



Australian Government



# Screen Australia

## Drama Report 2022–23

Production of feature films, TV and  
online drama in Australia in 2022–23



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Screen Australia is grateful to all those who contributed data to the compilation of this report. The data provided has been drawn from a number of sources. While Screen Australia has undertaken all reasonable measures to ensure its accuracy, we cannot accept responsibility for inaccuracies and omissions.

Cover image: *RFDS* series 2

## Acknowledgement of Country

Screen Australia acknowledges we work on lands of the Gadigal People of the Eora Nation in our Ultimo office and on the lands of the Wurundjeri People of the Kulin Nation in our South Melbourne office.

We pay respect to Traditional Custodians and Elders past and present, and recognise their continuous connection to culture, community and Country. We extend that respect to Aboriginal and Torres Strait Islander peoples throughout all lands, waters and territories.

We acknowledge the continuous strength and power in First Nations storytelling and are proud of the work of Screen Australia's First Nations Department, who for three decades have provided leadership and support to Aboriginal and Torres Strait Islander storytellers around the country.



*Audrey*



# Contents

About the report	1
Overview	4
All drama	8
Australian theatrical features	10
Sources of finance for Australian theatrical features	14
Australian general TV and VOD drama	19
Australian general FTA TV and BVOD drama	20
Australian general subscription TV and SVOD drama	26
Australian general AVOD, TVOD and other online drama	29
Australian children's TV and VOD drama	32
Sources of finance for Australian TV and VOD drama	36
Australian TV and VOD drama finance by first release platform	40
Foreign production	44
Drama production by location	49
PDV services for features, TV drama and VOD production	58
PDV showcases	64
Titles in the 2022–23 slate	68
Key terms	80
Methodology	83
Appendix	87



*High Country*



# About the report

The Drama Report covers the production of feature films, TV drama and online programs by financial year. The report has been issued annually by Screen Australia and its predecessors for over 30 years, and when necessary, its approach has been revised to ensure that it remains relevant to governments and the sector. Since 2021–22, Australian drama has been analysed by first release platform in the following categories:

- Australian theatrical features
- Australian general TV and Video-On-Demand (VOD) drama
  - Australian general free-to-air (FTA) TV and Broadcaster Video-On-Demand (BVOD) drama
  - Australian general subscription TV and Subscription Video-On-Demand (SVOD) drama
  - Australian general Advertising-based Video-On-Demand (AVOD), Transactional Video-On-Demand (TVOD) and other online drama
- Australian children's TV and VOD drama.

See page 80 for definitions of the first release categories listed above, as well as other terms used in the report. A description of the report's methodology can be found on page 83.

Titles are categorised by first release platform because it is generally a close proxy for the platform that primarily commissioned a title, and given data limitations, is often significantly easier to observe than the commissioning platform.<sup>1</sup> Further, this approach has been

taken in previous Drama Reports, and retaining this methodology allows for comparability with previous results. However, it is worth noting that in some cases, the first release platform will not generate the majority of funding or audiences for a particular title. As more titles are appearing on multiple platforms within short windows, Screen Australia will look at how best to reflect this in future reports.

The production of drama was affected by a range of factors in 2022–23. Notably, sustained strong global demand for both content production and post-production drove a continued rebound from the COVID-19 pandemic. This boom was tempered by increasing costs, coupled with infrastructure challenges, acute jobs and skills shortages in particular areas, and the ongoing impacts from previously altered content regulations. Another emerging challenge is the impact of industrial action overseas. Given its timing late in 2022–23, this has likely only had marginal impacts on this year's results. However, this could be a key challenge for 2023–24.

The report incorporates data gathered through surveys and publicly available sources to give a comprehensive view of drama production activity in Australia. Where data is not available, including for projects that are yet to be finalised at the time of survey, some estimations have been used. Previous years' figures are subject to revision in subsequent Drama Reports as updated data or additional titles are identified.

<sup>1</sup> Every year, a small proportion of titles do not provide information to Screen Australia on finance sources. This makes it difficult for Screen Australia to ascertain their commissioning platforms, and this task has become increasingly challenging in recent years because in some cases multiple commissioning platforms are owned by the same entity.

Further, aggregated spend<sup>2</sup> figures for previous years have not been adjusted for inflation. Results should therefore be considered indicative at a point in time, and should not be viewed as a precise measurement.

Data is presented for the past five years: 2018–19 to 2022–23. Foreign titles are included if they were entirely or substantially shot in Australia, or had post, digital and visual effects (PDV) work carried out in Australia without shooting here.

Feature films and TV dramas represent about 33% of all audio-visual production spend in Australia<sup>3</sup> (excluding children's drama and short-form online productions).<sup>4</sup> Other areas of activity include documentaries, light entertainment, commercials, music videos, corporate videos, and sport, news and current affairs. These other areas of activity are not covered by the Drama Report; however, data on the broader screen sector capturing these categories can be found on the statistics section of the Screen Australia website, [www.screenaustralia.gov.au/fact-finders/production-trends](http://www.screenaustralia.gov.au/fact-finders/production-trends).

**Visit Screen News for articles, podcasts and videos with drama creators:**  
**<https://www.screenaustralia.gov.au/screen-news>**



Paper Dolls

<sup>2</sup> The terms 'spend' and 'expenditure', which are used interchangeably throughout the report, are defined as 'spend in Australia'.  
<sup>3</sup> Australian Bureau of Statistics (ABS), *Film, Television and Digital Games Australia*, 2021–22.  
<sup>4</sup> Production spend data for children's drama and short-form online productions were not available as part of the 2021–22 ABS *Film, Television and Digital Games Australia* release and so are not included in these figures.

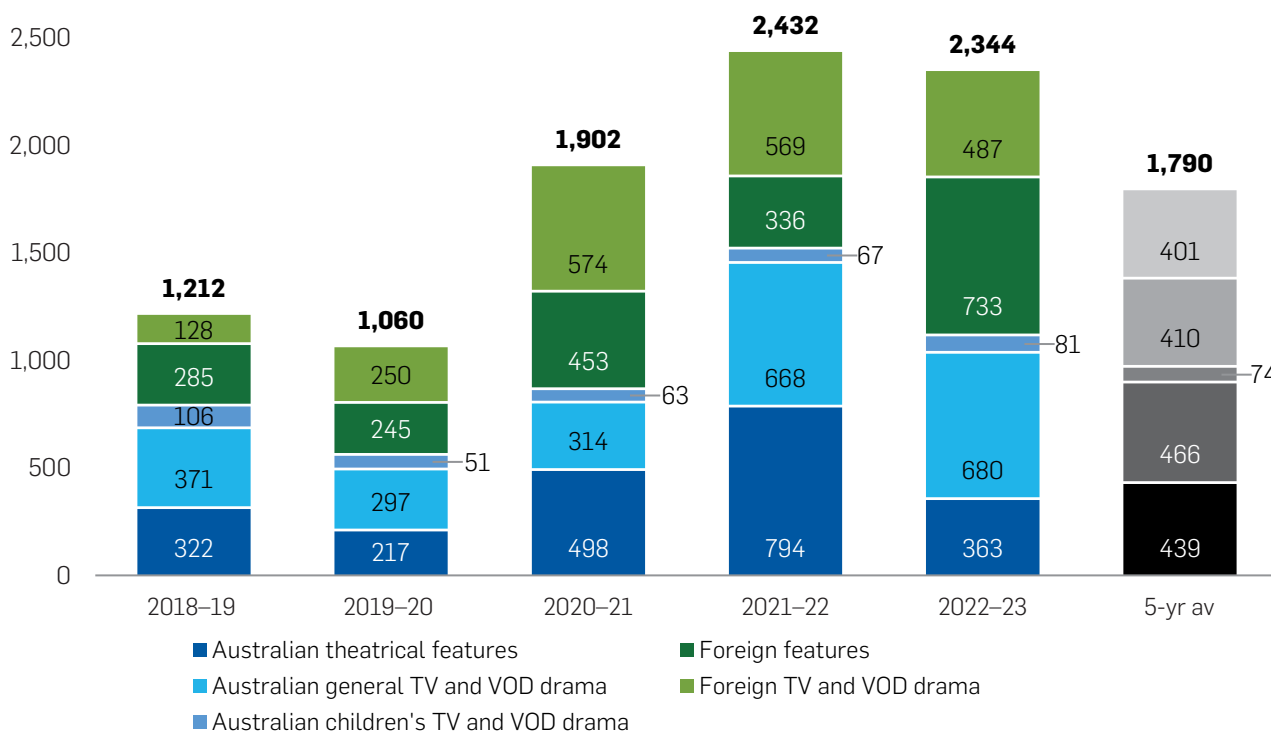




*While The Men Are Away*

# Overview

**Figure 1: Total expenditure in Australia (\$m)**



**Note:** Foreign TV and VOD drama includes foreign children's TV and VOD drama.

## Drama expenditure in Australia<sup>5</sup>

- **\$2.34 billion in total expenditure in Australia came from 213 Australian and foreign titles** — this was down by 4% on last year's record high spend, but was 31% above the 5-year average.
- **\$1.13 billion of the total expenditure in Australia came from Australian titles** — nearly half (48%) of total spend was triggered by Australian productions, in particular general TV and VOD titles. While this was 26% down on last year, it is the second highest result on record.

It includes:

- **\$363 million from 31 Australian theatrical features** — this was a 54% decrease in spend after last year's record high, and 17% below the 5-year average, driven by fewer big-budget titles.

<sup>5</sup> The annual slate of feature films, TV and online drama productions consists of Australian titles (including Official Co-productions) and foreign titles that start production or post, digital and visual effects (PDV) during a given financial year. Total figures include both production and post-production spend.



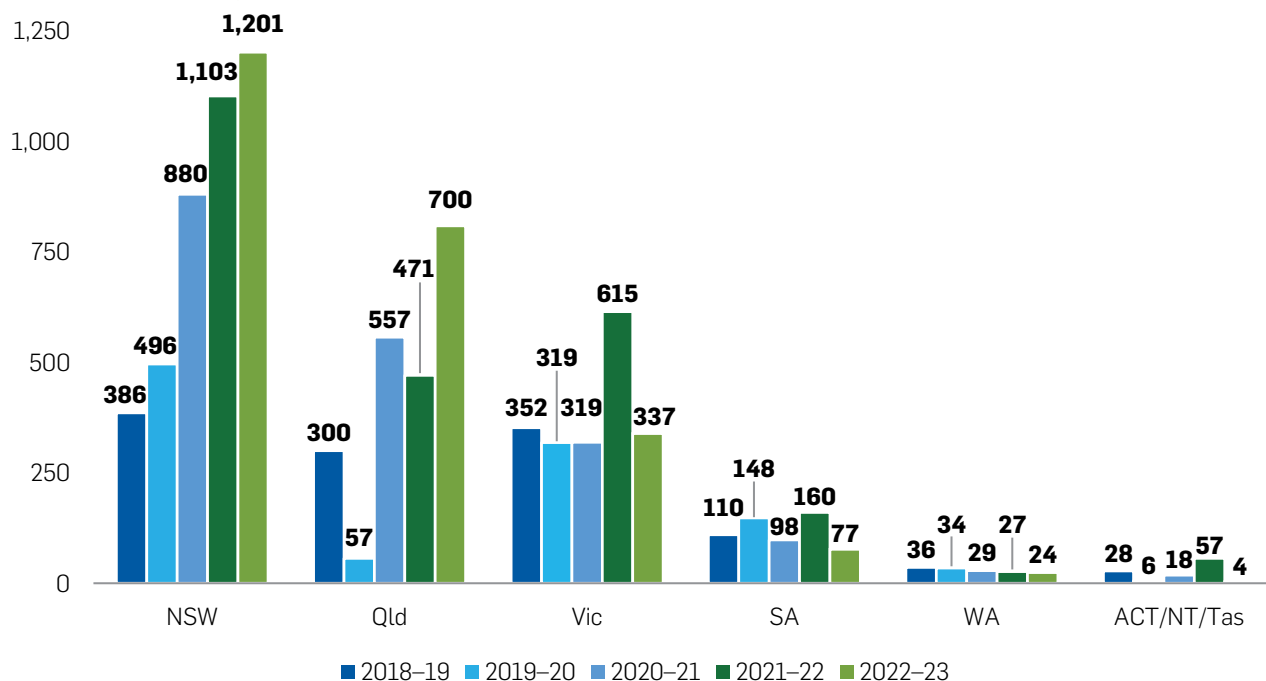
- **\$680 million from 74 Australian general TV and VOD drama titles** — spend was slightly up on the previous year (by 2%). This category includes three sub-categories:
  - **\$277 million from 29 Australian general FTA TV and BVOD drama titles** — spend was up 26% on last year, and was 18% above the 5-year average.
  - **\$398 million from 21 Australian general subscription TV and SVOD drama titles** — spend was down 11% on last year, but was 74% above the 5-year average.
  - **\$5 million from 24 AVOD, TVOD and other drama titles** — spend was 74% up on last year, and was 61% above the 5-year average, albeit relative to low bases. This was driven by significant growth in titles and hours.
- **\$81 million from 12 Australian children's TV and VOD drama titles** — spend was 22% above last year, and 10% above the 5-year average. The vast majority of these titles were commissioned by the ABC and funded by Screen Australia.
- **\$1.22 billion of the total expenditure in Australia came from 96 foreign projects** — spend was 35% up on last year's spend, and 50% above the 5-year average, and comprised:
  - **\$809 million from 16 foreign shoot titles** – this was 83% up on last year's spend. Titles included 13 features, two TV dramas and one SVOD drama that commenced shooting in Australia.
  - **\$410 million from 80 foreign PDV-only spend titles** – spend was down 11% on 2021–22, but 47% above the 5-year average.



NCIS: Sydney

## Expenditure by state and territory

Figure 2: Spend by location (\$m)



- New South Wales** accounted for 51% of total spend in Australia and, for the third year running, set a new record for the state, with \$1.2 billion in expenditure in 2022–23. This was up by 9% on 2021–22, and was 48% above the 5-year average. This result was driven mainly by the production of titles for general FTA and BVOD, and for subscription TV and SVOD.
- Queensland's** expenditure increased by 49% on last year, setting a record high, and sitting 68% above the 5-year average. This was driven by Australian theatrical features, and foreign TV and VOD titles, with Queensland accounting for 69% and 43% respectively of those categories' total spend. Queensland's spend was also driven by spend on foreign shoot features, which tripled since 2021–22. Queensland accounted for 30% of total national spend in 2022–23, above the state's 5-year average share of 22%.
- Victoria's** total spend declined by 45% since 2021–22's record, and was 13% below the 5-year average. The largest decline in Victoria's spend was seen in the Australian theatrical feature category, which fell by 89%. Victoria accounted for 14% of the national total in 2022–23, below its 5-year average share of 23%.
- South Australia's** total declined significantly (by 52%) since 2021–22, falling to 35% below the 5-year average. South Australia's share of the national spend more than halved in 2022–23, falling four percentage points to 3%. This overall trend was driven largely by the decline in foreign PDV-only activity, which makes up a greater share of activity in South Australia than in other states and territories.



- **Western Australia's** total spend fell by 9%, although its share of national spend remained at 1%.
- Combined spend in the **Australian Capital Territory**, the **Northern Territory** and **Tasmania** fell significantly, from a record high of \$57 million in 2021–22 to \$4 million in 2022–23. These states and territories' share of national spend was below 1%, and below the 5-year average.

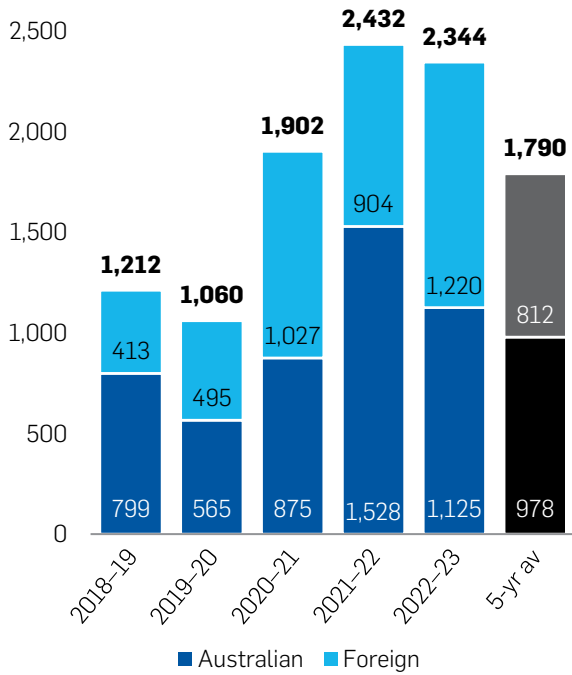


*Little J & Big Cuz series 4*

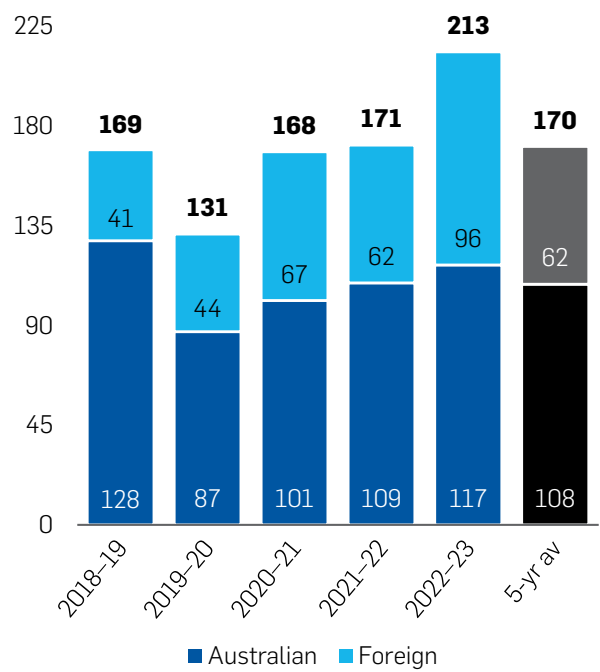
# All drama

Total drama expenditure in Australia in 2022–23 was \$2.34 billion. Expenditure triggered by Australian titles was down 26% to \$1.13 billion. Foreign spend increased by 35% to \$1.22 billion.

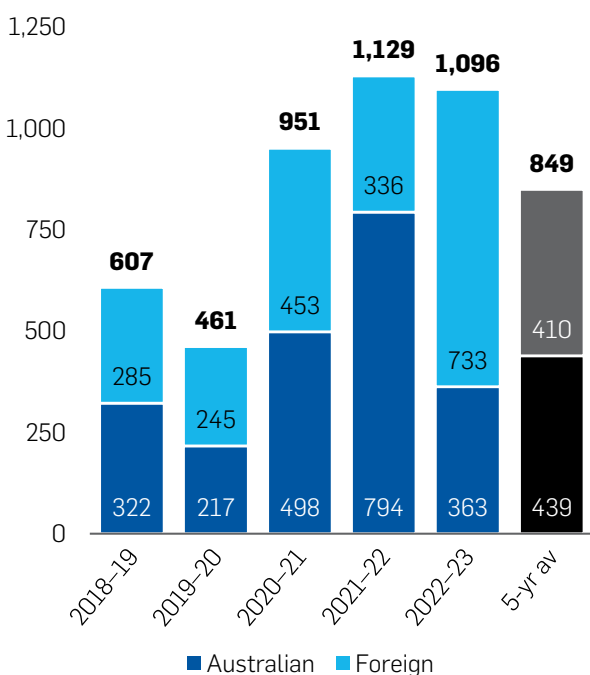
**Figure 3a: Total drama – spend (\$m)**



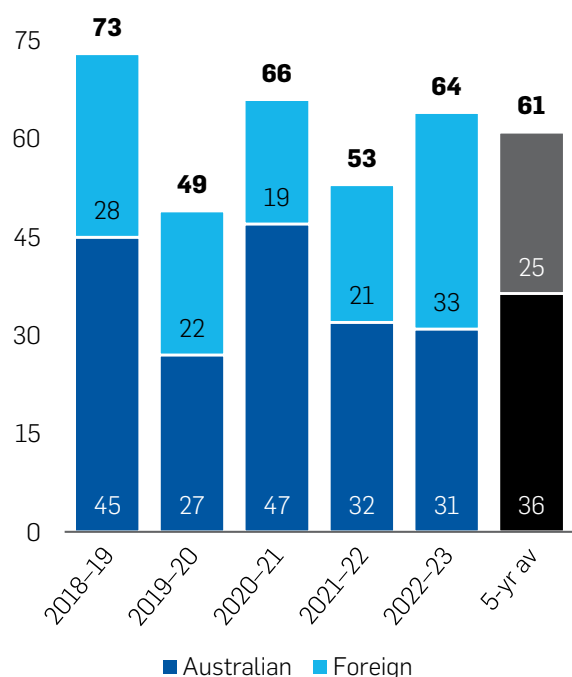
**Figure 3b: Number of titles**



**Figure 4a: Theatrical features – spend (\$m)**

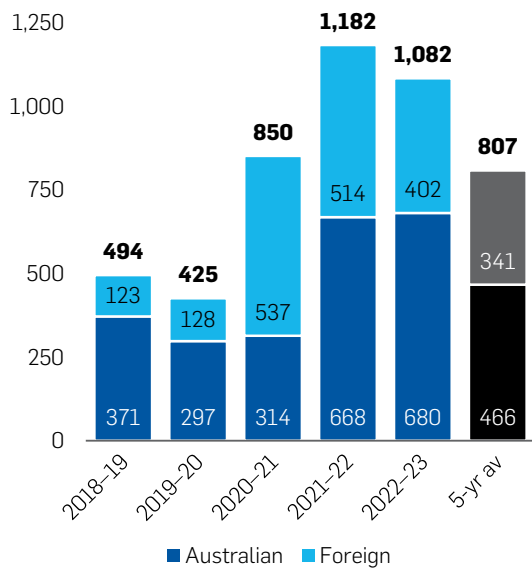


**Figure 4b: Number of titles**

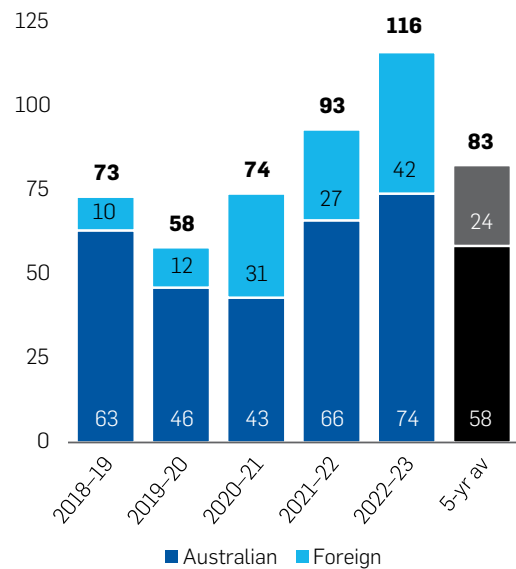




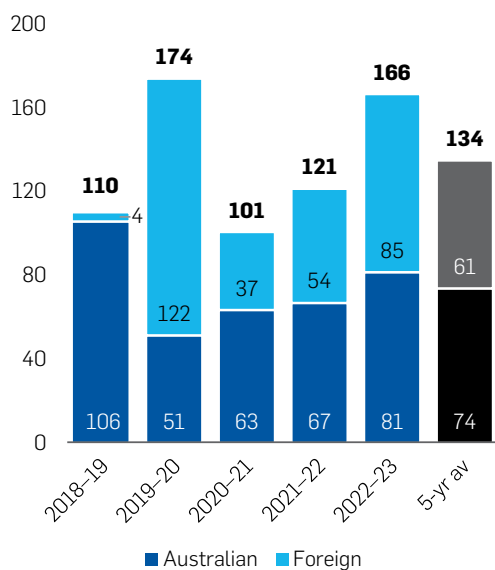
**Figure 5a: General TV and VOD drama – spend (\$m)**



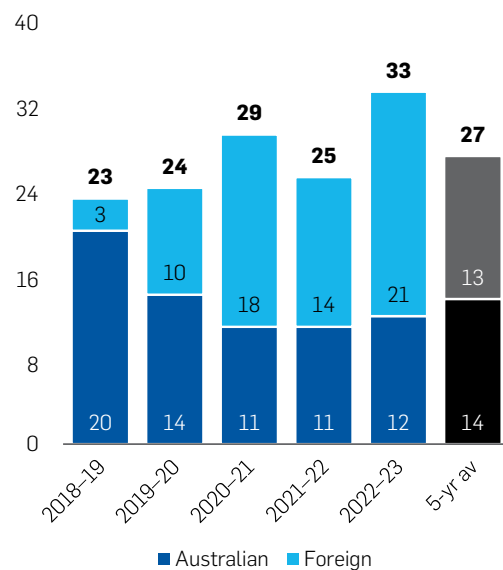
**Figure 5b: Number of titles**



**Figure 6a: Children’s TV and VOD drama – spend (\$m)**



**Figure 6b: Number of titles**



**Notes to Figures 3–6:**

Figures may not total exactly due to rounding.

See page 80 for definitions for each category.

All figures in this section include both production and post-production spend.

Figures in this section include both productions that started principal photography during the year and foreign productions commencing PDV-only work in Australia during the year.

Expenditure has been attributed to the year in which principal photography commenced for Australian and foreign titles shot in Australia, but is based on the year PDV work commenced for foreign PDV-only titles.

Australian titles include both domestic and Official Co-production titles.

TV and VOD drama includes general and children’s titles.

# Australian theatrical features

## Key points

- After last year's record, spend by Australian features in 2022–23 declined by 54%, falling to 17% below the 5-year average.
- This was driven by a decline in the number of big-budget features in 2022–23.<sup>6</sup> For example, 2021–22's record spend was boosted by three very large-budget features (*Furiosa*, *Foe* and *Better Man*), while this year's slate only had one big-budget feature.<sup>7</sup>

## Features – total expenditure and number of titles

Figure 7a: Spend (\$m)

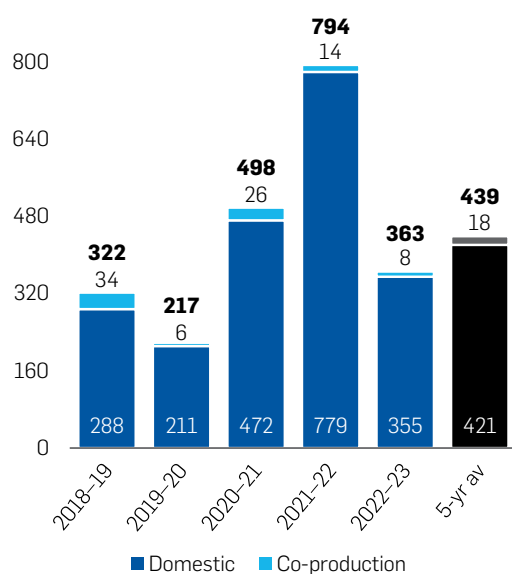
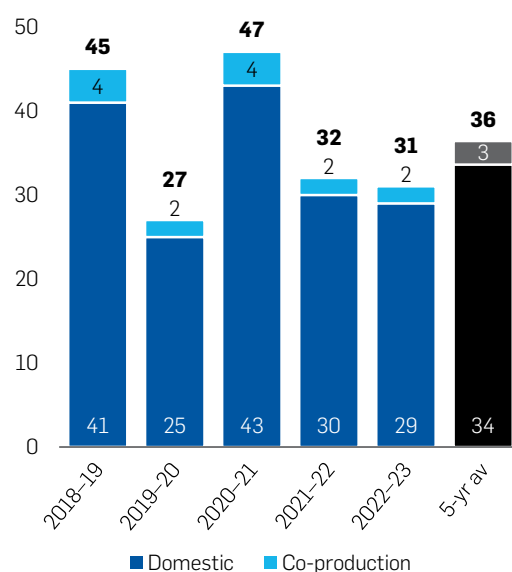


Figure 7b: Number of titles



**Notes:**

Figures may not total exactly due to rounding.

Includes only feature films first released, or with an intended first release, in Australian cinemas.

See page 80 for definitions of domestic and Co-production theatrical features.

<sup>6</sup> Given that feature spend is often driven by a small number of large titles, spend results can fluctuate significantly year-to-year without necessarily indicating a trend.

<sup>7</sup> The title of this big-budget feature has not been provided here to avoid disclosing potentially sensitive information about individual titles.



The significant fall in total Australian feature expenditure since 2021–22 was seen among both domestic features and Co-productions, which were down 54% and 46% respectively. These declines are especially notable given there was only one less feature title than in 2021–22. Twenty-nine domestic features started principal photography in 2022–23,

along with two Co-productions, *The Convert* and *Went Up the Hill*, which were both in partnership with New Zealand. The vast majority of total feature budgets was spent in Australia. See the appendix (page 87) for a comparison of spend and budgets for theatrical features.<sup>8</sup>

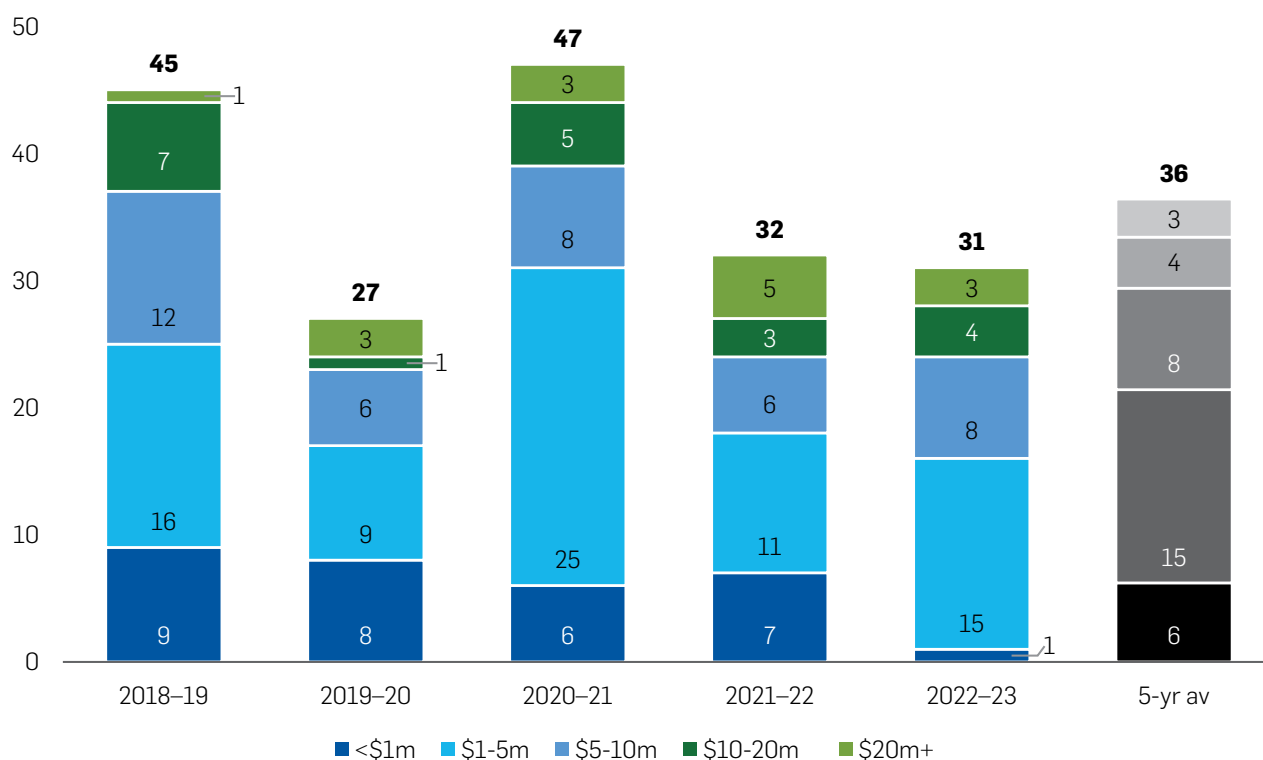


*The New Boy*

<sup>8</sup> While the terms 'expenditure' and 'spend' are defined as 'spend in Australia', the term 'budget' measures total spend both in Australia and globally. Given the Drama Report's focus on the Australian screen industry, the term 'spend' or 'expenditure' is used as the primary financial measure throughout the report, while budgets are reported only in particular sections where relevant.

## Budget ranges

**Figure 8: Number of titles by budget range**



**Notes:** Figures may not total exactly due to rounding.

Includes only feature films first released, or with an intended first release, in Australian cinemas.

While, as noted above, the total number of Australian features in 2022-23 was only one less than in 2021-22, breaking down the features by their budget ranges identifies key differences in the size of features being made in each year. In 2021-22, there were five features with budgets over \$20 million, which accounted for 86% of total expenditure. However, in 2022-23 there were only three titles with budgets over \$20 million, accounting for 65% of total expenditure. In particular, there was only one very large-budget feature in 2022-23.

A significantly higher proportion of features were in lower-budget categories in 2022-23: 48% of all titles had budgets in the \$1-5 million

range, up from 34% in 2021-22. The number of features made for under \$1 million was down on 2021-22; however, caution should be taken in interpreting this result. This is because features with budgets of less than \$500,000 are included in the report only if they have had a cinema release or major festival screening. Figures may therefore be revised upwards in future if releases are achieved for additional low-budget films that went into production in 2022-23.<sup>9</sup> All budget ranges were in line with their 5-year averages, except for titles made for under \$1 million.

See page 68 for a full list of titles.

<sup>9</sup> See page 83: 'Methodology'.





*The Royal Hotel*

**The number of features made for between \$1-5m increased by 36% in 2022–23.**

**Visit Fact Finders for further data on Australian screen production:  
<https://www.screenaustralia.gov.au/fact-finders>**

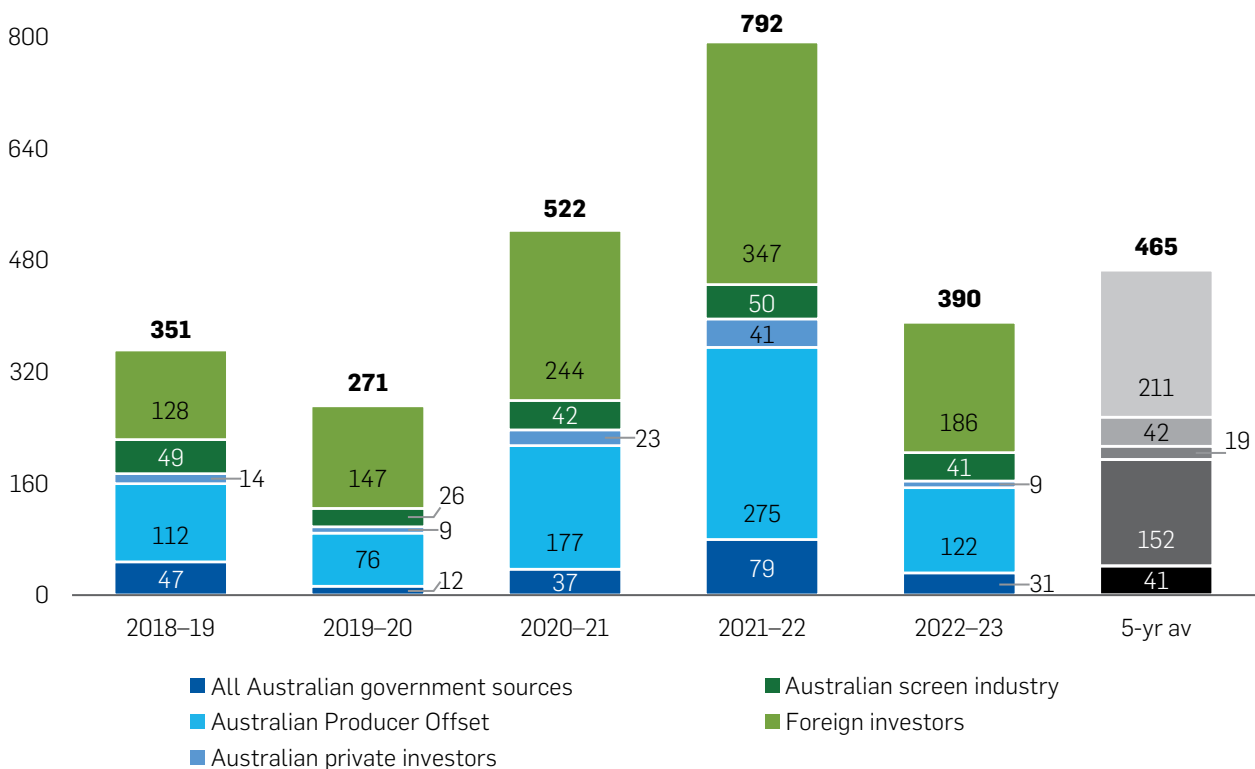
# Sources of finance for Australian theatrical features

The sources of finance for Australian features can vary significantly from one year to the next. High-budget, principally foreign-financed titles cause large fluctuations. In 2022–23, all contributions were below 5-year averages and declined significantly from 2021–22.

## Key points

- Foreign investors remain the highest contributor to Australian theatrical feature finance, accounting for 48% of total finance in 2022–23, up from 44% in 2021–22.
- All domestic sources saw their proportions of theatrical features finance decline in 2022–23, apart from the Australian screen industry, which increased its share of the total from 6% to 10%.

Figure 9: Contributions to Australian theatrical features finance (\$m)



**Figure 10: Number of titles contributed to**

	All Australian Government <sup>1</sup>	Australian Producer Offset <sup>2</sup>	Australian private investors	Australian screen industry <sup>3</sup>	Foreign investors
2018–19	32	n.p. <sup>4</sup>	25	40	19
2019–20	15	n.p.	15	21	16
2020–21	34	n.p.	24	42	31
2021–22	20	n.p.	18	26	21
2022–23	25	n.p.	15	28	20
<b>5-yr av</b>	<b>25</b>	<b>31</b>	<b>19</b>	<b>31</b>	<b>21</b>

**Notes to Figures 9 and 10:** Figures may not total exactly due to rounding.

Finance sources reflect data available at the time of production and may change as titles near completion.

Figures are not additive across categories. For example, the same title could be captured in totals for multiple sources if the title received finance from multiple sources.

1. Includes all forms of direct (grants and investments) and indirect (various rebates and incentives) funding from Australian federal, state and territory agencies and government departments for titles that commenced principal photography during a given financial year (see "Key terms" on page 80). Does not include the Producer Offset, loans and underwriting.

2. The Producer Offset amount is taken from the finance plan of each title. See 'Key terms' (page 80) for more information on the Producer Offset. For Screen Australia funded projects, the agency only requires 90% of the anticipated Producer Offset to be included in the finance plan for drama features and TV projects. A producer is entitled to retain the difference for their own purposes, but many producers still include it in the finance plan. For this reason, the Producer Offset amounts given above may be lower than what is eventually received from the Australian Taxation Office for each project.

3. Finance provided by Australian-based producers and production companies, post-production companies, distribution companies, FTA broadcasters (commercial and public), subscription TV channels and VOD platforms. The Producer Offset, cashflowed in various ways, is listed separately.

4. n.p. = not for publication due to confidentiality reasons.

All major categories of theatrical features finance saw their dollar contributions fall in 2022–23 compared to 2021–22 and the 5-year average. However, the declines in dollar amounts contributed by **foreign investors** and the **Australian screen industry** were proportionally less significant than declines in other finance sources, meaning their proportions of total finance increased.

Specifically, the proportion of total finance provided by foreign investors rose from 44% last year to 48% in 2022–23, largely driven by one big-budget feature. Foreign investment was

again the largest single source of theatrical features finance. Further, the Australian screen industry increased its proportion of total finance from 6% to 10%.

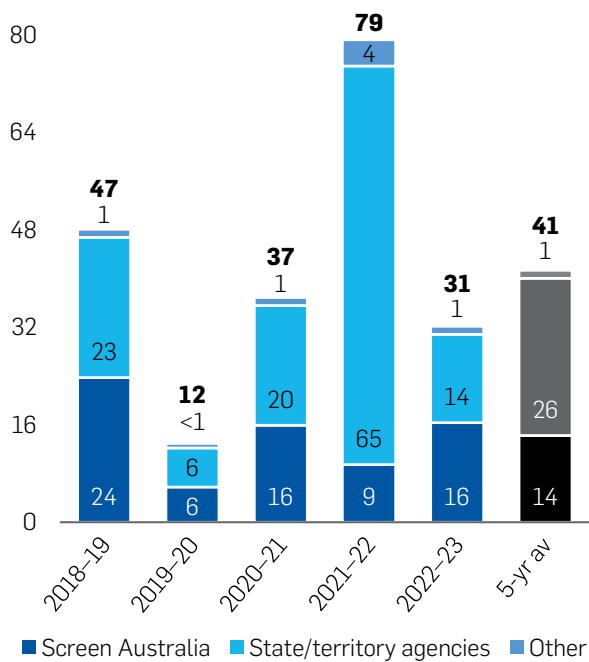
The largest single domestic source of finance, the **Producer Offset**, fell by four percentage points, accounting for 31% of the total in 2022–23. This was largely driven by two Official Co-productions, which generally only spend part of their total budget in Australia and are therefore eligible for less Producer Offset funding as a proportion of total finance.



Funding from **all Australian government sources** (excluding the Producer Offset) fell by two percentage points to 8%, although in a greater number of titles. **Australian private investment** accounted for 2% of total finance, three percentage points down on last year and two below the 5-year average.

Figures 11–13 break down some of the previously discussed broad theatrical features finance sources into their sub-categories.

**Figure 11: Total finance contributed – all Australian government sources (excl. Producer Offset) (\$m)**



The Federal Government contributed 36% of total finance for Australian theatrical features in 2022–23, mainly via the Producer Offset and Screen Australia direct funding. Screen Australia contributed \$16 million to 13 features. As a proportion of total finance, this was up three percentage points on last year, and one above the 5-year average.

State and territory agencies contributed \$14 million (down more than four-fold since 2021–22) to 25 titles. As a proportion of total finance, this was down by four percentage points from last year's high level and two percentage points below the 5-year average.

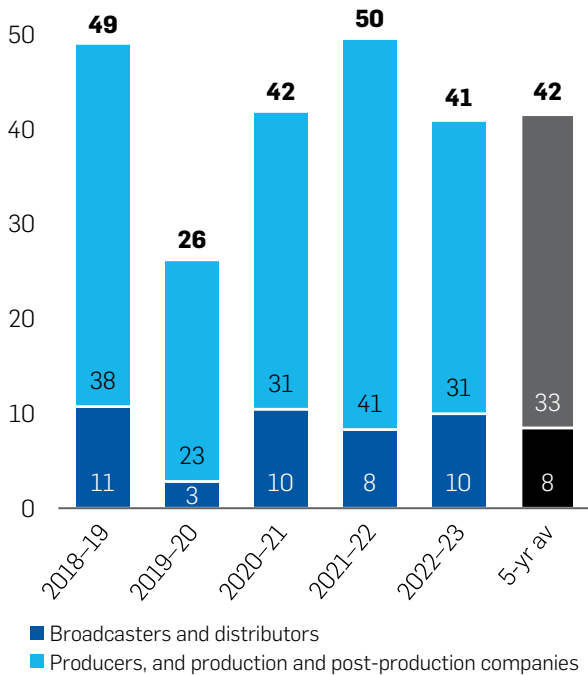
Other government sources, including the Melbourne International Film Festival, provided funding to three features.

Financial contributions from government agencies fluctuate year-to-year in line with the production schedules of each film, as well as the budget allocations of each agency and support provided by direct funding (such as grants and investments) and indirect funding (such as PDV rebates).



*Limbo*

**Figure 12: Total finance contributed – Australian screen industry (\$m)**



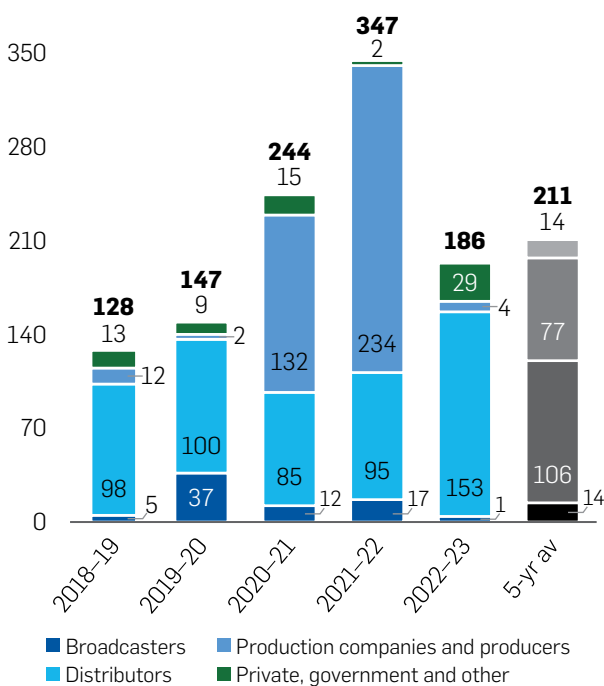
Investment by producers, production and post-production companies accounted for more than three-quarters of Australian screen industry finance, slightly below the 5-year average of 80%.

Broadcasters and distributors made up 24% of Australian screen industry finance, seven percentage points above 2021–22 and four above the 5-year average.

Foreign distributors consistently provide the greatest share of foreign investment, contributing 39% of total Australian and foreign finance in 2022–23, up from 12% in the previous year. Contributions from foreign private and government sources also increased, albeit from a low base.

The decline in foreign finance between 2021–22 and 2022–23 was driven by similarly significant declines in contributions from foreign producers and production companies.

**Figure 13: Total finance contributed – foreign investors (\$m)**



This finance source, in particular, typically varies significantly year-to-year, based on the presence or absence of foreign studio-backed domestic films, as well as Co-production titles. Foreign studios, platforms and investors have backed a number of recent Australian features, including *The Power of the Dog* and *Mortal Kombat* (2019–20), *Elvis* and *Three Thousand Years of Longing* (2020–21), *Furiosa* and *Foe* (2021–22).

**Notes to Figures 11–13:** Figures may not total exactly due to rounding.

Figures for the producers, and production and post-production category include funding contributed and/or sourced by the producer, production or post-production company.



# Australian general TV and VOD drama

Australian general TV and VOD drama in this report is comprised of three sub-categories:






















- Australian general FTA TV and BVOD
- Australian general subscription TV and SVOD
- Australian general AVOD, TVOD and other online.

Australian children’s TV and VOD drama content (excluding theatrical features)

is not covered in this section, and is reported separately on page 32.

This section provides an overview of the three sub-categories listed above, taken as a whole. Subsequent sections then provide a more detailed breakdown of spend, titles, hours and cost-per-hour for each sub-category.

The table below provides examples of prominent platforms in each sub-category.

Australian general FTA TV and BVOD	Australian general subscription TV and SVOD	Australian general AVOD, TVOD and other online
		
		
		
		
		
		
		
		
		
		

## Key points

- Total Australian general TV and VOD drama spend was slightly up on the previous year (by 2%). The total number of titles and hours were up by 12% and 10% respectively. This growth was driven mainly by FTA TV and BVOD.
- The average cost-per-hour was the only metric to fall since last year, down by 7%.
- All metrics in this category were above the 5-year averages.

Figure 14: Australian general TV and VOD drama – spend (\$m)

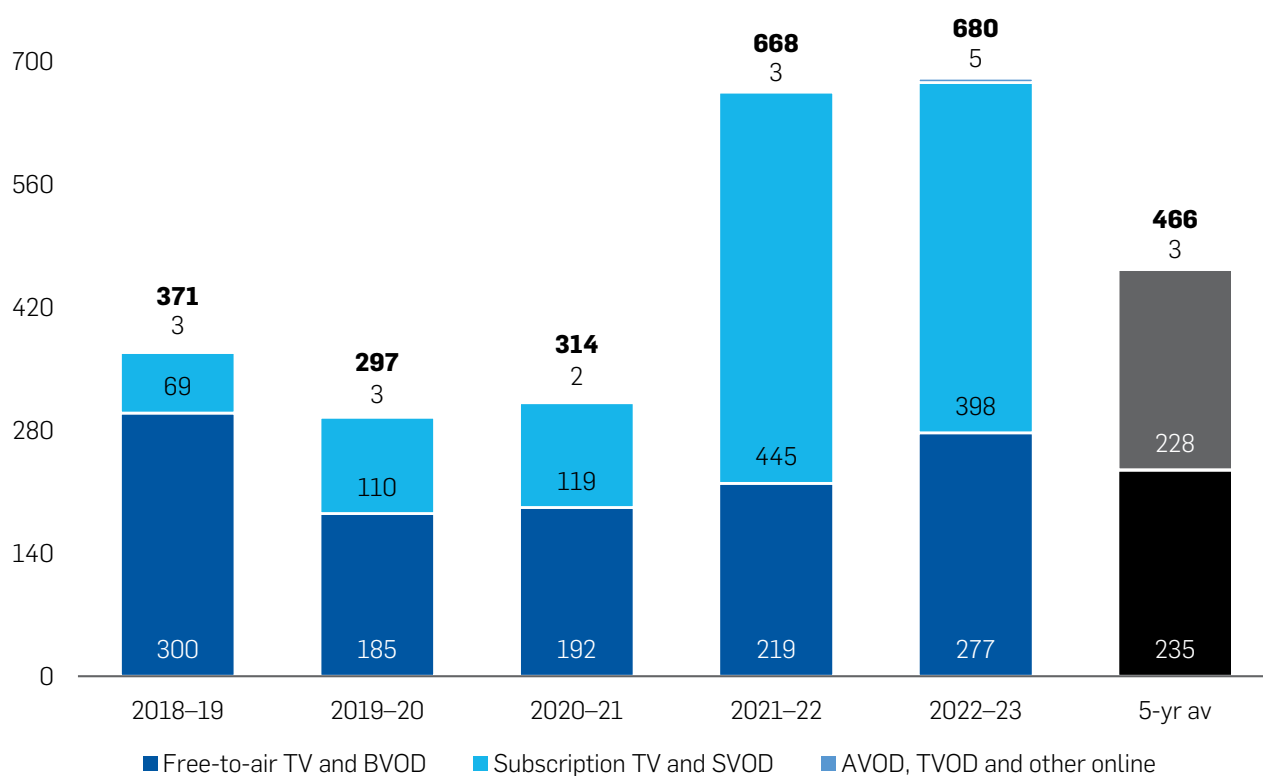


Figure 15a: Number of titles

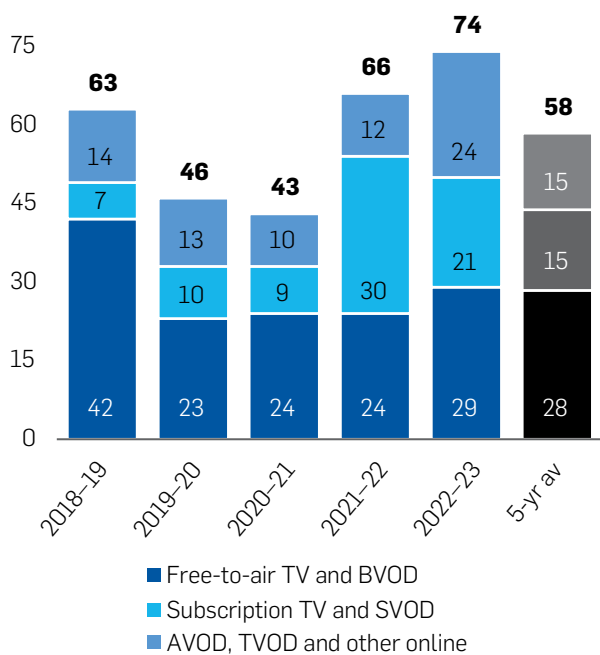
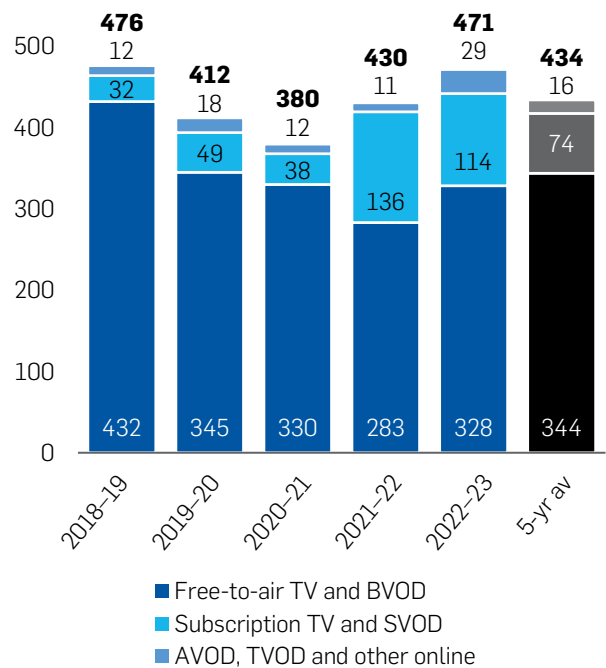


Figure 15b: Hours produced



Notes to Figures 14 and 15: Figures may not total exactly due to rounding.

'Spend' is defined as spend/expenditure in Australia, as opposed to 'budget', which is defined as total spend in Australia and overseas. Given there are minimal differences between spend and budget in this category, only spend has been reported in these figures.



Mother and Son



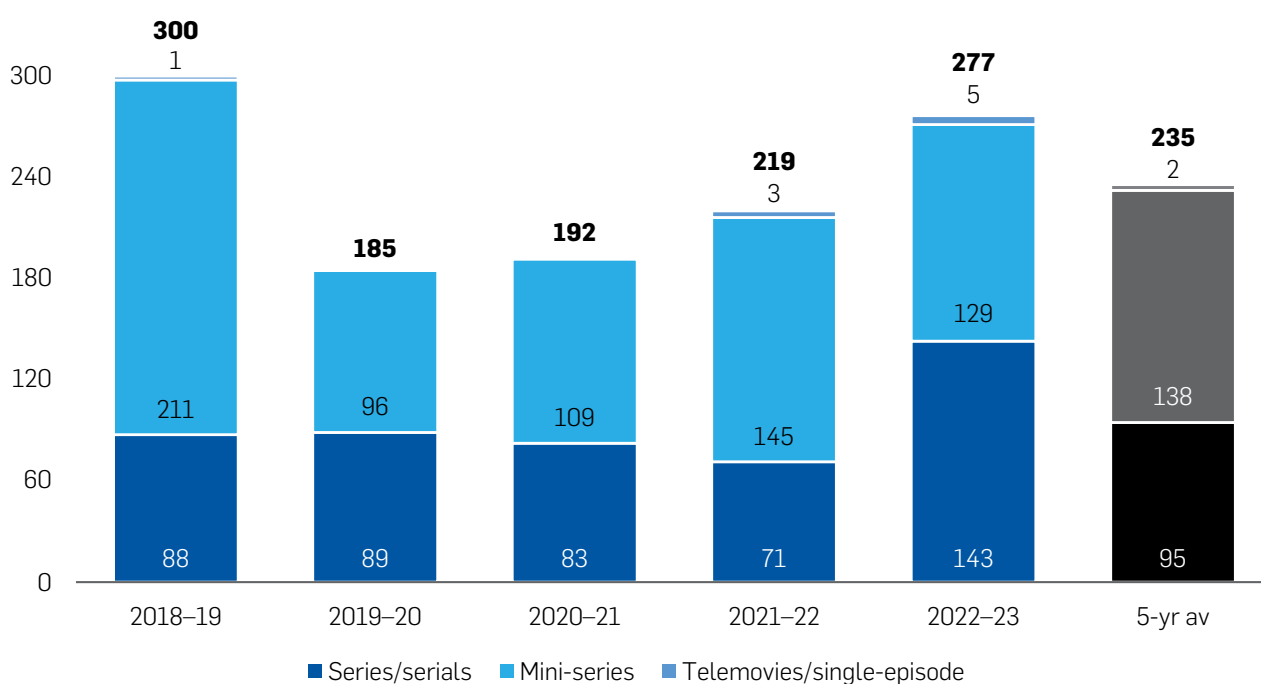
# Australian general FTA TV and BVOD drama

General FTA TV and BVOD drama is drama made for family and adult audiences first released on either FTA TV – ABC, NITV, SBS, Channel Seven, Nine Network and Network 10 – or those broadcasters’ online platforms – ABC iview, SBS On Demand, 7plus, 9Now and 10 Play.

## Key points

- Expenditure on Australian general FTA TV and BVOD drama was up 26% on 2021–22, underpinned by strong growth in titles (21%) and hours (16%). The average cost-per-hour increased slightly, by 9%.
- The strong growth in spend, titles and hours was driven by series/serials, while there were declines in most key metrics for mini-series.<sup>10</sup>
- Overall strong results are driven by both the lowest average cost-per-hour category (less than \$450,000) and highest average cost-per-hour category (greater than \$1.4 million).

Figure 16: Australian general FTA TV and BVOD drama – spend (\$m)



<sup>10</sup> See 'Key terms' (page 80) for definitions of these formats.

Figure 17a: Number of titles

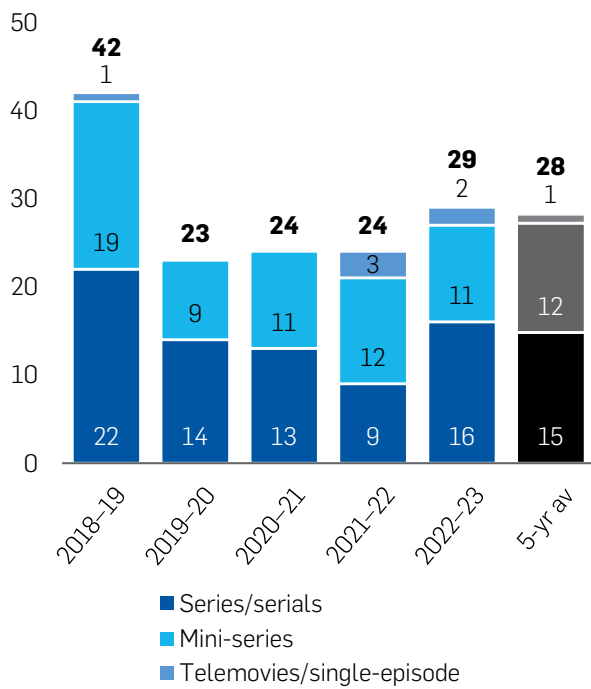


Figure 17b: Hours produced

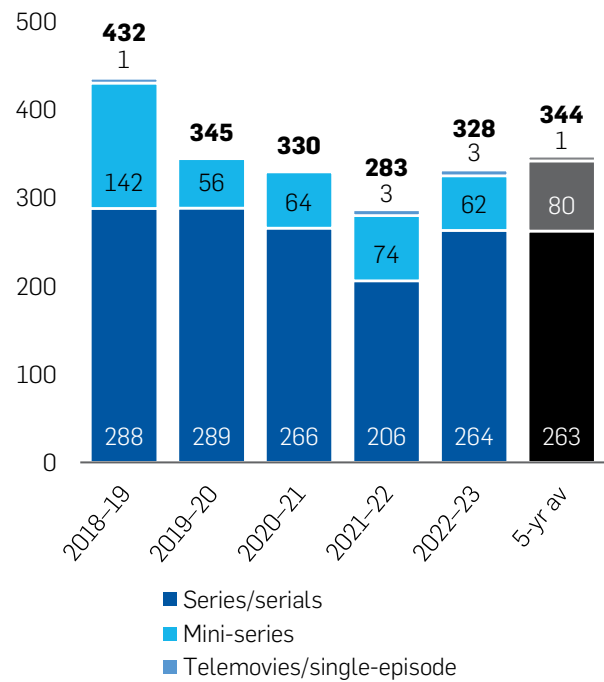
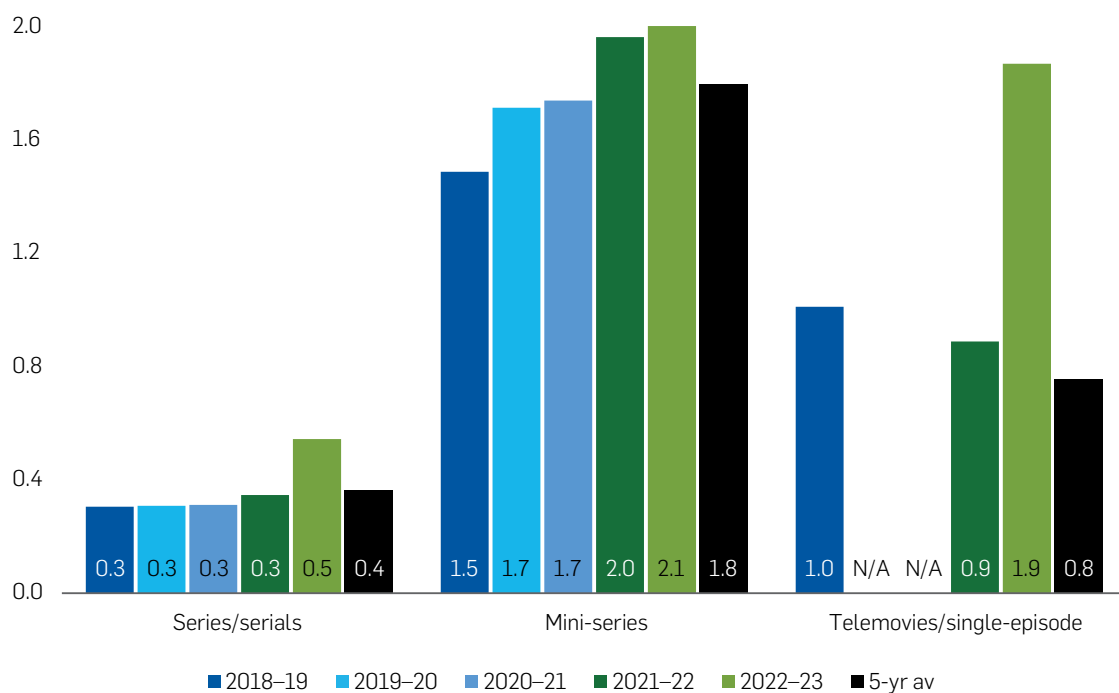


Figure 18: Average cost-per-hour (\$m)



Notes to Figures 16–18: Figures may not total exactly due to rounding.

'Spend' is defined as spend/expenditure in Australia, as opposed to 'budget', which is defined as total spend in Australia and overseas. Given there are minimal differences between spend and budget in this category, only spend has been reported in these figures.

'Average cost-per-hour' is defined as total budget divided by total hours.

Data points labelled 'N/A' represent years where there were no titles in this category.

## By format

The overall growth in FTA TV and BVOD in 2022–23 was driven by rapid growth in spend and average cost-per-hour among series/serials.

16 **series/serials** entered production in 2022–23, up from nine in 2021–22. Hours were up by 28%, and spend more than doubled. The average cost-per-hour increased by 57%. Serials *Home and Away* (Seven) and *Neighbours*<sup>11</sup> (10), continued to provide the bulk of series/serials hours, and of all general FTA TV and BVOD drama.

ABC series/serials included *Utopia* series 5, and new titles *Aunty Donna's Coffee Café*, *The Disposables*, *Gold Diggers*, *In Limbo*, *In Our Blood* and *Mother and Son*. Other new titles included *Erotic Stories*, *Triple Oh!* and *While the Men are Away* (SBS), and *Darradong Local Council*, *Watch Dogs* and *We Interrupt This Broadcast* (Seven).

11 **mini-series** entered production, one less than last year. Spend fell by 11%, with hours down by 16%. The average cost-per-hour was up by 6%, and was the only metric above the 5-year average.

Titles included *House of Gods*, *Total Control* series 3 and *Tropo* series 2 (ABC), *Human Error* and *Warnie* (Nine), *The Claremont Murders* and *RFDS* series 2 (Seven), and *Heat*, *North Shore*, *Paper Dolls* and *Riptide* (10).

One **single-episode** title – *Night Bloomers* (SBS Viceland) – and one **telemovie** – *The Appleton Ladies' Potato Race* (10) – entered production in 2022–23. Spend was nearly double the previous year, albeit from a low base. Hours were down by 9% and the average cost-per-hour was more than double. All metrics were above 5-year averages.

There were no Co-productions in general FTA TV and BVOD drama in the last five years.

See page 68 for full list of titles.

The Drama Report's long-standing methodology is to categorise titles by first release platform. First release platform has historically provided a close proxy for the commissioning platform and is often significantly easier to observe. However, over time, commissioning strategies have become more complex, and in some cases the first release platform is not necessarily also the source of the majority of investment (expenditure) or audiences for a particular title. For example, there were a handful of titles in this report that were first released on FTA TV and BVOD platforms, and therefore included in this category, that were also subsequently released on SVOD, and may also have been partly funded by SVOD platforms. Screen Australia is always considering the best approach to methodology and will review this ahead of the next Drama Report.

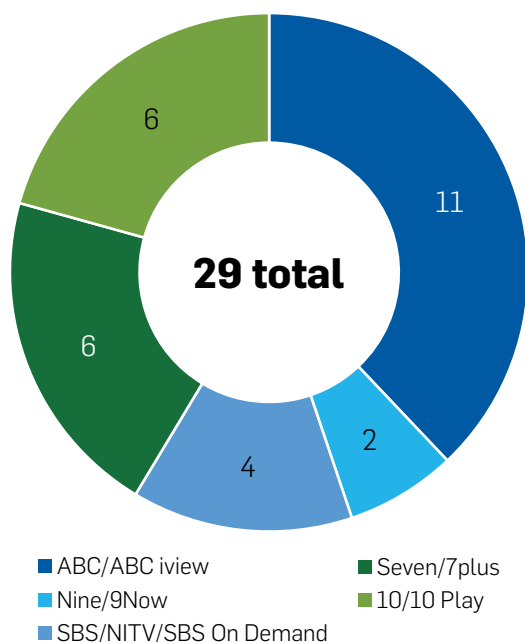
**Series such as *Neighbours* explored new hybrid distribution models, releasing on both FTA TV and BVOD, as well as on SVOD platforms.**

11 Despite also releasing on Amazon Prime Video, *Neighbours* has been categorised as general FTA TV and BVOD, as this most recent series was first released on 10.

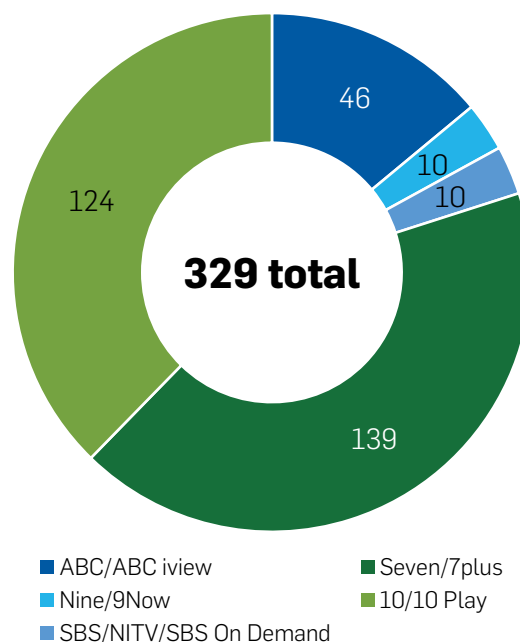


## By release platform

**Figure 19a: Release platform – number of titles**



**Figure 19b: Release platform – number of hours**



**Notes:** 'Release platform' indicates intended release platform.

Services may not have commissioned titles, even though they obtain first release rights.

Hours may not match those in other figures due to rounding.

ABC/ABC iview accounted for the largest share of general FTA TV and BVOD titles, however when looking at hours, Seven/7plus and 10/10 Play account for the majority. This result is largely driven by *Home and Away* and *Neighbours*, which made up 65% of all FTA TV and BVOD hours.

The overall growth in FTA TV and BVOD in 2022–23 – both in terms of numbers of titles and hours – was driven by Seven and 10. Seven had six titles in 2022–23, up from two in 2021–22 and above the 5-year average of four. 10 had six titles in 2022–23, up from one in 2021–22 and above the 5-year average of five.

## By cost-per-hour range

Figure 20a: Total spend (\$m) by cost-per-hour range

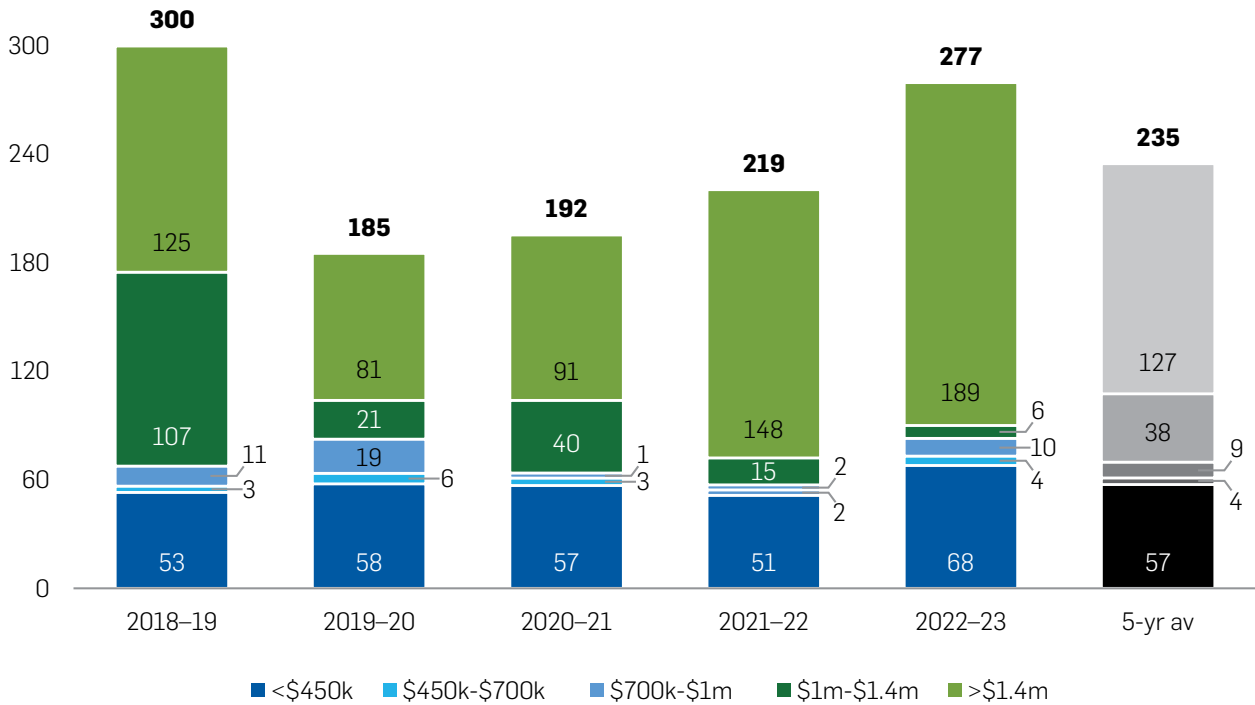


Figure 20b: Number of titles

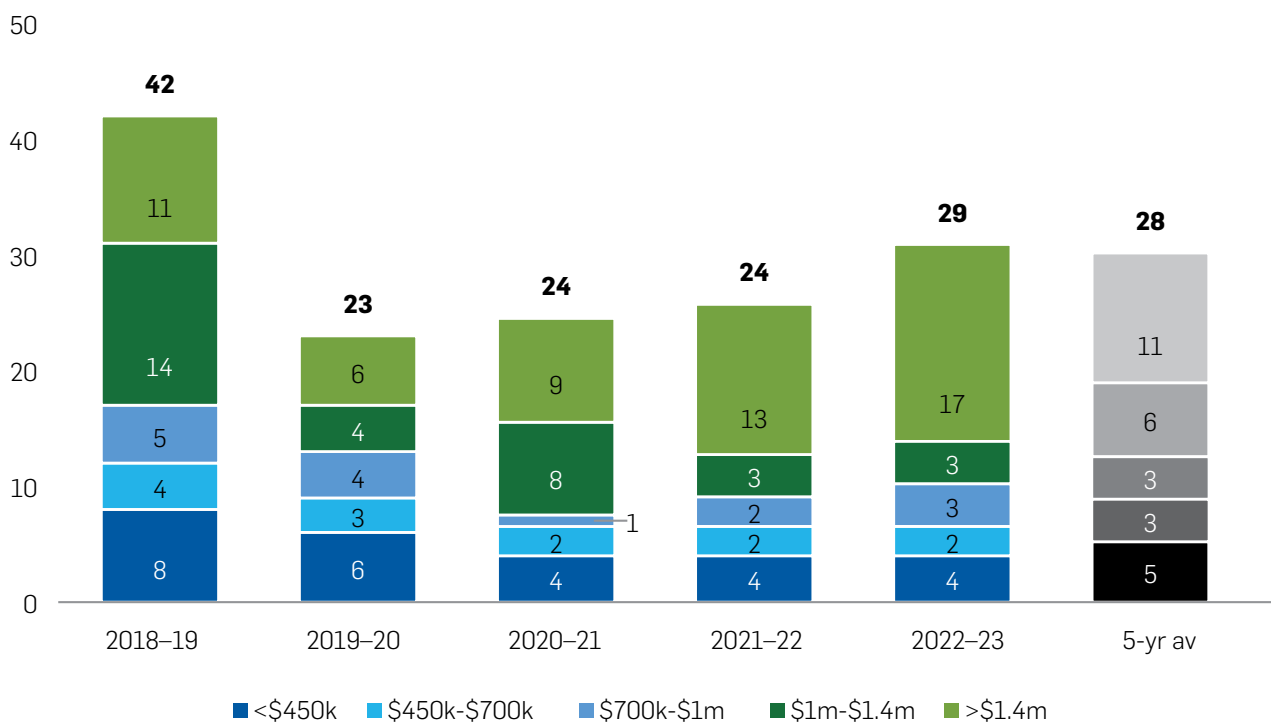
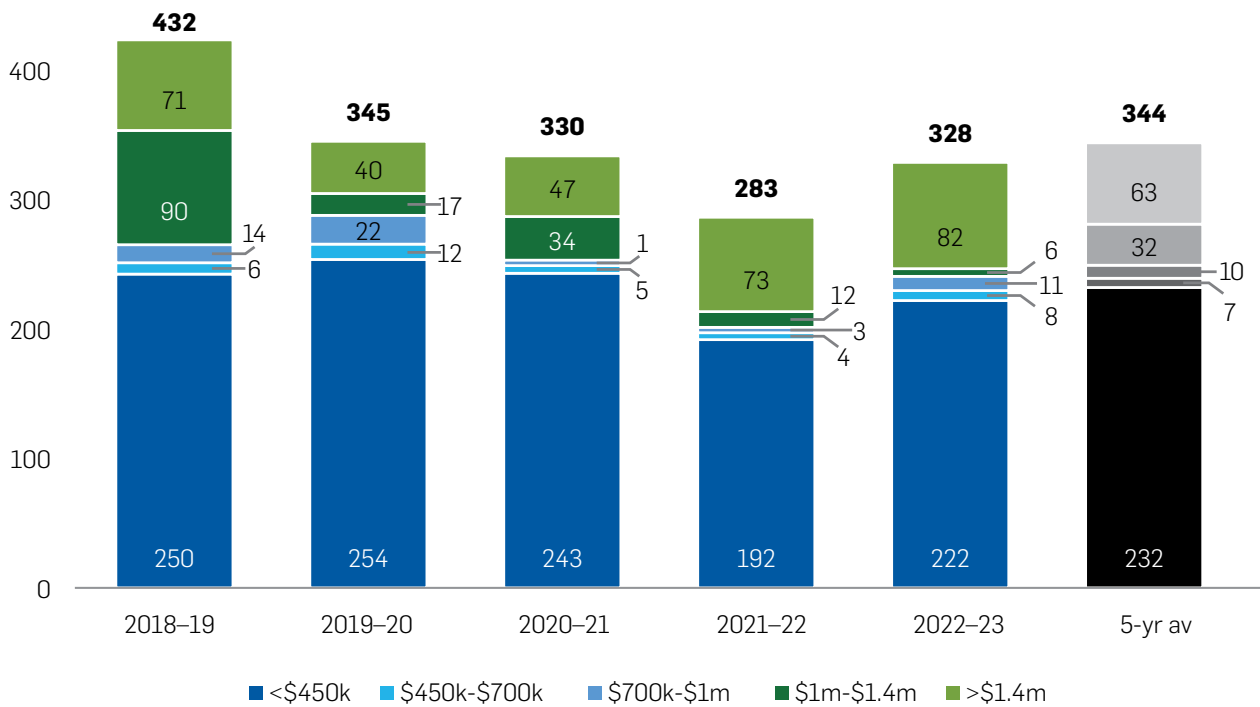


Figure 20c: Number of hours



**Notes:** Figures may not total exactly due to rounding.

The budget ranges in these figures have been chosen to align with categories used in current Australian Communications and Media Authority (ACMA) FTA content regulation: see section 8 and Schedule 1 of the *Broadcasting Services (Australian Content and Children's Television) Standards 2020 (Cth)*. However, there are other methodological differences between Drama Report results and ACMA reporting, meaning results are not necessarily comparable. See page 83 for more details on these differences.

'Average cost-per-hour' is defined as total budget divided by total hours.

'Spend' is defined as spend/expenditure in Australia, while 'budget' is defined as total spend in Australia and overseas. Given there are minimal differences between spend and budget in this category, only spend has been reported in these figures.

FTA and BVOD titles with average cost-per-hour greater than \$1.4 million make up 59% of titles and 68% of overall FTA TV and BVOD spend. However, the majority of FTA TV and BVOD hours are accounted for by the lowest average cost-per-hour (less than \$450,000) category (68%).

The overall growth in FTA TV and BVOD drama since 2021–22, in terms of spend and hours, is driven by both the highest and lowest average cost-per-hour titles, while all key metrics for the middle cost-per-hour ranges have remained relatively stable since 2021–22.

# Australian general subscription TV and SVOD drama

General subscription TV and SVOD drama is drama made for family and adult audiences first released on either subscription TV and related platforms – Foxtel, Foxtel Now, Foxtel Go and other Foxtel services – or SVOD platforms such as Amazon Prime Video, Binge, Disney+, Netflix, Paramount+ and Stan.

## Key points

- Expenditure on Australian general subscription TV and SVOD drama was down 11% from 2021–22's record, but still 74% above the 5-year average.
- Numbers of titles and hours were also down on 2021–22 (30% and 17% respectively), but were well above the 5-year average (36% and 54% respectively).
- There was a higher concentration of big-budget titles in 2022–23 compared to the previous year. Seven of 21 SVOD titles had budgets over \$20 million in 2022–23, compared to eight of 30 titles in 2021–22.
- Average cost-per-hour continued to increase (7% above last year), and was 21% above the 5-year average.

**Figure 21: Australian general subscription TV and SVOD drama – spend (\$m)**

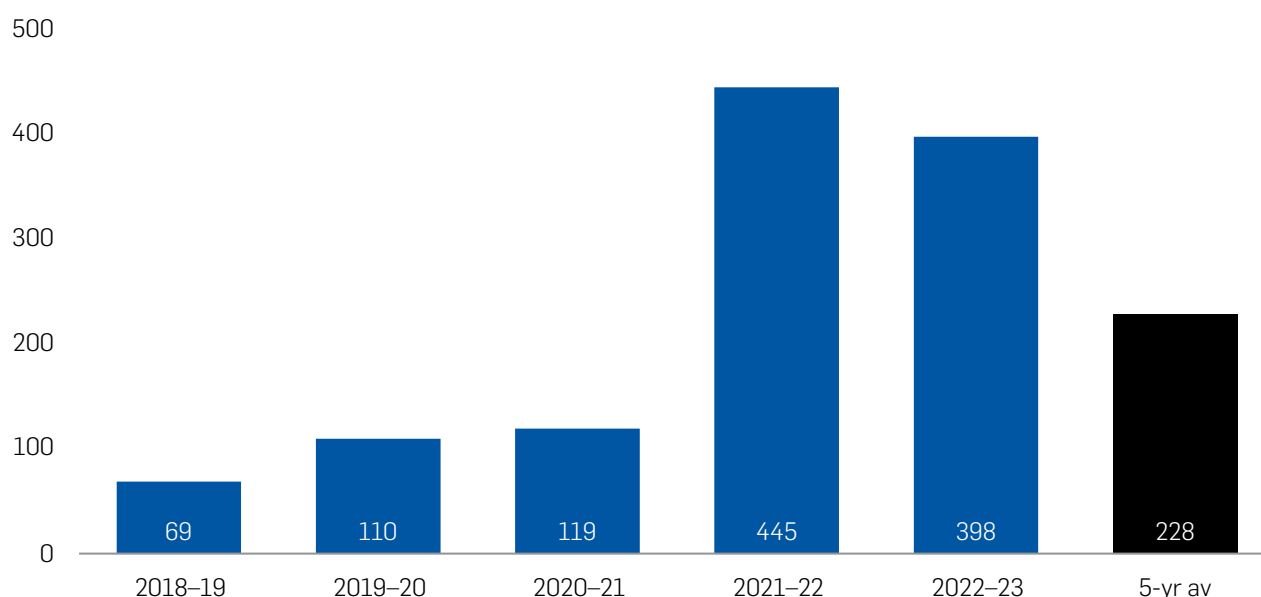




Figure 22a: Number of titles

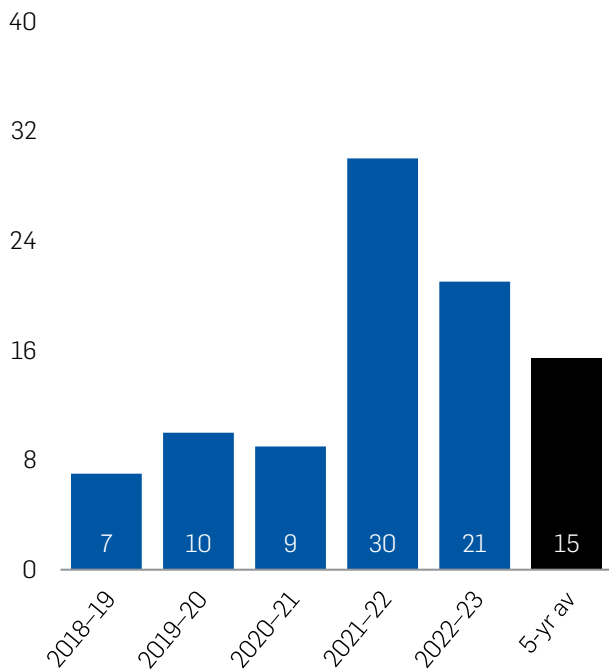


Figure 22b: Hours produced

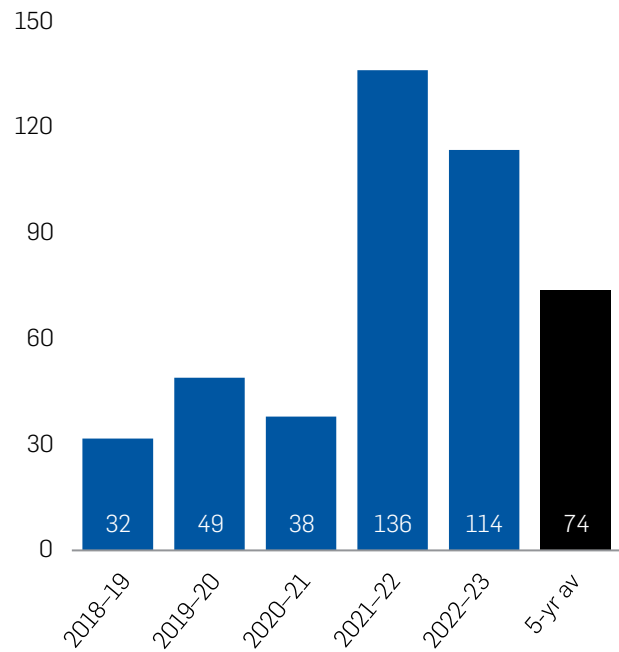
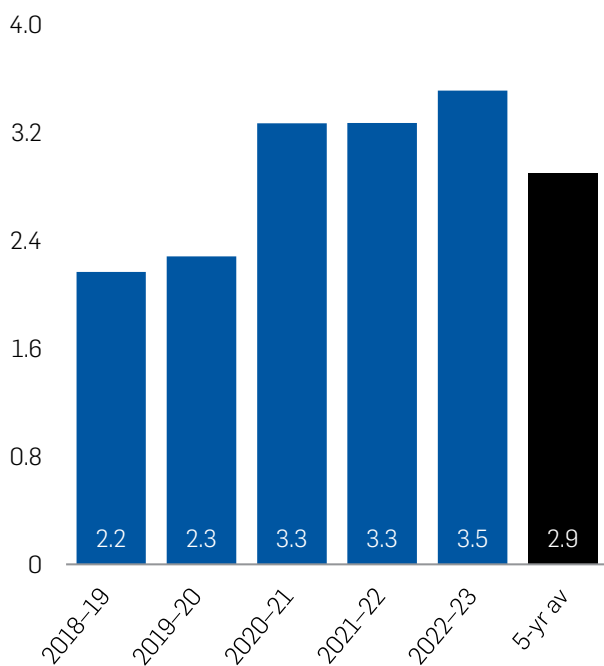


Figure 22c: Average cost-per-hour (\$m)



**Notes to Figures 21 and 22:** Figures may not total exactly due to rounding.

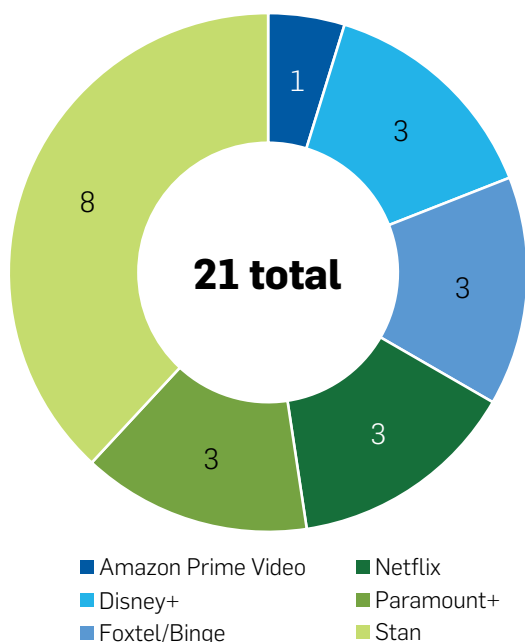
'Spend' is defined as spend/expenditure in Australia, as opposed to 'budget', which is defined as total spend in Australia and overseas. Given there are minimal differences between spend and budget in this category, only spend has been reported in these figures.

'Average cost-per-hour' is defined as total budget divided by total hours.

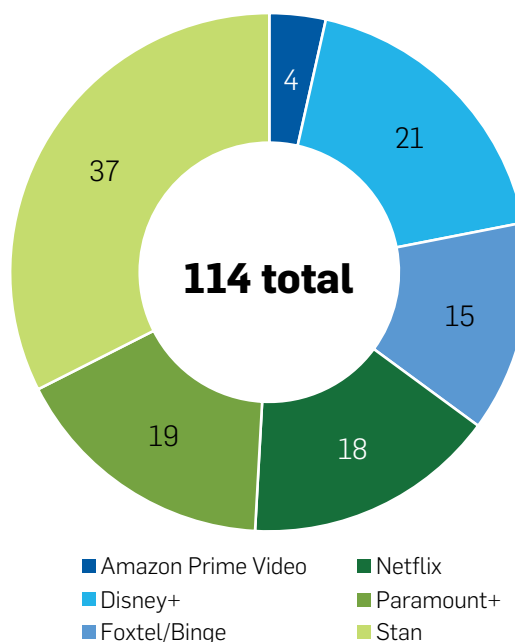
**Average cost-per-hour has continued to grow even beyond last year's high level.**

## By release platform

**Figure 23a: Release platform – number of titles**



**Figure 23b: Release platform – number of hours**



**Notes:** The figures above measure numbers of titles and hours produced for intended first release on each platform, rather than numbers of titles and hours broadcast on each platform.

Services may not have commissioned titles, even though they obtain first release rights.

Hours may not match those in other figures due to rounding.

In 2022–23, Stan had the largest single share of subscription TV and SVOD titles and total hours (38% and 33% respectively) – similar to 2021–22.

In 2022–23, eight titles were produced for first release on Stan. These included *C\*A\*U\*G\*H\*T*, *Christmas Ransom*, *Prosper*, *Totally Completely Fine*, *Wolf Like Me* series 2 and *Year Of*. Three titles each were slated for Disney+ (*The Artful Dodger*, *The Clearing*

and *The Last Days of the Space Age*), Foxtel/ Binge (including *High Country* and *Strife*), Netflix (*Boy Swallows Universe*, *Heartbreak High* series 2 and *Love is in the Air*) and Paramount+ (*Five Bedrooms* series 4, *NCIS: Sydney* and *One Night*), and one for Amazon Prime Video (*The Office Australia*).<sup>12</sup>

There were no Co-productions in this category between 2018–19 and 2022–23.

See page 68 for a full list of titles.

<sup>12</sup> Titles are categorised by first release platform. However, it is worth noting that in some cases, the first release platform will not generate the majority of funding or audiences for a particular title. For example, there are a handful of instances where SVOD platforms have been involved with the production of titles alongside FTA TV and BVOD platforms, and these titles are then first released on FTA TV and BVOD platforms. These titles are therefore included in the FTA TV and BVOD category and not in subscription TV and SVOD.

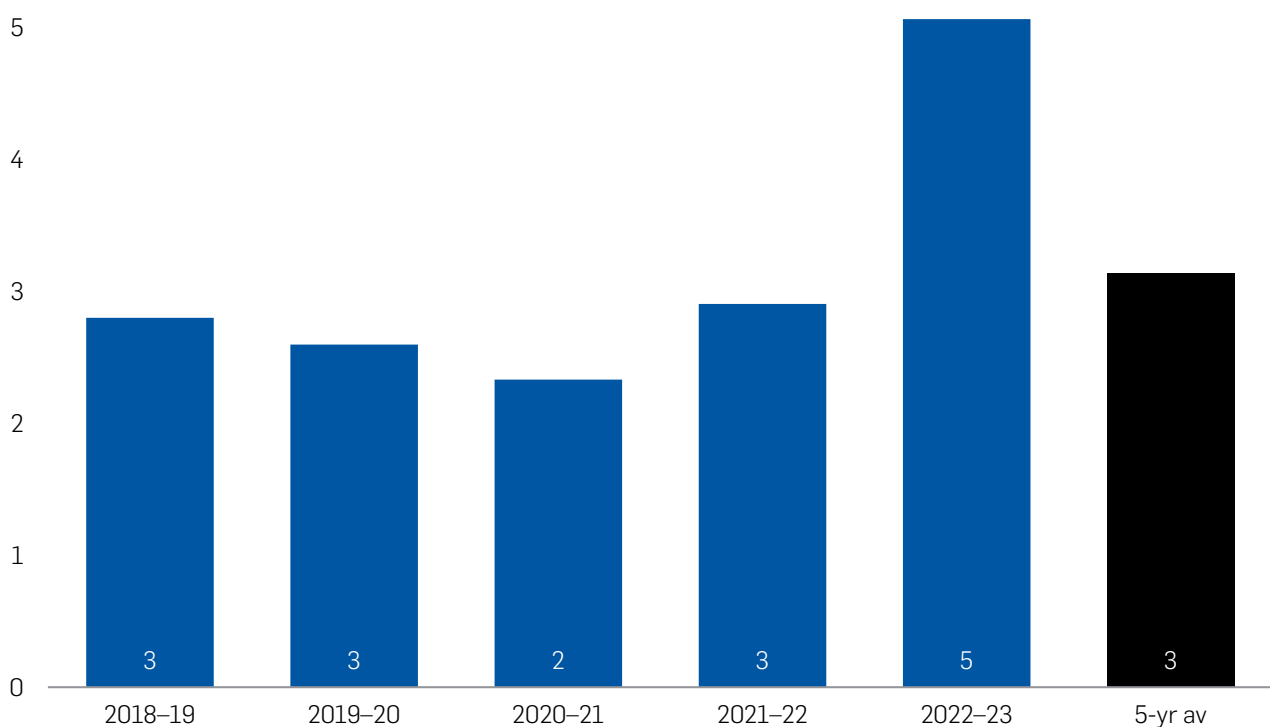
# Australian general AVOD, TVOD and other online drama

General AVOD, TVOD and other online drama is drama made for family and adult audiences first released on a variety of free services including AVOD (such as Facebook, Instagram, TikTok and YouTube), TVOD (such as iTunes and emerging online services).

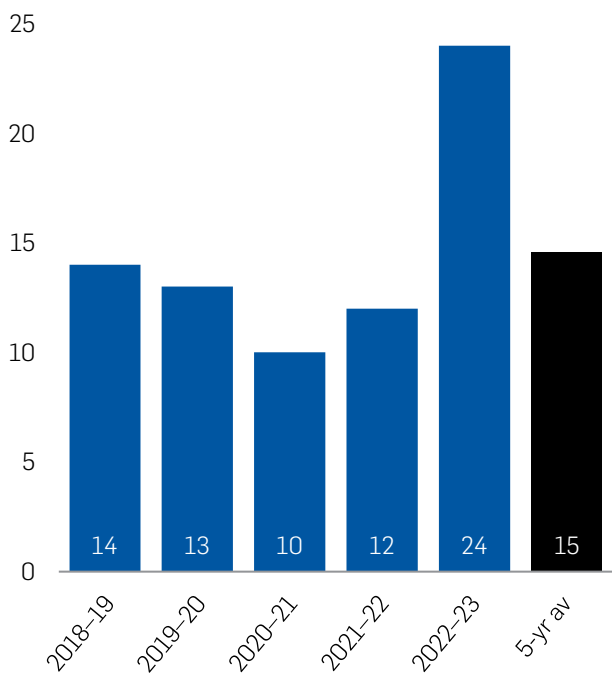
## Key points

- Expenditure on Australian general AVOD, TVOD and other online drama titles increased by 74% since 2021–22, and was 61% above the 5-year average.
- The number of titles that entered production in 2022–23 was double the previous year, and 64% above the 5-year average.
- The number of hours nearly tripled, and was 78% above the 5-year average.
- The average cost-per-hour decreased by 25% on last year, and was 5% below the 5-year average.

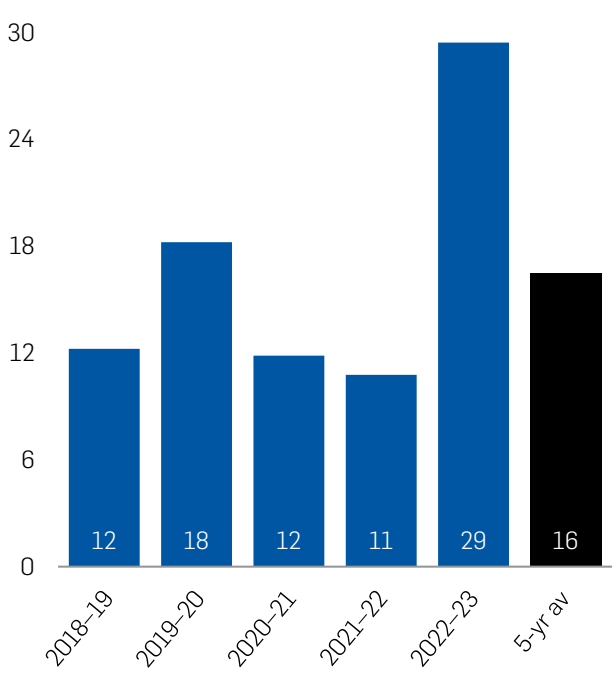
**Figure 24: Australian general AVOD, TVOD and other online drama – spend (\$m)**



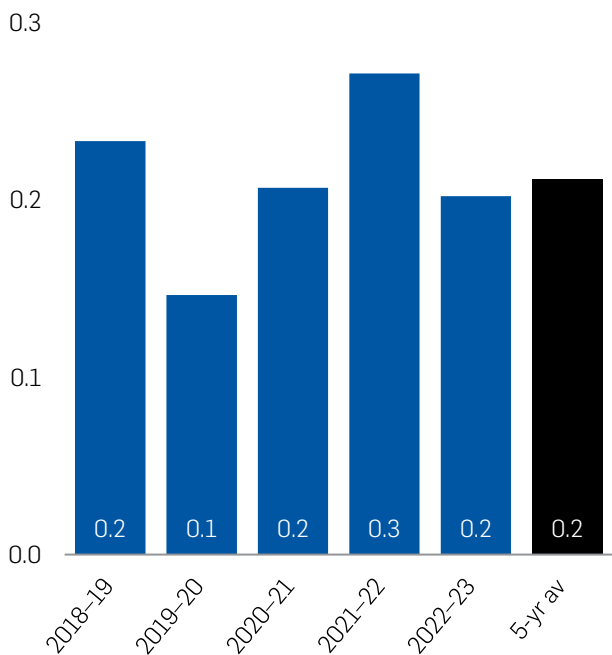
**Figure 25a: Number of titles**



**Figure 25b: Hours produced**



**Figure 25c: Average cost-per-hour (\$m)**



**Notes to Figures 24 and 25:** For confidentiality reasons, series and single-episode titles have been combined.

Figures may not total exactly due to rounding.

'Spend' is defined as spend/expenditure in Australia, as opposed to 'budget', which is defined as total spend in Australia and overseas. Given there are minimal differences between spend and budgets in this category, only spend has been reported in these figures.

'Average cost-per-hour' is defined as total budget divided by total hours.

**The number of AVOD titles has doubled since last year.**



In 2022–23, 24 Australian general AVOD, TVOD and other online drama titles generated \$5 million in expenditure and 29 hours of content. This includes two single-episode titles that started production in 2022–23, after only one in the previous five years.

16 of the 24 titles that entered production in 2022–23 were supported by Screen Australia, with the agency providing 75% of the total

budgets of these titles. Titles included *Counter Girls* and *Monologue*.

There were no Co-productions in this category between 2018–19 and 2022–23.

See page 68 for the full list of titles.

While not included in this report, a range of projects are produced that are under 30 minutes in total duration, across platforms such as YouTube, TikTok and Facebook. In particular, a large number of Australian-scripted projects have reached millions of viewers on social media platforms, such as *Cool Mum* (over 2 million views on TikTok) and *Childish Deano* (over 1 million views on TikTok). Shorter-form content provides an important pathway for a new wave of Australian talent to find global audiences for scripted drama and comedy.

**Source:** TikTok views are reported by TikTok. Compiled by Screen Australia as at 23 August 2023.



*Salma's Season*

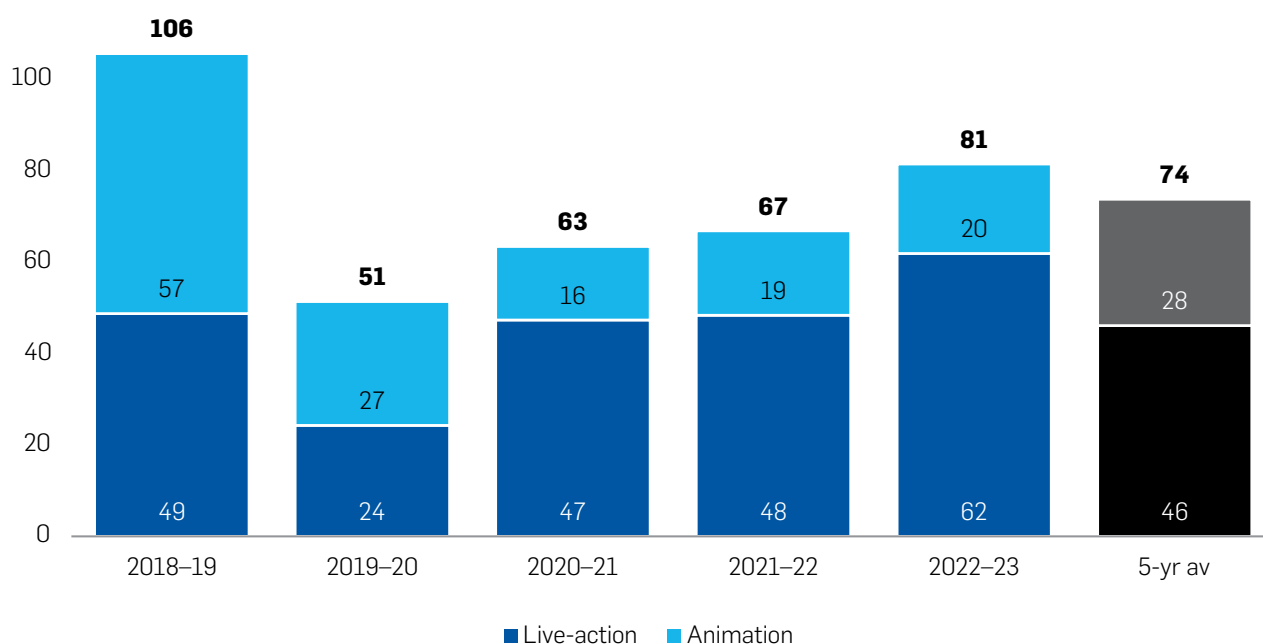
# Australian children's TV and VOD drama

Australian children's TV and VOD drama is drama made for child audiences, and includes all titles created for TV and online release.<sup>13</sup>

## Key points

- Expenditure on Australian children's TV and VOD drama was up by 22% on 2021–22, and 10% above the 5-year average, driven by increased average cost-per-hour.
- Numbers of titles and hours were broadly in line with 2021–22 (up 9% and 4% respectively), but were significantly below the 5-year average (12% and 28% respectively).
- Increased spend was driven by live-action titles, which grew by 28%.
- Of the 12 titles that entered production in 2022–23, the ABC commissioned nine. Ten of these titles were supported by Screen Australia, with the agency providing 14% of the total budgets. Meanwhile, the Australian Children's Television Foundation (ACTF) supported four titles.

**Figure 26: Australian children's TV and VOD drama – spend (\$m)**



<sup>13</sup> Children's features are not included in this category as they are included in the 'Australian theatrical features' section (page 10).

Figure 27a: Number of titles

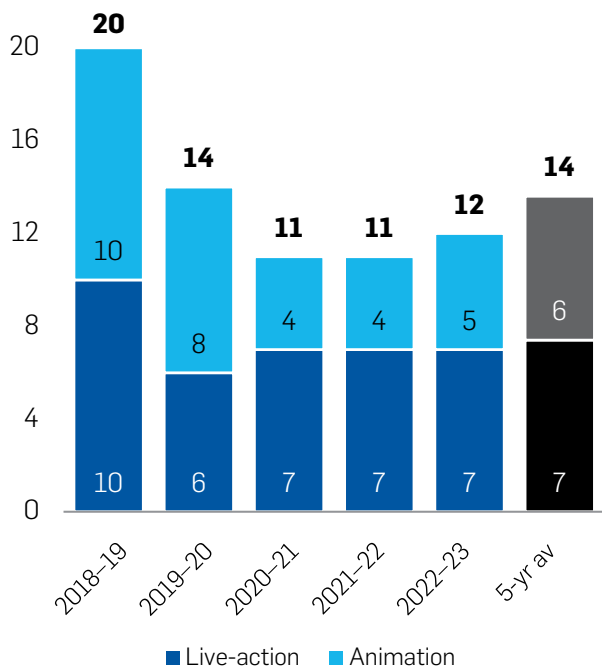


Figure 27b: Hours produced

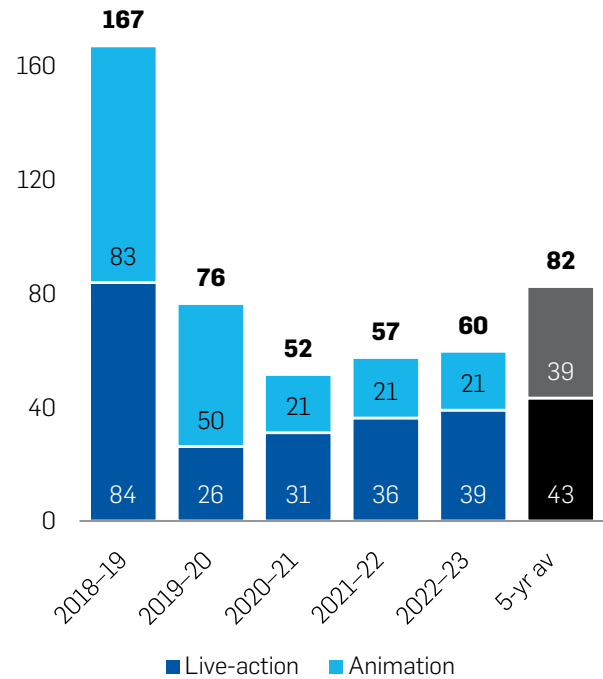
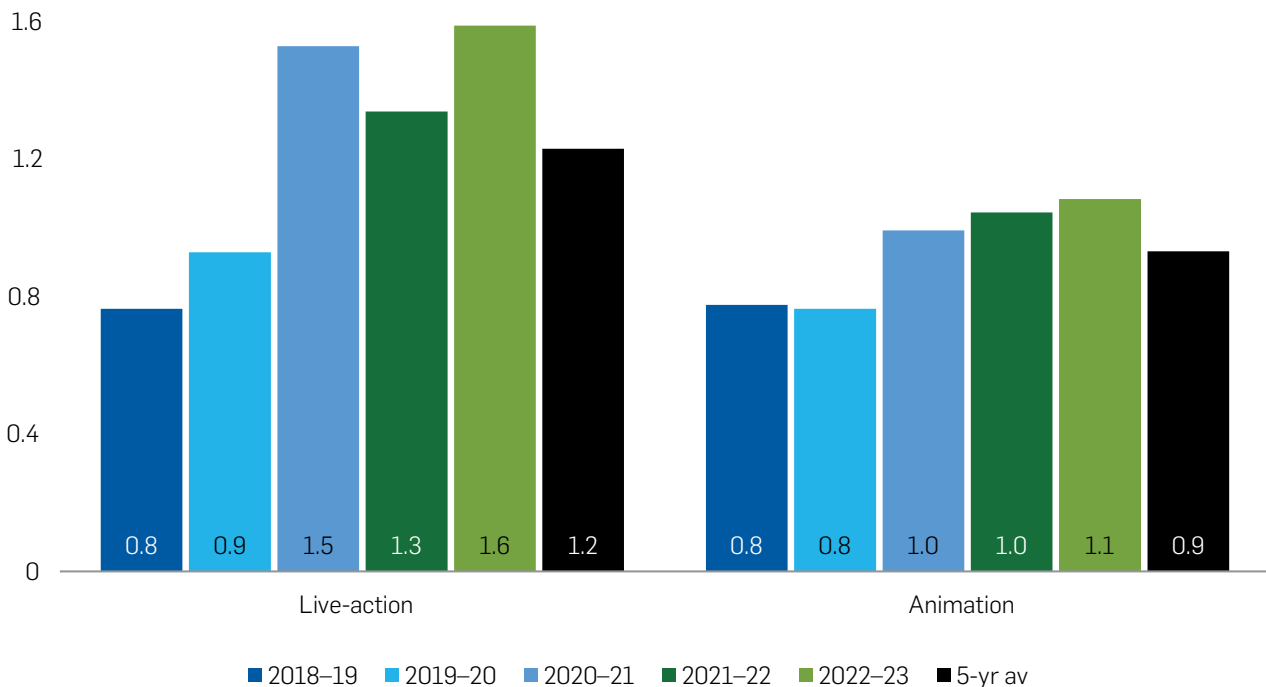


Figure 27c: Average cost-per-hour (\$m)



Notes to Figures 26 and 27: Figures may not total exactly due to rounding.

'Spend' is defined as spend/expenditure in Australia, as opposed to 'budget', which is defined as total spend in Australia and overseas. Given there are minimal differences between spend and budget in this category, only spend has been reported in these figures.

'Average cost-per-hour' is defined as total budget divided by total hours.

Includes one or more hybrid animation/live-action titles.

Figure 28a: Release platform – titles

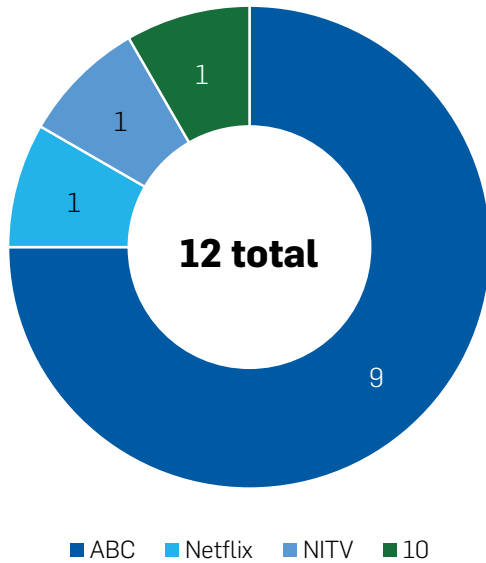
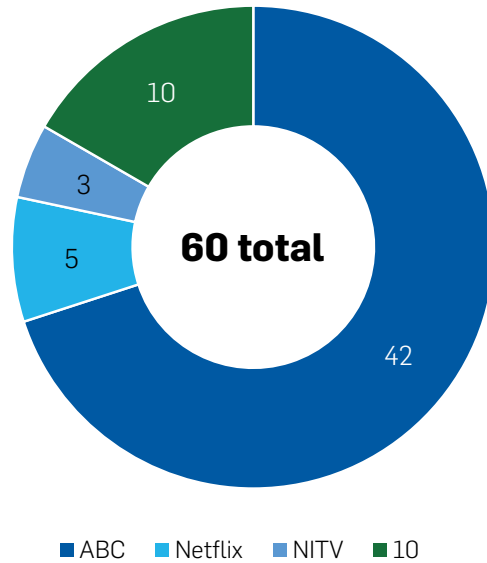


Figure 28b: Release platform – hours



**Notes:** 'Release platform' indicates intended release platform.

Services may not have commissioned titles, even though they obtain first release rights.

Hours may not match those in other figures due to rounding.

ABC/ABC iview accounted for 75% of children's titles in 2022–23, well above its 5-year average of 63%. While the public broadcaster's proportion of all titles has grown from 45% in 2018–19, its number of titles has remained fairly static. This is largely a consequence of fewer children's titles overall, down by 40% since 2018–19, driven by declines in the numbers supported by commercial broadcasters.<sup>14</sup>

**10 of the 12 children's TV and VOD titles were financed by public broadcasters.**

## Animation vs live-action

Growth in spend and average cost-per-hour for children's content overall was driven primarily by **live-action** titles. Live-action spend increased by 28% since 2021–22, reaching 34% above the 5-year average. This was in turn largely driven by growth in average cost-per-hour, up by 19%, and 29% above the

5-year average. The number of live-action titles that started production in 2022–23 was seven – unchanged from the previous year, and from the 5-year average. Hours were up by 8% since 2021–22, but were 10% below the 5-year average.

<sup>14</sup> ACMA children's TV expenditure data focuses on commercial FTA broadcasters and excludes public broadcasters such as the ABC, which has done the vast majority of recent commissioning of children's TV and VOD drama. As a result, there may be significant differences between the children's TV expenditure results in the Drama Report and ACMA reporting.



Six of the seven live-action titles were funded by Screen Australia, and five were financed by the ABC. Titles included *Beep and Mort* series 2, *F.A.N.G.*, *The PM's Daughter* series 2, *Spooky Files* and *Turn Up the Volume* (ABC), *Rock Island Mysteries* series 2 (10) and *Surviving Summer* series 2 (Netflix).

Among **animated** titles, all metrics were broadly in line with 2021–22 results. Spend and average cost-per-hour were up by just 6% and 4% respectively. Five animated titles (including one hybrid) started shooting in 2022–23, one more than in 2021–22. Hours were down by just 3%. Hours and spend both remain well below their 5-year averages – 47% and 29% below respectively. The average cost-per-hour was the only metric above the 5-year average, sitting 16% above.

Four of the five titles were funded by Screen Australia. Three were financed by the ABC, one was co-financed by the ABC and NITV, and one by NITV and Netflix. The five titles were *Eddie's Lil' Homies* (NITV/Netflix), *Ginger and the Vegesaurs* series 2, *Space Nova* series 2 and *Strange Chores* series 3 (ABC), and *Little J & Big Cuz* series 4 (ABC/NITV).

No children's Co-productions started production in 2022–23. An average of one Co-production has been produced per year over the last five years.

The vast majority of total budgets for children's TV and VOD was spent in Australia. See the appendix (page 87) for a comparison of total spend and budgets for this category.

See page 68 for full list of titles.

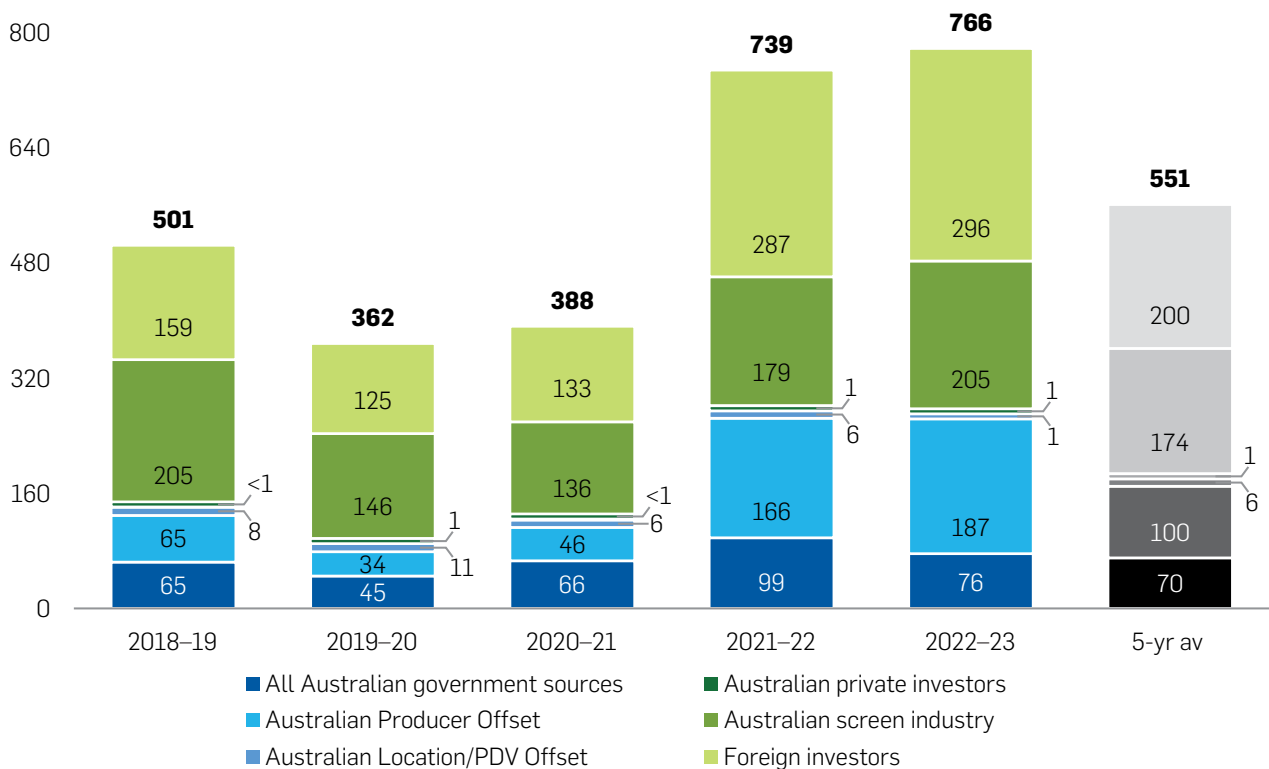


*Spooky Files*

# Sources of finance for Australian TV and VOD drama

This section reports on the financing of all titles produced for Australian FTA broadcasters, subscription TV providers and VOD platforms: from short-form, low-budget titles to high-end, big-budget series.

**Figure 29: Contributions to Australian TV and VOD drama finance (\$m)**



**Figure 30: Number of titles contributed to**

	All Australian Government <sup>1</sup>	Australian Producer Offset <sup>2</sup>	Australian Location/ PDV Offset	Australian private investors	Australian screen industry <sup>3</sup>	Foreign investors
2018–19	74	n.p. <sup>4</sup>	8	5	76	39
2019–20	43	n.p.	9	8	52	27
2020–21	50	n.p.	3	4	48	28
2021–22	70	n.p.	3	7	60	48
2022–23	68	n.p.	n.p.	12	70	46
<b>5-yr av</b>	<b>61</b>	<b>36</b>	<b>n.p.</b>	<b>7</b>	<b>61</b>	<b>38</b>

**Notes to Figures 29 and 30:** Please note that finance sources reflect data available at the time of production and may change as titles near completion.

Figures may not total exactly due to rounding.

1. This includes all forms of direct (grants and investments) and indirect (various rebates and incentives) funding from Australian federal, state and territory agencies, funding bodies and government departments for titles that commenced principal photography during a given financial year. It does not include the Producer Offset, Location Offset, PDV Offset, loans and underwriting. See 'Key terms' (page 80) for more information on these Offsets.

2. The Producer Offset amount is taken from the finance plan of each title. For Screen Australia funded projects, the agency only requires 90% of the anticipated Offset to be included in the finance plan for features and TV/VOD dramas. A producer is entitled to retain the difference for their own purposes, but many producers still include it in the finance plan. For this reason, the Producer Offset amounts given above may be lower than what is eventually received from the Australian Taxation Office for each project.

3. Finance provided by Australian-based producers and production companies, post-production companies, distribution companies, FTA broadcasters (commercial and public), subscription TV channels and VOD platforms. The Producer Offset, cashflowed in various ways, is listed separately.

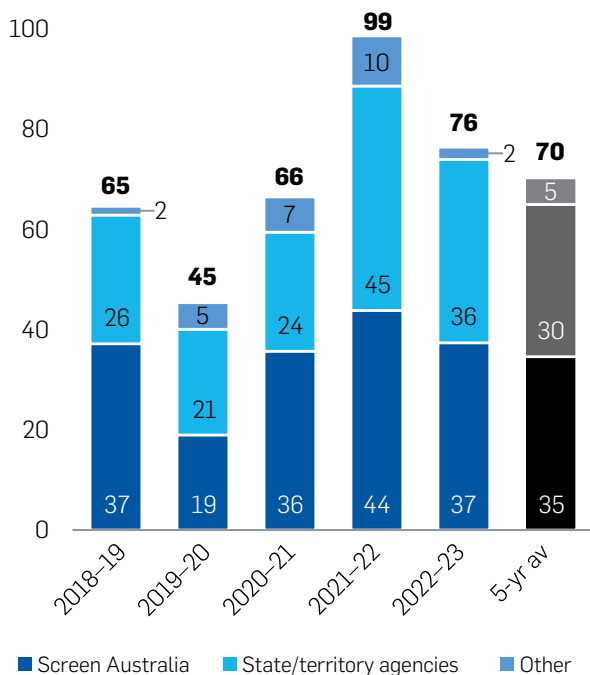
4. n.p. = not for publication due to confidentiality reasons.

2022–23 set a new record for foreign investment in TV and VOD (\$296 million), a slight increase (3%) from 2021–22. Foreign investment was again the largest single source of finance for Australian TV and VOD titles, accounting for 39% of total finance. This proportion was unchanged from 2021–22.

The **Australian screen industry** was the largest single domestic source of finance for Australian TV and VOD in 2022–23, accounting for 27% of the total – three percentage points up on last year but six below the 5-year average. The **Producer Offset** was a similarly large source of finance, providing 24% of total funding in 2022–23 – two percentage points up on last year and eight above the 5-year average.

Funding from **all Australian government sources** (excluding the Producer Offset) was down in terms of the number titles supported, the dollar value and the proportion (10%) contributed to overall finance. The federal **Location and PDV Offsets** have been combined to ensure data confidentiality, and together account for less than 1% of total finance. All metrics in this category were down on last year – titles, amount funded and proportion of total funding. **Australian private investment** fell in terms of dollars contributed; however, its proportion of total finance remained broadly in line with previous years (less than 1%).

**Figure 31: Total finance contributed – all Australian government sources (\$m)**



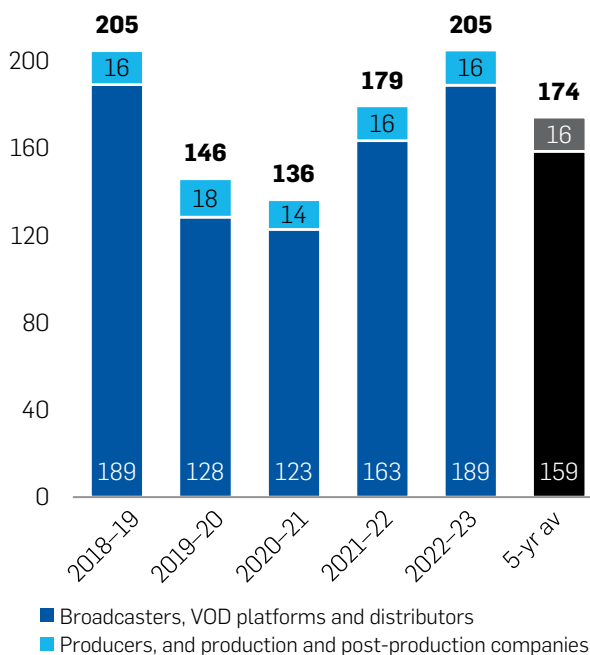
Figures 31–33 delve deeper into some of the previously discussed broad finance categories.

**Screen Australia** invested in a greater number of titles in 2022–23, 17% up on last year; however, the dollar amount contributed declined. As a result, the proportion of total finance fell from 6% to 5%. Both metrics were above their 5-year averages.

**State and territory agencies** invested \$36 million in 58 titles, accounting for 5% of total finance, compared to 6% in 2021–22 and as a 5-year average.

Investment by **other** government sources (the ACTF, local councils, film festivals etc.) tends to be much lower. Titles and their proportion of total finance were both down on 2021–22 and their 5-year averages.

**Figure 32: Total finance contributed – Australian screen industry (\$m)**

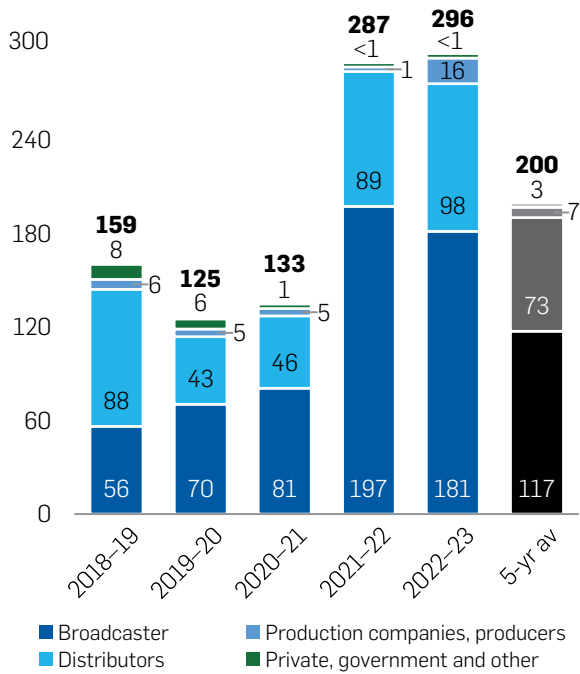


Financial contributions from government agencies fluctuate year-to-year in line with the production schedules of each title, as well as the budget allocations of each agency and support provided by direct funding (such as grants and investments) and indirect funding (such as PDV rebates).

Broadcasters and VOD platform finance accounts for the largest proportion of all **Australian screen industry** finance, an average of 89% over the last five years. This year, it was slightly above the 5-year average, accounting for 90% of screen industry finance.



**Figure 33: Total finance contributed – foreign finance (\$m)**



The proportion of foreign investment in Australian drama has steadily increased over the last decade, accounting for 39% this year, above the 5-year average of 36%. 2022–23's new record high saw \$296 million invested in 46 titles. Foreign broadcasters and VOD platforms, and foreign distributors, made up the majority of investment – 61% and 33%, respectively.

**Notes to Figures 31–33:** Figures may not total exactly due to rounding.

Figures for the producers, and production and post-production category include funding contributed and/or sourced by the producer, production or post-production company.



*Wolf Like Me series 2*

# Australian TV and VOD drama finance by first release platform

This section of the report shows Australian drama production activity by first release platform in Australia; that is, first release broadcaster or online streaming service. Financial contributions provided outside finance plans, or for subsequent release rights, are not accounted for here. Some businesses share ownership with entities

across various platforms, including Nine and Stan, 10 and Paramount+, and Foxtel and Binge. Each business is grouped by the following categories, rather than by ownership: public broadcasters, commercial FTA broadcasters and BVOD platforms, subscription TV broadcasters, and Australian and foreign online streaming platforms.

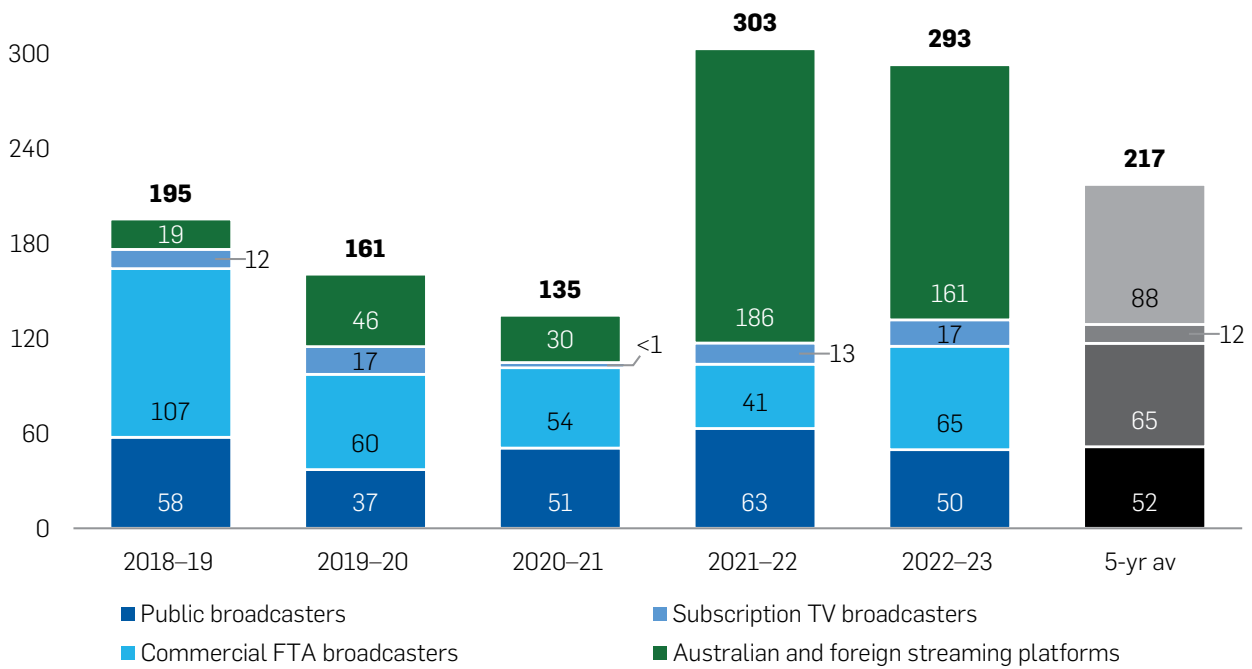
## Key points

- Historically, the commercial FTA broadcasters have provided the largest collective contribution to the TV and VOD slate, but for the first time, the current 5-year period sees foreign streaming platforms contributing the largest proportion – an average of 35%.
- Investment from commercial FTA broadcasters as a proportion of total finance bounced back strongly in 2022–23, after four consecutive years in decline.
- The public broadcasters' proportion of total investment fell for the second consecutive year, to well below the 5-year average of 25%. The ABC is responsible for 90% of that investment.
- Investment from subscription TV was broadly in line with the 5-year average of 5%.

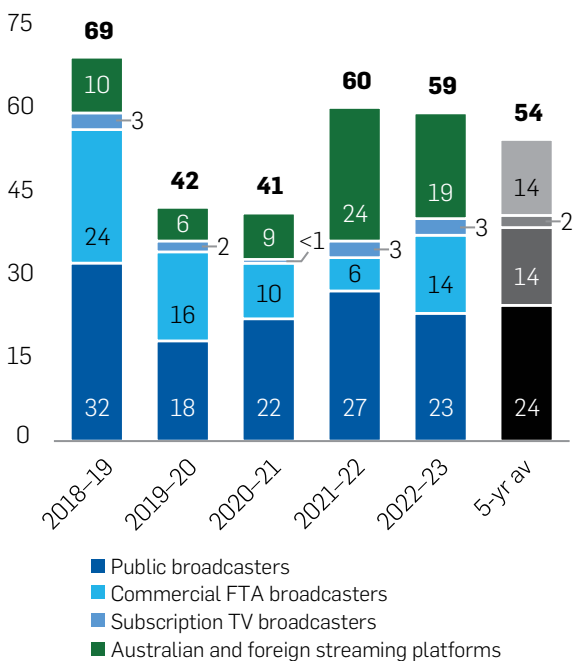


In Limbo

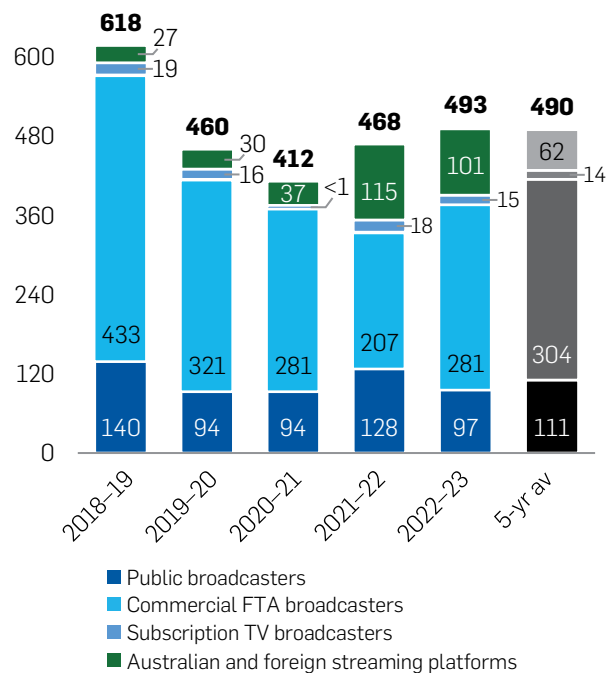
**Figure 34: Australian TV and VOD finance by first release platform – investment (\$m)**



**Figure 35a: Number of titles**



**Figure 35b: Hours produced**



**Notes:** Investment includes contributions to the initial finance plan, including licence fees, presales, equity investments etc. Financial contributions provided by a broadcaster or online streaming service for subsequent release rights are not accounted for here.

Figures may not total exactly due to rounding. Titles not included if investment cannot be established.

**Subscription TV broadcasters** include Disney Junior, Fox Networks and Foxtel.

**Australian and foreign online streaming services** include Acorn TV, Adult Swim, Amazon Prime Video, AMC, Bing, The Cartoon Network (USA), Disney+, Netflix, Paramount+ and Stan.

Titles with a first release on a platform that is not directly available in Australia are excluded from this analysis.



In 2022–23, the **public broadcasters** combined saw titles, investment and hours decrease year-on-year to below 5-year averages. The ABC invested \$43 million, down 23% on last year, in 19 titles. Financial contributions from SBS/NITV also fell, by 12%, but were 23% above the 5-year average. One title for first release on NITV entered production in 2022–23.

The **commercial FTA broadcasters and BVOD platforms** invested in twice the number of titles than in the previous year. Investment and hours were up by 61% and 36% respectively. This strong growth in part reflects the low base of the previous year, as most key metrics had been in decline for the previous four years. However, broadly, the increase across key metrics was large enough to reach the levels last seen in 2019–20. Most key metrics were around the same level as 5-year averages, although these averages are skewed by the high level seen in 2018–19. These increases were driven by Seven and 10. Of the total figures for the commercial FTA broadcaster category:

- Seven accounted for 43% of titles, 53% of investment and 49% of hours.
- 10 accounted for 43% of titles, 37% of investment and 47% of hours.
- Nine invested in two titles (14%) and accounted for 10% of investment and 4% of hours.

The **subscription TV broadcasters** financed three titles for first release, the same number as last year. Investment increased by 26% on 2021–22, and was 40% above the 5-year average. Hours were down by 19%, but 9% above the 5-year average. Titles first released on Binge are included in the Australian and foreign online streaming services category.

**Australian and foreign online streaming services** contributed \$161 million to 19 titles, representing a 13% decline in investment on last year's record high. All metrics were down on last year, but significantly above their 5-year averages. Stan contributed to eight titles, Paramount+, Disney+, and Netflix all contributed to three each, and Amazon Prime Video to one title.<sup>15</sup>

<sup>15</sup> This analysis measures finance contributed by first release platforms. Any finance that Australian and foreign online streaming services have contributed to titles that do not first release on their platforms will not be captured here.





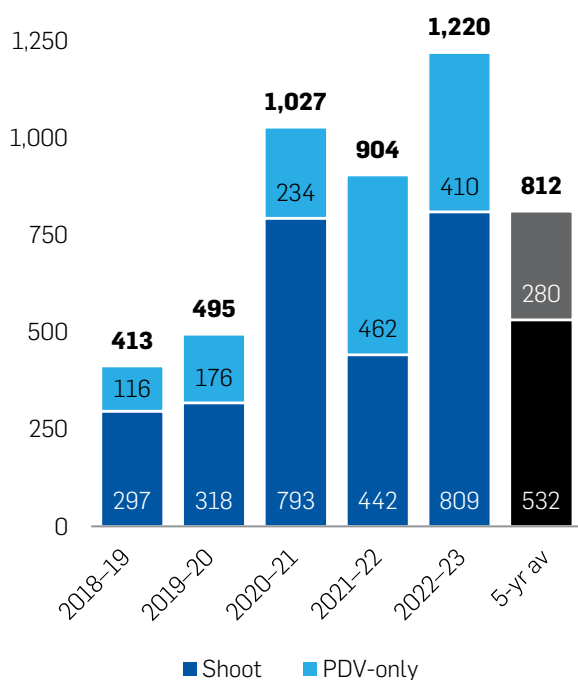
*The PM's Daughter series 2*

# Foreign production

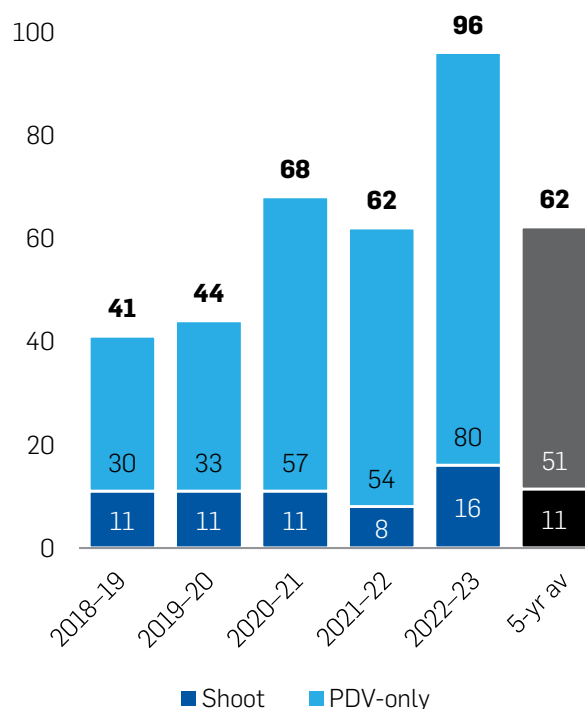
## Key points

- 2022–23 set a new record for total foreign spend in Australia. Foreign shoot and PDV-only titles spent \$1.22 billion, up 35% from 2021–22, and 50% above the 5-year average. This total includes the following:
  - a new record spend of \$809 million from foreign titles that shot in Australia. This was up 83% on 2021–22, driven by record spend among foreign features.
  - spend of \$410 million on foreign PDV-only titles. This was down by 11% on 2021–22; however, this was still 47% above the 5-year average.<sup>16</sup>

**Figure 36a: Total foreign: shoot vs PDV-only – spend (\$m)**



**Figure 36b: Number of titles**

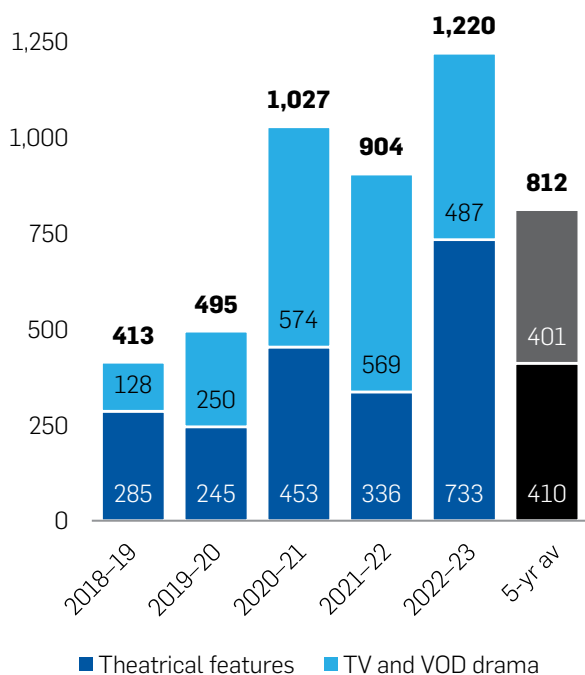


**Notes:** Figures may not total exactly due to rounding.

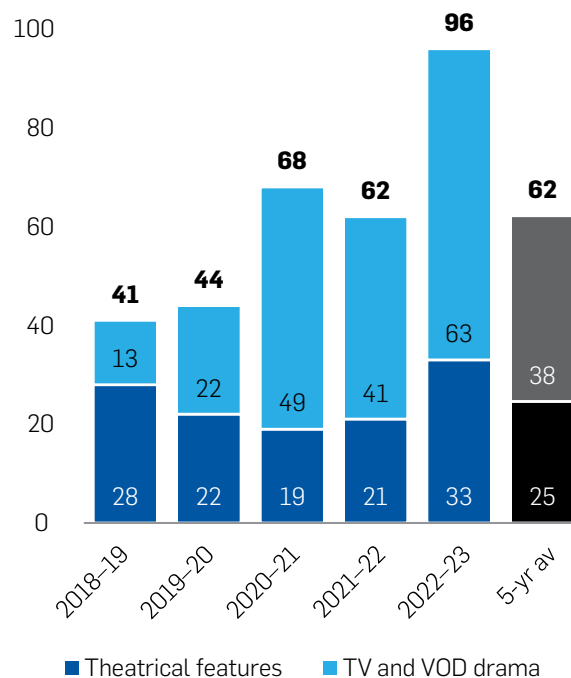
<sup>16</sup> Note the PDV-specific section of this report – ‘PDV services for features, TV drama and VOD production’ (page 58) – shows significantly different results for foreign PDV-only spend, reporting growth of 26% since 2021–22. This is because the PDV-specific section apportions expenditure to the year in which the work takes place. In contrast, this ‘Foreign production’ section and all other previous report sections attribute all spend to the year in which work commenced. Data limitations prevent non-PDV spend data from being apportioned across years, so to align with the approach taken for production spend data, PDV data is not apportioned in these sections.

## Total foreign drama

**Figure 37a: Total foreign drama – spend (\$m)**



**Figure 37b: Number of titles**



**Notes:** Figures may not total exactly due to rounding.

Foreign shoot spend made up 66% of total foreign spend, well above its 2021–22 share of 49%, and in line with the 5-year average. The number of foreign shoot titles also increased significantly, doubling from eight to 16. Conversely, foreign PDV-only titles saw its share of total foreign spend fall relative to 2021–22, despite growth in the number of foreign PDV-only titles.

Strong overall foreign spend was also driven by theatrical features, accounting for 60% of total foreign spend. Total foreign spend on TV and VOD drama declined, despite an increase in the number of titles.

**Total foreign spend set a new record of \$1.22 billion.**

## Foreign production landscape in 2022–23

Spend on foreign theatrical features shooting in Australia during 2022–23 reached an all-time high of \$612 million, driven by a slate of big-budget US titles including *The Fall Guy*, *Godzilla x Kong: The New Empire* and *Kingdom of the Planet of the Apes*. The Australian dollar typically traded at around USD \$0.67<sup>17</sup> and productions were assisted by the Australian Government's Location Offset, plus state and territory government incentives. The Australian Government Location Incentive program grant, which allocated \$540 million in funding for eligible projects until 30 June 2027,<sup>18</sup> supported nine foreign dramas that entered production in 2022–23. Among these were US features *Anyone But You*, *Land of Bad*, *Ricky Stanicky* and *Sleeping Dogs*, as well as series 3 of *La Brea* and the UK series *Apples Never Fall*. The 2022–23 slate of foreign shoot titles also included a number of low-budget features and series that utilised Australian crew, locations and facilities, including *Shero* (Singapore), *Faati Ne?* and *Farrey* (India), and *Sunny's Mansion* (Sri Lanka).

As part of the 2023–24 Budget, the Federal Government announced that the Location Offset would permanently increase from 16.5% to 30%. This will support Australia's position as a competitive destination for large-budget, footloose international production, and provide employment and training opportunities for Australian screen practitioners and businesses into the future. This increase aligns the Location Offset with the Australian Government's 30% PDV Offset, which can be combined with up to 15% from state and territory PDV incentives and grants. These incentives were key drivers of PDV-only activity in 2022–23.

Foreign production will likely face some challenges in 2023–24. For example, the Writers Guild of America (WGA) and Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA) strikes have already had an impact on foreign production in Australia for 2023–24, with production on *Apples Never Fall* halting in July.

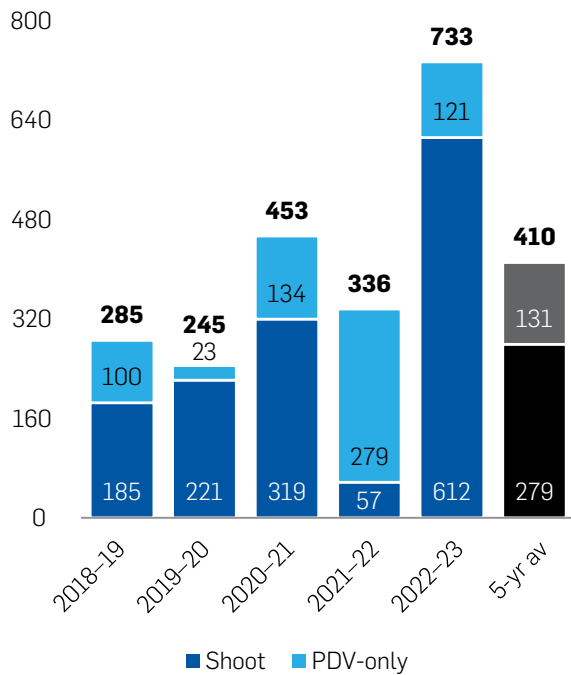
17 Average trading rate for year ended 30 June 2023 retrieved from: <https://www.ato.gov.au/Tax-professionals/TP/Rates-for-financial-year-ending-30-June-2023/>

18 The Location Incentive was a Commonwealth Government grant program that worked alongside the Location Offset to effectively increase the Location Offset rebate rate to 30%. As the Location Offset rebate rate was increased for eligible productions from 16.5% to 30% from 1 July 2023, the Location Incentive ceased accepting applications from 30 June 2023.

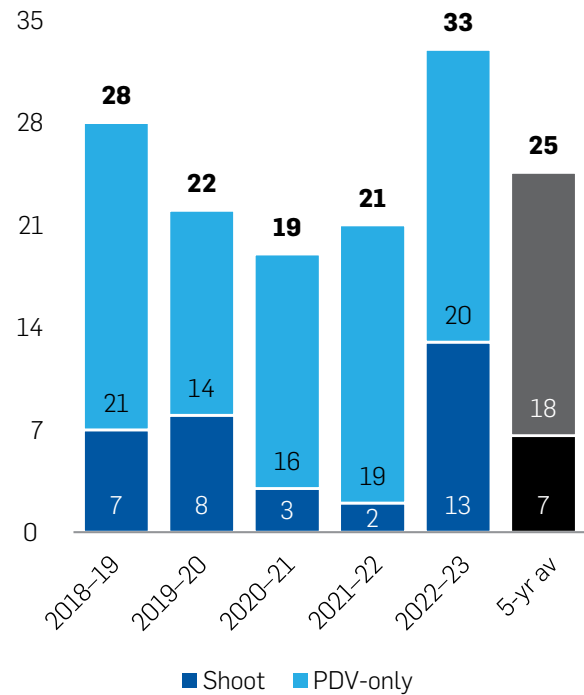


# Features

**Figure 38a: Features: shoot vs PDV-only – spend (\$m)**



**Figure 38b: Number of titles**



**Notes:** Figures may not total exactly due to rounding.

2022–23 set a new record for total expenditure on foreign features: \$733 million. This was driven by foreign shoot spend of \$612 million on 13 foreign shoot features, more than ten times last year’s spend, and more than double the 5-year average.

This record foreign shoot features result was in turn heavily driven by a handful of big-budget titles, including *The Fall Guy*, *Godzilla x Kong: The New Empire* and *Kingdom of the Planet of the Apes*. Partly as a result of this, foreign shoot features spend was also more geographically concentrated than average, with 67% of this

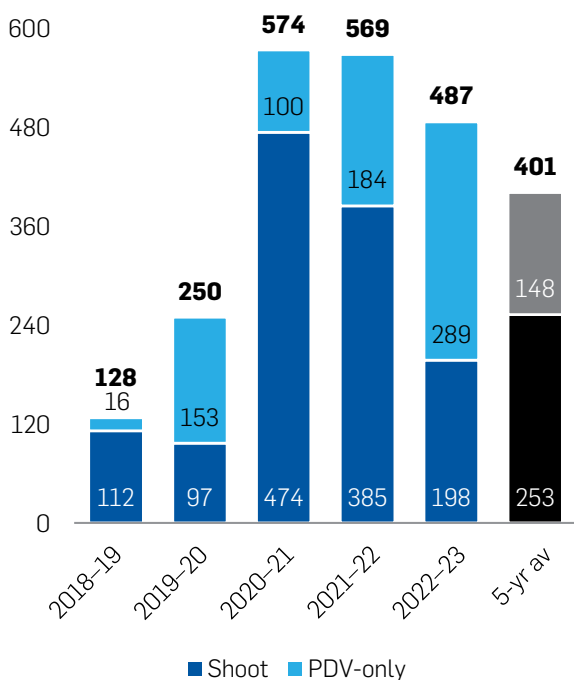
spend in New South Wales and 100% of spend accounted for by New South Wales, Victoria and Queensland.

There were 20 foreign PDV-only features, with a total spend of \$121 million. Spend was down 56% on 2021–22 and 8% below the 5-year average, despite an increase in the number of titles. See the ‘PDV services for features, TV drama and VOD production’ section (page 58) for more detailed analysis of foreign PDV-only titles specifically.

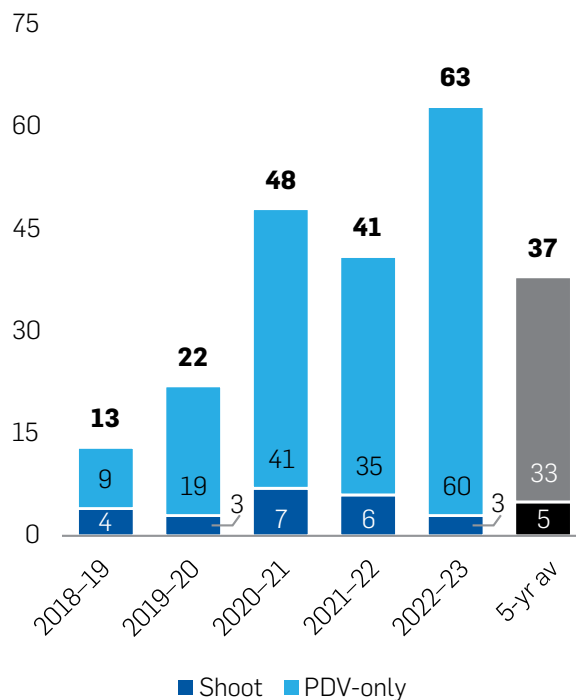
See page 68 for a full list of titles.

## TV and VOD drama

**Figure 39a: TV and VOD: shoot vs PDV-only – spend (\$m)**



**Figure 39b: Number of titles**



**Notes:** Figures may not total exactly due to rounding.

Overall, \$487 million was spent on foreign TV and VOD in 2022–23, down by 14% since 2021–22 but still above the 5-year average. Foreign TV and VOD drama shows the opposite trend to foreign features, with foreign PDV-only spend growing strongly, while foreign shoot spend declined.

Three foreign TV and VOD titles commenced shooting in Australia, generating \$198 million in expenditure, which was down by 49% on

last year and 22% below the 5-year average. These titles were *Apples Never Fall*, *La Brea* series 3 and *Shero*. 60 foreign PDV-only TV and VOD titles commenced work in Australia in 2022–23, spending a total of \$289 million. This was 57% up on 2021–22, and nearly double the 5-year average. Some titles that commenced work in 2022–23 forecast significant PDV spend in future years.

See page 68 for a full list of titles.

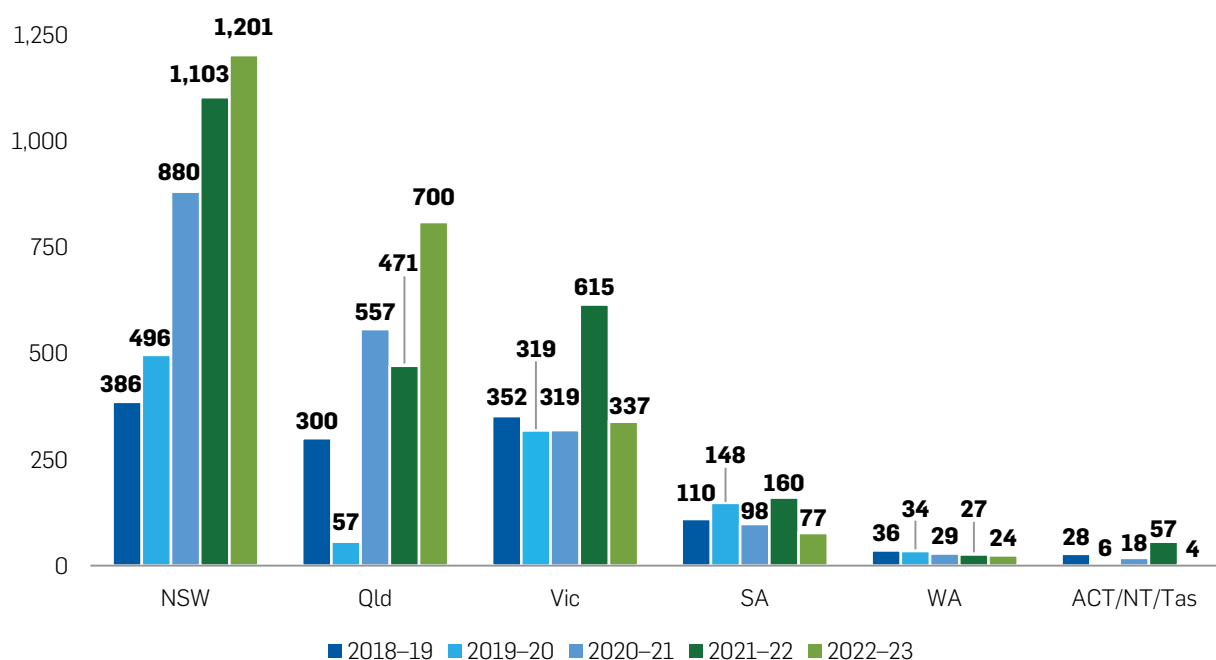
# Drama production by location

## Key points

- New South Wales set a new record spend for the third year in a row, growing by 9% since 2021–22. New South Wales accounted for 51% of the national total, well above its 5-year average of 44%.
- Queensland was the only other state that saw growth in spend, increasing by 49% since 2021–22. Queensland accounted for 30% of total national spend in 2022–23 – higher than 2021–22 and the 5-year average, which were 19% and 22% respectively.
- All other states and territories saw declines in spend since 2021–22 and were below their respective 5-year averages. Victoria and South Australia saw particularly significant falls.<sup>19</sup>

## National

Figure 40: Spend by location (\$m)



<sup>19</sup> Expenditure has been attributed to the year in which principal photography commenced for Australian and foreign titles shot in Australia, but based on the year PDV work commenced for foreign PDV-only titles. PDV spend data in this section, as in the 'Foreign production' section (page 44), is not apportioned to the year the work took place.

Figure 41: Spend by location (% of total)

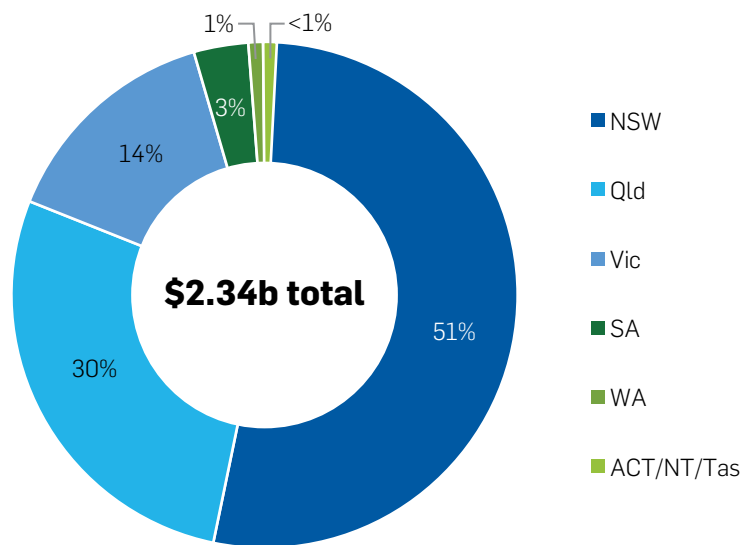
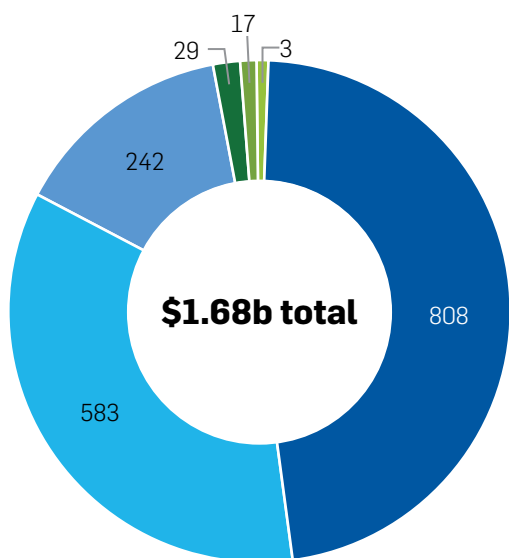
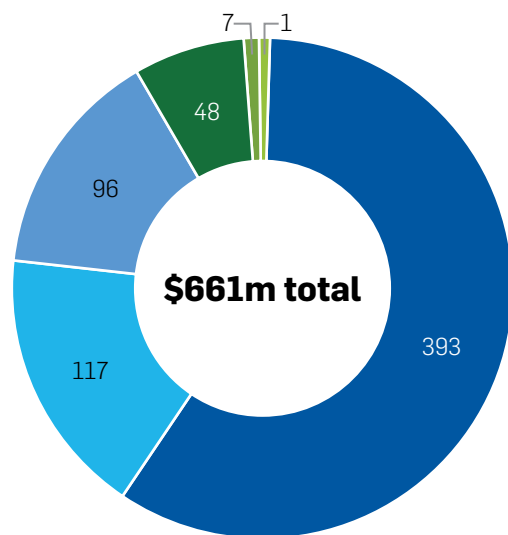


Figure 42a: Shoot spend (\$m) by location



■ NSW ■ Qld ■ Vic ■ SA ■ WA ■ ACT/NT/Tas

Figure 42b: PDV spend (\$m) by location



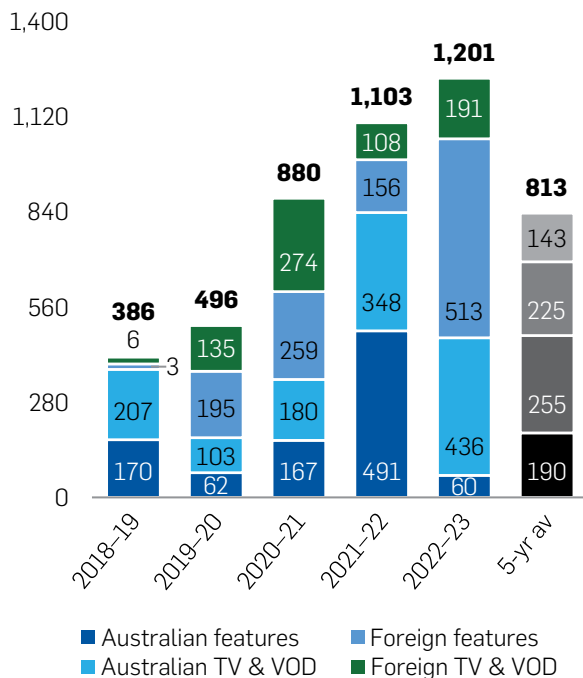
■ NSW ■ Qld ■ Vic ■ SA ■ WA ■ ACT/NT/Tas

Notes to Figures 40–42: Figures may not total exactly due to rounding.

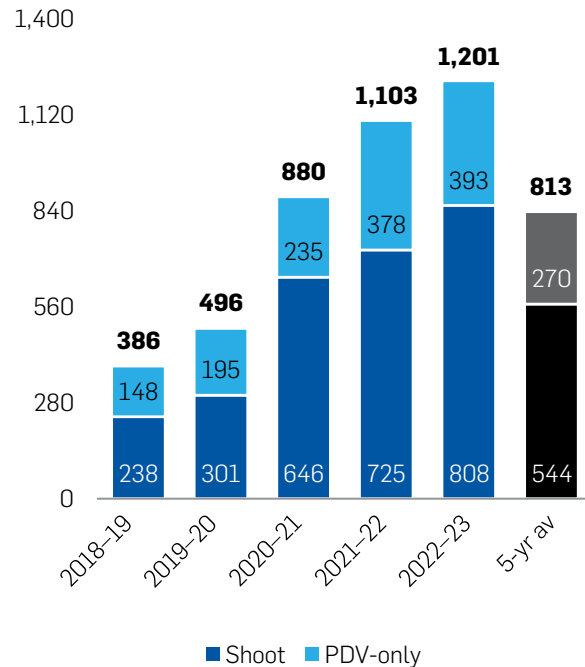


# New South Wales

**Figure 43a: NSW spend (\$m) by category**



**Figure 43b: NSW spend (\$m) – shoot vs PDV**



**Notes:** Figures may not total exactly due to rounding.

**New South Wales (\$1.20 billion, 51% of total):**

The state set a new record for the third year in a row, and also accounted for the largest share of total expenditure in Australia. While the pattern of significant growth is similar to last year, the drivers of this growth in New South Wales spend in 2022–23 are different to the drivers last year. In particular, in 2022–23 this growth was driven by record New South Wales spend on foreign features (up 230% since 2021–22), while there was also significant growth in both Australian and foreign TV and VOD spend (25% and 77% respectively). Australian features spend, which was the major driver of last year’s record result, declined significantly in 2022–23 (down 88%). Similarly, while in 2021–22 the biggest driver of overall New South Wales spend growth was PDV, in 2022–23 the overall result is driven by growth in production spend (11% since 2021–22).

Australian features shot in New South Wales included *200% Wolf*, *The Moogai* and *Sting*. Subscription TV and SVOD dramas included *Heartbreak High* series 2, *Prosper* and *Wolf Like Me* series 2. FTA TV and BVOD dramas included *House of Gods*, *RFDS* series 2 and *Total Control* series 3. Other Australian online (AVOD, TVOD etc.) titles included *Fairbairn in the City*, *Pleasant Avenue* and *Shippers*. Foreign feature titles included *The Fall Guy* and *Kingdom of the Planet of the Apes*. Foreign PDV-only features included *The Creator*, *Five Nights at Freddy’s* and *Night Swim*, while foreign PDV-only TV and VOD dramas included *Moon Girl* and *Devil Dinosaur*.

## Queensland

Figure 44a: Qld spend (\$m) by category

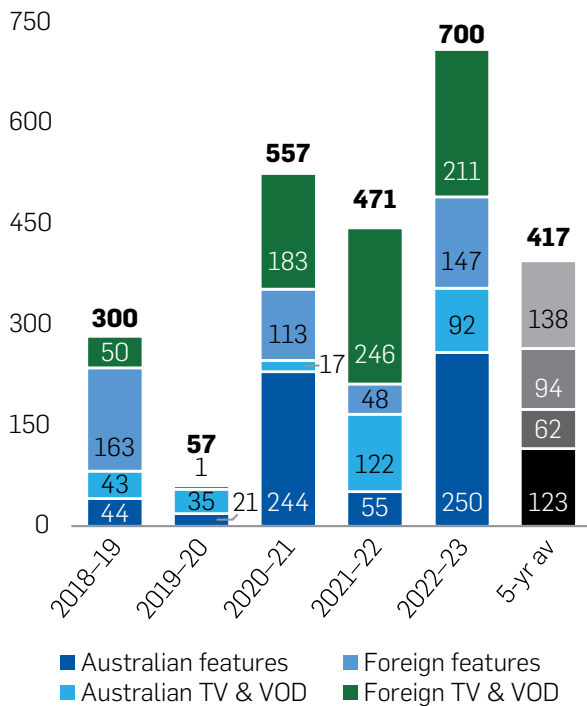
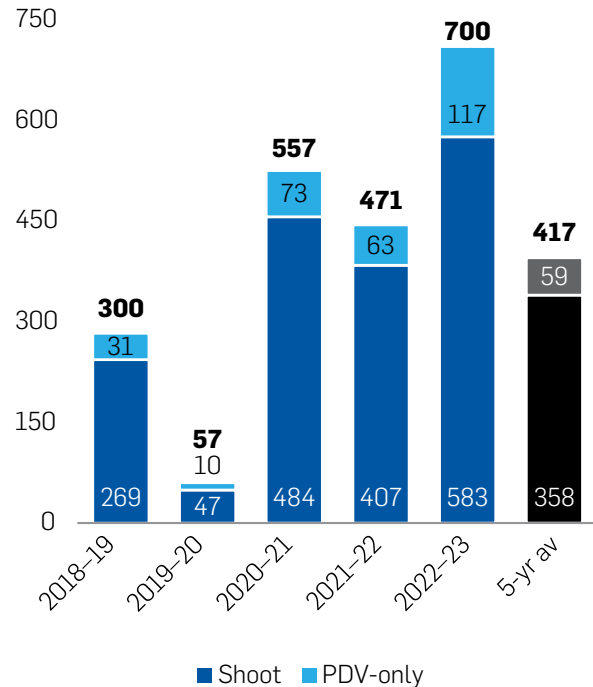


Figure 44b: Qld spend (\$m) – shoot vs PDV



Notes: Figures may not total exactly due to rounding.

### Queensland (\$700 million, 30% of total):

Spend in the state was the highest on record, up 49% on the previous year and 68% above the 5-year average. This strong result was driven by spend on Australian features, which was nearly five-times the 2021–22 level. Further, spend on foreign shoot features was more than triple the previous year. Foreign TV and VOD spend continued to contribute strongly to Queensland’s overall result, although spend in this category declined from 2021–22’s record high level. Queensland’s foreign TV and VOD spend accounted for 43% of the national total for this category in 2022–23. As in previous

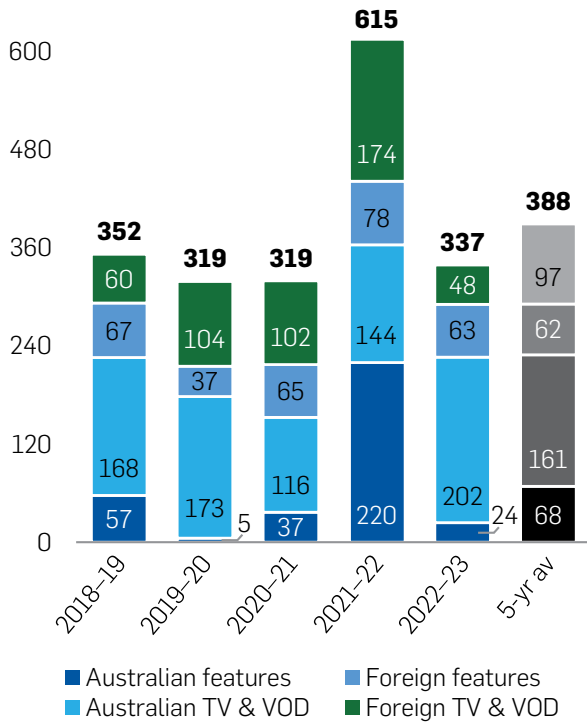
years, Queensland’s overall spend was heavily driven by production spend in 2022–23. However Queensland’s PDV spend did see significant growth this year off a low base.

Australian titles included theatrical features *Audrey*, *Mortal Kombat 2* and *The Red*, SVOD dramas *Boy Swallows Universe* and *Love is in the Air*, and FTA dramas *In Our Blood*, *Rock Island Mysteries* series 2 and *Troppo* series 2. The AVOD title *Untrue Crime* was also shot in Queensland. Foreign titles that started production included *Apples Never Fall*, *Godzilla x Kong: The New Empire*, *La Brea* series 3 and *Land of Bad*.

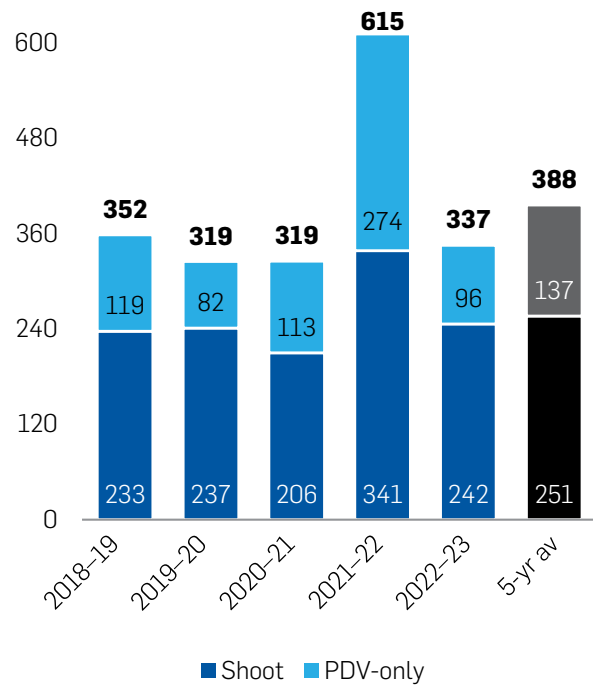
**Both New South Wales and Queensland have seen expenditure reach record highs in 2022–23.**

# Victoria

**Figure 45a: Vic spend (\$m) by category**



**Figure 45b: Vic spend (\$m) – shoot vs PDV**



**Notes:** Figures may not total exactly due to rounding.

**Victoria (\$337 million, 14% of total):**

Expenditure in Victoria fell significantly in 2022–23 from last year’s all-time high, down by 45%, and 13% below the 5-year average. Spend by titles in the TV and VOD category rose by 41%, driven mostly by Australian children’s content, which increased four-fold on last year. Australian feature film spend fell by 89%. Victoria’s 14% share of the national total was down from 25% last year and the 5-year average of 23%.

Australian theatrical features included *Addition*, *Memoir of a Snail* and *Shayda*. FTA TV and BVOD dramas included new titles *Aunty Donna’s Coffee Café*, *Gold Diggers* and *Human Error*. Subscription TV and SVOD dramas included *High Country* and *Surviving Summer* series 2. Foreign shoot titles included *Ricky Stanicky* and *Sleeping Dogs*. Other Australian online (AVOD, TVOD etc.) titles included *Counter Girls*, *Flunk* series 5 and *Salma’s Season*. Foreign PDV-only titles included *Halo* series 1 and 2, and *Smiling Friends* series 2.

## South Australia

Figure 46a: SA spend (\$m) by category

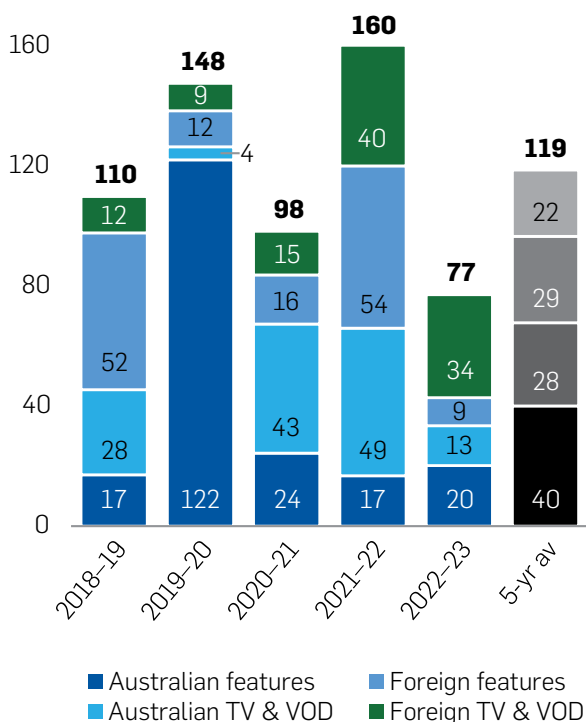
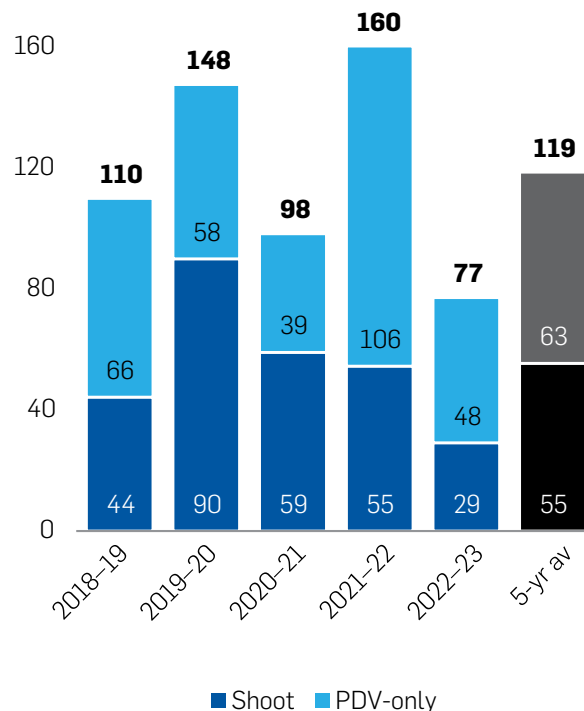


Figure 46b: SA spend (\$m) – shoot vs PDV



Notes: Figures may not total exactly due to rounding.

**South Australia (\$77 million, 3% of total):** Spend in the state declined significantly (52%) from last year's strong result, falling to 35% below the 5-year average. This significant decline in spend was seen across both production and PDV, as well as across foreign features and both Australian and foreign TV and VOD. Australian features was the only category not to see declines in South Australian spend. South Australia's 3% share of the national total was down from 7% last year and a 5-year average of 8%.

Australian theatrical features that started production in 2022-23 included *Limbo*, *The New Boy* and *The Royal Hotel*. Australian FTA TV and BVOD titles included *Beep and Mort* series 2 and *Eddie's Lil' Homies*. Subscription TV and SVOD titles included *Wolf Like Me* series 2. Other Australian online (AVOD, TVOD etc.) titles included *Behind the Seams* and *Rules to Being a Fuckgurl*. Foreign PDV-only work included *Hocus Pocus 2* and *Master Gardener*.



## Western Australia

Figure 47a: WA spend (\$m) by category

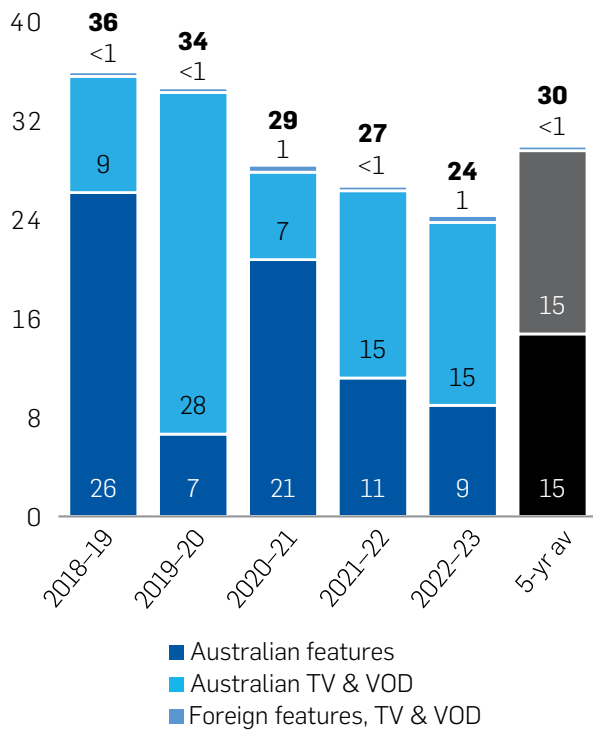
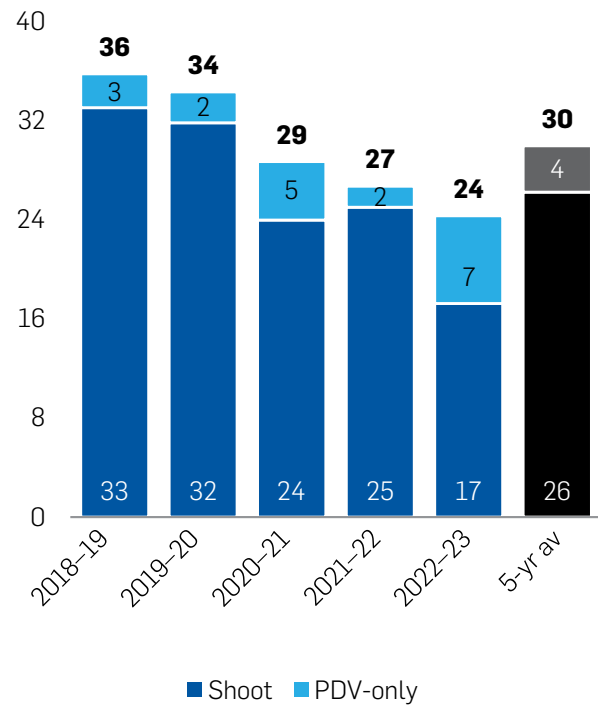


Figure 47b: WA spend (\$m) – shoot vs PDV



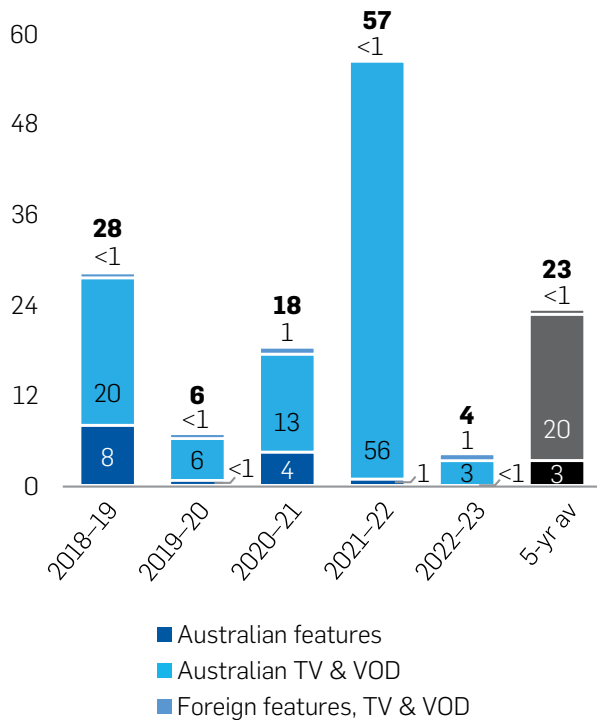
Notes: Figures may not total exactly due to rounding.

**Western Australia (\$24 million, 1% of total):** Spend in the state fell by 9%, and was 19% below the 5-year average. Subscription TV and SVOD was the only category to report growth in 2022–23. Western Australia’s 1% share of the total was the same as last year, but below the 5-year average of 2%.

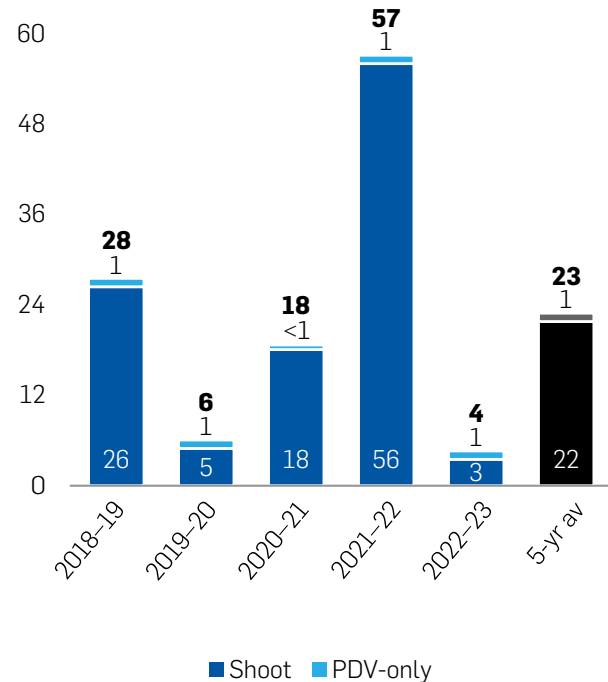
Australian titles that undertook production in Western Australia included theatrical feature *He Ain’t Heavy*, animated feature *200% Wolf*, SVOD titles *Last Days of the Space Age* and FTA title *The Claremont Murders*. The AVOD title *The Curse of Baba Yaga* was also shot in Western Australia. Four foreign titles undertook a small amount of PDV-only work.

## Remaining states and territories combined

**Figure 48a: ACT, NT & Tas spend (\$m) by category**



**Figure 48b: ACT, NT & Tas spend (\$m) – shoot vs PDV**

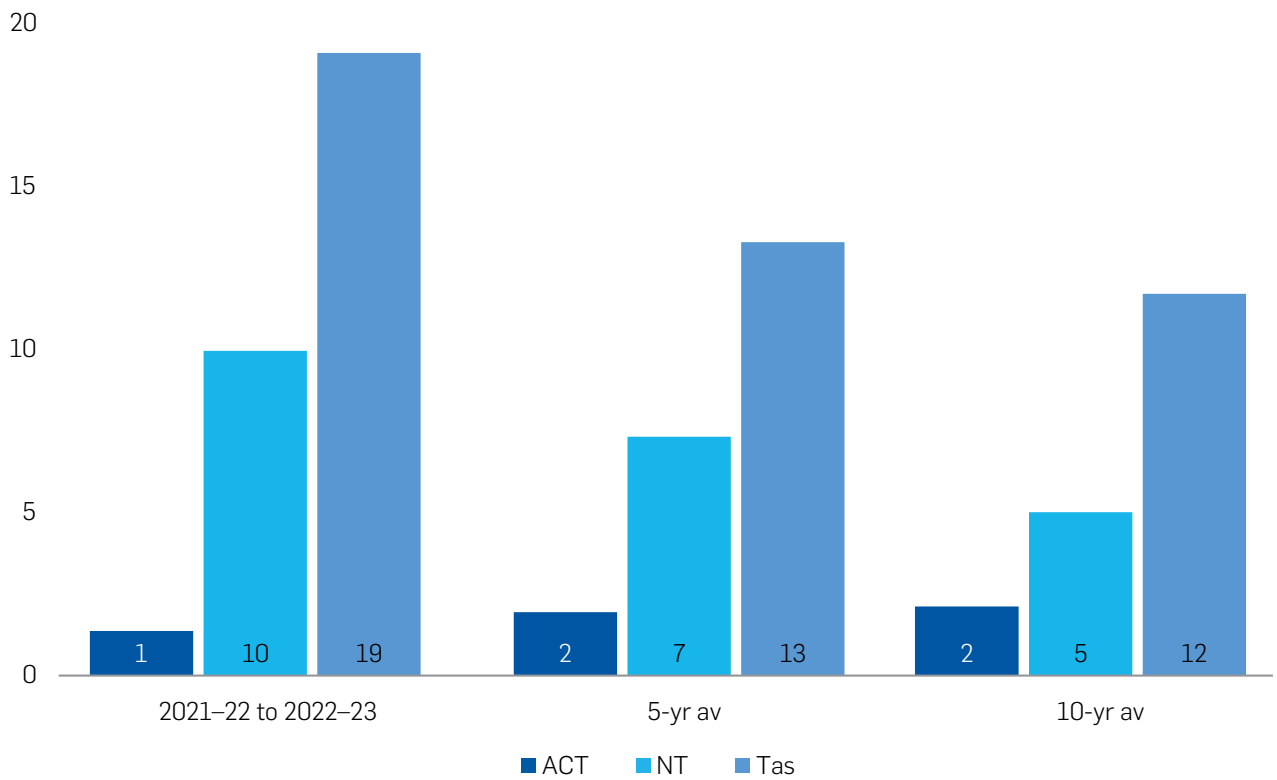


**Notes:** Figures may not total exactly due to rounding.

**Australian Capital Territory, Northern Territory and Tasmania (\$4 million, less than 1% of total):** Data for the Australian Capital Territory, the Northern Territory and Tasmania is combined in Figures 48a and 48b to preserve the confidentiality of data for titles produced in those locations. See Figure 49 for data on each of these locations individually; this figure instead combines multiple years to preserve data confidentiality.

Expenditure in these three locations fell to an 11-year low, and accounted for less than 1% of total national expenditure in 2022–23. This less-than-1% share was down from 2% last year, and the 5-year average of 1%. Domestic FTA title *Total Control* series 3 and Singaporean feature *Shero* were shot in the Australian Capital Territory. In Tasmania, animated FTA series *Little J & Big Cuz* series 4 was partly produced, and Facebook series *Plausible Deniability*, was partly post-produced.

**Figure 49: Average annual spend (\$m): ACT, NT & Tas**



**Notes:** Figures may not total exactly due to rounding.



# PDV services for features, TV drama and VOD production

This section looks at Australian expenditure from PDV services for domestic, foreign shoot and foreign PDV-only feature film, TV drama and VOD titles.

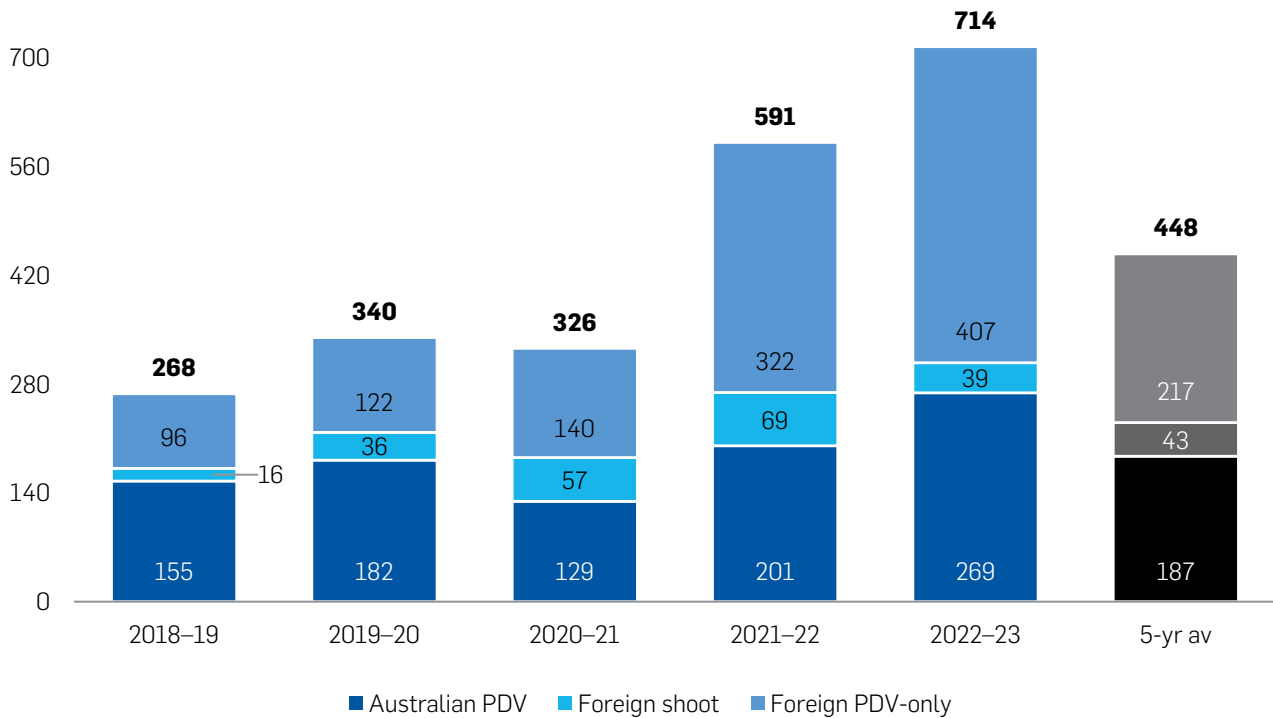
In this PDV-specific section, a project's total PDV spend has been apportioned across each year in which the work occurred. This provides a more accurate representation of the PDV work being conducted in each year. This is different from the approach taken in previous

sections of the Drama Report, which attributes the entire spend to the year in which work commenced.<sup>20</sup> The results in this section for each year will therefore include expenditure from projects that began work in previous financial years, and only relevant spend for projects that continue work into future financial years. As a consequence, the findings in this section will differ from PDV data presented in previous sections of the Drama Report (e.g. 'Foreign production' on page 44).

## Key points

- 2022–23 saw a new record total PDV expenditure (\$714 million) from Australian and foreign projects. This was up 21% on 2021–22, and 60% above the 5-year average. This total includes:
  - record expenditure (\$407 million) on 120 foreign PDV-only projects – this is up 26% on last year, and 87% above the 5-year average.
  - record PDV expenditure (\$269 million) from Australian productions – this is up 34% on 2021–22, and 44% above the 5-year average. Services to Australian productions accounted for 42% of all PDV spend on average over the last 5 years.
  - \$39 million in PDV expenditure from foreign shoot titles – this was down 44% on 2021–22, and 10% below the 5-year-average.

<sup>20</sup> Data limitations prevent non-PDV spend data from being apportioned across years; and to align with the approach taken for production spend data, all data in previous sections (including PDV spend) are not apportioned.

**Figure 50: All PDV drama – spend (\$m)**

**Note:** Figures may not total exactly due to rounding.

## PDV landscape in 2022–23

The Australian post-production sector was affected by a range of factors in 2022–23. The Australian dollar typically traded at around USD \$0.67,<sup>21</sup> which was lower than in previous years, helping to attract foreign work. Further, PDV activity was supported by the Australian Government's 30% PDV Offset, as well as rebates in New South Wales, Queensland, South Australia and Western Australia, and grants offered in Victoria.

State screen agencies and universities provided further support through continued investment in PDV workforce development. For example, Screen NSW and Screen Queensland partnered

with local PDV companies to offer full-time paid PDV traineeship programs designed to provide career pipelines to emerging screen practitioners. In South Australia, the University of South Australia extended its partnership with Rising Sun Pictures, launching a graduate certificate program to be delivered at Rising Sun Studio's Adelaide studio, and also announced a new Bachelor of Visual Effects degree available from 2024.

Recent movements within the animation sector have reflected global confidence in the Australian animation landscape. In July 2022, Netflix announced the acquisition of

21 Average trading rate for year ended 30 June 2023 retrieved from: <https://www.ato.gov.au/Tax-professionals/TP/Rates-for-financial-year-ending-30-June-2023/>



Australian PDV studio Animal Logic to expand its animated film slate. Projects include *The Magician's Elephant* (see 'PDV showcases' on page 64) and *The Shrinking of Treehorn*. Princess Pictures acquired Irish animation studio Boulder Media from Hasbro to expand its animation production capability. Princess Pictures' current animation slate includes *Yolo Crystal Fantasy*, *Yolo Silver Destiny* and *Koala Man*, through a joint venture with Bento Box Entertainment. US toy and entertainment company MGA Entertainment has acquired Queensland-based animation studio Pixel Zoo,

having collaborated on series including *L.O.L. Surprise! House of Surprises*, *Rainbow High* and *Mermaze Mermaidz* before the acquisition.

2022–23 has also seen international PDV companies expanding into Australia. For example, visual effects (VFX) giant DNEG opened a new VFX and animation studio within Sydney's Tech Central district, supported by the New South Wales Government's Jobs Plus Program, and New Zealand VFX studio Wētā FX opened a Melbourne-based creative hub.

## Total PDV expenditure in Australia

Figure 51a: PDV features – spend (\$m)

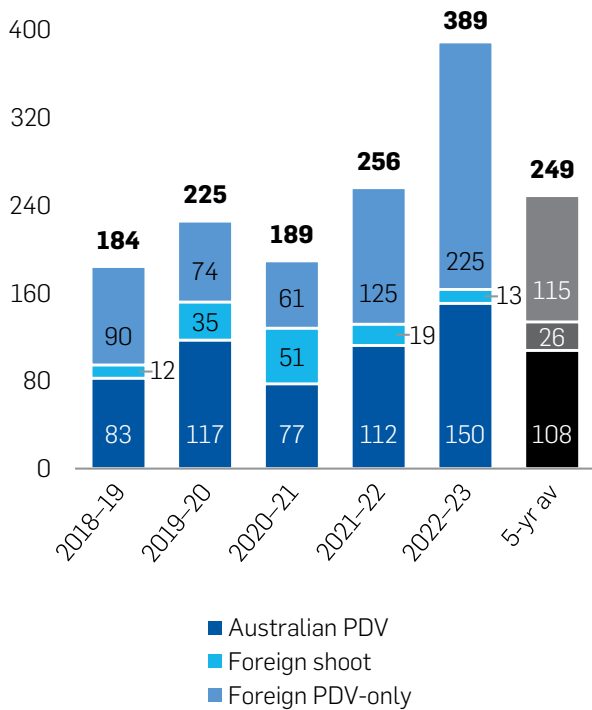
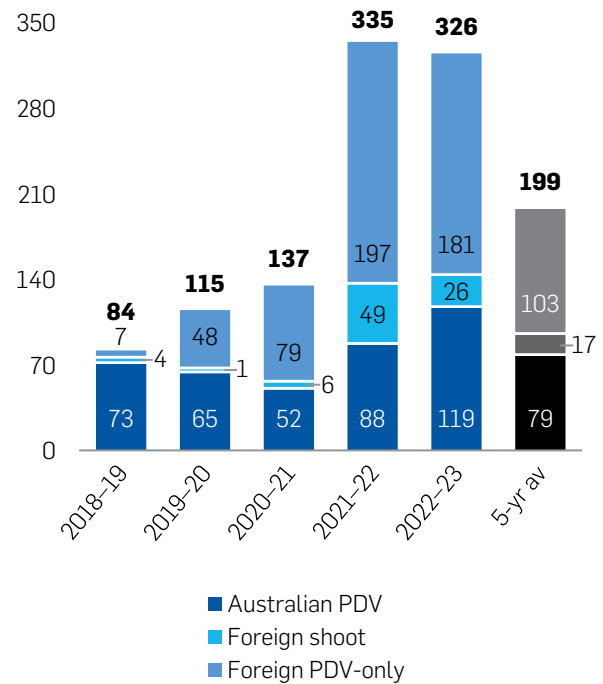


Figure 51b: PDV TV & VOD – spend (\$m)



Notes: Figures may not total exactly due to rounding.

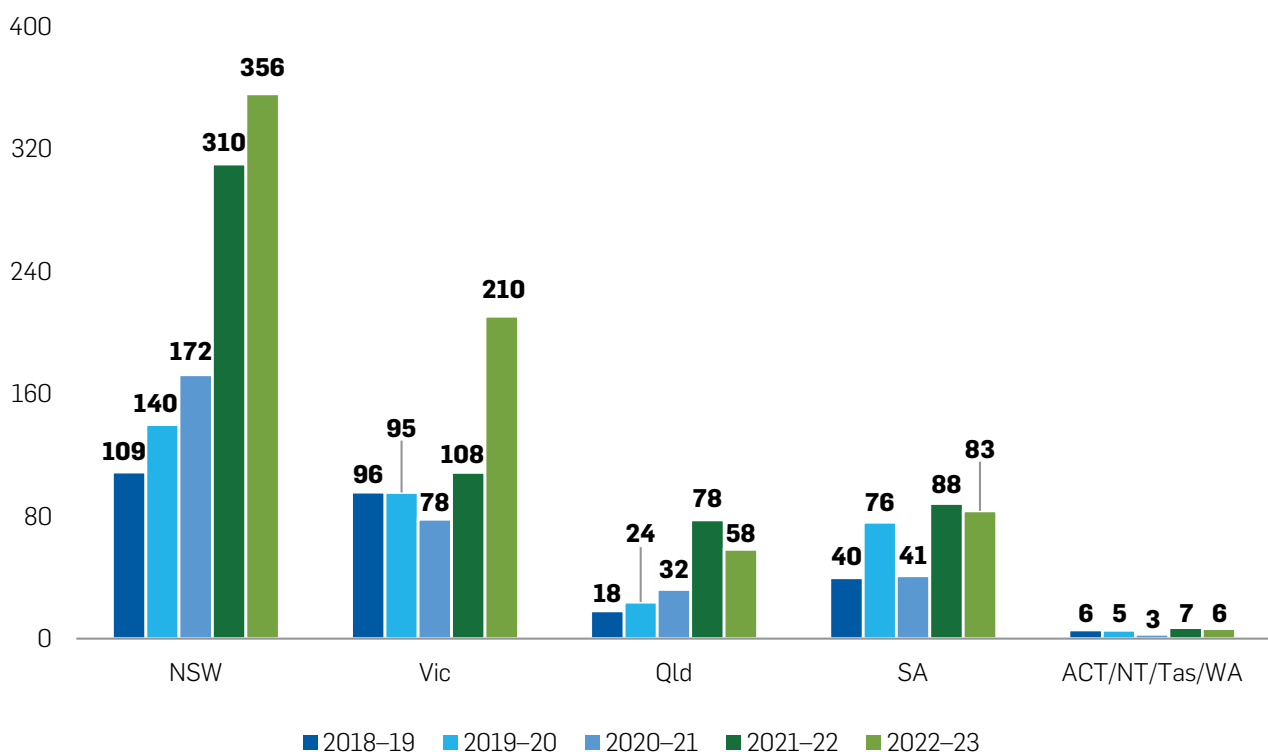
Total PDV spend in Australia reached a record \$714 million in 2022–23, increasing by 21% since 2021–22. While in 2021–22 TV and VOD accounted for a larger share of PDV activity than features, this was reversed in 2022–23. Strong overall PDV growth was underpinned by record PDV features spend (\$389 million, up 52% on 2021–22), while PDV spend from

TV and VOD titles declined. Record PDV features spend was in turn driven by foreign PDV-only features (up 81% since 2021–22) and, to a lesser extent, by PDV on Australian titles. In TV and VOD, the decline in total PDV spend came from reduced spend from foreign PDV-only and foreign shoot PDV titles, while PDV spend on Australian titles increased.

**Total PDV spend in Australia reached a record high.**

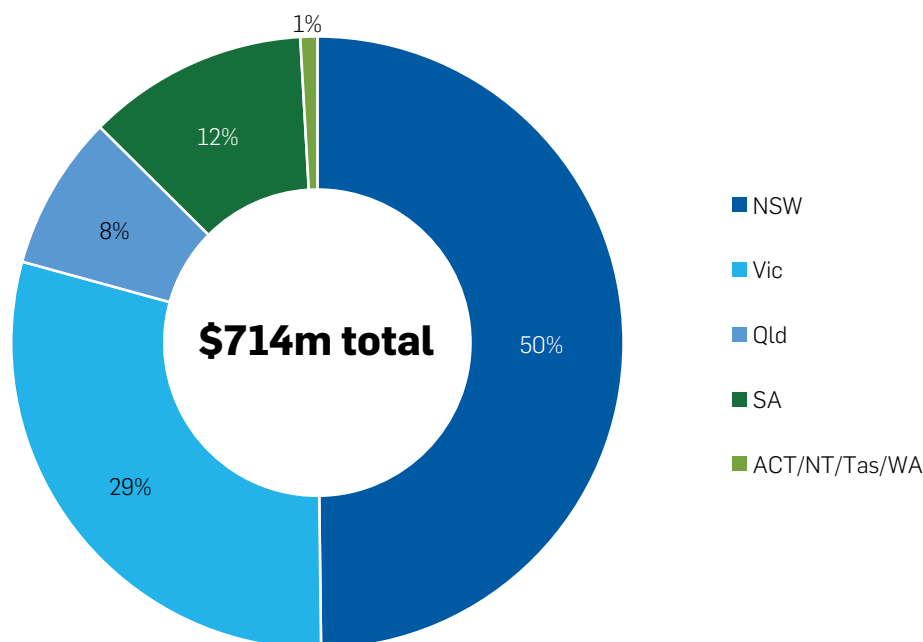
## PDV expenditure by state

Figure 52: PDV by state – spend (\$m)



Notes: Figures may not total exactly due to rounding.

**Figure 53: PDV by state (% of total)**



**Notes:** Figures may not total exactly due to rounding.

Record total PDV spend in Australia was driven by significant growth in spend in New South Wales and Victoria, while all other states and territories saw declines in PDV expenditure.

New South Wales followed last year's significant growth and record PDV spend with a further year of growth – increasing by 15% to set another new record. Further, this result is 64% above the 5-year average. In 2022–23, New South Wales accounted for 50% of Australian PDV spend, slightly above the 5-year average of 49%. In 2022–23, businesses in the state provided PDV services to Australian titles including *Wolf Like Me* series 2, *The New Boy*, *True Spirit*, *Irreverent* and *Last Days of the Space Age*, as well as international titles such as *The Shrinking of Treehorn*, *Mission: Impossible – Dead Reckoning Part One*, *Leo*, *Aquaman and the Lost Kingdom* and *Indiana Jones and the Dial of Destiny*.

PDV expenditure in Victoria almost doubled between 2021–22 and 2022–23, increasing by 94% and reaching 79% above the 5-year average. Victoria accounted for 29% of the national total in 2022–23, well above the 5-year average of 26%. PDV projects undertaken in the state in the last five years included Australian projects *Furiosa*, *The Lost Flowers of Alice Hart*, *The Strange Chores* series 3, *Better Man* and *Spooky Files*. International titles included *65*, *Ted*, *Lyle Lyle Crocodile*, *Universal Basic Guys/ The Hoagie Bros* and *Borderlands*.

All other states and territories saw declines in PDV expenditure in 2022–23, including South Australia (\$83 million, down 5%), Queensland (\$58 million, down 25%), and the Australian Capital Territory, Northern Territory, Tasmania and Western Australia (\$6 million, down 11%). Titles undertaking PDV in these states and territories in 2022–23 include Australian titles

*Gold Diggers*, *Talk To Me* and *Beep & Mort* series 2 (South Australia), *True Spirit*, *Last King of the Cross* and *Boys Swallows Universe* (Queensland), *Little J & Big Cuz* series 4 (Tasmania), *Last Days of the Space Age* and *The Red* (Western Australia). These states

and territories have also conducted work on international titles such as *Hocus Pocus 2*, *Ant-Man and the Wasp: Quantumania* (see 'PDV showcases' on page 64), *Strays* (South Australia), *Rainbow High* series 3 and 4, *White Noise* and *Teletubbies Let's Go!* (Queensland).

## PDV services: about the data

Companies identified by Screen Australia as providing PDV services to feature film, TV and online drama projects report income earned on individual projects to Screen Australia through an online survey, with data aggregated for publication.

Total PDV expenditure is determined by adding foreign PDV-only income to PDV expenditure for domestic and foreign shoot titles. To allow for easier referencing in this report, income from PDV-only projects has been referred to as 'expenditure'.

PDV is defined as a set of activities rather than a stage in the production process (see 'Key terms' on page 80).

As previously discussed, PDV spend figures in this section are apportioned to the year in which the work took place, whereas PDV spend data in earlier sections was attributed to the year in which the work commenced.

PDV expenditure figures include predicted spend on titles still undertaking work, and are therefore subject to revision in subsequent years as final figures are made available.

This data relates only to feature film, TV and online drama titles, and therefore does not cover all PDV activity in Australia.



*Kingdom of the Planet of the Apes*

# PDV showcases

## Ant-Man and The Wasp: Quantumania (Fin Design + Effects)

Fin is an award-winning VFX company, which was established in Sydney in 2001, and has since opened studios in LA, Shanghai, Melbourne and Singapore, before recently partnering with North American PDV studios Zero VFX and Mavericks VFX. Recently, Fin teamed up with Marvel Studios for *Ant-Man and The Wasp: Quantumania*, its fourth Marvel Studios collaboration.

Fin is one of 16 PDV companies that contributed to the feature film, delivering 110 shots over two key sequences.

The first is the fast-paced main entry sequence that launches the hero characters through three distinct environments and then lands them in a new landscape – the Bluffs. The computer-generated images (CGI) team utilised Fin's Universal Screen Description-based pipeline to optimise the creation of these environments, allowing for rapid changes to the art direction while maintaining high quality.

The Bluffs landscape is Fin's second and largest sequence. Fin replaced all of the Bluffs

virtual production stage shots with an intricate CGI world. The team used a blend of traditional digital concept painting with photographic practical elements filmed from the roof of their Surry Hills studio to create elaborate nebulae skies, energy beams and crashing rocks that defy time and gravity.

The team recreated everything other than the main heroes Scott and Cassie in this sequence, which meant the characters were rotoscoped, or transferred, into the new world. All the shadows were regenerated through digi-double match moving, and a rebalancing of the colour fidelity of each plate was essential to maintain visual consistency throughout the sequence.

Fin also created the Sun Creature and Giant Amoeba that attack Scott and Cassie. For many of the shots, Scott featured as a full CGI character, making the interaction with the Sun Creature very complex. To overcome this, Fin animators utilised a rigging constraint system which helped to consistently control the placement of the CGI limbs as the characters moved.





*Ant-Man and The Wasp: Quantumania*



*The Magician's Elephant*



## The Magician's Elephant (Animal Logic)

Founded in Sydney in 1991, Animal Logic has continued to create breathtaking animation and visual effects for over 30 years, expanding across Sydney, Vancouver and LA. In 2020, Animal Logic began work on *The Magician's Elephant*, its first project with Netflix Animation. Having already built a strong partnership, Animal Logic was acquired by Netflix in 2022.

Based on the classic novel by award-winning author Kate DiCamillo, *The Magician's Elephant* is an animated family film about hope and determination. It follows Peter, a boy who must perform three impossible tasks to free a magical elephant that will lead him to his long-lost sister.

Several innovative techniques were used to bring this film to life, along with 389 crew across the pipeline and an additional 470 facility support members.

The artist's hand was at the forefront of the film's animation style. Grounded in physics and paired with magical realism, the intention was to make the film feel handmade.

'Lines were never straight, and bevels were never consistent; nothing was entirely flat, round, or symmetrical,' said VFX Supervisor Greg Jowle.

There are 280 buildings in the city of Baltese, where the story takes place, inspired by the southern Spain/Portugal trade route.

The creative team at Animal Logic worked closely with Director Wendy Rogers to establish the look of the beautiful, eclectic town. The city's sky was covered in 'boba' clouds, creating an overcast lighting effect, with depth and beauty created by balancing appropriate tones, saturation levels and sharpness to match the time of day.

The Animal Logic team designed many iterations of the titular elephant so that it would look and move in a realistic way. They consulted with an elephant specialist to understand and mimic the movements of a real-life elephant, while also adjusting its eyes and face to provide more expression.

# Titles in the 2022–23 slate

## Australian theatrical features – domestic

Title	Production company	Premiered as of October 2023? <sup>1</sup>	Screen Australia funded? <sup>2</sup>
200% Wolf	Flying Bark Productions Pty Ltd		Y
Addition	Made Up Stories Pty Ltd, Buon Giorno Productions Pty Ltd		Y
Audrey	Invisible Republic Pty Ltd, Orange Entertainment Pty Ltd		Y
Bring Him To Me	Quirky Wars Pty Ltd	Y	N
The Demon Disorder	Formation Pictures		N
Designing Christmas	Jaggi Entertainment		N
Fear Below	Bronte Pictures Pty Ltd		Y
He Ain't Heavy	Parker Entertainment Pty Ltd		N
How to Talk Australians: Highway to Hell	Positive Ape, HTTAs Productions		N
Limbo	Bunya Productions Pty Ltd	Y	N
Memoir of a Snail	Arenamedia Pty Limited		Y
The Moogai	Causeway Films HQ Pty Ltd		Y
Mortal Kombat 2	Atomic Monster, Broken Road Productions		N
My Melbourne	Mind Blowing Entertainment Pty Ltd		Y
The New Boy	New Boy Productions Pty Ltd	Y	Y
One Perfect Match	Jaggi Entertainment		N
The Red	Dicentium Films Pty Ltd		N
Romance at the Vineyard	The Steve Jaggi Company		N

Title	Production company	Premiered as of October 2023? <sup>1</sup>	Screen Australia funded? <sup>2</sup>
The Royal Hotel	See-Saw Films Pty Ltd	Y	Y
Sahela	Picture Works Australia Pty Ltd	Y	N
A Savage Christmas	Roaring Entertainment Pty Ltd	Y	Y
Shayda	Origma Productions Pty Ltd	Y	Y
The Sloth Lane	Like A Photon Creative Pty Ltd		N
States of Mind	Full Point Films Pty Ltd		N
Sting	See Pictures Pty Ltd		Y
Strange Creatures	Strange Creatures Pty Ltd		N
Take My Hand	Bronte Pictures Pty Ltd		N
When Love Springs	The Steve Jaggi Company		N
Zombie Plane	Radioactive Pictures Pty Ltd		N

1. Theatrical or selected festival screening.

2. In all tables in this section, Y denotes receipt of Screen Australia production funding.

### Australian theatrical features – official co-productions

Title	Production company	Premiered as of October 2023? <sup>1</sup>	Screen Australia funded?
The Convert (Australia/ New Zealand Co-production)	Jump Film and Television Ltd, Brouhaha Entertainment	Y	N
Went Up the Hill (Australia/New Zealand Co-production)	WUTH Films Pty Ltd		Y

1. Theatrical or festival screening.



**Foreign features**

Title	Production company
Anyone But You	Fifty-Fifty Films
D'Out of Coverage Area	Indie Genius Films
Faati Ne?	Canus Films
The Fall Guy	Universal Pictures
Farrey	Picture Works Australia Pty Ltd
Godzilla x Kong: The New Empire	Legendary Entertainment
Kingdom of the Planet of the Apes	20th Century Studios, Chernin Entertainment, Oddball Entertainment, Shinbone Productions
Land of Bad	Broken Open Pictures, Highland Film Group, Hoodlum Entertainment and Hoodlum Active Pty Ltd
Maya	Unknown
Ricky Stanicky	Footloose Productions, Michael De Luca Productions, Rocket Science, Smart Entertainment
Shadow	Unknown
Sleeping Dogs	Nickel City Pictures
Sunny's Mansion	Zayan Productions

**Foreign features – PDV only<sup>1</sup>**

Title	Production company
Apartment 7A	Sunday Night Productions, Paramount Players, Platinum Dunes
Avatar: The Way of the Water	20th Century Studios, Lightstorm Entertainment, TSG Entertainment
The Creator	20th Century Studios, Regency Enterprises, New Regency Productions, Entertainment One

Title	Production company
Five Nights at Freddy's	Blumhouse Productions, Striker Entertainment
The Good Nurse	FilmNation Entertainment, Protozoa Pictures
A Greyhound of a Girl	Paul Thiltges Distributions, Aliante, Jam Media, GOAG, Rija Films, Amrion, Fish Blowing Bubbles
Heart of Stone	Netflix, Skydance Media, Mockingbird Pictures, Pilot Wave Motion Pictures, Dune Films
Hocus Pocus 2	Walt Disney Pictures, David Kirschner Productions, Weimaraner Republic Pictures
Master Gardener	Magnolia Pictures, Hanway Films, Ottocento Films, Northern Lights, Kojo Studios, Flickstar
The Mother	Nuyorican Productions, Vertigo Entertainment
Nightbitch	Annapurna Pictures, Searchlight Pictures
Night Swim	Atomic Monster, Blumhouse Productions, Universal Pictures, Witchcraft Motion Picture Company
Rebel Moon	Grand Electric, The Stone Quarry
White Noise	A24, Heyday Films, BB Film Productions, NBGG Pictures, Passage

1. Six titles are not for publication due to confidentiality reasons.

### Australian general FTA TV and BVOD drama

Title	Production company	First-release broadcaster	Premiered as of October 2023?	Screen Australia funded?
The Appleton Ladies' Potato Race	Congaline Productions Pty Ltd, Perpetual Entertainment	10	Y	Y
Aunty Donna's Coffee Café	Haven't You Done Well Productions Pty Ltd	ABC	Y	Y

Title	Production company	First-release broadcaster	Premiered as of October 2023?	Screen Australia funded?
The Claremont Murders	ScreenTime Pty Ltd	Seven	Y	Y
Darradong Local Council	Antichocko Productions Pty Ltd	Seven	Y	N
The Disposables	Dragonet Films Pty Ltd, Photoplay Films Pty Ltd	ABC	Y	Y
Erotic Stories	Lingo Pictures Pty Ltd	SBS	Y	Y
Gold Diggers	Kojo Studios Pty Ltd	ABC	Y	N
Heat	Fremantle Australia	10	Y	N
Home and Away series 36	Seven Network Operations Limited	Seven	Y	N
House of Gods	Matchbox Pictures Pty Ltd	ABC		Y
Human Error	Rough Diamond Entertainment Pty Ltd	Nine		Y
In Limbo	Bunya Productions Pty Ltd, Heiress Films Pty Ltd	ABC	Y	Y
In Our Blood	Hoodlum Productions Pty Ltd	ABC	Y	Y
Mother and Son	Wooden Horse Pty Ltd	ABC	Y	Y
Neighbours 2023 series	Fremantlemedia Australia Pty Ltd	10	Y	N
Night Bloomers	Turn About Entertainment	SBS	Y	Y
North Shore	Beach Road Pictures Pty Ltd	10	Y	Y
Paper Dolls	Helium Pictures Pty Ltd	10		Y
Queen of Oz	Lingo Pictures Pty Ltd	ABC	Y	N
RFDS series 2	Endemol Australia Pty Ltd	Seven	Y	Y

Title	Production company	First-release broadcaster	Premiered as of October 2023?	Screen Australia funded?
Riptide	Fremantle Australia	10	Y	N
Total Control series 3	Blackfella Films Pty Ltd	ABC		Y
Triple Oh!	Sirius Pictures	SBS		Y
Tropo series 2	Perpetual Entertainment, Beyond Entertainment Pty Ltd	ABC		N
Utopia series 5	Working Dog Pty Ltd	ABC	Y	N
Warnie	Screentime Pty Ltd	Nine	Y	N
Watch Dogs	Oldboy Productions	Seven		N
We Interrupt This Broadcast	Helium Pictures Pty Ltd	Seven	Y	N
While the Men are Away	We Are Arcadia Pty Ltd	SBS	Y	Y

### Australian general subscription TV and SVOD drama<sup>1</sup>

Title	Production company	First-release platform	Premiered as of October 2023?	Screen Australia funded?
The Artful Dodger	Beach Road Pictures Pty Ltd, Curio Pictures Pty Ltd	Disney+		N
Boy Swallows Universe	Brouhaha Entertainment, Anonymous Content, Chapter One Pictures	Netflix		N
C*A*U*G*H*T	Deeper Water Films Pty Ltd	Stan	Y	N
Christmas Ransom	Every Cloud Productions Pty Ltd	Stan	Y	N

Title	Production company	First-release platform	Premiered as of October 2023?	Screen Australia funded?
The Clearing	Wooden Horse Pty Ltd, Egeria TV	Disney+	Y	N
Five Bedrooms series 4	Hoodlum Active Pty Ltd	Paramount+	Y	N
Heartbreak High series 2	Fremantle Australia, NewBe	Netflix		N
High Country	Curio Pictures Pty Ltd	Foxtel		Y
Last Days of the Space Age	Princess Pictures Pty Ltd	Disney+		N
Love is in the Air	Jaggi Entertainment	Netflix	Y	N
NCIS: Sydney	CBS Television, Endemol Shine Australia Pty Ltd	Paramount+		N
The Office (Australian version)	Bunya Productions Pty Ltd, BBC Studios ANZ	Amazon Prime Video		N
One Night	Easy Tiger Productions Pty Ltd, Motive Pictures	Paramount+	Y	Y
Prosper	Lingo Pictures Pty Ltd	Stan		Y
Strife	Made Up Stories Pty Ltd, Fifth Season	Foxtel		Y
Totally Completely Fine	Fremantle Australia	Stan	Y	N
Wolf Like Me series 2	Made Up Stories Pty Ltd	Stan	Y	N
Year Of	Rough Diamond Entertainment Pty Ltd	Stan	Y	Y

1. Three titles are not for publication due to confidentiality reasons.



### Australian general AVOD, TVOD and other online drama

Title	Production company	First-release platform	Premiered as of October 2023?	Screen Australia funded?
Behind the Seams	Sandwiched Films Pty Ltd	Facebook	Y	Y
Celebrity House Cleaner	Star Baby Productions	YouTube	Y	N
Counter Girls	Rostered On Productions Pty Ltd	YouTube		Y
The Curse of Baba Yaga	Colley Productions Pty Ltd, Donut Mafia	TikTok	Y	Y
Fairbairn in the City	Haven't You Done Well Productions Pty Ltd	YouTube		Y
Flunk series 4	Lilydale Films Pty Ltd	Vimeo	Y	N
Flunk series 5	Lilydale Films Pty Ltd	Vimeo/ YouTube		Y
The Formal series 4	Slag Productions Pty Ltd	YouTube	Y	Y
Let's Get Ducking Famous	Blackfisch Films Pty Ltd	TikTok	Y	N
Monologue	Truce Films Pty Ltd	Facebook/ YouTube/ Instagram	Y	Y
Next	Next Productions	TikTok/ Instagram	Y	N
One Room Renovations	Blazing Arrow Media	YouTube	Y	N
Plausible Deniability	Random Pictures	Facebook		Y
Pleasant Avenue	Number 27 Films Pty Ltd	Facebook		Y
Rules to Being a Fuckgurl	Counterfeit Collective Pty Ltd	YouTube		Y
Salma's Season	Blacksand Pictures Pty Ltd	YouTube	Y	Y

Title	Production company	First-release platform	Premiered as of October 2023?	Screen Australia funded?
Shippers	Anjo Productions Pty Ltd	YouTube		Y
Suka	Wise Goat Productions Pty Ltd	TBA		N
Tales from 88	Mustard Lover Films	YouTube	Y	N
Til You Make It	Sugarland Productions, Howard Fine Acting Studio Australia	TBA		N
UnCancelled	More Sauce Pty Ltd	Facebook		Y
UnTrue Crime	Artspear Entertainment	YouTube		Y
Videoland	Jessica Smith, Pikelet Pictures Pty Ltd	YouTube		Y
Wispy	Moonflower Films Pty Ltd	YouTube/ TikTok/ Instagram	Y	Y

### Australian children's TV and VOD drama – domestic

Title	Production company	First-release broadcaster	Premiered as of October 2023?	Screen Australia funded?
Beep and Mort series 2	Windmill Pictures Pty Ltd	ABC		Y
Eddie's Lil' Homies	Passion Pictures Australia Pty Ltd	NITV		N
F.A.N.G	Princess Pictures Holdings Pty Ltd, Moody Street Kids Pty Ltd	ABC		Y
Ginger and the Vegesaurs series 2	Cheeky Little Media Pty Ltd	ABC	Y	Y

Title	Production company	First-release broadcaster	Premiered as of October 2023?	Screen Australia funded?
Little J & Big Cuz series 4	Ned Lander Media Pty Ltd	ABC		Y
The PM's Daughter series 2	Fremantlemedia Australia Pty Ltd	ABC	Y	Y
Rock Island Mysteries series 2	Fremantlemedia Australia Pty Ltd	10	Y	Y
Space Nova series 2	SLR Productions Pty Ltd	ABC		Y
Spooky Files	Tony Ayres Productions Pty Ltd, Megaboom Pictures	ABC	Y	Y
The Strange Chores series 3	Media World Pty Ltd, Ludo Studio Pty Ltd	ABC		Y
Surviving Summer series 2	Werner Film Productions Pty Ltd	Netflix	Y	N
Turn Up the Volume	Matchbox Productions Pty Ltd, Film Camp Pty Ltd	ABC	Y	Y

### Foreign TV and VOD drama

Title	Production company	Type
Apples Never Fall	Matchbox Pictures Pty Ltd	VOD
La Brea series 3	LAB Productions, Matchbox Pictures Pty Ltd, NBCUniversal	TV
Shero	MediaCorp	TV

Foreign TV and VOD drama: PDV only<sup>1</sup>

Title	Production company
Always Bratz series 1	Splash Entertainment, MGA Entertainment
American Girl Designer House	Mattel, Inc
American Girl: Girl of the Year 2023!	Mattel, Inc
Baby Alive! series 3	Hasbro
The Boys series 4	Sony Pictures Television, Point Grey Pictures, Original Film, Kripke Enterprises, Kickstart Entertainment
Citadel series 1	Gozie AGBO, Midnight Radio, PKM, Picrow, Amazon Studios
Cozy Coupe series 4	Moonbug Entertainment
Cozy Coupe Summer Special	Moonbug Entertainment
Fright Krewe	DreamWorks TV Animation
Gabby's Dollhouse series 4	DreamWorks TV Animation
Go Buster Halloween Special	Moonbug Entertainment
Go Buster series 2022	Moonbug Entertainment
Halo series 1 and 2	343 Industries, Amblin Television, Chapter Eleven, One Big Picture, Showtime Network
The Hoagie Bros	HB Entertainment Pty Ltd, Fox, Sony
Housebroken	Bento Box Entertainment, Kapital Entertainment, FOX Entertainment, Merman, AllenDen
I am Groot series 2	Marvel Studios Animation
L.O.L. Surprise! House of Surprises series 3	MGA Entertainment
Lockwood & Co	Netflix, Complete Fiction
Mia's Magic Playground series 1	Moonbug Entertainment, NENT Group

Title	Production company
Moon Girl and Devil Dinosaur series 2	Disney, Cinema Gypsy Productions, Disney Television Animation, Marvel Animation
Rainbow High Halloween Special	MGA Entertainment
Rainbow High series 4	MGA Entertainment
Rainbocorns series 4	Huhu Studios
Rainbocorns series 5	Huhu Studios
Secret Invasion	Marvel Studios, Disney
Shadow and Bone series 2	21 Laps Entertainment, Chronology, Loom Studios
Smiling Friends series 2	Goblin Caught On Tape, Williams Street
Teletubbies Let's Go!	WildBrain Ltd
True Lies	Flying Glass of Milk Productions, Lightstorm Entertainment, Wonderland Sound and Vision, Anthony Hemingway Productions, 20th Television
Yu Yu Hakusho	Robot Communications

1. Twenty-five titles are not for publication due to confidentiality reasons.



# Key terms

## Drama

**Drama** includes the following:

**Theatrical feature** is a film made for first release in cinemas that is at least 60 minutes in length.

**Free-to-air (FTA) TV and Broadcaster Video-On-Demand (BVOD) drama** is a 'drama' program according to the *Broadcasting Services (Australian Content and Children's Television) Standards 2020* (Cth),<sup>22</sup> including series/serials, mini-series and telemovies. FTA TV and BVOD drama is content made for first release on Australia's FTA broadcaster TV channels or online platforms, including ABC iview, SBS On Demand, 7plus, 9Now and 10 Play. Titles must have total durations of 30 minutes or more.

**Subscription TV and Subscription Video-On-Demand (SVOD) drama** is drama made for first release on subscription TV (including Foxtel) and SVOD services (including Amazon Prime Video, Disney+, Netflix, Paramount+ and Stan). Titles must have total durations of 30 minutes or more.

**Advertising-based Video-On-Demand (AVOD), Transactional Video-On-Demand (TVOD) and other online drama** is content made for first release on online services not captured by the above categories, including AVOD services such as Facebook, Instagram, TikTok and YouTube, and TVOD services such as iTunes and emerging online services. Titles must have total durations of 30 minutes or more.

**General drama** is drama made for adult and/or family audiences. It does not include **children's drama**, which is made specifically for child audiences.

## Formats

**Series/serials** have an unlimited number of episodes (more than 13 in total) and include multi-part programs with episode durations less than one commercial broadcast hour.

A **mini-series** is a limited series of drama, normally 13 hours or less in length. Each episode is usually a commercial hour in duration.

A **telemovie** is a single-episode drama made for TV that is a commercial hour or more in length. Series of or related telemovies are counted as individual titles, as set out in a broadcaster's licence agreement.

A **single-episode** title is a drama made for a VOD platform. Single episodes can be of any length and are measured by actual running time.

## Budgets/spend

**Total budget** reports on how much it actually costs to make projects. Total budget is reported for all projects that started shooting during the financial year, with the full budget allocated to the date principal photography (or PDV work in the case of PDV titles) started, rather than allocating a project's budget across years according to the year in which the work took place.

<sup>22</sup> See *Broadcasting Services (Australian Content and Children's Television) Standards 2020* (Cth), s 8.

**Total spend/expenditure** reports on how much of the total budget was spent in Australia. This measure is particularly relevant for Co-productions and foreign productions. Again, all expenditure is allocated to the date principal photography or PDV work in Australia began, rather than allocating spend across years according to when the work actually took place. Note: this is not the same as 'qualifying Australian production expenditure' (QAPE) for the purpose of the Producer Offset. Some expenditure in Australia is not QAPE, and QAPE can include some expenditure on Australian elements outside of Australia. QAPE is not reported here.

## Australian productions

**Australian productions** include the following:

**Domestic productions** are projects (other than Co-productions) under Australian creative control (that is, where the key elements are predominantly Australian, and the projects were originated and developed by Australians). They include projects under Australian creative control that are 100% foreign-financed.

**Co-productions** are Official Co-productions (that is, projects made pursuant to an agreement between the Australian Government and the government of another country).

As Official Co-productions don't have to pass the 'Significant Australian Content' test to be eligible for the Producer Offset, and may be classified as 'Australian' for the purposes of Australian content obligations applying to broadcasters, the report mainly focuses on domestic and Co-production projects as a combined 'Australian' slate.

## Other types of production

**Foreign productions** are projects under foreign creative control (that is, the projects were originated and developed by non-Australians). These include foreign projects with an Australian production company operating in a service capacity. A test of creative control and key roles is applied for projects with Australian elements.

**In-house productions** are projects by Australian TV networks, where no independent production company is credited as producer or co-producer.

## Government tax incentives

The **Producer Offset** is a refundable tax offset (rebate) for producers of Australian feature films, television and other projects.

The **Location Offset** is a rebate for the production of large-budget film and television projects shot in Australia.

The **PDV Offset** is a rebate for work on PDV production in Australia, regardless of where a project is filmed.

For more information on these programs, please see the Australian Taxation Office website: <https://www.ato.gov.au/Forms/Film-industry-incentives-2022/?page=2>

## Other key terms

**Post, digital and visual effects (PDV)** refers to those activities that create audio and visual elements for film, TV or online drama other than by principal photography, pick-ups or physical elements such as sets and props, and includes animation. It also refers to the manipulation of those elements, and includes sound and visual editing, digital effects, creation of computer-generated images (CGI), film laboratory work and duplication services. As such, it includes a variety of activities that take place not only after the shoot but also during the earlier stages of a project's overall production.

See also **Methodology** on the following page.



*Surviving Summer series 2*

# Methodology

Faster internet access, advanced screen options and international competition are changing audience behaviour and content production and distribution. Over time, the following methodology changes have been made to

the Drama Report to ensure that it remains relevant to the sector. It is advised that these be taken into consideration when undertaking any analysis of time-series datasets.

## Log of changes to Screen Australia's Drama Report

### 2015–16 and prior

Revision	Detail
Duration	Eligibility for inclusion was 60 minutes or longer.
Online drama	<p>Titles made for either subscription TV, an SVOD platform or ABC iView were counted as TV drama.</p> <p>Projects were excluded if they were:</p> <ul style="list-style-type: none"> <li>● exclusively released on dedicated websites</li> <li>● exclusively released on online platforms such as YouTube or Vimeo</li> <li>● only available via transactional services such as iTunes.</li> </ul>

### 2016–17 to current

Revision	Detail
Duration	Eligibility for inclusion for TV and online titles was revised to 30 minutes or longer to accommodate a growing number of short-form drama series, particularly comedy.

## 2016–17 to 2020–21

Revision	Detail
Online drama	<p>The online drama category was introduced, encompassing single-episode or series programs with total durations of 30 minutes or more that have premiered in Australia online via:</p> <ul style="list-style-type: none"> <li>● SVOD (e.g. Stan)</li> <li>● BVOD (e.g. ABC iview)</li> <li>● AVOD (e.g. YouTube)</li> <li>● TVOD (e.g. iTunes).</li> </ul> <p>Titles with a simultaneous TV broadcast and online release were accounted for as TV drama.</p>

## 2021–22 to current

Revision	Detail
Australian broadcaster and online drama	<p>Australian drama titles were reclassified. New categories were introduced for TV and VOD titles (see page 1 for further details):</p> <ul style="list-style-type: none"> <li>● Australian general FTA TV and BVOD</li> <li>● Australian general subscription TV and SVOD</li> <li>● Australian general AVOD, TVOD and other online services</li> <li>● Australian children's TV and VOD drama.</li> </ul> <p>Additionally, the 'Australian feature' category was retitled 'Australian theatrical features', clarifying that it includes films made for first release in cinemas.</p>



- The Drama Report is compiled by Screen Australia using production data gathered by Screen Australia's Strategic Policy and Industry Insights Unit through contact with production companies and from publicly available sources. PDV data is gathered through surveying PDV companies.
- Decisions to classify titles into various datasets in this report are made by the Strategic Policy and Industry Insights Unit, and should not be interpreted as reflecting any decision from Screen Australia's Producer Offset Unit.
- The following federal, state and territory government funding agencies have provided data on titles they have funded and, in the case of state and territory agencies, titles shot and/or post-produced in their state or territory: Screen Australia (including the former Film Finance Corporation Australia and the Australian Film Commission), Screen NSW, VicScreen, South Australian Film Corporation, Screen Queensland, Screenwest, Screen Tasmania, Screen Canberra and Screen Territory.
- In some cases, estimates have been made where data was not available. These include projects where work is yet to be finalised at the time the report is drafted. Total budgets, amount spent in Australia and finance sources reflect data available at the time of production and may change as titles near completion.
- Data is updated on an ongoing basis when possible, with the result that some discrepancies with previously published reports may appear. The discrepancies reflect new information or adjustments to methodology. For example, some titles in the 2021–22 dataset were yet to finalise production and post-production at the time of the compilation of the 2021–22 Drama Report, and revisions have been made where possible in this report.
- Foreign projects are included in the report when a substantial amount is shot in Australia or when PDV work is undertaken in Australia. Foreign shoot figures exclude those titles that spend less than 10% of their total budgets in Australia.
- Features with budgets under \$500,000 are only included if they have had a cinema release or screening at a major festival. These titles are often added to the relevant production year data in future Drama Reports.
- Spend in Australia may include some expenditure on foreign production elements; for example, fees for non-Australian actors or other individuals while working in Australia. Likewise, spend in a particular state or territory may include fees for elements from outside the state or territory, such as foreign or interstate cast or crew.
- When analysing sources of finance, the ABC and SBS are categorised as screen industry, rather than as government sources. This reflects industry perception of the public broadcasters as part of the broadcast sector rather than government screen agencies. In addition to the federal, state and territory screen agencies, government sources may include direct finance from other government agencies and departments, including the ACTF, and the Adelaide and Melbourne Film Festival Funds.
- Funding figures from government agencies may not correlate with the figures in this report because this report includes projects according to the start date of principal photography, rather than contract dates.

- Data in the Drama Report regarding contributions to drama by content platforms may not correlate with expenditure reported by the ACMA in the Program Expenditure Information (PEI), Broadcasting Financial Results (BFR) or Spending by Subscription Video-On-Demand Providers reports. The Drama Report analyses finance sources in place at the start of production. The PEI reports expenditure by the commercial FTA broadcasters on screened programs during the year, and includes amortisation costs for programs purchased in previous years and programs purchased after completion. For subscription TV, the ACMA reports annual expenditure by drama channels on 'eligible Australian drama', including licence fees, production expenses and limited pre-production costs. Expenditure on features may be apportioned across financial years. Data on spend by SVOD providers reports expenditure in a given year, including on acquisitions of older content, and also includes spend on non-drama programs such as documentaries, light entertainment and reality TV. The Drama Report also differs from the ACMA's reports on commercial TV compliance with Australian content requirements, which classify titles based on their broadcast date on commercial networks – as opposed to the Drama Report, which classifies titles on the date they commenced production. Readers should also note the ACMA's treatment of indexation, and that ACMA data can include expenditure on New Zealand programs. Public broadcasters are not required to report Australian content information to the ACMA.
- Sketch comedy programs are included in line with ACMA's definition of TV drama under the Australian Content and Children's Television Standards.
- In categorising titles as either mini-series or series, Screen Australia has followed the definitions set out in Division 10BA of the *Income Tax Assessment Act 1936* (Cth).
- Series of, or related, telemovies are counted as individual titles, as set out in a broadcaster's licence agreement.
- Durations for individual FTA and BVOD programs have been rounded to the nearest commercial broadcast hour (15, 30 or 60 minutes as appropriate) including commercial breaks. Subscription TV, SVOD, TVOD, AVOD and other online programs report actual running time, or as provided by survey respondents.
- Figures may not total exactly due to rounding.
- Release strategies for titles reflect information available to Screen Australia at the time of publication.
- The listing of Screen Australia funded titles reflects information as at October 2023.

# Appendix

**Figure A1: All Australian features**

## Domestic

	No. titles	Budgets (\$m)	Spend (\$m)
2018–19	41	301	288
2019–20	25	217	211
2020–21	43	479	472
2021–22	30	779	779
2022–23	29	361	355
<b>5-yr av</b>	<b>34</b>	<b>428</b>	<b>421</b>

## Co-production

	No. titles	Budgets (\$m)	Spend (\$m)
2018–19	4	49	34
2019–20	2	54	6
2020–21	4	43	26
2021–22	2	16	14
2022–23	2	29	8
<b>5-yr av</b>	<b>3</b>	<b>38</b>	<b>18</b>

## Total Australian

	No. titles	Budgets (\$m)	Spend (\$m)
2018–19	45	351	322
2019–20	27	271	217
2020–21	47	522	498
2021–22	32	796	794
2022–23	31	390	363
<b>5-yr av</b>	<b>36</b>	<b>466</b>	<b>439</b>

Figure A2: Australian children's TV and VOD drama

## Total Australian

	No. titles	Budgets (\$m)	Spend (\$m)
2018-19	20	129	106
2019-20	14	63	51
2020-21	11	68	63
2021-22	11	71	67
2022-23	12	84	81
<b>5-yr av</b>	<b>14</b>	<b>83</b>	<b>74</b>





North Shore









Australian Government

