

Film Inquiry Submission No. 66.....
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**HOUSE OF REPRESENTATIVES STANDING COMMITTEE ON
COMMUNICATIONS, INFORMATION TECHNOLOGY AND THE ARTS
INQUIRY INTO THE FUTURE OPPORTUNITIES FOR AUSTRALIA'S FILM,
ANIMATION, SPECIAL EFFECTS AND ELECTRONIC GAMES INDUSTRIES**

SUBMISSION BY SPECIAL BROADCASTING SERVICE

SBS appreciates the invitation to make a submission to this inquiry and welcomes the opportunity to participate in public hearings should the Committee decide to use this avenue for input.

Background

SBS is established under the *Special Broadcasting Service Act 1991*. Its principal function, as set out in section 6 of the Act is to provide multilingual and multicultural broadcasting services that inform, educate and entertain all Australians, and, in doing so, reflect Australia's multicultural society.

In delivering on the Charter, section 6(2) requires SBS, among other things, to:

- make use of Australia's diverse creative resources; and
- contribute to the overall diversity of Australia's television and radio services.

SBS' Charter requires it to reflect the changing nature of Australian society by presenting many points of view and using innovative forms of expression.

SBS delivers its services through radio and television and online. The main analogue television channel is also available on digital television widescreen, together with 2 digital-only multichannels, *The World News Channel* and *SBS Essential*. SBS' two radio networks are also available on digital television. The website www.sbs.com.au includes not only programming information but video and audio streaming of news, information and programs, audience interaction and original creative content (including animation).

Part of the programming broadcast by SBS TV is generated by its commissioning arm, SBS Independent ("SBSi"). SBSi is responsible for commissioning a wide range of Australian drama and documentaries, through a special production fund allocated by the Federal Government, 100% of which is outsourced to the independent production sector. SBSi is a vital and entrepreneurial player in the Australian film and television industries, having commissioned more than 650 hours of highly successful and innovative feature films, drama series, animation, single documentaries and documentary series from independent Australian filmmakers, many of whom come from non-English speaking and Indigenous backgrounds. SBSi's Principles (Attachment A) outline its commissioning priorities. SBSi productions have, over its 9 years of existence, attracted more than 400 national and international awards. Those received in 2002 are set out in Attachment B. SBSi has a strong track record in commissioning outstanding film and television documentaries and dramas that reflect and foster Australia's distinctive cultural voice.

As a public broadcaster, SBS plays a critical role in the production industry both as a commissioner of new material and as a hub of training and developing new talent in the industry, experimenting with new production processes and providing a platform on which these things can be developed.

The terms of reference of this Inquiry cover a very broad field. For the purposes of this submission, SBS has mainly addressed:

- the role SBS plays as a public broadcaster, including that of an 'incubator' of talent, skills and technological innovation in the Australian production industry; and
- industry opportunities from SBS' perspective as a commissioner of drama and documentary films under the SBS Charter.

SBS would be happy to provide further information on other areas as required by the Standing Committee.

Summary of main propositions

The central issue of the Inquiry, as stated on p3 of the discussion paper is: *what needs to be done to preserve and extend our position and distinctive voice in global film and electronic games production?*

In summary, SBS believes:

- Public broadcasters play a specific and significant role in fostering the development of the industry;
- As cultural diversity is increasingly part of mainstream Australian life, film and television that reflects that diversity not only generates greater audience appeal nationally, but presents a distinctive and positive image of Australia internationally;
- Government needs to support the development of information technology and communication infrastructure (such as broadband) that facilitates film and television production;
- There are opportunities for public broadcasters to develop cost effective production processes in conjunction with industry, as demonstrated by SBS' strong track record in both innovating and sharing its learning for the benefit of the industry;
- Government needs to work with the industry to identify and provide incentives for industry training and development;
- SBS Independent's commissioning model for local film and television production is an effective use of resources and an important source of distinctively Australian quality content that warrants long term Government support.

Comments in relation to the Terms of Reference
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Following the headings under the Terms of Reference, SBS makes the following comments:

a) the current size and scale of Australia's film, animation, special effects and electronic games industries;

Technology

The United States spends very large amounts on new IT platforms and research and development (R&D) generally, funded from its multi-billion dollar commercial film and television industry. By contrast, Australia does not have the same industry base (nor as a consequence the same R&D funding) and does not have a culture of risk taking in new strategies due to the amount of financial investment required.

Consequently Australia needs a different model to deliver comparable outcomes.

Public broadcasters are well placed to trial, test, promote, train and incubate new technologies and concepts as a way of developing new business models. While public broadcasting has long been regarded as an incubator for new program genres, a lesser known but significant role is as developer of new production processes with flow on benefits to the industry as a whole.

SBS' track record of achievement in this area in the last few years includes the following:

Technology development

In 1999-2000 the Federal Government provided seed funding to establish an SBS new media capability. With those limited funds and using its own software development resources, SBS created tools for its existing producers and journalists in TV and Radio to publish their material to the web – rather than setting up a separate workforce to produce content for its online site. The publishing tools enable all SBS departments to create and publish content for all other platforms: television, radio, internet, mobile services, digital TV enhancements and print media. The simple, but extremely cost and time effective production system has served as a benchmark for other media.

SBS worked in partnership with Sun Microsystems to develop the first interactive television application for Australian conditions using an internet back-channel. As a result of the learning derived from this project, Sun is now working jointly with all free-to-air broadcasters to develop a common digital electronic program guide.

Partnership initiatives

SBS also leveraged the Government's new media seed funding (referred to above) by establishing funding accords with State film corporations in South Australia and Victoria. Under these accords, for every dollar that SBS contributes in cash, the respective State bodies contribute two dollars towards the agreed projects. These funds are directed towards innovative software or content projects with the potential to stimulate growth in the independent multi-media industries and deliver benefits for both partners and the industry generally. Two examples are:

The *Whatever Music* project with Film Victoria, which exposed emerging musicians from multicultural backgrounds with a unique opportunity for this new talent to work with Universal Records to produce a CD, and with the new media industry to deliver associated Internet video and audio clips.

The *Animaterratica* project currently taking place, which uses folk tales and fables sourced from SBS Radio's connections Australia's language communities. The collected stories will be produced as unique, contemporary, short animations and interactive works. The developers will be recruited from emerging talent in the independent animation production industry. The final product is intended for screening on SBS television and online, with potential for an online game, DVD and book to be explored in collaboration with private sector investors.

Each of the above joint ventures - technology and creative - has operated as a true partnership. SBS, as a public broadcaster brings to it our capacity to deploy experimental processes in a real environment. The technology industry partners bring their expertise and access to equipment, processes or materials that SBS, as a public broadcaster could not otherwise afford, enabling the broadcaster to stay at the leading edge of technological development. The work done by the partnership is then available for the benefit of the whole industry.

Although these ventures enable public broadcasters to leverage their limited resources, they also require an investment of time and staff. Government incentives for this type of partnership will create greater opportunities for Australian creative production. SBS would, for example, support an industry model that generates incentives for technology companies to work with public broadcasters for more efficient and creative technology solutions for film and TV production.

Creative

As noted in the Inquiry's discussion paper, the Australian film, television and animation industries are significantly influenced by overseas product. In an increasingly global communications environment, it is not unusual for the highest rating drama program on Australian television to come from overseas.

SBS believes the current size and scale of overseas industries, in comparison with the local industry poses a threat to the distinctive Australian voice and culture. Australian industries, particularly the independent sector, must receive ongoing, proactive assistance to aid future growth or face suffocation and eventual irrelevance. This principle has been recognised and resulted, for example, in the Australian content quotas applying to the commercial television industry and their significance has most recently been acknowledged in Australia/US trade negotiations.

Assistance for the ongoing production of inherently Australian films, television and animations, (works made by Australians and reflecting the reality of Australian society) is the only way for Australia's unique culture to be truly reflected, preserved and extended. It is the experience of SBS as a broadcaster that audiences strongly respond to film and documentary that reflect shared experience.

SBSi receives significantly more high quality submissions for film projects than it has the funds to invest in, which indicates that a potentially substantial base of important cultural content is never created and Australian stories never told. SBS would welcome the means and opportunity to help create and broadcast more of this material, increasing the range of stories told and further contributing to the demand for the services of the local production industry.

b) the economic, social and cultural benefits of these industries;

Social and cultural

In 2001, the SBS Board commissioned landmark research into trends in multiculturalism, with the intention of identifying how to ensure the organisation's continuing relevance to Australian audiences. The outcome of that work, *Living Diversity: Australia's Multicultural Future* identifies a number of trends relevant to any consideration of social and cultural benefits of Australian creative industries. (A summary is at attachment C. The full text of the report is available in hard copy on request or at: www.sbs.com.au/sbscorporate/index.html?id=547)

One of the key features of the *Living Diversity* report was the evidence of the mainstreaming of multiculturalism in Australian society. Across a number of indicators, the survey demonstrated that the majority of Australians had positive attitudes towards diversity and experienced it in their daily lives. The key findings of the research are included at Attachment C.

The survey also found that the Australian media did not reflect reality for the majority of Australians. Only 12.9% of a representative national sample felt the media reflected their way of life.

The highest rating programs on SBS, and indeed across the commercial networks, are often Australian produced dramas and comedies reflecting Australian experiences. SBSi commissioned works canvass all aspects of Australian society, including comedy (*You Can't Stop the Murders*), race relations (*Australian Rules*) and people living with disabilities (the animation series *Quads*). In the experience of SBS (and probably comparable elsewhere in broadcasting), Australian audiences want to see stories that reflect their reality.

When film, television and animations reflect the true experiences of Australian society, they have the ability to unite Australia as a nation. Through the work of SBSi, Australians engage with important social issues. SBSi productions foster a sense of inclusion and acceptance. For example, when SBSi production *Black Chicks Talking* (a documentary about contemporary issues for Aboriginal women) was screened on SBS in August 2002, feedback included the following direct responses from viewers¹:

"Black Chicks Talking was absolutely fantastic – the best thing I've ever seen!"

"I really enjoyed it I'm a woman not of Aboriginal descent, but I have always had much respect for the Aboriginal people and culture. I really learnt a lot from watching your show. It gave me a better understanding and insight into how much strength lies in the heart of the Aboriginal woman. It made me realise how much pride I have to share this great land with many of these strong, beautiful people. Please show more of these informative and inspirational programs!"

"This white chick loved Black Chicks Talking, and would like to see more of it on TV"

The value in creating and broadcasting content that tells the stories of indigenous Australians is rarely economic – it is about generating a deeper understanding of the full breadth of Australian content among all Australians. In this regard, SBS notes

¹SBS Audience Reaction, 30/08/02 - 01/09/02

some of the issues raised in the *Indigenous Screen Australia* submission to this Inquiry, which are being given consideration by SBS.

Film and television educates Australians about the diverse aspects of our culture. It is an essential feature of the Australian democratic process that issues of social and cultural importance be explored and interpreted through visual medium, and easily accessible. Australians must have truthful, informative, accurate representation of all parts of society, including aspects often not deemed valuable by commercial media markets.

To reap the significant social and cultural benefits of programs made by, of and for Australians, it is essential that the ongoing capacity of the public institutions charged with the responsibility for fostering and creating these programs be kept in mind when considering the future of the industry.

Economic

Generally

While the social and cultural benefits of the Australian independent film, television and animation industries are obvious, the economic benefits are not always readily apparent. It is a reality of Australian society and culture that film, television and animation markets are driven by commercially profitable works. Australian cinemas are dominated by overseas (largely American) made product.

Australian works of high cultural value often do not generate significant profits. They are works specifically created to educate, enlighten as well as entertain. While they reach a wide, highly diverse and extremely loyal audience (and many continue on to broader international markets) they cannot be guaranteed to, and are not designed to, attract the overwhelming profits of bigger mass appeal productions.

The future of Australia's unique film, television and animation industries rely on their ability to operate in an environment where commercial imperatives are one of many considerations practitioners encounter, not the sole reason for producing work. This can only be achieved through ongoing funding for local and independent industries. It also makes the role of public broadcasters for commissioning local product essential.

Having noted this however, Australian film, television and animation productions of high cultural content are not without value to the Australian economy. In 1999, the ABS assessed that the multiplier effect of the overall investment in film and television production was 2.858, with 20 full time jobs created for every \$1 million of investment. Current ABS figures indicate the multiplier effect has increased, with 37 full time jobs being created with every \$1 million of investment². The flow on effects from investment in Australian media industries constitutes a valuable contribution to the Australian economy.

SBS supports ongoing overseas investment in the Australian film and television industries. Specifically, SBS supports continuation of quota systems for Australian content, including quotas in the Pay TV documentary and drama industries.

Viable economic models – maximising use of limited funds:

SBSi: SBSi's commissioning model maximises the available funding by leverage other sources. In many cases, when SBSi commissions a project, it acquires the

² Australian Bureau of Statistics, cited in *New Directions for the Film, Television and New Media Industries in the Northern Territory*, Northern Territory Government Discussion Paper, December 2002.

broadcast rights (rather than an equity interest) in the production. This has the effect of giving confidence to other funders that there will be an audience for their work, that is a quality and, in doing so, facilitates the making of films that might not otherwise have attracted funding. In some cases, SBSi works with the filmmakers to attract international finance and other sources of funding such as other Government funding agencies and private investment. As a result, the financial value of the finished product commissioned is far greater than if SBSi was the sole financier. The producers generally retain equity ownership, enabling them to recoup any returns and potentially invest in further work, for the benefit of the industry.

The ability of SBSi to leverage its production fund to produce works of cultural importance has been enhanced through Australian content quotas, such as those used for drama in the Australian Pay TV industry. Since the 1999 introduction of the drama requirement by the ABA, SBSi has collaborated with Showtime to co-venture a number of acclaimed and popular feature films including *Australian Rules*, *The Boys*, and the multi-award winning *The Tracker*. This enabled SBSi to leverage its limited funding to produce output for Australia's free-to-air audiences, while at the same time assisting with the production of high quality content for cinematic release and for subscription TV.

SBS supports the enhancement of Australian content quotas and other areas which would assist in maximising its output.

New media content and technology: SBS' involvement in the multi-media production industries, referred to earlier in this paper (for example, the *Whatever Music and Animaterratica* projects) have multiplied the Federal Government's initial investment to increase the funding base available. In turn the projects themselves have, not only delivered successfully on their specific cultural objectives, but also produced outcomes of enduring benefit to the industry through new technical capabilities/software/IT tools. Similarly, as outlined above, SBS' learning from technology projects undertaken internally or in partnership with leading edge technology companies have flowed on to benefit other parts of the industry:

In order to create SBS' two digital multichannel services with no dedicated funding, SBS has had to rely on a high degree of automation. The systems now being used for *The World News Channel*, *SBS Essential* and also in the world weather on the SBS news was developed in partnership with a Canberra based consultancy, MediaWare, enabling SBS to put these services to air and for MediaWare to deploy its knowledge from this work in other parts of the industry here and overseas, including the CBS network in the USA.

SBS has taken an active role in developing and modifying existing products and systems to create innovative solutions for broadcasters. SBS continues its pioneering work with portable computers and internet connectivity (also known as "phone cams") to deliver breaking news from journalists in remote locations which would otherwise be inaccessible by traditional program distribution methods. One of the earliest examples was the sending of footage through the internet of a Commonwealth meeting at Kiribasi in 2000, a technology that has since become widely used by news organisations, particularly during the recent war in Iraq.

These projects and partnerships have also created opportunities for emerging talent in skills and in opportunities to work with established members of the multi-media production industry. Unfortunately this seed funding is now fully exhausted and SBS would encourage Government consideration of further funding options to allow this productive work to continue.

c) future opportunities for further growth of these industries, including through the application of advanced technologies, online interactivity and broadband

The processes of film production have changed significantly with the development of new technologies in recent years. From SBS' perspective, much material previously sent by tape or in writing is now received electronically, through the Internet. While these processes are in some cases simplified, the changed requirements place increasing technical demands on bodies involved in commissioning and production. For example, transferring large amounts of data and film/video files can be difficult and slow.

In this respect, SBS supports Government initiatives for expansion of broadband capacity. As outlined elsewhere in this submission, programs which encourage research and development of film and television production processes are essential to encouraging long-term and substantial investment in these industries

e) the skills required to facilitate future growth in these industries and the capacity of the education and training system to meet these demands;

Technology

Recent technological developments have also changed the nature of education and training in the film and television industries in Australia. Technologically enhanced filmmaking processes have removed opportunities for aspiring filmmakers to work as assistants under the supervision of experienced industry practitioners.

A role such as Assistant Editor, once seen as a stepping-stone into the industry, no longer exists. It has been replaced by a computer.

Interactivity will require filmmakers to harness new skills and software technology. The public broadcasters can be used to assist in these areas while the industry is in its infancy, especially during the period before digital TV is consistently delivering profits sufficient to sustain the necessary training and development investment from the private sector. Public broadcasters have the ability to experiment and innovate with new techniques, especially using the partnership model outlined earlier. The benefits of this approach include the sharing of learning with the whole industry.

Creative

Film schools go some way to addressing the lack of opportunities mentioned above. However, the limited number of highly contested places available, combined with the lack of work placements, make breaking into the film industry very difficult.

SBSi has a practice of working with new filmmakers, including Indigenous filmmakers. *PRINCIPLE 3* of the SBSi Charter requires "Independent Producers to accept an ongoing need to develop new talent both on-screen and off-screen from multicultural Australia."

SBSi also has an established record of assisting filmmakers throughout their careers, from first to feature productions. While this practice is extremely successful, the added cost in providing supervision for new filmmakers limits the opportunities SBS is able to provide. At present, opportunities often rely on the generosity of experienced filmmakers acting in mentoring roles.

To ensure the Australian film and television workforce is adequately placed to handle future industry developments, SBS believes a diverse skilled workforce, with a combination of industry experienced and film-schooled workers is needed. SBS

supports measures that provide opportunities (such as those provided by SBSi) for greater industry placements, mentorship and attachments. Ensuring a set number of paid apprenticeships are provided on each film, both in the production side and in the release and distribution, is one method of achieving this.

h) whether any changes should be made to existing government support programs to ensure they are aligned with the future opportunities and trends in these industries.

As outlined above, SBS supports changes to existing government support programs that would:

- Maintain or increase local content quotas, which create opportunities for SBS to leverage funding against private sector investment;
- Provide incentives for technology companies to work with public broadcasters in the research and development of new production technologies which enhances the ability of public broadcasters to leverage their limited resources, for the benefit of the industry as a whole;
- Create further opportunities to maximise the use of the SBSi production fund through industry incentives and an enhanced funding pool;
- Extend seed funding opportunities such as those referred to in this submission that have allowed SBS to work collaboratively with other agencies and industry to develop and promote local production capability;
- Enhance government investment in the technology infrastructure, such as broadband, that facilitate film and television production processes;
- Encourage or support training and development via traineeships, apprenticeships, mentoring, secondments and the like in the production and distribution industries.

**Special Broadcasting Service
July 2003**

Attachment A

The principles of SBSi:

PRINCIPLE 1. All Special Production funds will be devoted to quality production commissioned through the Australian Independent sector and will be additional to and accounted for separately from existing SBSi budgets.

PRINCIPLE 2. SBSi commissioned programs will seek to reflect the realities of multicultural Australia both on-screen and off-screen, as expressed in the SBS Charter.

PRINCIPLE 3. SBSi requires Independent Producers to accept an ongoing need to develop new talent both on-screen and off-screen from multicultural Australia.

PRINCIPLE 4. Over the four year period of the grant SBSi will disburse 80% of the production funds to drama and feature film. The remainder will be disbursed to documentary and special programs.

PRINCIPLE 5. In the mix of drama productions, SBSi will include low-budget feature films.

PRINCIPLE 6. A minimum of 5% of the total appropriation will be reserved for program production commissioned from Aboriginal and Torres Strait Island people.

PRINCIPLE 7. Selection of programs under this appropriation will be subject to SBS normal editorial arrangements and schedule requirements.

PRINCIPLE 8. SBSi will decide on the level of its financial involvement on a project by project basis.

PRINCIPLE 9. On appropriate productions SBSi may apply funds towards project development but, where appropriate, these funds should be structured as recoupable.

PRINCIPLE 10. SBSi will seek to achieve maximum export results from commissioned programs while recognising the need in this Program to serve Australia's cultural diversity.

Attachment B

SBS Independent – Awards in 2002

Since its inception SBS Independent has won over 350 international and national awards. Over 75 of these were won in 2002.

NATIONAL

AFI AWARDS

BEST DIRECTION: IVAN SEN – BENEATH CLOUDS
BEST ACTOR IN LEADING ROLE: DAVID GULPILIL – THE TRACKER
BEST ACTRESS IN LEADING ROLE: MARIA THEODORAKIS – WALKING ON WATER
BEST ACTOR IN SUPPORTING ROLE: NATHANIEL DEAN – WALKING ON WATER
BEST CINEMATOGRAPHY: ALLAN COLLINS – BENEATH CLOUDS
BEST ORIGINAL SCREENPLAY: ROGER MONK – WALKING ON WATER
BEST SCREENPLAY ADAPTED FROM ANOTHER SOURCE: PHILLIP GWYNNE, PAUL GOLDMAN – AUSTRALIAN RULES
BEST EDITING: REVA CHILDS – WALKING ON WATER
BEST EDITING IN A NON FEATURE FILM: URI MIZRAHI – RAINBOW BIRD AND MONSTER MAN
BEST SOUND IN NON FEATURE FILM: ROBERT SULLIVAN AND NIGEL CHRISTENSEN – SHADOW PLAY
OPEN CRAFT IN NON FEATURE FILM: DIK JARMAN – DAD'S CLOCK

AUSTRALIAN CINEMATOGRAPHERS SOCIETY AWARD

BEST TELEFEATURE: ROY HOLLSDOTTER LIVE
BEST DOCUMENTARY: BROTHERHOOD

AWGIE AWARDS

BEST DOCUMENTARY/BEST SCRIPT: RAINBOW BIRD AND MONSTER MAN

DENDY AWARDS – SYDNEY FILM FESTIVAL

COMMUNITY RELATIONS AWARD ROUBEN MAMOULIAN AWARD: MY MOTHER INDIA
BEST DOCUMENTARY: TROUBLED WATERS
BEST FICTION UNDER 15 MINUTES: LIVING WITH HAPPINESS
YORAM GROSS ANIMATION AWARD: DAD'S CLOCK

FILM CRITICS CIRCLE

BEST MUSIC SCORE: THE TRACKER
BEST CINEMATOGRAPHY: THE TRACKER
CRITICS DOCUMENTARY PANEL AWARD: MAKING VENUS
BEST ORIGINAL SCREENPLAY: WALKING ON WATER
BEST SUPPORTING ACTOR: AUSTRALIAN RULES - SIMON WESTAWAY
BEST SUPPORTING ACTRESS: AUSTRALIAN RULES - CELIA IRELAND
BEST ACTOR: DAVID GULPILIL - THE TRACKER
BEST ACTRESS: MARIA THEODORAKIS - WALKING ON WATER
BEST FILM: THE TRACKER

IF AWARDS

BEST ACTOR: DAVID GULPILIL -THE TRACKER
LIVING LEGEND: DAVID GULPILIL -THE TRACKER
BEST DOCUMENTARY: BLACK CHICKS TALKING
BEST SCRIPT: ROGER MONK - WALKING ON WATER
BEST CINEMATOGRAPHY: ALLAN COLLINS - BENEATH CLOUDS
BEST MUSIC: GRAHAM TARDIF & ROLF DE HEER - THE TRACKER
BEST FEATURE: THE TRACKER
INDEPENDENT SPIRIT: GARY DOUST - MAKING VENUS
BEST DIRECTION: IVAN SEN - BENEATH CLOUDS

MELBOURNE FILM FESTIVAL AWARD

BEST DOCUMENTARY VIDEO: MY MOTHER INDIA
BEST FILM: DAD'S CLOCK

NEW SOUTH WALES PREMIER'S AWARD

BEST DOCUMENTARY: MY MOTHER INDIA

QUEENSLAND FILMMAKERS AWARDS

BEST FILM: HEY SISTER

REAL: LIFE ON FILM FESTIVAL

BEST DOCUMENTARY: MY MOTHER INDIA
AWARD FOR EXCELLENCE: WELCOME TO THE WAKS FAMILY

ST KILDA FILM FESTIVAL

BEST DOCUMENTARY: SHTICK HAPPENS
BEST SCREENPLAY: BLACK CHICKS TALKING
BEST ANIMATION: DAD'S CLOCK

SYDNEY MORNING HERALD COUCH POTATO AWARDS

BEST LOCAL DOCUMENTARY: TWO THIRDS SKY
BEST LOCAL COMEDY: JOHN SAFRAN'S MUSIC JAMBOREE

TUDAWALI INDIGENOUS AWARDS

OPEN CRAFT AWARD: THE MARY G SHOW
BEST CINEMATOGRAPHY: BENEATH CLOUDS
BEST SCRIPT: MY MOTHER MY SON
BEST TV SERIES: EVERYDAY BRAVE
BEST SHORT FILM: DUST
BEST FILM: BENEATH CLOUDS
BEST ACTOR: THE TRACKER

U.N. MEDIA PRIZE

BEST DOCUMENTARY: BREAKING BOWS AND ARROWS

WA SCREEN AWARDS

OUTSTANDING ACHIEVEMENT AWARD: MARY G SHOW

WALKLEY AWARDS

BEST CURRENT AFFAIRS: BUSINESS BEHIND BARS

INTERNATIONAL AWARDS

ANNECY ANIMATION FESTIVAL – FRANCE

BEST SHORT FILM: INTO THE DARK

BANFF FILM FESTIVAL

BEST ANIMATION: LEUNIG

BERLIN FILM FESTIVAL

**FIRST PREMIERE FIRST MOVIE AWARD: BENEATH CLOUDS
TEDDY PRIZE, BEST FEATURE FILM: WALKING ON WATER**

BILBOA SHORT FILM FESTIVAL

SILVER MEDAL: BARTLEBY

CARTOONS ON THE BAY PULCINELLA AWARDS – ITALY

BEST SHORT ANIMATION: PA

CALGARY FILM AWARDS CANADA

**BEST SERIES PICTURE ON FILM AWARDS: QUADS!
CANADIAN ACADEMY OF CINEMA AND TELEVISION: QUADS!**

FESTIVAL INTERNATIONAL DU FILM D'ART 2002 FRANCE

GRAND PRIX DU SCENARIO: ROBERT FORTUNE THE TEA THIEF

HAWAII INTERNATIONAL FILM FESTIVAL

BEST DOCUMENTARY: MY MOTHER INDIA

OTTAWA FILM FESTIVAL

BEST ANIMATION: LEUNIG

DURBAN 23RD INTERNATIONAL FILM FESTIVAL

BEST FIRST FEATURE: DIRECTED BY IVAN SEN - BENEATH CLOUDS

50TH COLUMBUS INTERNATIONAL FILM AND VIDEO FESTIVAL USA

HON. MENTION: STILL BREATHING

55TH LOGARNO INTERNATIONAL FILM FESTIVAL SWITZERLAND

BEST FILM SCRIPT: DELIVERY DAY

CANADA'S 55TH GOLDEN SHEAF AWARD

BEST INTERNATIONAL DOCUMENTARY UNDER 30 MIN: TRESPASS

PORTUGAL CINANIMA 2002

BEST SHORT FILM: PA

SCREEN SOUND AWARDS

BEST ORIGINAL SONG: GRAHAM TARDIF AND ROLF DE HEER

THE MANNHEIM-HEIDELBERG INTERNATIONAL FILM FESTIVAL GERMANY

AUDIENCE AWARD: LA SPAGNOLA

LIVING DIVERSITY:- Key Findings

1. Australians and cultural diversity

Australians have a solid civic engagement with diversity: The study looks at attitudes to immigration, multiculturalism and cultural diversity in Australia. In recent times, these issues (often treated as interchangeable) have been controversial. Media reporting would suggest an overall negativity to these issues. However, the report demonstrates largely positive attitudes to immigration, diversity and multiculturalism. Differences between different sections of the population are not categorical, but ones of degree.

Most Australians are concerned about reconciliation: A majority of people consider reconciliation with Indigenous people 'important' to 'very important'. Our combined NESB samples are much more supportive of reconciliation than are the national sample.

Australians regard immigration as a having benefited Australia. Two-thirds of the national sample and higher levels in the NESB samples believe that immigration has been of benefit to Australia. This is a much higher figure than in a recent UK survey.

A minority of Australians are ambivalent or negative towards diversity: About one third of the national sample consider cultural diversity neither a strength nor a weakness to Australian society, suggesting uncertainty/ambivalence about its value; about 10% has negative views about immigration, multiculturalism and cultural diversity.

Australians are qualified in their support for multiculturalism – yet engage strongly with a culturally diverse lifestyle: The majority of the national sample support multiculturalism and cultural diversity (respectively 52% and 59%), but to a lesser extent than they support immigration. NESB Australians more strongly support multiculturalism and cultural diversity. Among the second-generation NESB, support declines, although it remains above the levels in the national sample.

Education and youth are linked to positive attitudes to cultural diversity: Support for cultural diversity increases distinctly with education. It is also significant that in the national sample, the younger the age group the more support there is for multiculturalism (from 46% in the 55+ age group to 64% in the 16-24 age group), signalling a clear mainstreaming of multiculturalism in contemporary Australia and in the coming years.

Remarkable similarities between the cities and regional areas: Although fewer people from culturally and linguistically diverse backgrounds live in regional areas, this does not seem to have resulted in any marked city/country divide in support for immigration, multiculturalism and cultural diversity.

Australians experience 'Diversity within Diversity': Most Australians are living hybrid lives involving influences from many cultures. This study suggests it is not valid to assume that a person's culture of origin comes with a set of distinct attitudes, or that stereotypes about lifestyle and belief can be drawn around particular cultural groups.

Australians generally see their society as tolerant – migrants more so than long time Australians: Forty per cent of the national sample consider Australia a tolerant or very tolerant society. The figure is much higher across the NESB samples (47% Lebanese and 67% of Vietnamese for example). The second generation of NESB, although still higher, is more akin to the national sample.

Australia's mainstream is likely to change: With young people and second-generation Australians of NES backgrounds expressing positive views on multiculturalism and cultural diversity, the new 'mainstream' of Australia in the future is likely to be even more accepting of diversity than is currently the case.

2. People mixing – everyday diversity in work and play

Most Australians live and breathe cultural diversity: Canvassing issues of identity, and people's daily social and working life, the survey demonstrates that, regardless of their background, people are actively engaging with food and leisure activities from many different cultures. Cultural mixing and matching is almost universal.

Australians from all backgrounds experience everyday cosmopolitanism: This occurs alongside their connections with their family and cultural traditions and the pattern occurs among people of all backgrounds – English-speaking and NESB, city and country. This comfort with multiple identities and connections helps explain the generally positive views towards Australia's multiculturalism and cultural diversity which this Report describes.

There is no evidence of 'ethnic ghettos': The picture that emerges is not one of enclosed ethnic communities, despite how the media might represent certain areas in Sydney such as Bankstown and Cabramatta. While many NESB Australians clearly put a high priority on cultural maintenance, this does not seem to prevent people from being socially active citizens with a broad range of cultural experiences.

Some 'long-time Australians' aren't engaging with diversity: There is some evidence, that a small minority of long-time Australians may be more culturally insular than those who are often decried for living in ghettos.

Indigenous Australians experience diversity differently: There is also evidence that Indigenous Australians are not experiencing the same type of everyday cosmopolitanism of the mainstream elites. While many are ambivalent towards multicultural policies, most seem positive about living in a culturally diverse society, and take pride in the diversity within their own communities.

3. Identity and belonging

Australians experience different senses of belonging: Most people are satisfied with their lives in Australia and call Australia home, but many of those of non-English speaking backgrounds do not feel a complete sense of belonging to Australia.

Australians of different backgrounds experience relatively high levels of personal satisfaction: Most Australians, including people of NESB, are highly satisfied with their lives (close to 80%). There is less satisfaction with Australia as a society, though NESB samples give slightly higher report cards to Australian society than the national sample. People of Muslim Lebanese (65%) and Greek (66%) backgrounds tend to be less satisfied than average. Somalis (85%), Christian Lebanese (80%) English-speaking migrants (83%) are more satisfied

than average. Comments from Indigenous people also suggest a general satisfaction with life, with some provisos linked to historical and social disadvantages.

There are nevertheless stark contrasts in how Australians identify themselves: While almost 60% of the national sample calls themselves 'Australian', fewer than 10% of the combined NESB sample groups do. Half the NESB respondents mention another nationality. This may suggest that 'Australianness' is still not generally perceived in a manner that recognises, and is fully inclusive of the cultural diversity of the Australian people. Indigenous Australians overwhelmingly call themselves Aboriginal or Torres Strait Islander first – this forms the core of their cultural identity.

The sense of incomplete belonging remains a challenge for SBS as a multicultural broadcaster: The incompleteness of cultural belonging presents a challenge for a multicultural broadcaster, charged with fostering and promoting cultural inclusiveness through the representation of and engagement with diversity.

4. Media and multicultural Australia

Most Australians use media in similar ways, regardless of background, but there are some interesting intercultural differences: For example:

- In some aspects of media use, some of the NESB groups are more like the national sample than other NESB samples. This finding undermines the idea of a 'mainstream' block and an 'ethnic' block of viewers;
- Lebanese participants are heavy users of pay TV;
- Vietnamese participants are heavy users of SBS Radio;
- Greek, Lebanese, and Vietnamese participants are all heavy users of LOTE radio programs, SBS Radio, SBS Television, and national music; and
- NESB women are significantly lower users of the Internet.

Most Australians watch subtitled films and most watch them on SBS: Almost two thirds of both the national sample, and slightly more of the combined NESB sample, watch subtitled films. SBS is the major way that people access these films.

NESB Australians are generally more interested in international news than national news – but there is a generational shift: There is a reversal of interest in local/national news and in international news between the national sample and the combined NESB sample. However, preference for national news increases with the second-generation, with a corresponding drop in preference for international news.

Younger people are experiencing a resurgent interest in international news: When we break second-generation responses by age, instead of a gradual decline in interest in international news relative to age, there appears to be a resurgence of interest in international news among people in the 16-24 age group.

The Australian media are not seen as reflecting the Australian way of life: Large numbers of people in the national sample as well as the combined NESB sample believe the media does not represent their way of life. This is especially pronounced in the Lebanese sample, but there are also strong views in the Greek and Somali samples.

Indigenous Australians are dissatisfied with the media's portrayal of their way of life: Many Indigenous participants believe the media often actively misrepresent their lives.

NESB groups are using a wide mix of media: Media use by the NESB groups shows a range of activities and engagement with both mainstream and culturally specific media, demonstrating the cultural mixing noted earlier. Younger generations balance multicultural and mainstream sources. The results suggest Australians generally are not passive media users but seek out alternative sources that might be relevant to their particular needs.

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