

I am a mid-career Australian Production Designer writing in support of Model 3 proposed in the 'Supporting Australian Stories on Our Screens' White Paper. I graduated from AFTRS in 2010, in the past 10 years I have seen many of my talented early career peers (DOP's, Editors, Directors, Designers, Writers, 3D Artists etc) need to move overseas in order to pursue career opportunities due to the lack of adequately resourced small to medium sized productions in Australia. Without opportunities and training grounds in Australia we will lose our future generations of industry leaders. The Industry is currently not in robust thriving health and any of the other options listed would be a dire for a industry already on its knees.

*"When we congregate with strangers in the darkness of the theatre it's a kind of public dreaming."*

Dr George Miller '40,000 Years of Dreaming' – Documentary 1997

In 2020 streaming is now the main method in which audiences 'congregate with strangers' to publicly dream. Australian stories need to continue to be told, as cultural capital, as a way in which to reflect and examine Australia identities both explicitly and implicitly. It is vital we, as a nation, are able to see ourselves; our stories and concerns reflected in the 'public dreaming' that we engage in. In order to secure a thriving economic and cultural future for the Australian Film & Television Industry, avoid a 'brain drain' of our best and brightest and continue Australia's contribution to this public dreaming it is crucial that regulation is brought in that ensures a level playing field by making mandatory all commercial content service providers, including subscription services are required to invest a percentage of revenue into new Australian content

We do work in a happily global environment but it is clear that streaming services are currently taking the lion's share of revenue from the Australian market without adequately investing back in the Australian market. As the streaming services profit from Australian audiences it seems only fair that they should invest in Australian stories and jobs. A quote from Alan Kohler illustrates via the stock market data the staggering dominance of digitally based corporations and changing face of global commerce.

*"As a group the FAAANM (Microsoft, Apple, Amazon, Alphabet, Facebook and Netflix) stocks are not only now larger than any non-US equity market (apart from China) they are almost five times the size of the entire Australian market. Their prospects from here on will dominate the future of world sharemarkets ... What we're looking at is the arrival of the first truly global utilities. What shipping was in the 18th century, railways in the 19th century, and electricity and telecommunications in the*

*20th century, these six companies are for the 21st century. The six American ones are definitely global utilities, dominating modern life everywhere in ways that the railway barons of 19th century America could only dream about, and the pandemic has only enhanced that dominance by enforcing a step upwards in digitisation.”\**

Large international films that shoot in Australia do provide a very valuable training ground for Australians, contribute greatly to the economy and provide excellent employment opportunities for locals, but the Head Of Department roles are invariably filled from overseas. A sector agreed Terms of Trade to ensure there is ongoing support for Australian key creatives and heads of department and the retention of IP is necessary to address this.

In order to survive as a Film & TV Freelancer and be able to stay afloat working in Australia I have needed to be agile and adaptable and work across many different production types - large international productions, Disney directly and in their many forms (Hulu / Endemol Shine / 20<sup>th</sup> Century Fox, A&E ) , Foxtel, NBCUniversal Media, ABC children’s television, network television, small independent feature films, Netflix contracted productions, international co-productions and series on other streaming services.

<https://www.imdb.com/name/nm2295858/>

I mention this as it illustrates that the Industry as a whole, in all its forms, needs to be healthy and thriving in order to sustain work for everyone. These categories do not exist in silos, but are interdependent. Broadcasters and digital platforms like Netflix and Stan need to be required to produce Australian content, including scripted and documentary programs

Sadly my few gigs on Australian Children’s Television were the worst paid and worst resourced of my career. This needs to be addressed and the value of educating the future generations of Australia through entertainment and play needs to be respected and supported.

In addition I am also in support of tax incentives being updated to become internationally competitive and applied equally across platforms, with additional support for culturally significant programming, like kids. Let’s support content across platforms and bring more work to Australia.

Please support us adequately so we can continue to contribute, culturally & economically.