

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 with credits across Netflix, Stan, Amazon, Warner Bros, Discovery Channel, and the ABC. I am submitting this on behalf of the National Australian Production Fund — a proposal supported by senior industry figures [REDACTED].

THE CHALLENGE IS STRUCTURAL AND ALREADY UNDERWAY

Source: Screen Australia Drama Reports 2023–24 and 2024–25; Screen Producers Australia. These are the industry’s own published outcomes, not projections.

Screen Australia can fund only 27% of the applications it receives — down from 50% five years ago. Australian titles produced fell to 71 in 2024–25: down 20% in one year, 41% below the 2022–23 peak. Children’s television: five titles and 21 hours produced nationally. Feature film expenditure: down 42%. Screen Australia is not failing — the demand for Australian production simply exceeds what any existing mechanism is structured to support.

In February 2026, Matchbox Pictures closed. Their final production, The Survivors, generated over 28 million Netflix views — the platform’s most-watched Australian title in the second half of 2025. Commercial success offered no protection against a global parent company’s strategic pivot. Two decades of institutional capacity, eliminated overnight.

What we have is not a talent problem. Not a story problem. Not a locations problem. Screen Australia exists and funds well — but as a grants body on fixed appropriations, not a sovereign production pipeline. We have never built the infrastructure to produce Australian-owned stories consistently, at scale, without depending on a global platform’s quarterly priorities.

EVERY COMPARABLE NATION HAS ALREADY SOLVED THIS

Sources: Canada Media Fund Annual Report 2024–25; BFI Screen Business (Olsberg SPI) 2021; Screen Ireland; KOCCA; CNC. All figures audited and published. Full citations in attached proposal.

Canada’s Media Fund returns \$5.10 for every dollar invested — audited annually. South Korea built its export industry on a legislative framework established in 1998; KOCCA data shows \$13.24 billion in content exports by 2022. France has had a sovereign screen fund since 1946, surviving every government for 80 years. Ireland, New Zealand, and the UK all operate comparable mechanisms with documented returns of 4–8× investment. Not one has reversed course. Australia is the only comparable nation without an equivalent sovereign fund — distinct from Screen Australia’s grants program, which serves a different function.

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.

On 1 January 2026, streaming content obligations came into force as legislated — requiring platforms to invest 10% of their Australian expenditure, or 7.5% of their Australian revenue, in Australian content. The government’s own pre-legislative impact analysis stated: “without government intervention, SVODs are unlikely to maintain a sufficient minimum level of investment in Australian content.” The domestic production pipeline to meet those obligations does not exist at scale. The government created the demand. The NAPF is the supply.

Based on published, audited international comparator data and independent economic analysis (methodology detailed in the attached proposal), the NAPF is projected to generate \$257–396 million in annual tax receipts by Year 3 and 9,000–17,000 new jobs from Year 1. These are indicative figures — independent modelling is recommended prior to budget submission and is proposed as the fund’s first deliverable.

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.

The government has publicly stated its ambition for Australia to become a leading cultural exporter on par with South Korea and Japan. The NAPF is the mechanism that delivers that outcome. Not by aspiration. By structure. By investment.

Full proposal & evidence base	napf.netlify.app
Questions, sources & responses	napfqanda.netlify.app

The full proposal, complete evidence base, source citations, fiscal architecture, and anticipated questions with responses are attached and available at the links above. I am ready to present to any ministerial or departmental panel.

INDUSTRY SUPPORT

This proposal has the support of senior Australian screen industry figures, [REDACTED]. Full details of 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.

Every claim in this submission is sourced, documented, and fully expandable in the attached proposal. The international returns are audited. The domestic urgency is the government’s own data.

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

Producer, Writer, Director · Founder, FANTOME (Fantome Bay Pty Ltd) [REDACTED]

[REDACTED] Credits: Netflix, Stan, Amazon, Warner Bros, Discovery Channel, ABC