



Screen Australia submission to the Soft Power Review

Screen Australia is the Commonwealth Government agency responsible for the Australian screen production industry. We support Australian screen stories released through cinema, television, and online platforms at home and abroad. We support and connect cultural, commercial and governmental stakeholders, ensuring the production of high quality, culturally significant and innovative Australian screen stories.¹

Well told and engaging stories lie at the heart of human social interaction and cultural cohesion, and play a central part in our collective identity and communal evolution. Screens in cinemas and living rooms, and on tablets and mobile phones, provide powerful and persuasive platforms for telling our stories. Australian screen stories embody Australian values and reflect a uniquely Australian perspective on universal themes. Our screen stories embody our social constructs, our democratic values, our sense of humour and our open and inclusive approach to cultural difference. Our screen stories express a sophisticated, evolved and complex Australian character, told with a level of professionalism that is amongst the best in the world.

Australian screen talent, in front of and behind the camera, has an enviable international reputation that reflects the professional abilities of our practitioners and their global impact as stars and as 'unofficial ambassadors'. This success is largely due to the significant and sustained investment in industry development by successive governments over many years. Continuing investment by governments and industry, and enduring commitments to high-quality storytelling, have created a diverse catalogue of screen stories that can also be viewed as soft power assets. Local support has created international impacts.

The global screen industry is changing rapidly: audience access to online and on-demand content has disrupted the entire production and distribution ecosystem, presenting a range of new challenges and opportunities. While the Australian screen sector wrestles with the impact of technological change on established domestic business models, new international markets are continually opening. For example, the citizens of the Indo-Pacific are developing better access to online content and are gaining the ability to watch whatever they want, whenever and however they want. This developing market's growing desire for relevant, engaging and educational stories presents a significant opportunity for content-producing countries, including Australia. For the purposes of this review these new markets represent great cultural and commercial opportunities to tell relevant, engaging and educational stories - in this case Australian stories - around the world.

Investment in Australian screen productions and talent can engage audiences across the globe like few other investments. Screen products have the capability to cross borders and deliver impactful and

¹ Further information on Screen Australia's role can be found in our Corporate Plan, available here: <<https://www.screenaustralia.gov.au/about-us/corporate-documents>>

sophisticated stories about Australian culture. Other successful exports, such as sports or other forms of artistic practise, cannot necessarily deliver as nuanced or impactful messages on such a broad scale. It is important that the industry which creates such powerful cultural output is supported and developed.

Screen stories can change minds and open hearts

The recent research project *Screen Currency: valuing our screen industry*² measured the social, cultural and economic impact of the Australian screen industry. Through analysis of sales and audience data, case studies and a global survey, *Screen Currency* found that Australian screen content has for decades presented aspects of Australia that are strongly embraced by international audiences. Content ranging from *Neighbours* and *Home and Away* to *Round The Twist* and *Miss Fisher's Murder Mysteries* presents aspects of Australian life, history and culture, while promoting an understanding of, and openness to, Australian values.

- The *H2O: Just Add Water*, *Mako Mermaids* and *Mako - Island of Secrets* series show Gold Coast teens encountering a secret world of mermaids and mermen. In 2013, *Mako Mermaids* was the first live-action series to be simultaneously and exclusively released via Netflix³. The *Mako* series has reached more than 170 countries⁴, and its international appeal was boosted in *Mako - Island of Secrets* through the introduction of the Chinese character, Weilan. The audience impact of the series has driven significant commercial returns: series one of *Mako Mermaids* delivered more net returns to investors in 2017 than any title that Screen Australia has invested in.⁵
- *Miss Fisher's Murder Mysteries* portrays a glamorous private detective in 1920s Melbourne, and is based on a popular book series. It has evolved from a TV series to an upcoming feature film and a new 'spin-off' series. The series has sold to more than 170 territories around the world, and *Miss Fisher's* devoted fans include a large contingent of overseas viewers. A crowdfunding campaign for the upcoming feature, *Miss Fisher & the Crypt of Tears*, raised more than \$1 million, and the majority of backers were located outside Australia.⁶
- *Embrace* is a social impact documentary that explores the power of body image. It was sparked by an unconventional 'before / after' image that Australian Taryn Brumfitt posted on Instagram, showing her transition from body builder to a conventional body type. The image was viewed more than 100 million times and led to Brumfitt's documentary, *Embrace*, which was backed by more than 9,000 crowdfunding pledges, grossed more than \$1 million at the Australian box office, and was released throughout the world via hundreds of on-demand cinema screenings.⁷

² *Screen Currency* <<https://www.screenaustralia.gov.au/fact-finders/reports-and-key-issues/reports-and-discussion-papers/screen-currency>>

³ <<https://www.screenaustralia.gov.au/sa/screen-news/2018/06-18-international-tv-sales-snapshot-for-2017/part-4-interview-with-jonathan-shiff>>

⁴ <<https://www.screenaustralia.gov.au/getmedia/57d95d4d-55dd-4867-ab85-31feb2023e04/mr-170717-the-bureau-of-magical-things.pdf>>

⁵ <<https://www.screenaustralia.gov.au/sa/screen-news/2018/06-18-international-tv-sales-snapshot-for-2017/part-2-the-standout-tv-dramas-for-children>>

⁶ <<https://www.if.com.au/miss-fisher-the-crypt-of-tears-to-shoot-in-october/>>, <<https://www.if.com.au/us-fans-pledge-big-money-for-miss-fisher-movie/>>, <https://www.screenhub.com.au/news-article/features/film/rochelle-siemenowicz/miss-fisher-how-the-producers-used-crowdfunding-to-maintain-artistic-control-255830?utm_source=ScreenHub+Australia&utm_campaign=d48eadc637-UA-828966-1&utm_medium=email&utm_term=0_56733f592e-d48eadc637-304291769>

⁷ *Screen Australia Annual Report* <<https://www.screenaustralia.gov.au/getmedia/aeb0ff70-226e-4b35-929b-5a599db5ac3f/SA-Annual-Report-2016-2017.pdf?ext=.pdf>>, p4, <<https://bodyimagemovement.com/embrace/about-the-film/>>

- *Lion* tells the true story of Saroo Brierley, who was separated from his family in India as a child and eventually adopted by a Tasmanian couple. Some 25 years later, using Google Earth, Brierley searched for the loved ones he had lost. *Lion* was nominated for six Academy Awards, including Best Film, and earned more than \$185 million worldwide, showcasing a modern, multicultural, true Australian story to a global audience.⁸
- *Sweet Country*, set in Northern Australia in the 1920s, shows the pursuit of an Aboriginal farmhand after he shoots a white farmer in self-defence. Inspired by true events, the film won the Special Jury Prize at the Venice Film Festival, the Platform Award at the Toronto International Film Festival, and Best Feature at the Asia Pacific Screen Awards.

Australian screen stories reach beyond cinema and television screens. More than one thousand conventional Australian drama and documentary titles were available through online Video On Demand platforms such as Netflix from April to June, 2018.⁹ Australian content is also flourishing on social media platforms such as YouTube and Facebook.

- Adelaide twins “The Racka Racka” post satirical action films on YouTube, often mixing stunts, black comedy and horror. The Racka Racka, formally known as Danny and Michael Philippou, have more than 5 million subscribers and 750 million views on YouTube alone. One clip funded by Screen Australia has attracted more than 60 million views. Named as Variety Magazine “Famechangers”¹⁰ and number five on the Australian Financial Review’s 2017 Power List¹¹, the Racka Racka are developing their first feature film for their vast international audience.
- Chinese Australian Wendy Ayche, or “Wengie” to her fans, has nearly 12.5 million subscribers and 1.2 billion views on YouTube. Her videos focus on pranks, lifestyle tips and gaming, but she has recently been funded through the Google/Screen Australia ‘Skip Ahead’ program to develop and produce a narrative comedy project, in collaboration with Australian producers Princess Pictures.

Australian screen content expresses the diverse character of the Australian nation. The above examples are some of the many screen stories that have educated and entertained international audiences, from the laconic statement “That’s not a knife” to the iconic journey of the Queen of the Desert, providing what the *Screen Currency* project expressed as “a unique avenue for international soft diplomacy”¹².

Screen stars are unofficial ambassadors

The global ‘star power’ of emerging and established Australian screen talent generates significant soft power. Australian screen stars promote Australia and the Australian brand, reaching large and diverse audiences through blockbuster content, critical acclaim and social media. While their influence stems from a mix of Australian and foreign content, these global stars attract influence and attention in their own right, and often function as unofficial ambassadors for Australia in various media.

⁸ *Screen Australia Annual Report* <<https://www.screenaustralia.gov.au/getmedia/aeb0ff70-226e-4b35-929b-5a599db5ac3f/SA-Annual-Report-2016-2017.pdf?ext=.pdf>>, p20

⁹ Gyde: compiled by Screen Australia.

¹⁰ <<https://variety.com/2016/digital/news/racka-racka-youtube-film-deal-1201797416/>>

¹¹ <<https://www.afr.com/lifestyle/arts-and-entertainment/meet-rackaracka-wannabe-filmmakers-on-a-rampage-20171003-gytafe>>

¹² *Screen Currency* summary report <<https://www.screenaustralia.gov.au/getmedia/1b1312e5-89ad-4f02-abad-dae601b739/ScreenCurrency-SA-Report.pdf>>, p9

Australians on both sides of the camera have been recognised at the Academy Awards since 1942. Recent nominees and winners include Margot Robbie, Cate Blanchett, Naomi Watts, Nicole Kidman, Jacki Weaver, Toni Collette, Hugh Jackman, Heath Ledger, Russell Crowe, Mel Gibson, George Miller and Catherine Martin.

The Indo-Pacific

Australian screen stars are increasing their influence through Asia. Three Australians acted in the recent blockbuster hit *Crazy Rich Asians*, including Chris Pang, who has celebrated the power of on-screen representation for those who have never seen themselves on-screen before.¹³ The film has grossed more than \$300 million worldwide.¹⁴ Australian producers are increasingly turning to Asian markets, with Nicole Kidman developing a Hong Kong-set adaptation of the best-selling novel *The Expatriates*¹⁵, and a range of co-productions in train (discussed further below).

Tourism

Australian screen stories play a significant role in attracting interest in Australia. The *Screen Currency* research project found that Australian narrative screen content, such as *Neighbours*, *Home and Away* and Australian natural history documentaries, attracts around 230,000 international tourists to Australia each year, driving an estimated \$725 million in expenditure.¹⁶

The power and influence of screen content extends beyond Australian stories. Australian screen stars have led Australia's most successful tourism campaigns for decades. Paul Hogan's star turn in the *Come Say G'day* campaign ran for six years and saw a doubling in the number of US visitors¹⁷, while three recent Tourism Australia campaigns also spring from the power of screen content.

- The 2008 *Come Walkabout* campaign, directed by Baz Luhrmann and linked to his iconic film *Australia*, targeted 'experience seekers', reached 23 million viewers, and led to 15 per cent of international visitors choosing Australia over another destination after viewing the campaign.¹⁸
- The 2016 *There's Nothing Like Australia* campaign cast *Avengers* and *Thor* star Chris Hemsworth as narrator for a series of advertisements. Hemsworth also appeared in cross-media campaigns as a 'Tourism Australia Ambassador'. The campaign drove record traffic to the Australia.com website.¹⁹
- The 2018 *Dundee: The Son of a Legend Returns Home* campaign featured Chris Hemsworth, Paul Hogan and a range of Australian stars (as well as Screen Australia's logo), using the power of screen stories to drive greater engagement from the United States. The campaign took the appearance of feature film trailers, and is the largest that Tourism Australia has led in the USA since Paul Hogan's *Come Say G'day* campaign. The Superbowl 'reveal' sparked high interest,

¹³ <<https://www.smh.com.au/entertainment/movies/crazy-rich-asians-has-already-won-the-battle-but-what-about-the-war-20180821-p4zyrt.html>>

¹⁴ As of 16/10/18. Source: comScore IBOE. All box office figures are in Australian dollars.

¹⁵ <<https://deadline.com/2018/07/amazon-studios-orders-the-expatriates-drama-series-based-on-novel-from-nicole-kidmans-blossom-films-tca-1202435745/>>

¹⁶ *Screen Currency* summary report <<https://www.screenaustralia.gov.au/getmedia/1b1312e5-89ad-4f02-abad-dae601b739/ScreenCurrency-SA-Report.pdf>>, p6

¹⁷ <<https://www.economist.com/business/2008/05/08/rebranding-australia>>

¹⁸ <<http://www.travelweekly.com.au/article/selling-australia-a-walk-through-history/>>

¹⁹ <<http://www.tourism.australia.com/en/news-and-industry-tools/latest-news/strong-consumer-and-trade-response-to-new-australia-campaign.html>>

increased travel queries²⁰, and industry acclaim²¹, with Tourism Australia targeting increased patronage up to 2020.

Australia has high profile international figures in other fields such as music, dance, literature and sport. Tourism Australia's successful and sustained use of screen stars and stories is a demonstration of the considerable soft power that the screen sector has maintained for decades. It also demonstrates the wide reach of Australian talent - the influence wielded by Australian stars extends beyond Hollywood to every country with cinema screens, televisions and broadband internet.

It should be noted that Hollywood stars often start their careers in Australia: for example, Chris Hemsworth's first regular role was on *Home and Away*. With sustained government support, Australia has developed a vibrant screen content 'ecosystem', including world-class training institutions, a highly-skilled production industry, and a diverse content catalogue.

Screen stories drive commercial partnerships and revenue

Industry partnerships

The Australian screen industry is renowned as a world-class hub of talent not just in front of, but also behind the camera. Australian expertise, technological innovations and locations can be seen in blockbusters *Thor: Ragnarok*, *Pirates of the Caribbean: Dead Men Tell No Tales*, *The Matrix*, *X-Men Origins: Wolverine* and *Superman Returns*, while Australian firms have provided post-production, digital and visual effects work to numerous titles including the *Lego* films and television series *Game of Thrones*. Jackie Chan's battle atop the Sydney Opera House in action film *Bleeding Steel* (2017) was seen by millions as it grossed nearly USD\$50 million in China alone.²²

This expertise was captured in Screen Australia's *Common Ground* report, which evaluated the foreign perception of Australia's screen industry, and highlighted the benefits of genuinely collaborative relationships. It found that Australian screen producers were generally perceived within the screen industries across Asia as professional, likeable and trustworthy, with a level of affinity with the region. The report also found that Australia's large pool of established screen businesses and experienced talent was an advantage in any potential collaboration, and that the presence of government agencies and funding opportunities was an effective component of building credibility and trust in Asia.²³

The Australian screen content industry has growing links to the Indo-Pacific. Several Australian productions have been filmed throughout Asia, including *Wish You Were Here*, filmed in Laos, and *The Rocket*, filmed in Cambodia, while the upcoming *Buoyancy* will depict the injustice of slavery in South East Asia. Several Indian feature films have been produced in Australia in recent years, while partnerships are growing across factual productions. Australian post-production firms have integrated partnerships with counterparts in Beijing and Hong Kong.

Foreign markets, particularly growing economies in the Indo-Pacific, hold increasing potential for the Australian screen industry and associated soft power impacts. An integrated approach across government, and clear messaging across branding from the Department of Foreign Affairs and Trade (DFAT), Austrade and Tourism Australia, will help to develop opportunities and drive engagement in key markets.

²⁰ <https://trademinister.gov.au/releases/Pages/2018/sc_mr_180228.aspx?w=tb1CaGpkPX%2FIS0K%2Bg9ZKEg%3D%3D>

²¹ <<https://contentgroup.com.au/2018/04/strategy-behind-tourism-australias-dundee-reboot/>>

²² comScore IBOE. All box office figures are in Australian dollars.

²³ *Common Ground* <<https://www.screenaustralia.gov.au/getmedia/3374b628-c79d-4717-90fa-71e0c836cd37/Common-ground-report.pdf>>, p2.

Export income

Screen content production is mostly a high-cost activity, and the relatively small size of the Australian market usually leaves the Australian industry unable to recoup its investments from the local market alone. Australian screen stories are widely exported and return income to Australian content creators.

Screen content export income includes the Australian share of the box office of films such as *Peter Rabbit* (global box office of more than \$445 million²⁴), licence fees paid to broadcast shows such as *Neighbours* or format fees paid to reimagine titles such as *Wentworth*, and further revenue from online and physical video sales. Analysis of the export earnings stemming from Screen Australia-supported content show that Australian narrative screen content drives at least \$252 million in export earnings each year.²⁵

Screen Australia's support for globally engaging content

As the Australian Governmental agency with responsibility for the Australian screen industry, Screen Australia plays a significant role in facilitating the success of the content and talent that generates soft power. This support includes:

- Funding the development and production of screen stories
- Funding the development of talent and of businesses
- Supporting travel to international festivals, markets and awards
- Connecting screen businesses with international opportunities
- Coordinating efforts with federal, state and territory governmental departments and agencies

Screen Australia seeks to inspire, inform and connect audiences with compelling Australian stories, by supporting a vibrant, skilled and creative industry, and high quality, culturally powerful and innovative content.

Screen Australia also administers significant policy measures on behalf of the Australian Government:

- the Producer Offset tax rebate, which supports the production of Australian screen stories. The Producer Offset has funded some of Australia's most iconic productions, including *Peter Rabbit* and *Mad Max: Fury Road*.
- project applications for the Australian Government's International Co-production Program, which offers a range of supports for screen content made by Australians in partnership with content creators from other countries. Co-productions are explored below.

Screen Australia's role connecting Australian content with the world

Screen Australia connects the Australian content industry with Australian and foreign content creators, markets and government agencies. Screen Australia's work across borders includes:

²⁴ comScore.

²⁵ *Screen Currency* summary report <<https://www.screenaustralia.gov.au/getmedia/1b1312e5-89ad-4f02-abad-dae601b739/ScreenCurrency-SA-Report.pdf>>, p6

- Membership of Ausfilm, a partnership between Australian content creators and government agencies that connects the international film community with Australian incentives, talent and facilities
- Strategic partnerships with foreign governmental screen agencies, including throughout the Indo-Pacific region
- A longstanding partnership with the Department of Foreign Affairs and Trade, including collaborations on events such as the ongoing Australia-China Film Industry Exchange and the *Australia now* program
- Continuing collaborations with government agencies such as Austrade and Tourism Australia
- Funding of innovative business Enterprise schemes that target foreign markets
- Support for content producers to attend foreign markets, awards and festivals
- Operation of talent development schemes that place Australian talent with leading foreign content creators. For example, Chinese-Australian producer Debra Liang received a placement with leading film distributor LevelK, and now works as a sales manager with a focus for Asian markets
- Assistance to selectors from major film festivals to view Australian content. Festivals such as Cannes have an enormous influence on the reach of content: the rapturous Cannes reception for *The Adventures of Priscilla, Queen of the Desert*, including the awarding of the Prix du Publique award for most popular film, launched the film towards its worldwide success and eventual Academy Award.

This long-standing international engagement supports the reach and influence of Australian content and culture. Screen Australia's 'government-to-government' role is particularly important in several Asian countries, where the added backing of government support can greatly assist the credibility of projects and content creators.

The global market for screen content is diverse and highly competitive. Screen Australia targets its international engagements to maximise impact for the Australian content industry. To create continued commercial and cultural benefits, cultural diplomacy should be strategic, collaborative across government agencies and initiatives, and sustained.

The soft power impact of Co-productions

Australia is part of a network of countries that provide formal arrangements to enable film and television productions to be officially co-produced. International co-production treaties and memoranda of understanding are used by governments to fulfil economic, cultural or diplomatic objectives, and by the screen sector to unite the financial resources and creative talents of international partners. Co-productions create cultural and economic benefits and connections, developing Australian influence abroad. This influence extends beyond the screen sector and can create opportunities for Government to further other trade and diplomatic agendas.

Since the inception of Australia's official co-production program in 1986, 185 co-production titles have commenced production²⁶, and formal arrangements have been signed with 12 partner countries: Canada, China, Germany, Ireland, Israel, Italy, Republic of Korea, Singapore, South Africa and the United Kingdom (treaties), and also with France and New Zealand (memoranda of understanding).

Official co-productions provide economic benefits by unlocking government sources of finance in a partner country, including direct funding and tax credits, enabling producers to combine resources, share risks and costs, and create more financially ambitious content.

The presence of international elements, involvement of international partners and access to offshore finance can also increase the project's competitiveness. A project sold in two territories can inspire confidence that a single territory sale may not, encouraging sales to broadcasters and distributors elsewhere.

We're trying to make film and television that are substantive and global, and co-productions give you an opportunity to pull resources together, financial and creative, to be able to compete on the world stage ... it's been an incredibly important part of our business.

*Emile Sherman,
Producer/Executive Producer: Lion,
The King's Speech, Top of the Lake²⁷*

The co-production program has played an important role in the production of Australian children's drama over the last 20 years, supporting Australian producers to raise the full budget for a format that has become increasingly hard to finance. Recent children's co-productions include *The New Legends of Monkey* (Australia/NZ), *Drop Dead Weird series 1-2* (Australia/Ireland) and *The Deep series 1-3* (Australia/Canada).

The co-production program also enhances a production's potential to create cultural impacts. Official co-productions automatically qualify as domestic or 'local' productions in each partner country. This means Australian co-productions can bypass restrictions on foreign content, such as China's limits on foreign films, and France's broadcast quotas. For example, *The Dragon Pearl* (Feature, Australia/China) opened on 3,500 screens in China in 2011, and *Bait 3D* (Feature, Australia/Singapore) took the number one position at the Chinese box office on its opening day.²⁸ Two Australian/Chinese co-productions of considerable scale recently commenced production in Australia: *The Whistleblower* and *Legend of Sun and Moon*.

Co-productions offer mutual cultural and commercial exchanges through an interchange of strategies, skills, expertise and infrastructure. This exchange can expand the experience of Australian personnel, and working as a minority partner can provide an opportunity for less experienced producers to work on an international scale.

²⁶ As of 16/10/18, < <https://www.screenaustralia.gov.au/funding-and-support/co-production-program/statistics>>

²⁷ Screen Australia podcast < <https://www.screenaustralia.gov.au/sa/screen-news/2018/01-31-podcast-official-co-production-emile-sherman>>

²⁸ <https://www.screenaustralia.gov.au/sa/media-centre/news/2012/mr_121016_bait3d>

- *Cleverman series 1 and 2* (Australia/NZ) portrayed a uniquely Australian perspective on race, class, Indigenous mythology and science fiction. It was viewed by audiences in the US (through Sundance TV) and the UK (through the BBC), and was chosen as one of six television series to premiere at the Berlin International Film Festival in 2016. *Cleverman's* Australian producers have stated that the financial and creative contributions of New Zealand partners Pukeko Pictures and the Weta Workshop were instrumental to the series' success both at home and abroad.²⁹

Being an official co-production does give more certainty to prospective financiers and people looking at being involved, particularly in our region ... Elements brought by both sides created a spark that the international audiences are looking for.

*Rosemary Blight & Ben Grant
Producer/Executive Producer:
Cleverman, The Sapphires*

- *The Railway Man* (feature, Australia/UK) showed the brutality of the construction of the Thai-Burma Railway during World War II. Shooting took place in Australia and the UK and allowed for shared creative input - whilst the setting, source material and screenwriters originated from the UK, Australians were represented in all other key creative roles - director, director of photography, editor, production designer, composer and two of the four lead cast.

The official co-production program provides opportunities to producers through formal arrangements between countries. However, some projects do not require the support of the official co-production framework or may not naturally fit the official co-production model. Australian producers may prefer to establish a more flexible co-financing arrangement (also known as 'an unofficial' co-production) with international partners, attracting investment from foreign distributors or broadcasters, or finance from tax incentives. *The Story of Australia* was created as an 'unofficial' co-production, and was broadcast in China to more than 21 million people in 2013, earning the praise of then-Chinese President Xi Jinping, who described the series as very popular and an example of close person-to-person relations between Australia and China.³⁰

The role of Screen Australia's Indigenous Department

Screen Australia's Indigenous Department supports Aboriginal and Torres Strait Islander screen storytellers and their creation of authentic, resonant stories. Staffed entirely by Indigenous Australians, it identifies and nurtures talent, develops and promotes policies relating to Indigenous screen content creators, and provides significant financial support to screen content such as *Samson & Delilah*, *Mystery Road*, *Redfern Now* and *Sweet Country*. These screen stories have generated significant cultural impacts at home and abroad.

The Indigenous Department, in collaboration with counterparts at the ABC, SBS, state and territory film agencies and community media organisations, has played a major role in the rise of the Indigenous Australian screen participation and representation. A 1999 survey found only two Indigenous Australians in sustaining roles in Australian TV dramas, but between 2011 and 2015, Indigenous Australians made up five per cent of main roles and actors in Australian TV dramas, despite being under four per cent of the Australian population.

²⁹ <<https://www.screenaustralia.gov.au/sa/screen-news/2018/02-13-podcast-official-co-productions-cleverman>>

³⁰ <<https://www.if.com.au/bearcages-story-of-australia-screens-to-21-million-viewers-in-china/>>

The Indigenous Department has also had a major influence on foreign screen agencies. In 2017, the Canada Media Fund joined with other Canadian screen agencies to launch an Indigenous Screen Office, which is modelled on Screen Australia's Indigenous Department.³¹

Content created by Indigenous Australians has created deep and sustained impacts overseas. One of the first films funded by the Indigenous Department, *No Way to Forget*, screened at Cannes, and other titles to screen at Cannes include the Camera d'Or-winning *Samson & Delilah* and *Toomelah*. Other popular titles supported by the Indigenous Department include *Spear*, created in collaboration with the Bangarra Dance Theatre, and *Bush Mechanics*.

Future support

Screen dramas and documentaries are created to influence their audience, and Australian screen stories naturally embody the character and culture of the Australian nation. Support for a strong domestic content industry has led to a rich history of compelling stories, engaging stars, financial returns and cultural influence. Screen Australia suggests that the Review consider:

- the evolving impact of diverse and compelling Australian screen dramas and documentaries around the world, and the important role of continued Government support in the creation of that content
- the highly visible role that Australian screen stars, from behind and in front of the camera, play as ambassadors for Australia
- the continuing need for targeted strategies, integrated across government and industry, that identify and engage with emerging markets
- a dedicated, coordinated and funded cultural diplomacy policy and strategy

Screen content remains a valuable source of soft power, and continued strategic engagement can enhance Australian influence for decades to come.

³¹ <<http://trends.cmf-fmc.ca/research-reports/supporting-and-developing-the-indigenous-screen-based-industry-in-canada/>>