

# National Australian Production Fund

Charles Jazz Terrier · Producer, Writer, Director · FANTOME [REDACTED]

\$300M

Annual sovereign fund

20-30

Australian originals p.a.

9-17K

Jobs created annually

0.038%

Of federal expenditure

To: The Hon. Tony Burke MP, Minister for the Arts  
Office for the Arts, Department of Infrastructure, Transport, Regional Development, Communications and the Arts  
Submitted via arts.gov.au · 24 May 2026

REVIVE 2.0 SUBMISSION

## Australia does not have a screen industry problem. It has a pipeline problem.

I am a Melbourne-based producer, writer, and director. My credits include work for Netflix, Stan, Amazon, Warner Bros, Discovery Channel, and the ABC. I am submitting this on behalf of the National Australian Production Fund — a proposal I have been developing since the start of 2026, now supported by senior industry figures including [REDACTED] and others across the sector.

THE CHALLENGE IS STRUCTURAL AND ALREADY UNDERWAY

Screen Australia can fund only 27% of the applications it receives, down from 50% five years ago. Australian titles have fallen 41% from their 2022–23 peak. Children's television produced nationally in 2024–25: five titles. Feature film expenditure is down 42%. Matchbox Pictures — whose final production The Survivors generated 28 million Netflix views and was the most-watched Australian show of 2025 — closed in February 2026. Commercial success was not enough protection.

*What we have is not a talent problem. Not a story problem. Not a locations problem. We have never built the sovereign infrastructure to produce Australian-owned stories consistently, at scale, without depending on whether a global platform happens to want them this quarter.*

EVERY COMPARABLE NATION HAS ALREADY SOLVED THIS

Canada's Media Fund returns \$5.10 for every dollar invested, audited and published annually. South Korea started with \$14 million in 1998 and now generates \$13.24 billion in cultural exports. France has had a sovereign screen fund since 1946 — surviving every government and political cycle for 80 years. Ireland, New Zealand, and the United Kingdom all operate comparable mechanisms. Not one has reversed course. Australia is the only outlier.

THE NATIONAL AUSTRALIAN PRODUCTION FUND

A \$300 million annual fund for Australian-led film and television. Not a grant. Not a rebate. A committed production pipeline governed by a fully independent board, with mandatory Australian IP retention on every production it funds. Generating an estimated \$257–396 million in annual tax receipts by Year 3. Creating 9,000–17,000 new jobs annually. Mapping directly onto every one of Revive's five pillars and addressing the one structural gap Revive could not resolve.

First Nations storytelling is at the centre of this fund — not the margin. Dedicated protected funding, with a governance framework built in genuine consultation with First Nations communities and practitioners. Not designed for them. Built with them.

Minister Burke has stated publicly that he wants Australia to become a leading cultural exporter on par with South Korea and Japan. This is the mechanism that delivers that outcome. Not by aspiration. By structure. By investment.

|                         |                       |
|-------------------------|-----------------------|
| Full proposal           | napf.netlify.app      |
| Questions and responses | napfqanda.netlify.app |

The full proposal, evidence base, and fiscal architecture are attached. I am ready to present to any ministerial or departmental panel.

INDUSTRY SUPPORT

This proposal has the support of senior Australian screen industry figures, including [REDACTED]  
Full details of industry endorsements are included in the attached proposal.

WHAT I AM ASKING

Australia has, right now, a genuine opportunity to do something with generational consequence — to build the mechanism that keeps our stories ours: Australian-owned, Australian-made, competing on the world stage on our own terms.

The evidence is assembled. The international case is made. The domestic urgency is beyond dispute.

*The only variable is political will.*

*“Australia has the talent, the stories, the locations, and the infrastructure to compete internationally at the highest level. What has been missing is the stable domestic production pipeline to deploy that capability consistently. The National Australian Production Fund is that pipeline.”*

— Charles Jazz Terrier, FANTOME

Charles Jazz Terrier

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Melbourne, Victoria [REDACTED]  
Credits include Netflix, Stan, Amazon, Warner Bros, Discovery Channel, ABC