

# National Cultural Policy Submission Template

## Sandstar Films

**Submitted:** On behalf of a for-profit arts business

**What challenges and opportunities do you see in the pillar or pillars most relevant to you? Feel free to respond to any or all pillars:**

### First Nations

I support the submission by Screen Producers Australia.

Valuing culture and bringing stories to a national audience sends a powerful message of place and inclusion. This is particularly important in the context of support and deeper engagement with the Uluru Statement of the Heart and implementing a Voice to Parliament. Screen culture can assist by creating stories giving that give voice; assist with truth-telling and empowering First Nations to take their rightful place in Australia's cultural heritage.

I believe it is important that our National Cultural Policy addresses the challenge of how to build on the successes to date of Aboriginal and Torres Strait Islander screen stories and ensure this continues into the future through increased support, strong institutions and funding opportunities.

### A Place for Every Story

I support SPA's position that an investment regulation for 20% of major streaming platform Australian revenue be invested in newly commissioned Australian stories and that this should be an outcome for the new National Cultural Policy.

Our screen stories are an important part of Australia's culture and should be seen in every place these stories can be told. This content ranges across Aboriginal and Torres Strait Islander, children's, drama, documentary, games and light entertainment programs.

All screen platforms are rightful places for Australian stories: our cinemas, free-to-air, subscription and multi-channel broadcasters and increasingly, online on-demand platforms such as subscription video on demand (SVOD) and broadcasting video on demand (BVOD) services.

Further, I call for increased funding for the National Film and Sound Archives. We need to create our stories, and as well we need them to be available to the present generation and to generations to come. Only a well-resourced and energetic Archive is able to ensure this outcome.

### The Centrality of the Artist

Screen producers occupy a diverse and challenging role in bringing great Australian stories to our screens. Without our business skills, creative endeavour would more often flounder for the lack of commercial and organisational acumen.

Screen producers take the burden of the risks and are responsible for driving a creative project forward.

I support SPA's position that in conjunction with any consideration of additional investment by streaming platforms or others, that Australia must urgently implement a "terms of trade" framework in order to maintain the sustainability and viability of our screen industry.

### **Strong Institutions**

The Australian screen industry needs strong, stable and well-funded institutions to provide leadership and industry intelligence to the sector, to direct support and funding where market failure exists and to facilitate healthy domestic and international investment in Australian screen stories.

I diverge from SPA's position on institutions to emphasize the importance of the international productions being made in Australia, with support from incentives. These productions give Australian cast and crew more regular employment, and, importantly, allow Australian creatives and technicians to work at a world-class level that produces an internationally competitive result for both Australian and international stories.

I repeat my call for a well-resourced National Film and Sound Archive, as an essential institution.

I support SPA's call for a review of Screen Australia and other bodies that are primarily funded by the Federal Government to support the screen industry.

This review would be of significant benefit to the screen sector, boost confidence and provide an opportunity to re-set and re-calibrate to support the needs of the industry for the future.

### **Reaching the Audience**

Screen stories are the expression of Australian culture and stories that reaches the broadest audience access both across the nation and internationally both on large screens and small.

Screen culture offers one of the easiest and most accessible opportunities for all Australians to participate in and contribute to our culture.

The National Culture Plan Consultation Framing Submission which says that "creative engagement are powerful contributors to child development, education and young people's lives, building the necessary skills for the jobs and workforce of the future."

I support calls for improved regulation to ensure that both commercial free-to-air broadcasters and streaming platforms provide a reasonable and commensurate proportion of broadcast hours and titles of newly commissioned Australian children's screen stories.

And again, a call for resources for the National Film and Sound Archive to continue to make our stories, past, present and future, available to Australian and international audiences.

**Please tell us how each of the 5 pillars are important to you and your practice and why. Feel free to respond to any or all that are applicable to you:**

<b>1. First Nations</b>	Terrific new work emerging and telling important stories.
<b>2. A Place for Every Story</b>	An archive of our stories from the past, for the present and the future.
<b>3. The Centrality of the Artist</b>	Essential, and needs to be adequately rewarded. Artists, and technicians, are not a charity. .
<b>4. Strong Institutions</b>	Essential, a constant resource.
<b>5. Reaching the Audience</b>	Why else would we do it?

**Are there any other things that you would like to see in a National Cultural Policy?**

As above, protection and development of the National Film and Sound Archive.