

Australian Documentary in 2017 - the right place at the right time?

9.00am, Tuesday 7 March, Cinema 02, ACMI, Melbourne

Firstly, I would like to begin by acknowledging the traditional custodians of the land on which we meet, the Wurundjeri people of the Kulin Nation, and pay my respects to their elders past and present.

I want to thank Andrew Wiseman and the AIDC Board and Team for the invitation to speak at another great conference, and congratulate them on the event so far. I was delighted when I read the program - it's provocative, it's 'on point', and it's full of opportunities that are ready for you to take.

I'm hoping this speech will be much the same. Particularly as it's 9am, some of you haven't had enough coffee, and some of you might have networked the night away at the 30th Birthday drinks. Can I too say a big "Happy Birthday" to AIDC.

As someone who's a little older than that: the conference has a lot to look forward to in its 30s:

- Growing wisdom.
- A greater focus on the long-term.
- Settling down. Finding partners. Maybe a mortgage. Not that I'm favouring Melbourne over Adelaide, here.
- Perhaps even some recalcitrant offspring. Perhaps even some unexpected ones. I see the VR projects and I wonder what they'll be when they grow up.

So, I'm here to once again give Screen Australia's view of what's happening in the industry, and the opportunities that we see.

First - to be provocative. This session is titled “Australian Documentary in 2017 - the right place at the right time?” My answer to that question is - “Yes.” An unabashed, unqualified, “Yes.”

Some of you I am sure will be thinking:

- “Did Graeme drink too many welcome drinks last night?” or;
- “Great: another invite to drink the Screen Australia Kool-Aid”, or;
- “Doesn’t he get it? Things have never been *harder*.”

I do get it. We do get it. There are challenges for the documentary sector, just as there are for *all* parts of the sector. We must, however, always recognise the opportunities and support we are given. We must recognise the achievements of those in your area, and throughout our industry as a whole, and learn from them.

As I have said many times since I arrived home to Australia a couple of years ago: the biggest issues I see for the future of our sector are not about money, but rather a lack of understanding of how the industry works globally. From this comes an almost wilful lack of recognition of the extraordinary level of business support and funding available here compared to elsewhere, and lastly a profound negativity washing around which doesn’t help any of you, us, or the industry.

Ok, mantra repeated, Let’s go through some of the challenges, without sugar-coating them.

Screen Australia’s budget has been reduced significantly in recent years - I was amazed that even last night I had to say this as though it was a new thing that people had never heard before. In response, we’ve cut costs massively, we’ve reorganised, we’ve saved, we’ve done everything we can to insulate program funding. We have *added* programmes and initiatives, but cut staff and costs by almost fifty per cent.

We are laying the groundwork for more changes right now, and will always look for more efficiency so that as much of our budget ends up in the industry's hands as it can. But as I warned at this event last year, and as we mentioned in our Roadshows in November and December, this is the financial year that our on-screen funding drops steeply: our direct on-screen project funding is going down by five to six per cent across the board to all areas.

What does that mean for you? Less money from us, obviously. We're trying to do more with less - spread our direct funding around, target it to projects that absolutely fit our reason for being. Unfortunately, Liz and her team will have to say "No" to projects that might have secured funding in the past.

Please can I ask that this time you hear me say this. Some of you have to accept it, be polite about it and work out what it means for your current slate and business plan. Especially as we still are spending more in this area than any other - which in itself is remarkable and something we look at.

However, in perhaps more gladdening news, later on in the speech I'll detail what we're looking for when we allocate our direct funding.

I would like to stress again and please note it, that we are **still** allocating significant funds. There are **still** major monies coming from the offsets, which to date remain uncapped. We in Australia are offered more government support than any other place I have worked. If your funding model for your project, or worse, your entire business, relies majorly on Federal and State funding, then you are not coming from a position of strength, or in most cases, logic. It is not going to be a real or good plan or strategy and you are unlikely to be here in the mid, let alone long, term.

We do know that times are tricky elsewhere here in Australia. The ABC and SBS have their own funding challenges, and are, just as importantly, adjusting their production and distribution priorities as well.

And the TV programming landscape is changing, with some documentaries finding that the door they used to fit through has changed shape - or slammed shut.

I do want to clearly draw a distinction here between funding reductions and priority changes. The first is a clear challenge for you to work through, around and overcome. With the latter, it may well be that the type of programme or its format is simply no longer viable for the key funders and distributors and, most importantly, the rapidly changing audience viewing patterns. In which case, you and your project should adapt - or drop it and move on to something else.

Of course, coming back to the real point I am trying to make once again: “with change comes opportunity”. For example, I acknowledge the changes to *Catalyst* were/are controversial. But they provide some opportunities to independent producers, as does the ABC’s iView Originals slate. You have to adapt - think of good products or services that did everything right but have gone the way of the dinosaurs - personal cameras, or, fax machines, anyone?

The question, of course, is how many programs - let’s be frank, how many people - can fit through the doors. Well, applications for our funding are up. Way up. There have always been more producers than there are productions funded; more concepts than contracts. It is more competitive than ever, but judging from the tone of responses we get from many declined applicants: you would think they had no idea of the world they are operating in. It is 2017, not 2007. Or, Lord help us, from many we speak to, 1997.

Of course, we detest turning down good projects. We know we at times turn down good ideas, and we have to do it when we look across the vast range of applications we get at every point. And I’ll admit that we don’t always get it right, but please rest assured that we do our very best.

And - if those weren't enough hard truths - apparently we live in a 'post-truth' or 'post-fact' world. Apparently people are losing faith in politics. In a global community. In news. In the wider media. In the very idea of "truth" and "fact".

You'll hear it a lot this conference, but I'm going to say it now: if people are losing faith in shared facts, in communities, in all the threads that tie us together: your work is more important now than before.

Of course truth is real. **Facts matter.** Your work matters.

- Every story that explores the wondrous complexity of scientific discovery;
- every revelation of the power of nature;
- every insight into the possibilities of the human spirit - is so important now.

These stories bring us together. And you bring us these stories. Through the countless hours spent developing, pitching, financing, negotiating, crafting these stories. The sleepless nights and sleep-deprived days. The places you've been and those you couldn't go to.

With the hustle, the pressure, the overheads, the bills - the need to keep moving, lest you start sinking - how can you stop? When do you get to take a breath, look back and reflect on your own work, and that of your peers?

Well, I'm going to celebrate your work right now - because it deserves it. We must note it and applaud it. You are doing **amazing** work.

I'm going to take time to do this. I think it's really, really important. Success doesn't just inspire and energise us - it **educates** us. Everyone in this room ought to be watching each other's work, and seeing each other's successes for what they really are - something for us all to be proud of. I am fairly sure however that not enough of you are watching enough of each other's work. You have to, it is not an option.

Now, at the risk of criticism for where our focus lies, 2016 was a massive year for feature documentary. Three films released last year cracked the top ten grossing Australian documentaries, excluding IMAX, of all time.¹ The reason I am looking at features at this point is less about focus on the medium, and more about lessons learnt and opportunities.

You know all about *Sherpa* and its wonderful success. Major success at festivals, awards, box office here, but, at the same time as its theatrical funding and release, there was major TV investment, and a release in 220 countries via Discovery.²

I want to talk about *Embrace* - a story that started with its audience through social media, stayed on course as the story grew, and grossed over one million dollars at the local box office. It sparked hundreds of on-demand screenings here and in the USA and it's still going. It's a story that splashed all across mainstream media and drove the conversation it wanted to achieve.

And I want to salute *Chasing Asylum* - an independently made, bold, striking journey into forbidden places.

Unfortunately I know I will have lost some of you. "What have these projects got to do with me?" "Why do I care?"

Again, you need to care. *Celebrate* their success. Make sure everyone you meet with knows about them and watches them. That helps us all. And what can you *learn* from their success, in terms of form, format, audience engagement, critical coverage, distribution platforms and partners? And, very importantly, in terms of **fund**ers.

When you see success, you have to be thinking: "How do I get some of that?"

¹ <https://www.screenaustralia.gov.au/sa/newsroom/news/2017/mr-170123-2016-review-2017-preview>

² <https://www.screenaustralia.gov.au/getmedia/ed3c7529-70d1-499b-bbc9-63b4659d514e/SA-Annual-Report-2015-2016.pdf?ext=.pdf>

Something else to note: all three films were directed by women. At Screen Australia, we say “gender matters” a lot. I’m sure gender discrimination exists in the documentary sector, but while we’re talking about successes, kudos to you: the documentary sector remains an obvious reply to any argument that “women don’t want to direct”, that “women don’t want to tell stories”, that “women only want to talk about women”.

There’s another great female director I want to mention - let’s talk about Kitty Green. And, again, let’s talk about mixed platforms being used for great content funding and distribution.

Castling JonBenet premiered at Sundance - and came third in a critics’ poll of best documentary.

After the project had its premiere, Richard Harris, who was there, turned around, to see Ted Sarandos, the chief content officer for Netflix, taking in the reception of the film he’s acquired.

You better believe that Netflix are aware of Australia, having bought the world on this and, also at the same time, another Australian title, as well as major territories on a third title. Kitty Green’s success, working with Netflix, or the success of others like Ray Pedretti, can ripple out to you, if you reach out to it.

Another success story that’s made an impact overseas is *Deep Water - The Real Story*. This powerful programme, broadcast on SBS, screened at Harvard in late January. There was a **two-hour** Q and A afterwards. In the room were serious people with serious ideas and serious money. What a great result - and at the same time - a great opportunity. As Good Pitch has brilliantly demonstrated over the last years there are major philanthropists and interested parties who could and would become involved in many and varied projects’ funding and outreach - why aren’t we all making use or more use of this possibility? We see the effect not just for the 18 films fortunate to go through the program and gain that financial and international boost, but also for the industry as a whole.

With shrinking budgets and rising levels of competition, this is the time to think widely and chase these opportunities with every ounce of your being.

And I'll stay with *Blackfella* to highlight another great and important show, the second series of *First Contact*: this was another fantastic, provocative, **bold** concept that demands something of its viewers - and its participants. Six out of ten Australians have had little or no contact with Indigenous people - but the Screen Currency surveys found that 98 per cent of Australians watch Australian screen content.³ The cultural impact of stories like *First Contact* cannot be underestimated - in living rooms, on mobile phones, in classrooms.

And while we're talking about race and power, let's mention *Pauline Hanson: Please Explain!* What an insight into the Senator who continues to make such an impact on our society. What an example of chasing the right story at the right time.

Let's talk about *Body Hack*, fusing science and style to explore the world's most extraordinary people and our own hidden potential.

Or *Matilda and Me* and *Martin Clunes: Islands of Australia*, which both cracked over a million average viewers according to OzTAM and RegionalTAM data⁴.

The Facebook stats we've seen from the ABC on *Black As* are amazing: millions of Facebook views with considerable click and completion rates.

To give you a break, and remind us all that we do work in a visual industry, here's a short clip showing just some of the stories that we know are making amazing impacts.

³ <http://www.screenaustralia.gov.au/fact-finders/reports-and-key-issues/reports-and-discussion-papers/screen-currency>

⁴ Source: OzTAM and RegionalTAM, 5-city-metro, combined markets, total people, average audience, 28 day consolidated. *Matilda and Me* metro viewers = 831,000, *Martin Clunes: Islands of Australia* metro viewers = 822,000. Metropolitan data is copyright to OzTAM and Regional data is copyright to RegionalTAM. The data may not be reproduced, published or communicated (electronically or in hard copy) in whole or part without the prior consent of OzTAM or RegionalTAM

Yes - your content matters. Australian stories matter. Australian culture matters. I would have assumed that you will all have looked at the Screen Currency report - even just the summary - but am worryingly of the view that many of you haven't. I can't urge you enough to do so. Just search online for "Screen Australia Screen Currency".

Take one example of why it matters **to you**: did you know that Australian screen content attracts two hundred and thirty thousand international tourists to Australia every year - driving an estimated seven hundred and twenty five million dollars in spending? Your content helps drive that: *Aussie Gold Hunters*. *Islands of Oz*. (PAUSE) Maybe not *Ice Wars*. What can you do with this information?

For years we've been making motherhood statements about the value of your screen stories. Screen Currency provides a framework to establish that value. What instrumental impacts has your work had on our society: has it started a conversation, like *Embrace*, or *First Contact*, or *That Sugar Film*? Has it affected the way Australians see our institutions, like *Keeping Australia Alive*, *Miracle Hospital* and *Revolution School* or *Chasing Asylum*? Please read it and think about it and use the information for your benefit and that of all of us.

I am increasingly concerned that we regularly - no, mostly - find that the sector is not keeping itself up to date with changes, trends, facts, figures and reports. We and many others share information regularly. If you are not making the most of this you will at best be disadvantaged - but most likely, be left behind. It is not up to us to make the most of information, nor up to us to ensure you adapt - it is your responsibility. Being almost as blunt as Brian Rosen a few years back, if some of you disappear, the sector is not going to notice or be lessened - there are so many working in the space. It is up to us to have regard to the sector as a whole, but to you, and you alone, to maintain your own viability by adapting and finding ways to get work made for an audience.

But back to celebration, please believe me: I see an extraordinary documentary sector. It's wide, it's rich, and it's diverse - from 'traditional' documentary to

Outback ER. From *Islands of Oz* reaching out to new audiences to *Uranium: Twisting the Dragon's Tail* where Award winning producer teams up with the YouTube sensation talent of *Veritasium*, forming a new partnership that combines the best of old and new worlds.

With apologies to those who have heard what I have been saying for 3 years and who understand the crystal clear logic but I need to once more say, There continues to be great successes of different programmes and talent - especially in new formats. I need to stress that we will continue to move money and resources to this area and for the types of programming desired in this medium. We are tasked to assist stories being made for Australians. As traditional TV and film distribution plays increasingly to an aging demographic, we will want to, and be required to, look at things that speak to younger Australians. So if you are still thinking in an old-school way, you will be working in an ever-shrinking pond.

Last year I was proud to announce several initiatives. This included the Moment In History initiative with NITV, which has funded four documentaries around the question of constitutional recognition of Australia's Indigenous people. We're really excited by the footage we've seen - I think they will make a big impact. These are stories we "have" to be involved in.

And we also launched *Art Bites* with the ABC. Those projects are up on iview right now. They're really diverse, fascinating pieces with great reviews. I commend them to you. You'll enjoy them, you'll learn something - and you'll find some great new talent, too.

And I'm very pleased to announce today that we're launching a second *Art Bites* program with the ABC. What are we looking for? Something that's fresh and accessible, that looks at art with a new lens. We're looking for great talent: some of it new, or with new ideas of form and format and content.

And I want to thank and note all the state screen agencies, who are joining as funding partners for any projects selected within their states. It's wonderful to

join together to encourage emerging and early-career talent to create intelligent, high-quality, shareable content that takes art and aims it at a new audience. Again, it's a way of the future, where we are teaming up to best leverage money and resources. Something you, and we, need to be doing more, and better.

And while initiatives like Art Bites give opportunities to emerging talent, I want to challenge new producers, and all producers, to recognise their potential and thing big.

We don't see fewer opportunities for you, and the stories you want to tell. We see more, and **bigger opportunities**. They might be harder to grasp, particularly if they're unfamiliar. But the rewards are so much greater now than they have ever been. If you have a niche story, you can tell that story to millions.

We all know Netflix has six billion dollars to spend on content this year - and there's much more than Netflix out there. Of course, you are competing with the world - but others in the world do not have the advantages we provide.

We offer a lot of support at markets and festivals - some of it specific to documentary. Last year, we supported a big delegation to a "Made In Australia" showcase at Hot Docs. Along with the usual market opportunities, thirteen films screened in and out of competition. Again, staying on my core message - how can you use this as a springboard, ditto all the other support we offer at markets and festivals?

Unfortunately, looking at the other side of my core message, we keep hearing two things at these events: foreign producers are extremely surprised at the level of support Australian taxpayers provide (as well as the lack of understanding and appreciation of it), and international buyers tell us that Australians do not follow up in anything like the manner or level of producers and pitchers from other less supported countries.

And of course, Markets and Festival are just some of the many ways we can - and do - help you. It's obvious we provide development and production funding, but did you know that:

- Enterprise support for people and businesses is, right now, helping to expand documentary distribution, attract philanthropic support and grow individual production companies;
- There's market intelligence to go with market support - have you checked out our www.australiaonscreen.com website, a great hub for filmmakers, sales agents and distributors;
- There's industry intel through our news pages and newsletter;
- Co-production treaties and opportunities - we're very keen to help here, and doco makers are taking advantage. We can't wait for *Spookers*, *Wayne* and *The Kingdom: How Fungi Made Our World*;
- I mentioned the Moment in Time initiative, and our Indigenous department offers a range of support for Indigenous documentary makers and advice for those working with Indigenous communities. Are many of you aware just how much our Indigenous stories are valued in many countries? Do you think about how to leverage this interest - the Bangara Dance Company is as big as Cate Blanchett in Germany. Our ambassadors constantly talk to us about Indigenous content.
- And don't forget support from our Communications team, who give funded projects an enormous boost through our media contacts and social channels - if they hear about your success.

Work with us. Work with us early. And if you get our support - please celebrate it, because the publicity does matter.

And last - but definitely not least - there's the Producer Offset. It's been a boon to the producer. The most common thing we hear at markets and festivals is how fortunate Australians are to have support through Screen Australia and the Offsets.

You're probably aware of what our Documentary unit can do, but we offer so much more than just funding. Work with us to take advantage of it.

So, what are we looking for?

Our filters are clear:

- **Quality:** it must be a great idea, with a great team, with a clear path to its audience.
- **Culture:** what does it say about us? How does it project Australia to the world?
- **Innovation:** how does it encourage you to try new things, and deliver a dividend to everyone? Does it drive you to embrace risks? And think beyond innovation in story telling - though we love that - think creatively about your funding and distribution.
- **Diversity** is also an important factor in decision making: and with applications up and funding levels down, we will apply those filters now more than ever. As I have said many times but say again, the audiences and distribution models have not stood still - so you can't, either. Our sector is fragmenting and becoming more and more global in many ways. If you are rooted forever in the traditional and established models, you will be left behind. If you are fully operating in the subsidy model, you are in real danger. If you want more than the Offset or PEP funding, it is not a given: you need to come to us with a project that meets those reasons to give out taxpayer money.

And we're looking for those who take good risks. Think about Kitty Green and the artistic risks she's taken with *Castling JonBenet* - and how she's used her previous work to get there.

So whether your focus is universal - or microscopic - **take the risk and think big**. If you want Screen Australia funding - and not everyone does, something by the way I applaud and we will be looking to encourage more and more of - we're looking for quality, culture, innovation, and ambitious projects that see the world as it is: disrupted, changing, dangerous: but full of opportunity.

So think big. And **“think business”**. Does your finance plan for a project resemble one from 2007? Or even 2012? If that's your “business as usual” model, I'm afraid your business is unusual - and in danger of becoming scarce.

A project doesn't need the interstellar scale of *Living Universe* to “think big”. But we're really impressed by some of the ways you are getting your projects to audiences - and getting some income back at the same time.

Media Stockade's *Call Me Dad* has had over 70 screenings to community groups, parliamentary groups and to key influencers - like the Victorian Department of Justice and the New South Wales Police.

Stranger Than Fiction cut a feature documentary from the four-part ABC series *David Stratton: A Cinematic Life*, with both coming out this year.

Ray Pedretti, through his Western Australian companies, has partnered directly with international financiers and distributors for his particular brand of documentary - which usually involves things which will kill you.

These projects are working outside the usual systems. They offer something people want, in a way they can access it and pay for it. Think the same way, domestically, and internationally.

We see a lot of proposals. We see a lot of deals. And we see that some old habits are dying hard for a worryingly high number of you. I say again: public money from public broadcasters, from us, from other government agencies, will not keep you alive. And neither will Newstart.

And here is the message I hate to give, but **must** give: **even if your project ticks all our boxes, we *might* have to turn it down.**

We don't have the money to fund everything we want.

We have to look at our whole slate, and make sure it is balanced across a range of factors.

That means that for every round, we make very tough decisions. We see a lot of proposals. Some aren't great. Some *are* great. Some are *fantastic*. And we have to choose, and do the best we can to cater for a range of content and viewers.

That's why we exist. The audience. We are not here to keep you in business.

So **please** know that we will give you and your projects the best chance that we can - but that's all we can promise. So please: think beyond us and think business.

A simple example: are you looking at what's working on commercial broadcasters and adapting your slate? *Islands of Oz* worked with Martin Clunes, so why not look at the success of *800 Words* and see what New Zealand-based stories you could pitch to Channel Seven?

I worked with John Smithson on the release of *Touching the Void*. John's now produced *Sherpa* and *127 Hours*. John's company Arrow Media also produces *Ultimate Airport Dubai*. That underwrites his tilts at Academy Awards. It doesn't matter how many awards you have: the best producers are proactive entrepreneurs.

Look at John Battsek, here at AIDC. He works across multiple story strands. I've worked with John. If John moved to Australia and started afresh here, I don't think John would be doing what we know some of you are doing. John knows that he can't eat his awards.

There might be some in the room who can survive on passion projects alone. I'd be shocked if you can do it for very long. I know we have documentary makers who've made amazing work in the past that are not working now. I wish it were

different. But understand that this is not unique to Australia: there are Academy Award winners throughout the world in the same situation.

And please don't feel **persecuted**: from patronage poetry to artists painting beautiful portraits of rich ugly people, I suspect that creative people have been businesspeople since they created a market for art to thrive.

And if you don't have the scale to do this - it's time to think of partnerships - here, and abroad. It's no secret that we think this is the way to go. This conference could be a place to start.

Of course, you need to think about this carefully. Choose your partners and process deliberately. Prepare for a partnership like one would do for a marriage:

- Find someone with similar interests, but not too similar;
- Don't date around behind their back;
- If you think you'll make millions, get a good pre-nup; and
- Even after death, the name lives on, so you better get that right from the start.

But, seriously - if you're not doing this, are you giving yourself the best chance to face the future?

When you're thinking about your partnerships - think about the diversity of your team. Firstly - what roles do you have for women? I don't generally talk about gender as a "diversity" issue - given that women make up a majority of the population, I don't want to imply that I see women as a minority group. But your team will be better with a diversity of views, and we still see too many all-straight, white, middle-aged, able-bodied male teams continually coming in for funding - oddly enough, with projects that are often quite similar.

Do you work with people of different ages, from different cultural backgrounds, from the country *and* the city? Do you know what LGBTQI means and who it covers? Did you know that eighteen per cent of Australians have a disability?

Some of those people already work in the screen sector, and you might not know it. We all need new points of view, new stories to tell, new audiences to reach - all of which can also bring new funding and/or revenue sources.

Diversity makes sense, morally, culturally, creatively, and commercially. And please understand: audiences look for new talent. We look for new talent, new ideas, new ways of seeing the world. You should, too.

I've already cited some wonderful women in the documentary sector. But we are very aware that women can find it hard to break through.

I'm delighted, therefore, to announce a new opportunity for emerging female directors - **Doco180**.

Again we are looking for new partners and new opportunities all the time. In this one we're partnering with News Limited's forthcoming "With Her In Mind Network" to fund six female directors to make 180-second documentaries, perfect for social sharing and online viewing. Each project will be designed to make the viewer 'do a 180' on a topic that is relevant to contemporary Australian women. The films will be available for free on www.whimn.com.au.

We want social media-friendly works that take a single idea and start a conversation. We're looking for early-career women with something to say and the talent to say it. You decide how to use the 180 seconds - we want different tones, styles and methods. Surprise us.

Here's a video that we're pushing out to our social networks right after this session. Please share it around.

Applications open tomorrow, on International Women's Day. Check out our website for details.

I'm really excited about this partnership. I tell people - a lot - to think about the audience from the start. This initiative provides an audience and it could be a launching pad to bigger things. I honestly don't know what we'll get. And I can't wait to see it.

To reach the audience - the **whole** audience, not just the old audience - you need to understand the audience. And **it's time to think "audience first"**.

Again - the audience is why Screen Australia exists. I hate to say it - but many of you don't want to see this. Taxpayer support is about stories for the audience, not you, or your particular individual business. Yes, we want to help sustainable screen businesses, but that's ultimately because those businesses provide better stories. We're looking for projects that from their very first step, are preparing, building, even collaborating with their audience.

This is also where having the right team launches you into new territory. Do you have a diverse team that can think with the audience? Do your partnerships cover your blind spots? Are you catering for younger Australians? Are you looking for talent like Derek Muller? Don't bring us a copy - the 'less-good' version. Think forward. And understand that we are platform agnostic. We go where audiences go, and where they are already.

From *Embrace*, *Call Me Dad* and *I Will Not Be Silenced*, to *My Year 12 Life* and *Motorkite Dreaming* and *Mighty Car Mods*, we're looking for projects that have a clear path to an audience, in all of its weird and wonderful and individual forms. Some of the things we've funded have worked okay. Some have worked spectacularly well. They all serve as case studies for you - check out our Intel pages, our blog articles, have a chat to our investment managers, and business and audience team.

But please know that we're doing our best to bring the audience to you.

Apart from our Comms team and social channels, please use and promote our Screen Guide. It's a place where audiences can find your film and in one click, be sent to a TVOD or SVOD site to watch it - and pay you to watch it.

If you haven't used the Screen Guide yet - if you don't know if your productions are on it - please visit it and use the links. It's also a great way to find all that amazing work I've mentioned this morning.

I want to conclude by reinforcing my optimism about what awaits us all. You are doing amazing work. There are fantastic opportunities out there for you - unpredictable, evolving opportunities, yes - but brilliant ones all the same.

Please think big. Please don't limit your finance plan to money from broadcasters, from state agencies and us. Please don't limit your audience to the ABC on a weeknight. That's a great start, but how can you build on all your hard work, using it as a foundation? A low expectation or a limited outlook have a habit of determining an outcome.

But I look at your stories and I see the way forward within them. So often, you tell stories about courage. Stories of ingenuity. Of perseverance. Of adaptation.

Please be inspired by those stories. Celebrate them. Learn from them. If you are not adapting, if you are not looking beyond our borders, if you are waiting for opportunity to knock - if you are sitting still - no one will carry you forward. So take that leap.

I want to thank you for your work - we're all so curious about what you'll do next. And thank you for listening - if you have questions, I'd love to take them. Thank you.