

Economic contribution of screen  
productions commissioned by the ABC

Australian Broadcasting Corporation

2021



## Executive summary

The Australian Broadcasting Corporation (ABC) is a longstanding pillar of the Australian media landscape. It undertakes a variety of activities linked to its Charter – from news services and radio broadcasts, through to its online content and television channels. One key function is its role in the commissioning of content for the screen – both broadcast television and online via ABC iview.

Between 2017-18 and 2019-20, the ABC was involved in the commissioning of **433 screen productions**, helping to bring over **2,500 hours** of Australian content to viewers' screens.

This included **177 ABC internal productions** – for which the ABC funds and produces entire projects – and **256 externally commissioned screen productions**, where the ABC partners with another producer and other funding parties to bring a production to the screen.

These productions support economic activity throughout Australia, with **production activity occurring in all states and territories**. This leads to impacts on Australian gross domestic product (GDP) and employment, as well as additional social and cultural benefits.

Cumulatively, across three years, over **5,900 full time equivalent (FTE) roles** were working directly on productions, including both ABC and non-ABC staff. This varies from writers and producers developing Australian stories, to actors and crew on set, right through to post-production teams. At the same time, a **further 2,400 FTE roles** were supported throughout the economy, through spending on goods and services to bring each production to life.

The total economic contribution of the ABC's internally and externally commissioned productions over 2017-18 to 2019-20 was **\$744 million** in value added (value added measures the contribution to Australia's GDP).

At the same time, these productions bring **social and cultural benefits**. For all Australians, representation on the screen is important. This includes the representation of Australians of different backgrounds and attributes, the reflection of our common and contrasting values, and telling stories that resonate with Australians and can be shared across the globe.

Furthermore, the ABC's screen production activity supports the pipeline of work in Australia's domestic production industry, and the capability development and training of its workers. In a sector which can be volatile, the ABC can provide stability and opportunity – not only through its own spending in the industry, but in catalysing support and funding from other places.

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## ABC-commissioned screen productions contribute to Australian GDP, support jobs, and bring about broader social and cultural benefits

### Broader social, cultural and economic benefits



Building and reflecting Australia's culture



Sharing Australian stories and innovation



Supporting the production pipeline



Catalysing funding



Showcasing Australia's regions and supporting local economies



Inducing tourism – 'set-jetting'



**\$744m**

ABC-commissioned screen productions contributed a cumulative \$744 million in value added to Australian economy between 2017-18 and 2019-20



**8,319**  
FTE roles

ABC-commissioned screen productions contributed a cumulative 8,319 FTE roles to the Australian economy between 2017-18 and 2019-20



**\$1.11**

For every dollar spent by the ABC on external commissions, it catalysed a further \$1.11 from other funders on average between 2017-18 and 2019-20



**2,571**  
hours

Between 2017-18 and 2019-20, the ABC brought over 2,500 hours of commissioned Australian content to viewers' screens



**5:2**

For every 5 FTE roles employed and working on ABC-commissioned screen productions, an additional 2 FTE roles were supported throughout the rest of the economy, on average, across the 2017-18 to 2019-20 period

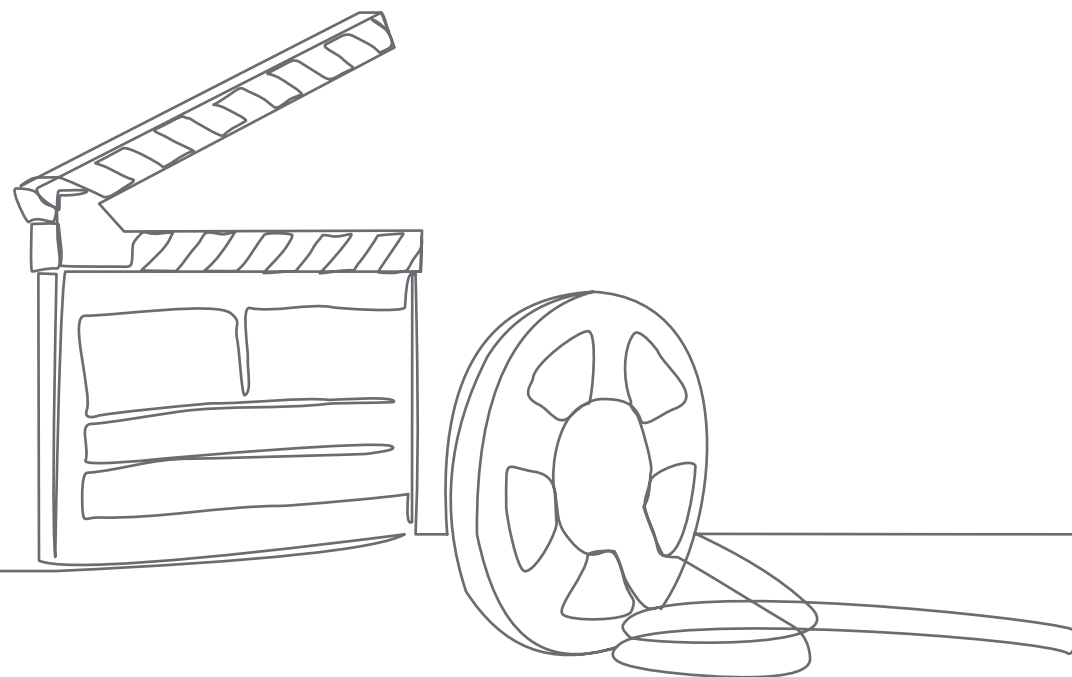


**433**  
productions

The ABC commissioned 433 screen productions between 2017-18 and 2019-20, including seasons of *Bluey*, *Rosehaven*, *Mystery Road*, and *Back In Time For Dinner*

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# Australia's screen landscape

## The ABC plays an important role in Australia's screen ecosystem

The screen sector has a diverse range of businesses and activities, including screen production and post-production, distribution, broadcasting, exhibition and sales. In a dynamic ecosystem of social media platforms, user generated content is on the rise, facilitated by platforms such as YouTube and TikTok.

In 2014-15, screen content made under the creative control of Australians (including scripted, narrative content, capturing feature film, drama TV and documentaries) contributed an estimated \$847 million in value add and 7,650 full-time equivalent (FTE) jobs.<sup>1</sup> According to research by Olsberg SPI, the Australian screen industry strengthened from 2012-13 to 2017-18, with a 23 per cent improvement in value added per employee, despite the ongoing impacts of digitisation.<sup>2</sup>

Within television distribution, key platforms include free-to-air, subscription television (often known as cable or satellite), streaming, and video on demand (VOD). As the national broadcaster, the Australian Broadcasting Corporation (ABC) sits as a core pillar within the free-to-air category, also offering VOD through the ABC iview platform.

Screen content on Australian platforms

may be licenced from within Australia or internationally, or commissioned by distributors directly. Excluding regular programming such as the news, the ABC both co-produces with the independent production sector (external commissions)

and commissions productions which are internally produced (ABC internal productions). This activity helps to support the broader screen ecosystem in Australia, including an estimated 3,200 Australian screen production and post-production businesses, based on 2015-16 figures.<sup>3</sup>

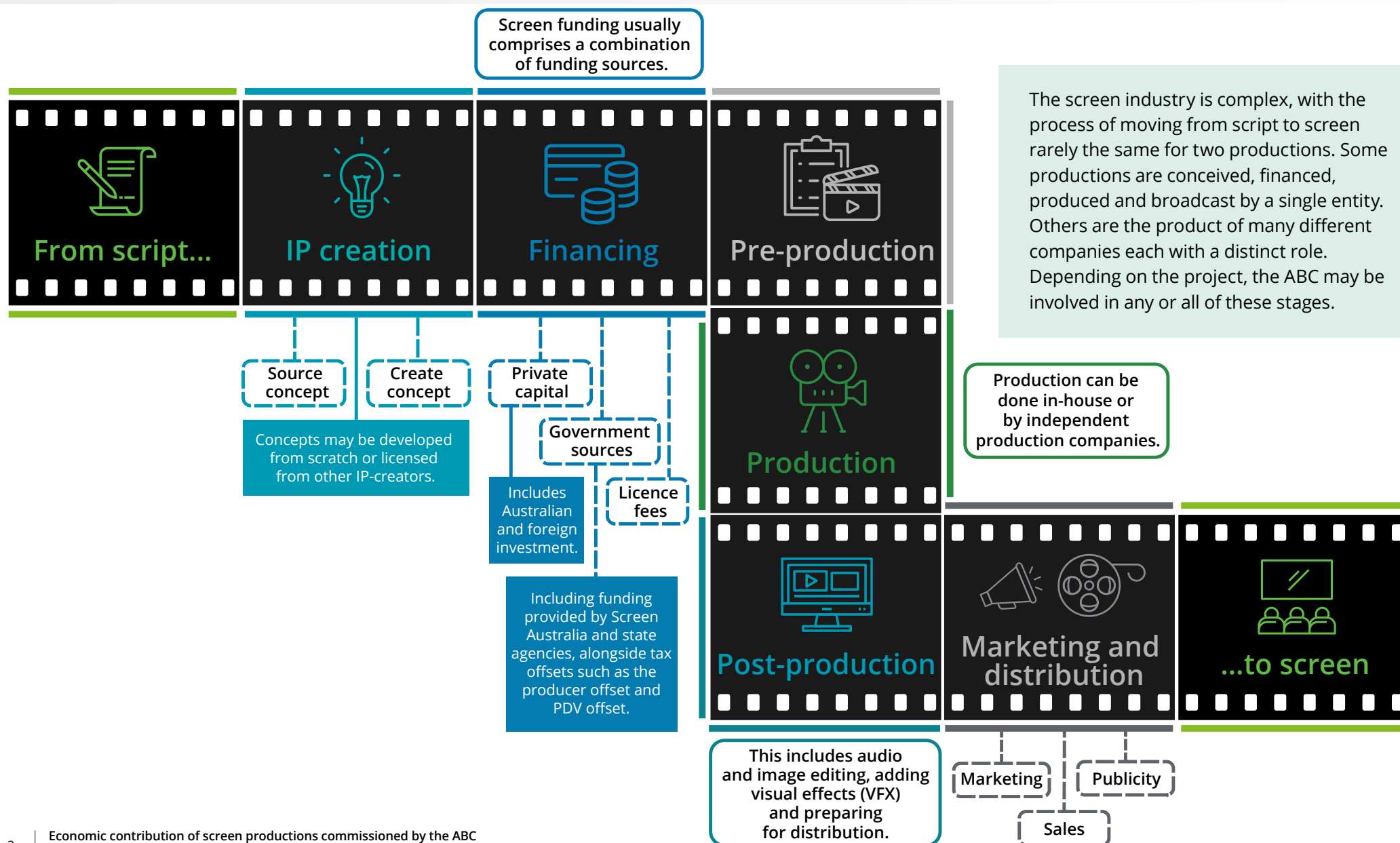
The production process for screen content is outlined overleaf. This shows that many individuals and entities are involved in creating stories for Australian screens.



*Australian of the Year 2020*



# From script to screen: how stories make it to TV and online



# Purpose and scope of this report

This report examines the economic contribution and social and cultural benefits of the ABC's screen commissioning activity

While Australians are aware of the ABC and many of its services, fewer understand the economic contribution and broader benefits of the ABC's screen commissioning activity.

To this end, the ABC engaged Deloitte Access Economics to undertake an economic contribution study to illustrate how its internal productions and externally commissioned productions contribute to the Australian economy and society. This report quantifies the economic contribution of these productions in gross domestic product (GDP) and employment terms. Further, this study examines the broader role of the ABC's productions, including the influence on Australian culture, the development of the local production sector, and as a means of representing Australia on an international stage.

The ABC is a critical cultural institution for Australians, filling varied functions from emergency news and radio broadcasts through to educational programs and assorted entertainment.

Each week, almost half the nation accesses ABC television platforms. In 2020-21, ABC television had an average weekly reach equivalent to 7.9 million people in metropolitan areas, or 44.6 per cent of the five-city metropolitan population (Sydney, Melbourne, Brisbane, Adelaide, and Perth).<sup>4</sup> In addition, the average weekly reach in aggregated regional markets was 3.4 million people, or 46.7 per cent of the regional population.<sup>5</sup> ABC iview use continued to grow in 2020-21, averaging 2.2 million unique users each week, up 16 per cent from 2019-20 according to the ABC. On air and through ABC iview, ABC television platforms are free and accessible for audiences across the country.

This report focuses solely on the ABC's television and VOD (screen) activity, and, more specifically, its commissioned production activity. This does not include televised news and current affairs, nor the ABC's other services (such as ABC radio, the ABC news app, podcasts, or newsletters).

At the time of analysis, data for the 2020-21 financial year was not available. This report focuses on 2017-18 to 2019-20.



ABC TV Operations



# Role of the ABC in Australia's production sector

Over 430 productions internally produced or externally commissioned by the ABC were financed by \$765 million in total expenditure over three years

There are two ways produced content is screened on ABC television and iView: first, through original commissioned productions, and second, through completed content acquired from third parties, such as distributors. The focus of this report is the former.

The ABC plays an important role in the Australian production sector, commissioning Australian stories for production. Broadly, this includes *internal productions* and *externally commissioned productions*.

For internal productions, the ABC funds and produces entire projects. This may still involve the use of external inputs, such as contracting external staff.

Externally commissioned productions may take different forms. For these productions, the ABC partners with another producer and/or other funding parties – to greater or lesser degrees – to bring a production to screen.

According to the *Broadcasting Services (Australian Content and Children's Television) Standards 2020* a program is an Australian program if it is “produced under the creative control of Australians.”<sup>6</sup> This includes at least one Australian producer, Australian directors or writers, a majority of Australian actors

or voice actors, and production and post-production occurring in Australia (regardless of filming location).

Across the three year period 2017-18 to 2019-20, the ABC was involved in the commissioning of **433 productions**, in total helping to bring over **2,500 hours** of Australian content to viewers' screens.

From 2017-18 to 2019-20, the ABC's commissioned productions included **177 internal productions** and **256 externally commissioned productions**.

Over those three years, just under **\$765 million** was spent on those 433 productions. Production expenditure was significantly higher in 2017-18 and 2018-19 relative to 2019-20, due both to additional investments made in 2017-18 and 2018-19, and industry disruptions caused by the COVID-19 pandemic, which led to some spending deferred to 2020-21.

**Table 1:** Total expenditure on ABC internal productions and external commissions (\$ million, 2019-20 terms)

2017-18	2018-19	2019-20	Total, all years
\$284.6	\$297.1	\$183.3	\$765.0

Source: ABC

When the ABC interacts with the independent production sector, it is typically involved early. In some cases, this can help catalyse the support of other government agencies and bring in crucial additional funding, such as from the states and territories and/or Screen Australia. The ABC has also developed relationships with international entities, having worked with networks overseas, such as the BBC, and with streaming platforms. These

relationships can help bring in additional funding, global distribution partnerships, and/or streaming options for productions.

Through external commissioning partnerships, the ABC is leveraging other funding and stretching the ABC dollar further. Looking across those three years, on average, the ABC catalysed \$1.11 in spending from other funders per ABC dollar spent on external commissions.



Past *Play School* presenters Colin Buchanan, Benita Collings and Monica Trapaga reunited for the 55th Anniversary of *Play School*. Photo credit: Cassandra Hannagan

# Role of the ABC in Australia's production sector

ABC screen productions span many genres, with diverse Australian content commissioned for our screens

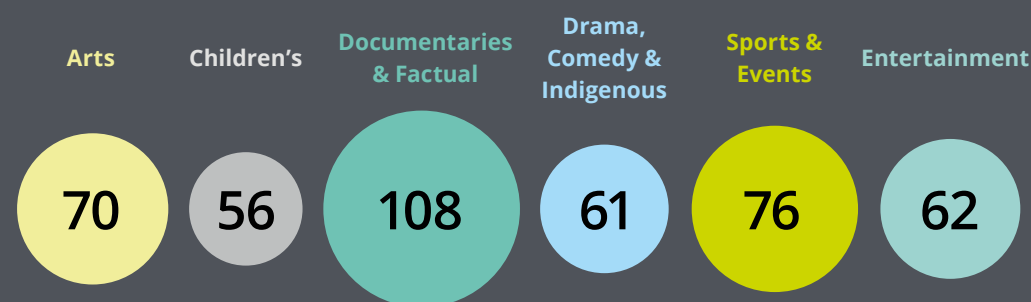
Internal and external productions span a range of genres, bringing diverse content to Australian screens.

There are different ways to define the genres of ABC screen productions, and there can be overlap between categories. For example, the 'arts' genre can refer to specialist ABC

arts content, or could more broadly include other programs classified in the drama or factual categories. For the purpose of this report, the following genre categories are outlined:

Genre	Definition and indicative examples
Children's	Programs on ABC Kids (target audience under 6 years) and ABC Me (target audience 7-12 years) broadcast channels and which are also available on ABC iview.
Arts	Arts and music documentaries, such as <i>Mystify: Michael Hutchence</i> , <i>Firestarter: The Story of Bangarra</i> , and <i>Storm in a Teacup</i> , and arts-specific factual screen content, such as <i>Art Bites</i> and <i>And We Danced</i> .
Documentaries & Factual	Feature documentaries, such as <i>Freeman</i> , <i>Stackorama</i> , and <i>Brazen Hussies</i> and factual screen content, such as <i>Old People's Home for 4 Year Olds</i> , <i>Anh's Brush with Fame</i> , and <i>War on Waste</i> .
Drama, Comedy & Indigenous	Scripted dramas such as <i>Mystery Road</i> , <i>Jack Irish</i> , and <i>Stateless</i> , scripted comedy such as <i>Rosehaven</i> , <i>Utopia</i> , and <i>Aftertaste</i> ; and Indigenous screen content led by the ABC's Indigenous division such as <i>Total Control</i> , <i>Black Comedy</i> , and <i>Maralinga Tjarutja</i> .
Sports & Events	Coverage of sports such as <i>Handa Women's Australian Open (Golf)</i> , <i>W-League</i> , and <i>Offsiders</i> ; and other national events such as <i>ANZAC Day</i> , <i>Australian of the Year</i> and <i>New Year's Eve</i> .
Entertainment	A range of other screen content with an entertainment focus such as <i>Hard Quiz</i> , <i>The Weekly with Charlie Pickering</i> , and <i>Shaun Micallef's Mad as Hell</i> .

Figure 1: Productions by genre, 2017-18 to 2019-20



Source: ABC

Across 2017-18 to 2019-20, the ABC commissioned the greatest number of productions in the documentaries and factual genre, though the highest number of hours commissioned was in children's content.

In 2019, the ABC showed significantly more Australian children's (C) content and Australian preschool children's (P) content than required by the Australian Communications and Media Authority (ACMA) for commercial broadcasters. Of the total children's hours shown by the ABC and the commercial broadcasters in 2019, the ABC broadcast 68 per cent of C content and

80 per cent of P content.<sup>7</sup> Note, this does not account for hours shown on SBS which were not available for comparison.

Considering documentaries and factual productions, Screen Australia reports 385 documentaries were produced over the period from 2017-18 to 2018-19 (2019-20 data not yet published). These documentaries were associated with approximately \$367 million in spend.<sup>8</sup> Over the same two years, the ABC commissioned 59 documentaries and factual productions, with spending of approximately \$116 million (noting that there may be genre definitional differences).

# Role of the ABC in Australia's production sector

The ABC's produced screen content includes internally produced and externally commissioned productions

Across internal productions and external commissions, the ABC's production activity varies significantly, including a diverse range of content across genres and production scales, ranging from low cost, niche productions to wide-appeal entertainment. For external productions, the ABC's involvement falls on a spectrum, from sometimes purely providing financial backing, to providing hands-on expertise, personnel, and equipment.

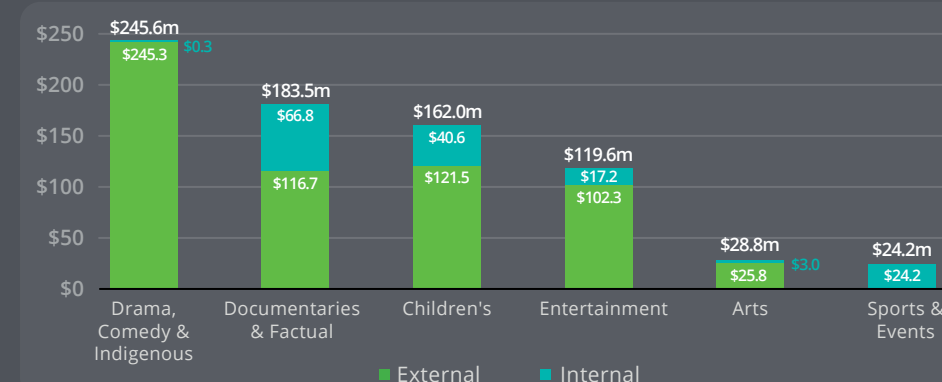
The genres produced internally are often different to those produced externally. For example, considering hours produced by genre, almost all drama, comedy and Indigenous program hours were produced through externally commissioned productions, while the ABC internally produced 84 per cent of the hours for children's programs.

As a result of these different genres and production activities, internal productions were typically associated with more content hours, with an average of 9 hours produced per title, compared to 3.5 hours for external productions. The cost of internal productions was also lower, both per production and per content hour, though this relates closely to the genre and nature of titles produced.

While the productions vary, they have in common their Australian origins. In 2019, the ABC achieved an average of 79 per cent Australian content on its primary channel, in the 6am to midnight slot, higher than commercial networks. In 2020, this Australian share of content increased to 80 per cent, a ten year high.<sup>9</sup>

The ABC's investment in commissioning drama is crucial to ensure Australian stories continue to grace our screens. According to research from the Queensland University of Technology, there was a 68 per cent decrease in the hours of adult Australian drama commissioned by commercial broadcasters in 2019 compared to 1999. In contrast, titles and broadcast hours by the national broadcasters increased over the same period.<sup>10</sup> Screen Australia's TV drama statistics reported 131 drama titles produced in Australia between 2017-18 and 2019-20, with a total budget of approximately \$1,000 million.<sup>11</sup> There are some differences in the definitions adopted by the ABC and Screen Australia. However, comparing these totals to the drama, comedy and Indigenous productions commissioned by the ABC, the ABC's activity accounts for nearly half of titles produced and close to a quarter of expenditure over this period.

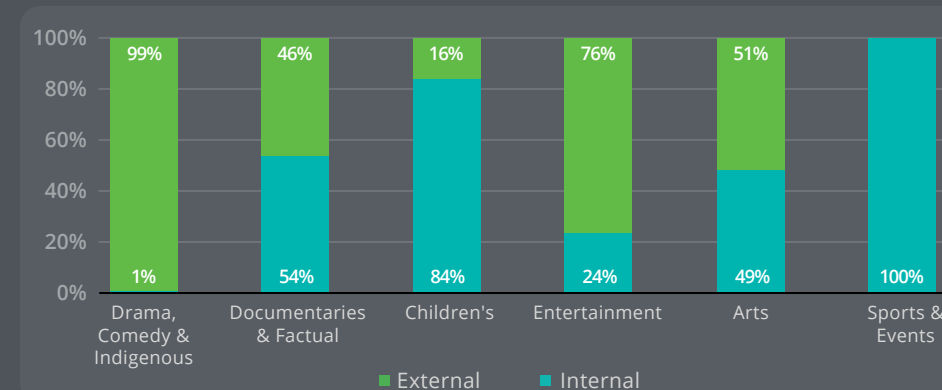
**Figure 2: Expenditure on productions by genre, by internal production or external commission, 2017-18 to 2019-20**



Source: ABC

**Note:** Figure 2 contains inflation-adjusted figures. The internal expenditure figures differ slightly from the numbers presented in other parts of the report, due to the genre breakdowns being in budget terms and all other expenditure in actual terms.

**Figure 3: Percentage of production hours produced by genre, internally produced or externally commissioned, 2017-18 to 2019-20**



Source: ABC

# Role of the ABC in Australia's production sector

The ABC's internal productions and external commissions are located across Australia

The highest share of production activity occurred in New South Wales, followed by Victoria. For internal productions, this is particularly pronounced, reflecting the location of the ABC's main facilities and majority of employees in New South Wales.

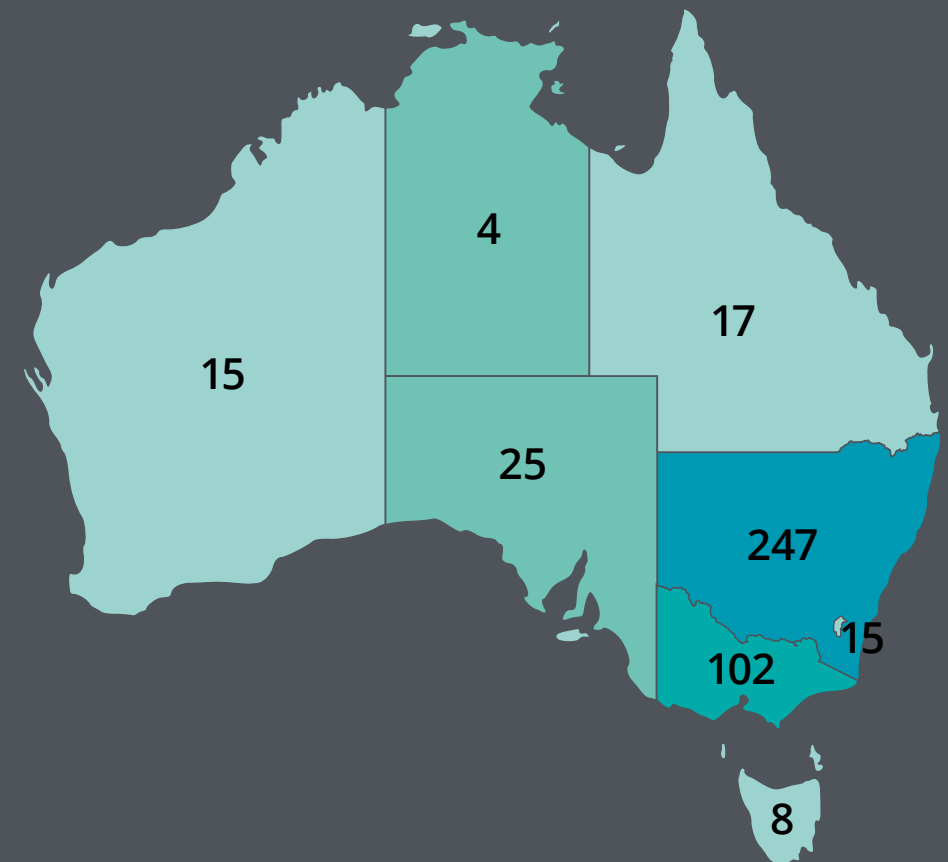
This trend is in line with the broader film and video production and post-production workforce: based on the latest Australian Bureau of Statistics (ABS) data, 56 per cent of employees in these businesses were located in New South Wales in the 2015-16 financial year, with a further 28 per cent based in Victoria, totalling 84 per cent of the workforce.<sup>12</sup> 81 per cent of ABC internal productions and externally commissioned productions were based in these two states.

Nonetheless, the ABC supported productions in every jurisdiction, supporting jobs and economic activity right around the country.

Each production is notionally allocated to a state (typically where the majority spend on the production is expected to be). However, few productions are wholly completed within one jurisdiction. For some productions, there may be multiple filming locations, which can be widely dispersed, while pre- and post-production activities may occur in different locations again. This means the total expenditure associated with a production may not stay in its 'allocated' state due to production activities occurring in multiple places.



Figure 4: Total production projects allocated to a jurisdiction, 2017-18 to 2019-20



Source: ABC

# Role of the ABC in Australia's production sector

The ABC's role in commissioning productions flows through as jobs and wages for Australians, support for local businesses, work for production companies, and entertainment for a global audience

## The A – Z of production expenditure

Over 2017-18 to 2019-20, just under \$765 million was spent on production activity directly produced (internally) by the ABC or produced with other entities, funding 433 productions. This includes paying the wages of cast and crew, and purchasing additional goods and services necessary for the production.

While each production varies, depending on attributes like genre and duration, cast and crew are often large and diverse in their roles. On a production, workers often

include a combination of the following crews: story and script developers, development, producers, directors, principal cast, supporting cast and extras, stunts, management, accountancy, camera, sound, lighting, hair and makeup, grips, art department, livestock and animal wranglers, action vehicles crew, construction, special effects, occupational health and safety, technical advisors, animators, storyboard artists, and post-production. Through their employment on ABC productions, these cast and crew develop and hone often specialised skills, deepening the capacity of the sector.

In addition to the wages of the workers directly involved in creating a production, productions often spend on many other goods and services. This can include spending on other contracted workers, such as security, cleaning, catering, legal advice, and external consultants. There are further costs for sundry items that make it onto the screen, such as renting filming locations, the purchase of outfits for wardrobe, construction services and materials for sets, and props. For some productions, travel and accommodation is required for the cast and crew, while all productions will require some

expenditure on overheads for offices and filming equipment. Final productions may also include licensed music or stock footage. This diverse spending activity flows to many other industries in the economy, supporting jobs and sectoral growth.





# Rosehaven

*Rosehaven* exemplifies the benefits of targeted skills development and strategic regional production, while staying authentic in its depictions of rural life and friendship

In 2021, the ABC aired the fifth and final season of *Rosehaven*, a Tasmanian comedy commissioned by the ABC with Screen Tasmania and Film Victoria, produced by Guesswork Television.

*Rosehaven* follows the adventures and mishaps of best friends Daniel (Luke McGregor) and Emma (Celia Pacquola) as the two move from the Australian mainland to regional Tasmania: specifically, Daniel's (fictional) hometown Rosehaven. Here, the friends navigate life in a "proper" regional community "beyond the reach of tree changers", becoming involved in Daniel's mother's family real-estate business.<sup>13</sup>

Central to the show is its rural Tasmanian setting, centring the charm, challenges and quirks of small-town life. *Rosehaven* itself is an amalgam of Tasmanian towns, filmed throughout Greater Hobart and the surrounding regions, including the Huon Valley, Derwent Valley, and in towns such as Geeveston, New Norfolk, Oatlands, and Richmond. This filming throughout the Tasmanian south has the benefit of showcasing the region for potential "set-jetties" and tourism – strategically used by Tourism Tasmania through cross promotional activity – while also resonating with local residents and audiences.<sup>14</sup> As *Rosehaven* Executive Producer Kevin Whyte reflects:

*"There's something about seeing your licence plate on TV. When you see your streets, your cars. There's something validating about that being on primetime, free-to-air television, week in, week out."*

**Kevin Whyte, *Rosehaven* Executive Producer**

For Tasmania, *Rosehaven* has benefitted both the production industry and the state more broadly. Across five seasons, approximately \$10 million was spent directly on Tasmanian wages, goods and services. For season five alone, *Rosehaven* cast and crew used 1,200 accommodation room nights in Hobart and its surrounds, supporting the COVID-affected tourism industry. The returning spend provided a level of certainty for some local businesses to grow, investing in capital and personnel for expansion.

*"When you visit a Rosehaven set you feel the pride emanating from both locals and crew members."*

**Alex Sangston, Screen Tasmania**

In addition to spending, *Rosehaven* has supported jobs and skills development. Capacity building and training was a key strategy throughout the *Rosehaven* productions, with an ongoing television series identified by Screen Tasmania as the most effective way to build industry capacity in the medium term. In early negotiations with the Tasmanian Government, all parties committed to an aim of using and training local cast and crew, where feasible. Throughout its production, approximately 80 to 100 Tasmanian jobs were created per season, encompassing roles across the production spectrum. By season five, six production departments were completely staffed by locals, while ten departments were led by a Tasmanian head.

Across its run, *Rosehaven* sets have fostered the development of talent. Each season, between 5 and 11 trainees ("attachments"), were taken on, gaining their first professional experiences. By series 5, 17 *Rosehaven* 'graduates' had been promoted from trainee to full position holder, gaining valuable credits and deepening the capacity of the sector.

Already, the skills development supported by *Rosehaven* is paying off in other ventures, with a larger production underway in Tasmania; *Rosehaven* helped prove the

state's track record, showing Tasmania has the capacity to host production activity.

*"Strategically as an industry development series, it was essential – now we have a crew that's able to staff productions of an increasing scale."*

**Alex Sangston, Screen Tasmania**



*Rosehaven*

# Economic contribution of ABC-commissioned productions

This economic contribution analysis quantifies the direct, indirect and total value added and employment of the ABC's internal and externally commissioned productions, over three years

This study quantifies the economic contribution of the 433 productions produced internally and commissioned externally by the ABC over 2017-18, 2018-19 and 2019-20.

To do so, the *value added* and *employment* associated with the productions is quantified, considering both *direct* and *indirect* activity.

- **Value added** measures the value of goods and services generated by the activity associated with the ABC's in-scope productions. The sum of value added across all entities in the economy equals gross domestic product (GDP). Given the relationship to GDP, value added can be thought of as the contribution of the productions to GDP.
- **Employment** measures the number of workers that are employed. In this case, (direct) employment considers the full time equivalent (FTE) roles involved across all productions, such as the work of producers, lighting crew, actors, and post-production crew. Many roles on productions are short-term, full-time gigs with overtime. The employment figures presented are the *full time equivalent* positions across productions, annualised and summed. This means that FTEs may

refer to the same person in the same role over the three years as an FTE each year, or an FTE may be comprised of a number of shorter production stints, summing to a full time equivalent role.

The contribution of the productions to the economy can be direct or indirect.

- The **direct** economic contribution is the value added created by labour and capital inputs employed directly on the productions. For example, the employment and wages of the cast and crew working directly on the productions.
- The **indirect** contribution is a measure of the demand for goods and services produced across the economy as a result of demand generated by the productions. This is often referred to as 'flow on' effects.

The total economic contribution is the sum of the direct and indirect economic contributions.

For more information on the economic contribution methodology, refer to Appendix A.



# Economic contribution of ABC-commissioned productions

ABC externally commissioned productions contributed \$584 million in value added to the Australian economy over three years, and were associated with more than 7,000 FTE roles

Across 2017-18 to 2019-20, the 256 productions externally commissioned by the ABC contributed \$584 million in value add to the Australian economy. The larger share of value add was direct, including the wages of the employees, taxes less subsidies, and returns to capital. Over that time, workers were employed in more than 7,000 FTE roles, with 0.4 indirect FTE roles supported for every 1 direct FTE role.

Employment in the screen industry is often different to other industries, with short-term contracted gigs the norm for many workers. As a result, FTE roles in the screen industry (whether direct or indirect) may be composite positions comprising many shorter gigs. The FTE roles in other sectors are more likely to be annual roles connected with a single worker.

According to research undertaken by Olsberg SPI, the Australian TV production sector (including news, sport and current affairs) directly contributed \$481.5 million in value added to the Australian economy in 2017-18.<sup>15</sup> The ABC's external productions in the same year directly contributed \$136.0 million in value added, or approximately 28 per cent of this total.

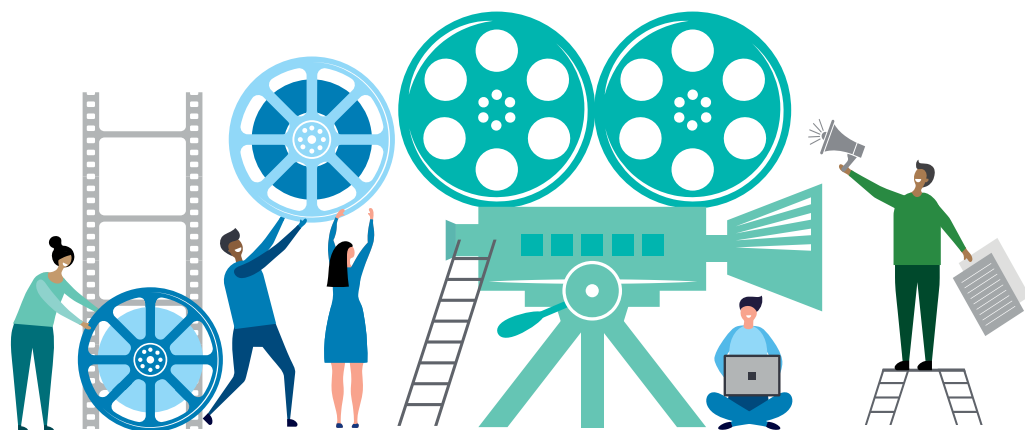


Table 2: Economic contribution of ABC external commissions, 2017-18

	Direct	Indirect	Total
Value added (\$ million)	\$136	\$83	\$219
Jobs (FTE roles)	1,926	722	2,648

Table 3: Economic contribution of ABC external commissions, 2018-19

	Direct	Indirect	Total
Value added (\$ million)	\$145	\$90	\$235
Jobs (FTE roles)	2,061	784	2,845

Table 4: Economic contribution of ABC external commissions, 2019-20

	Direct	Indirect	Total
Value added (\$ million)	\$78	\$52	\$130
Jobs (FTE roles)	1,128	453	1,582

Table 5: Economic contribution of ABC external commissions, 2017-18 to 2019-20

	Direct	Indirect	Total
Value added (\$ million)	\$359	\$225	\$584
Jobs (FTE roles)	5,115	1,960	7,075

Source: Deloitte Access Economics

Note: all figures are in 2019-20 dollar terms.

Note: the results of the economic contribution of ABC external commissions relate to the total contribution of these productions to Australia's economy. These productions are funded by both the ABC and at least one other entity, such as state screen agencies or Screen Australia. All parties play a role in the resulting economic contribution, which cannot be solely attributed to any one entity.



# Economic contribution of ABC-commissioned productions

ABC internal productions contributed \$160 million in value added to the Australian economy from 2017-18 to 2019-20, and were associated with more than 1,200 FTE roles over the same period

Between 2017-18 and 2019-20, the ABC's internal productions contributed \$160 million in value add to Australia's economy. Directly, these productions contributed \$111 million to the economy through payments to labour, returns to capital, and production taxes less subsidies. Indirectly, a further \$49 million was added through the goods and services purchased for the productions.

Throughout the period, over 1,200 FTE positions were supported, including direct and indirect FTE roles throughout the economy, noting these may include the same person in the same position over multiple years.

Across internal and external productions, the economic contribution is likely to be slightly conservative. While the economic contributions of expenditure, taxation and subsidies are captured, productions can generate future streams of revenue from exports and licensing that can occur long after production. For externally commissioned productions, sequels, remakes and spin-offs can be lucrative. As these revenue streams are not yet known, a conservative approximation reflecting depreciation and amortisation was employed to capture returns to capital. See Appendix A for more detail.

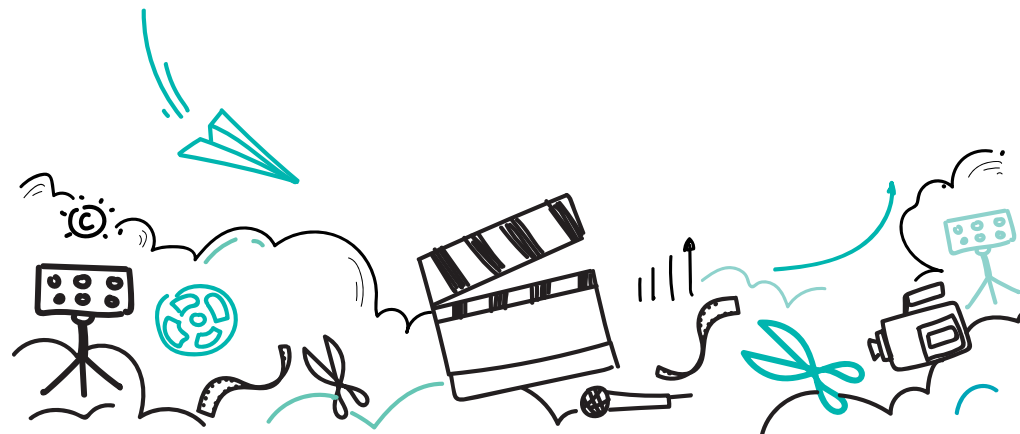


Table 6: Economic contribution of ABC internal productions, 2017-18

	Direct	Indirect	Total
Value added (\$ million)	\$38	\$20	\$58
Jobs (FTE roles)	276	176	452

Table 7: Economic contribution of ABC internal productions, 2018-19

	Direct	Indirect	Total
Value added (\$ million)	\$37	\$16	\$53
Jobs (FTE roles)	267	144	411

Table 8: Economic contribution of ABC internal productions, 2019-20

	Direct	Indirect	Total
Value added (\$ million)	\$36	\$13	\$49
Jobs (FTE roles)	269	114	382

Table 9: Economic contribution of ABC internal productions, 2017-18 to 2019-20

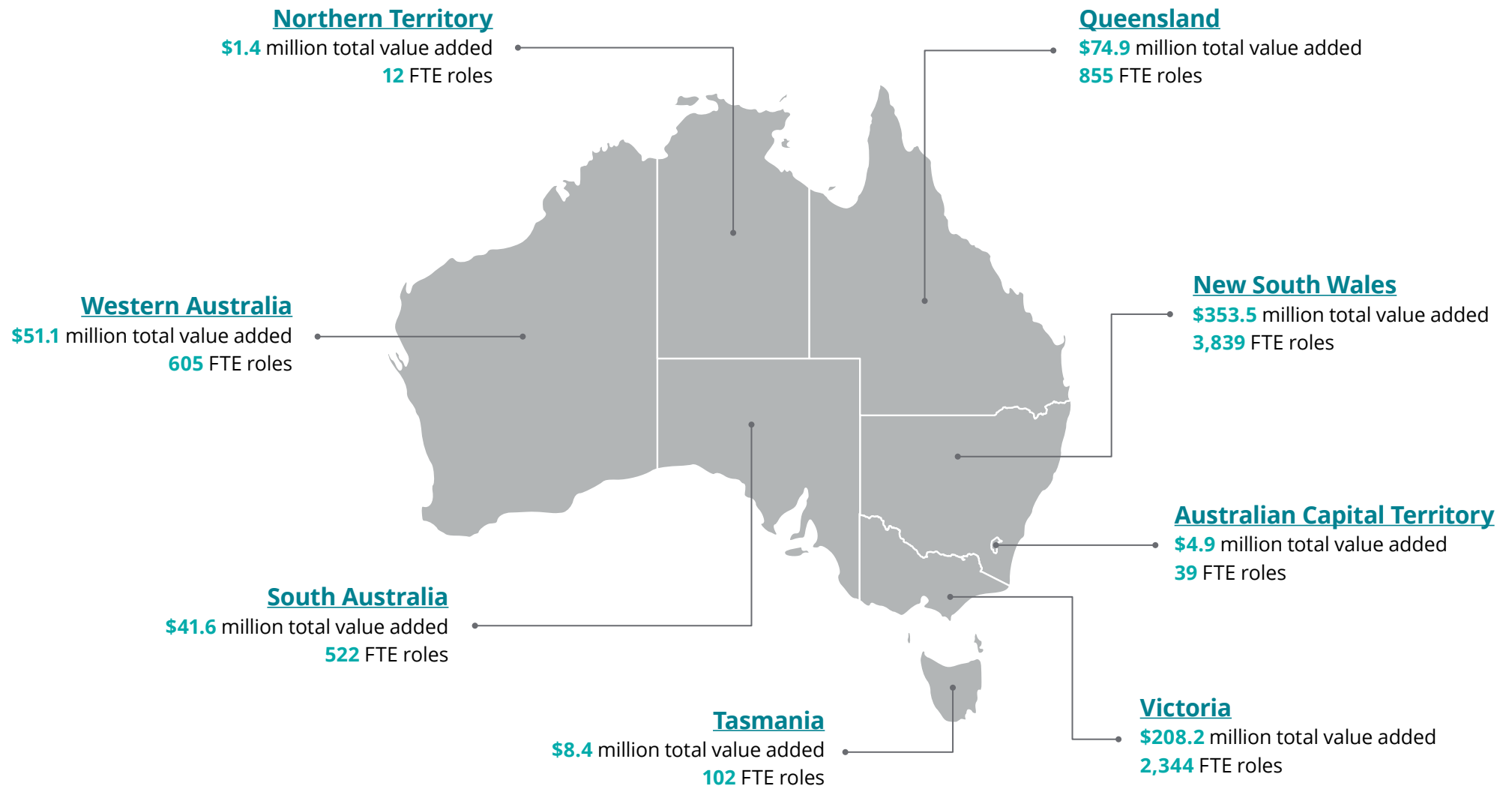
	Direct	Indirect	Total
Value added (\$ million)	\$111	\$49	\$160
Jobs (FTE roles)	811	434	1,245

Source: Deloitte Access Economics

Note: all figures are in 2019-20 dollar terms.

# Economic contribution of ABC-commissioned productions

Across all productions over three financial years, ABC internal productions and externally commissioned works contributed \$744 million to the Australian economy and supported over 8,300 FTE roles cumulatively





# Screen supply chains in state and local economies

Spending on ABC internal and externally commissioned productions mostly stays in Australia, supporting domestic supply chains around the country

The indirect economic contribution of the ABC's commissioned productions nearly equals the amount of expenditure on goods and services for those productions. On average, for every dollar spent on intermediate inputs on ABC-commissioned productions, \$0.86 flows through to the Australian economy in value added (i.e. GDP). For internal productions, this value is higher at \$0.90. This reflects the high proportion of spending kept on-shore in Australia, especially for internal productions. In this way, ABC productions are directly supporting Australian supply chains.

For each production, the economic contribution footprint varies depending on the expenditure profile and the location of activity. Productions filmed on location in regional and remote areas can directly stimulate small local economies: while some goods and services are likely to be 'imported' from elsewhere in the country, these regionally-filmed productions typically rely on local inputs, such as catering and accommodation. An example of this is the *Mystery Road* production – see more on page 16.

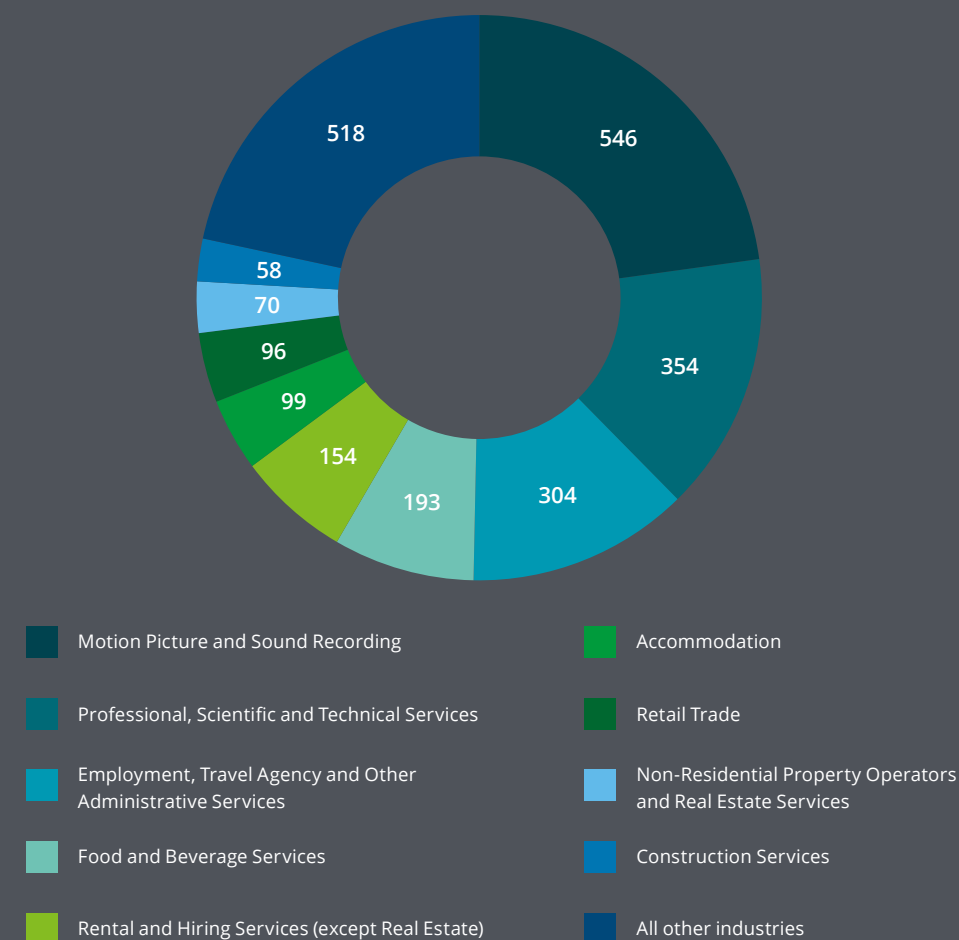
Figure 5 aside shows the industries for which the ABC productions had the highest *indirect* contribution: that is, the industries used to source the intermediate inputs (goods and services) used in productions. The top industries include the motion picture and sound recording industry itself, plus diverse goods and services industries.

**Table 10:** Indirect value add per dollar of expenditure on intermediate inputs, 2017-18 to 2019-20

	2017-18	2018-19	2019-20
<b>All productions</b>	\$0.87	\$0.86	\$0.86
<b>Internal productions</b>	\$0.90	\$0.90	\$0.90
<b>External commissions</b>	\$0.86	\$0.86	\$0.85

Source: Deloitte Access Economics

**Figure 5:** Number of FTEs indirectly supported in top 10 industries, 2017-18 to 2019-20



Source: Deloitte Access Economics

# Screen supply chains in state and local economies

## The production activity supported by the ABC leads to direct and indirect employment for Australians

The ABC's commissioned productions are supporting jobs in Australia, both on and off production sets.

The nature of this production work looks different to jobs in many other industries. Depending on the production and the role, workers may work on projects for anywhere from days to years. For a live action shoot, a production typically occurs in three phases, with pre-production, production, and post-production often involving different crew members.

By nature, this can lead to inconsistent and fragmented work, which may be unpredictable. To support workers in Australia's screen sector, a consistent pipeline for continued work is helpful to retain specialist workers in the industry, to keep their skills up-to-date, and to attract the best talent.

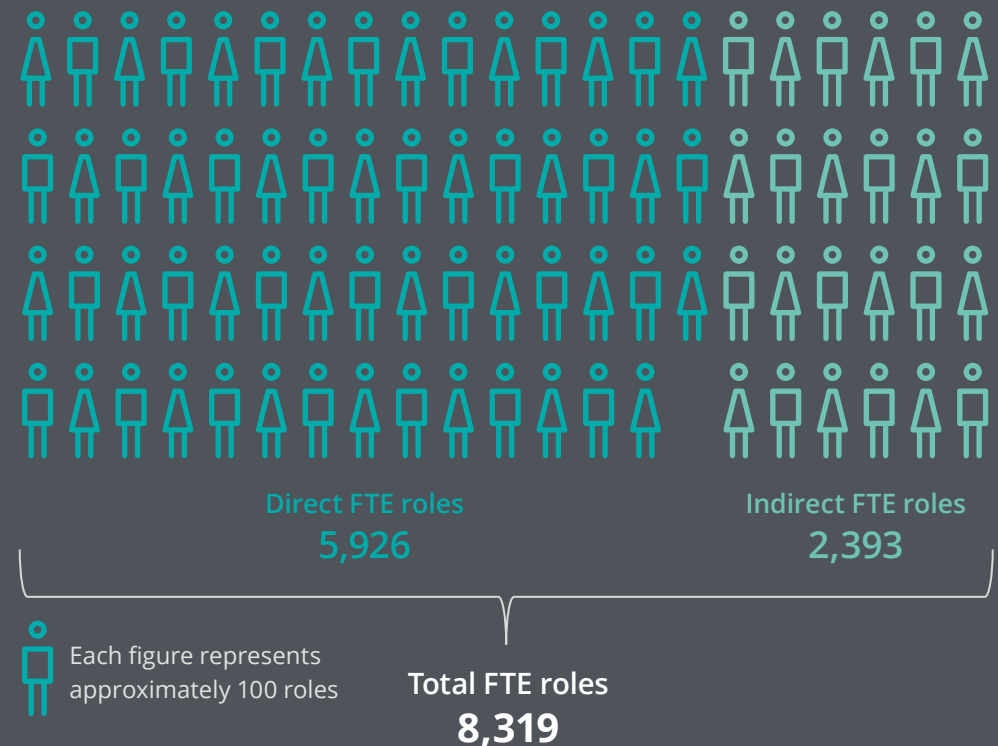
Here, the role of the ABC is important in providing a relatively steady stream of production funding, in turn, directly employing and indirectly supporting roles for workers in the industry. This extends beyond the ABC and its productions, with

the retention of baseline capacity critical for the viability of the sector overall, including commercial networks, streamers, studio productions, and the independent feature film production sector.

At the same time, the stipulations of the ABC charter result in niche and varied productions, ensuring opportunities for different workers and production skillsets. For example, the Charter dictates the need for programs of entertainment, cultural enrichment and an educational nature, and a general support for the musical, dramatic and other performing arts in Australia. This promotes a continued spread of genres and production types, offering different roles for industry and content for Australians.

More broadly, for every five FTE roles employed and working on ABC-commissioned screen productions, an additional two FTE roles were supported throughout the rest of the economy, on average across the 2017-18 to 2019-20 period.

**Figure 6:** Employment associated with ABC internal productions and externally commissioned productions, 2017-18 to 2019-20 (cumulative)



Source: Deloitte Access Economics

The work associated with ABC productions is expressed in full time equivalent (FTE) terms. That is, *annualised* roles. For example, one direct FTE may comprise 12 one month-long gigs. As the FTEs displayed here are summed over the three years, these roles could relate to the same person in the same role, considered an FTE each year.

# Mystery Road

To develop a series showcasing the stories and majestic scenery of the Kimberley, crews were based in remote Western Australia for months, spending over \$3.3 million regionally and engaging 136 regional businesses as suppliers.

Following its premiere in 2018, the neo-Western-crime series *Mystery Road* became the most watched non-children's program in history on ABC iview.<sup>16</sup> Centred around the experiences of an Indigenous Australian police officer in outback Australia, the series was developed in collaboration with Indigenous filmmaker Ivan Sen, adapted from his previous feature film. The series was produced by Bunya Productions, with funding and support from the ABC, Screenwest, Screen Australia, Screen NSW, the West Australian Regional Film Fund (WARFF) and All3 Media international.

*Mystery Road* explores themes of Australian identity, including truth-telling about colonial violence toward Indigenous Australians. Producer Greer Simpkin describes Indigenous police officer Jay Swan (Aaron Pedersen), as "walking the line between the black and white worlds – which has a toll on him", while in series 1, his colleague Emma James (Judy Davis) must come to terms with revelations of her ancestor's murder of local Indigenous people, on the land where she now lives and works. These storylines present a nuanced narrative about relationships with lawmakers and opportunities for reconciliation, while avoiding a didactic approach to storytelling.

In 2020, series 2 was the highest-rating Australian drama on any network, a success Greer Simpkin attributes to its complex characters, developed in collaboration with Indigenous writers and starring a majority-Indigenous cast:

*"It's so exciting that the most popular Australian drama show on Australian TV last year was led by Indigenous Australians and that most of the cast was Indigenous. That says a lot about where Australia is. It was a landmark – for it to be so popular."*

**Greer Simpkin, Producer**

*Mystery Road* has received awards from the Australian Academy of Cinema and Television Arts (AACA), the Australian Writers Guild, Screen Producers Australia, a Logie Award for Most Popular Drama, as well as acclaim on the international stage. The series has been broadcast in the UK, Europe, US and New Zealand, and has featured in television and film festivals in France, Germany and Canada.

Both series are set and filmed on location in remote north Western Australia – series 1 in Kununurra and Wyndham and series 2 in Broome. The cast and crew were based on location for extended periods, with significant economic benefits to the local region. According to a post-filming survey, series 1 saw some 4,855 nights of accommodation booked in Kununurra and Wyndham across the 10-week filming period, equating to \$769,000 in spending on accommodation alone.<sup>17</sup> The crew's additional spending on meals, entertainment and tourism led around one-third of local businesses to report an increase in sales during the filming period. Across both productions, crew were

encouraged to buy local and use Indigenous companies where possible. Local businesses were critical suppliers to the arts and catering departments. In total, regional expenditure reached over \$3.3 million in series 1, with 136 local businesses on the supplier list.<sup>18</sup>

The production also sought to use the skills of the region's residents wherever possible. More than 300 locals were hired as extras and in on-set support and intern roles – some of whom have since chosen to pursue careers in the field, according to Screenwest. Those who took up support roles reported gaining a variety of technical and soft skills, including in filmmaking, digital technologies, contract management and customer relations. The production also provided training opportunities for predominately Indigenous writers and crew who were already in the industry, including opportunities for emerging filmmakers to work as producer attachments.

*"Being able to involve almost 300 local people in Mystery Road as 'extras' and hear from them how much they enjoyed themselves was my most favourite part of the job. Giving a number of teenage Aboriginal boys from Wyndham opportunities to participate and seeing and hearing how excited they were was an absolute highlight."*

**Series 1 extras co-ordinator & Kununurra local<sup>19</sup>**

As well as building the region's capabilities, the production team also sought a genuine engagement with the local community. Cast and crew visited local schools to speak about their roles, and a community screening in Kununurra and Wyndham provided an opportunity for extras, locals and business supporters to see the work before its release, and gave a platform for the local Indigenous arts business to screen the short films they made to document the stages of the production.<sup>20</sup> Local business, local Indigenous Traditional Owners and supporters were credited on the series.



*Mystery Road*



# Developing the capability of the sector

ABC productions help to develop the Australian production sector, supporting current and future talent

By sourcing Australian stories and bolstering local supply chains, ABC-commissioned productions help to build the capability, capacity, and crew-depth of the Australian screen production industry.

In addition, the ABC has provided opportunities for new and emerging talent to learn new skills and benefit from exposure through the ABC's platforms, often through partnerships with screen agencies.

In 2015, the ABC partnered with the South Australian Film Corporation (SAFC) to provide grants to 'digital first' projects set to premiere on ABC iview, with ABC Content Heads from across divisions to provide assessment and commissioning support.<sup>21</sup>

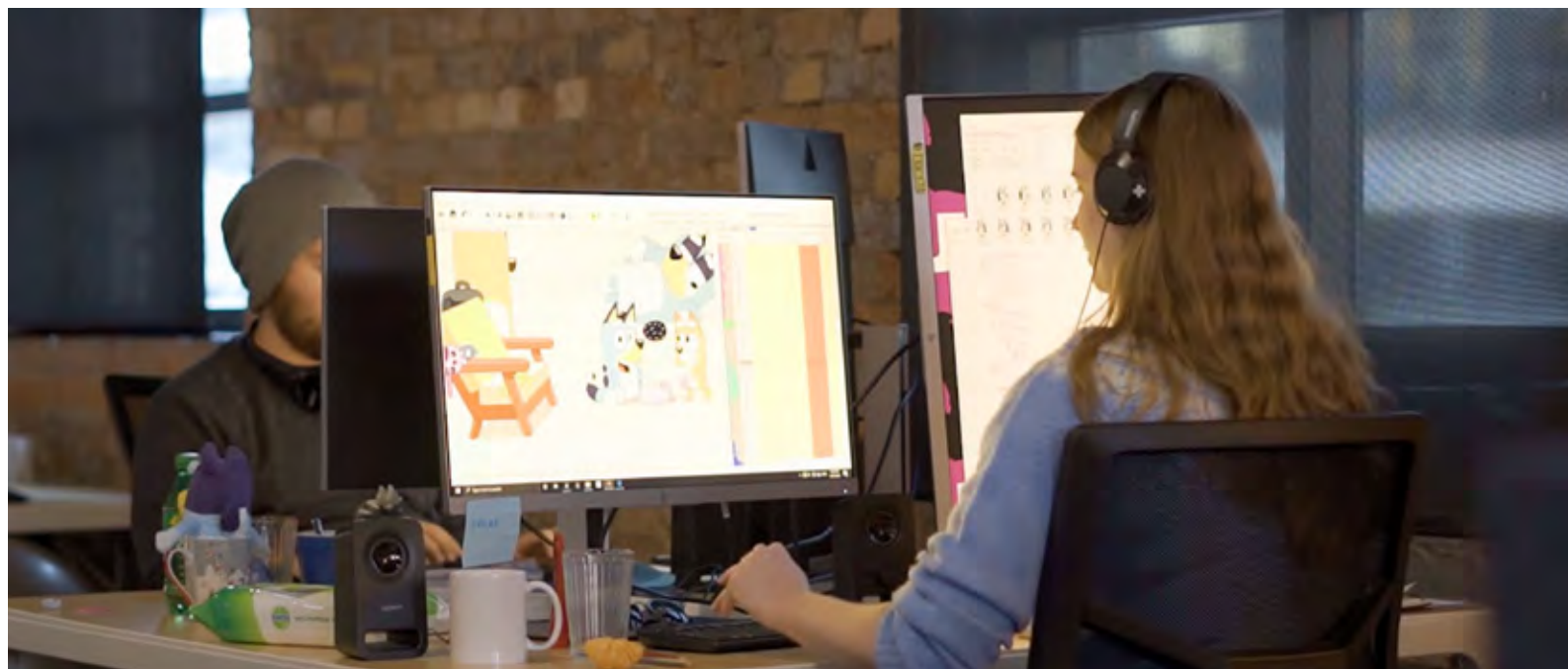
In 2017, Create NSW and the ABC joined together to fund immersive virtual reality projects, building skills looking towards the future of entertainment.<sup>22</sup>

With Screen Queensland, the ABC has run a number of initiatives for proof of concept films, such as the 2019-20 Factual Initiative, prompting filmmakers to explore the theme of identity with financial support from Screen Queensland and in-kind support from the ABC.<sup>23</sup>

In 2020, Screen Australia and the ABC came together to announce The Kaleidoscope Project, supporting and showcasing the work of culturally and linguistically diverse Australian filmmakers through a competition for a mentorship and film premiere for Harmony Day, 2022.<sup>24</sup>

In February 2021, the ABC partnered with Northern Pictures and the Australian International Documentary Conference (AIDC) to launch an initiative to support the career development of Indigenous creatives, with the recipient offered extended work placements with the ABC and Northern Pictures.<sup>25</sup>

In August 2021, the ABC and Bus Stop Films announced the recipients of the inaugural Pathways Strategy to develop the careers of people with disability in the Australian screen industry. Recipients gain experience as production assistants with ABC content teams and production companies Fremantle Australia and Flying Bark Productions over a 12-month period.<sup>26</sup>



*Blue animator at work*

# The cultural importance of Australian content

For Australians young and old, seeing representative Australian stories on screen contributes to individual identity and collective culture building

For all Australians, representation matters. Ensuring what is on TV and VOD reflects the country is critical for Australian culture. Screen productions are one key avenue for telling these stories about ourselves.

The ABC plays an important role in ensuring this representation occurs. The Australian Communications and Media Authority (ACMA) is responsible for enforcing regulations which set minimum requirements for commercial broadcasters to ensure Australian stories are told. Yet to represent the diversity of Australia, the content on screens needs to go a step further, ensuring stories of regional and rural Australians are told, representing Indigenous Australians, showcasing different ideas and ideals, and generally reflecting the common and contested cultural values Australians hold.

Here, the ABC helps build Australian culture. The ABC Charter specifies one of the functions of the Corporation is “broadcasting programs that contribute to a sense of national identity and inform and entertain, and reflect the cultural diversity of, the Australian community.”<sup>27</sup>

The latest waves of consumer research undertaken in 2020-21 confirm that most Australians feel this function is being met. In 2020-21, 77 per cent of a nationally representative panel of Australians agreed

that the ABC is doing a good job at ‘producing and sharing programs that reflect the cultural diversity of Australia’. Moreover, in the same year, 78 per cent of respondents felt the ABC is doing a good job at ‘being distinctively Australian and contributing to Australia’s national identity’.<sup>28</sup>

The ABC’s commissioned productions are both diverse and accessible, showcasing a range of Australian stories, available to audiences commercial-free through free broadcast and online platforms.

In 2021, the ABC adopted *Diversity and Inclusion Commissioning Guidelines – Screen Content* requiring production companies to provide greater access and opportunity to under-represented people and perspectives – on and off screen – including gender diversity, Indigenous Australians, culturally and linguistically diverse communities, people living with a disability and the LGBTQI+ community.<sup>29</sup>

The internal production *You Can’t Ask That* is onto its sixth season, “asking the most outrageous and uncomfortable questions to uncover the truth behind what it’s like for marginalised and misunderstood Australians”, simultaneously reflecting the diversity of the nation, while challenging and informing viewers.<sup>30</sup>

In co-produced *Old Person’s Home for 4 Year Olds*, the show depicts heart-warming interactions of Australians across a vast age divide, while *Love on the Spectrum* highlights the lived experiences of neurodiverse Aussies in their quest for love.

Productions such as *Mystery Road* and *Total Control* centre Indigenous characters and Indigenous storytelling. In other productions, the stories and lifestyles of Australians living in regional and remote areas are broadcast in factual and fictional programs, such as *Rosehaven*. In *Miriam Margolyes Almost Australian*, Miriam Margolyes embarks on a two-month journey across the nation to discover what it means to be Australian today, reflecting

on topics like mateship, migration, and the Australian dream.

For Australian children, early exposure to Australian stories, voices and aspects of culture can play a role in the development of identity. A 2021 poll of Australians found 60 per cent of respondents were concerned about children missing out on Australian history and culture due to the relative prevalence of American content on large streaming platforms.<sup>31</sup> For generations of Australians, ABC children’s productions have been formative. The internal production *Play School* has engaged Australian children for over 50 years, while *Bluey* is striking a chord with modern audiences.



*Love on The Spectrum*. Photo credit: Jeremy Simons



## Back in Time for Dinner

To highlight Australian stories, this series presents a diverse range of perspectives on the nation's history. Taking a Sydney family through history relied on immersive sets, produced with the support of local businesses.

*Back in Time for Dinner* takes a television format initially developed in the United Kingdom and applies an Australian lens. The series follows a suburban Australian family on a journey through time, to understand how the nation's social fabric has changed.

With a focus on the foods Australians ate, how they lived, and how family roles were defined, the series sees the Ferrone family live through the cultural and culinary highlights of each decade. The series provides a means for an audience of all ages to understand the impact of social, cultural and economic change on family life in Australia.

*"You know, you can be told those stories by your parents and grandparents, but you never know a person's life until you walk in their shoes."*

**Peter Ferrone**<sup>32</sup>

Centring the storytelling around a culturally-diverse, relatable middle-class Sydney family of five, the series sees each family member re-live the experiences of their historical counterparts. In the first episode, Carol – an entrepreneur in

the present day – takes on the bulk of household tasks as a 1950s mother, while Peter – usually the family cook – is isolated by the rigid social expectations of a working father.

For each episode of *Back in Time for Dinner*, the kitchen, living and dining areas of the Ferrone family's suburban Sydney home was re-fitted with period furniture, wallpaper and furnishings to reflect the fashion and technology of each decade. In series 2, *Further Back in Time for Dinner*, a focal property in outer Western Sydney provided a 1900s farmhouse setting. In both productions, local businesses were engaged to provide specialist goods and services – renting period cars, sourcing vintage furnishings and consulting antique specialists and engaging local upholsters and carpenters to fit out the sets.

Appearances from prominent Australians also bring new perspectives. Shaun Murphy, Head of Television at Warner Bros, said it was critical that the Australian production recognised the experiences of Indigenous Australians. An Indigenous consultant was engaged to ensure Indigenous voices were prominent and that the experiences of First Nations Australians were faithfully retold. The 1990s episode sees the family revisit the Mabo decision and the release of the Stolen

Generation report – turning points in Australian history.

A diverse cast provide a breadth of perspectives on Australia's history. In the episodes spanning 1960 to 1980, the experiences of members of the extended Ferrone family are featured, who retell their stories as migrants during this period. Shaun Murphy attributed the success and popularity of the production to the diversity of experiences it portrays:

*"It crosses a range of genres, touching on more elements of Australian society and culture than most series, covering topics from food to family dynamics, to the*

*experiences of migrants and Indigenous Australians... We wouldn't have been able to portray such breadth of migrant experiences without such a diverse and willing family."*

**Shaun Murphy, Warner Bros**

Telling Australia's recent history in an engaging, multicultural and family-centered way, the series has educational, as well as entertainment value. To accompany season 1, a series of 'education shorts' published on ABC iview provide content for use in classrooms, and primary school history syllabus.<sup>33</sup>



*The Ferrone family has an historical dining experience in Further Back in Time for Dinner*



# How Australian stories are shared across the world

Australian productions, such as those commissioned by the ABC, can bring cultural and economic benefits from international distribution

Outside Australia, productions commissioned by the ABC can have further flow on effects.

From a purely economic sense, these Australian productions can generate revenues from global distribution. For many productions, such as commissioned dramas, the process of becoming profitable is complex and can hinge on international sales.<sup>34</sup> For Australian intellectual property (IP), these sales bring money into the Australian economy. Almost half (43 per cent) of all screen production businesses received some revenue from overseas in 2018, compared to less than 10 per cent of Australian businesses more broadly.<sup>35</sup>

Revenues can flow into Australia from Australian productions themselves, but can also come from Australian ideas – for example, Australian program formats. Recently, the format of the ABC's program *You Can't Ask That* has enjoyed success internationally, with over 30 seasons delivered across 11 international productions. The format was listed in the K7 Media 'Tracking the Giants' report, marking Australia's top performer in the list of top 100 travelling TV formats for 2020.<sup>36</sup>

At the same time, these productions are sharing a piece of Australian culture,

helping to build Australia's cultural brand internationally, showcasing who we are, what we value, and the stories we tell. As Screen Australia states, "screen content puts Australia on the world stage and facilitates soft diplomacy" with internationally – embraced Australian productions promoting an "understanding of and openness to Australian culture, values and people."<sup>37</sup>

Sharing Australian stories and culture can lead to further economic benefits: 'set-jetting' describes the recognised phenomenon of tourists being induced to visit a destination showcased in a film or TV program. A survey commissioned by Deloitte Access Economics for a 2016 study found around 230,000 international tourists are estimated to visit or extend their stay in Australia each year

as a result of viewing Australian film and TV content. This represents around \$725 million in estimated tourism expenditure in Australia each year that may be associated with Australian screen content.<sup>38</sup>



Wayne Blair and Warwick Thornton, *Mystery Road* Season 2. Photo credit: David Dare Parker

# Bluey

*Bluey* resonates with Australian audiences and fans worldwide, bringing a taste of Australia to over 60 territories globally and supporting jobs, training and value creation locally

First hitting our screens in 2018, *Bluey* is enjoying success in Australia and gaining popularity globally. *Bluey* follows the life and imaginative play of its protagonist, Bluey, a six-year-old Blue Heeler dog, her family, and her friends. In short, seven-minute animated episodes, *Bluey* brings heart, humour, and charm to everyday events, resonating with its target audience of Australian pre-schoolers, plus a wider viewership of all ages.

The production of *Bluey* is a tale of an underdog coming out on top: created by Joe Brumm and pitched by Ludo Studio, at the time a micro operation of four people sitting in a room in Brisbane, the concept caught the attention of the ABC. Supported by the ABC and Screen Queensland, a pilot episode was produced and showcased at the Asian Animation Summit held in Brisbane in 2016, winning 'Best in Show'.<sup>39</sup>

Following the pilot's warm reception in 2016, the first season of 52 episodes was produced with backing from the ABC, Screen Australia, Screen Queensland, and BBC Studios. Ludo executives reflect the early distribution partnerships with the ABC and BBC Studios as one of the ingredients to the show's success; the strong positioning of ABC Kids in Australia helped launch *Bluey* on an accessible and trusted platform.

For Australian audiences, *Bluey*'s distinctly Brisbane setting and Australian references ground the show. From bin chickens to barbecues, and with a few nods to Australian pop culture icons, *Bluey* is unmistakably Aussie. But *Bluey*'s imaginative gameplay and interactions with her immediate family lend the show to a broader audience, striking a chord with families around the world. As put by the show's Executive Producer at BBC Studios, Henrietta Hurford-Jones, it's a story that transcends national boundaries and barriers with its warmth and authenticity.

In Australia, the first two seasons of *Bluey* are the most viewed in the history of ABC iView and have performed strongly across broadcast and on-demand formats, notching over 871 million views by Australian audiences.<sup>40</sup> *Bluey's Big Play*, an adaptation for the stage presented by BBC Studios and Andrew Kay, has sold 250,000 tickets with more destinations planned. It was directed by Adelaide's Windmill Theatre Co, with an original story from creator Joe Brumm and *Bluey*'s Brisbane-based composer Joff Bush.

For Ludo Studio, the project has taken operations from four to fifty people, employing Australian designers, storyboard artists, directors, animators, production managers and producers.<sup>41</sup> The studio also

teams up with Griffith University to provide the next generation of talent with a unique training opportunity.

Internationally, too, *Bluey* is gaining traction, sharing a piece of Australian culture far beyond its Brisbane origins. In addition to its distribution in the UK through CBeebies, *Bluey* has been picked up by Disney+, making it the first Australian series licensed to Disney, and is now streaming on the platform across the globe.<sup>42</sup> At the latest count, *Bluey* has been broadcast in over 60 territories worldwide. The show has earned a number of international accolades, from Best Preschool Program at the International Emmy Awards to ranking in Rolling Stone's '100 Best Sitcoms of All Time'.<sup>43</sup>

*Bluey*'s international success is not only exciting for the team that bring the show to life, but also generates export earnings for the local Australian screen industry. These earnings are critical in supporting ongoing investment in Australian screen content.

*"We stand on the shoulders of a vibrant children's television industry that has been anchored by the ABC."*

**Ludo Studio representative**



*Bluey, Bandit, and Bingo. Photo credit: Ludo Studios*



# Appendix A

## Modelling methodology

Economic contribution analyses aim to quantify the value added and employment associated with a particular industry or firm, in a historical reference year.

For this work, productions commissioned in three historical reference years (2017-18, 2018-19, and 2019-20) are considered. While the activity associated with the productions commissioned may occur over different or longer periods of time, productions are assigned to their year of commissioning for simplicity.

Economic contribution modelling was undertaken separately for internal productions and externally commissioned productions, as well as by year, as outlined in Figure A.1 aside. Modelling was undertaken at the state or territory level and aggregated to the Australian level.

### Key assumptions and conditions:

#### Data inputs

- Economic contribution analyses are dependent on the extent and quality of data available.
- In undertaking this analysis, Deloitte Access Economics has relied upon the financial information and data provided by the ABC about their internal productions and externally commissioned

productions. This includes total production expenditures, allocations of expenditure to jurisdictions, ABC expenditure items, treatment of overheads and wages, and samples of production finance documents and production budgets. In addition, some ABS economic and labour force data and IBISWorld industry wage estimates were used to form some of the assumptions for external commissions. Deloitte undertook benchmarking against published industry data to test the reasonableness of some inputs, such as the distribution of spend by state.

- Future streams of revenue from productions are unknown. As a conservative estimate, a depreciation and amortisation approach has been adopted, using assumptions from ABC annual reports and the latest ABS data on Film, Television and Digital Games.

#### IO modelling:

- A fundamental assumption used in IO models is that all industries have Leontief production functions – that is, business inputs are consumed in fixed proportions and there is no substitutability between factors of production. This assumption could be argued to be unrealistic and not reflective of the true nature of the motion

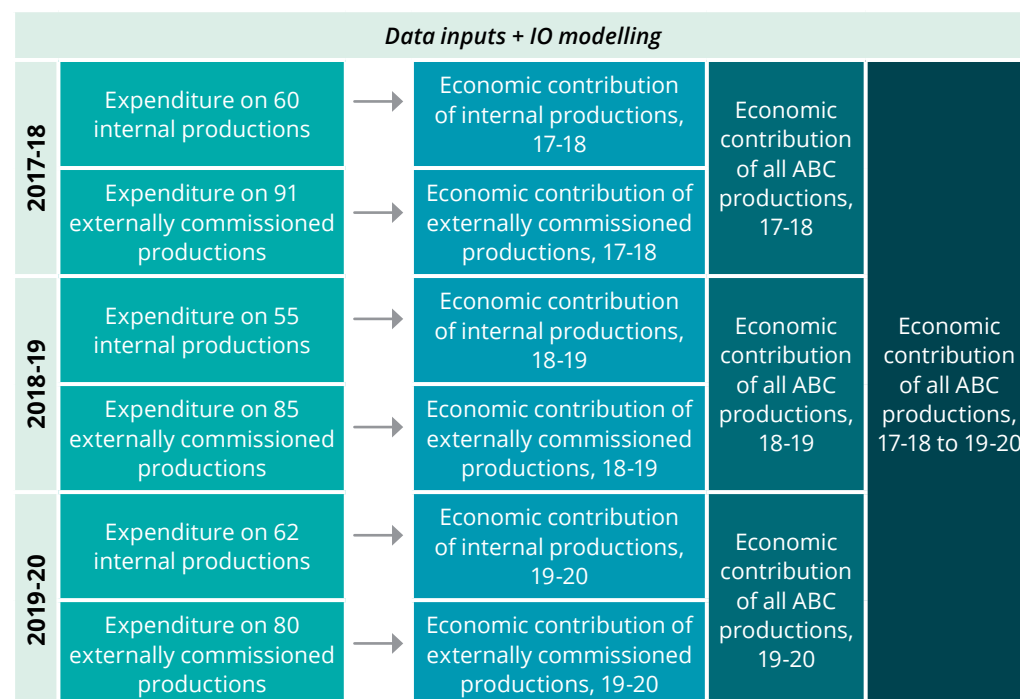
#### IO modelling (cont.):

- While contribution studies provide a useful estimate of the size of an industry and its linkages with other businesses at a specific point in time, they do not account for the opportunity cost of an industry's activity. As such, the increase in the magnitude of the economic contribution from the IO analysis should not be taken to be the increase in net benefit or saying the

economy is larger by the contribution measured.

- Deloitte Access Economics does not consider 'induced effects' or Type II multipliers in its IO analyses. These are effects generated throughout the broader economy due to employees spending their wages/salaries paid to them by their employer.

Figure A.1: Simplified components of the economic contribution process, Australia-wide



# Appendix A

## Modelling methodology

More information about value added, employment and the construction of economic contributions is provided below.

- **Value added** measures the value of goods and services generated by the activity associated with the productions internally produced or externally commissioned by the ABC. The sum of value added across all entities in the economy equals gross domestic product (GDP). Given the relationship to GDP, the value added measure can be thought of as the contribution of the commissioned productions to the GDP as published by the Australian Bureau of Statistics (ABS). Value added is calculated by summing the payments to labour, gross operating surplus, and production taxes less subsidies.

- **Employment** measures the number of workers that are employed by an entity. In this case, (direct) employment considers the full time equivalent (35 hour per week) roles involved across all productions, such as the work of producers, lighting crew, actors, and post-production crew. Many roles on productions are short-term, full-time gigs with overtime. The employment figures presented are the full time equivalent positions across productions, over years. This means that FTEs may refer to the same person in the same role over the three years as an FTE each year, or an FTE may be comprised of a number of shorter production stints, summing to a full time equivalent role. Care should be taken in interpreting employment figures.

The contribution of the productions to the economy can be direct or indirect.

- The **direct** economic contribution is the value added created by labour and capital inputs employed directly on the productions. For example, the employment and wages of the cast and crew working directly on the productions and a measure of gross operating surplus (GOS) – here, a measure of returns to capital.
- The **indirect** contribution is a measure of the demand for goods and services produced in other sectors as a result of demand generated by the productions. This is often referred to as ‘flow on’ effects. This is estimated in an input-output (IO) framework using Australian Bureau of

Statistics IO tables which report the inputs and outputs of specific sectors of the economy.

The total economic contribution to the economy is the sum of the direct and indirect economic contributions.





## Appendix B

### Full economic contribution results for combined internal and external productions, by financial year

The results alongside present the total economic contribution of all ABC-commissioned productions, including those solely, internally produced by the ABC, and those commissioned with other external parties.

Here, the results are presented for Australia on aggregate, as well as by jurisdiction, highlighting the implications of the productions for state and territory economies.

In 2017-18, aggregated ABC-commissioned productions contributed \$276.7 million in value add to Australia's GDP. These contributions were predominantly to the gross state products (GSP) of New South Wales and Victoria, where most screen sector activity occurs. Nonetheless, the productions commissioned by the ABC contributed to every state and territory economy across the country, from 6 FTEs in the Northern Territory, to over 1,300 in New South Wales.

In 2018-19, the economic contribution of ABC internal productions and external commissions increased to \$288.4 million, supporting in excess of 3,200 FTEs around the country.

In 2019-20, productions commissioned by the ABC contributed \$178.9 million to Australia's GDP, supporting over 1,900 jobs.

Aggregated across the financial years, the total economic contribution of the ABC's internal productions and externally commissioned productions was \$744 million in value added to the Australian economy. The productions were associated with over 8,300 FTE roles directly and indirectly.

**Table B.1: Economic contribution of all ABC productions, 2017-18**

	Direct		Indirect		Total	
	Value added (\$m)	Employment (FTEs)	Value added (\$m)	Employment (FTEs)	Value added (\$m)	Employment (FTEs)
<b>AUS</b>	<b>\$173.8</b>	<b>2,202</b>	<b>\$102.9</b>	<b>898</b>	<b>\$276.7</b>	<b>3,100</b>
ACT	\$0.2	1	\$1.0	8	\$1.2	9
NSW	\$82.8	998	\$45.3	387	\$128.1	1,384
NT	\$0.2	3	\$0.4	3	\$0.6	6
QLD	\$18.9	254	\$13.0	114	\$31.9	368
SA	\$9.2	129	\$5.5	54	\$14.7	183
TAS	\$2.0	28	\$1.4	14	\$3.4	41
VIC	\$51.7	664	\$29.5	263	\$81.3	927
WA	\$8.9	125	\$6.7	55	\$15.5	181

**Table B.2: Economic contribution of all ABC productions, 2018-19**

	Direct		Indirect		Total	
	Value added (\$m)	Employment (FTEs)	Value added (\$m)	Employment (FTEs)	Value added (\$m)	Employment (FTEs)
<b>AUS</b>	<b>\$182.1</b>	<b>2,327</b>	<b>\$106.3</b>	<b>928</b>	<b>\$288.4</b>	<b>3,255</b>
ACT	\$0.9	8	\$1.2	10	\$2.1	18
NSW	\$91.6	1,144	\$50.9	439	\$142.6	1,584
NT	\$0.1	1	\$0.3	3	\$0.4	4
QLD	\$11.6	150	\$9.0	76	\$20.6	227
SA	\$11.2	157	\$6.2	61	\$17.4	218
TAS	\$1.1	14	\$0.9	9	\$2.1	23
VIC	\$46.1	577	\$26.9	238	\$73.0	815
WA	\$19.4	275	\$10.8	92	\$30.2	367

**Table B.3: Economic contribution of all ABC productions, 2019-20**

	Direct		Indirect		Total	
	Value added (\$m)	Employment (FTEs)	Value added (\$m)	Employment (FTEs)	Value added (\$m)	Employment (FTEs)
<b>AUS</b>	<b>\$114.3</b>	<b>1,397</b>	<b>\$64.6</b>	<b>567</b>	<b>\$178.9</b>	<b>1,964</b>
ACT	\$0.8	6	\$0.8	6	\$1.6	12
NSW	\$53.2	620	\$29.6	251	\$82.9	871
NT	\$0.1	1	\$0.2	2	\$0.3	2
QLD	\$14.1	187	\$8.2	74	\$22.4	260
SA	\$6.2	87	\$3.4	33	\$9.6	121
TAS	\$1.8	26	\$1.1	12	\$3.0	37
VIC	\$35.7	438	\$18.3	164	\$54.0	602
WA	\$2.3	33	\$3.0	24	\$5.3	58

Source: Deloitte Access Economics

Note: all figures are in 2019-20 dollar terms.

# Endnotes

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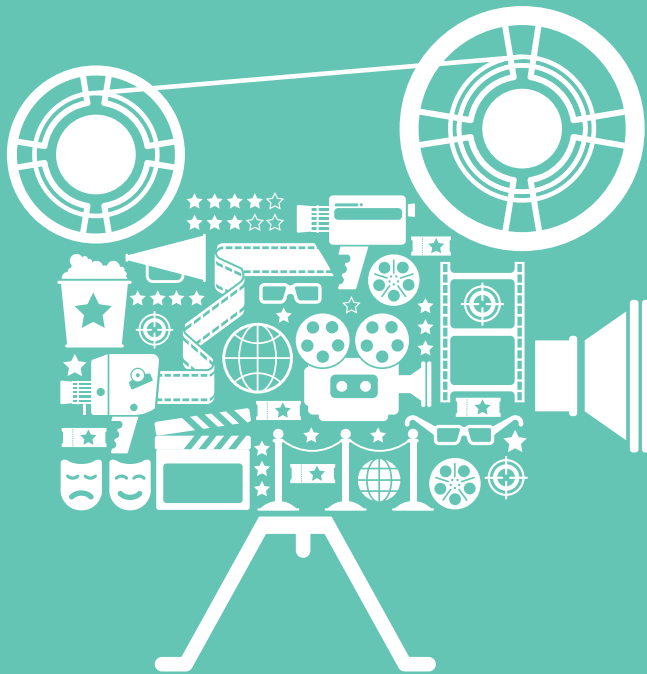
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