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[Name]

[Address/Email]

My Electorate is: [Name of Electorate]

[Name of Senator]

[Email address] (take from Contact your Local Senator page link)

Dear (Name of Senator)

Re. Changes to the Australian Screen Production Incentives Legislation

I write in regard to the changes to the Treasury Laws Amendment Bill (2021 Measures No. 5) 2021 relating to Australian Screen Production Incentives, currently under review by the Senate Committee for the Environment and Communications.

The amendments outlined in **Schedule 1 of the Bill** are some of the most significant changes in recent years and I am deeply concerned that a number of them will have unintended negative consequences for the screen production sector including documentary and low-budget feature films. They will also impact on production investment, if the Bill is passed by the Senate in the current form. It was apparent during the recent Senate Hearing on 20 August 2021 that the screen industry had NOT been consulted on most of the proposed Amendments, which is of great concern to me, to industry leaders and Senators in the hearing.

The proposed amendment to increase of the Produce Offset to 30% for non-feature films is a welcome change.

However, as a Senator voting on this Bill, I am asking you to stand up for the Screen Industry and NOT SUPPORT a Bill that includes other proposed amendments noted below which will have repercussions down the line for screen composers like myself. We depend significantly on documentary and low-budget films for our livelihoods and a sustainable screen industry, which the following changes will adversely affect:

- ***Increase in qualifying Australian production expenditure threshold for feature-length films from \$500K to \$1 million.***

This will make it extremely difficult for documentaries, made for less than \$600K/hour on average, (according to Screen Australia research) and for low-budget fiction films to also be made, which provide an entry level point for emerging filmmakers to develop into tomorrow's success stories.

- ***Increase in qualifying Australian production expenditure threshold for the PDV (Post Digital & Visual Effects) Offset from \$500K to \$1 Million.***

Maintaining the current threshold ensures that the PDV sector is able to continue to create Australian jobs, invest in training Australians and support Australian content. The PDV Offset is often a critical feature of financing, and the impact of the change will mean loss of jobs across the sector at scale,

and adversely impact the ability of small and medium-sized PDV businesses to remain globally competitive in an already highly competitive sector.

- ***Capping copyright expenditure to 30% of the Total Expenditure.***  
This change will make it very difficult for documentaries in particular that rely on archival footage and music licencing to tell their stories. A cap should not be introduced so that important political, social and cultural stories can be told that rely heavily on existing material and licencing arrangements.
- ***Removal of the ability to count expenditure on goods and services provided by Australian residents outside Australia towards a company's qualifying Australian production expenditure. (Gallipoli Clause).***  
This change will prevent films from including authentically-shot elements in their stories (named after the scenes filmed in Turkey for iconic film *Gallipoli* which is an integral part of our cultural heritage).

As an Australian screen composer [*and owner of a small business if applicable*] working in the local screen sector, I support a thriving screen industry that promotes the telling of diverse and inclusive stories for all Australians and provides the greatest long-term benefits to the Australian community including economic and cultural ones. Screen composers contribute greatly to the economy through the re-distribution by APRA AMCOS of royalties earned from screen music in films, TV shows and other productions that we work on, reported at over \$100 million in 2019-2020. These measures could significantly curtail the making of shows that help generate this economic flow of revenue back into the economy.

I would also like to express my concern and disappointment that such major changes are being considered, whilst the screen industry is such a state of flux due to the pandemic and many Australian productions have been either postponed, cancelled or held back, impacting jobs, lives and families across Australia.

While many Australian crew members have been able to secure jobs on the large international productions filming in Australia, most, if not all of these productions **do not** use Australian screen composers. This limits our employment and contractual opportunities, fails to return any economic benefits through screen music and composition royalties earned and a loss of intellectual property to Australia.

I urge you to consider the proposed amendments in **Schedule 1 of the Bill** and not vote for this Bill in the Senate in its existing form without extensive consultation with the industry. It is important that we can continue telling and sharing Australian stories for a local and global market and maintain a sustainable screen industry that benefits us all.

Yours sincerely  
[Your Name here]