

**SBS SUBMISSION TO THE DEPARTMENT OF INFRASTRUCTURE, TRANSPORT,
REGIONAL DEVELOPMENT AND COMMUNICATIONS
SUPPORTING AUSTRALIAN STORIES ON OUR SCREENS – OPTIONS PAPER
JULY 2020**

The Special Broadcasting Service Corporation (**SBS**) appreciates the opportunity to submit to Screen Australia and the Australian Communications and Media Authority (the **ACMA**), regarding the *Supporting Australian Stories on Our Screens—Options Paper* (the **Options Paper**), as part of the Government's consultation on options to support Australian stories on our screens in a modern, multi-platform environment (the **Consultation**).

For over 40 years, SBS has developed compelling and thought-provoking content that tells the stories of a truly diverse Australia. SBS content is delivered free across broadcast and online platforms to all Australians in multiple languages.

As part of SBS, National Indigenous Television (**NITV**) continues to deliver cultural benefits to audiences through its distinctive content and landmark events. NITV creates inspiring storytelling for all Australians, sharing trusted children's content, news and current affairs, sport and entertainment programming through an Indigenous lens.

There is a pressing need to review the current regulatory framework governing the production and communication of Australian stories and SBS is uniquely placed to play an even greater role in supporting the production of high-quality Australian content, if additional funding is made available to SBS to commission additional Australian stories untold by other media.

The Options Paper sets out a broad spectrum of potential reforms. SBS does not endorse any of the proposed models as written in the Options Paper, but Option 3 with a number of variations, as outlined in this submission, is preferred.

Key points

The following Government and regulatory intervention would enhance the quality, authenticity and volume of Australian stories for the benefit of Australian audiences into the next decade:

1. To address any decline in Australian children's programming by commercial broadcasters, SBS (through NITV) should receive additional tied funding to deliver additional Aboriginal and Torres Strait Island children's content to all Australians.

This content would embrace diversity across:

- its subject matter (it would offer an Aboriginal and Torres Strait Islander perspective);
- the screen professionals creating the content (2 out of 3 key creatives from the writer, director, producer team would be Aboriginal and/or Torres Strait Islander); and

- linguistic diversity (all content would be dubbed in multiple Aboriginal and Torres Strait Islander languages for increased accessibility).

This additional children's content would also help to create a sustainable Indigenous production industry. Further, increased representation of Aboriginal and Torres Strait Islander children on Australian screens contributes to a positive sense of identity, cultural continuity and ultimately social and emotional wellbeing for those children, whilst simultaneously providing all Australian children an opportunity to engage in these First Nations stories.

2. To address any decline in Australian Premium Drama programming by commercial broadcasters, SBS should receive additional tied funding to deliver increased hours of Premium Drama programming reflecting Australia's diverse, multicultural and multilingual society.

This content would also embrace diversity across:

- its subject matter (it tells stories of multicultural Australia);
- the screen professionals creating the content (2 out of 3 key creatives from the writer, director, producer team would represent backgrounds presently underrepresented in the Australian Screen sector); and
- linguistic diversity (all content would be subtitled in multiple languages).

This extra content would be comprised of longer running series which would attract substantial additional investment from the international marketplace to further grow sustainable Australian production businesses.

3. SBS is the most efficient and effective Australian free-to-air network. Any incremental tied funding given to SBS to commission local content would be directly invested in Australian production companies, including companies in regional and rural Australia.
4. It is essential that SBS's statutory independence be maintained. Funding tied to Australian content rather than time-based content quotas would ensure more Australian content is produced while preserving SBS's independence as to the production and delivery of content
5. The Producer Offset relief for television production should be increased to 40%. The remaining screen offsets (location rebate and PDV) should be harmonised at 30%.
6. SBS already provides detailed and transparent reporting on Australian content. There should be no change to SBS's existing reporting obligations.

SBS is diversity

SBS is unique in the Australian media environment, with a principal function of providing multilingual, multicultural and Indigenous radio, television and digital media services that inform, educate and entertain all Australians and, in doing so, reflect Australia's multicultural society.¹

SBS reaches almost 100 per cent of the population through its five free to air television channels (SBS, SBS VICELAND, SBS World Movies, SBS FOOD and National Indigenous Television (**NITV**)), and seven radio stations broadcasting in 63 languages (with audio content also available via the SBS Radio App). SBS On Demand, SBS's video-on-demand service², provides more than 9,000 hours of exclusive and distinctive content across key

¹ SBS Charter.

² SBS On Demand <https://www.sbs.com.au/ondemand>

genres such as drama, film and documentary, including SBS commissioned Australian content—a vast amount of which are stories otherwise untold by other media.

SBS operates under the *Special Broadcasting Service Act 1991* (the **SBS Act**). A key principle of public broadcasting in Australia is its independence from Government. Under section 10 of the SBS Act, it is the duty of the SBS Board to maintain the integrity and independence of SBS.³

SBS commissions content in line with its Charter mandate to inform, educate and entertain all Australians and, in doing so, reflect Australia's multicultural society. The broader Australian community benefits from SBS's commitment to promoting social inclusion through Australian content, enhancing understanding of the diversity that comes with Australia's multicultural experience.

The Economic Benefits of Improving Social Inclusion report (the **Inclusion Report**) by Deloitte Access Economics was commissioned by SBS and published in August 2019. For the first time in this way, it quantifies the potential lift to Australia's economy that could be driven by improved employment and health outcomes, increased workplace productivity, and reduced costs of social services, as a result of greater social inclusion. It shows that improved social inclusion could deliver quantifiable economic benefits to Australia of \$12.7 billion per annum.⁴ For further information on the Inclusion Report, please see **Appendix B**.

Diverse Australian stories, the kind synonymous with SBS, are rarely seen on other networks. When it launched in 2016, *The Family Law* (see **Appendix A**), commissioned in association with Screen Queensland and Screen Australia, featured, for the first time, a predominantly Asian-Australian cast on mainstream Australian screens. The series extended to three seasons, demonstrating the value placed on it by audiences.

SBS also supports emerging and diverse Australian screen talent through a range of programs. SBS's *Diversity Talent Escalator*, an initiative partnership with Film Victoria, Create NSW, Screen Queensland, Screen Territory, ScreenWest, South Australian Film Corporation, and the Tasmanian Government (through Screen Tasmania) has created more than 25 career development opportunities for emerging and mid-level screen practitioners from backgrounds currently underrepresented within the Australian screen industry.

SBS's *Short Form Content Initiative* builds on the *Diversity Talent Escalator*, by providing increased opportunities for Australian creatives from diverse backgrounds, through commissioning the production of scripted and non-scripted 'Digital Originals' content for SBS On Demand. The initiative is an SBS partnership with Screen Australia, producing titles such as *Robbie Hood* and the upcoming *The Tailings* (further details in the **Appendix A**),

SBS is also a founding member of the Screen Diversity and Inclusion Network (**SDIN**)⁵ which aims to increase diversity in front of and behind the camera. The most recent initiative of the SDIN is The Everyone Project, an industry-wide tool to quantitatively measure and encourage diversity among the production industry's practitioners.

³ The **SBS Act** provides for the SBS Board to manage the operations of SBS, authorising the Board to decide the strategies to be followed by SBS in performing its functions, and to ensure that SBS performs its functions in a proper, efficient and economical manner and with maximum benefit to the people of Australia (section 9). (In relation to SBS's independence, see sections 10(1)(a); 11(2), (3) and (3A); 13; and 44(3) and (4)).

⁴ *The Economic Benefits of Improving Social Inclusion*, August 2019, available at <https://www2.deloitte.com/au/en/pages/economics/articles/economic-benefits-improving-social-inclusion.html>

⁵ Further details can be found on the Screen Diversity and Inclusion Network's website <https://www.sdin.com.au/>

Launched in late 2019, data is planned to be collected about Australian screen productions from July 2020.⁶

The diversity of SBS's Australian content and initiatives is wide-ranging, as are SBS's delivery platforms. Certain SBS content (both commissioned and acquired) is targeted to the needs of particular groups or communities, whether by language or subject matter. Other content is of broader appeal, helping to promote SBS's stories of our multicultural society to as many Australians as possible across the country, including in regional and rural areas.⁷

SBS contributes directly to employment and the growth of the independent production sector throughout Australia (the **Production Industry**), including in regional and remote areas. SBS commissioned shows create thousands⁸ of employment opportunities for the independent production sector throughout the country. This is more important than ever given the challenges visited on the Production Industry from the COVID-19 pandemic.

SBS in regional Australia

SBS contributes to the Production Industry in regional and remote Australia. Through SBS Meet the Broadcaster events held in recent years, SBS has been providing industry and community representatives with an opportunity to hear about plans for each coming year, and to expand their understanding of SBS commissioning process. These engagements also provide local creatives with the opportunity to make connections with the SBS content commissioning team to pitch their projects and discuss ideas.

The events are regularly held across the country; examples of last year's locations, held prior to the COVID-19 outbreak, include Edge Hill in Far North Queensland and Moonah, Tasmania. A recent success arisen from SBS Meet the Broadcaster events is the commission of *The Tailings* online drama for SBS On Demand, in partnership with Screen Australia and Screen Tasmania, after SBS met with first-time Tasmanian screen writer Caitlin Richardson. *The Tailings* will provide employment opportunities for local cast and crew, as well as economic benefits to Tasmanian communities and businesses.

Other recent SBS productions supporting the economy and diversity of regional and remote Australia include:

- *Thalu* (available on NITV and SBS On Demand, see **Appendix A**), an Indigenous youth series filmed in the Pilbara region of Western Australia, with cast members from the nearby town of Roebourne;
- *New Gold Mountain*, a newly commissioned historical drama in partnership with Screen Australia, made in Victoria's Goldfield region—which tells an untold true story of the 1850s' Australian gold rush from Chinese miners' perspective; and
- *Where Are You Really From?* (see **Appendix A**), a documentary series, which has featured, for example, the Sikh communities in Woolgoolga, regional New South Wales; a South Sudanese Community in Toowoomba, Queensland; and German-speaking refugees of the Barossa Valley, South Australia. Returning this year in

⁶ <https://theeveryoneproject.org/>

⁷ SBS provides some general interest programming to complement its distinctive multicultural and multilingual programming. General interest programming, such as English-language, popular movies, can be used to cross-promote our more challenging and unique programming, drawing new audiences and raising awareness among existing audiences. Advertising revenue for the general interest programming is also reinvested into the creation of locally commissioned content.

⁸ According to *Screen production in Australia: Independent screen production industry census* report by Deloitte Access Economics for Screen Producers Australia, 13,139 people were employed in the screen production industry in 2018. The report is available at <https://assets-us-01.kc-usercontent.com/89c218af-4a5a-00a2-9d83-3913048b3bc7/47ffa015-6efc-4df3-a0d6-02f3d068fd68/Deloitte%20Access%20Economics%20-%20Screen%202019%20-%20FINAL.pdf>

season 3, *Where Are You Really From?* is showcasing the Albanian, Afghan and Turkish communities of Shepparton in the season's latest episode.

SBS and NITV also attend the annual Garma Festival of Traditional Cultures (**Garma**) in northeast Arnhem Land, Northern Territory, with NITV as an official media supporter. SBS broadcasts live segments of Garma and spends time connecting deeply with the remote Indigenous communities of the area.

Specific recommendations

1. Aboriginal and Torres Strait Islander children's content

Australian children's programming is in decline. There is less and less programming dedicated to young Australians, which skews the way young Australians view themselves in this country.

If the existing requirements for children's content on commercial television networks are to be relaxed or removed, SBS should be appropriately funded to take on this vital service.

Noting the ABC already broadcasts a wealth of "general" children's content, SBS should be funded to complement that offering with additional levels of Aboriginal and Torres Strait Islander children's content through NITV.

NITV maintains its strong relationship with its core audience of Aboriginal and Torres Strait Islander people⁹, and its children's offering aims to encourage critical thinking, a strong sense of identity, and awareness building. This focus has guided NITV to expand its range of primary-age through to school-age content, in partnership with the SBS Learn educational portal,¹⁰ which helps maximise the storytelling and learning opportunities.

SBS programs such as the Logie Award winning *Little J and Big Cuz* and *Thalu* (see **Appendix A**), complemented by *Jarjums*, a strand of First Nations children's content acquired from around the world, not only speak to its Charter, but also contribute to achieving policy objectives such as Closing the Gap.¹¹

Little J and Big Cuz is a prime example of authentic representation of Aboriginal and Torres Strait Islander cultures and peoples. The animation series depicts a broad spectrum of characters including Indigenous, multicultural and children with disabilities. It has been made available in multiple Indigenous languages.

All NITV commissioned content is made by production teams where at least 2 of the 3 key creative roles (in the producer, director, writer team) are held by Aboriginal or Torres Strait Islander screen professionals. This ensures an authentic voice 'behind the camera' as well as on screen and is a commitment made to bolster the Aboriginal and Torres Strait Islander screen production sector.

SBS believes it could enhance significantly this children's offering with appropriate additional tied funding.

⁹ McNair yellowSquares' *Media Usage Amongst Aboriginal and Torres Strait Islander People* – 2016 research for NITV: "NITV makes me feel proud of Aboriginal/Torres Strait Islander culture with 97% agree overall with that statement. Nearly as many "trust NITV as a source of news about Aboriginal and Torres Strait Islander people and issues" (45% strongly, 95% overall) and similar proportions "value the television service offered by NITV" and agree that they "wish all Australians would watch NITV" (41%); more information available at <https://mcnair.com.au/media-release-media-usage-amongst-aboriginal-and-torres-strait-islander-people-infographic/>

¹⁰ SBS Learn <https://www.sbs.com.au/learn>

¹¹ Further details of Closing The Gap can be found on the National Indigenous Australians Agency's website <https://closingthegap.niaa.gov.au/>

100% of incremental tied funding would be applied to the commissioning of Aboriginal and Torres Strait Islander children's programming:

- offering an Aboriginal and Torres Strait Islander perspective;
- substantially produced by Aboriginal and Torres Strait Islander screen professionals (2 out of 3 key creatives from the writer, director, producer team must be Aboriginal and/or Torres Strait Islander); and
- made available in multiple Aboriginal and Torres Strait Islander languages.

SBS would welcome an opportunity to engage further with the Government to quantify the level of incremental funding required and make specific recommendations as to the incremental output that might be produced.

2. SBS Premium Drama

The appetite for Premium Drama has never been higher and SBS has established a niche offering of original Australian drama which truly reflects Australia's multicultural audience.

Over the past five years SBS has commissioned eight original drama series: *The Principal*, *Deep Water*, *Safe Harbour*, *Sunshine*, *Dead Lucky*, *On the Ropes*, *The Hunting and Hungry Ghosts* (see **Appendix A**). Each is a 4 x 1 hr drama miniseries that reflects SBS's unique Charter to explore and celebrate the diversity of Australian culture. These are stories no other Australian network would have embraced.

The common thread through all eight series is an authenticity of voices (both in front of and behind the camera), critical acclaim and significant international reach and revenue, with programs having been sold to TV networks and streaming services all over the world.

SBS has only commissioned eight series over this period due to its modest content budget. With increased tied funding, SBS could do so much more.

SBS is a 'publisher broadcaster' of Australian drama, meaning 100% of this output is produced by the Production Industry. This means 100% of any incremental tied funding would be directly invested into the Production Industry, resulting in potentially thousands of additional jobs being created as part of the production of new titles.

The international success of SBS Drama has led to increasing levels of interest from international partners looking to co-invest in SBS's unique storytelling. This export of Australian content directly benefits the Production Industry bringing investment, exposure and additional employment opportunities to Australia's considerable talent, both on and off screen.

Increased drama investment will create more Australian jobs and return increased export value for Australian intellectual property.

The small number of 4 x 1 hr Premium Drama programs SBS currently commissions per year leverage a substantial (circa 20%) contribution towards the production costs from international partners. That proportional overseas investment can more than double if longer running series (6 x 1 hr / 8 x 1 hr) are commissioned, because those formats have even broader international appeal.

SBS could enhance significantly its Premium Drama offering with appropriate additional tied funding. All incremental tied funding would be applied to the commissioning of Premium Australian Drama:

- aligned with the SBS Charter, representing a genuine multicultural Australian perspective;
- substantially produced by screen professionals representing backgrounds presently underrepresented in the Production Industry (2 out of 3 key creatives from the writer, director, producer team must represent backgrounds presently underrepresented in the Australian screen sector);
- subtitled in multiple languages, making the content broadly accessible to all Australians;
- made up of longer running series; extracting substantial additional investment from international presales and bringing additional hours of programming (including longer running series) at a lower cost to Australian taxpayers.

SBS would welcome an opportunity to engage further with the Government to quantify the level of incremental funding required and make specific recommendations as to the incremental output that might be produced.

SBS's response to the Options Paper

SBS does not endorse the proposed models as written in the Options Paper, but Option 3 with a number of variations, as outlined in this submission, is preferred..

Additional Tied Funding

SBS would welcome the opportunity, through the provision of tied funding to increase production of Premium Drama content and Aboriginal and Torres Strait Islander children's content. Any such funding increase will be directly invested into the Production Industry —as well as telling stories that resonate with SBS's purpose and Charter.

The Options Paper states that 'the sheer volume of content now available to Australians across platforms has diluted the impact of transmission quotas. In other words, as the volume of available content increases, the proportion that is regulated Australian content shrinks and is less visible. A plethora of online services now effectively offer on-demand access to almost all screen content that has been produced.'¹² Australian content, however, remains very popular with Australian audiences.

With access to:

- (a) tied funding; and
- (b) the proposed Australian Production Fund,

SBS will be in a position to mitigate the impact for audiences from a reduction in regulated Australian content, and play an even greater role in supporting high-quality Australian stories and the Production Industry.

Tied funding and Australian Production Fund models (as opposed to quotas) achieve the goal of increasing Australian content production, which ensuring the maintenance of SBS's statutory independence regarding the allocation of funding and delivery of content.

SBS's position assumes the continued operation of Screen Australia and State/Territory screen funding bodies in their current form. Any changes to these bodies would alter the funding ecosystem in a way that would require additional consultation and consideration.

¹² Options Paper, page 30.

Recommendations

- SBS's statutory independence regarding the allocation and delivery of content, as set out in the SBS Act, should be maintained. Consequently, any specific initiatives to support more Australian content on SBS should be delivered through tied or discretionary funding, or access to incentives such as offsets or contestable funds.
- SBS would welcome the opportunity to increase its commissioning of Australian Premium Drama and Aboriginal and Torres Strait Islander children's content—further consultation should be undertaken around the appropriate level of funding for this purpose.
- In the event that an Australian Production Fund (**APF**) is established, SBS must be eligible to utilise this fund in commissioning Australian content.
- SBS already provides transparent and thorough reporting on Australian content—there should be no change to SBS's existing reporting obligations.
- The Producer Offset should be lifted to 40% for qualifying television productions. However, if the Producer Offset is set at a lower rate (e.g. 30%), certain genres (such as Australian children's content, documentary and drama) should be entitled to an additional relief (lifting the Producer Offset tax relief to 40% for certain culturally qualifying content). A points-based cultural test should be introduced to regulate which content can apply for the additional (e.g. 10%) relief.

National broadcasters' children's programming

The Options Paper, in its consideration of Model 3, states that '[t]he ABC and SBS would be required to allocate specified amounts of funding for Australian children's programming to distribute on their services, whether linear or online. This requirement would counter-balance the likely reduction in preschool and children's production by commercial free to air broadcasters, and ensure that the particularly vulnerable genre of children's programming continues to be made available to audiences for free'.¹³

SBS should not be considered as a provider of general children's content—noting that the ABC already has an extensive general children's content offering. Under the SBS Act, there is a requirement to consider the services offered by the ABC in providing SBS services, and such duplication would not be consistent with this requirement.¹⁴

SBS does however have a strong track record in commissioning award-winning Aboriginal and Torres Strait Islander children's content (see examples in **Appendix A**), supported by extensive educational resources where appropriate. This is further complemented by *Jarjums*—extensive First Nations children's content acquired from around the world. SBS would be pleased to increase its investment in Aboriginal and Torres Strait Islander children's programming, if additional funding is made available.

SBS is not in a position to increase its investment without this additional funding. In making content decisions, the independence of SBS, as afforded to it by the SBS Act¹⁵, must also be maintained.

In order to continue to operate as an independent, efficient and agile network, SBS does not have fixed allocations or quotas for its content. Instead, SBS continually optimises its

¹³ Options Paper, page 41.

¹⁴ See section 6(2)(g) of the SBS Act.

¹⁵ See sections 11(2), (3) and (3A) of the SBS Act.

offerings, to serve the evolving preferences of its audiences, to deliver on its Charter—taking into account a broad range of factors and circumstances.

In its consideration of Model 3, the Options Paper calls for input on the appropriate quantum of funding for the national broadcasters to allocate to children's content.¹⁶ SBS would welcome on-going discussion with the Government on this matter as well as on tied funding for Premium Drama content.

An important partner for SBS is the Australian Children's Television Foundation (the **ACTF**), with which SBS works, such as in the production of *Thalu* (see **Appendix A**). In supporting Australian children's content on screens, it is also important that the ACTF be appropriately funded.

SBS is platform agnostic in evolving its offerings to serve the viewing habits of its audiences

The Options Paper highlights that '[a]udiences... are increasingly using online services, specifically subscription video on demand (SVOD), as a primary way of accessing narrative content'.¹⁷

SBS has been at the forefront of adapting to the evolving media consumption preferences of Australian audiences. This is evidenced by SBS On Demand experiencing continued growth year-on-year, engaging more audiences than ever before (see **Figure 1**).

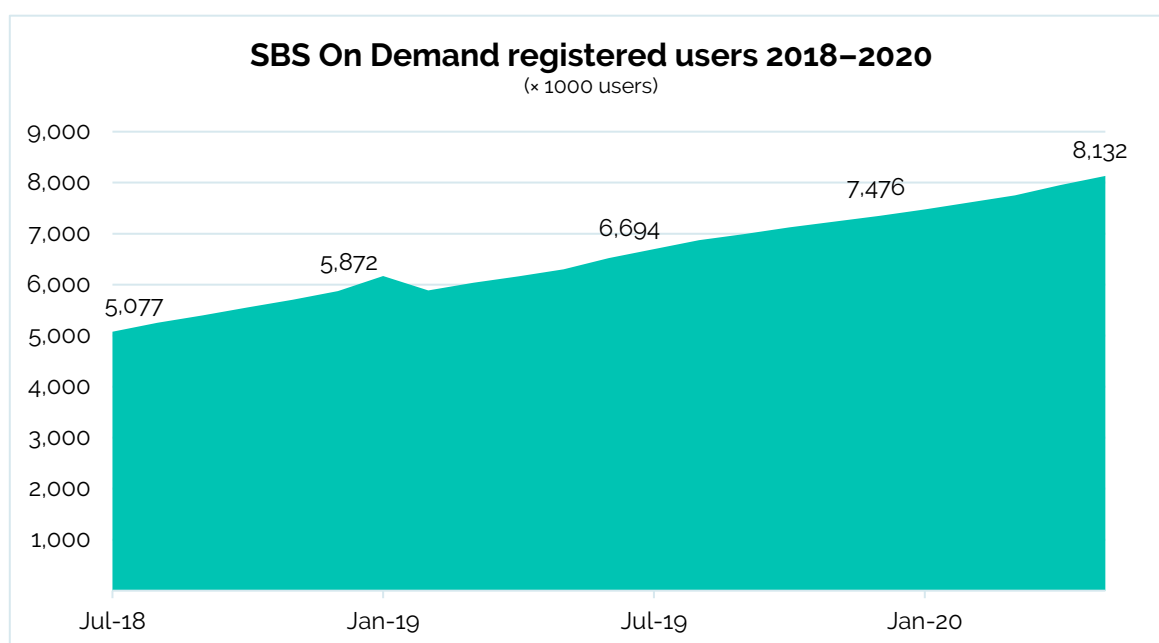


Figure 1: SBS On Demand registered users 2018–2020¹⁸

SBS is platform agnostic in relation to its screen content services. SBS notes the trend of increased online content consumption by children,¹⁹ compared to the ongoing decrease in the free to air viewership by children. The Options Paper outlines examples of these developments as follows:

¹⁶ Options Paper, page 42.

¹⁷ The Options Paper, page 5.

¹⁸ Data source: Adobe Analytics (SBS Production) (2017–2020).

¹⁹ The ACMA's Australian and Children's Screen Content Review Consultation Paper, available at <https://www.communications.gov.au/file/29361/download?token=OLWrD8E6>

The average audience of children watching commercial FTA fell by a third, from 168,000 in 2005 to 113,000 in 2016. This was also the first year in which the total time Australian children spent online on computers, tablets or mobile devices exceeded the time they spent watching television. [...]

In 2016, nearly half of all children aged 0 to 14 watched television programs on BVOD or SVOD services. This is roughly the same proportion as those viewing FTA television. Video sharing sites, such as YouTube, also account for a significant proportion of children's content consumption. In 2016, 68 per cent of children aged 0 to 14 watched children's programs on these services.²⁰

SBS continues to evolve its offerings to serve the viewing habits of its youth audiences, whether through linear broadcasting or via online services such as SBS On Demand²¹ and educational resources on SBS Learn.²² As an example, the AACTA award-winning *Robbie Hood* (see **Appendix A**) was first made available on SBS On Demand, then later on broadcast television.

SBS recognises the Universal Service Guarantee (the **USG**) in Australia²³ as an important means to provide accessibility to online content services. Fast and reliable internet access helps ensure audiences can enjoy and benefit from SBS's high-quality content and services.

With regard to Aboriginal and Torres Strait Islander Australians, remoteness, income, employment, education and demography are key factors impacting digital accessibility. Australian Bureau of Statistics data was used longitudinally by the Centre for Aboriginal Economic Policy Research to outline the digital divide that exists between Aboriginal and Torres Strait Islander peoples and non-Indigenous Australians.²⁴ The analysis identified issues with retention of internet access, along with barriers to access in Aboriginal and Torres Strait Islander communities to information and communications technologies.

SBS recognises the importance of reliable and equitable online access for all Australians, including Aboriginal and Torres Strait Islander Australians.

The proposed Australian Production Fund (APF)

In its consideration of Option A for the proposed Model 3, the Options Paper notes that 'Iservice providers would be required to contribute to an Australian Production Fund, to be administered by Screen Australia (APF funding would be allocated to drama, documentary and children's programming)'.²⁵

Should an APF be established, SBS should be eligible to utilise this fund in commissioning Australian content.

²⁰ Options Paper, page 22.

²¹ SBS On Demand <https://www.sbs.com.au/ondemand>

²² SBS Learn <https://www.sbs.com.au/learn>

²³ Minister for Communications, Cyber Safety and the Arts 14 May 2020 Media Release <https://www.paulfletcher.com.au/media-releases/media-release-landmark-telecommunications-reforms-pass-the-senate>

²⁴ Radoll, P & Hunter, B, Dynamics of the Digital Divide, CAEPR Working Paper 120/2017, ANU, can be found at <https://caepr.cass.anu.edu.au/research/publications/dynamics-digital-divide>

²⁵ Options Paper, page 41.

Definition of Australian content

SBS has regard to the significant Australian content test (**SAC test**) set in Section 376-70(1) of the *Income Tax Assessment Act 1997* (Cth),²⁶ in determining whether a project has significant Australian content. When considered for public funding or offsets, new content first released in Australia under Australian creative control should be given priority.

The unintended consequences of the Australia New Zealand Closer Economic Relations Agreement 1983 that includes a first release in New Zealand, should be closed and is not in keeping with the spirit of the intent of the Australian Content Standard.

Furthermore, SBS does not oppose genres or categories being added to the definition of Australian content, or further defined.

The Producer Offset

The Options Paper considers the role of incentives in strengthening the Australian content production industry.

In its consideration of Model 3, the Options Paper proposes 'a single flat rate Offset for all platforms with modified thresholds and potential for a 'cultural uplift'²⁷ and that 'cultural uplift' could be introduced to provide further support via the Producer Offset for children's content and one-off, feature-length content. A points-based test for significant Australian content could measure factors such as presence of lead Australian writers, producers and directors; presence of Australian key cast; and, whether most of the production occurs in Australia'.²⁸

It has been SBS's position for some time that the Producer Offset should be set at a 'flat rate'²⁹ offset—for film and television at 40 per cent. This remains our preference.

However, in the alternative, SBS supports a compromised model, with harmonisation of the various screen offsets set so the Producer Offset is lifted to 30% for qualifying television productions.

In this scenario, applicants for the Producer Offset for certain genres (such as Australian children's content, documentary and drama) should be entitled to an additional 10% relief (lifting the Producer Offset tax relief to 40% for certain culturally qualifying content). A points-based cultural test should be introduced to regulate which content can apply for the additional 10%. An example of a points-based cultural test for similar purposes is the cultural test for high-end television, currently available in the United Kingdom.³⁰

Reporting requirements for national broadcasters

The Options Paper, in its consideration of Model 2, outlines that 'national broadcasters' boards would be requested to report annually to Parliament on expenditure on, and hours of, Australian drama, documentary and children's content, to provide greater transparency and acknowledgement of their Australian content contribution'.³¹

The Options Paper also states that 'in addition to reporting on compliance with requirements to fund certain levels of content, national broadcasters would be required to report to Parliament on total Australian drama, documentary and children's programming expenditure and hours broadcast/provided online'³², in relation to Model 3.

²⁶ http://www.comlaw.gov.au/Details/C2015C00237/Html/Volume_7#_Toc418511622

²⁷ Options Paper, page 42.

²⁸ Options Paper, page 10.

²⁹ Options Paper, page 42.

³⁰ The cultural test for high-end television can be found at <https://www.bfi.org.uk/film-industry/british-certification-tax-relief/cultural-test-high-end-television/summary-points-cultural-test-high-end-television>

³¹ Options Paper, page 39.

³² Options Paper, page 41.

It is not clear what benefit this additional administrative burden would deliver to the Production Industry or Government, especially as costs for programming can vary significantly even within genres. For example, drama could include a low-cost short form series, right through to a long form series with an international cast and funding.

Such reporting is also problematic as it would ultimately reveal the cost per hour for ABC and SBS programming by genre, which is commercially sensitive for both the national broadcasters and their independent production partners.

Through its Annual Report, SBS already provides detailed and transparent reporting around its content. For example, information that SBS published in its 2018–19 Annual Report³³ includes:

- Multilingual programming (on each of SBS's television channels, page 133)
- SBS Television: Broadcast hours by genre, run and source (page 134–137)
- SBS Television: Languages broadcast (page 138–139)
- SBS Television: Cultures represented (page 140–141)
- SBS Television: SBS-commissioned programs first run (page 142–143)
- SBS Television: Languages and dialects subtitled (page 152)
- SBS Television: Audience share, reach and demographics (153–154)
- SBS Digital Television: Areas served (page 155–157)

Other content details are regularly provided on request through the Senate Estimates process. There should be no change to SBS's existing reporting obligations.

Further information around expenditure on Australian content is commercial-in-confidence. SBS and its industry partners would become significantly disadvantaged if SBS were to reveal commercially sensitive information such as individual program costs, reducing SBS's competitiveness and operational efficiency, as a result. Further, it would create an additional and unnecessary administrative burden, with no material benefit to the Production Industry.

Deregulation

The Options Paper states that 'Ir]research commissioned for previous reviews indicated that there would be a significant decrease in overall Australian content expenditure if existing quotas were removed, with decreases most acute for drama and children's programming and, to a lesser extent, documentary'.³⁴

The Options paper also outlines why it is important that Australian content be supported, as follows:

Australian stories reflect who we are as a nation, to ourselves and to the world. These stories make sense of our past (First Australians, Gallipoli, The Sapphires), define ourselves in the present (The Castle, Home and Away, Mystery Road, Offspring, Bluey) and promote our people, our creativity and our country to the world (Crocodile Dundee, Australia, Mad Max, Lion, Wentworth, McLeod's Daughters, Cleverman, Miss Fisher's Murder Mysteries). Australian stories help define us as a nation and make us recognisable on the international stage. The cultural significance of Australian content is not easily quantifiable, but it is highly recognisable, and supported by the vast majority (76 per cent) of surveyed Australians who are in favour of government support to the sector.³⁵

SBS participates in and helps realise the economic contribution of the production sector to the broader Australian economy. According to a 2019 report, *Screen production in*

³³ SBS 2018–19 Annual Reports can be found at <https://www.sbs.com.au/aboutus/sbs-2018-19-annual-report>

³⁴ Options Paper, page 30.

³⁵ Options Paper, page 6.

Australia: Independent screen production industry census, by Deloitte Access Economics for Screen Producers Australia, 'in 2018, the sector generated production revenue of \$1.2 billion, supported 13,139 jobs, and exported content to more than 200 international markets'.³⁶

SBS, therefore, supports a strong Production Industry, and Australian stories being showcased on screens—both by SBS and other media providers. Model 4 (deregulation) would significantly disadvantage screen audiences through a reduction, in real terms or in proportion, of Australian content across all platforms and services. The Production Industry's strength and viability would also be severely impacted, and Australia's international reputation may potentially be compromised.

A strong Australian screen production sector is in the interests of all media operators in Australia, and all Australian audiences. For this reason, SBS does not recommend nor support Option 4.

³⁶ *Screen production in Australia: Independent screen production industry census* report can be found at <https://assets-us-01.kc-usercontent.com/89c218af-4a5a-00a2-9d83-3913048b3bc7/47ffa015-6efc-4df3-a0d6-02f3d068fd68/Deloitte%20Access%20Economics%20-%20Screen%202019%20-%20FINAL.pdf>

Appendix A – Examples of SBS's distinct Australian screen content

Examples of NITV's unique Australian children's content

Thalu

Thalu explores community stories from Roebourne in rural Western Australia and weaves Ngarluma culture with the classic hero's journey. The show is an ode to the Pilbara region and its people, produced by Tyson Mowarin and Robyn Marais at Weerianna Street Media, in association with Bernadette O'Mahony from the Australian Children's Television Foundation (ACTF).



Figure 2: *Thalu* cast: Jakeile Coffin, Sharliya Mowarin, Cherry-Rose Hubert, Logan Adams, Ella Togo, Penesha Wally, and Wade Walker

Little J and Big Cuz

Little J and Big Cuz First Nation children's animation was launched in 2018 and has gone on to win that year's Logie Award for Most Outstanding Children's Program. Produced during the 2019 International Year of Indigenous Languages, the current season (season 2) sees the return on Little J (Miranda Tapsell) and Big Cuz (Deborah Mailmain)—two Aboriginal Australian children who continue to learn about their culture and community alongside their friends, with the help of their Nanna (Ningali Lawford-Wolf) and teacher Ms Chen (Renee Lim).

During the COVID-19 pandemic, NITV also partnered with the Australian Broadcasting Corporation (the **ABC**) to commission a special *Little J and Big Cuz* handwashing song³⁷ targeted at young people, this delightful animation encourages children to practice the protective hygiene and distancing measures recommended by experts. This is an example of SBS's initiatives that contribute to the Government's policy objectives such as Closing the Gap.

³⁷ <https://www.sbs.com.au/ondemand/video/1719840835794/little-j-has-an-important-message-for-you-jarjums-about-washing-your-hands>



Figure 3: A screen from *Little J & Big Cuz* special handwashing song³⁸ which targets COVID-19 prevention among young people

Robbie Hood

Winner of 2019 AACTA Award for Best Online Drama or Comedy, *Robbie Hood* is SBS On Demand's first commissioned drama, as part of SBS Short Form Content Initiative which continues to give a platform to underrepresented Australian filmmakers.

Robbie Hood is only 13, but already he is famous in Alice Springs for being a precocious little misfit with a heart of gold who does the right thing even when it's a little bit wrong. *Robbie Hood* is a mischievous and heart-warming digital comedy that brings life in the Northern Territory to the small screen. Launched in July 2019, this six-part series from director Dylan River is a modern retelling of a classic tale, as Robbie and his friends attempt to right the wrongs they see in their hometown of Alice Springs.



Figure 4: Jordan Johnson, Pedrea Jackson and Levi Thomas play friends Georgia Blue, Robbie and Little Johnny in *Robbie Hood* (SBS)

Grace Beside Me

Filmed in the Scenic Rim Region in South East Queensland, *Grace Beside Me* was NITV's first commissioning of a scripted live-action series, premiered in February 2018. *Grace Beside Me* is a 13-part children's fantasy drama series produced by a team comprising

³⁸ <https://www.sbs.com.au/ondemand/video/1719840835794/little-j-has-an-important-message-for-you-jarjums-about-washing-your-hands>

entirely of women, including Aboriginal screenwriters. The series has gone on to win a First Nations Media Award for Best Drama or Comedy in 2018, and an Australian Directors Guild Award for the episode "Sorry" in 2019.

Adapted from the award-winning novel by Sue McPherson, *Grace Beside Me* follows Fuzzy Mac, whose life is turned upside down when, at the age of 13, she discovers she can see ghosts and spirits. But all she wants is to fit in and have fun with her mates. It is hard enough navigating the highs and lows of becoming a teenager while living with your eccentric Nan and Pop, without also having to deal with needy ghosts, mischievous totems and cantankerous Ancestors.

Grace Beside Me takes 8 to 12-year-old audiences on a roller coaster adventure as Fuzzy reluctantly learns to accept her gift and understand its importance. With one foot in the Indigenous realm of culture, Country, and spirits—and the other firmly planted in the world of a 21st century teenager. *Grace Beside Me* is also accompanied by educational resources on SBS Learn.



Figure 5: Kyliric with cast mates, Tjiirdm McGuire and Mairehau Grace in episode 7 of *Grace Beside Me*

Examples of SBS's unique Australian drama, untold by other media

The Hunting

The Hunting stars a diverse cast of young Australians alongside seven-time Logie winner Asher Keddie (*Offspring*, *The Cry*) and AACTA/Logie winner Richard Roxburgh (*Rake*, *Hacksaw Ridge*), in the multi-award winning four-part original drama. Produced in Adelaide by Closer Productions for SBS, with major production investment from Screen Australia in association with the South Australian Film Corporation, *The Hunting* intimately and dramatically imagines the lives of four teenagers, their teachers and families throughout the lead up, revelation and aftermath of a nude teen photo scandal. It is now SBS's most successful commissioned drama, accompanied by resources for teachers and parents/carers³⁹, in partnership with the e-Safety Commissioner.

³⁹ Resources provided through SBS Learn educational portal <https://www.sbs.com.au/learn>



Figure 6: *The Hunting* was produced in Adelaide with major production investment from Screen Australia, in association with the South Australian Film Corporation (SBS)

Safe Harbour

Winner of the 2019 International Emmy Award for Best TV Movie or Miniseries, this four-part modern psychological thriller depicts tragic consequences of a dramatic rescue at-sea, when a group of friends on a sailing holiday of a lifetime encounter a distressed boatload of asylum seekers. They vow to tow the boat to land, only to wake the following morning to discover that someone has cut the rope and set the refugees adrift. Filmed on location in Brisbane and directed by Glendyn Ivin (*Seven Types of Ambiguity*, *The Last Ride*), *Safe Harbour* stars Ewen Leslie (*Rake*, *Top of the Lake: China Girl*), Leeanna Walsman (*Seven Types of Ambiguity*, *Cleverman*, *Looking for Alibrandi*), Phoebe Tonkin (*The Vampire Diaries*), Joel Jackson (*Peter Allen: Not the Boy Next Door*), Hazem Shammas (*Underbelly*), Nicole Chamoun (*Romper Stomper*), Robert Rabiah (*Secret City*, *Ali's Wedding*), and Jacqueline McKenzie (*Romper Stomper*, *The Water Diviner*).



Figure 7: *Safe Harbour* season 1, episode 1 (Matchbox Pictures)

Hungry Ghost

When a tomb in Vietnam is accidentally opened on the eve of the Hungry Ghost Festival, a vengeful spirit is unleashed, bringing the dead with him. As these spirits wreak havoc across the Vietnamese Australian community in Melbourne, reclaiming lost loves and

exacting revenge, May Le, a young woman who has never taken responsibility for who she is, must finally accept her destiny and help bring balance to a community still traumatised by war. The supernatural thriller features a culturally diverse ensemble cast including Catherine Văn-Davies, Bryan Brown, Clare Bowen, Ferdinand Hoang, Gareth Yuen, Justine Clarke, Ryan Corr, Jillian Nguyen and Suzy Wong.



Figure 8: Ryan Corr, Catherine Van-Davies, Suzy Wong, and Susan Ling Young in *Hungry Ghosts* (Matchbox Pictures)

The Family Law

Based on Benjamin Law's hit memoir of the same name, this critically acclaimed series is currently nominated for the 2020 Equity Ensemble Awards—Comedy for its season 3 and was awarded Best Casting in a TV Comedy (Casting Guild of Australia) and Comedy Series Production of the Year (SPA Award); it also earned two AACTA nominations. Directed by Ben Chessell (*Offspring*, *Rush*, *Dance Academy*), along with Sophie Miller, the show is written by Benjamin Law, in association with Kirsty Fisher and Lawrence Leung.

With the aim of engaging even more Australians, this much-loved comedy drama is now available on SBS On Demand with simplified Chinese subtitles, in addition to Korean and Vietnamese subtitled versions. This is an example of SBS's commitment to its Charter, in continuing to provide multilingual services to all Australian.

The Family Law is developed and produced by Matchbox Pictures (*The Slap*, *Nowhere Boys*, *Glitch*) in association with Screen Queensland, Screen Australia and SBS. It featured, for the first time, a predominantly Asian-Australian cast on mainstream Australian screens, when it first launched. Its mid-2017 series 2 explores even more deeply themes around the complexities of families, interracial relationships and Asian-Australian culture, while series 3 reveals Benjamin's struggling with his sexuality leading up to his big revelation—hailed as a landmark moment on Australian television, with positive portrayal of coming out and of LGBTQI+ people.



Figure 9: *The Family Law* was the first show on Australian television about an Asian-Australian family (SBS)

Sunshine

Winner of Best Mini-Series at the 2017 AACTA Awards, *Sunshine* explores hopes and heartbreak felt by those forging a new life in a foreign land. Set in Melbourne's outer-west suburb of Sunshine, the story follows a young, aspiring South Sudanese-Australian basketball player whose dreams hang in the balance when he's drawn into a criminal investigation. *Sunshine* is a powerful, bold, and uniquely SBS drama that speaks right to the heart of the SBS Charter—exploring themes of identity and belonging, class and race inequality, and the nature and construction of truth.

At the time the series was produced, *The Australians Today* survey noted that 'Experience of discrimination over the last 12 months is at the highest level among some African groups, with discrimination indicated by 53% of those born in Egypt, 60% Ethiopia, 67% Kenya, 75% Zimbabwe, and 77% South Sudan'.⁴⁰ This series focused on a positive representation of the South Sudanese community in Australia, and was accompanied by a documentary *Apex Gang: Behind the Headlines* which, itself, received acclaim for its unique perspective of the South-Sudanese community, further contributing to SBS's purpose of building social cohesion. Alongside esteemed actors, the series also featured some new faces, including a stellar South Sudanese Australian cast being seen for the very first time on Australian television.

⁴⁰ *Australians Today: Landmark research into multiculturalism 2016* can be found at <http://scanlonfoundation.org.au/australians-today/>



Figure 10: Ror da Poet and Wally Elnour in the AACTA-award winning *Sunshine* (SBS)

On the Ropes

Nominated for the 2019 AACTA Award for Best Telefeature or Mini-Series, *On The Ropes* follows Iraqi-Australian Amirah Al Amir who has idolised her boxing world champion father Sami her entire life. Desperate to become an elite boxing trainer, Amirah must fight, not only the patriarchal boxing world but her own family, to achieve her dream.

On the Ropes stars a multicultural cast including Academy Award nominated Keisha Castle-Hughes (*Game of Thrones*, *Whale Rider*), acclaimed Israeli actor Igal Naor (*Homeland*, *Riviera*), local breakout talent Nicole Chamoun (*Safe Harbour*, *Romper Stomper*) and Australian screen icon Jack Thompson.



Figure 11: Cast of *On the Ropes* (SBS)

The Tailings

The Tailings is SBS's online drama series to be filmed in regional Tasmania, in partnership with Screen Australia and the Tasmanian Government through Screen Tasmania. *The Tailings* will premiere on SBS On Demand in 2021 as part of SBS's Digital Originals initiative.

Directed by Stevie Cruz-Martin (*PULSE*, *Marrow*) and written by emerging Tasmanian talent Caitlin Richardson, the six-episode (ten minutes each) series follows a daughter's

investigation into her father's death which takes place in her tight-knit, remote community in the wilderness of the state's West Coast. *The Tailings* tells a well-crafted mystery set against the stunning Tasmanian scenery, while showcasing local talents to national and international audiences.

The series came about following one of SBS's *Meet the Broadcaster* events held in Tasmania. SBS is delighted that our direct engagement with the production community in Tasmania has led to the commissioning of work by a first-time screen writer. SBS is also thrilled to be working with Caitlin, as we are to accelerate the careers of Australia's many diverse creative talents through our productions.

Homecoming Queens

Homecoming Queens follows two best friends in Brisbane, who reinvent themselves after chronic illnesses change their friendship, their futures and their hair. Produced as a seven-part short-form series, the drama debuted on SBS On Demand in April 2018 as part of SBS's Digital Originals initiatives. Created in partnership with Katia Nizic/Generator Pictures, *Homecoming Queens* saw director Corrie Chen work with writers Chloe Reeson and Michelle Law (who plays Michelle on screen herself) in telling the pair's own life stories on screen—Law suffered from alopecia and Reeson had breast cancer.



Figure 12: Michelle Law and Chloe Reeson in a scene from *Homecoming Queens* (SBS On Demand)

Examples of SBS's unique Australian documentary

Filthy Rich and Homeless

An example of SBS's unique and thought-provoking screen content which explores stories of communities in-need is the critically acclaimed *Filthy Rich and Homeless* series, now premiering its third season. In it, five participants are separated to experience different forms of homelessness—from sleeping rough on the streets to living in crisis accommodation and marginal housing, with their phones, IDs and money taken away. Since the first series, the community impact it has generated includes a heightened awareness of issues around homelessness, a reported increase in public donation to homelessness causes and charities⁴¹, and an on-going public discourse on relevant policy matters that have ensued.

⁴¹ The Inclusion Report, page 47.



Figure 13: *Filthy Rich and Homeless* season 3 participants: emergency doctor and businessman Dr Andrew Rochford; Deputy Lord Mayor of Melbourne Arron Wood; restaurateur and entrepreneur Pauline Nguyen; comedian and radio presenter Ciaran Lyons; and actress and model Ellie Gonsalves (SBS)

Who Do You Think You Are

Nominated for the 2019 AACTA Award for Best Factual Entertainment Program, the celebrity-packed genealogy documentary series is now in season 11, starring eight of Australia's household names—Lisa Wilkinson, Bert Newton, Cameron Daddo, Lisa Curry, Denise Scott, Kat Stewart, Julie Bishop and Troy Cassar-Daley. Produced by Warner Brothers, *Who Do You Think You Are* documents each Australian's journey across the world in search of their family history, while revealing secrets from the past.



Figure 14: Ernie Dingo in *Who Do You Think You Are* season 9 (SBS)

Where Are You Really From?

Observational documentary series *Where Are You Really From?* explores multicultural communities across Australia. Now premiering season 3, of which four episodes will see comedian Michael Hing travel to Inala, Darwin, Wollongong and Shepparton to look at how generations of migrants have made their homes in Australia. Michael delves into serious issues such as racism, social integration, economic and intergenerational struggles, while continuing to deliver a few laughs along the way.

Given Australia's increasing cultural complexity, at a time when global events such as the COVID-19 pandemic are challenging social harmony, the latest season of *Where Are You Really From?* is SBS's timely exploration of our nation's history and future.



Figure 15: *Where Are You Really From?* season 2—Alep in front of the mosque in Katanning, WA (SBS)

The Beach (NITV)

The Beach is a World Wide Mind production with principal production investment from NITV in association with Screen Australia. The six-part documentary series offers an immersive experience that takes isolation to new heights, by offering insights into personal costs, of the award-winning filmmaker Warwick Thornton's rise to international success. He has chosen to try giving up life in the fast lane, on an isolated beach in one of the most beautiful yet brutal environments in the world, to see if he can transform and heal his life.



Figure 16: Warwick Thornton in *The Beach* (supplied)

Appendix B – excerpts from *The Economic Benefits of Improving Social Inclusion* report

The quantitative analysis in the Inclusion Report largely focuses on the benefits of social inclusion for culturally and linguistically diverse communities, specifically migrant communities, as these communities are increasingly included⁴² to enjoy the consequent economic growth and prosperity. The following excerpts from the Inclusion Report exemplify how economic benefits arise from some of the five key drivers identified by the Inclusion Report:

Increased productivity in the workplace: Business benefits from social inclusion in a number of ways: diversity can be a source of creativity and innovation, lifting productivity; social inclusion can also lift profitability and help target market segments.

Improved employment outcomes: Greater social inclusion means people are less likely to face discrimination, increasing their capacity to gain employment or longer work hours and contribute to the economy. [...]

Part of the \$12.7 billion [per annum in quantifiable economic benefits to Australia] figure—approximately \$5 billion—represents higher productivity from more creative and innovative workplaces where employees experience greater inclusion. But there are also labour market benefits from increased employment, worth almost \$1.2 billion to Gross Domestic Product (GDP) each year. [...]

Improvement in mental and physical health: Social inclusion can counteract isolation and increase community participation, which helps to alleviate health problems, especially mental health issues like anxiety and depression. [...]⁴³

The Inclusion Report states that if social inclusion levels were to improve by 14% amongst migrant communities, using the most conservative estimate from Deloitte's econometric modelling, there would be a \$6.5 billion increase in quality of life for the migrant community population of Australia.⁴⁴ The remaining key drivers of economic benefits outlined in the Inclusion Report are:

Reduced cost of social services: Social inclusion reduces the cost of social services by easing pressure on the public health system and reducing the need for income and housing support payments. [...]⁴⁵

A 2014 study on the need to close the gap for Aboriginal and Torres Strait Islander peoples' employment outcomes, found that there would be a net fiscal improvement to the Australian government of around \$12 billion. This was partly driven by greater tax revenue; however, there was also an estimated benefit of \$4.7 billion in lower expenditure in areas such as health, housing and social security. Similarly, the Australian Human Rights Commission has recognised that improved employment outcomes for people with a mental disability would reduce demand on welfare systems.⁴⁶

Inclusive growth: By lifting wages and workforce participation in areas of socioeconomic disadvantage, the benefits of economic growth can be shared more evenly across all Australian communities. [...]⁴⁷

⁴² *A plan for Australia's Future Population*, Prime Minister of Australia, available at <https://www.pm.gov.au/media/plan-australias-future-population>

⁴³ The Inclusion Report, page 7.

⁴⁴ The Inclusion Report, page 32.

⁴⁵ The Inclusion Report, page 7.

⁴⁶ The Inclusion Report, page 27.

⁴⁷ The Inclusion Report, page 7.



Figure 17: An excerpt from the Inclusion Report's accompanying summary card (print material)

The Inclusion Report also explores direct impact of SBS's Australian content—examples of case studies in the report include the following.

Case study: *Sunshine*

[...] Community perceptions about South Sudanese migrants changed after watching the series with 77% reporting they were better informed and educated as a result of *Sunshine*. An accompanying documentary *Apex Gang: Behind the Headlines*, received acclaim for its unique perspective on the issues, beyond mainstream media coverage. Further, 86% of survey respondents said they felt *Sunshine* promoted cultural diversity, contributed to the overall diversity of Australian television and helped to drive social cohesion.

SBS also collaborated with the Centre for Contemporary Photography and Brimbank City Council to celebrate *Sunshine*, by giving eight aspiring photographers a chance to tell the story of their community through images, with access to expert-led workshops to facilitate their storytelling.

Artist workshops had positive outcomes on the selected photographers, with increased community engagement. Photographers expressed interest in supporting other SBS outreach projects, while others used this opportunity as a step towards becoming a professional photographer. Many photographers have since continued their passion in photography and considered it a new career option. [...] ⁴⁸

⁴⁸ The Inclusion Report, page 46.

Case Study: *Filthy Rich and Homeless*

[...] A post-series survey showed that more than two out of three viewers (68%) reported either changing their behaviour towards people experiencing homelessness, having an improved attitude towards homeless people; or donating to a charity or volunteering their time.

Following the series, St Vincent de Paul Society of NSW reported to SBS increases in:

- Those donating food or clothing (to a charity or individual).
- Eye contact being made with people experiencing homelessness.
- Donations of money (to a charity or individual).
- People engaging in a conversation or saying hello to someone experiencing homelessness.⁴⁹

Case study: *Little J & Big Cuz*

[...] There is evidence that culturally relatable educational TV programs can help improve children's school readiness by building literacy and numeracy skills, cultural awareness, self-esteem and appropriate behaviours, with such educational benefits potentially lasting into secondary school. Supporting evaluation by the renowned Dusseldorp Forum suggests that there is indeed a positive impact made by culturally relatable educational TV programs.

An ACER [Australian Council for Educational Research] report into *Little J & Big Cuz* concluded that there were early indicators the series and its associated resources support Aboriginal and Torres Strait Islander children's transition to school. This includes the development and improvement in pedagogical approaches by educators, recognition of the strengths in learners, celebration and incorporation of Indigenous knowledge into the learning environment, bolstering pride and identity in children and support for all learners' emotional well-being.

Little J & Big Cuz picture books, produced by SBS, have also received positive reviews and social outcomes, from Indigenous community groups reporting increased educational engagement and further interest from children in the characters and their stories. [...] ⁵⁰

⁴⁹ The Inclusion Report, page 47.

⁵⁰ The Inclusion Report, page 48.