



Australian Government



# CORPORATE PLAN 2016-2020

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June 2016

1.	INTRODUCTION	2
1.1	Why we exist	2
1.2	What we do	4
1.3	Why it matters	5
1.4	Planning and reporting	6
2.	OBJECTIVES: WHAT DOES SCREEN AUSTRALIA WANT TO ACHIEVE?	7
2.1	Australian stories that matter	7
2.2	Australian stories that are accessible domestically and internationally across all platforms	8
2.3	Viable screen businesses	9
2.4	Highly-skilled, creative and innovative practitioners who embrace risk	10
2.5	An efficient, effective and responsive organisation	11
3.	RISK ANALYSIS AND MANAGEMENT STRATEGY	13
3.1	External risks	13
3.2	Internal risks	13

# 1 | Introduction

## 1.1 Why we exist

**Vision:** *To inspire, inform and connect audiences with compelling Australian stories.*

Australian screen content delivers tremendous cultural value to audiences: it informs our sense of who we are, offers unique forms of cultural expression and provides culturally relevant experiences shared by millions of Australians. Quality local content can travel the world, shape our view of the world and the world view of Australia, and resonate for generations.

To have this kind of impact, we need a vibrant, skilled and creative industry with an appetite for innovation. Screen Australia **encourages quality, innovation and cultural value** through programs that increase the ambitions, risk tolerance and diversity of Australian storytelling.

Without government support, Australian screen production becomes unviable, leaving audiences with less choice and less access to compelling and relevant content.

### Legislative background

Screen Australia was established under the *Screen Australia Act 2008*<sup>1</sup> and from 1 July 2008 took over the functions and appropriations of its predecessor agencies, the Australian Film Commission (AFC, the Film Finance Corporation Australia (FFC) and Film Australia Limited.

The key functions of Screen Australia, as set out in the Act are to:

- a) support and promote the development of a highly creative, innovative and commercially sustainable Australian screen production industry; and
- b) support or engage in
  - a. the development, production, promotion and distribution of Australian programs; and
  - b. the provision of access to Australian programs and other programs; and
- c) support and promote the development of screen culture in Australia.

When performing these key functions, Screen Australia must, where practicable:

- a) ensure the development of a diverse range of Australian programs that deal with matters of national interest or importance to Australians, or that illustrate or interpret aspects of Australia or the life and activities of Australian people; and
- b) place an emphasis on:
  - a. documentaries; and
  - b. programs of interest or relevance to children; and
  - c. programs with a high level of artistic and cultural merit; and
- c) promote the open market as the primary means of support for projects with commercial potential; and

<sup>1</sup> <https://www.legislation.gov.au/Details/C2008A00012>

- d) promote the development of commercially focused screen production businesses; and
- e) promote the efficient, effective and ethical use of public resources.

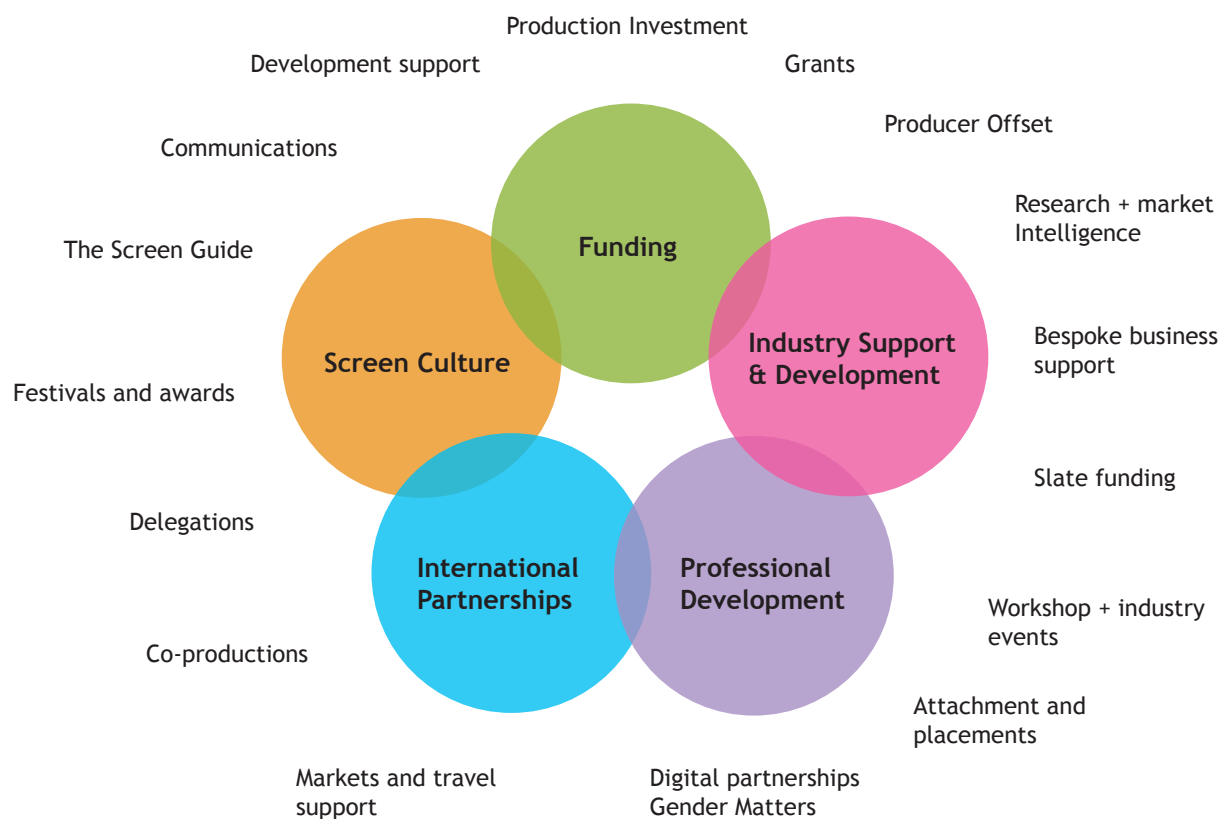
Section 35 of the Screen Australia Act 2008 requires Screen Australia to prepare a Corporate Plan at least once a year, covering a period of at least three years. Section 37 of the Act requires the Minister to approve the plan before it comes into force. Section 36 of the Act sets out what the plan is required to include. This plan has also been prepared for paragraph 35(1)(b) of the Public Governance Performance and Accountability Act 2013, taking into account requirements of the PGPA Rule 2014. It has been prepared for the period 1 July 2016 to 30 June 2017, but covers the period to 30 June 2020.

## 1.2 What we do

**Mission:** *To encourage quality, innovation and cultural value. We support projects of scale and ambition, distinct local stories told with strong creative voices and risk-taking content for all platforms.*

Screen Australia seeks to develop and support screen projects, practitioners and businesses. It does this through a range of programs including script and talent development, support for production ready projects, promotion and marketing support and bespoke business assistance. Apart from this direct support to the sector, Screen Australia also administers the Producer Offset program which provides eligible projects with a tax incentive. This support mechanism attracts critical investment in screen production to ensure Australian key creatives can participate on the world stage.

Screen Australia supports projects and businesses working across all platforms (TV, online and theatrical) and a broad range of genres including fiction, documentary and children's programming.



## 1.3 Why it matters

**Environment:** Australians now have unprecedented access to content from all over the world in a range of forms, from short-form online videos, to subscription-based binge television viewing, to feature films on big or small screens. In this crowded marketplace, the importance and unique value of culturally relevant local content remain undiminished. Well-told Australian stories are vital to our local cultural identity and our place in the world.

The convergence of media platforms and rapid growth of new competitors to traditional models of distribution have created a challenging marketplace for the financing and monetisation of content. While audiences now demand ubiquity of access, many of the newer platforms play a very small role in commissioning Australian content.

In this context, Government funding becomes ever more vital, particularly to support more vulnerable, higher risk content, including some of our most culturally important film and television. In a constrained budget environment, it is vital to be highly strategic in the allocation of reduced government funds. This corporate plan outlines a renewed focus on principles of quality, innovation and culture. An analysis of the risks facing Screen Australia can be found in Section 3.

**Values:** *Screen Australia believes in:*

**Excellence** bringing outstanding results to all activities;  
setting and meeting high standards

**Innovation** finding new and better ways to do the things we do;  
encourage diversity in ideas

**Accountability** taking responsibility for the consequences of our actions

## 1.4 Planning and reporting

**Performance indicators:** This Corporate Plan is directly aligned to the relevant outcome, priorities and performance indicators set out in the Department of Communications and the Arts Portfolio Budget Statement, specifically:

Outcome 1: *Promote engaged audiences and support through a creative, innovative and commercially sustainable screen industry through the funding and promotion of diverse Australian screen product.*

Screen Australia's performance measures are grouped under our key objectives, challenges and focus areas. Our results for the year against the key performance indicators that are detailed in this Corporate Plan will be reported in our annual performance statement.

## 2 | Objectives: What does Screen Australia want to achieve?

### 2.1 Australian stories that matter

**Why?** To ensure that the local stories on our screens resonate with contemporary audiences and create a legacy of quality screen content reflective of our cultural identity.

How?	Desired result	Key performance indicators for 2016/17	2016-17	2017-18	2018-19	2019-20
Develop and invest in a range of high-quality, engaging and distinctive Australian stories across all genres and platforms	Australian audiences to have access to a wide range of quality local content	<p>New projects supported: 235<sup>2</sup></p> <p>Diverse slate, intended to appeal to a wide range of audiences, including projects which focus on:</p> <ul style="list-style-type: none"> <li>• Quality - projects of scale and ambition</li> <li>• Culture - distinctive Australian stories</li> <li>• Innovation - risk taking content for all platforms</li> <li>• Talent escalation - projects that support the next generation of excellence in storytelling</li> </ul>	✓	✓	✓	✓
Fund projects written and crafted by Indigenous practitioners that display bold, distinctive voices that are creatively engaging	Projects written and crafted by Indigenous practitioners enrich the Australian content available on our screens	<p>At least one major Indigenous Feature Film or Television Drama series to proceed to production</p> <p>One major Indigenous factual project or series to achieve free to air broadcast and/ or a commitment from an online platform</p>	✓	✓		
Fund projects that reflect the diversity of experiences and perspectives in contemporary Australian life	<p>Projects written and crafted by female practitioners that enrich the Australian content available on our screens</p> <p>Projects that reflect other elements of Australian diversity including culture, LGBTIQ, and disabilities</p>	<p>SA production funding for creative teams (writer, producer, director, and protagonist) to be at least 50 per cent female by 2018/19.</p> <p>Through development and production investment, promote a diverse range of stories and storytelling.</p>			✓	✓

<sup>2</sup> Projected figures are likely to be revised in forward years' corporate plans.



## 2.2 Australian stories that are accessible domestically and internationally across all platforms

**Why?** To grow demand for Australian storytelling and promote access to our stories.

How?	Desired result	Key performance indicators for 2016/17	2016-17	2017-18	2018-19	2019-20
To support the promotion and marketing effort of Australian projects and practitioners, both domestically and internationally	Growth in the number of Australians viewing Australian product	Features - box office: Three-year average of 2.7m <sup>3</sup> cumulative attendances at cinemas	✓	✓	✓	✓
		TV - ratings: Cumulative audience of 105m <sup>4</sup> for SA-funded TV (adult drama, children's, documentaries)	✓	✓	✓	✓
		Online and multiplatform: At least four online programs launched during the period each reach at least one million viewers across all relevant platforms	✓	✓		
	An international presence for Australian projects and people	International recognition of Australian projects and people	✓	✓	✓	✓
Support screen culture events (local festivals, touring programs and awards) that promote and highlight Australian content and practitioners	Support events in capital cities and in regional centres	At least 15 events supported in capital cities and regional areas promoting and highlighting Australian content across a range of platforms	✓	✓		
Encourage industry to explore new pathways to audiences	Australian content is accessible and effectively promoted to key audiences	Develop 1-2 initiatives per year to support creative distribution, promotion and marketing strategies	✓	✓	✓	✓

<sup>3</sup> Projected figures are likely to be revised in forward years' corporate plans.

<sup>4</sup> Projected figures are likely to be revised in forward years' corporate plans.

## 2.3 Viable screen businesses

**Why?** To maintain a healthy infrastructure for screen production in Australia and encourage entrepreneurial approaches.

How?	Desired result	Key performance indicators for 2016/17	2016-17	2017-18	2018-19	2019-20
To provide bespoke business funding support in areas of identified need to promote the continued viability of the sector	Support the regeneration of screen professionals  Promote the viability of screen businesses	Support 10 long term work placements  Support 10 companies over three years to promote industry priorities	✓		✓	
Invest in viable screen projects	Production stimulated by Screen Australia investment	For each dollar Screen Australia invests, production budgets are leveraged by at least the following amounts <sup>5</sup> :  <ul style="list-style-type: none"> <li>• Adult TV drama: \$5.00</li> <li>• Features: \$3.80</li> <li>• Children's TV drama: \$3.60</li> <li>• Documentaries: \$2.90</li> </ul>	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓
Facilitate business to business networking opportunities at Australian conferences and other local industry events	Increased opportunities in Australia to network and encourage partnerships across content and platforms	At least five events held with a range of businesses and projects participating	✓	✓		
Provide strategic opportunities for Australian companies to build relationships, pitch projects, and generate international business	Stimulate business for Australian projects	Support for at least two targeted activities for Australian producers with international projects	✓	✓		
Grow awareness of and market the Producer Offset and Co-production programs internationally	Increased production and inward investment in Australian and co-produced projects	Producer Offset and Co-production programs actively marketed in at least two foreign events or markets	✓	✓	✓	✓

<sup>5</sup> Projected figures are likely to be revised in forward years' corporate plans.

## 2.4 Highly-skilled, creative and innovative practitioners who embrace risk

**Why?** To ensure a vibrant culture of Australian storytelling continues into the future.

How?	Desired result	Key performance indicators for 2016/17	2016-17	2017-18	2018-19	2019-20
Support key creatives by developing promising filmmakers and promoting their ongoing achievement	Professional development opportunities	At least 9 work attachments, including internships with industry organisations	✓	✓		
	Projects developed with assistance from Screen Australia go on to be produced	20% of projects developed with assistance from Screen Australia go on to be produced	✓			
Identify and nurture talented Indigenous Australians and provide opportunities for them to participate in the screen industry	Professional development opportunities for Indigenous practitioners	At least 10 opportunities for professional development for Indigenous practitioners, including creative workshops, internships, mentoring programs and travel grants	✓			
		Develop and run 1-2 initiatives per year that focus on professional development opportunities for emerging Indigenous Practitioners	✓	✓	✓	✓
Encourage practitioners to innovate	Risk-taking in screen content creation and distribution	The Screen Australia slate supports projects and/or companies to be innovative in form or distribution	✓	✓	✓	✓

## 2.5 An efficient, effective and responsive organisation

**Why?** To minimise administration costs (providing greater funds for on-screen projects) engage stakeholders and support public policy settings that encourage industry growth and resilience.

How?	Desired result	Key performance indicators for 2016/17	2016-17	2017-18	2018-19	2019-20
Provide the highest-quality outcomes in the management and service delivery of Screen Australia's programs	Maximise expenditure on programs/projects as a percentage of total expenditure	Expenditure on programs / projects at least 85% of total expenditure	✓	✓	✓	✓
Provide informed and effective evidence-based policy	Public policy informed by Screen Australia research	Dissemination of evidence-based research that informs debate and policy-making and demonstrates thought leadership	✓	✓	✓	✓
Lead industry debate	Public and industry debate informed by Screen Australia research and analysis	Citation of Screen Australia research and insights in media, publications and other relevant platforms	✓	✓	✓	✓
		Commission ABS survey every four years	✓			✓
Maintain rigorous governance structure	Organisation recognised as being well-governed	Adherence to Screen Australia's policies and procedures	✓	✓	✓	✓
Meaningful consultation with sector	Productive relationships with practitioners, guilds and other industry organisations including broadcasters	Industry consultation is incorporated into processes where appropriate; involving staged opportunities for industry comment and timely responses to feedback	✓	✓	✓	✓

<sup>6</sup> Projected figures are likely to be revised in forward years' corporate plans.

How?	Desired result	Key performance indicators for 2016/17	2016-17	2017-18	2018-19	2019-20
Operate the Producer Offset and Co-production program efficiently	Co-production projects produced	Screen Australia decides at least 70% of provisional co-production approval applications - subject to foreign competent authority agreement - within 12 weeks of receipt of a complete application	✓	✓	✓	✓
	Producer Offset certificates delivered quickly	70% of Final Producer Offset certificates issued within 12 weeks of receiving completed applications	✓	✓	✓	✓

## 3 | Risk analysis and management strategy

### 3.1 External risks

The success of Australia's screen industry is subject to many external factors: social, political, economic, technological, legal (including piracy) and environmental. Screen Australia has identified the following external risks that could affect its ability to deliver on its goals:

- reduction in funding from the Australian Government
- an environment in which producers experience difficulties in financing projects, leading to increased demand for direct funding by Screen Australia
- discrepancy between the Producer Offset's requirements and those required by changing business models, particularly in relation to distribution arrangements
- screen investment recoupment targets not met
- environment for screen production in Australia becomes unattractive (e.g. loss of talent and infrastructure, cost base increase, changes in viewer habits and distribution models)

These risks will be managed by Screen Australia's Board and management team, who will review risks regularly, and develop policies and processes to the extent that such risks are within Screen Australia's control.

### 3.2 Internal risks

In addition to the external factors, Screen Australia is also subject to risks arising from its internal processes.

The organisational risk management function within Screen Australia is managed and co-ordinated by the Finance Unit and involves:

- development, implementation and monitoring of a risk management policy and associated action plans;
- development, implementation and monitoring of a fraud control policy and associated action plans;
- development, implementation and monitoring of a business continuity policy and associated action plans, and
- coordinating the outsourced internal audit function.

As an essential part of sound corporate governance and management practice, Screen Australia is committed to effective risk management. The Australian Government requires agencies to have in place risk management, fraud control and business continuity management plans. These cover operational issues relating to program delivery, such as financial and organisation administration, and mechanisms to ensure sound corporate governance practices are followed. These plans are being monitored and reviewed in consultation with ANAO and internal auditors.