

I am a writer, a storyteller, a social history interpreter, small time actor- stage, screen (large and small) and an innovator of new ways of connecting the past with the present and observing and interpreting the similarities between the two.

To say we need Australian content is an understatement but what we need is to understand that we are a people of vast backgrounds and experiences and cultures right from the beginning of mass immigration for a purpose. We have all come from somewhere else including the original owners if you trace back far enough and the diverse stories that came with us or were hidden by us or from us need to be told, warts and all.

to do that we have to go beyond the cringe worthy outputs we have been subject to just to keep our industry going at times; which also limits our distribution scope overseas. Our identity as a nation is Multicultural and our stories vastly more diverse than just one country identity with hundreds of years behind it. We have endless periods of time in our short history to choose from that don't need scriptwriters to change so 'contemporary' audiences can relate because there is enough content included for all the drama, irony, love, adventure, unsung heroes and heroines, poignant situations, struggle and success and human emotion in the pages of old newspapers, family histories (honest telling and wildly imaginatively interpreted) than you will get in the 'official records' or government pages.

So many stories that won't be told because of the need for 'Commercial' returns and the need for investments to have 'safe and sure' returns with 'known' heroes and anti heroes and reinterpretations of the same stories instead of exploring the social histories of the times. Just how many times and how many interpretations can you do of Ned Kelly? and how many original pieces of social discrimination can you change into soap operas after the first series that is a gathering from many painful stories come from the heart and from experiences of the time? Such as Love Child. If you really want our industry to survive and thrive and keep our very talented sort

after behind scenes crews, our imaginative, yet connecting writers and technology interpreters and our creative photographers and directors, and our front of camera talent you have to take chances on all those experiences and life stories that have made up our nation and our country and our identity- warts and all.

And as for Ned Kelly for an example of how stories intertwine and connect and interconnect with the past to the present- He is quoted as saying 'Such is Life' at his hanging. That is the title of a book at the time written by Tom Collins which is a pseudonym of a Joseph Furphy of his part autobiography that took 20 years to write who was living near Daylesford at the time three boys went missing. The town and district was made up of many nationalities immigrants who for two weeks searched for the boys under duress and for a reward offered. Once the search was called off and the reward removed the town was turned into chaos and anarchy ruled because there was no closure. After the bodies were found nine weeks later there was a big cover up regarding the mystery that affected the people for generations to come. And still does. Back then it was the Australian bush that was the unknown enemy to the immigrants who arrived here with great expectations for their children and their future and in present time the unknown enemy is Covid-19 and it is still the government and the officials that keep the fear and the loss of employment and uncertain future in the forefront.

Also with our livelihoods now being dictated by change and the way we view productions (the life performances sorely affected) we must consider new deals with Netflix and Stan and definitely have to have more Australian produced content with Australian stories but for them to be noted for their content and depth of stories and variety of talent and heritage and variety of accent and cultural clashes and well and integration.

as a suggestion we could also start a new trend of film and story where the watcher is actually embedded into the film itself as one of the participants. It can be done with a virtual experience or as part of the story. For example: the reenactment of the 11 weeks in 1867 the three boys of Daylesford were missing. the camera would replace the viewer and the viewer would become one of the searchers involved. there would be interaction between the other searchers, the viewer would take part in the meetings held every night and be up before dawn to join the groups of searchers going out. The viewer would also experience what happened to the town and the people when the search was called off and when the children's bodies were found. the viewer would be one of the participants in the fiasco of the inquest and would take part in the grand funeral through the streets the following day. all this from the home theatre or big screen viewing and produced with something like 3D imaging or a 360 degree camera on a floating camera with the photographer being a stand-in for the viewer. Scripted and on location with actors mostly unknown unless the known actor becomes the character and not 'Chris So-N-So playing Joseph Furphy' for example. The embedded viewer (via the cameraman) could just be and onlooker or could take part as one of the many unnamed miners or timber workers or townsfolk at the time.

but this submission was to speak specifically on what you want happen in regards

to the future of the Australian Entertainment industry and I hope I have given you a few ideas to think and act upon. As for the politics of the industry I'm not into politics of any kind except that promises are given to get people into controlling positions and then broken for the greater part because too many diverse demands all want things done their way.

Most definitely there should be more attention and support for the Australian Entertainment industry but not for us to keep on using the 'safe' stories and rehashing of the same content. It is time to have more in depth stories with a real feel for what Australia is really made up of and how the cycle of mass immigration and conflict between those who came here somehow ended up with us pulling together when it became necessary to do so. But for how long this time?

I wish for my submission to be anonymous: Yes

I wish for my submission to be private: No

Supporting documents:

<https://www.meaa.org/index.php?gf-download=2020%2F06%2FScript1-160919.docx&form-id=111&field-id=6&hash=eeae0bdbaa2b406f7dcf3945700f7d3de696061f6eced399f823ab2e0e8efe6>

This submission has been lodged via the [Media, Entertainment & Arts Alliance](#).