

**ASE Response to the Supporting Australian stories on our screens-options paper.
 June 2020**

The Australian Screen Editors represents approximately 500 members who are employed in Screen Post-Production, primarily in Editorial roles and we welcome the opportunity to contribute our response to the **Supporting Australian stories on our screens** options paper.

Our members are significant contributors both creatively and technically, to the commercial successes and excellence of Australia’s screen output, including Features, Television Drama, Documentary, Music Video, Commercial content and Children’s Television.

We believe that in order to support both employment in the Australian Screen Industry, and to provide significant Australian content that reflects and supports Australian stories, culture and diversity for our nation’s audiences, **Model 3: Significant: with Option A** is the preferred option.

Model 3—Significant, with Option A

Objective	To establish platform-neutral, future facing obligations and incentives that take into account individual platform offerings and audience engagement.
Features	<p>All commercial content service providers (including subscription services): require investment in a percentage of revenue into new Australian content, under one of two implementation approaches:</p> <p>A. invest a percentage of Australian revenue into Australian content that must be made available on their Australian services, or make an equivalent contribution to a new Australian Production Fund (APF)</p> <p>B. negotiate individual Australian content investment plans in line with expectations set by the ACMA.</p> <p>National broadcasters: allocated funding for Australian children’s programming</p>
Features	Offsets: a single flat rate Offset for all platforms with modified thresholds and potential for a ‘cultural uplift’.

The ASE firmly believe that streaming services who gain substantial revenue from Australian audiences, should be equally obligated to financing, creating and programming Australian content. A percentage of 7.5%-10% of their revenue should be negotiated to achieve this outcome.

We request that all offsets have a 30% flat rate across Location Offset, PDV Offset and, Producer Offset with a 10% cultural uplift. All offsets should apply to all platforms and across one-off and series content, with the 10% cultural uplift to apply to productions that employ all Australians in key creative roles: ie Heads of Department and crew are all Australian (excluding Executive Producers).

Further we request that the Post Production offset threshold that is currently \$500,000 be lowered substantially or abolished in order to support productions of a smaller nature, or international productions to engage a wider range of post -production personnel including Editors.

The ASE would also support better distribution of the PDV offset to ensure that funding broadens beyond the dominance of the visual effects area of post-production into other post production services. This would encompass facilities providing editing, sound design, composition, grading and mixing services.

The ASE also supports additional funding to the National Broadcasters specifically for Indigenous and Children's content in order to compensate for the loss of this content on the Free to Air stations.

We also request that the regulatory loophole that allows New Zealand content to count as Australian be removed.

The recent decision due to COVID-19, to suspend content obligations for Australian Drama, Documentary and Children's Television is of deep concern and will create an even greater impact on Australian Production, leading to reduced employment in the screen sector and leaving a large creative hole in our audience's local content screen options into the future. We request that this suspension does not continue into 2021, or negatively impact future decisions regarding the sustainability of Australian Screen Production. New modelling must not result in a drop in production, growth should be the aim.

Support for our Australian Screen productions across every one of our multi-platform screening services not only supports the employment of over 40,000 workers, but allows our Australian population of over 25,000,000 to enjoy stories that engage and reflect their cultural diversity. It also allows us to showcase these unique stories to the rest of the world who are curious about our exceptional island nation.

Yours,
Fiona Strain ASE

A handwritten signature in black ink, appearing to read 'Fiona Strain', with a long horizontal flourish extending to the right.

President,
Australian Screen Editors Guild