

Tension between local and global culture in contemporary Australian film representing Indigenous Australians

Films representing Aboriginal people are often used to highlight the social, cultural and health-related issues experienced by this cultural group and to position them within broader Australian history and culture. This discussion will be focusing on Rolf De Heer's *Ten Canoes* (2006), in which the re-mediation of this culture into film represents a struggle between local, national and global styles of narrative and filmmaking. In order to understand how these elements contribute to the generation of meaning and the film's role in broader social, cultural and political discourses we may investigate the filmic choices that have been made and how these are reflected in the specific elements of the film. Through a process of decoding and deconstruction we may come to understand that "the reader is as important as the writer in the generation of meaning" (Hall, 1997, p.33) and that we actively interpret a matrix of different elements according to cultural and individual qualities as part of the "media matrix" (Dallow, 2010).

Global influence on 'national' films

Independent films attempt to touch more specifically on the country or group's own culture and unique human experience, a movement against the claimed 'universal', but typically American, values and ideas that are seen within Hollywood films. This is evident in the Indigenous film *Ten Canoes* (2006), which acts to subvert traditional narrative and camera techniques in order to break this convention, while it should also be noted that this 'global filmmaking' is still a prevalent influence on this film as it interacts as part of a global web of media discourses. As Hedetoft (2000) notes, "contemporary cinema... is increasingly embedded in discourses of globalisation... its discrete manifestations are full of paradox and tension" (p.278). *Ten Canoes* (2006) won the People's Choice Award at the Cannes Film Festival in 2006 and was created for this type of global audience and as such, its elements reflect these motives to be different and culturally specific, while it also aims to be appealing and understandable to a global audience. The motivations behind the techniques chosen for the film can be related to the notion of the image as being a means of representation of national identity, much in the same way as the more recent film *Australio* (2008), however, this film takes on a typically Hollywood epic approach and can be placed at the opposite end of the scale to *Ten Canoes*' (2006) quiet and simple story.

Ten Canoes (2006) is created entirely in Yolngu, the native language of the featured Raming people, with English subtitles and voice-over narration translating this to the audience. The use of language is integral to our approach towards and understanding of the film as language is a dominant element of cultural discourses and our main means of expression. By using this native language there is a sense of authenticity, of 'truth', that is being created through the remediation of this unknown language, whereby David Gupilli as the narrator and a recognizable actor acts as the audience's portal to the

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