CULTURAL POLICY SUBMISSION 2026

AUSTRALIAN CHILDREN'S PRODUCERS

REBUILDING AUSTRALIA'S CHILDREN'S SCREEN ECOSYSTEM

Australian Children's Producers Submission to National Cultural Policy Consultation

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EXECUTIVE SUMMARY

Australian children are finding it harder and harder to see and hear their own screen stories, due to a collapse in commissioning of children's content on commercial free-to-air broadcasters and the failure of streaming platforms to invest in meaningful levels of children's stories. This clear market failure, compounded by misaligned policy settings, has led to the structural decline of Australia's children's screen production sector.

This downturn is happening at a time of record expenditure in other screen genres, particularly adult drama. That growth is not reaching children and young people.

Children's content has declined from approximately 12% of total production to just 4% in recent years.[12]

Children and young people aged 0 to 16 represent approximately 20% of Australia's population.[8] They are not a niche audience. They are a significant national audience and the foundation of future audiences. Policy settings which support the production of Australian children's content give that audience participation in and engagement with their own arts and cultural heritage, and for the sector, intellectual property creation, entry level training and development and long-term industry sustainability.

The collapse in children's screen stories is not a cyclical downturn. It is the direct result of policy decisions by multiple governments over multiple years that have:

- removed obligations on commercial free-to-air broadcasters;
- failed to ensure specific genre investment from streaming services; and
- not adapted to changing audience behaviour.

Without intervention, Australia will become a net importer of children's stories, with long term consequences for cultural identity, economic value and workforce capability.

Children's content should not be treated as a purely commercial genre. Its value extends beyond immediate audience return into cultural participation, identity formation, education, workforce development and long-term sovereign intellectual property creation.

WE SUBMIT

- Australian children are increasingly unable to see and hear their own screen stories that reflect their own lives and culture;
- The children's screen sector is experiencing clear market failure;
- Investment is flowing into the system, but not to children's content; and
- Immediate and targeted policy intervention is required.

PRIORITY REFORMS

1. Increase the Producer Offset for children's content to 40% to encourage and support independent production;
2. Strengthen investment in the Australian Broadcasting Corporation as the primary commissioner of Australian children's and youth content;
3. Introduce specific regulatory mechanisms to ensure streaming investment supports Australian children's and youth content;
4. Increase funding to Screen Australia and expand direct grant capacity;
5. Increase funding to the Australian Children's Television Foundation; and
6. Improve discoverability for local content, measurement frameworks and support for digital models.

THE STRUCTURAL CHALLENGE

Recent data from Screen Australia shows a screen production sector expanding overall, but failing in a critical area.[1]

In 2024–25, total screen production reached approximately $2.7 billion. However, Australian content declined to 40% of total expenditure, down from 50% the previous year.[1]

Within this growth, children's content has sharply contracted.

In 2023–24:

- Expenditure fell to approximately $58 million
- Only 8 new titles were commissioned
- Production hours declined by over 40%[2]

In 2024–25:

- Only 5 children's titles entered production
- Expenditure fell further to approximately $34 million
- Production hours dropped to just 21 hours[1]

Across the same period, total drama production hours grew from approximately 3,000 to nearly 12,000 annually.

Children's content has not participated in this growth.

Its share has declined from approximately 12% to just 4% of total output.

This is a structural imbalance within a growing market.

A CLEAR MARKET FAILURE

The current system is no longer functioning as a viable market for children's content. Commercial free to air broadcasters have largely exited the market following the removal of quotas. Streaming services are investing significantly in Australian content, but children's content has not meaningfully participated in that investment growth. Digital platforms such as YouTube provide audience reach and engagement opportunities, but do not provide a sustainable financing model for premium Australian children's production at scale.

Children's content continues to deliver significant audience engagement and subscriber retention value for streaming platforms, despite declining commissioning investment. International research shows children's and family content remains one of the strongest performing genres on streaming services and plays an important role in reducing subscriber churn and driving long term platform engagement.[10]

As a result, the Australian Broadcasting Corporation has become the primary commissioner of Australian children's content.[1]

The ABC is no longer one participant in the market. It has become the only consistent domestic commissioning market for Australian children's content. A new Deloitte Access Economics Report, *Lights, Camera, Action: The Economic and Social Contribution of ABC Commissioned Screen Productions Report*[i] notes that between July 2022 and 2025, the ABC commissioned screen productions generated an additional $772 million in value for the Australian economy, supporting more than 7,700 full-time equivalent jobs, and delivering more than 1,526 hours of Australian content. Of that, it was estimated around 86 hours of children's content in 2024-25, reaching an average of 3.2

million weekly viewers. The report also noted that the children's content was of a high-quality, supporting children's cognitive, language and their social and emotional development and well-being, at a time when investment elsewhere in the children's content sector is declining. [13]

In other words, without the ABC, there is no functioning domestic commissioning ecosystem. This has consequences for the children's screen production ecosystem.

With the ABC the only real commissioner in the market, Australian children's producers have reduced capacity to seek to negotiate fair commercial terms for their work. This is driving producers from the industry, lessening the diversity of voices and stifling creative enterprise.

Alongside the ABC, both Screen Australia and the Australian Children's Television Foundation continue to play vital and complementary roles in sustaining Australian children's content through development investment, production financing, market support and cultural advocacy.

Together, these organisations provide essential cultural infrastructure for the children's screen sector, supporting Australian storytelling, creative talent development and long-term audience connection in an increasingly competitive global market.

These organisations not only support production activity but also help ensure Australian children can continue to see their own identities, communities and experiences reflected on screen.

However, funding levels across the sector are increasingly stretched relative to the scale of the market challenge and the financing pressures facing Australian children's producers.

This increasingly concentrated commissioning environment has reduced producers' capacity to negotiate fair commercial terms for their work. The result is growing financial pressure on independent children's producers, reduced industry sustainability, fewer pathways for emerging creatives and a narrowing diversity of Australian children's stories and voices. Further, it means that only limited types of programs are commissioned. No broadcaster or platform can be all things to all audiences, and without a variety of commissioners the variety of local stories being told inevitably narrows, which is a disservice to Australian children and young people.

On an international level, the lack of local commissioners also substantially reduces Australia's long-standing appeal as an international co-production partner, capable of delivering high production value programs in partnership with international co-producers. With very limited opportunity to have a program commissioned in Australia, potential co-production partners are turning to other territories to co-produce with.

Australian children's content has also been one of the screen industry's biggest export success stories over decades. Numerous Australian children's series have become beloved the world over – content made for Australian children resonates with international audiences too – but all those successes originated with a broadcast commission in Australia. With the failure of the Australian market, not only do young Australian audiences miss out on content made for them, the export market fails as well.

THE FINANCING GAP

Children's content operates under distinct economic conditions:

- High episode volumes are required;
- Production timelines are longer for animation, which makes up a large part of the sector;
- Licence fees from broadcasters and streamers are materially lower than 'adult' drama, even though production costs are the same; and

- Licence fees also continue to decline as a proportion of total budgets, increasing reliance on producer investment and deferrals.

Financial risk is being transferred to independent producers at unsustainable levels.

Without a stable domestic commissioning base, producers are unable to:

- unlock international co production finance;
- sustain long running series; and/or
- maintain production pipelines.

This is eroding Australia's global competitiveness in a historically strong export category.

MISALIGNED POLICY SETTINGS

Current policy settings do not reflect how children engage with content or how the market operates.

More than 80% of children's viewing now occurs on demand and on digital platforms, such as YouTube.

However:

- these platforms do not invest in premium children's production; and
- monetisation models limit their ability to finance content.

At the same time, data from the Australian Communications and Media Authority (**ACMA**) confirms that subscription video on demand providers are investing significantly in Australian content.[3]

This investment is overwhelmingly directed toward adult drama and premium formats.

Australian children's content is effectively excluded.

This underinvestment is occurring despite strong evidence that children's and family content performs exceptionally well on streaming platforms. Recent Ampere analysis found children and family content was Netflix's second most viewed genre globally in the second half of 2025, generating approximately 4.4 billion views.[10] Yet children and family content accounted for only 4% of Netflix commissions during 2024 to 2025, down from 9% in 2022 to 2023.[10]

Across the broader streaming sector, streamers accounted for only 13% of children and family commissions in 2025, while public broadcasters represented 47%. [10]

The system is delivering investment in local content. It is simply not delivering it to children.

Left entirely to market forces, the current streaming environment is not delivering sufficient levels of Australian children's production.

DISCOVERABILITY AND MEASUREMENT FAILURE

Australian children's content is increasingly difficult to find.

Despite clear demand, local content lacks visibility across platforms. Discoverability is now one of the defining cultural policy challenges for children's content in platform driven environments

Measurement frameworks are also misaligned.

Children's content:

- relies on repeat viewing;

- builds long term engagement; and
- delivers enduring cultural value

Short term performance metrics fail to capture this impact.

Children's content also behaves differently from adult genres in terms of audience engagement. Research from Ampere found that children's viewing is driven by long term repeat engagement across deep libraries of trusted content, rather than short spikes around new releases.[10] This reinforces the need for measurement frameworks that recognise sustained audience value over time rather than short term viewing windows.

Recent global research reinforces what the industry already understands instinctively: children actively seek out authentic, high-quality storytelling made for them and are increasingly disengaging from content that feels artificial or formulaic. A 2026 report found young audiences are rapidly losing interest in AI generated content, pointing to a lack of emotional connection, originality and trust.[9] This matters. It shows children are not passive consumers of whatever is served to them. They know when something feels real and when it doesn't.

Policy settings that fail to support genuine, human led storytelling are not just missing a cultural objective, they are misreading audience demand altogether.

WHY THIS MATTERS

Children's content is essential cultural infrastructure.

Early childhood is a critical developmental period, with approximately 90% of brain development occurring before the age of five.

Content shapes:

- language and cognitive development;
- emotional wellbeing; and
- cultural identity.

It is often the first point of engagement with Australian storytelling. Shared cultural experiences in childhood contribute to social cohesion, national identity and civic participation over time. A nation that does not invest in stories for its children risks outsourcing cultural identity formation to global platforms and imported intellectual property

The developmental argument for investment in early childhood content is well established. But there is a second, underexamined dimension to this case: the experience of children in the middle childhood years, broadly ages five to twelve.

This is the period during which children develop a more complex understanding of identity, community and belonging. It is when they begin to make meaning of the world beyond their immediate family, and when screen stories play a significant role in shaping how they understand who they are and where they fit. For Australian children in this age group, a screen diet composed overwhelmingly of imported content is not just a cultural gap, but also a developmental one.

Research increasingly links children's engagement with locally produced culturally relevant content to a stronger sense of identity, greater media literacy and more positive engagement with their own cultural heritage. These outcomes are not incidental. They align directly with the broader objectives of any national cultural policy: a population that is confident in its own stories, capable of producing them, and connected to the culture they reflect.

The current investment gap affects this age group disproportionately. Streaming platforms, which now account for most of the children's viewing, have not filled the void left by commercial broadcasters. Without deliberate policy intervention, Australian children aged five to twelve will increasingly encounter a screen environment in which their own lives, communities and experiences are largely absent.

Economically, children's content delivers long term value through:

- intellectual property;
- licensing and consumer products; and
- export markets.[4]

Successful children's intellectual property also generates wider economic and cultural value beyond the screen itself, including publishing, consumer products, tourism, music and long-term franchise engagement. Recent reporting from Netflix highlighted the significant economic and cultural impact global family and youth franchises can generate across multiple sectors.[11]

Ownership of Australian children's intellectual property also ensures long term cultural and economic value remains within the Australian screen ecosystem.

This represents a significant mismatch between the size of the audience and the level of investment in content designed for them.

CHILDREN ARE A CORE NATIONAL AUDIENCE

Children and young people aged **0 to 16 represent approximately 20% of Australia's population.[8]**

This is a substantial national audience, not a marginal segment.

Despite this, **children's content accounts for only approximately 4% of total screen production.**

This imbalance highlights a clear disconnect between population, audience demand and investment.

Policy settings are not reflecting the scale or importance of this audience.

WORKFORCE AND INDUSTRY SUSTAINABILITY

Children's content has historically functioned as the primary development pathway for emerging screen talent in Australia. It is where writers learn to construct narrative for audience, directors develop visual storytelling instincts, and animators build the technical and creative skills that are in demand globally.

This is not a generalist training ground. It is a specialised one. The craft of writing for children, with clarity, emotional authenticity and respect for young audiences, is a distinct skill set. So too are the production disciplines specific to animation, puppetry, and long-form children's drama. These capabilities take years, often a decade or more, to develop at the level required for internationally competitive production.

A sustained decline in commissioning does not simply reduce employment. It eliminates the entry points through which the next generation of practitioners would have developed. Once a generation of practitioners exits the industry or redirects to other sectors, the institutional knowledge they carry does not automatically return when conditions improve.

The impact is concentrated among small and medium-sized independent production companies, many of which have built their businesses specifically around children's content. These businesses are not large enough to absorb sustained contractions in commissioning. When they close, or pivot permanently to other genres, the sector loses not just output but the organisational capability and creative identity they represented.

Rebuilding workforce capacity after a structural decline of this kind typically requires a decade of sustained investment. Prevention is significantly less costly than recovery.

CULTURAL INCLUSION AND REPRESENTATION

Children's content plays a key role in ensuring diverse Australian voices are seen and heard from an early age.

This includes:

- First Nations storytelling;
- multicultural representation; and
- contemporary Australian experiences.

Without local production, these stories are displaced by imported content.

FIRST NATIONS CHILDREN'S CONTENT

First Nations children occupy a particular position within Australia's screen policy landscape. They are members of an audience that is already underserved, and they carry an additional need: to see their own cultures, languages and stories reflected in screen content made specifically for them.

The ACTF's investment data from 2020 to 2026 shows that First Nations children's productions, including NITV commissions and NITV/ABC or NITV/Netflix co-commissions, have been a meaningful part of the funded slate. This investment has delivered content of genuine cultural significance. But it has been achieved within an overall funding environment that is contracting, and against the backdrop of a broader market that has largely withdrawn from children's content.

The result is compounding structural disadvantage. When commissioning volumes fall, First Nations children's projects, which often require additional development support, community consultation and cultural protocols, face a more competitive and less hospitable financing environment.

Screen policy that does not specifically address First Nations children's content within this broader reform agenda risks allowing the general structural decline to disproportionately affect the stories that matter most.

INTERNATIONAL CONTEXT

Comparable markets recognise children's content as essential cultural infrastructure.

- The United Kingdom and Germany, amongst others, maintain strong public service broadcasting obligations; and
- Canada operates targeted funding mechanisms for children's content.

Australia is increasingly out of step with these markets.

The growing policy focus internationally on local content obligations for streaming platforms demonstrates that many jurisdictions now recognise market driven commissioning alone will not deliver culturally specific children's content. Recent debate across Europe, Canada and Australia has increasingly focused on the need for streaming services to contribute more directly to domestic production ecosystems.[11]

Australia has built one of the strongest reputations in the world for children's screen content. Internationally successful series, including those recognised at the Prix Jeunesse and International Emmy Awards, have demonstrated that Australian children's storytelling resonates with young audiences globally, not just domestically. This track record has made Australia an attractive partner for international co-productions, with formal co-production treaties providing a structured mechanism for bilateral cultural exchange and shared financing.

That competitive advantage is now under threat. International co-production partners require confidence in a stable domestic commissioning base. Without a functioning local market, Australian producers cannot credibly anchor co-production financing. International partners are beginning to look elsewhere. Once those relationships shift, they are difficult to rebuild.

Australia's children's screen sector is not only good for the local domestic culture, it is an active participant in international creative markets. Policy settings that allow the domestic base to erode will have consequences that extend well beyond Australian borders and will be felt for years once the damage is done.

WHAT HAPPENS WITHOUT INTERVENTION

Without reform:

- Australia becomes a net importer of children's content
- domestic production capability continues to decline
- global competitiveness weakens
- Australian children see fewer local stories

These impacts will be long term and difficult to reverse.

ALIGNMENT WITH NATIONAL CULTURAL POLICY

Cultural and creative activity contributes over $67 billion to the Australian economy.[7]

Children's content sits at the intersection of:

- cultural identity;
- economic growth;
- workforce development; and
- changing audience behaviour.

POLICY PRIORITIES

With targeted policy action, Australia can rebuild a children's screen ecosystem in which:

- Multiple commissioning sources, the ABC, streaming platforms and potentially revitalised commercial investment, provide producers with genuine market access and the negotiating capacity that comes from it;

- Australian children across all backgrounds, including First Nations children, can see their own lives and cultures reflected in content made specifically for them;
- A new generation of screen practitioners, writers, directors, animators, producers, is developing their craft through children's production, sustaining the long-term capability of the sector, with a long-term positive impact on other sectors in the whole Australian production landscape;
- Australian children's intellectual property is travelling internationally, generating export revenue and reinforcing Australia's reputation as a source of world-class children's storytelling; and
- Measurement and discoverability frameworks have been modernised to reflect how children actually engage with content, ensuring the full cultural and developmental value of Australian children's screen is visible in policy decision-making.

This sector does not need to be rebuilt from scratch. The creative talent, the institutional knowledge and the international relationships exist. What is needed is a policy environment that allows them to function.

POLICY PROPOSALS

1. INCREASE THE PRODUCER OFFSET TO 40%

Align children's television with feature film settings.

Support:

- sustainable financing;
- increased production viability;
- grow international co-production opportunities; and
- improved cashflow.

2. STABILISE THE MARKET THROUGH THE ABC

Recognise it as essential cultural infrastructure, and ensure sustained and increased funding to the Australian Broadcasting Corporation tied specifically to increased commissioning of Australian children's and youth content.

Further, there should be dedicated digital funding stream with a clear mandate to the ABC to further develop its YouTube Kids capabilities and strategy in close consultation with the children's content producers. This is an important aspect to address as part of the national Cultural Policy, as YouTube is the dominant force in the kids and teens content market, with a Kidscreen report noting that over 55% of pre-schoolers watching it an hour a day on average. The ABC needs this additional support to ensure it can compete in this crowded space and maximise the audience for the Australian children content it commissioned.

Policy settings should:

- provide long term funding certainty;
- enable increased commissioning capacity;
- support scale, including returning series; and

- set clear directions on areas of development on the digital front and framework for industry and expert collaboration.

Without sustained investment in the ABC, there is no functioning Australian market for children's content.

3. INTRODUCE A CHILDREN'S INVESTMENT MECHANISM FOR STREAMING

Streaming platforms operating in Australia are already investing in Australian content. The issue is not the lack of investment, but rather the lack of any obligation or incentive to direct a meaningful share of that investment toward children and young people.

A targeted mechanism should require that a minimum proportion of a platform's total Australian content expenditure be directed to children and youth content. A defensible and proportionate benchmark would align this minimum with children's share of the national population or 20%. Given that children and young people aged 0 to 16 represent one in five Australians, there is a clear equity argument for ensuring at least a commensurate share of platform investment serves that audience.

This could be structured as:

- A minimum expenditure sub-quota applied to the existing streaming investment obligation, specifying a floor for children and youth content as a percentage of total Australian content spend
- An incentive-based model offering enhanced offset rates or rebate conditions for platforms that meet or exceed the children's content threshold
- A hybrid model that combines a minimum floor with incentives for investment above that threshold

Any mechanism should define 'Australian children and youth content' clearly, with requirements that it be produced by Australian creators, reflect Australian stories, and be designed for Australian child audiences, not simply age-rated content acquired from overseas.

Qualifying expenditure should prioritise original Australian commissioned production and should not be satisfied solely through acquired international programming.

Platforms should also be required to report transparently on their children's content expenditure as a distinct line item, enabling the Australian Communications and Media Authority to monitor compliance and publish data that informs future policy review.

4. INCREASE FUNDING TO SCREEN AUSTRALIA AND EXPAND GRANT CAPACITY

Increase overall funding to Screen Australia, recognising that as the national screen agency its resources are stretched and increasingly depleted relative to the scale, complexity and growth of the industry it is required to support.

While total screen production has expanded significantly, driven by international investment and high budget productions, Screen Australia's funding base has not kept pace. As a result, the agency is being asked to support a larger, more competitive and more financially complex industry with comparatively constrained resources.

This has direct implications for children's content.

In a market already experiencing structural decline, limited funding pools mean children's projects are often competing against higher budget adult productions for the same resources. This further reduces the likelihood of projects securing meaningful support and reaching production.

To address the financing gap for children's production:

- Increase direct grant caps from $500,000 to $1 million;
- Provide greater autonomy to producers to finance projects; and
- Reduce reliance on complex and fragmented financing structures.

Increasing grant capacity would allow producers to assemble more viable finance plans with fewer layers of approvals and conditions. It would also enable stronger early stage investment, improving the likelihood of projects progressing to production and attracting co production partners.

This approach would:

- reduce administrative burden and red tape
- streamline decision making
- accelerate development and production timelines
- strengthen the sustainability of independent production businesses

A better resourced Screen Australia, with more flexible and meaningful grant settings, is essential to restoring balance in the system and ensuring children's content is not displaced within an increasingly constrained funding environment.

5. *INCREASE FUNDING TO THE ACTF*

Increase funding to the Australian Children's Television Foundation to strengthen its role as a dedicated children's content investor and distributor.

ACTF investment across development, production and distribution is often the critical element that enables Australian children's projects to move into production. In a market where licence fees are declining and commissioning opportunities are limited, its role in closing the financing gap is essential.

Expanded funding would enable the ACTF to:

- increase production investment in market ready projects;
- provide meaningful distribution advances to support financing; and
- strengthen international market attachment and export outcomes.

As one of the few institutions operating across the full value chain, the ACTF provides both cultural and commercial impact. Strengthening its capacity is one of the most direct and effective mechanisms available to sustain Australian children's content and ensure projects reach both production and global audiences.

6. *IMPROVE DISCOVERABILITY AND PROMINENCE*

Introduce mechanisms to ensure Australian children's content is visible across platforms, including:

- prominence requirements; and
- platform interface solutions.

7. MODERNISE MEASUREMENT FRAMEWORKS

Recognise:

- long term engagement;
- repeat viewing;
- cultural impact.

8. SUPPORT SUSTAINABLE DIGITAL FIRST MODELS

Enable funding frameworks to engage with digital platforms and creator ecosystems, while recognising they are not a substitute for core financing.

CONCLUSION

Children and young people must be repositioned at the centre of Australia's screen policy.

One in five Australians are children, yet only a fraction of screen investment is directed toward them.

The industry is growing. Children's content is not.

Investment is flowing. It is simply not reaching this sector.

This is not a funding issue. It is a failure of policy design.

The current system is delivering outcomes. They are just not the outcomes Australia needs.

Australian children's content should not be viewed as a niche sector issue, but as part of the nation's long term cultural, creative and audience development infrastructure.

Shared cultural experiences in childhood contribute to identity, belonging, creative participation and future audience engagement across Australia's broader cultural and screen sectors.

With targeted reform, Australia can rebuild a sustainable children's content ecosystem.

Without it, the consequences will be long term and increasingly difficult to reverse.

The reforms outlined in this submission are not aspirational. They are the minimum required to arrest a decline that is already well advanced.

The window for effective intervention is narrowing. The decisions made in this policy cycle will determine whether Australia's children's screen sector recovers, or whether the decline becomes structural and increasingly irreversible.

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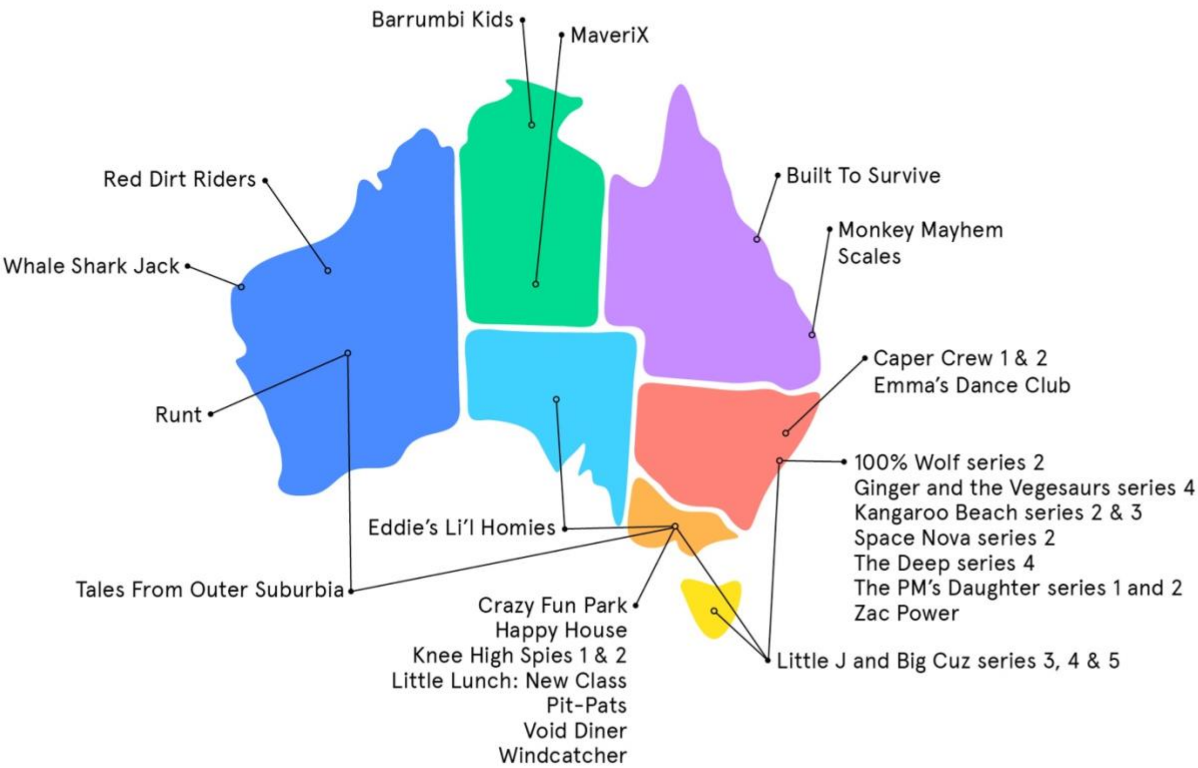
APPENDIX A: ACTF INVESTMENT SNAPSHOT 2020–2026

Overview of ACTF expenditure 1 July 2020 – 30 June 2026

Over the last six years, ACTF has invested $4,198,497 in development funding and is investing $36,467,507 in production funding.

Production funding has gone into 34 different projects from around Australia, as illustrated:



The 34 productions include:

18 ABC commissions

5 NITV/ABC co-commissions

1 NITV commission

1 NITV/Netflix co-commission

1 Paramount + acquisition

3 Stan commissions

2 Theatrical Feature Films

3 Kids IP Digital First Incubator

Production funding has been provided as a roughly even mix of distribution advance and equity.

This level of investment has been made possible through Commonwealth Government funding, over the six years as follows:

1 July 2020 – 30 June 2021	2,894,500
1 July 2021 – 30 June 2022	12,915,000
1 July 2022 – 30 June 2023	12,941,000
1 July 2023 – 30 June 2024	3,208,000
1 July 2024 – 30 June 2025	6,830,000
1 July 2025 – 30 June 2026	6,975,000
	45,763,500

Production budgets have risen 30% over the six-year period, but the license fees paid by broadcasters have not kept pace. Screen Australia minimum license fees for children's projects increased by 13.6% over this period, having been static for decades. (They will increase by another 10% in July 2026, taking them to a 25% increase since 2020). They remain less than half the license fees paid for adult drama. The gap required to fund children's content is therefore growing wider.

The ACTF has ROW distribution rights on 22 of the productions. The worldwide distribution market has contracted markedly over the 6-year period, and more producers are requesting ACTF distribution now, than they were 6 years ago.

Screen Australia invested in 25 of these productions. ACTF total investment was less than Screen Australia investment on 7 productions, equivalent to Screen Australia on 7 productions and more than Screen Australia on 11 productions. Screen Australia did not invest in 9 of the productions.