nations organisations and communities: \$3.8 million over two years (to be delivered by the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) (terminating);
- Protecting First Nations knowledge and cultural expressions, including to address the harm caused by fake art, merchandise and souvenirs: \$13.4 million over four years (terminating);
- Establishing the First Nations Languages Policy Partnership and data infrastructure: \$11.0 million over 3 years (terminating);
- Enhancing the Resale Royalty Scheme: \$1.8 million over one year (terminating);
- Developing an Arts and Disability Associated Plan: \$5.0 million (terminating);
- Increasing investment in the Regional Arts Fund: \$8.5 million over 4 years (ongoing);
- Supporting specialist in-school arts education programs: \$2.6 million over 4 years (terminating);
- Modernising and extending the Public and Educational Lending Right Schemes to include digital content: \$12.9 million over 4 years (ongoing);
- Supporting access to art and music therapy programs: \$4.2 million over 3 years (terminating).
- *Revive* recognises the central role of First Nations arts and culture, and supports the self-determination of First Nations peoples to make decisions that impact them, protect their knowledge and cultural expressions, and tell their own stories.
- The policy was informed by a public consultation process, which began 1 July and consisted of:
 - 16 town hall meetings held in every state and territory between 6 July and 22 August 2022, with over 800 people attending.
 - Over 1,200 submissions were received, including submissions from state and territory governments. Over 1,000 public submissions are available on the arts website.
 - Submissions were reviewed by five expert Review Panels and the Policy Advisory Group provided overarching strategic advice.

The Policy Advisory Group's independent advice to the Minister for the Arts (final report) was published on the department's website on 30 January 2023.

Key Issues

If asked: key points from the policy?

- The policy is structured around five interconnected pillars, which are based on the five goals of Creative Australia:
 - First Nations First: Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.

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- A Place for Every Story: Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.
- Centrality of the Artist: Supporting the artist as worker and celebrating artists as creators.
- Strong Cultural Infrastructure: Providing support across the spectrum of institutions which sustain our arts, culture and heritage.
- Engaging the Audience: Making sure our stories connect with people at home and abroad.
- The centrepiece of Revive is the renamed and expanded role for the Australia Council, now Creative Australia.

If asked: Why has the Government delayed the introduction of the streaming services bill into Parliament?

- The Minister for Communications and the Minister for the Arts undertook targeted consultation with stakeholders in the first half of this year. Following valuable industry feedback on high-level models, the Government has refined its view and requested further data and input from streaming services in Quarter 3, 2023. Once this information has been analysed, the Government will undertake further targeted consultation on its refined approach in Quarter 4, 2023.
- The Government is committed to a genuine consultation process and taking the time needed to ensure we get this right.
- On this basis, legislation will not be introduced into Parliament in the Spring 2023 sittings, however we are working to ensure it is introduced in the near future. The Government remains committed to commencement of the obligation by 1 July 2024.

If asked: what were the consultation costs for Revive?

- Total cost of consultation for the National Cultural Policy was \$52,752.76 (GST incl), comprising of:
 - Face to face consultations (Town Hall events and a series of smaller consultations with key stakeholders) with costs of \$45,777.48 made up of
 - \$39,603.00 for Town Hall events
 - \$6,173.94 for smaller consultations with key stakeholders;
 - National Cultural Policy postcards with information on the submission process with costs of \$1,508.10; and
 - Communications including social media with costs of \$5,467.18.
 - Airfares and accommodation costs for departmental staff to attend town hall meetings were \$27,090.73.

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- Total cost of the National Cultural Policy launch was \$29,145.47 (GST Incl) comprising of:
 - Venue Minimum Spend inclusive of venue space, chairs, tea, coffee, water, crackers and biscuits, fruit, basic audio-visuals, lectern and venue security with costs of \$10,400.00
 - Entertainment costs of \$12,141.46
 - Audio-visuals and staging costs of \$4,768.01
 - Welcome to Country and Auslan interpreter costs of \$1,836.00

Other departmental costs:

- Other departmental costs of \$76,012.28 (GST Incl) comprising of:
 - Printing for the policy, A6 booklet, postcards and Policy Advisory Group (PAG) Advice costs of \$56,706.10
 - Plain English translation for the policy costs of \$10,010.00
 - Communications collateral costs of \$2,466.56
 - Livestreaming and video recordings for departmental site costs of \$6,861.31
- Total sitting fees paid for Policy Advisory Group and Review Panel meetings:

NCP Group	Meetings	Sitting fees paid
Policy Advisory Group (PAG)	9	\$11,438
First Nations First Review Panel	5	\$2,838
A Place for Every Story Review Panel	4	\$2,580
The Centrality of the Artist Review Panel	3	\$1,248
Strong Institutions Review Panel	4	\$1,892
Reaching the Audience Review Panel	5	\$3,354
TOTAL	30	\$23,350

- PAG and Review Panel travel was paid in accordance with Remuneration Tribunal (Official travel) Determination 2022 to a total of \$5,421.00.
- This includes travel for PAG meetings where required (\$3,432.00) and to the launch event on 30 January 2023 (\$1,989.00) where required, noting that most meetings were held via videoconference.

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If asked: Who was on the Review Panel and Policy Advisory Group

- On 2 August 2022, the Minister announced five National Cultural Policy Review Panels, each with three members:

Panel 1: First Nations	Panel 4: Strong institutions
Mr Wesley Enoch AM (QLD)	Ms Kerri Glasscock (NSW)
Dr Rachael Maza AM (VIC)	Ms Karen Quinlan AM (VIC)
Ms Claire G. Coleman (VIC)	Mr Kim Walker (NSW)
Panel 2: A place for every story	Panel 5: Reaching the audience
Ms Caroline Bowditch (VIC)	Ms Kate Ben-Tovim (WA)
Professor Deborah Cheetham AO (VIC)	Mr Fintan Magee (QLD)
Mr Khoa Do (SA)	Mr Emile Sherman (NSW)
Panel 3: The centrality of the artist	
Mr Matthew Cheshier (NSW)	
Mr Michael Hohnen (NT)	
Ms Deena Lynch (QLD)	

- These five Review Panels reviewed the public submissions received as part of the consultation process and provided advice on the key issues and themes raised in these submissions.
- On 26 August 2022, the Minister announced a seven-member Policy Advisory Group to provide overarching strategic advice on the National Cultural Policy to the Minister:
 - Ms Janet Holmes à Court AC (WA)
 - Mr Adrian Collette AM (NSW)
 - Ms Alysha Herrmann (SA)
 - Ms Sinsa Mansell (TAS)
 - Ms Kitty Taylor (TAS)
 - Mr Christos Tsiolkas (VIC)
 - Professor Clare Wright OAM (VIC)
- Across the Review Panels and Advisory Group:
 - Approximately 77 per cent (17 members) were based in metropolitan areas and 23 per cent (five members) were based regionally
 - 59 per cent (13 members) were female and 41 per cent (nine members) were male
 - 23 per cent (five members) identified as First Nations
 - 14 per cent (three members) were culturally and linguistically diverse.
- Geographically, 12 members (54 per cent) were based in NSW and Victoria. Three members were based in Queensland (13 per cent), SA, Tasmania and WA were each represented by two members, and the NT was represented by one member. No

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members were based in the ACT. Ms Quinlan was based in the ACT at the time of appointment but subsequently relocated to Victoria.

- In terms of art form representation, panel members represented the diversity of the sector, including performing arts (opera, dance and theatre), screen, music, literature, philanthropy, history, visual arts, workplace relations, the galleries, libraries and museums (GLAM) sector, and festivals.

If asked: How much have the Review Panel and Policy Advisory Group members been paid and at which rate?

- Consistent with the Remuneration Tribunal (Remuneration and Allowances for Holders of Part-time Public Office) Determination the panel members were paid at the following rates:

Daily Fee Committee Sitting Fee of \$430.00		
Meeting duration	Rate	Payment per member per meeting
Less than 2 hrs	40% of daily fee	\$172.00
More than 2 hours and less than 3 hours	60% of daily fee	\$258.00
More than 3 hours	Full daily rate	\$430.00

- Note that in line with Section 7 of the Remuneration Tribunal Act 1973, Government employees are not remunerated for their participation. This includes:
 - Mr Adrian Collette (Policy Advisory Group and CEO of Australia Council)
 - Ms Karen Quinlan (Strong Institutions Review Panel and former Director of National Portrait Gallery of Australia until 3 October 2022.) Ms Quinlan was not eligible to be remunerated for her attendance at the first two meetings of the Strong Institutions Review Panel.

If asked: how was the launch venue chosen and who attended the launch?

- See **Attachment A** 'SQ23-003403 – National Cultural Policy – launch event' (published 31 March 2023).

If asked: how many drafts were there of Revive and were any significant sections removed during the drafting process?

- See **Attachment B** 'SQ23-003402 – National Cultural Policy – drafting' (published 31 March 2023).

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If asked: how were First Nations peoples consulted and are now supported by Revive?

- The First Nations First Review Panel consisted of First Nations people who reviewed submissions and the policy to ensure that Revive recognised and respected the crucial place of First Nations stories at the centre of Australia's arts and culture.
- Ms Sinsa Mansell was a member of the Policy Advisory Group, which provided strategic advice on the cultural policy.
- During the consultation process two online meetings were held with First Nations participants, noting that First Nations people also attended town hall events and provided submissions.

If asked: why are the 2014 Australia Council funding cuts being restored?

- The Australia Council recorded cuts in 2014 and 2015 by around \$11.0 million per year, with flow on cuts in funding for small to medium arts organisations and independent artists.
- Restoring funding cuts to the Australia Council, to be known as Creative Australia, and expanding its functions, will address the historic levels of under investment in specific art forms and deliver key activities identified during the National Cultural Policy public consultations.

If asked: why is sport not part of the National Cultural Policy?

- Sport is integral to Australian culture, experience and identities. However, under the latest Administrative Arrangements Order, the department does not have jurisdiction over sport as this falls to the Department of Health and Aged Care and its portfolio agencies.
- Sports policy is addressed through Sports 2030 – the National Sport Plan administered by the Australian Sports Commission

Background

- Australia's two previous cultural policies were Creative Nation (under then Prime Minister Paul Keating and Minister for the Arts Michael Lee in 1994) and Creative Australia (launched in 2013 by then Prime Minister Julia Gillard and Minister for the Arts Simon Crean).
- The arts, entertainment and cultural sector was disproportionately affected by the pandemic – according to the Australian Bureau of Statistics (3 April 2020), 94 per cent of arts and recreation services businesses were severely affected by government restrictions compared to 53 per cent of all businesses overall.
- Submissions indicate that the arts, entertainment and cultural sector expected a substantial package of measures to accompany the National Cultural Policy on release.

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- The sector has responded positively to the development of a National Cultural Policy.
- The public response to the release of Revive has been broadly very positive.
- There have been some minor critiques of Revive reported in the media, mainly regarding the streaming content obligations measure (lack of detail and opposition from commercial streaming platforms), limited commitments to ensuring a minimum wage for artists, and lack of detail around funding for the National Collecting Institutions and Trove. Since then, funding for both the National Collecting Institutions and Trove has been announced.
- On 8 February 2023, the Senate referred the National Cultural Policy for inquiry and report by 15 June 2023, with the following terms of reference:
 - To inquire into:
 - a) the National Cultural Policy released on 30 January 2023; and
 - b) any other related matters
- The closing date for submissions was 9 March 2023 and at the time of this briefing, 75 submissions have been published by the Committee including Live Performance Australia, the Ticket Brokers Association of Australia, the National Association for the Visual Arts (NAVA), A New Approach, Spotify, Ausfilm, FreeTV Australia, Regional Arts Australia, First Nations Media Australia and Symphony Services Australia.
- On 9 March 2023 the department provided an update to the Committee on significant developments that have arisen since the Government launched the National Cultural Policy which has been published online under 'Additional Documents' in the Senate Inquiry webpage at www.aph.gov.au.
- On 15 April 2023, the first public hearing was held by the Committee with witnesses from the following organisations:
 - Australian Recording Industry Association (Submission 57)
 - Phonographic Performance Company of Australia (Submission 58)
 - Australasian Performing Right Association and Australasian Mechanical Copyright Owners Society Ltd (Submission 47)
 - National Association for the Visual Arts Ltd (Submission 7)
 - A New Approach (ANA) (Submission 11)
 - Australian Festivals Association
 - Live Performance Australia (Submission 2)
 - Screen Producers Australia (Submission 63)
 - Arts Law Centre of Australia, Copyright Agency and The Indigenous Art Code Ltd (Submission 52)
 - First Nations Media Australia (Submission 64)
 - Kimberley Aboriginal Law and Cultural Centre (Submission 21)
 - National Film and Sound Archive
 - National Gallery of Australia

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- National Library of Australia (Submission 34)
 - National Museum of Australia (Submission 60)
 - Witnesses at the hearing expressed broad support for the new National Cultural Policy, including actions supporting First Nations arts and culture, the Australian music industry and the creation of Music Australia and the establishment of Creative Australia.
 - Other issues raised during the hearing included:
 - The need for First Nations consultation on actions under 'First Nations First' policy pillar and opportunities to further support that sector in terms of workforce challenges, funding, and support for First Nations media and broadcasters.
 - Workforce and skills shortages in the music and live performance sectors, including challenges facing the Australian Festival sector. Many of these organisations are still recovering from the adverse impacts of the pandemic, including audience numbers remaining lower than pre-pandemic levels, and late purchase of tickets resulting in cashflow issues.
 - Opportunities for increased support for Australia's cultural infrastructure (beyond the recently announced funding for the nine National Collecting Institutions within the Arts portfolio) including public galleries and libraries.
 - The options and complexities around requirements for Australian screen content on streaming platforms.
 - The need for affordable business insurance to support arts organisations to manage the impacts of adverse climate events.

Attachments**Attachment A:** SQ23-003403 – National Cultural Policy – launch event (published 31 March 2023)**Attachment B:** SQ23-003402 – National Cultural Policy – drafting (published 31 March 2023)**Contact:** Marie Gunnell**Cleared by A/g First Assistant Secretary:** Rebecca Rush**Phone:** (02) s22(1)(a)(ii)**Version Number:** 01**Date:** 20/09/2023

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QUESTION ON NOTICE

Supplementary Budget Estimates 2022 - 2023

Infrastructure, Transport, Regional Development, Communications and the Arts

Committee Question Number: 89

Departmental Question Number: SQ23-003403

Division/Agency Name: DIV - Office for the Arts

Hansard Reference: Written (28 February 2023)

Topic: National Cultural Policy – launch event

Senator Hollie Hughes asked:

On what date was it decided that the National Cultural Policy launch event would take place at The Espy, St Kilda?

When was PM&C or the Prime Minister's office advised of this location?

Notwithstanding any security or logistical requirements, did the Prime Minister's Office have any involvement in determining the location of the event?

Why was the launch event held at The Espy, St Kilda?

Did the Department advise the Minister's Office of any sensitivities of choosing to launch the National Cultural Plan at The Espy, St Kilda?

Can the Department provide a tabulated itemisation of costs incurred for the launch event at The Espy, St Kilda?

Who was invited to the launch event? Provide full name, organisation, date of invitation, RSVP status, method of invitation and whether contact was instigated by the Minister's Office or the Department.

Was the ABC invited to the launch of the National Cultural Policy? If not, why not?

How many people attended the launch event?

What unions were represented at the event?

Answer:

The Department of Infrastructure, Transport, Regional Development, Communications and the Arts booked The Esplanade Hotel in St Kilda as the venue for the launch of *Revive: a place for every story, a story for every place*, on 23 December 2022.

The department notified the Department of the Prime Minister and Cabinet of the location of the launch on 18 January 2023. Liaison with the Office of the Prime Minister, the Hon Anthony Albanese MP, was undertaken by the Office of the Hon Tony Burke MP, Minister for the Arts.

The Esplanade Hotel is an established and historic Australian music venue. The department did not advise on sensitivities of holding the launch event at The Esplanade Hotel.

A broad cross-section of artists, art organisations, First Nations stakeholders, peak bodies, government agencies (Australian Government, state, territory and local) and other stakeholder representatives, including the Policy Advisory Group and five Review Panels,

were invited to the launch. Invitations to register for the event were emailed to invitees by the Department between 13 to 29 January on behalf of the Minister for the Arts.

A tabulated itemisation of costs for the launch event is provided at **Attachment A**.

A list of invited organisations is at **Attachment B**. In addition to these organisations, the following were invited to attend the launch:

- individual artists and arts workers;
- Government representatives (Australian Government, state, territory and local);
- representatives from the Federal Opposition and the Greens; and
- other Federal Parliamentarians.

A total of 268 people were registered as attending at the launch. This includes a small number of additional registrations, as well as those who registered to attend in-person, on the day.

The invitation list was compiled by the department and the Office of the Hon Tony Burke MP, Minister for the Arts.

The Australian Broadcasting Corporation and the Media, Entertainment and Arts Alliance attended the launch.

Attachments

A: Tabulated itemisation of costs

B: Invited organisations and RSVP Status

Table of costs: Launch of the National Cultural Policy

Item	Costs (including GST where appropriate)
Venue Minimum Spend inclusive of venue space, chairs, tea, coffee, water, crackers and biscuits, fruit, basic audiovisuals, lectern and venue security	\$10,400.00
Alcohol (not provided)	\$0.00
Entertainment	\$12,141.46
Audiovisuals and Staging	\$4,768.01
Welcome to Country and Auslan interpreter	\$1,836.00

Organisation	RSVP Status
3 Koalas Pty Ltd	Accepted
A New Approach	Accepted
Aboriginal Art Centre Hub Western Australia	Not accepted
Access Arts	Not accepted
Access2Arts	Not accepted
Accessible Arts	Not accepted
ACMI	Accepted
Adelaide Festival	Accepted
Agency Projects	Accepted
Alberts	Not accepted
APRA AMCOS	Accepted
ARIA	Accepted
Arnhem, Northern and Kimberley Artists Aboriginal Corporation	Accepted
Art on the Move	Not accepted
Artback NT	Not accepted
Arts Access	Accepted
Arts ACT	Not accepted
Arts Centre Melbourne	Accepted
Arts Tasmania	Not accepted
Arts Law	Accepted
Arts Queensland	Not accepted
Association of Artists Managers	Not accepted
Ausfilm	Accepted
Australia Council for the Arts	Accepted
Australia New Zealand Screen Association	Not accepted
Australian Ballet	Accepted
Australian Centre for Contemporary Art	Not accepted
Australian Chamber Orchestra	Not accepted
Australian Children's Television Foundation	Accepted
Australian Copyright Council	Accepted
Australian Council of Trade Unions	Not accepted
Australian Design Centre	Accepted
Australian Festival Association	Accepted
Australian Film Television and Radio School	Accepted
Australian Human Rights Commission	Accepted
Australian Independent Record Labels Association	Accepted
Australian Institute of Aboriginal and Torres Strait Islander Studies	Accepted
Australian Library and Information Association	Not accepted
Australian Local Government Association	Accepted
Australian Museums and Galleries Association	Not accepted
Australian Music Centre	Accepted
Australian National Academy of Music	Accepted
Australian National Veterans Arts Museum	Accepted
Australian Publishers Association	Accepted
Australian Society of Authors	Accepted
Australian Theatre for Young People	Accepted

Australian Writers Guild	Accepted
Australian Youth Orchestra	Accepted
Back to Back Theatre	Accepted
Bakehouse Studios	Accepted
Bangarra Dance Theatre	Not accepted
Belconnen Arts	Not accepted
Bell Shakespeare	Accepted
BlakDance	Not accepted
Broth Records	Not accepted
Bunjilaka Aboriginal Cultural Centre	Not accepted
Bundanon Trust	Not accepted
Byron Bay Bluesfest	Accepted
Centre for Projection Art	Not accepted
Chamber of Arts and Culture Western Australia	Accepted
Chugg Entertainment	Not accepted
Circa	Accepted
City of Melbourne	Accepted
Clemenger Group	Accepted
Coalition of Peaks	Accepted
Contemporary Art Tasmania	Not accepted
Council of Australian Art Museum Directors	Not accepted
Copyright Agency	Accepted
Country Arts South Australia	Not accepted
Craft Victoria	Not accepted
Create NSW	Accepted
Creative Victoria	Accepted
DADAA	Not accepted
Dancenorth	Accepted
Darwin Aboriginal Art Fair	Accepted
Darwin Community Arts	Not accepted
Davenport Community Centre	Accepted
Department of Infrastructure, Transport, Regional Development, Communications and the Arts	Accepted
Department of Local Government, Sport and Cultural Industries (WA)	Accepted
Department of the Premier and Cabinet (WA)	Accepted
Desart Incorporated	Accepted
Destroy All Lines	Accepted
Diversity Arts	Accepted
Dylan Alcott Foundation	Not accepted
Eleven Music	Accepted
First Languages Australia	Accepted
First Peoples' Assembly of Victoria	Not accepted
Flying Fruit Fly Circus	Accepted
Footscray Community Arts	Not accepted
Free TV Australia	Not accepted
Fulcrum Media Finance	Accepted

Gandel Foundation	Accepted
Gentle Giant Media Group	Accepted
GLAM Australia/Department of Education (Tasmania)	Accepted
Global Creatures	Not accepted
Grow Yourself Up	Accepted
H&M Foundation	Not accepted
Hoodlum Entertainment	Accepted
Ilbijerri Theatre Company	Accepted
Indigenous Art Centre Alliance	Not accepted
Indigenous Art Code Limited	Not accepted
Indigenous Art Collective	Not accepted
Interactive Games and Entertainment Association	Not accepted
Jewish Arts Quarter	Accepted
Kimberley Aboriginal Law and Cultural Centre	Not accepted
Kinaway Chamber of Commerce	Accepted
Koorie Heritage Trust	Not accepted
Koorie Youth Council	Not accepted
Ku Arts	Accepted
La Mama Theatre	Not accepted
Liberty Artist Management	Not accepted
Live Nation Australia	Not accepted
Live Performance Australia	Accepted
Luminis Partners	Not accepted
Madman Entertainment	Not accepted
Magabala Books	Not accepted
Malthouse Theatre	Accepted
Marrugeku	Not accepted
Matchbox Pictures	Accepted
Media Entertainment and Arts Alliance	Accepted
Mediaworld Pictures	Not accepted
Melbourne Fringe Festival	Accepted
Melbourne International Comedy Festival	Accepted
Melbourne Theatre Company	Accepted
Melbourne Symphony Orchestra	Accepted
Michael Cassel Group	Accepted
Mind Blowing Films	Accepted
Minderoo Foundation	Not accepted
Moogahlin Performing Arts	Accepted
Multicultural Arts Victoria	Accepted
Museum of Australian Democracy	Accepted
Museums and Galleries NSW	Not accepted
Museums and Galleries Queensland	Not accepted
Mushroom Group	Accepted
Music NSW	Not accepted
Music SA	Not accepted
Music Victoria	Accepted
Music ACT	Not accepted

Music NT	Accepted
Myer Foundation	Accepted
NAATI	Not accepted
NAISDA Dance College	Accepted
National Association for the Visual Arts	Accepted
National Australian Archives	Not accepted
National Film and Sound Archives	Accepted
National Gallery of Australia	Accepted
National Indigenous Australians Agency	Accepted
National Institute of Circus Arts	Accepted
National Institute of Dramatic Art	Accepted
National Library of Australia	Accepted
National Museum of Australia	Accepted
National Portrait Gallery	Accepted
NETS Victoria	Accepted
Ngarrimili	Not accepted
Noro Music Therapy	Not accepted
Opera Australia	Not accepted
Opera Queensland	Not accepted
PAC Australia	Accepted
Playbox Theatre	Not accepted
Performance Space	Not accepted
QMusic	Accepted
Queensland Ballet	Not accepted
Queensland Symphony Orchestra	Not accepted
Queensland Theatre	Not accepted
Regional and Public Galleries Association of NSW/Bathurst City Council	Accepted
Regional Arts Australia	Accepted
Regional Arts NSW	Accepted
Rising	Accepted
Royal Melbourne Institute of Technology	Accepted
Screen Australia	Accepted
Screen Canberra	Not accepted
Screen NSW	Accepted
Screen Producers Australia	Accepted
Screen Queensland	Not accepted
Screen Tasmania	Accepted
Screen Territory	Not accepted
Screenwest	Accepted
Secret Sounds	Not accepted
Sounds Australia	Accepted
South Australian Film Corporation	Accepted
State Theatre Company of South Australia	Not accepted
Support Act	Accepted
Sydney Dance Company	Accepted
Sydney Symphony Orchestra	Not accepted
Tandanya National Aboriginal Cultural Institute	Not accepted
Tasmanian Symphony Orchestra	Not accepted

Tasmanian Museum and Art Gallery	Accepted
TEG Live	Not accepted
Terrapin Puppet Theatre	Not accepted
Terri Janke and Company	Not accepted
Test Pattern	Accepted
The Australian National Maritime Museum	Accepted
The Prestige Presents	Accepted
The Push	Accepted
The Torch	Accepted
Theatre Network Australia	Accepted
Theatre Network NSW	Accepted
Ticketmaster	Not accepted
Tim Fairfax Family Foundation	Not accepted
Torres Strait Regional Authority	Accepted
Umi Arts	Not accepted
University of Melbourne	Not accepted
VicScreen	Accepted
Victorian Aboriginal Community Controlled Health Organisation	Not accepted
Victorian Aboriginal Childcare Agency	Not accepted
Victorian Opera	Not accepted
West Australian Ballet	Not accepted
West Australian Music	Not accepted
Western Australian Symphony Orchestra	Not accepted
Wheeler Centre	Accepted
Windmill Theatre Company	Not accepted
Woodford Folk Festival	Not accepted
Woodfordia	Not accepted
Writers South Australia	Accepted
Yirra Yaakin	Not accepted

Environment and Communications

QUESTION ON NOTICE

Supplementary Budget Estimates 2022 - 2023

Infrastructure, Transport, Regional Development, Communications and the Arts

Committee Question Number: 88

Departmental Question Number: SQ23-003402

Division/Agency Name: DIV - Office for the Arts

Hansard Reference: Written (28 February 2023)

Topic: National Cultural Policy - drafting

Senator Hollie Hughes asked:

How many draft versions of the National Cultural Policy were produced and over what time frame?

How many times was the National Cultural Policy re-drafted?

What was the input of the Ministerial Office into this document?

Can all draft versions of the National Cultural Policy be tabled?

Were there any significant sections of the National Cultural Policy there were removed during the drafting process? What were those sections and why were they removed?

Answer:

Drafting of *Revive: a place for every story, a story for every place* – Australia's new National Cultural Policy, commenced following the conclusion of the formal consultation process in August 2022. The policy was released on 30 January 2023.

The policy was drafted over several months with a substantial number of contributions, particularly through consultation and over 1,200 public submissions.

This meant that the drafting process was iterative, resulting in a large volume and frequent turnover of drafts which reflected input from the broad range of stakeholders and sources. These included other portfolios across government, the National Cultural Policy Advisory Group and expert Review Panels, submissions lodged as part of the formal consultation process and case studies. Professor Clare Wright OAM and Mr Christos Tsiolkas, members of the Policy Advisory Group, authored the vision statement for the National Cultural Policy.

The Office of the Hon Tony Burke MP, Minister for the Arts, reviewed draft content throughout the drafting process.

Due to the collaborative and iterative nature of the drafting process, *Revive: a place for every story, a story for every place*, as published on 30 January 2023 is the final version reflective of this extensive consultation process.

2023 - 2024 Supplementary Budget Estimates

Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Marie Gunnell

SB23-000703

SUBJECT: Budget Outcomes

- The Australian Government has announced \$949.3* million in new measures in the 2023-24 Budget. The new measures include:
 - \$286 million over five years (commencing in 2022-23) to implement *Revive*.
 - \$535.3 million over four years (commencing in 2023-24) to support the sustainability of the National Collecting Institutions, including \$33 million for the continued operation of the National Library of Australia's (NLA) Trove platform.
 - \$9 million in 2023-24 for Australia's eight national arts training organisations.
 - \$112.2 million over four years (from 2024-25) to attract international investment in the Australian screen industry by increasing the Location Offset rebate to 30 per cent, commencing 1 July 2023.
 - \$6.9 million over four years (commencing in 2023-24) to Ausfilm to continue to market Australia internationally as a destination for screen production.
- This is in addition to existing funding to deliver a range of arts and cultural programs and activities, and to support arts portfolio agencies.
- The costs of the announced new measures will be partially met from within the Arts Portfolio.
- The Government's total investment through the Arts Portfolio in 2023-24 is \$1,063.3 million.

*Note: discrepancy in total due to rounding.

Key Issues

- A summary of the May 2023-24 budget new funding measures for the Arts as reported in Budget Paper No. 2 is provided in the tables below (all figures are GST exclusive).
- A further breakdown of each of these new funding measures is provided in the Background along with information on regular funding.
- Financial information is **as at 20 September 2023**.
- **Note: there may be minor discrepancies in funding table totals due to rounding.**

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2023 - 2024 Supplementary Budget Estimates

Environment and Communications

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SB23-000703

1. Revive – National Cultural Policy and Location Incentive New Measures Funding**Summary** (page 181-182 Budget Paper No.2)

- \$286.0 million over 5 years from 2022-23 to implement *Revive* including through a range of measures including; restoring funding to the Australia Council, now Creative Australia, and expanding its functions to include Music Australia, Creative Workplaces, Writers Australia, and a First Nations-led body dedicated to First Nations work; sharing the National Gallery of Australia's collection with regional and suburban galleries; and improving incomes for authors.
- \$112.2 million over four years from 2024-25 to attract investment from large-budget screen productions and provide domestic employment and training opportunities by increasing the Location Offset rebate rate to 30 per cent from 1 July 2023.
- Note: *Revive* includes funding for other Portfolios including Health, Indigenous Australians and Treasury (Australian Taxation Office).

Revive - National Cultural Policy and Location Incentive	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	(43.0)	(8.6)	12.4	(23.1)	(57.2)	(119.5)
Departmental (DITRDCA)	0.8	4.1	4.1	3.0	3.0	14.9
Operating (Agencies)	0.6	27.4	51.0	66.5	77.3	222.9
Administered (ATO)	0.0	0.0	(4.4)	36.7	25.1	57.5
Administered (DoHAC)	0.0	0.0	0.0	1.5	1.7	3.2
Administered (AIATSIS)	0.0	0.1	0.1	0.0	0.0	0.2
Capital (AIATSIS)	0.0	0.5	0.0	0.0	0.0	0.5
Contingency Reserve (DITRDCA)	0.0	5.0	0.0	0.0	0.0	5.0
Total	(41.6)	28.5	63.2	84.6	49.9	184.7
Above totals include:						
Related receipts – Creative Australia *	0.0	(0.5)	(0.5)	(0.6)	(0.6)	(2.2)

From Part 2: Payment Measures 'Revive – National Cultural Policy and Location Incentive', page 181-182, Budget Paper No.2.

*These receipts relate to industry contributions to the Creative Australia from peak bodies and significant employers to offset the costs for the service for Creative Workplaces.

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Environment and Communications

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SB23-000703

2. Supporting the National Collecting Institutions New Measures Funding Summary

(page 177-178 Budget Paper No.2)

- An additional \$535.3 million over four years from 2023-24, with indexed and ongoing funding of \$118.3 million per annum from 2027-28 for the nine National Collecting Institutions in the Arts portfolio. [*Australian National Maritime Museum, Bundanon Trust, Museum of Australian Democracy at Old Parliament House, National Archives of Australia, National Film and Sound Archive of Australia, National Gallery of Australia, National Library of Australia, National Museum of Australia and National Portrait Gallery of Australia*]
- This funding supports the retention of existing staff, the upkeep and replacement of building assets and infrastructure, and the capacity of agencies to meet supplier expenses (such as insurance, electricity, gas, security, cleaning and maintenance).
- It also provides ongoing funding for the National Library of Australia to retain its Trove platform, and supports improved storage arrangements for the National Library of Australia and National Museum of Australia.
- Funding over the next two years will deliver urgent capital repairs at seven of the Institutions [*not Bundanon Trust, or National Portrait Gallery of Australia*] – for works including fire safety, repair of water and plumbing leaks, and the replacement of air conditioning, security and building management systems.
- These amounts are in addition to existing funding of \$1.401 billion over four years from 2023-24 for the nine Agencies to support operations, maintenance and collection development.
 - Note: *Bundanon Trust received an additional \$2.4 million in 2022-23 to support its expanded operations and increased activities associated with the new Art Museum and Bridge for Creative Learning. This amount is not included in the table below.*

National Cultural Policy – National Collecting Institutions - Sustainability	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA - Bundanon)	0.0	8.2	8.7	8.3	8.2	33.4
Operating (Agencies)	0.0	92.5	99.2	94.2	103.0	389.0
Capital (Agencies)	0.0	28.7	46.4	0.0	0.0	75.1
Contingency Reserve (Agencies)	0.0	20.1	23.5	0.0	0.0	43.6
Total - Payments	0.0	149.5	177.8	102.5	111.2	541.1
Above totals include:						
Related receipts – NLA*	0.0	(2.8)	(1.5)	(0.8)	(0.8)	(5.8)

From Part 2: Payment Measures 'National Cultural Policy – National Collecting Institutions – sustainability' page 177-178, Budget Paper No.2.

*These receipts relate to 'Trove Collaborative Services' which the NLA provides to participating organisations nationally, on a fee-paying basis. This revenue is returned to the Trove funding envelope.

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SB23-000703

3. Supporting the Arts Training Organisations New Measures Funding Summary

(page 183 Budget Paper No.2)

- An additional \$9.3 million in 2023-24 to address the financial sustainability of the eight National Arts Training Organisations.
- The additional funding terminates 30 June 2024.
- The arts organisations receiving the funding are:
 - Australian Youth Orchestra, National Institute of Circus Art, Australian National Academy of Music, Australian Ballet School, Flying Fruit Fly Circus, NAISDA Dance College, National Institute of Dramatic Art, and the Australian Film, Television and Radio School (AFTRS).
 - The financial sustainability review into these organisations will ensure they are adequately supported and protect the Government's investment in arts training. The review is expected to be completed by late 2023 and comeback to the 2024-25 Budget.
- This is in addition to:
 - The \$105.5 million over four years from 2023-24 for the national performing arts training organisations for programs and operations (including the \$2.4 million over four years allocated in the October 2022-23 Budget to offset the application of the efficiency dividend).
 - The \$97.1 million over four years from 2023-24 for the AFTRS for programs and operations.
 - Note: the following arts training organisations received one-off funding in 2022-23:
 - National Institute of Dramatic Art - \$5 million to support ongoing sustainability.
 - NAISDA Dance College - \$5 million to upgrade its existing training and accommodation facilities at its Kariang Campus.

Supporting Arts Training in Australia	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	0.0	8.0	0.0	0.0	0.0	8.0
Departmental (DITRDCA)	0.0	0.8	0.0	0.0	0.0	0.8
Operating (AFTRS)	0.0	0.5	0.0	0.0	0.0	0.5
Total	0.0	9.3	0.0	0.0	0.0	9.3

From: Part 2: Payment Measures 'Supporting Arts Training in Australia', page 183, Budget Paper No.2.

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Environment and Communications

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SB23-000703

4. Other New Measures (page 85 Budget Paper No.2)

- Additional funding of \$0.5 million over two years from 2022-23 is being provided to the Museum of Australian Democracy at Old Parliament House to support the delivery of a neutral civics education and awareness program in advance of the Voice to Parliament referendum. This funding terminates 30 June 2024.
 - This measure was published with nil financial impacts in Budget Paper No. 2 as funding was previously included in the Contingency Reserve in the 2022-23 October Budget.

<i>Voice to Parliament Referendum Civics Education Program</i>	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Operating (MoAD)	0.3	0.2	0.0	0.0	0.0	0.5
Total	0.3	0.2	0.0	0.0	0.0	0.5

From Part 2: Payment Measures 'Delivering the Referendum to Recognise Aboriginal and Torres Strait Peoples in the Constitution Through a Voice to Parliament, page 85, Budget Paper No.2.

Background

Information on each budget component as reported in the Infrastructure, Transport, Regional Development, Communications and the Arts (DITRDCA) 2023-24 Portfolio Budget Statements (PBS) and 2022-23 Portfolio Additional Estimates Statements (PAES) is detailed below.

1. Revive – National Cultural Policy and Location Incentive Measures**Creative Australia** (page 112 DITRDCA PBS and page 16 DITRDCA PAES)

- An additional \$199.0 million over four years from 2023-24 (and \$72.3 million per year ongoing) for Creative Australia to support delivery of Revive and to establish four new bodies to provide greater strategic oversight and engagement across the sector including a First Nations-led board, Music Australia, Writers Australia and Creative Workplaces.
- This is in addition to the existing funding of \$983.4 million for Creative Australia's operations over the budget and forward estimates.

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Lead/Support contact: Dr Stephen Arnott/Marie Gunnell

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- Administered offset reflects the transfer of the Prime Minister's Literary Awards from the department to Creative Australia. The departmental costs are additional funding for staffing.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Operating (Creative Australia)	0.000	22.507	45.544	62.640	72.614	203.305
	0.000	(0.631)	(0.647)	(0.661)	(0.674)	(2.613)
Administered (DITRDCA)	0.000	0.145	0.116	0.117	0.118	0.496
Departmental (DITRDCA)	0.000	22.021	45.013	62.096	72.058	201.188
Total						
Above totals include:						
Related receipts – Creative Australia *	0.000	(0.526)	(0.539)	(0.550)	(0.562)	(2.177)

*These receipts relate to industry contributions to the Creative Australia from peak bodies and significant employers to offset the costs for the service for Creative Workplaces.

Creative Australia amounts from 'Table 1.2: Australia Council 2023-24 Budget measures' page 112 DITRDCA Portfolio Budget Statements.

DITRDCA amounts are included in 'Table 1.1: DITRDCA 2022-23 additional estimates measures' page 16 DITRDCA Portfolio Additional Statements.

Protecting First Nations Traditional Knowledge and Cultural Expressions

(page 16 DITRDCA PAES)

- \$13.4 million over 5 years from 2022-23 to protect First Nations traditional knowledge and traditional cultural expressions and First Nations artists and related workers through the introduction of stand-alone legislation and artist mentorship and training programs.
- Funding terminates 30 June 2027.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	0.000	0.750	0.750	0.750	0.750	3.000
Departmental (DITRDCA)	0.158	2.596	2.675	2.495	2.512	10.436
Total	0.158	3.346	3.425	3.245	3.262	13.436

Amounts are included in 'Table 1.1: DITRDCA 2022-23 additional estimates measures' page 16 DITRDCA Portfolio Additional Statements.

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Expansion of Lending Rights Schemes (page 16 DITRDCA PAES)

- As additional \$12.9 million over four years from 2023-24 (and \$3.7 million per year ongoing) to expand the Public Lending Right and Educational Lending Right Schemes to include ebooks and audiobooks.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	0.000	2.102	2.696	2.752	3.372	10.922
Departmental (DITRDCA)	0.000	0.671	0.575	0.343	0.346	1.935
Total	0.000	2.773	3.271	3.095	3.718	12.857

Amounts are included in 'Table 1.1: DITRDCA 2022-23 additional estimates measures' page 16 DITRDCA Portfolio Additional Statements.

Interactive Games Support (Engaging the audience)

(page 16 DITRDCA PAES and page 526 DITRDCA PBS)

- \$12.0 million over four years from 2023-24 (and \$3.0 million per year ongoing) for Screen Australia to support Australian interactive games businesses to grow operations and capitalise on emerging opportunities.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	0.000	2.110	2.110	2.110	2.110	8.440
Operating (Screen Australia)	0.000	0.878	0.892	0.902	0.911	3.583
Total	0.000	2.988	3.002	3.012	3.021	12.023

Amounts are included in 'Table 1.1: DITRDCA 2022-23 additional estimates measures' page 16 DITRDCA Portfolio Additional Statements.

Screen Australia amounts from 'Table 1.2: Screen Australia 2023-24 Budget measures' page 526 DITRDCA Portfolio Budget Statements.

Long-term Loans of National Gallery of Australia artworks (page 389 DITRDCA PBS)

- An additional \$11.8 million over four years from 2023-24 to implement a pilot program for the long-term loan of National Gallery of Australia artworks to regional and suburban cultural institutions across Australia. This funding terminates 30 June 2027.

Revive – National Cultural Policy and Location Incentive	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Operating (NGA)	0.000	2.095	2.931	2.962	3.815	11.803
Total	0.000	2.095	2.931	2.962	3.815	11.803

From 'Table 1.2: National Gallery 2023-24 Budget measures' page 389 DITRDCA Portfolio Budget Statements.

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SB23-000703

Closing the Gap: First Nations Policy Partnership and Languages Data Infrastructure

(page 72 PM&C PBS)

- \$11.0 million over three years from 2022-23 to establish a First Nations Languages Policy Partnership and conduct a National Indigenous Languages survey to improve outcomes for First Nations peoples.
- Funding terminates 30 June 2025.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	1.983	2.836	2.936	0.000	0.000	7.755
Departmental (DITRDCA)	0.669	0.696	0.707	0.000	0.000	2.072
Operating (AIATSIS)	0.585	0.581	0.000	0.000	0.000	1.166
Total	3.237	4.113	3.643	0.000	0.000	10.993

AIATSIS amounts are included in 'Table 1.2: Entity 2023-24 Budget measures' page 72, PM&C Portfolio Budget Statements.

Regional Arts Fund Increase (page 16 DITRDCA PAES)

- \$8.5 million over four years from 2023-24 (and around \$2.2 million per year ongoing beyond the forward estimates) to increase funding for the *Regional Arts Fund* to support cultural development in regional and remote communities.
- This funding is in addition to the existing funding of \$16.4 million over four years from 2023-24.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	0.000	2.081	2.114	2.137	2.160	8.492
Total	0.000	2.081	2.114	2.137	2.160	8.492

Amounts are included in 'Table 1.1: DITRDCA 2022-23 additional estimates measures' page 16 DITRDCA Portfolio Additional Statements.

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Environment and Communications

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SB23-000703

Arts and Disability Associated Plan (page 16 DITRDCA PAES)

- \$5.0 million in 2023-24 (to be held in the Contingency Reserve) for an Arts and Disability Associated Plan under Australia's Disability Strategy 2021-2031.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Contingency Reserve	0.000	5.000	0.000	0.000	0.000	5.000
Total	0.000	5.000	0.000	0.000	0.000	5.000

Amounts are included in 'Table 1.1: DITRDCA 2022-23 additional estimates measures' page 16 DITRDCA Portfolio Additional Statements.

Pilot Funding for Arts and Music Creative Therapy Services

(page 16 DITRDCA PAES and page 38 Health PBS)

- \$4.2 million over three years from 2024-25 to pilot arts and music creative therapy services.
- This measure comprises two components:
 - 3.2 million over two years from 2025-26 for Primary Health Networks to commission creative therapy services [to be administered by Department of Health and Aged Care].
 - \$1 million over three years from 2024-25 for Nordoff Robbins to continue to deliver high quality music therapy programs across the Western Sydney region [to be administered by Office for the Arts]
- Funding terminates 30 June 2027.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	0.000	0.000	0.108	0.385	0.506	0.999
Administered (DoHAC)	0.000	0.000	0.000	1.538	1.670	3.208
Total	0.000	0.000	0.108	1.923	2.176	4.207

DITRDCA amounts are included in 'Table 1.1: DITRDCA 2022-23 additional estimates measures' page 16 DITRDCA Portfolio Additional Statements.

Department of Health and Aged Care (DoHAC) amounts are from 'Table 1.2: DoHAC 2023-24 Budget measures' page 38, Health Portfolio Budget Statements

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Environment and Communications

Lead/Support contact: Dr Stephen Arnott/Marie Gunnell

SB23-000703

Digitisation and storage of at-risk audio-visual material (page 72 PM&C PBS)

- \$3.8 million over two years from 2023-24 for the Australian Institute of Aboriginal and Torres Strait Islander Studies to digitise at-risk audio-visual material held within Indigenous communities and organisations.
- This funding terminates 30 June 2025.

Revive – National Cultural Policy and Location Incentive	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
AIATSIS	0.000	1.983	1.783	0.000	0.000	3.766
Total	0.000	1.983	1.783	0.000	0.000	3.766

From 'Table 1.2: Entity 2023-24 Budget measures' page 72, PM&C Portfolio Budget Statements.

Specialist Art and Education Programs in Schools (page 16 DITRDCA PAES)

- \$2.6 million over four years from 2023-24 to support specialist arts education programs in schools.
- Funding recipients include the Bell Shakespeare Company and Australian Youth Orchestra.
- Funding terminates 30 June 2027.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	0.000	0.625	0.642	0.655	0.669	2.591
Total	0.000	0.625	0.642	0.655	0.669	2.591

DITRDCA amounts are included in 'Table 1.1: DITRDCA 2022-23 additional estimates measures' page 16 DITRDCA Portfolio Additional Statements.

Enhancement of Resale Royalty Right Scheme (page 16 DITRDCA PAES)

- \$1.8 million in 2023-24 for the Copyright Agency to enhance the Resale Royalty Right Scheme to provide royalty payments to visual artists from the commercial sale of eligible works internationally.
- Funding terminates 30 June 2024.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	0.000	1.800	0.000	0.000	0.000	1.800
Total	0.000	1.800	0.000	0.000	0.000	1.800

DITRDCA amounts are included in 'Table 1.1: DITRDCA 2022-23 additional estimates measures' page 16 DITRDCA Portfolio Additional Statements.

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Date: 20/09/2023

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Environment and Communications

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SB23-000703

Increasing the Location Offset Rebate (page 200 Treasury PBS)

- \$112.2 million over five years from 2024-25 to attract investment from large-budget screen productions and provide domestic employment and training opportunities by increasing the Location Offset rebate rate to 30 per cent from 1 July 2023.
 - This figure captures only the additional production activity that is estimated to be generated by the measure. Existing activity has already been accounted for.
 - As the Location Offset is currently 16.5 per cent, only the additional rebate of 13.5 per cent for the additional production activity is costed over the forward estimates.
 - Due to the time it takes to film a production in Australia and for the tax rebate to be processed through the tax system at the end of the financial year, we don't anticipate any claims against the increased Location Offset until 2024-25 and no payments until the 2025-26 financial year.
 - The Location Offset is a rebate provided through the tax system and, like the other film tax offsets, remains uncapped and unlimited. The \$112.2 million is only an estimate. This estimate will be updated each year by the Australian Tax Office.
 - The measure includes \$55.3 million in 2027-28 (beyond the forward estimates).

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
ATO	0.000	0.000	(4.509)	36.547	24.923	56.961
Total	0.000	0.000	(4.509)	36.547	24.923	56.961

From 'Table 1.2: ATO 2023-24 Budget measures' page 200, Treasury Portfolio Budget Statements.

Additional Funding for Ausfilm (page 16 DITRDCA PAES)

- \$6.9 million over four years from 2023-24 (and \$1.8 million per year ongoing) for Ausfilm to continue to market Australia as a destination for screen production.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	0.000	1.649	1.702	1.736	1.772	6.859
Total	0.000	1.649	1.702	1.736	1.772	6.859

DITRDCA amounts are included in 'Table 1.1: DITRDCA 2022-23 additional estimates measures' page 16 DITRDCA Portfolio Additional Statements.

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SB23-000703

Australia-India Audio-Visual Co-Production Agreement – Producer Offset

(page 200 Treasury PBS)

- \$0.5 million over three years from 2024-25 (and \$0.2 million per year ongoing) for the Australia-India Audio-Visual Co-Production Agreement to enable eligible producers to access the Producer Offset, a refundable tax offset for approved Australian expenditure.
 - While the International Co-Production Agreement is administered on a day to day basis by Screen Australia, the costs of the Producer Offset are met by the Australian Taxation Office as part of applicants' tax returns.

	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
ATO	0.000	0.000	0.100	0.200	0.200	0.500
Total	0.000	0.000	0.100	0.200	0.200	0.500

From 'Table 1.2: ATO 2023-24 Budget measures' page 200, Treasury Portfolio Budget Statements.

2. Supporting the National Collecting Institutions Measures**Australian National Maritime Museum** (page 223 DITRDCA PBS)

- An additional \$23.0 million over four years from 2023-24 with \$5.1 million per annum indexed and ongoing from 2027-28. This funding supports the retention of existing staff, the upkeep and replacement of building assets and infrastructure, and the capacity of agencies to meet supplier expenses (such as insurance, electricity, gas, security, cleaning and maintenance).
 - This includes \$4.8 million over two years from 2023-24 million to deliver high priority capital works including wharf and pontoon repairs, safety and compliance works, repairs to electrical systems including lighting and to plumbing including sewage piping.
- The total funding for the Australian National Maritime Museum (ANMM) (including all new measures) over four years from 2023-24 is \$113.1 million.

National Cultural Policy – National Collecting Institutions - Sustainability	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Financial Sustainability	0.000	6.071	3.602	3.636	4.885	18.194
Capital Works	0.000	2.100*	2.700*	0.000	0.000	4.800
Total	0.000	8.171	6.302	3.636	4.885	22.994

From 'Table 1.2: ANMM 2023-24 Budget measures' page 223, DITRDCA Portfolio Budget Statements.

*This funding includes \$2.5 million in the Contingency Reserve for capital works.

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Bundanon Trust (page 34 DITRDCA PBS)

- An additional \$33.4 million over four years from 2023-24 with \$8.1 million per annum indexed and ongoing from 2027-28 to support Bundanon's ongoing operations as well as maintenance of the site and necessary capital works. This is in addition to their existing funding of \$7.0 million over four years from 2023-24.

National Cultural Policy – National Collecting Institutions - Sustainability	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Administered (DITRDCA)	0.000	8.223	8.680	8.302	8.168	33.373
Total	0.000	8.223	8.680	8.302	8.168	33.373

From 'Table 1.2: DITRDCA 2023-24 Budget measures' page 34, DITRDCA Portfolio Budget Statements

Museum of Australian Democracy at Old Parliament House (page 505 DITRDCA PBS)

- An additional \$37.8 million over four years from 2023-24 with \$8.8 million indexed and ongoing from 2027-28 to retain existing staff, meet supplier expenses and deliver maintenance as scheduled in asset management plans.
 - This includes \$7.5 million over two years from 2023-24 for to deliver high priority capital maintenance including the refurbishment of highly accessed public spaces, creating additional school student workshop space and improved Wi-Fi access. This funding terminates 30 June 2025.
- The total funding for the Museum (including all new measures) over four years from 2023-24 is \$102.2 million.

National Cultural Policy – National Collecting Institutions - Sustainability	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Financial Sustainability	0.000	6.783	7.313	7.886	8.359	30.341
Capital Works	0.000	3.000	4.500*	0.000	0.000	7.500
Total	0.000	9.783	11.813	7.886	8.359	37.841

From 'Table 1.2: Old Parliament House (OPH) 2023-24 Budget measures' page 505, DITRDCA Portfolio Budget Statements.

*This funding includes \$0.5 million in the Contingency Reserve for capital works.

National Archives of Australia (page 311 DITRDCA PBS)

- An additional \$36.5 million over four years from 2023-24 with \$8.2 million per annum indexed and ongoing from 2027-28, to retain staff, digitise at-risk and high priority records, increase digital storage capacity and maintain public facing spaces in state and territory offices.
 - This includes \$17.4 million over two years from 2023-24 for improved digital storage and IT security. This funding terminates 30 June 2025.

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- The total funding for National Archives of Australia (NAA) (including all new measures) over 4 years from 2023-24 is \$375.1 million.

National Cultural Policy – National Collecting Institutions - Sustainability	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Financial Sustainability	0.000	5.612	2.787	4.449	6.287	19.135
Capital Works	0.000	6.000*	11.400*	0.000	0.000	17.400
Total	0.000	11.612	4.187	4.449	6.287	36.535

From 'Table 1.2: National Archives 2023-24 Budget measures' page 311 DITRDCA Portfolio Budget Statements.

*All amounts are provisioned in the Contingency Reserve.

National Film and Sound Archive (page 371 DITRDCA PBS)

- An additional \$34.0 million over four years from 2023-24 with \$9.7 million per annum indexed and ongoing from 2027-28 to retain existing staff, meet supplier expenses and deliver maintenance as scheduled in asset management plans.
 - This includes \$3.0 million over two years from 2023-24 to deliver high priority capital maintenance including the replacement of end-of-life fire safety and building management systems, repairs to air conditioning and water-leaks.
- The total funding for the National Film and Sound Archive of Australia (NFSA) (including all new measures) over four years from 2023-24 is \$179.5 million.

National Cultural Policy – National Collecting Institutions - Sustainability	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Financial Sustainability	0.000	5.902	7.531	8.481	9.099	31.013
Capital Works	0.000	1.000	2.000*	0.000	0.000	3.000
Total	0.000	6.902	9.531	8.481	9.099	34.013

From 'Table 1.2: NFSA 2023-24 Budget measures' page 371 DITRDCA Portfolio Budget Statements.

*This funding includes \$0.6 million in the Contingency Reserve for capital works.

National Gallery of Australia (page 389 DITRDCA PBS)

- An additional \$119.1 million over four years from 2023-24 with \$23.1 million per annum indexed and ongoing from 2027-28 to retain staff, meet supplier costs including electricity, gas, water, waste services, security, cleaning and maintenance of assets.
 - This also includes \$42.4 million over two years from 2023-24 to support priority waterproofing, repair of leaking water features, remediating flooring and supporting repairs to the Gallery's offsite storage facility. This funding terminates 30 June 2025.

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- The total funding for National Gallery of Australia (NGA) (including all new measures) over 4 years from 2023-24 is \$380.0 million.

National Cultural Policy – National Collecting Institutions - Sustainability	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Financial Sustainability	0.000	17.319	18.185	19.865	21.348	76.717
Capital Works	0.000	19.500*	22.900*	0.000	0.000	42.400
Total	0.000	36.819	41.085	19.865	21.348	119.117

From 'Table 1.2: National Gallery 2023-24 Budget measures' page 389, DITRDCA Portfolio Budget Statements.

*This funding includes \$14.5 million in the Contingency Reserve for capital works.

National Library of Australia (page 411 DITRDCA PBS)

- An additional \$146.1 million over four years from 2023-24 with \$31.2 million per annum indexed and ongoing from 2027-28, to retain staff, meet supplier costs including electricity, gas, water, security, cleaning and the maintenance of assets.
 - This includes \$33.0 million over four years from 2023-24 with \$9.2 million per annum indexed and ongoing from 2027-28, to support the ongoing operations of Trove. This amount excludes forecast revenue of \$5.8 million over four years that the Library will generate through Trove Collaborative Services that also supports Trove.
 - This includes \$11.7 million over four years from 2023-24 with \$0.5 million indexed and ongoing for the Library to extend its existing owned storage facility to accommodate 18 shelf kilometres of collection material.
 - This includes \$31.0 million over two years from 2023-24 for high priority capital works to repair leaking roof and windows, replace Heating Ventilation and Air Conditioning system, and undertake electrical safety works. This funding terminates 30 June 2025.

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- The total funding for National Library of Australia (including all new measures) over four years from 2023-24 is \$378.7 million.

National Cultural Policy – National Collecting Institutions - Sustainability	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Financial Sustainability	0.000	15.146	17.595	18.264	19.506	70.511
Trove – Payments	0.000	10.222	9.274	9.350	9.910	38.756
Physical storage	0.000	1.020	9.553	0.622	0.469	11.664
Capital Works	0.000	12.491*	18.454*	0.000	0.000	30.945
Total	0.000	38.879	54.876	28.236	29.885	151.876
Above totals include:						
Trove – related receipts^	0.000	(2.800)	(1.500)	(0.750)	(0.750)	(5.800)

From 'Table 1.2: NLA 2023-24 Budget measures' page 411, DITRDCA Portfolio Budget Statements.

*This funding includes \$4.9 million in the Contingency Reserve for capital works.

^These receipts relate to 'Trove Collaborative Services' which the NLA provides to participating organisations nationally, on a fee-paying basis. This revenue is returned to the Trove funding envelope.

National Museum of Australia (page 431 DITRDCA PBS)

- An additional \$78.3 million over four years from 2023-24 with \$16.6 million per year indexed and ongoing from 2027-28 to retain staff, meet supplier costs including electricity, gas, water, security, cleaning and maintenance of assets.
 - This includes \$13.1 million over four years from 2023-24 to enter a new lease and relocate collection items out of a substandard overcrowded storage facility. This funding terminates 30 June 2028.
 - This also includes \$9.7 million over two years from 2023-24 for high priority capital works to replace end of life fire safety and building management systems and replace obsolete IT equipment.

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- The total funding for National Museum of Australia (NMA) (including all new measures) over 4 years from 2023-24 is \$245.5 million.

National Cultural Policy – National Collecting Institutions - sustainability	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Financial Sustainability	0.000	12.629	13.013	14.378	15.461	55.481
Physical storage	0.000	4.961	7.227	0.459	0.480	13.127
Capital Works	0.000	5.200*	4.500*	0.000	0.000	9.700
Total	0.000	22.790	24.740	14.837	15.941	78.308

From 'Table 1.2: NMA 2023-24 Budget measures' page 431, DITRDCA Portfolio Budget Statements.

*This funding includes \$3.2 million in the Contingency Reserve for capital works.

National Portrait Gallery of Australia (NPGA) (page 449 DITRDCA PBS)

- An additional \$27.0 million over four years from 2023-24 with \$7.5 million per annum indexed and ongoing to retain staff, meet supplier costs including electricity, gas, water, waste services, security, cleaning and maintenance of assets.
- The total funding for NPGA (including all new measures) over four years from 2023-24 is \$78.3 million.

National Cultural Policy – National Collecting Institutions - sustainability	2022-23 \$m	2023-24 \$m	2024-25 \$m	2025-26 \$m	2026-27 \$m	TOTAL \$m
Financial Sustainability	0.000	6.361	6.581	6.827	7.225	26.994
Total	0.000	6.361	6.581	6.827	7.225	26.994

From 'Table 1.2: NPGA 2023-24 Budget measures' page 449, DITRDCA Portfolio Budget Statements.

3. Supporting the Arts Training Organisations Measures**Arts Training Organisations – Additional Funding Summary**

- \$8.0 million in 2023-24 to address the financial sustainability of the seven Performing Arts Training Organisations (this funding will be Administered Payments through DITRDCA).

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- \$0.5 million in 2023-24 to address the financial sustainability of the Australian Film, Television and Radio School (this funding will be appropriated directly to the agency as operating funding).

Organisation	2023-24 Existing Funding \$'000	2023-24 Additional Funding \$'000	Total Funding \$'000
Australian Ballet School	2,233	352	2,585
Australian National Academy of Music	3,869	546	4,415
Australian Youth Orchestra	2,818	413	3,231
Flying Fruit Fly Circus	783	275	1,058
NAISDA Dance College	2,073	957	3,030
National Institute of Circus Arts	3,159	457	3,616
National Institute of Dramatic Art	8,626	5,000	13,626
Australian Film, Television and Radio School	23,783	500	24,283
TOTAL – OPERATING	47,344	8,500	55,844

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SB23-000704

SUBJECT: Digital Games**Talking Points**

- The global video games industry is the largest creative industry in the world, worth approximately \$250 billion. In 2021-22, Australian game development studios generated \$284.4 million of income and employed 2,104 fulltime workers.
- The Australian Government recognises the value of digital games. Storytelling through interactive media is culturally significant, and digital games are an artform comprising creative vision and digital and technical skill.
- The Government is committed to delivering a complementary and integrated plan to support Australia's digital games sector through the National Cultural Policy. It has:
 - Established a Digital Games Tax Offset (the Offset) to support growth in large-scale games development in Australia; and
 - Committed \$12 million to increase investment to support digital games developers and small and medium independent games studios through Screen Australia.

Digital Games Tax Offset

- The Australian Government's Digital Games Tax Offset encourages investment in our local digital games industry, and will attract international games studios and investment in highly-skilled, transferable jobs.
- Applications for the Digital Games Tax Offset opened in mid-July as well as program guidelines and other supporting materials.
- Recognising there are concerns around the effects of certain video games, the Offset is not be available for games that are unable to achieve a classification rating, or that are considered gambling or have gambling elements.

Screen Australia Games Funding

- In October 2023, Screen Australia announced three new digital games funding programs to help support emerging developers from all around Australia, to encourage experimentation and risk, as well as take their games to the global market.
- This builds on Screen Australia's work on digital games since 2022, including providing over \$5.5 million in funding for 41 games through the *Games: Expansion Pack*; and funding to two First Nations-led studios through the *First Nations Game Studio Fund*.

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Key Issues

- The Offset aligns with the Government's National Cultural Policy. As one of the fastest growing creative industries, a thriving domestic digital games sector will: provide a meaningful and diverse career path for Australian creatives; support the growth of industry and employment opportunities in cities, suburbs and the regions; and promote Australian stories and Australian talent, at home and abroad.
- The legislation establishing the Digital Games Tax Offset passed both Houses of Parliament on 21 June 2023. The Offset applies retrospectively to eligible expenditure incurred from 1 July 2022.
- Building a strong games and interactive entertainment sector will support enhanced skill and technology development that will flow into 'serious game' applications, for use in a variety of sectors such as defence, health, education, agriculture and urban planning.

BackgroundThe Digital Games Tax Offset

- The Offset supports Australia's digital games industry by providing eligible game developers with a 30 per cent refundable tax offset for qualifying Australian development expenditure on eligible games from 1 July 2022.
- Under the Offset, companies are able to claim per project for new eligible games, and annually for a slate of work on existing/released eligible games across the financial year. Eligible businesses must be Australian resident companies or foreign resident companies with a permanent establishment in Australia. The maximum offset a game developer is able to claim in each year is capped at \$20 million.
- The Offset is not available to a game that is a gambling service (within the meaning of the *Interactive Gambling Act 2001*), or is substantially comprised of gambling or gambling-like practices. To be eligible, a game must also be able to attain a classification under the National Classification Scheme.
- The Offset was announced as a commitment under the National Cultural Policy in January 2023, and legislative changes to the *Income Tax Assessment Act 1997* to establish the Offset were approved by both Houses of Parliament on 21 June 2023.
- Extensive industry consultation was undertaken to inform the policy design of the Offset with the games development sector, including game developers and studios across Australia, international game development firms, and other industry stakeholders such as financiers, educational facilities, accountants and lawyers, and peak industry association the Interactive Games and Entertainment Association.
- Industry has universally welcomed the establishment of the Offset.

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- The Offset can be combined with the state and territory incentives.
 - The NSW Government recently announced a reduction in funding for the Digital Games Development Rebate Program, as well as other screen support mechanisms, the Post Digital and Visual Effects (PDV) program and Made in NSW Fund. Screen NSW has paused applications to its Digital Games Development Rebate Program at this time. The impact of this pause is not yet clear.

Screen Australia Games Funding

- Through the National Cultural Policy, the Government committed \$12 million over the next four years to Screen Australia, to support digital games developers and small and medium independent games studios.
- In 2023-24, this funding will support the establishment of three new funding programs to assist emerging developers from around Australia with prototype and production funding, and support to take games to the global market.
- This builds on the \$8 million committed from March 2022 – July 2023 to the *Games: Expansion Pack* initiative which supported 62 games.
- Additionally, the *First Nations Game Studio Fund*, announced in May 2023, provided \$300,000 each to two First Nations-led game studios to create a culturally safe space for First Nations people to grow their skills in game development and tell First Nations stories.

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SB23-000705

SUBJECT: Australian Content Standards – Performance**Talking Points**

- Commercial television broadcasters are required to comply with Australian content programming obligations under the *Broadcasting Services Act 1992*, including:
 - Australian programming transmission quota obligations; and
 - genre-specific Australian programming obligations set out in the *Broadcasting Services (Australian Content and Children's Television) Standards 2020*.
- The Australian Communications and Media Authority (ACMA) administers the Australian content obligations that apply to commercial television broadcasters.

Australian programming transmission quota obligations under the Broadcasting Services Act

- Compliance reporting to ACMA for the 2022 calendar year shows:
 - All metropolitan commercial television broadcasters complied with the transmission quota obligations.
 - All 62 regional and/or remote commercial television broadcasters complied with the transmission quota obligations (through actual or deemed compliance).

Australian programming obligations under the Broadcasting Services (Australian Content and Children's Television) Standards 2020 (the Standards)

- The new Standards commenced on 1 January 2021. Commercial television broadcasting licensees have completed two calendar-year based compliance reporting cycles under the new standards.
 - Licensees can flexibly provide any mix of first-release Australian commissioned drama, documentary and children's programs and first-release acquired Australian films to acquit the 250 points obligation.
- Compliance reporting for the 2022 calendar year, published by ACMA, indicates that all metropolitan commercial television broadcasting licensees complied with the standards during the 2022 calendar year.
- Metropolitan network reporting to ACMA for the 2022 calendar year shows:
 - A marked reduction in children's drama programming of 36.58 hours to 10 hours in 2022, down from 46.58 hours in 2021. There was an increase of 38.5 hours of children's non-drama content (85 hours in 2022, up from 46.5 hours in 2021).
 - Only two qualifying commissioned first release Australian children's titles – one drama and one non-drama – were broadcast in 2022, down from 9 titles in 2021.
- In the National Cultural Policy – *Revive*, the Australian Government committed to introducing requirements for Australian screen content on streaming platforms to ensure continued access to local stories and content. The obligation is scheduled to commence

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SB23-000705

by 1 July 2024. See more detail in **SB23-000706**: Australian content on streaming services.**Key Issues**2022 compliance with the Standards (genre-specific obligations)

- The Standards require commercial television broadcasters to broadcast enough relevant first-release Australian programming (between 6am and midnight) each calendar year to accrue 250 points. Points can be accrued via the broadcast of:
 - commissioned Australian drama (including children's drama);
 - commissioned Australian children's programs (non-drama);
 - commissioned Australian documentary programs; and
 - acquired Australian films.
- The Standards do not require the broadcast of minimum amounts of programming in each specific genre.
- Points are allocated to an hour of content based on the content's genre (and, in the case of drama and films, its hourly production budget or licence fee). The genre point allocation set out in the Standards is included at **Attachment A**.
- Licensees may 'carry over' up to 50 points achieved in excess of the annual points quota from one calendar year to the next calendar year.

Metropolitan commercial television broadcaster compliance

- Compliance reporting for the 2022 calendar year, published by ACMA, indicates that all metropolitan commercial television broadcasting licensees reported complying with the Standards during the 2022 calendar year.
 - Seven Network metropolitan licensees accrued 324 points.
 - Nine Network metropolitan licensees accrued an average of 287 points.
 - Ten Network metropolitan licensees accrued 348 points.

Regional and/or remote commercial television broadcaster compliance

- All regional and/or remote commercial television broadcasting licensees reported complying with the Standards during the 2022 calendar year (through either actual or deemed compliance – see **Attachment B** for information on the deeming provision). Specifically:
 - 54 licensees accrued between 266 and 348 points.
 - 8 licensees accrued under 250 points and relied on the deemed compliance provisions in the Standards.

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Children's content compliance – metropolitan networks

- Only two children's programs were reported in the compliance information from metropolitan networks: one Australian children's non-drama program and one Australian children's drama program.
 - This is a decrease from 2021 where six Australian children's drama programs and three Australian children's non-drama programs were reported by the Seven Network, Nine Network and Network Ten.
- In 2022, licensees broadcast a total of 95 hours of commissioned first release Australian children's content, up from 93.08 hours in 2021.
- While there was an increase of 38.5 hours of children's non-drama content (85 hours in 2022, up from 46.5 hours in 2021) there was a decrease of 36.58 hours of children's drama content (10 hours in 2022, down from 46.58 hours in 2021).
 - Seven Network reported broadcasting 0 hours of Australian children's content (drama and non-drama) in relevant cities.
 - Nine Network reported broadcasting 0 hours of Australian children's drama and 85 hours of Australian children's non-drama in relevant cities.
 - Ten Network reported broadcasting 10 hours of Australian children's drama and 0 hours of Australian children's non-drama in relevant cities.

Children's content expenditure

For the 2021-22 financial year, voluntary program expenditure reporting by commercial television networks reveals a corresponding pattern:

- Expenditure on Australian children's drama increased slightly to \$2,027,426 from \$1,989,138 in 2020-21.
- Expenditure on Australian children's other content decreased to \$883,445 from \$1,639,859 in 2020-21.
- See **Attachment C** for commercial TV program expenditure data for 2017-18 to 2021-22.

BackgroundAustralian programming transmission quota obligations

The Australian programming transmission quota obligations in the *Broadcasting Services Act* require commercial television broadcasting licensees to ensure that:

- Australian programming makes up at least 55 per cent of the total hours of all programming broadcast between 6am and midnight on their primary channels each calendar year; and
- at least 1,460 hours of Australian programs are broadcast between 6am and midnight on their non-primary television channels (multi-channel) each calendar year.

Contact: Rebecca Rush**Cleared by Deputy Secretary:** Dr Stephen Arnott PSM**Phone:** (02) s22(1)(a)(ii)**Version Number:** 01**Date:** 21/09/2023

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Lead/Support contact: Dr Stephen Arnott / Rebecca Rush

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Metropolitan results

Information published by ACMA indicates that all metropolitan licensees exceeded their transmission quota obligations in 2022.

In terms of the 55 per cent primary channel requirement:

- the Seven Network provided an average of 75.88 per cent Australian programming;
- the Nine Network provided an average of 79.47 per cent Australian programming; and
- Network Ten provided an average of 70.54 per cent Australian programming.

All three metropolitan networks also reported meeting the non-primary (multi-channel) quota obligation in 2022:

- the Seven Network averaged 5522 hours;
- the Nine Network averaged 2665 hours; and
- Network Ten averaged 2428 hours.

Regional results

Information published by ACMA also indicates that all regional and/or remote commercial television broadcasting licensees met or exceeded the transmission quota obligations in 2022 through actual or deemed compliance.

According to ACMA:

- In terms of the 55 per cent primary channel requirement, regional and/or remote licensees broadcast between 69.79 per cent to 80.18 per cent Australian programming between 6am and midnight on primary channels.
- In terms of the multi-channel transmission quota:
 - 59 regional and/or remote licensees reported broadcasting more than the 1,460 hours, with the level of Australian content ranging from 1936.75 to 5601.02 hours;
 - 3 licensees broadcast less than the required 1,460 hours and relied on the 'deemed compliance' with the multi-channel transmission quota that is available under the *Broadcasting Services Act 1992*.

Former Government's changes to genre-specific commercial TV obligations

- The Standards commenced on 1 January 2021. The Standards repealed and replaced the *Broadcasting Services (Australian Content) Standard 2016* and the *Children's Television Standards 2009*.
- The Standards were made by ACMA under subsection 122(1) of the *Broadcasting Services Act 1992* in accordance with a direction given by the former Minister for Communications.

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- The Standards do not require the broadcast of minimum amounts of programming in each specific genre.
- Points are allocated to an hour of content based on the content's genre. In the case of drama and films, the hourly production budget or licence fee is taken into consideration to incentivise higher production value content.
- Between 2021 and 2022, broadcast hours of acquired Australian films, Australian drama and Australian children's drama declined, while broadcast hours of Australian documentary and Australian children's content increased.
- Screen Producers Australia has raised concerns that the introduction of the Standards has negatively impacted Australian children's content in terms of hours and titles (see **Attachment D**) and requested an urgent review of the Standards.

Total average ACS/CTS or Standards hours claimed by all networks 2017-2022, by genre					
Calendar year	Acquired Australian films	All Australian children's (including drama)	Australian documentary	Australian drama	Australian drama (children's)
2017 (ACS/CTS)	33.77	393.00	171.79	416.70	112.00
2018 (ACS/CTS)	89.65	392.50	176.90	432.44	84.50
2019 (ACS/CTS)	60.00	390.50	160.74	444.05	98.00
2020 (ACS/CTS)	34.35	213.50	169.37	358.15	61.00
2021 (ACCTS)	22.32	93.08	100.97	277.50	46.58
2022 (ACCTS)	18.35	95.00	151.34	229.50	10.00
% change from 2021 to 2022	-17.8%	+2.1%	+49.9%	-17.3%	-78.5%

Source: Historical points quota, <https://www.acma.gov.au/broadcaster-compliance-tv-content-standards>

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SB23-000705

Streaming services

Five subscription video-on-demand providers – Amazon Prime Video, Disney+, Netflix, Paramount+ and Stan – spent \$335.1 million in 2021–22 on 718 commissioned, co-commissioned or acquired 'Australian programs'.

- Total expenditure on Australian programs grew by \$156.2 million, compared to the 2020–21 financial year (\$178.9 million).
- \$253.7 million was spent on 55 commissioned or co-commissioned Australian programs.
- \$81.4 million was spent on 663 Australian program acquisitions.

Expenditure on Australian children's drama and non-drama programs has continued to decrease since reporting commenced in 2019–20.

ACMA released updated data on *Spending on Australian programs by SVOD providers* on 19 May 2023. The report shows that expenditure on:

- Children's drama declined from \$33.0 million in 2019-20, to \$22.3 million in 2020-21, to \$6.6 million in 2021-22.
- Children's non-drama declined from \$7.5 million in 2019-20, to \$0.65 million in 2020-21, and increased slightly to \$0.76 million in 2021-22.

See more detail in **SB23-000706** Australian content on streaming services.

Attachments

- **Attachment A** – Genre Point Allocation set out in the Standards
- **Attachment B** – Deeming provision
- **Attachment C** – Commercial TV program expenditure: by program genre
- **Attachment D** – Children's content factsheet (Screen Producers Australia)

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Attachment A**Genre Point Allocation set out in the Standards**

To satisfy the first-release Australian program quota set out in the Standards, commercial television networks must broadcast sufficient relevant content to accrue at least 250 points of **first-release Australian programs** each year.

Points can only be claimed for relevant programs that are broadcast between 6 am and midnight.

To calculate the points, multiply the: (duration of the program in hours) x (relevant points per hour broadcast as set out in Schedule 1 of the Standards).

Schedule 1 of the Standards provides the relevant points per hour allocation across the prescribed genres as follows (although note the information below about increases to the production budget and licence fee figures):

Genre	Points per hour broadcast
Commissioned first release Australian documentary program (capped at a maximum 50 points per calendar year)	1
Commissioned first release Australian children's program (non-drama)	1.5
Commissioned first release Australian drama program (less than or equal to \$450,000 production budget per hour)	1.5
Commissioned first release Australian drama program (more than \$450,000 up to \$700,000 production budget per hour)	4
Commissioned first release Australian drama program (more than \$700,000 up to \$1,000,000 production budget per hour)	5
Commissioned first release Australian drama program (more than \$1,000,000 up to \$1,400,000 production budget per hour)	6
Commissioned first release Australian drama program (more than \$1,400,000 production budget per hour)	7
Acquired first release Australian film (licence fee per film less than \$50,000)	1
Acquired first release Australian film (licence fee per film equal to or more than \$50,000)	2

Under section 14 of the Standards, up to 50 points that are accrued in excess of the required 250 points for a calendar year may be carried over to the next year.

Section 15 of the Standards specifies a formula for calculating increases for the production budget and licence fee figures from 1 January of each year. If the CPI number increases over the 12 months to the September quarter preceding 1 January of the relevant year, an increase to the amount is calculated using the formula: 'previous indexable amount x latest CPI number ÷ earlier CPI number'.

The result is to be rounded to the nearest thousand dollars and if the amount to be rounded is \$500, it is to be rounded down.

Genre point allocation - Production budgets and licence fees comparison 2021-23

ACCTS points	Production budgets and licence fees from 2021 <i>Schedule 1 - Genre point allocation table in the ACCTS¹</i>	Production budgets and licence fees from 2022 <i>Schedule 1 - Genre point allocation table with 2022 CPI increases</i>	Production budgets and licence fees from 2023 <i>Schedule 1 - Genre point allocation table with 2023 CPI increases</i>
1.5	Commissioned first release Australian drama program (less than or equal to \$450,000 production budget per hour)	Commissioned first release Australian drama program (less than or equal to \$464,000 production budget per hour)	Commissioned first release Australian drama program (less than or equal to \$498,000 production budget per hour)
4	Commissioned first release Australian drama program (more than \$450,000 up to \$700,000 production budget per hour)	Commissioned first release Australian drama program (more than \$464,000 up to \$721,000 production budget per hour)	Commissioned first release Australian drama program (more than \$498,000 up to \$778,000 production budget per hour)
5	Commissioned first release Australian drama program (more than \$700,000 up to \$1,000,000 production budget per hour)	Commissioned first release Australian drama program (more than \$721,000 up to \$1,030,000 production budget per hour)	Commissioned first release Australian drama program (more than \$778,000 up to \$1,105,000 production budget per hour)
6	Commissioned first release Australian drama program (more than \$1,030,000 up to \$1,400,000 production budget per hour)	Commissioned first release Australian drama program (more than \$1,030,000 up to \$1,442,000 production budget per hour)	Commissioned first release Australian drama program (more than \$1,105,000 up to \$1,547,000 production budget per hour)
7	Commissioned first release Australian drama program (more than \$1,400,000 production budget per hour)	Commissioned first release Australian drama program (more than \$1,442,000 production budget per hour)	Commissioned first release Australian drama program (more than \$1,547,000 production budget per hour)
1	Acquired first release Australian film (licence fee per film less than \$50,000)	Acquired first release Australian film (licence fee per film less than \$52,000)	Acquired first release Australian film (licence fee per film less than \$56,000)
2	Acquired first release Australian film (licence fee per film equal to or more than \$50,000)	Acquired first release Australian film (licence fee per film equal to or more than \$52,000)	Acquired first release Australian film (licence fee per film equal to or more than \$56,000)

Source: <https://www.acma.gov.au/publications/2022-03/report/production-budget-and-licence-fees-2023>

¹ Where the ACCTS genre point allocation does not include dollar amount for production budgets or license fees the points remain static. For example, irrespective of CPI changes, Australian children's non-drama and Australian documentary programs are allocated 1.5 points and 1 point per hour of commissioned content broadcast.

Attachment B

Deeming Provision

Deeming provision – Section 121H of the *Broadcasting Services Act 1992 (BSA)*

Section 121H of the BSA was introduced to permit a regional commercial television broadcasting licensee to be deemed to have complied with the multi-channel Australian content quota if the amount of Australian content broadcast on the multi-channel(s) carried was not less than the amount broadcast on the equivalent metropolitan multi-channel during the same year.'

Similarly, Section 16 of the Australian Content and Children's Television Standards 2020 (the Standards) set out the circumstances in which regional/remote licensees that operate under an affiliate agreement with a metropolitan licensee may be deemed compliant with its annual quota obligations to broadcast 250 points of Australian content under the Standards.

Explanation:

Section 121H of the BSA and Section 16 of the Standards recognise that regional and remote licensees can find it difficult to satisfy the Australian content obligations because they rely on metropolitan licensees for content provided through program affiliation agreements. The number and type of multi-channels provided by regional and remote licensees can be impacted by infrastructure capacity and/or by affiliation agreements that exist between licensees.

Multi-channels Australian content quota

For the multi-channel quota, a regional commercial television broadcasting licensee that has multi-channels has complied with the multi-channel Australian content quota (to broadcast 1460 hours of Australian content across its multi-channel/s) if the amount of Australian content on its multi-channel/s was not less than the amount broadcast on the equivalent metro multi-channel during the same year.

For example, in 2022, IMPARJA and 9 (VAST) which are remote and regional licensees respectively, transmitted the same duration of first release Australian programs and Australian films as their affiliate metropolitan counterpart TCN Sydney (Nine), so can be deemed compliant. IMPARJA and 9 (VAST) transmitted 9, 9Go! and 9Gem from 1 January 2022 to 31 December 2022.

Multi-channels first-release Australian program quota

A regional commercial television broadcasting licensee that has multi-channels has complied with the multi-channel Australian programs requirement (to broadcast at least 250 points of first release Australian programs across its multi-channels) if the amount of first release Australian programs is no less than that broadcast by its metropolitan affiliate on its equivalent channel/s.

For example, 10, which is a remote and regional licensee, broadcast the same amount of points of first release Australian programs as its affiliate metropolitan counterpart Ten Sydney, so can be deemed compliant. 10 transmitted 10, 10 Bold and 10 Peach from 1 January 2022 to 31 December 2022.

Attachment C

Commercial TV program expenditure: by program genre

Published 19 May 2023. Source: <https://www.acma.gov.au/broadcaster-compliance-tv-content-standards>

Program expenditure by year	Spending on commercial TV programs				
Program genre	2017–18	2018–19	2019–20	2020–21	2021–22
Australian adult drama	\$92,397,985.00	\$95,706,338.00	\$79,084,379.00	\$69,735,138.00	\$65,005,944.55
Australian children's drama	\$10,589,565.00	\$11,659,436.00	\$5,288,035.00	\$1,989,138.00	\$2,027,425.65
Australian children's other	\$15,036,763.00	\$13,209,991.00	\$5,288,361.00	\$1,639,859.00	\$883,445.00
Australian documentaries	\$10,437,675.00	\$9,612,059.00	\$8,368,787.00	\$7,060,018.00	\$14,885,685.89
Australian light entertainment — other	\$485,579,570.00	\$530,624,500.00	\$529,882,666.00	\$499,159,902.00	\$546,457,473.61
Australian light entertainment — variety	\$1,172,365.00	\$3,653,337.00	\$546,166.00	\$740,769.00	\$3,102,219.22
Australian news and current affairs	\$363,708,169.00	\$362,420,373.00	\$342,412,660.00	\$315,448,008.00	\$360,833,625.74
Australian other programming	\$12,780,150.00	\$12,767,942.00	\$4,852,420.00	\$4,375,478.00	\$2,918,670.51
Australian sport	\$634,258,029.00	\$526,866,730.00	\$504,828,397.00	\$623,071,290.00	\$544,996,545.30
AUSTRALIAN TOTAL	\$1,625,960,271.00	\$1,566,520,706.00	\$1,479,243,102.00	\$1,524,528,369.00	\$1,541,111,035.47
Overseas drama	\$242,904,660.00	\$230,803,648.00	\$234,562,893.00	\$202,967,443.00	\$228,410,991.69
Overseas other	\$56,229,895.00	\$52,613,294.00	\$51,204,079.00	\$57,045,314.00	\$168,270,562.90
OVERSEAS TOTAL	\$299,134,555.00	\$283,416,942.00	\$285,766,972.00	\$260,012,757.00	\$396,681,554.59
TOTAL	\$1,925,094,826.00	\$1,849,937,648.00	\$1,765,010,074.00	\$1,784,541,126.00	\$1,937,792,590.06



SPA CALLS FOR URGENT REVIEW OF CHILDREN'S TV CONTENT



August 30 2023

Screen Producers Australia (SPA) CEO **Matthew Deaner** today joined **Senator Perin Davey** for an 'In Conversation' session at the Australian Children's Content Summit (ACCS), where he detailed his concerns about the lack of Australian children's content on commercial free-to-air channels and urged the government to conduct an immediate review of the Australian Content and Children's Television Standards (ACCTS).

SPA CEO **Matthew Deaner** stated, "With two years of data showing a clear downward trend, the Australian Government needs to step in and conduct an urgent review of the Australian Content and Children's Television Standards (ACCTS) and do something about the failure to ensure Australian children can freely and easily access stories that reflect their own culture and lives.

"It's abundantly clear that commercial broadcasters have all but abandoned investing in new programs for Australian children. There are compelling social equity reasons for Australian families and children to have access to content that reflects shared experiences and life in Australia.

In July, the Australian Communications and Media Authority (ACMA) released its annual report on the [2022 compliance results for Australian content](#) on both metropolitan and regional commercial television licensees (the ACCTS). This report highlighted an alarming decline in Australian-made children's titles and hours across Australian commercial free-to-air channels.

ACCTS figures show that in 2022, Australian commercial channels broadcast a total of just **95 hours** of Australian children's programs, being just one Australian non-drama series of **85 hours** on Network Nine and one **10-hour** children's drama on Network Ten. There were **no** first-release children's programs reported for Network Seven.

In 2019, before the introduction of the much-weakened ACCTS framework, this total figure was **391 hours**. The results released in July highlighted a decline of over **290 fewer** hours of new release Australian children's programs on Australian commercial networks.

"Thankfully, the ABC continues to commission new children's programs, but many families do not habitually watch national broadcaster channels. With commercial broadcasters relying heavily on overseas programs for child audiences, the current situation leaves them with a strong diet of overseas programs to watch and the remaining Australian content on commercial television channels is on high repeat. We owe it to young people to provide quality, relatable, and uniquely Australian content.

"The inaugural ACCS conference is providing a necessary opportunity for over 250 children's content producers and supporters to discuss the much-needed intervention that has to happen if we are to safeguard a vital genre that sadly has been neglected for too long," said **Mr. Deaner**.

"Despite the budget pressures faced by the ABC, without its important role in commissioning new Australian stories for children, there wouldn't be much of a local children's production industry remaining.

To highlight the serious decline in Australian children's programs on commercial broadcasters, SPA is today launching a new Children's Content Fact Sheet that outlines the case for government review and action.

Link to new SPA Factsheet on children's content [HERE](#).

Link to media image [HERE](#).

For media enquiries, please contact:
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'Crazy Fun Park', Werner Film Productions
Photo credit Ben King



COMMERCIAL FREE-TO-AIR NETWORKS, SUBSCRIPTION TV, AND STREAMERS ARE ALL FAILING AUSTRALIAN CHILDREN



Australian children 16 years and under make up 21 per cent of the Australian population and deserve to see and hear themselves and their stories on our screens – but we have gone backwards on this.

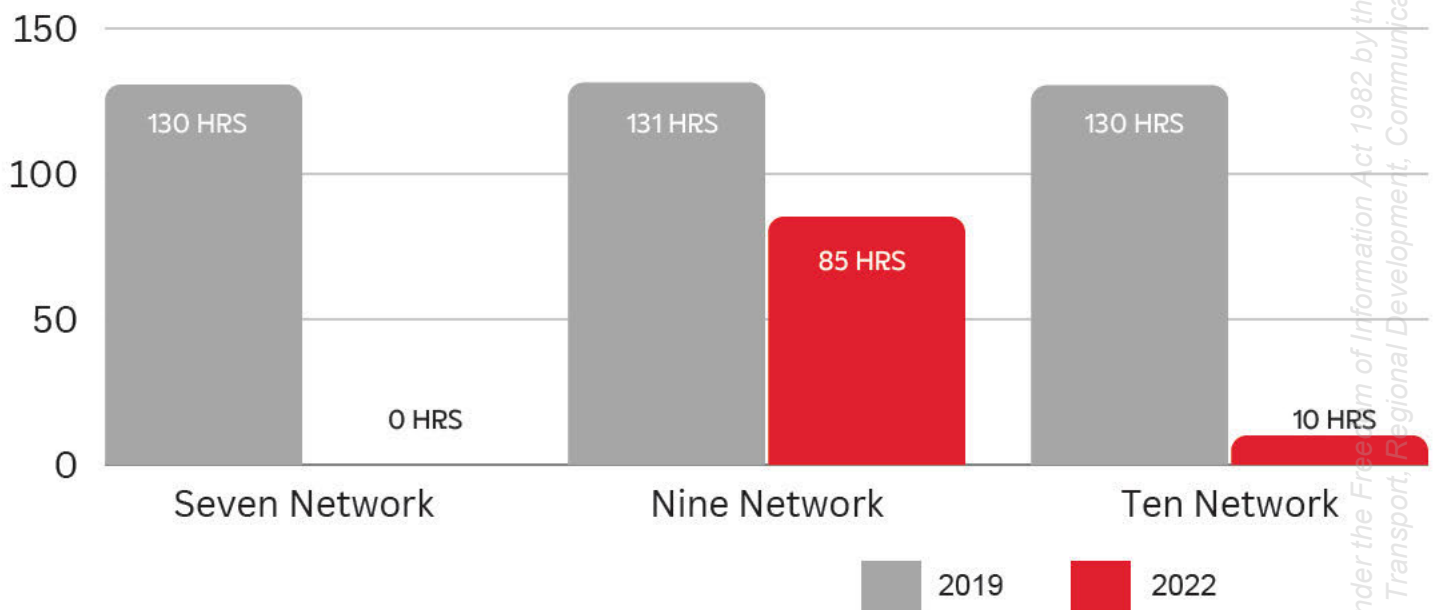
Since the 2020 downgrading of Australian content requirements for commercial free-to-air broadcasters and with no requirements for subscription television or streaming services, there has been a dramatic drop in home-grown children's titles and hours.

With no requirement to screen a minimum level of Australian children's content anywhere in Australia, investment and the supply of children's programs has fallen dramatically.

Data on Australian drama production for children, across both free-to-air and streaming services, shows investment in Australian stories was down on every platform in 2021-22, except the ABC.

Very few new Australian children's stories are now being commissioned and, therefore, shown and told to local and international audiences.

SINCE DEREGULATION IN 2020 HOURS OF CHILDREN'S TELEVISION ARE DOWN ACROSS ALL COMMERCIAL BROADCAST NETWORKS, MOST SIGNIFICANTLY DROPPING TO ZERO HOURS ON THE SEVEN NETWORK:



Source: ACMA Commercial Television Compliance 2022

"For each minute of Australian children's content on television viewing platforms, there are three minutes of overseas content."

Source: GAP Research: Children's TV Content report – May 2022



Animated titles are down: (typically commissioned by commercial Free-to-air-broadcasters)



Source: Screen Australia Drama Report 2021-22

Commercial free-to-air broadcasters are taking the least-cost option for their audiences by importing the vast majority of programming – mainly from the USA. SPA analysis shows that Australian programs now make up less than 15 per cent of children's programming – and very few are new commissions.

STREAMING AND CHILDREN'S CONTENT

The Screen Australia Drama Report for 2021-22 showed that of the 11 first release children's titles commissioned in that year, only one of these was by a streaming platform. Of other 10 titles one was commissioned by a commercial free to air broadcaster and the remaining nine were commissioned by the ABC and NITV. Australian children need and deserve a minimum investment in their own stories.

SCREEN PRODUCERS AUSTRALIA'S POSITION

- SPA believes that major streaming platforms should be required to reinvest 20 per cent of their Australian revenue into newly commissioned Australian stories.
- All platforms, such as subscription television and commercial free-to-air television, that supply children's content to audiences should be required to localise part of that with new children's content.
- It's crucial that the revenue and IP generated through these commissions be retained by Australian producers to continue to sustain and develop the Australian production industry in their imagining and creation of our Australian stories.

Released under the Freedom of Information Act 1982 by the Department of Infrastructure, Transport, Regional Development, Communications and the Arts

2023 - 2024 Supplementary Budget Estimates

Environment and Communications

Lead/Support contact: Stephen Arnott/Rebecca Rush

SB23-000706

SUBJECT: Australian Content on Streaming Services**Talking Points**

- Through our National Cultural Policy *Revive*, the Australian Government committed to introducing Australian screen content requirements on streaming platforms to ensure continued access to local stories and content.
- Streaming services are one of the most popular ways Australians consume screen content. However, unlike free-to-air commercial television and subscription television broadcasting services, these streaming services are not subject to Australian content requirements.
- An Australian content obligation will level the playing field across media platforms and guarantee Australian content no matter which platform Australians use. It will also give streaming services the regulatory certainty they have long called for.
- Following valuable industry feedback, the Government has refined its view and identified the need for further data and input from streaming services to inform analysis of potential impacts and outcomes.
- Once this information has been analysed, we will consult on the Government's refined approach to get further feedback before a final decision is made.
- Legislation will not be introduced in the Spring 2023 sittings, however we are working to ensure it is introduced in the near future. The Government remains committed to commencement of the obligation by 1 July 2024.
- The requirements will be implemented as part of the Government's broader reforms to media legislation and are the joint responsibility of the Minister for Communications and the Minister for the Arts. (See SB23-000750 for details of the Media Reform program).
- The Government is committed to an evidence-based and consultative approach to get the new obligation right.

Key IssuesNational Cultural Policy

- On 30 January 2023, the Government launched the National Cultural Policy, *Revive: a place for every story, a story for every place*.
- In the policy, the Government committed to, among other things:
 - Introduce requirements for Australian screen content on streaming platforms to ensure continued access to local stories and content in the third quarter of 2023 and to commence no later than 1 July 2024, with the Minister for the Arts and the Minister for Communications to undertake further consultation with industry in the

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first half of 2023 on the details of actions to be taken and implementation as part of the Commonwealth's broader reforms to media legislation.

Stakeholder consultation

- Following targeted consultation with key stakeholders on Australian content requirements for streaming services in the first half of 2023, the Government has refined its view on high-level models.
- Additional data and input will be requested from streaming services in Quarter 3 2023 and further targeted consultation on the Government's refined approach will occur in Quarter 4.
- Legislation will be introduced in the near future and the Government remains committed to commencement of the obligation by 1 July 2024.

Government's position

- A 20 per cent revenue-based model is an industry position. It is not Government policy.
- Any reporting about the specific parameters of the obligation the Government will impose is incorrect: no model has yet been agreed and there are a range of details to be worked through following targeted consultation.
- We are committed to a genuine consultation process and taking the time we need to ensure we get this right.
- Other answers to possible questions are at **Attachment A**.

BackgroundVoluntary SVOD reporting

- Five large subscription video-on-demand (SVOD) services voluntarily report to the Australian Communications and Media Authority (ACMA) on the availability of and investment in Australian programming on their respective services (see **Attachment B**).
- Amazon Prime Video, Disney+, Netflix and Stan have voluntarily reported to ACMA each financial year since 2019-20.
- As a newer entrant to the market, Paramount+ commenced participation in the voluntary reporting for the 2021-22 financial year.
- The information collected from SVOD providers relates to expenditure on commissioned and acquired Australian and Australian-related programs/titles.
- The ACMA also receives information about the total hours of Australian content on Australian services and rest-of-the-world services.

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- The ACMA and the Department of Infrastructure, Transport, Regional Development, Communications and the Arts (the department) have each agreed strict confidentiality and disclosure terms with the five services that have provided data.
- On 21 November 2022, the ACMA released Australian content expenditure data for subscription video on demand services for the 2021–22 financial year (see **Attachment C**).
- Five subscription providers – Amazon Prime Video, Disney+, Netflix, Paramount+ and Stan – spent \$335.1 million in 2021–22 on 718 commissioned, co-commissioned or acquired 'Australian programs'.
 - Total expenditure on Australian programs grew by \$156.2 million, compared to the 2020–21 financial year (\$178.9 million).
 - \$253.7 million was spent on 55 commissioned or co-commissioned Australian programs.
 - \$81.4 million was spent on 663 Australian program acquisitions.

Australian children's content

- Some stakeholders have raised concerns about the decline in children's content on commercial free-to-air television.
- At the recent Australian Children's Content Summit, Screen Producers Australia (SPA) CEO Matthew Deaner raised concerns about the lack of Australian children's content on commercial free-to-air channels and urged the Government to conduct an immediate review of the Australian Content and Children's Television Standards 2020.
- Streaming services' expenditure on Australian children's drama and non-drama programs has continued to decrease since reporting started in 2019–20.
- According to SVOD Australian program expenditure data released by ACMA on 19 May 2023:
 - Children's drama declined from \$33.0 million in 2019-20, to \$22.3 million in 2020-21, to \$6.6 million in 2021-22.
 - Children's non-drama declined from \$7.5 million in 2019-20, to \$0.65 million in 2020-21, and increased slightly to \$0.76 million in 2021-22.
- The National Cultural Policy has committed to reviewing policy settings to support the production of certain sub-genres, including children's content, as part of the streaming services obligation.

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Expenditure on Australian children's programs by SVODs (Source: ACMA)			
Financial year	2019-20 \$	2020-21 \$	2021-22 \$
Children's drama	\$33,003,401.00	\$22,285,217.89	\$6,638,290.50
Children's non-drama	\$7,467,317.00	\$650,201.77	\$761,993.00
Total	\$40,470,718.00	\$22,935,419.66	\$7,400,283.50

Australian children's programs and hours of programming on SVODs (Source: ACMA)						
	Number of programs			Hours		
Financial year	2019-20 titles	2020-21 titles	2021-22 titles	2019-20 hours	2020-21 hours	2021-22 hours
Children's drama	40	39	44	242.05	232.80	274.43
Children's non-drama	34	52	47	128.52	176.28	125.87
Total	74	91	91	370.57	409.08	400.3

2022 Media Consumption Survey

- For the past three years, the department has commissioned the Social Research Centre to conduct the Media Content Consumption Survey to look at media content behaviours of Australians.
- The 2022 Media Consumption Survey findings note that:
 - Subscription video on demand platforms are now the most popular means of accessing content used by 66 per cent of Australians in the previous 7 days, an increase of 6 per cent since 2020. Over the same period, there was a 9 per cent decrease in Australians viewing commercial free-to-air television, to 53 per cent.
 - 79 per cent of people aged 18-34 and 73 per cent of people aged 35-54 reported watching an SVOD in the previous 7 days, compared to 49 per cent of ages 55+.
 - Just over half of respondents indicated that online subscription streaming services have enough Australian content (53 per cent), while almost one in five say it is difficult (15 per cent) or very difficult (2 per cent) to find Australian content on streaming services.
 - A majority of parents (56 per cent) who completed the 2022 survey said that the most important type of content to be available to children is Australian children's educational programs, as well as Australian children's animation (44 per cent).

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Phone: (02) s22(1)(a)(ii)

Version Number: 01

Date: 21/09/2023

2023 - 2024 Supplementary Budget Estimates**Environment and Communications****Lead/Support contact: Stephen Arnott/Rebecca Rush****SB23-000706**

Attachments

Attachment A: Possible questions – Supplementary Budget Estimates – October 2023

Attachment B: Spending on Australian programs by SVODs, 2019-2022, ACMA.

Attachment C: Spending by SVODs: 2021–22 financial year, ACMA.

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Australian Government

Department of Infrastructure, Transport,
Regional Development, Communications and the Arts

Attachment A

Possible questions – Supplementary Budget Estimates – October 2023

1. *Revive* states that legislation will be introduced in the Spring 2023 sittings. Will the Government introduce legislation by the end of the year? If not, what is the reason for the delay?

- The Minister for the Arts and the Minister for Communications undertook targeted stakeholder consultation on high-level models in the first half of this year.
- Following valuable industry feedback, the Government has refined its view and will request further data and input from streaming services in Q3 2023.
- Once this information has been analysed, further targeted consultation on the Government's refined view will occur in Q4 2023.
- The Government is committed to an evidence-based and consultative approach to get the new obligation right.
- On this basis, legislation will not be introduced into Parliament in the Spring 2023 sittings, however the Government remains committed to commencement of the obligation by 1 July 2024.

2. Has the government decided on a 20% obligation?

- A 20% of revenue model is an industry position and is not government policy.
- Any reporting about the specific parameters of the obligation the Government will impose is incorrect: no model has yet been agreed and there are a range of details to be worked through.
- The Government is committed to an evidence-based and consultative approach to get the new obligation right and will consult further with industry in Q4 2023.
- *If pressed:* The 20% obligation has been called for by industry. Its basis and impacts are a matter for those advocating for a 20% of revenue obligation.

3. Which Minister is responsible for the obligation?

- The obligation will be implemented as part of the Commonwealth's broader reforms to media legislation and is the joint responsibility of the Minister for Communications and the Minister for the Arts.
- *If pressed:* Which Minister will table legislation relating to the SVOD obligation?
- To prescribe any legislative process at this stage, and which Minister will introduce any legislation, would pre-empt the consultation process as well as Government's consideration of potential models for regulation.

4. Have Ministers already decided on a regulatory model?

- Both the Minister for Communications and the Minister for the Arts are committed to consulting with industry to get the obligation right.

- Any reporting about what percentage obligation the Government will impose is incorrect: no model has yet been agreed and there are a range of details to be worked through as part of targeted consultation.
- Stakeholder views on policy settings for the obligation will be sought as part of targeted consultation in Q4 2023.

5. Is the Government considering an obligation based on the 10% NEDE Scheme requirement (that currently applies to subscription television providers, e.g. Foxtel)?

- Five regulatory models were considered in consultation held earlier this year. One of the models was based on the NEDE Scheme that applies to subscription television broadcasters.
- Following valuable industry feedback, the Government has refined its view and will undertake further targeted stakeholder consultation to get feedback before a decision is made.
- An Australian content obligation on streaming services will be implemented as part of the Government's broader reforms to media legislation.

6. Expenditure on children's content has decreased; what is the government doing to ensure children's content is made?

Will the Government review the Australian Content and Children's Television Standards 2020?

- The government is aware of the decline in expenditure on children's content on commercial free-to-air television and streaming services.
- In *Revive*, the Government committed to reviewing policy settings to support the production of certain sub-genres, including children's content, as part of the streaming services obligation.

7. Will the quality of Australian content be jeopardised if SVODs are forced to acquit an obligation? SVODs aim to produce high quality, exportable content.

- Australia is world-renowned for its high-quality screen content. Our success shows the depth of skills and talent of our screen industry.
- Investment in Australian content on streaming services is at record levels, as demonstrated in ACMA's 2021-22 report on spending by subscription video on demand providers, and Screen Australia's Drama Report 2021-22.
- However, there is no guarantee that this level of investment will be maintained over the long term, particularly in the key genres of scripted drama, children's and documentary programs.
- To ensure Australians have more access to home-grown, high quality content, as part of the National Cultural Policy, the Government committed to work with all stakeholders to determine ways Australian content can be boosted on streaming platforms.
- This includes consulting with all parties and seeking additional data to inform the development of a model.
- The Government is committed to working with industry to ensure the right settings are in place to support a sustainable future for the Australian screen industry.

OFFICIAL: SENSITIVE**8. Will a streaming obligation place additional constraints on the production sector and drive up costs?**

- The Government is committed to working with industry to ensure the right settings are in place to support a sustainable future for the Australian screen industry.

9. Streaming services are already investing in Australian content. Is regulation even necessary?

- Streaming services are one of the most popular ways Australians consume screen content. However, unlike free-to-air commercial television and subscription television broadcasting services, streaming services are not subject to Australian content requirements.
- An Australian content obligation will level the playing field across media platforms and guarantee Australian content no matter which platform Australians use.
- It will also give streaming services the regulatory certainty they have long called for.
- It is important that streaming services continue to invest in high-quality Australian content.

OFFICIAL: SENSITIVE

OFFICIAL / SENSITIVE

Attachment B

Spending on Australian programs by SVODs, 2019-2022 (ACMA data)

Expenditure on Australian programs for the reporting year						
	Expenditure			Number of programs		
Financial year	2019-20 \$	2020-21 \$	2021-22 \$	2019-20 number	2020-21 number	2021-22 number
Commissioned/co-commissioned	129,729,693.00	125,359,019.70	253,730,419.61	30	27	55
Acquired	23,660,828.00	53,506,162.11	81,371,936.65	299	1738	663
Total	153,390,521.00	178,865,181.81	335,102,356.25	329	1765	718

Expenditure on Australian programs by genre				
Financial year	2019-20 \$	2020-21 \$	2021-22 \$	
Adult drama	\$73,753,023.99	\$94,810,584.83	\$199,901,310.65	
Children's drama	\$33,003,401.00	\$22,285,217.89	\$6,638,290.50	
Children's non-drama	\$7,467,317.00	\$650,201.77	\$761,993.00	
Documentary	\$18,006,768.00	\$17,170,782.92	\$37,347,785.12	
Light entertainment	\$10,844,000.00	s47(1)(b)		
Light entertainment - other	-			
Other programming	\$10,316,011.00			\$4,793,649.00
Sport	-			\$55,253,871.00
Total	\$153,390,521.00	\$178,865,181.81	\$335,102,356.25	

Expenditure on New Zealand programs and Australian co-productions, at 30 June						
	Expenditure			Number of programs		
Financial year	2019-20 \$	2020-21 \$	2021-22 \$	2019-20 number	2020-21 number	2021-22 number
Commissioned/ co-commissioned				2	2	1
Acquired				2	2	8
Total	27,055,141	39,437,222	2,420,483	4	4	9

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Expenditure on Australian related programs at 30 June						
	Expenditure			Number of programs		
Financial year	2019-20 \$	2020-21 \$	2021-22 \$	2019-20 number	2020-21 number	2021-22 number
Commissioned/ co-commissioned	115,086,238.00	449,154,159.00	308,352,243.87	3	10	14
Acquired	0.00	603,323.00	25,057,318.01	0	2	2
Total	115,086,238.00	449,757,482.00	333,409,561.88	3	12	16

Australian programs and hours of programming available on SVOD services in Australia by genre, at 30 June						
	Number of programs			Hours		
Financial year	2019-20 number	2020-21 number	2021-22 number	2019-20 hours	2020-21 hours	2021-22 hours
Adult drama	2,610	412	458	1,158.75	1,740.32	2,224.72
Children's drama	40	39	44	242.05	232.80	274.43
Children's non-drama	34	52	47	128.52	176.28	125.87
Documentary	40	56	92	115.95	152.30	281.70
Light entertainment - other	21	24	101	40.65	58.90	325.97
No genre provided	204	197	-	1,313.00	1,403.00	-
Other programming	18	39	41	-	154.52	942.05
Sport	-	1211	1562	-	2,101.19	3,539.23
Total	618	2,030	2,345	3,081.00	6,019.31	7,713.97

SVOD reporting adopts the definitions of Australian program, commissioned program and acquired program used in the [Broadcasting Services \(Australian Content and Children's Television\) Standards 2020](#).

Acquired, in relation to a program, means acquired by a commercial television broadcasting licensee or its program supplier under a legally binding agreement, but does not include a program commissioned by the licensee.

Australian official co-production means a program made under an agreement or arrangement between the Government of Australia, or an authority of the Government of Australia, and the Government of another country or an authority of the Government of another country.

Australian program

A program is an Australian program if it is produced under the creative control of Australians. A program is produced under the control of Australians if:

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- The producer/ producers of a program are Australian
- The director/ directors or the screenwriter/ screenwriters are Australian
- At least 50% of leading actors/ voice actors/ on-screen presenters are Australian
- In the case of a drama program, at least 75% of major supporting cast are Australian
- The program is produced, or post produced in Australia
- In the case of animated programs, 3 of 5 key roles are Australian (key roles being production designer, character designer, supervising layout artist, supervising storyboard artist or key background artist).

Segments of a program can meet the definition of Australian program if the whole program cannot.

A documentary cannot be defined as an Australian program if it is a reversioning of one or more existing documentaries that are not Australian programs.

Australia/ New Zealand program

A program is an Australian/New Zealand program if:

- it meets the requirements of an Australian program (except that New Zealanders rather than Australians undertake one or more, but not all, of the specified creative roles); or
- it meets the requirements of a New Zealand program (except that Australians rather than New Zealanders undertake one or more, but not all, of the specified creative roles)

Australian-related program, means a program:

- which meets at least one of the criteria for a program which is produced under the creative control of Australians (see definition of Australian program); and/or
- has incurred production, post-production, or pre-production expenditure in relation to the program in Australia where expenditure means:
 - i. expenditure incurred in producing the program or program material; or
 - ii. pre-production expenditure incurred in relation to the program or program material; or
 - iii. expenditure incurred by way of the making of an investment in the program or program material;

and includes nil expenditure.

Commissioned, in relation to a program, means that a licensee or its program supplier has made a material and meaningful financial contribution to the production of a program before the production has been completed (and includes in-house production).

Attachment C**Spending by subscription video on demand providers: 2021–22 financial year**

Please note: The 2021–22 financial year reporting figures below are for 5 SVOD providers. In previous years, reporting was for 4 SVOD providers only.

Expenditure on Australian programs

Five subscription video on demand (SVOD) providers – Amazon Prime Video, Disney, Netflix, Paramount+ and Stan – spent \$335.1 million in the 2021–22 financial year on 718 commissioned, co-commissioned or acquired 'Australian programs'.

'Australian programs' are programs that meet minimum requirements for key creative roles, including producers, directors, writers and cast. SVOD reporting adopts the definitions of Australian program, commissioned, co-commissioned and acquired programs, as well as genre definitions from the Broadcasting Services (Australian Content and Children's Television) Standards 2020 (ACCTS).

The total expenditure on Australian programs grew by \$156.2 million, compared to the 2020–21 financial year (\$178.9 million). Driving this increase is a combination of the fifth reporting entity (Paramount+) and greater investment in Australian adult dramas, documentaries, sport and light entertainment.

However, expenditure on Australian children's drama and non-drama programs has continued to decrease since reporting started in the 2019–20 financial year.

SVOD expenditure supported the production of Australian programs across a range of genres, with all providers contributing to commissioned or acquired Australian drama (\$199.9 million) and Australian documentaries (\$37.4 million).

Expenditure on commissioned or co-commissioned programs

In the 2021–22 financial year, SVOD providers spent \$253.7 million on 55 commissioned or co-commissioned Australian programs.

Commissioned and co-commissioned programs/titles made up about 76% of total expenditure on Australian programs by all SVOD providers. New Australian programs included:

- *Luxe Listings* (Amazon Prime Video)
- *Last Days of the Space Age* (Disney)
- *Heartbreak High* (Netflix)
- *Five Bedrooms* (Paramount+)
- *Nitram* (Stan).

A list of non-confidential commissioned or co-commissioned Australian programs reported to the ACMA for the 2021–22 financial year is below.

Table 1: The 2021–22 financial year titles of commissioned/co-commissioned Australian programs, New Zealand programs, Australian/New Zealand programs or official Australian co-productions for the Australian service during the reporting year

SVOD	Genre	Title
Amazon Prime Video	Documentary	<i>Burning</i>
	Drama	<i>Deadloch</i>
	Drama	<i>Five Blind Dates</i>
	Documentary	<i>Kick Like Tayla</i>
	Light Entertainment – other	<i>Luxe Listings: seasons 1–3</i>
	Documentary	<i>Making Their Mark</i>
	Drama	<i>The Lost Flowers of Alice Hart</i>
	Documentary	<i>Warriors on the Field</i>
Disney	Documentary	<i>Fearless: The Inside Story of the AFLW</i>
	Drama	<i>Last Days of the Space Age</i>
	Documentary	<i>Matildas: The World at Our Feet</i>
	Drama	<i>The Clearing</i>
Netflix	Documentary	<i>Down to Earth: season 2</i>
	Children's Drama	<i>Gymnastics Academy: A Second Chance: season 1</i>
	Drama	<i>Heartbreak High</i>
	Drama	<i>Irreverent</i>
	Documentary	<i>Kangaroo Valley</i>
	Light Entertainment – other	<i>Love on the Spectrum: season 2</i>
	Drama	<i>True Spirit</i>
	Light Entertainment – variety	<i>Wellmania</i>
	Drama	<i>Why Are You Like This: season 1</i>
	Documentary	<i>Wild Croc Territory</i>
Paramount+	Drama	<i>Appleton Ladies Potato Race</i>
	Documentary	<i>Claremont</i>
	Drama	<i>Five Bedrooms</i>
	Drama	<i>Last King of the Cross</i>
	Drama	<i>More Than This</i>
	Drama	<i>North Shore</i>
	Documentary	<i>Sky Blue: Inside Sydney FC</i>
	Drama	<i>Spreadsheet</i>
	Other	<i>The Bridge</i>
	Drama	<i>The Far North (NZ)</i>
	Drama	<i>The Secrets She Keeps</i>
	Light Entertainment – other	<i>Undressed</i>
	Drama	<i>6 Festivals</i>
Stan	Documentary	<i>Amongst Us – Neo Nazi Australia</i>
	Drama	<i>Bump: series 2</i>
	Drama	<i>Christmas on the Farm</i>
	Drama	<i>Gold</i>
	Drama	<i>Nitram</i>
	Documentary	<i>No Mercy, No Remorse</i>
	Documentary	<i>Show Me the Money</i>
	Drama	<i>The Tourist</i>
	Drama	<i>Wolf Like Me</i>

Please note: Not all commissioned and co-commissioned Australian programs are in Table 1. SVOD providers have asked for commercial confidentiality over some titles/productions.

Expenditure on acquired programs

In the 2021–22 financial year, 663 Australian programs were acquired by SVOD providers. Acquisition expenditure amounted to \$81.4 million. Most titles were in the Australian sport, Australian adult drama or documentary genres.

New Zealand programs

For the purposes of SVOD reporting and noting Australia's international obligations, Australian and New Zealand programs are treated consistently. This aligns with sections 10 and 11 of the ACCTS.

SVOD providers reported expenditure related to Australian programs, official co-productions, Australian/New Zealand programs and New Zealand programs as expenditure on 'Australian' programs.

During the 2021–22 financial year, 8 acquired New Zealand programs and one co-commissioned New Zealand program were reported, with an expenditure of \$2 million.

Expenditure on Australian-related programs

SVOD providers also support the production of content made in Australia in ways other than directly commissioning or acquiring Australian programs.

In the 2021–22 financial year, SVOD providers spent \$333.4 million on acquiring, producing or investing in 16 Australian-related programs. This is less than spending on Australian-related programs in 2020–21, which was \$449.8 million.

This support includes:

- commissioning Australian-related programs
- producing foreign programs in Australia
- providing long-term employment opportunities through local production facilities.

Australian-related programs meet some but not all of the criteria for an 'Australian program'. For example, Disney-owned Industrial Light & Magic provided post, digital and video effect (PDV) facilities for international feature films. Disney also supported 5 foreign productions in Australia, which resulted in over 20 Australians hired as crew.

Australian programs available in Australia

At 30 June 2022, there were 2,345 Australian program titles (7,714 hours) available on the 5 SVOD services. This is an increase from the 2,030 Australian titles (6,019 hours) available at 30 June 2021. (Please note that June 2021 figures were reported for 4 SVOD providers only.)

Table 2 shows the number of titles and hours by all SVOD providers by genre as at 30 June each year.

Table 2: Australian programs made available on services in Australia as at 30 June 2020, 2021 and 2022, by genre

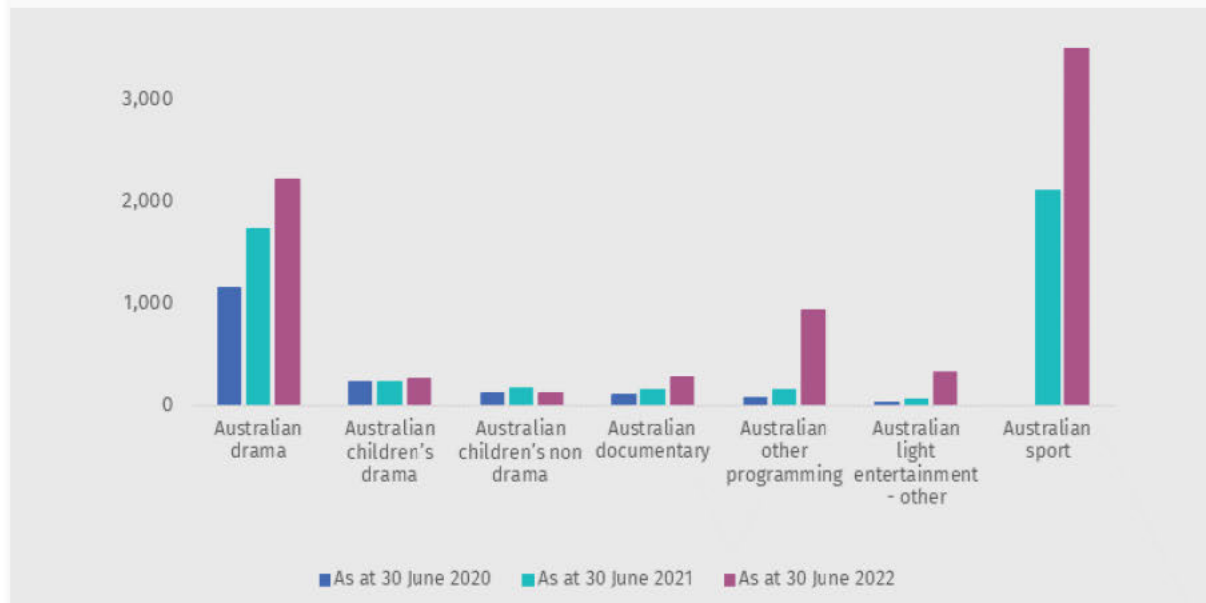
	30 June 2020		30 June 2021		30 June 2022	
	(4 x SVOD providers)		(4 x SVOD providers)		(5 x SVOD providers)	
	Hours*	Titles / Events^	Hours*	Titles / Events^	Hours*	Titles / Events^
No genre provided**	1,313	204	1,403	197	0	0
Australian drama	1,159	261	1,740	412	2,225	458
Australian children's drama	242	40	233	39	274	44
Australian children's non-drama	129	34	176	52	126	47
Australian documentary	116	40	152	56	282	92
Australian other programming	82	18	155	39	942	41
Australian light entertainment – other	41	21	59	24	326	101
Australian sport	0	0	2,101	1,211	3,539	1,562
Total	3,080*	618	6,019	2,030	7,714	2,345

* Durations are rounded to the nearest hour.

^Each program series of non-sport is considered a title. The majority of sport events/matches, but not all, are reported as individual titles.

** In 2019–20 and 2020–21, SVOD providers were unable to provide a detailed breakdown of genres of some Australian programs.

Figure 1: Hours of Australian programs made available on SVOD services* in Australia as at 30 June 2020, 2021 and 2022, by genre (excluding where genre is not available)



* June 2020 and June 2021 figures report on 4 SVOD providers only, while the June 2022 figures report on 5 SVOD providers.

Australian programs available outside Australia

Some SVOD providers also reported the number of Australian programs made available on services outside Australia (Table 3). The aggregated data from the SVOD providers who supplied the information shows that:

- all providers reported on Australian programs available in Canada, Spain, the UK and the US.
- 3 providers reported on programs available in France and Japan.
- 2 providers reported on programs available in Brazil, Germany, Italy and Mexico.

Table 3 and Figure 2 below include a sample of jurisdictions reported by SVOD providers where 2 or more SVOD providers reported overlapping jurisdictions.

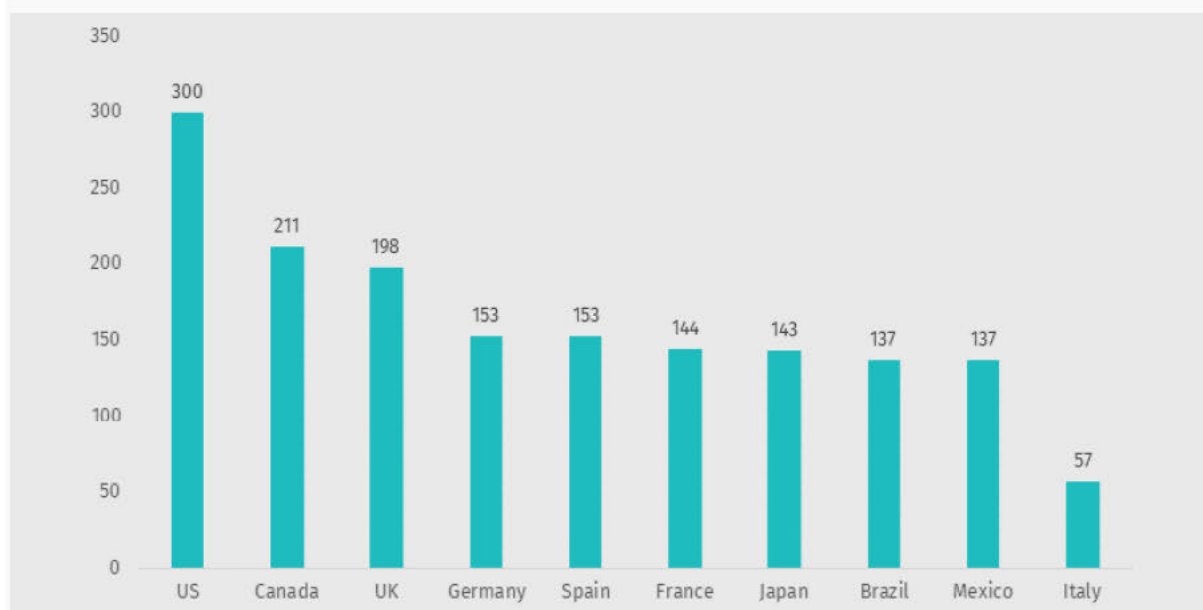
Only one SVOD provider reported Australian catalogue information for Argentina, China, Denmark, Greece, India, Ireland, Israel, New Zealand, Portugal, Singapore, South Africa, South Korea and Sweden.

Disney reported geographically aggregated data for some regions being Central and Eastern Europe, Nordics/Baltics, GSAL (Germany, Switzerland, Austria and Lichtenstein), Latin America, Benelux and North Africa. These jurisdictions are not comparable with other SVOD providers and have not been included in the table.

Table 3: Sample of jurisdictions where Australian programs are made available on SVOD services as at 30 June 2022

	US	Canada	UK	Germany	Spain	France	Japan	Brazil	Mexico	Italy
Number of Australian program titles	300	211	198	153	153	144	143	137	137	57
Total hours of Australian programs	2,070	995	997	754	752	606	622	665	655	184

Figure 2: Number of Australian program / titles made available on SVOD services outside Australia, as at 30 June 2022



Points to consider regarding SVOD data

1. Amazon Prime Video, Disney, Netflix and Stan have been reporting to ACMA on their investment in Australian programs each year since the 2019–20 financial year. Paramount+ reported for the first time in the 2021–22 financial year. All 5 SVOD providers reported data for the 2021–22 financial year to the ACMA in September 2022.
2. This report presents aggregated expenditure and program information reported by 5 SVOD providers in Australia. We have published information consistent with SVOD providers' confidentiality requests.
3. SVOD providers have voluntarily reported this information. We cannot confirm its accuracy. However, where possible, we have verified the information. This is based on publicly available information, data reported under Australian content requirements for commercial and subscription television broadcasters, and additional material provided by SVOD providers. We have standardised the information where possible to allow consistency with information reported by TV broadcasters and Screen Australia. However, due to differences between SVOD services and TV broadcasters, there are some areas where direct comparisons are not possible.

4. SVOD providers reported total hours and numbers of distinct Australian programs available on their Australian services. We requested that this data include only Australian and official co-productions.
5. If the provider did not have its own services outside Australia, commissioned Australian programs distributed to foreign-owned services were reported. ACMA asked only for aggregated data for the number and hours of Australian programs on services outside Australia.

2023 - 2024 Supplementary Budget Estimates

Environment and Communications

Lead/Support contact: Stephen Arnott/Anne-Louise Dawes

SB23-000707

SUBJECT: Allegations in the Indigenous Visual Arts Industry**Talking Points**

- The South Australian Government is leading a review to examine allegations about practices at the Anangu Pitjantjatjara Yankunytjatjara (APY) Art Centre Collective.
- The review is being supported by the Australian and Northern Territory Governments, and the Australian Government will provide a financial contribution.
- South Australian Arts Minister Ms Andrea Michaels MP appointed the review panel on 24 July 2023. The panel consists of two First Nations members, Megan Krakouer (Menang) and Cameron Costello (Quandamooka), as well as South Australian barrister Anne Sibree.
 - The Terms of Reference and information about how to get involved with the review are publicly available on the South Australian Department of Premier and Cabinet website at: www.dpc.sa.gov.au/responsibilities/reviews
 - The South Australian Government has not set a time frame for the completion of the review, but Minister Michaels has publicly stated she hopes to have a report by the end of this calendar year.
- The Government will continue to support art centres in the APY Centre Collective, including through ongoing funding under the Indigenous Visual Art Industry Support (IVAIS) Program, which is administered by the Office for the Arts.
- On 2 August, the National Gallery of Australia released the findings of the independent review it commissioned into the 28 artworks to be featured in the 'Ngura Pulka – Epic Country' exhibition. This review found all artworks met the National Gallery's provenance standards.
- The National Cultural Policy *Revive* includes a commitment to respond to the recommendations of the Productivity Commission's Final Study Report into Aboriginal and Torres Strait Islander Visual Arts and Crafts.
- Under *Revive*, the Government has committed to developing new, stand-alone legislation to recognise and protect Indigenous knowledge and traditional cultural expressions. The Government is working with First Nations experts to establish a First Nations expert working group to guide the development of the legislation.

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2023 - 2024 Supplementary Budget Estimates

Environment and Communications

Lead/Support contact: Stephen Arnott/Anne-Louise Dawes

SB23-000707

Key Issues

Media scrutiny of the APY Art Centre Collective (the Collective) since April 2023 includes allegations that non-Indigenous art centre workers have 'interfered' in the making of artworks at the Collective, with claims calling into question the authenticity of the artworks produced. Allegations have also been made about bullying and the coercive control of artists' finances by the Collective's management.

If asked about authenticity or the use of assistants to assist in the creation of artworks:

Authenticity and culture are matters on which only First Nations people can speak with authority.

Background

- The APY Art Centre Collective (the Collective), an Aboriginal corporation under the *Corporations (Aboriginal and Torres Strait Islander) Act 2006*, represents a number of Aboriginal-owned and governed enterprises, four located on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, South Australia. It has galleries located in Melbourne, Sydney and Adelaide, where an art-making studio is run.

Media allegations and South Australian government-led review

- In April 2023, *The Australian* reported allegations by five First Nations artists and six former non-Indigenous gallery assistants that 'white' staff were interfering in the creation of First Nations art at the Collective. The newspaper has also reported allegations of bullying and coercive control.
- The South Australian and Northern Territory Arts Ministers, and the four First Nations visual arts peak bodies, have called for the Collective's non-Indigenous General Manager, Ms Skye O'Meara, to stand down while investigations are held. Ms O'Meara and the Collective's Board have resisted these calls.
- The Collective has denied the claims of artistic interference and has stated that they '...are false and seriously defamatory. [The Collective] is taking legal advice'.
- In June 2023, the Indigenous Art Code Limited (the Code) terminated the Collective's dealer membership following a long-running investigation.
- In mid-August, the Museum and Art Gallery of the Northern Territory announced it would not work with the Collective following its expulsion from the Code.
- There has been criticism of the slow progress of the South Australian Government-led investigation and lack of visual arts-related experience of the panel members.

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2023 - 2024 Supplementary Budget Estimates

Environment and Communications

Lead/Support contact: Stephen Arnott/Anne-Louise Dawes

SB23-000707

Financial support for the Collective

- The Collective is supported through income generated through sales of art, a number of Commonwealth and state (Arts SA) grants, as well as philanthropic/private sector support for operational, project, and infrastructure activities.
- Financial support to the Collective has been suspended by the South Australian Government and Westpac Foundation due to the concerns raised about the organisation's operations.
- The IVAIS program has funded the Collective since 2019 with total grants of \$335,000 awarded up to 2022-23. Funding has facilitated a program of innovative regional arts activities and collaborative artistic projects for Indigenous visual artists based on the APY Lands: 2019-20 \$80,000; 2020-21 \$50,000; 2021-22, \$110,000; and 2022-23 \$95,000.
 - An 8 May 2023 article in The Australian outlined concerns by former Collective member Ernabella Arts that a letter of support submitted with the Collective's 2020 application to the IVAIS program was included without its knowledge. Following a due diligence process conducted by the Department of Infrastructure, Transport, Regional Development, Communications and the Arts (the department), the letter was removed and was not ultimately considered as part of the department's merit-based assessment of the application, which was ultimately awarded a \$50,000 grant in 2020-21.
- In addition, the Collective has received \$415,000 project support through:
 - Indigenous Languages and Arts Program 2018-19 to 2019-20 \$200,000;
 - Visions of Australia Program 2021-22 \$85,000; and
 - Anzac Centenary Arts and Culture Fund Public Grants Program – 2017 \$130,000.
- In 2023, the Collective applied for funding through the IVAIS program's Open Competitive grant opportunity, and the National Art School, in partnership with the Collective, applied for funding under the Visions of Australia program. Neither application was recommended for funding due to the South Australian Government-led review into practices at the Collective. The Collective has been notified of both outcomes.

National Gallery of Australia exhibition of artists from the Collective

- On 26 April 2023, the National Gallery announced the terms of reference for an independent review of paintings included in its planned exhibition 'Ngura Pulka – Epic Country'. The exhibition had been delayed indefinitely pending outcomes of that review.
 - The review was conducted by Colin Golvan AM KC and Shane Simpson AM, with advice from two First Nations experts: Professor Maree Meredith, a Bidjara woman and University of Canberra's Pro Vice-Chancellor Indigenous Leadership, and Kokatha and Nukunu artist Yhonnie Scarce.

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2023 - 2024 Supplementary Budget Estimates**Environment and Communications****Lead/Support contact: Stephen Arnott/Anne-Louise Dawes****SB23-000707**

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- The findings of the review were released on 2 August 2023, following analysis of the available evidence from the artists, studio workers and informants. The review determined the artists had effective creative control over the creation of the 28 paintings.
 - Sally Scales was appointed to the National Gallery's Board in 2022 and recused herself from the Council's consideration of the inquiry.
 - The National Gallery has noted it 'will work closely with the artists and make programming decisions in due course.'

Contact: Anne-Louise Dawes**Cleared by A/g First Assistant Secretary:** Rebecca Rush**Phone:** (02) s22(1)(a)(ii)**Version Number:** 2**Date:** 22/09/2023