



10 August 2021

Documentary Australia Foundation submission to Treasury Laws Amendment (2021 Measures No. 5) Bill 2021 Inquiry

Documentary Australia Foundation represents the interests of documentary filmmakers and philanthropists in the documentary sector. Since 2008, Documentary Australia has overseen close to \$30million raised through philanthropy across 500+ documentary films. Documentary Australia Foundation has co-funded a significant number of Screen Australia supported documentaries, including over a third of the Screen Australia funded feature documentaries for cinematic release.

We are deeply concerned about the impacts the Treasury Laws Amendment (2021 Measures No. 5) Bill 2021 will have on the documentary sector if the proposed reforms to the Australian Screen Production Incentives go ahead without amendment. However, only minor changes to the proposed reforms are needed to maintain the status quo for documentary funding and prevent extensive negative impacts – at a negligible cost to the Government. Left unaddressed, these outcomes would seriously disrupt established businesses, diminish regional, Indigenous and minority voices and result in a considerable cultural loss to the nation. These concerns are shared by the 308 signatories, representing production companies, distributors, philanthropists and individual film practitioners, to our open letter on these media reforms which was sent to both the Minister for Communications and the Arts and the Treasurer earlier in 2021.¹

Each of the proposed changes below are likely to negatively impact the sector, individually and collectively, and will significantly diminish the ability of Australian filmmakers to tell Australian stories:

- Increasing the minimum qualifying Australian production expenditure (QAPE) threshold for feature length content \$500,000 to \$1M, to qualify for the Producer Offset.
- Removing the Gallipoli Clause, which permits some costs (such as Australian crew wages) incurred outside of Australia to be claimed as QAPE.
- Limiting the amount of copyright or archival costs able to be claimed as QAPE to 30% of total production expenditure.
- Removing the ability to count any expenditure on general business overheads towards QAPE.
- Limiting the value of 'above the line' costs which can be counted towards QAPE to 20% of the total production expenditure.

Feature documentary falling through the cracks

One-off, single documentary feature films provide a significant cultural and social benefit to Australia – capturing and preserving our social, historical and political narratives.² Single, or one-off feature documentaries, occupy a unique place in our screen industry. They are distinct from

¹ Appendix 1 – Open Letter: Proposed Changes to Australian Screen Production, sent to Minister for Communications, 15 March 2021

² Appendix 2: Case study snapshot of Australian feature documentaries with production budgets over \$500,000 but below \$1M



the broader category of "factual" for television, often finding and telling singular Australian stories.

There is a clear gap in the legislation as drafted, which leaves feature films with budgets <\$500,000 but below \$1M ineligible for the Producer Offset – a gap which will overwhelmingly impact documentaries. The effect of this legislation would be that any screen production over 60 minutes in length (not including large format/IMAX) would be defined as feature length content and subject to the higher threshold of \$1M to qualify for any Producer Offset.³ This change will make it very difficult for many feature documentaries to be supported through the Producer Offset.

As a co-funder in the documentary space, Documentary Australia has a unique oversight of the documentary sector – and in particular, the timeframe and budgets required to bring these stories to life. Feature documentaries are often made over many years, on much smaller budgets than their drama counterparts. Based on budget data provided by filmmakers to Documentary Australia Foundation over the past five years, documentaries in development and production have an average budget of \$618K. There are very few documentaries with budgets over \$1M. This is reflected in Screen Australia's data on the budget range of single documentaries – which shows that since 2007/08, only 9% of single documentaries made by independent production companies had budgets of more than \$1M/hour.⁴ Comparatively, based on the same data, one-third of all single title documentaries have budgets of between \$500k-\$1M/hour. Under these proposed reforms, a documentary feature film over 60 minutes in length with an average budget of \$618k is eligible for neither the Producer Equity Program or the Producer Offset – leaving them disadvantaged and without support.

Comparatively, Screen Australia data shows between 2015-2019, the average budget for a Australian feature film (excluding documentary) is \$8.1M, the equivalent of \$8.43M in 2019 dollars.⁵ Additionally, between 2010/11 and 2019/20, 77% of Australian feature films (excluding documentary) had budgets of more than \$1M.⁶

The stark difference in the average budget of documentary and drama reflects the different natures of these forms of filmmaking. Drama and documentary are distinct in the way they are made, how much they cost and the nature of the stories they tell. These reforms will severely curtail the ability of documentaries to be internationally relevant, historically affecting and financially viable if these crippling reforms, designed for drama, are used uncritically on feature documentary. By applying increasing the Producer Offset threshold uniformly to all feature content on the arbitrary measure of length, these reforms fail to reflect the diversity and difference of practice across different genres – and in doing do, risk diminishing the breadth, quality and diversity of Australian stories being told by Australian filmmakers.

A small cost to protect our national stories

Documentary already only makes up a small proportion of the Screen Australia spend on the Producer Offset. On average, over the past five years, documentary features received between

³ Schedule 1, items 26 and 27, section 995-1

⁴ <https://www.screenaustralia.gov.au/fact-finders/production-trends/documentary-production/budget-ranges>

⁵ <https://www.screenaustralia.gov.au/fact-finders/production-trends/feature-production/australian-feature-films>

⁶ <https://www.screenaustralia.gov.au/fact-finders/production-trends/feature-production/all-feature-films/budget-ranges>



2-15% of the total Producer Offset provided by Screen Australia.⁷ Of the total Producer Offset distributed over the past five years, only 7% went to documentary features – an equivalent of \$9M/year. By raising the threshold to \$1M, even fewer documentaries will be able to access the support of the Producer Offset and may struggle to be made.

Based on these figures, it is difficult to understand the motivation behind raising the threshold for documentary features when they already received such a small proportion of this funding. There is very little financial saving for Screen Australia – but a significant detriment to the documentary film industry.

Australian stories, supported by Australian audiences

At Documentary Australia Foundation, we sit at the unique meeting point between documentary film, philanthropy, and social impact. Since 2008, we have seen the appetite and support for one-off, single feature documentaries – both through the donations they receive and the communities and audiences which support these films through donating to them or attending their screenings. The passion for these films is clear in the two case study snapshots included in Appendix 2. However, it is also clear in how both foundations, philanthropists and ordinary donors continue to give to these films. In the last financial year, ~\$5.2M was raised for documentaries through Documentary Australia Foundation. This means for every \$3 contributed to feature documentaries by the Government through the Producer Offset, almost \$2 is contributed via donations to bring these films to life. It has been rewarding to see this growing partnership between Government and philanthropy to support documentary. However, philanthropy will not be able to bridge the gap that will emerge if these reforms are passed in their current form. We need the Government to continue to partner and support Australian stories by retaining the status quo for documentaries within the Australian Screen Production Incentives.

Documentary Australia Foundations asks that you act to protect Australian documentaries by retaining the current production incentives for feature documentaries, including:

- Retaining the QAPE threshold at \$500,000 for feature documentary to qualify for the Producer Offset.
- Retaining the Gallipoli Clause, which allows some overseas costs (such as Australian crew wages) incurred outside of Australia to be claimed as QAPE for feature documentaries.
- Retaining the ability to claim all expenditure in relation to a film incurred in acquiring Australian copyright or licensing Australian copyright in a pre-existing work for use in the film can be counted as QAPE for feature documentary.
- Retaining the ability to count expenditure on general business overheads, to a cap, towards QAPE for feature documentaries.
- Retaining the ability for all 'above the line' to be counted towards QAPE for documentary.

These films tell the story of our nation – often on small budgets and over many years. They are also where so much of Australia's talented filmmakers emerge. They are distinct from nearly

⁷ Based on data provided to Answers to Senate Estimates Questions on Notice, Budget Estimates 2021 – 2022 Communications Portfolio, Department of Infrastructure, Transport, Regional Development and Communications, Question No: 94



every other category of film content and need to be treated as such, to ensure these stories can continue to be told and seen by Australian audiences.

Documentary Australian Foundation asks that documentary be recognised and safeguarded with these measures for the social and cultural value it offers. Documentaries capture our history and stories as they are happening. They are an invaluable part of our national story and should be valued as such.

Sincerely,

Dr Mitzi Goldman
CEO
Documentary Australia Foundation



Appendix 1: Open letter: Proposed Changes to Australian Screen Production – sent 15 March 2021

The Hon. Paul Fletcher, MP
Minister for Communications, Urban Infrastructure, Cities and the Arts
Paul.Fletcher.MP@aph.gov.au

Dear Minister Fletcher,

Re. **Proposed changes to the Australian Screen Production Incentives**

We write in regard to the proposed changes to the Australian Screen Production Incentives. The recent proposals to change communications and media policy in Australia are an opportunity to forge the next wave of successful Australian film and television and to set local media production on a strong foundation.

However, we are deeply concerned that a number of the proposed changes will have unintended consequences likely to devastate documentary feature films and core strands of documentary television production in Australia. If implemented, these changes will prevent many important, quality documentaries that capture our unique Australian stories (for a local and global audience) from being made.

While we welcome the overall intent of the announced changes, we believe minor changes to the proposals with respect to documentary will prevent extensive negative impacts. Left unaddressed, these outcomes would seriously disrupt established businesses, diminish regional, Indigenous and minority voices and result in a considerable cultural loss to the nation.

Specifically, we are concerned about the impacts of:

- Increasing the Producer Offset minimum qualifying Australian production expenditure (QAPE) threshold from \$500,000 for feature length content to \$1M.
- Removing the Gallipoli Clause, which permits some costs (such as Australian crew wages) incurred outside of Australia to be claimed as QAPE.



Increasing the Producer Offset minimum QAPE threshold to \$1M

The majority of Australian documentary feature films have a budget below \$1M, while still attracting significant national and international audiences. Increasing the threshold for QAPE would effectively wipe out a significant proportion of documentary films that are already proving their quality and appeal around the world.

On average, over the last three financial years (2017/18 - 2019/20), for theatrical release features, **97% of the 51 Screen Australia funded drama features** had budgets over \$1million in comparison to only **42% of Screen Australia funded documentary features**. These figures reflect how the proposed change in legislation will disproportionately affect quality documentary films currently being made through the support of Screen Australia.

There is a significant risk that the 58% of documentaries being made with budgets less than \$1M will not be made at all, if these proposed changes to the QAPE threshold are brought in. To put this in perspective, the award-winning documentaries [Backtrack Boys](#), [Gurrumul](#) and [In My Blood It Runs](#) would not have been able to be made if the increased QAPE threshold had been in place.

Overall, the average cost per commercial broadcast hour⁸ for single documentary, including features, was significantly less than the proposed \$1million threshold as follows:

- 2018/19 – Average \$589,460 per hour
- 2017/18 – Average \$511,494 per hour
- 2016/17 – Average \$643,714 per hour

Over the last five years, the average cost per hour adjusted to 2019 dollars was \$551,917. This is consistent with current Documentary Australia Foundation data indicating that documentaries in development and production have an average budget of \$618K.

Recommendation: maintain existing minimum budget threshold of \$500,000 for one-off, feature documentaries.

⁸ These figures represent the average cost per broadcast hour for all documentary singles, including documentaries over 15 minutes and features that were released theatrically, via festivals, online or via TV broadcast.



Removing the Gallipoli clause

The removal of the Gallipoli Clause in the context of documentary will have the unintended effect of disincentivising the employment of Australian crew. By removing these kinds of expenses from QAPE, producers are more likely to employ cheaper foreign crews. This is counter to the intended effects of the change, which is to provide greater employment opportunities for Australian production crews. In addition, it will make it more difficult to include international elements in Australian documentaries, disincentivising international funding and co-production partners from coming on board.

In the same way that the unique form of documentary means their production budgets are often different to feature films, their particulars of their production are also distinct. By their nature, documentaries need to be filmed in the locations where the stories occur. While a feature drama may be able to shoot a story set in Miami on a Queensland beach, this is not possible with documentary without undermining the veracity of the story.

Many Australian produced documentaries are stories with international elements, which require some parts of filming in overseas locations. Internationally recognised and award-winning documentaries such as [The Surgery Ship](#) and [Firestarter](#) were able to employ Australian crews on their international shoots because of the Gallipoli clause, creating jobs for the Australian screen industry. Similar rebates exist across the globe in other countries because of the proven benefits.

The removal of this clause will disincentivise the employment of Australian crew on documentary films and divert employment and budget spend to international crews.

Maintaining the Gallipoli clause will allow documentaries to continue to include international dimensions, appealing to international funding and co-production partners, while also employing Australian crew.

Recommendation: Maintain the Gallipoli clause for documentary productions.

Documentaries occupy a unique intersection in our cultural landscape; offering entertainment, historical record and artistic expression while presenting distinctive Australian stories, told by Australian voices. Their unique status is reflected in the way they are made; usually over many years, in a range of places and often on modest budgets. Documentary is a form of production that has particular needs quite different to any drama feature films and cannot be treated in the same way.

We ask that their unique characteristics and specific needs are reflected in how they are supported by the Australian Screen Production Incentives. This will ensure the form continues to thrive locally and internationally as sustainable businesses that contribute enormously to our national story.

Yours faithfully,



Mitzi Goldman, CEO
Documentary Australia Foundation

On behalf of to 290 undersigned:

Andrea Foxworthy (*Brazen Hussies*), Documentary Producer
Andrew Myer AM, Producer, Fine Cut Films
Anna Broinowski (*Forbidden Lie\$*), Filmmaker
Anna Kaplan (*2040*), Producer, Regen Studios
Ben Ferris, Filmmaker
Brian Rapsey, Filmmaker, Rhapsody Pictures
Bridget Ikin (*SHERPA*), Producer, Felix Media
Claire Jager, Producer, Castlemaine Documentary Film festival
Daryl Dellora (*The Dressmaker*), Director, Film Art Media
Erica Glynn (*In My Own Words*), Filmmaker
Graeme Isaac, Producer, Mayfan
Ian Darling AO (*The Final Quarter*), Filmmaker, Shark Island Institute
Ivan O'Mahoney (*Firestarter: The Story of Bangarra*), Producer, In Films
Jacqui Feeney, Non-Executive Director, Industry Advisor, Zinn & Co Advisory
Janine Hosking (*The Eulogy*), Producer/Director, iKandy Films
Jennifer Peedom (*SHERPA, Mountain*), Producer/Director, Stranger Than Fiction Films
Jo-anne McGowan (*Mountain*), Producer, Stranger Than Fiction Films
John Hughes (*River of Dreams*), Filmmaker, Early Works
John Maynard (*Jirga*), Producer & Distributor, Felix Media
Kay Pavlou (*Who do you think you are?*), Director
Kevin Farmer, Chair and supporter, Documentary Australia Foundation
Kim Batterham (*Crocodile Dreaming*), Filmmaker
Larissa Behrendt AO (*After the Apology*), Filmmaker
Madeleine Hetherington-Miau (*The Surgery Ship*), Producer/Director, Media Stockade
Margie Bryant (*Ghosthunter*), Producer, Serendipity Productions
Martha Ansara (*Women of Steel*), Producer, Director, Ballad Films
Matt Campbell, CEO CJZ Productions, CJZ
Maya Newell (*In My Blood It Runs*), Director
Megan McMurchy (*For Love or Money*), Producer, Suitcase Films
Paul Wiegard, CEO Madman Entertainment
Pat Fiske (*Love Marriage in Kabul*), Documentary Filmmaker, Bower Bird Films
Penelope Chai (*Other People's Problems*), Writer
Penny Robins (*Australia on Trial*), Producer, Annamax Media Pty Ltd
Philippa Campey (*Brazen Hussies*), Producer, Film Camp Pty Ltd
Rachel Perkins (*Mystery Road*), Filmmaker
Ray Thomas (*The Hungry Tide*), Screen Editor
Rebecca Barry (*I am a Girl*), Producer and Director, Media Stockade
Rebecca Humphries, Production Manager, WildBear Entertainment
Ruth Cullen (*The Scribe*), Producer & Director, Gogo Yolt



Sally Ingleton (*Wild Things*), Producer and Director, 360 Degree Films
Stefan Moore (*The Bowraville Murders*), Filmmaker, Jumping Dog Production Pty Ltd
Sue Maslin (*The Dressmaker*), Producer & Distributor, Film Art Media Pty Ltd
Sue Milliken AO (*Ladies in Black*), Film producer, Samson Productions
Tom Zubrycki (*The Weather Diaries*), Film producer & director, JOTZ Productions
Tracey Ryan, Philanthropist, Ryan Cooper Family Foundation
Trevor Graham (*Mabo: Life of an Island Man*), Producer/Director/Writer, Yarra Bank Films
Abbie Pobjoy, Filmmaker, Outbox Pty Ltd
Adam Geiger, Director, Sealight Pictures
Alejandra Canales, Filmmaker, Matadora Films
Alex Kelly, Filmmaker, Echotango
Alexandra Malanicheva, Filmmaker
Alice Burgin, Producer, Sweetshop & Green
Alice Jamieson-Dows, Documentary Producer, Flood Projects
Alies Sluiter, Filmmaker, Blue Soup Productions
Alina, Film enthusiast
Alison Rogers, Filmmaker, Living Stories
Alison Wotherspoon, Producer, Shining Catalina Productions Pty Ltd
Amanda Laurie, Avid documentary watcher
Anastasia Comelli, Writer, producer and filmmaker
Andrew Garton, Filmmaker, Director, Editor, Secession Films
Andrew Kelly, Producer, Beyondedge
Andrew O'Keefe, Head of VCA Film School, University of Melbourne
Ann Megall, Independent producer, AM Media
Anna Cater, Producer, Mitra Films
Annabel Robinson, Associate Producer, Sealight Pictures
Anne Rutherford, Film critic, Western Sydney University
Annette Cohen, Documentary film maker, Annette Cohen Productions
Annie Parnell, Producer, Executive Director, Film Curator, Frangipani Films
Annie Scoufis, Documentary Australia Foundation
Annie Venables, Producer, Viking Films
Anthea, Academic, University of Technology Sydney
Anthony Kelly, Filmmaker -Independent,
Antje Kulpe, Head of Production, Sweetshop & Green
Axel Grigor, Filmmaker, Faraway Productions Pty Ltd
Baris Ulusoy, Producer, Filmmaker, Near dark Productions
Bec PB, Filmmaker, Truce Films
Ben Hodson, Filmmaker, The Pearl Film Company
Ben Lawrence, Director, Caravan Pictures
Ben McNeill, Filmmaker, Intrinsic Story
Ben Pahl Robinson, Filmmaker
Ben Pederick, Filmmaker, Gmbfilms
Ben Sheppard, Editor
Ben Steel, Filmmaker, Ben Steel Films
Ben Storch, VR creator, Freelance
Benj Binks, Filmmaker, The Compulsive
Benjamin Hasic, Director / Cinematographer, Wendigo Pty Ltd



Bernard Purcell, Producer, Richmedia Consultancy
Bessie Byrne, Impact Producer, Sea Shepherd Australia
Bill Mousoulis, Filmmaker, Innersense Productions
Britt Arthur, Producer / Director
Bruce Barnett, Presenter
Carmel McAloon, Line Producer, Endangered Pictures
Carmela Luscri, Lover of Australian documentaries
Carolina De Martino, Producer, Media Stockade
Carolina Sorensen, Producer, People Productions
Caroline Stocker Stratmann, Filmmaker, Goodhope Productions
Carolyn Johnson, Producer, Carolyn Johnson Films
Catherine Green, Filmmaker, Ginger & Lime Productions
Cathryn Vasseleu, Filmmaker
Cathy Rodda, Producer, Cathartic Pictures
Charles Williams, Filmmaker, Simpatico Films
Charlotte Seymour, Producer, Seymour Films
Chloe Brugale, Producer, Arenamedia
Chris Kamen, Producer, Rock Island Bend Productions Pty Ltd
Chris Luscri, Producer, Flood Projects
Christina Stenseth, Filmmaker
CJ Welsh, Producer, Bear & Dog Productions
Colette Beaudry, Executive Producer, Sealight Pictures
Cristina Dio, Filmmaker, Diorama Pictures
Daizy Gedeon, Filmmaker, Dream Creations International
Damian Hussey, Filmmaker, Iron Forge Pictures
Daniel Joyce, Producer, Projector Films
Daniel Schultheis, Producer, Screentactic
Danielle Maclean, Filmmaker, Tamarind Tree Pictures
Danny Ben-Moshe, Producer and director, Identity Films.
David Elliot-Jones, Producer, Walking Fish Productions
David Harry Rapsey, Producer, Rogue Productions Pty Ltd
David Heslin, Editor, Metro magazine
Dawn Jackson, Filmmaker - Producer/Director, One of a Kind Productions
Denise Haslem, Screen Editor, Denise Haslem
Diana Fisk, Producer, Diana Fisk Pty Ltd
Dipa Rao, Producer
Dr Susan Potter, Academic and filmmaker, University of Sydney
Duy Huynh, Film maker, Beyondedge
Dylan Birchall, Filmmaker
Dylan Cooper, Filmmaker, Beyondedge
Eliza Cox, Director
Eliza Hinds, Video Editor, Wildbear Entertainment
Emma Franz, Producer, Director, Emma Franz Films
Emma Macey-Storch, Writer/Producer/Director, Some Kind of Squirrel Productions
Emma Masters, Producer / Director, Weave Films
Ernest Kulauzovic, Community Activist, Bosnian Community Council New South Wales
Ester Harding, Producer, Sweetshop & Green



Esther Takac, Filmmaker, GRIT and Grace Media
Faramarz K-Rahber, Director/ Producer, FARAWAY Productions Pty. Ltd.
Farnoush Parsiavashi, Filmmaker, Wildbear Entertainment
Felicity Blake, Documentarian, The Dove Media
Fiona Cochrane, Filmmaker, F-reel pty ltd
Fiona Tuomy, Filmmaker
Fiona Villella, Film critic, Senses of Cinema
Fran Mathey, Audio Describer, Fran Mathey Description Services
Franco Di Chiera, Filmmaker, Realworld Pictures Pty Ltd
Gabriel Gonzalez, Consumer
Geoffrey Smith, Director, Eyeline Films
George M, Film Student
Georgia Quinn, Filmmaker + Impact Producer
Georgia Wallace-Crabbe, Producer/ filmmaker, Film Projects
Gerard Wilkie, Producer, Freelance
Gil Scrine, Producer, director, distributor, Antidote Films
Ginene Humphrey, Filmmaker, director and Editor
Gisela Kaufmann, Producer, Kaufmann Productions Pty Ltd
Glen Kalem, Filmmaker, Elucidate Pictures
Grant Saunders, Filmmaker, Sonic Nomad Pty Ltd
Guillym Davenport, Filmmaker
Hamish Ludbrook, Filmmaker
Helen Newman, Filmmaker, Nomad Films
Hilary Balmond, Editor / Filmmaker
Hossein Khodabandehloo, Director / Cinematographer, Hossein K.
Irene Ulman, Filmmaker
Jack Pender, Sound Recordist, Pender Audio
Jacob Richards, Filmmaker/composer, Puscha
James Bradley, Filmmaker, Nirvana Films Pty Ltd
James Freemantle, Filmmaker, Redgum Communications
James Harmsworth, Filmmaker, Fire Films PTY LTD
James Lingwood, Producer, Lingwood Productions
James Logie-Smith, NFP Director, DAF
James Wilks, Director/Editor, Wildbear Entertainment
Jamieson Pearce, Filmmaker
Jane Castle, Filmmaker
Janelle Landers, Producer, WBMC
Jared Nicholson, Filmmaker, Run Wild Productions
Jayde Harding, Filmmaker
Jayros Parker, Filmmaker
Jeni Lee, Filmmaker, Carousel Media
Jennifer Lalor, Entertainment Lawyer and EP, Lalor Law Pty Ltd
Jeremy Stanford, Filmmaker, Storybox Films
Jessica Mitchell, Producer, WBMC
Joanna Lester, Filmmaker
Jolyon Hoff, Filmmaker, Light Sound Art Film
Jonathan Sequeira, Producer/Director, Living Eyes



Josef Ber, Filmmaker
Joseph Kiely, Producer , LMI Productions
Joseph Skrzynski AO, Executive producer, Racing pulse productions P/L
Judith Ehrlich, Filmmaker, Insight films
Julie Gifford , Filmgoer and documentary lover
Justine Kerrigan, Filmmaker
Karina Astrup, Producer, House of Gary Pty Ltd
Kate Hodges, Producer
Kate Laurie, Producer, Arenamedia
Kate Pappas, Executive Producer, Wildbear Entertainment / Wilding Productions
Kate Vinen, Director, Kate Vinen
Kaye Blum, Filmmaker & producer, In2it
Keith Thomas, Audio Postproduction Studio Owner, Alchemy Audio Postproduction
Kim Beamish, Filmmaker, Non'D'Script
Kim Fasher, Filmmaker, Superkaleidoscope
Kingsley Griffin, Producer, Ocean Imaging
Kirk Marcolina, Filmmaker, Treehouse Moving Images
Kristen Hodges, Producer, Bird Eggs Films
Krys Georgiadis, Filmmaker
Leah Hall, Production Accountant
Lesley Branagan, Filmmaker
Lewis Rodan, Filmmaker
Lisa Horler, Producer, Sensible Films
Lisa Sherrard, Producer
Livia Ruzic, Post Production Sound, Another Room with a VU
Liz Burke, Producer, Liz Burke Media Pty Ltd
Louise Upton, Supporter
Lucy Maclaren, Producer, LM Films
Lucy McKee, Consumer - audience, The Snow Foundation
Lucy Nicol, Documentary film student
Luigi Acquisto, Producer, Fairtrade Films
Lyndal Redman, Director/Producer, Redman Media
Madeleine Martiniello, Filmmaker
Madison McKoy, Producer, MJM Entertainment
Malcolm McKinnon, Filmmaker, Reckless Eye Productions Pty Ltd
Marian Bartsch, Producer, Mago Films
Mark Gould, Film Maker, Bondi Rocks Media
Mark Worrall, Philanthropist supporter of documentary, Menza Holdings Pty Ltd
Marli Lopez-Hope, Associate Producer, Marli Lopez-Hope
Mary Macrae, Producer, Shark Island Institute
Mary O'Malket, Filmmaker , Primal Vision Productions
Matthew Walker, Filmmaker, People Productions
Melanie Brunt, Producer, Feather Films
Mia Timpano, Producer's assistant, Felix Media
Michael Radovnikovic, Board Member, Documentary Australia Foundation
Mihaal Danziger, Filmmaker, Independent producer
Mike Brook, Director. Editor



Molly O'Connor, Producer
Mukul Kandara, Editor
Nalini Sequeira, Producer, Living Eyes
Nicholas Carroll, Filmmaker, Cracker Night Films
Nicolette Freeman, Filmmaker, University of Melbourne
Nicolas Lee, Producer, CAAMA Productions
Norman Wilkindon, Producer
Orly Danon, Film editor
Paige Livingston, Filmmaker, Optimistic Pictures
Patrick Howard, Assistant Video Editor,
Patrick McCabe, Filmmaker
Penelope McDonald, Filmmaker, Chili Films
Poppy Walker, Filmmaker
Rachael Bailey, Writer & producer, WILDSPRING CONTENT CO
Rachel Clements, Producer, Brindle Films
Rachel Lane, Filmmaker, Broken Hill Films Pty Ltd
Rebecca Kirwan, Filmmaker
Rebecca Shaw, Producer's Assistant
Renée Brack, Filmmaker, Ticketyboo Films Pty Ltd
Richard Harris, Producer, Fractal Films
Rob Gunn, Producer Director
Rob Henry, Filmmaker
Rob Innes, Producer, Director, Mashup Pictures
Rochelle 'Rocky' Humphrey, Writer, Director and Producer, Genetic Circus Productions Pty Ltd.
Rolf Schreuder, Producer, writer and filmmaker, CCD Productions
Roslyn Walker, Producer, Walker Films
Ross Digby, Patron, Digby&Co
Ruby Schmidt, Producer, Toy Shop Entertainment
Ryan, Editor
Sam Hewison, Producer, Dogmilk Films
Samantha Dinning, Producer, Film Camp
Sandrine Charruyer, Filmmaker- producer, Anphietom Productions
Sarah Marcuson, Filmmaker
Sari Braithwaite, Filmmaker
Sean Marshall, Filmmaker
Shannon Harvey, Producer, journalist, Spark Studios
Shannon Owen, Filmmaker
Simon Croker, Filmmaker & Actor
Sonia Bible, Filmmaker, Black Jelly Films
Sonia Louise Cozens, Writer, Sonia Louise Cozens
Sophie Wiesner, Filmmaker
Sophy Crane, Filmmaker
Stella Zammataro, Producer, Fairtrade Films
Stephanie Davis, Filmmaker, producer, Somedae Pictures
Stephanie Sabrinskas, Writer/Producer
Steve Thomas, Writer, Director, Producer, Flying Carpet Films
Steve Warne, Producer



Sue Thomson, Film maker, Libertarian Productions pty ltd
Susan Harvey, Film editor
Susan Mackinnon, Producer
Tait Brady, Producer, The Acme Film Company
Tatiana Velasco, Filmmaker, Millaray Films
Teresa Carante, Filmmaker, Matadora Films
Terry Cantwell, Producer, Whitewater Documentaries
Thelma Nascimento, Director, filmmaker, Break Boundaries
Tom Sharp, Editor
Tova Borwein, Screenrights, Screenrights
Vanessa Hepburn, Production Accountant, Wildbear Entertainment
Vanna Morosini, Producer, Flying Kite Pictures
Vera Hong, Filmmaker
Victoria Gray, Cinephile
Wade Jackson, Filmmaker, Grow Yourself Up Films
Wayne Coles-Janess, Director - Producer, Ipso-facto Productions



Appendix 2: Case study snapshot of Australian feature documentaries with production budgets over \$500,000 but below \$1M

BACKTRACK BOYS

Audience

- 200,000+ viewers on SBS and NITV
- 25,000+ audiences in cinemas and communities around Australia
- 120+ community screenings and over 300 screening requests
- Almost 20 community events.

Theatrical release

- Released 2018, Umbrella Entertainment
- 44 screens grossing \$170,743
- About 12,319 tickets sold (based on average 2018 ticket price of \$13.86).

Excellence

- Audience Award for Best Documentary Top Five Sydney Film Festival
- Audience Awards for Best Documentary at Melbourne International Film Festival
- Audience Award for Best Documentary at Stronger Than Fiction Film Festival Canberra
- Best Documentary, Byron Bay Film Festival
- Audio Network Award for Best Editing in a Documentary Feature
- Film Critics Circle of Australia Best Feature Documentary
- Short List for AACTA Award for Best Documentary.

Social impact

- Over 90% of audiences reported an increased understanding of the need to divert young people from juvenile detention, were emotionally affected by the film and motivated to help, 80% had an improved understanding of the experiences of at-risk youth, half committed to donating to support youth initiatives
- Analysis of feedback from service providers and educators, including youth and juvenile justice workers, found that all agreed that the film: provides young people involved in juvenile justice with a positive narrative about themselves; supports the public to better understand young people's situations; and helps change conversations in communities about how to approach youth issues. All also agreed or strongly agreed the film was a useful tool for them in their work.
- Increased profile of the effective and innovative program Backtrack Youthworks, including Founder Bernie Shakeshaft winning the Australian Local Hero of the Year at the Australia Day Honours after being nominated by young inmates who saw the documentary in their correctional facility.
- Film screenings have raised funds for Backtrack Youthworks Programs, including 150 new donors and a multi-year major donor
- Youth and detention facility workers reported improved knowledge, skills and practice approaches as a result of watching the film in pilot screenings in juvenile detention centres and at the Annual FACS Practice Conference - rated as the third most useful out of 10 sessions



- Community screenings have already inspired the establishment of new programs based on the Backtrack Youthworks model including 'RuffTrack', 'Down The Track', and 'Making Tracks' in other regional towns, and 120+ communities expressing interest in Backtrack style programs.



IN MY BLOOD IT RUNS

Audience

- 458k viewers on ABC broadcast and iView
- 50+ impact screenings – including at Federal, NT, ACT and NSW Parliament, Department of Communities and Justice, all state and territory + NZ Children’s Commissioners, NTCOSS NT Council of Social Services and various government departments in education, justice and social services.
- 80+ Q&As hosted for audiences in over 30 countries
- 400+ workplace-hosted screenings
- 2500+ classrooms accessed film for free screenings plus thousands of others purchased via ATOM, Cool Australia and viewed on ABC iView.

Theatrical release

- Released 2020, Bonsai Films
- 18 screens grossing \$ 373,504.1 – ranking in the highest-grossing theatrical documentaries at the local box office in 2019/20
- About 26,340 tickets sold (based on average 2020 ticket price of \$14.18)
- Released in over 40 cinemas across Australia.

Excellence

- Official Selection Hotdocs 2019
- AFI DOCS Official Selection 2019
- Finalist Documentary Australia Foundation for Best Australian Documentary Sydney Film Festival 2019
- Official Selection Melbourne International Film Festival 2019 Top 10 Feature Documentaries Audience Award 8th
- Nominated AACTA Award for Best Documentary
- Official Selection DOC NYC 2019.

Social impact

- \$127,000 raised to date to establish a school at Mpwerkingke Anapipe through the Children’s Ground “Education For All” campaign.
- \$75,000 raised for immediate COVID-19 relief to support Aboriginal communities to prepare for COVID-19 (including \$7,000 from ticket sales and \$68,000 from a GoFundMe co-presented by the film)
- \$12,000 in pay-it-forward licenses to support screenings in Aboriginal and Torres Strait Islander communities
- Dujuan, the key protagonist in the film, was the youngest person to address UNHRC bringing messages from the Australian community to the international human rights audience at age 12
- Dujuan was painted by Blak Douglas for Archibold Portrait Prize as formal recognition of Dujuan as an ‘influencing public figure of Australia’

Megan, another key protagonist, was a finalist for NT Australian of the Year, nominated by a viewer of the film and selected in top four finalists from 6,000 nominees.

