Screen Currency 2025 Research Request for Proposals

Brief

Screen Currency 2025 seeks to value and evidence the economic, social and cultural impact of Australian screen and games production through a range of intersecting research methods.

Screen Australia is seeking to commission an interconnected suite of research – on audience behaviours and perceptions, program impact, contemporary screen businesses and economic measures – to build this evidence base, recognising the relationships between forms of value in the domains of individual, community, industry, economic and national impact.

This research updates 2016's _Screen Currency_, acknowledging the many changes in screen and games engagement, production and consumption in the intervening decade.

Lodgement of Proposals

Applications should be sent by secure email and received by **5pm AEST** on **15 August 2025.**

Your email subject line should read: **Screen Currency Research Proposal**.

Please note Proposals submitted by hand, post or fax may not be accepted.

All questions in relation to this Request for Proposals must be emailed by 5pm 16 July to: screencurrency@screenaustralia.gov.au

A1. Requirement

As a key element of the first pillar of Screen Australia's new strategic direction: "Empower: *Equip the industry with insights and resources to stay ahead in a dynamic market",* Screen Australia is undertaking a major research project: Screen Currency 2025.

First published in 2016, *Screen Currency,* is a suite of research that seeks to value and evidence the economic, social and cultural impact of Australia's screen and games industries. Screen Australia is seeking to update the 2016 research with a holistic approach in which measures across areas of economic, social and cultural value are developed that both evidence these forms of value and recognise the connections and relationships between domains.

The research aims to:

- Enable Government to better understand and track the public value gained from investing in and supporting the screen and games industry.
- Support industry practitioners to understand the impact of their work.
- Provide Federal, State and Territory screen and games funding agencies, and the sector more widely, with data and insights to support investment.
- Resource Federal, State and Territory screen and games funding agencies, and the sector more widely, with a common language and agreed approach to measuring value and impact across key domains.
- Correlate with other frameworks including Creative Australia's State of Culture report, an action under the National Cultural Policy.
- Provide evidence and insights to support the development of the next iteration of Australia's National Cultural Policy.
- Serve as the foundation for the screen industry's strategic focus and continual efforts to build a prosperous and sustainable future for the Australian screen and games industry.

Audiences

To achieve these ambitions, Screen Currency's outcomes will need to have credibility with a range of audiences and stakeholders, including in central agencies of Government:

- **Federal Government** (including relevant Departments / Ministers such as: Treasury, Arts, Communications, Foreign Affairs + Trade).
- **Federal screen and games agencies** (Screen Australia).
- **State and Territory** governments and screen and games agencies.
- **Australian screen sector** (peak bodies, screen and games businesses and practitioners).
- **Global counterparts** (including equivalent funding agencies, peak bodies, industry).
- **Media** (and their audiences).
- **Academia** (academic institutions and researchers).

Each of these audiences need specific kinds of information, presented in particular ways. It is envisaged that *Screen Currency* will be presented in modular format – where individual elements and reports may be used in different contexts. We are aiming for a staged release of these research findings and reports in early 2026, with a view to repeatability of approach.

Screen Australia has identified research priorities across the wider project. We invite Proposals for fieldwork and analysis in any or all of the following Research Areas:

- Economic contribution (GVA contribution) drawing on and extending national data sets.
- Screen and Games Industry review using, e.g., sector administrative data and surveys.
- Audience research, which may comprise:
  - Analysis of large audience data sets.
  - Surveys and/ or focus groups with audience segments.
  - Audience ethnography.
- Case studies and program evaluations, drawing on the research findings of the above.

A2. The Challenge Brief Approach

Screen Australia is aware that significant information and data gaps exist, and that integration can be challenging. An expert committee of research advisors (the Research Advisory Group, which includes research and academic experts and government representatives) has been convened to identify:

- Existing resources and methodologies.
- Known challenges.
- Best solutions and proxies.

Due to the wide scope, complexity and ambitions of this research and the limitations in available data sets, Screen Australia anticipates that an innovative, cross-disciplinary approach will be required to address and bring together key elements of the research questions.

It is anticipated that no single research agency or team will be able to fulfil the full scope of the brief alone. Proposals may address subsets of each research area or a combination of several. For the diverse elements of the research to have a meaningful relationship to one another, an innovative, multidisciplinary and collaborative approach to methods and research design will be required.

Screen Australia is encouraging robust, fit-for-purpose Proposals addressing the research areas from suitably qualified teams, drawn from relevant fields of expertise, research agencies, academic research centres and organisations with expertise in data management and analysis.

Proposals must be able to demonstrate the teams involved have the necessary skills, resources, experience, financial capacity and relevant licenses and accreditations to fulfil the Request for Proposal requirements.

A3. Research Questions

In addressing how we might explore and evidence the public value of screen and games production, we have broken down the areas of inquiry into eight, broad cross-cutting areas of inquiry:

- What are we making (volume)?
- What is the level of activity?
- What is it worth to the economy?
- What is it worth to individuals?
- What is it worth to the community?
- How much are people engaging? Which groups of people?
- What does it do for people? As individuals or as a society?
- What do people do with it?

The research should complement – rather than replicate – the range of publicly available research in finding methods to address these questions.

A4. Research Framework

Some of the ways we understand value can be articulated in a people-centred, interrelated framework that defines the value of screen and games production through the lens of different categories of beneficiaries. These are understood to be in relationship. For example, the benefits to communities, individual audience members and to the economy would not be possible without a dynamic and productive industry (see Figure 1. below).

Beneficiaries of Value Framework

Who benefits from the value of production? And what are some identified benefits?

Who benefits from the value of production?

Individuals	Communities	Industry	Economy	Nation
· Self expression	· Empowerment	· Creative ambition and risk-taking	· Innovation / R+D	· Innovation
· (For creatives) Employment/ income	· Robust communities	· Sustainable business models	· Business / model innovation	· Global competitiveness
· Entertainment + participation	· Belonging + Engagement	· Diverse, representative talent	· Economic participation	· Confident national identity
· Identity + belonging	· Social cohesion	· Engaged workforce + psychosocial safety	· Tourism + global relationships	· Peaceful + inclusive society
· Empathy + understanding	· Shared cultural reference points	· Productive, skilled workforce	· Health cost savings	· Population wellbeing + resilience
· Emotional connection	· Wellbeing	· Flow of IP	· Inward investment	· Education outcomes
· Information / education	· Information + awareness	· Scale of sector increases influence	· Jobs + skills	· Soft power
· Cultural capital	· Trust + civic engagement		· Exports + Trade (impact of cultural diplomacy)	· Strong democratic institutions

Fig.1 Beneficiaries Value Framework

It is recognised that these benefits or 'public goods' are not an exhaustive list, nor do they accrue universally or evenly to all communities in Australia. There may be ambivalence about some categories (such as an unproblematic concept of 'nation') for some stakeholders in this research, whereas they are vital to others.

Research Outputs

Different methodologies will be required to explore different kinds of value, and to assist us to tell a robust story of impact. It is anticipated that the research will be presented in five separate but linked reports, with cross-cutting case studies that draw on the measures in each of the domains (see Figure 2 below):
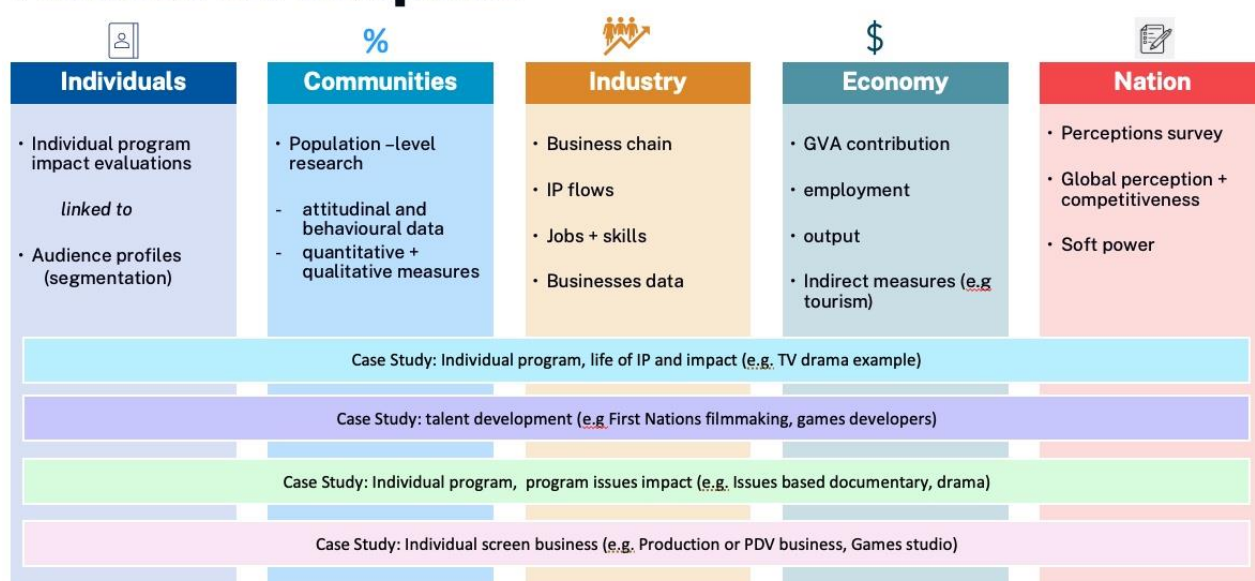

Fig.2 Research Outputs by Domain

A5. Definitions and Assumptions

Screen Australia is aware that the scope and frame of policy interventions and the broad universe of audience behaviours or industry practice are not perfectly aligned.

Audiences Definition

While Screen Australia's legislated focus is on the role and impact of professional Australian screen content (in particular, scripted and factual screen content) and games – it is acknowledged that for many Australian audiences this is an artificial boundary. This research recognises that Australian screen and games content of all kinds represent a subset of audiences' broader engagements and behaviours and, in some instances, audiences may not be aware if some of the content they are engaging with is made in Australia or by Australians.

As such, the framing of this research positions local cultural production as part of a much larger set of options for Australian audiences and gamers. We are interested in the dynamics of screen and games in people's lives, including the role that Australian content plays in that broader engagement. We are

seeking to understand perceptions, what may be driving consumption choices and the respective benefits that accrue from different kinds of engagement.

From time to time, this brief references communities. This term is intended broadly to include: local communities, identity-based communities or global communities (e.g., of gamers).

Audience Assumptions

The Audience elements of this research seek to test and explore the following assumptions (drawn from existing research and policy intentions):

- Australians get something from locally conceived and produced screen and games content that they cannot get from content conceived and produced overseas.
  - Australian drama, comedy, documentary and children's content are important to individual and collective identity formation.
  - Australian content can help Australians engage with issues that are culturally, politically and geographically relevant to them.
  - To realise these benefits, locally produced content needs to be engaging, high quality, diverse, culturally relevant, accessible and discoverable.

Industry Definition

Screen Australia also recognises that 'professional' Australian screen and games producers and distributors form a subset of a much larger group of developers, content creators and non-funded sector operators, that tend not to be captured in policy definitions of the screen and games 'industries'. It is acknowledged that audiences, skills, practices, IP and, increasingly, collaborations and commercial deals flow between these activities and 'industry' as it is traditionally understood.

While this brief references sources that draw on Australian Bureau of Statistics (ABS) data sets - including The Australia and New Zealand Standard Industrial Classifications (ANZSIC); and The Occupation Standard Classification for Australia (OSCA) – and industry databases such as Screen Australia's screen titles database; it is acknowledged that the full scope of the sector includes a greater range of activity, practice and models. Approaches that recognise and reference the broader scope of the wider industry are welcomed.

Industry Assumptions

The Industry elements of this research seek to test and explore the following assumptions

- A viable local industry is needed to deliver content that is engaging, high quality, diverse and culturally relevant.
- The skills and capabilities required for sustainable local screen and games industries benefit other sectors and the Australian economy.

A6. Research Areas

Four research areas for original fieldwork and analysis that have been identified as the foundations of Screen Currency:

A6.1 Economic Contribution study
A6.2 Screen and Games Industry study
A6.3 Screen Audiences and Gamers study
A6.4 Case Studies

Further detail about the requirements for each of these Research Areas follows.

It is anticipated that each of these research areas will draw on unique data sets and methodologies to develop findings, however wherever possible, the research should reference the relationships between research questions, data and insights across all elements of Screen Currency. The case for a mixed-methods approach has been set out in the accompanying *Screen Currency Discussion Paper: Measuring the Cultural, Social and Economic Value of Screen and Games Production (*available at screenaustralia.gov.au/screencurrency). The ambition is to develop repeatable research methods that will enable tracking over time.

The shared Scope and Deliverables are set out at section **A7. Scope and Deliverables** of this document. Proposals may address subsets of each research area or a combination of several. Screen Australia's approach to Screen Currency's procurement is additionally set out in section **B: Procurement Approach** of this document.

In developing the research priorities for this project, Screen Australia has identified the following core evidence needs (see Figure 3 below):
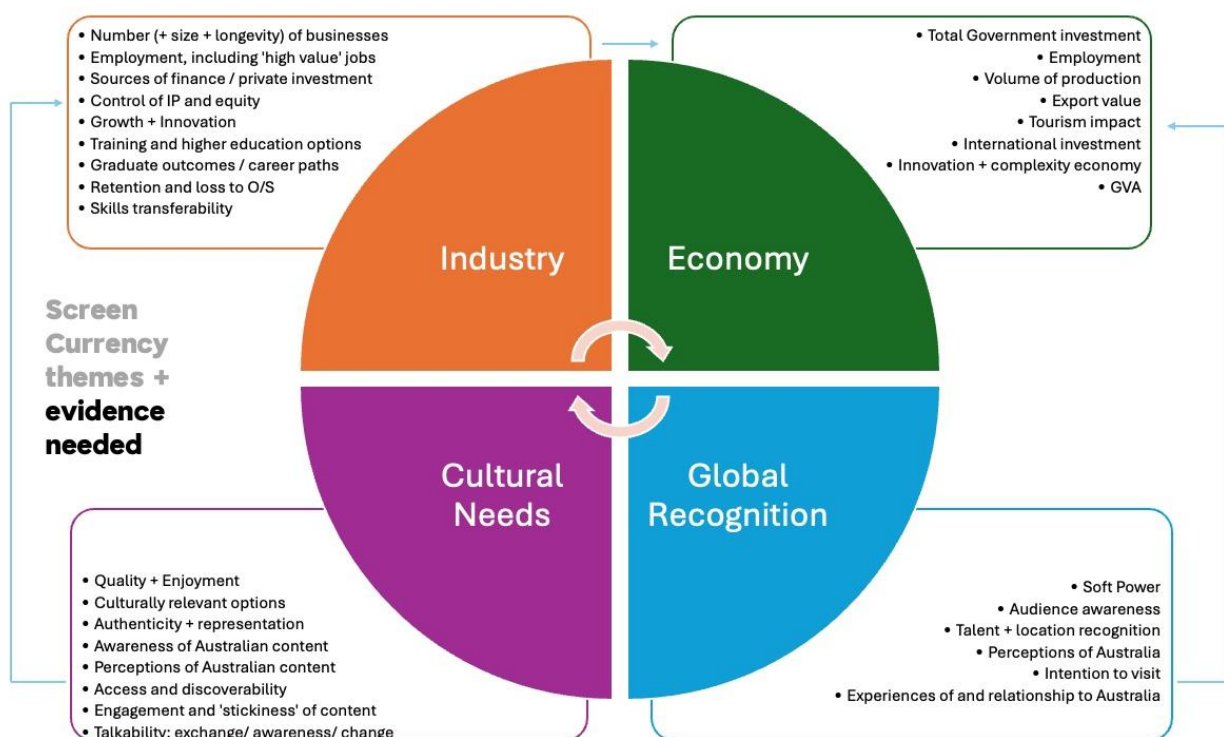

Screen Currency themes + evidence needed

Industry
- Number (+ size + longevity) of businesses
- Employment, including 'high value' jobs
- Sources of finance / private investment
- Control of IP and equity
- Growth + Innovation
- Training and higher education options
- Graduate outcomes / career paths
- Retention and loss to O/S
- Skills transferability

Economy
- Total Government investment
- Employment
- Volume of production
- Export value
- Tourism impact
- International investment
- Innovation + complexity economy
- GVA

Cultural Needs
- Quality + Enjoyment
- Culturally relevant options
- Authenticity + representation
- Awareness of Australian content
- Perceptions of Australian content
- Access and discoverability
- Engagement and 'stickiness' of content
- Talkability: exchange/ awareness/ change

Global Recognition
- Soft Power
- Audience awareness
- Talent + location recognition
- Perceptions of Australia
- Intention to visit
- Experiences of and relationship to Australia

Fig 3. Screen Currence Research Areas, Themes and Evidence Needed

It is envisaged that needs may require the following kinds of fieldwork, although we are open to alternative approaches (see Figure 3 below):
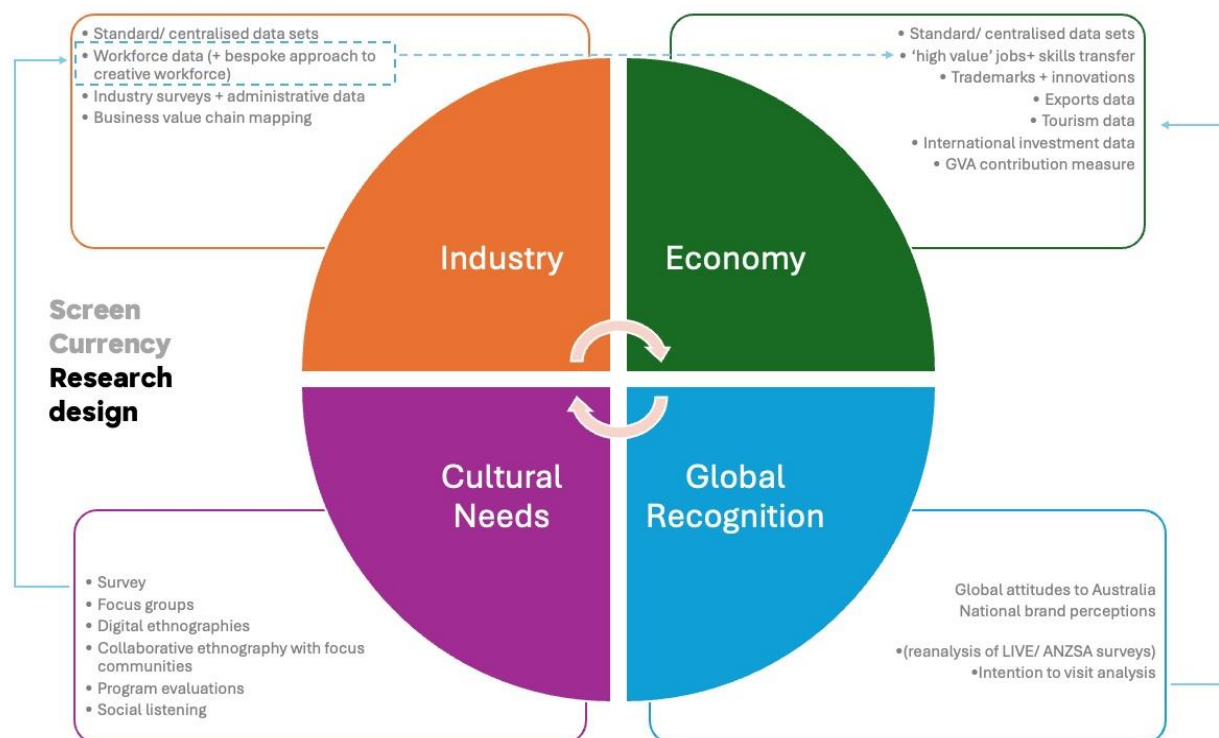

Fig 4. Screen Currency Fieldwork Research Design

These elements may form the basis of the case studies (see section A6.4) as per Figure 5 below:
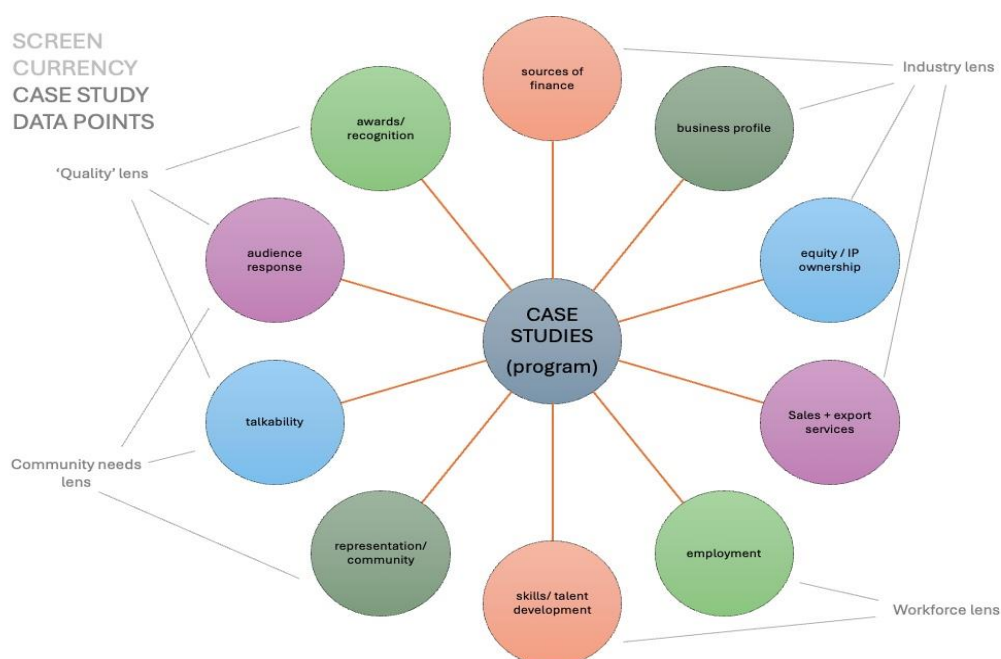

Fig 5. Screen Currency Case Study Elements

The core research areas and related research requirements are set out in the following section of this brief. We welcome Proposals that take a holistic approach to these elements and propose or develop applications of credible methods that explore and demonstrate the links between them.

A6. Research Areas (continued)

A6.1 Economic Contribution Study

Screen Currency seeks to value the economic contribution of Australian screen and games production in FY2024-2025. The measures used in this valuation should include both direct and indirect economic contribution, including:

- **Total Government investment:** including direct investment, incentives and tax offsets.
- **Total Spend** on production (including: live action audio-visual content, animation, VFX and post-production, other television production, independent film production, inward film and high-end TV production, public service broadcasting content, games production). Trend data for production spend should be included where available.
- **Outputs**: the goods and services produced by screen and games production sectors, using a combination of labour, capital, and other goods and services.
- **Employment:** Number of people (including FTE) employed (including creative practitioners and other workers employed in creative sectors, and creative workers employed in other sectors).
- **Export** value.
- Net **Inward investment**.
- **Gross Value Added (GVA):** the value of output at basic prices minus the value of intermediate consumption at purchasers' prices.
- **Growth** in key sectors (including PDV and VFX).
- Comparison with **other sectors**.

In addition to the above, Screen Currency seeks to quantify 'spillover' impacts beyond the screen value chain, where an increase in demand creates demand in other 'linked' industries' goods and services, such as:

- Number of **employees in sectors that benefit** from demand created by production in aligned sectors (e.g., education, tourism);
- **Infrastructure spillover** (e.g., studio facilities);
- The **tourism impact** of engagement with Australian screen and games; and
- The broader impact and applications of **screen and games sector innovations**.

A6.1.1 Economic Contribution Data Sources

Statistical and financial data for Australian industries and occupations are collected and reported by the Australian Bureau of Statistics using:

- ABS data on screen businesses (FY 2021-2022).
- The Australia and New Zealand Standard Industrial Classifications (ANZSIC).
- The Australia and New Zealand Standard Classification of Occupations (ANZSCO), and
- The Occupation Standard Classification for Australia (OSCA).
  - N.B. both ANZSIC and ANZSCO are under review. OSCA replaces ANZSCO but is yet to be implemented in national accounts. There is scope for new research that uses OSCA categories.

While national statistics are available for selected cultural and creative activities, additional work is required for holistic estimates of the economic contribution made by cultural and creative activity in Australia. Australia's Cultural and Creative Activity Satellite Accounts[1] quantify cultural and creative activity and track how it changes over time. This information is used by industry, academia, and policymakers within government.

The accounts, first published in 2014, were established by the Australian Bureau of Statistics and have been updated annually by the Bureau of Communications, Arts and Regional Research (BCARR). The methodology for the Cultural and Creative Activity Satellite Accounts has been refreshed as one of the actions under Australia's National Cultural Policy, *Revive*.

Other Government agencies hold relevant datasets, such as Austrade's <u>Longitudinal Indicators for the Visitor Economy</u> and IP Australia's <u>Australian Trade Mark Search</u> which allows you to search for registered and pending trade marks as a measure of innovation.

Important data is also collected and held by screen and games industry stakeholders, such as industry bodies, commercial businesses and their representatives.

A6.1.2 Economic Contribution Methodology and Approach

Proposed methodologies may:
- draw on a range of data sources, including (but not limited to) those mentioned above.
- include multiple data collection methods, such as desktop analysis, collection of primary data and use of secondary data.
- reference and/or adapt methodologies deployed internationally.

The research should use an approach that correlates, analyses and complements available national accounts and statistics with:
- Analysis of 'high value' jobs + skills transfer.
- Innovations (including trademarks tracked in Innovation Australia data).
- Exports data.
- Tourism data.
- Credible GVA contribution measures.

The approach should cross-reference the relationship of these impact areas to other areas of the Screen Currency brief by recognising, for example:
- the economic and productivity benefits of a generative, IP-based and innovation-leading industry;
- the need for a viable industry to support ongoing business activity and employment; and
- the ongoing productivity benefits of a highly-skilled creative workforce.

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[1] Cultural and Creative activity | Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts

A6. Research Areas (continued)

A6.2 Screen and Games Industry Study

Screen Currency seeks to value the benefits and dynamics of a viable Australian screen and games production sector, map the screen and games business value chain and reference the state of these sectors in FY2024-2025.

The measures used in this study may include the following elements (including relevant trend data where available):

- The business value chains of screen and games production in Australia.
- Number of Australian screen and games production businesses.
- Sizes of Australian screen and games production businesses (income, number of projects, turnover, EBITDA, number of employees, scale of production).
- Growth of Australian screen and games production businesses.
- The longevity of Australian screen and games production businesses.
- Employment, including a focus on highly-skilled jobs.
- Professional development of teams.
- Retention of staff and loss to other sectors / overseas.
- Sources of finance / private investment.
- Levels of IP and equity ownership and control.
- Platforms, distribution mechanisms and pathways to audience for content.
- Rights payments and licencing.
- Trademarks and innovations developed by Australian screen and games businesses.

Screen Currency is also seeking to complement existing skills and employment research and data, with a profile of Australia's screen and games workforce in FY2024-2025, including:

- Higher education and training qualifications.
- Career pathways.
- Skills transferability.

A6.2.1 Screen and Games Industry Data Sources

In addition to the national data sets (including Australia's Cultural and Creative Activity Satellite Accounts, ANZIC and OSCA) referenced at 6.1.1, additional resources include:

- ABS data on screen businesses (FY 2021-2022).
- ABS Business Longitudinal Analysis Data Environment (BLADE) data.
- Screen Australia data on funding applications, budgets and sources of finance.
- Sector administrative data, including member surveys and reporting.
- ANZSA (2019) Study on the Economic Contribution of the Motion Picture and Television Industry in Australia.
- 2010 Review of The Australian Independent Screen Production Sector.
- 2017 Australian and Children's Screen Content Review.
- Screen Australia's Seeing Ourselves 2023.

- IGEA AGDS Australian Game Development Survey.
- Services and Creative Skills Australia (2024) Creative Workforce Scoping Study.
- National Skills Commission Quarterly Labour Market Update.
- Olsberg SPI (2022) Economic Impact Study of the Australian Film and Television Production Incentive.
- Ausfilm (2023) Screen Workforce Development Framework.
- Screenwell and Australian Directors Guild Work/ Life Balance Survey.
- The Everyone Project.

And, pending:
- Creative Australia's upcoming Creative Workplaces research.
- Screen Australia's upcoming Production Capacity Audit Update.

A6.2.2 Industry Study Methodology and Approach

Methodology

Proposed methodologies may:
- draw on a range of data sources, including (but not limited to) those mentioned above;
- include multiple data collection methods, such as desktop analysis, collection of primary data (including, for example, a survey of screen and games businesses and data published by relevant peak bodies) and use of secondary data; and
- reference and/or adapt methodologies deployed internationally.

Approach

The research should use an approach that correlates, analyses and complements available national accounts and statistics with:

- Measures of sector and business dynamism and viability.
- Exploration of networks and spillover effects, especially in capabilities and skills transfer.
- Workforce trends and dynamics, including analysis of 'high value' jobs.
- Levels of control of IP and equity in projects and businesses.
- Innovations in approaches, business models and technical capabilities.
- Links between qualitative and quantitative data sets.

The approach should cross-reference the relationship of these impact areas to other areas of the Screen Currency brief by recognising, for example:
- the economic and productivity benefits of a generative, IP based and innovation-leading industry;
- applications of Australian screen and games content in educational settings;
- obstacles to the discoverability of Australian content;
- the need for a viable industry to support ongoing business activity and employment; and
- the ongoing productivity benefits of a highly skilled creative workforce.

A6. Research Areas (continued)

A6.3 Screen Audiences and Gamers Study

Screen Currency seeks to explore the benefits and impacts of screen and games engagement in Australia – understanding that these benefits accrue at both an individual and community level.

Measures used in this research should include references to the cultural needs of Australians, including:
- The forms and levels of engagement with screen and games as part of everyday life.
- What Australian audiences and gamers perceive as 'Australian' content.
- Awareness of Australian screen content and games and their availability.
- Accessibility and discoverability of Australian screen content and games.
- Enjoyment of Australian screen content and games.
- The perceived quality of Australian screen content and games.
- The degree to which Australian audiences and gamers share, comment, recommend or extend their engagement with screen and games across a range of modes and platforms.
- The enduring impact ('stickiness') of Australian screen content and games.

And, in relation to scripted and factual screen content:
- Perceptions of authentic representation of contemporary Australian society within Australian screen content.
- Availability of culturally relevant options as part of Australians' media use.
- Degrees of 'talkability' of Australian screen content: whether it has supported greater awareness, knowledge and/ or discussion and exchange about issues or perspectives relevant to Australian communities.
- Individual and community change inspired by Australian content.

These measures are based on a series of assumptions (drawn from existing research and policy intentions):
- Australians get something from locally conceived and produced screen and games content that they cannot get from content conceived and produced overseas.
  - Australian drama, comedy, documentary and children's content are important to individual and collective identity formation.
  - Australian content can help Australians engage with issues that are culturally, politically and geographically relevant to them.
  - To realise these benefits, locally produced content needs to be engaging, high quality, diverse and culturally relevant.

These relate to other areas of research in this study because:
- A sustainable local industry is needed to deliver content that is engaging, high quality, diverse and culturally relevant.
- The skills and capabilities required for sustainable local screen and games industries benefit other sectors and the Australian economy.
- High quality Australian screen and games content support Australia's global image and relationships.

A6.3.1 Audiences and Gamers Data Sources

While few comprehensive data sources exist that can address the full range of measures outlined above, the following offer useful starting points for engagement:

- ABS Film, Television & Digital Games Australia – Every 4 Years (latest FY2021-2022).
- ACMA Communications & Media in Australia: How We Watch & Listen to Content (N.B. excludes Games).
- 'New pathways to audience' as described in Screen Australia funding applications.
- ARC Australian Screen Stories Viewing– ARC project.
- Online and Games Ipsos Iris.
- IGEA Australia plays research.
- ACTF Australian Children's Streaming Video Habits.
- Sydney University Mediated Trust study.
- Documentary Australia Foundation Impact Measurement Framework.
- ABS Person Level Integrated Data Asset (PLIDA) data.
- Screen Australia Hearts and Minds.

A6.3.2 Audiences Study Methodology and Approach

This research will engage directly with Australian audience and gamers, and via analysis of data related to different forms of engagement.

Methodology
Proposed methodologies may:
- Draw on a range of data sources, including (but not limited to) those mentioned above
- Include multiple data collection methods, such as desktop analysis, collection of primary data, including, for example:
  - Surveys.
  - Focus groups.
  - Online panels.
  - Ethnographies.
  - Collaborative ethnography with focus communities.
  - Program evaluations.
  - Online "buzz" metrics and social listening.
- Use of secondary data.
- Reference and/or adapt methodologies deployed internationally.

Approach
The research may take a person-led approach, with an emphasis on focus communities, including:
- Younger Australians (e.g.,14-25).
- First Nations communities.
- CALD/ CARM communities.
- People who live with disabilities.
- Remote and regional communities.
- LGBTQIA+ communities.
- Older Australians.

Part A – Research Requirements

The research will need to be broadly representative of the Australian population by location (state, regional/metropolitan), gender, and age. It will also need to include representation of people with disability, from culturally diverse backgrounds and who are Aboriginal and Torres Strait Islanders.

We are interested in analysing by these groups and so expect a robust sample size to allow us to do this or Proposals may suggest alternative – ideally self-determined and community-led – approaches to ensuring these groups are appropriately represented.

The research should use an approach that correlates, analyses and complements available data on audience trends and behaviours, including:

- Desktop research.
- Time use data (e.g., ABS, HILDA and other).
- Cross-platform data.
- Television ratings data.
- Box Office data.
- Games sales and plays.
- SVOD data (e.g., self-reported to ACMA).

There is the potential to innovate in approach here by applying, for example:

- Judicious use of AI to synthesise and develop first stage analysis of data sets.
- Digital approaches to ethnography (including to track time use and multi-screening).
- Links between quantitative and qualitative data sets, for example: deeper engagement with subsets of recruited audience samples to 'drop in' insights on responses to particular types of programs (c.f. case studies) as part of a broader consumer/ audience segment.
- Ways to triangulate and sense-check self-reported behaviour.
- Visual and/ or digital methods.

The approach should cross-reference the relationship of these impact areas to other areas of the Screen Currency brief by recognising, for example:

- The benefits to the nation and Australia's global image of a confident contemporary national identity;
- The benefits of identity, belonging and engagement with others' perspectives to mutual understanding and social cohesion;
- The benefits of engagement with locally relevant issues to awareness, trust and civic engagement;
- Informal learning through engagement with screen and games content that relates to Australian culture, history or place in the world;
- The benefits of the stimulation of discussion and debate to the relevance and influence of the local industry; and
- The need for a diverse, skilled and viable industry to support the development, production and distribution of high quality, diverse and culturally relevant content.

A6. Research Areas (continued)

A6.4 Case Studies

An essential element of Screen Currency's exploration of the value of screen and games production will involve the use of bespoke case studies to explore impact across all of the domains developed across the wider research.

One or multiple cases studies may focus on:
- Programs or content.
- Screen or games businesses.
- Regional production's impact on economic development and communities.
- Workforce / talent development programs.
- An issue or idea explored in a program or suite of programs.

The intention of the case studies is to explore intersecting domains of value and their relationship to one another. They are to be approached with research rigour rather than an advocacy lens. As such, a range of cases (that differ in kind) may be used. Each of these identified case studies would be explored, with robust evidence, through the lenses of:

- **Audience:** audience response, engagement, access, impact, talkability, representation.
- **Industry:** business profile, sources of finance, equity/ IP ownership, awards, flow on.
- **Workforce and Economic impact:** number of employees, skills and career development, sales, innovations.

A6.4.1 Case Study Data Sources

It is envisaged that these case studies would draw on the measures developed and refined across the other Screen Currency studies to help evidence a holistic picture of value and impact.

A6.4.2 Case Study Methodology and Approach

The approach to all case studies will require the development of a rigorous impact framework.

This framework will be applied across case studies identified in consultation with the Screen Currency Project Team and relevant partner research agencies (to ensure efficiency of data collection) and will include examples of different kinds of programs, businesses or interventions across Australia's screen sector. Case studies would draw on 2024-2025 data to align with other elements of Screen Currency.

Methodology

The case studies will apply a mixed-methods approach to developing evidence and insights, which will reference:

- **Economic impact**: drawing on the methodologies and insights developed in the Economic Contribution Study.
- **Industry profile:** drawing on the methodologies and insights developed in the Screen and Games Industry Study.
- **Workforce dynamics:** drawing on the methodologies and insights developed in the Screen and Games Industry Study.
- **Audience engagement and responses:** drawing on the methodologies and insights developed in the Screen Audiences and Gamers Study.

Approach

Case studies should take an evaluative approach to the impact of individual programs, initiatives or types/ groups of programs based on a clear framework, involving key criteria and standards.

A7. Scope and Deliverables (for all Research Areas)

Scope

The scope of this project includes:

- Project management including set up of project, sample checking, fieldwork and analysis.
- Agreed collaboration approach with broader Screen Currency project team.
- Fieldwork management and operations, including quality control of research instruments.
- Data analysis and validation.
- Summary of results presented in a draft report.
- A final report which will include a detailed summary, analysis and discussion of the results.

Deliverables

The key deliverables for this project are:

- Regular engagement with the project team and research collaborators.
- A detailed plan for the execution of the project.
- Written materials relevant to the proposed methodology (e.g., technical documentation, instruments, questionnaires, interview/discussion guides).
- Complete and cleaned data files.
- Draft and final reports.
- Collaboration on the development of case studies.

All written Deliverables must first be submitted in draft format and should allow for at least two rounds of feedback.

The final reports generated by these studies will be published by Screen Australia, made available to the public, and serve as a key resource for the screen and games sector, and wider cultural sectors. Elements of these reports may also form part of the 2026 State of Culture report developed as an action of Australia's National Cultural Policy: *Revive*.

Timeline

It is envisaged that Screen Currency's procurement and contracting of research partners will be completed in September, for fieldwork and analysis to be undertaken from October 2025 to February 2026, with initial insights to be shared throughout via regular check ins with the Screen Currency project team. Final reports will be due by 20 February 2026.

Budget

Budgets should be clearly itemised against relevant research elements and deliverables.

Proposals will be assessed against value for money, although it will not be the only criteria for evaluation.

B. Procurement Approach

B1. Procurement Process

This procurement will involve three main stages – the Request for Proposals process (stage 1), an interim research overview stage (stage 2) and the final strategic procurement (stage 3).

1.	**Open Request for Proposals** calling for responses to a Challenge Brief – promoted and supported by Screen Currency stakeholders (including state agencies) and research networks.	3 July 2025
	Questions regarding Request for Proposals due.	16 July 2025
	Responses to all questions regarding Request for Proposals published on Screen Australia website.	25 July 2025
	Proposals due.	15 August 2025
	Proposals assessed (including: area of focus, proposed scope, proposed methodology, deliverables, quality assurance, potential intersections, team and roles, budget and timeframe) and ranked against evaluation criteria by **Evaluation Panel** (see panel membership below).	18 -29 August 2025
2.	**Research Advisory Group** to consider highly ranked Proposals for potential mixed-methods and shared approaches.	1-3 September 2025
	Screen Currency project team to discuss any suggested collaborations or variations of approach with preferred research partners.	4 September – 22 September 2025
3.	**Strategic procurement** of research partners.	September 2025
	Research oversight of collaborations, research fieldwork and analysis.	September 2025 -February 2026

B2. Evaluation Process

Proposals will be evaluated by an Evaluation Panel comprising

- Screen Australia COO (Chair)
- Screen Australia Research Manager (Secretary)
- Executive Director of The Gist: Strategy and Engagement (overseeing project)
- Two to four members of the Screen Currency Research Advisory Group (deemed not to have COI in process)

Mandatory Criteria

- Demonstrated commitment to research ethics and standards such as those published by The Research Society, the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). and the National Health and Medical Research Council (NHMRC), and relevant ISO accreditations.
- Privacy and data management processes in place (compliance with relevant legislation).
- Minimum of 5 years' experience in relevant research fields.

Evaluation Criteria

Evaluation criteria	Weighting
Previous experience – demonstrated capacity	20%
Proposed methodology and schedule	30%
Value for money	20%
Alignment with overall aims of project (including relevance to research areas, effectiveness of proposed approach, interoperability and repeatability)	30%

In evaluating your submission, as well as the above criteria, we may seek information and referee reports from other sources.

The preferred Proposal will be based on the most efficient outcome for Screen Australia, and this also involves assessing value for money which may not necessarily be the lowest quote.

B3. Performance Standards Required

Professional Standards

Potential providers are required to adhere to rigorous ethical and professional standards such as those published by The Research Society, the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and the National Health and Medical Research Council (NHMRC).

Communications Standards

We are committed to communicating in 'plain English'. The successful research partners must ensure that all reports are written in plain, clear English, and are precise, clear and efficient.

Privacy

Potential providers must comply, and ensure that its officers, employees, agents and subcontractors comply with the *Privacy Act 1988* (Cth) and ensure that no activity undertaken in the development or delivery of the Screen Currency project would breach an Australian Privacy Principle as defined in that Act.

Terms of Trade

Potential providers are required to abide by Screen Australia's Terms of Trade.

Contractor Service Agreement

Successful providers will be required to comply with the terms of Screen Australia's Contractor Services Agreement terms including without limitation compliance with all applicable laws and professional standards identified by the agency as relevant to research in this area.

B4. Timeframes

The work is expected to commence on this project by the end of September 2025 and be completed by 20 February 2026.

B5. Quotation

Your quote should include a comprehensive pricing breakdown including and noting GST where applicable.

B6. Conflicts of Interest

You must declare any actual or perceived conflict of interest that is likely to arise if your submission is successful, and how this conflict is proposed to be managed. Where, in our opinion, the conflict of interest is one that compromises the integrity of the RFP process and is unlikely to be able to be satisfactorily managed, we reserve the right to treat your submission as unsuccessful.

B7. Security, Probity and Financial Checks

We may, as part of the evaluation process and prior to awarding a contract, conduct such security, financial or probity checks as we consider necessary in relation to any Proposal, its officers, employees, partners, related entities and nominated subcontractors.

Teams and agencies submitting Proposals will be expected to provide reasonable assistance to us regarding such checks, including supplying further information as we may request.

Any failure by a team or agency to assist us in conducting these checks may have an adverse impact upon the evaluation of the affected Proposal.

B8. Proposal documents

As well as responding to the Research Requirements at Part A, Proposal documents should include the following:

- A detailed plan for the execution of the project.
- Written materials relevant to the proposed methodology, materials and examples of technical instruments to be used in the proposed approach may be included.
- Qualifications of the staff to be designated to the project.
- A breakdown of the total cost of the service, with detailed costing identifying the items or services proposed, including and noting GST where applicable.
- If travel will be involved this should also be itemised and costed.

And, in a separate document:

- Company or organisation information such as corporate status, registered place of business, size, proof of financial viability and insurance policies.
- Supporting information concerning the proposing organisation, its management structures, quality assurance procedures and demonstrated experience in the subject area of this RFP and related areas.
- Two referees to whom we may address enquiries concerning previous experience in this area.
- A declaration of any partial or non-compliance with any provisions of this RFP. This includes not agreeing to any of the required deliverables or conditions of this procurement approach, stating reasons and alternatives where appropriate.

B9. Ownership of Proposal Documents

All Proposal documents become the property of Screen Australia upon lodgement. This condition for participation does not affect the ownership of any IP rights in a submission.

B10. Confidentiality of Information Related to Proposals

Teams and agencies submitting Proposals must identify any aspects of their response that they consider should be kept confidential, including reasons.

We will only agree to treat information as confidential in cases that we consider appropriate. In the absence of such an agreement, submissions acknowledge that we have the right to disclose the information as required for evaluation and procurement purposes.

B11. Consent: Collaborative Proposals

By submitting your Proposal you consent to Screen Australia contacting you to discuss potential collaborative opportunities with other suppliers.

B12. Questions related to the Request for Proposals

All questions related to potential submissions must be made via email in the first instance.

Questions are due to the Screen Australia Contact via email by 5pm on 16 July.

Responses will be published on the Screen Currency website by 25 July.

The Screen Australia email address for questions is: screencurrency@screenaustralia.gov.au

B13. Lodgement of Proposals

Proposal must be lodged via secure email by the Request for Proposal closing time of **5pm AEST** on **15 August 2025.**

B14. Notification

All respondents to the Request for Proposals will be informed in writing of the outcome of their submission at the earliest opportunity.

C1. Further Details

About Screen Australia

Screen Australia is the Federal Government agency dedicated to supporting the development, production, promotion and distribution of Australian screen content – across all formats, genres and platforms.

Our purpose is to build a vibrant and sustainable screen industry that reflects the depth and diversity of Australian stories.

From early-stage development through to release and international reach, we enable these stories to find their voice and captivate audiences within Australia and around the world. Through collaboration and innovation, we work to uplift the Australian screen sector, empowering practitioners to tackle the challenges of today and seize the opportunities of tomorrow.

What We Do

Screen Australia supports the creation and promotion of Australian screen projects across feature films, television, online/direct-to-audience content and games. We also administer the Official Co-Production Program and the Producer Offset on behalf of Government. Our role is to drive industry growth by providing valuable resources, market intelligence, direct funding and targeted initiatives to ensure Australian content thrives and connects with audiences.

Strategic Priorities

Our work is guided by a clear set of strategic pillars and priorities, created to future-proof the industry and evolve with the changing needs of screen practitioners.

- **Empower:** Equip the industry with insights and resources to stay ahead in a dynamic market.
- **Enrich:** Build a strong, inclusive industry by fostering screen businesses and developing talent.
- **Enable:** Bring more Australian stories to screen through innovation in production, distribution and financing.
- **Engage:** Connect all Australians with resonant stories across the platforms they use.
- **Elevate:** Position Australia as a global leader in screen production and storytelling.