

## Supporting Australian stories on our screens.

I have been working in the Lighting and Grip departments on film and television sets since 1999. I have been passionate about visual storytelling since high school. This passion drove me to complete a Bachelor of Arts (Media Arts) at Deakin University and pursue a career in showbiz.

After initially working on a number of low budget, independent feature films, I found myself for a long period working in television commercials which was financially lucrative but didn't fulfil the motivations which drew me to the industry in the first place. My bank account was happy, but my job satisfaction was limited. I made the decision to move in to scripted network television. This meant moving back down the hierarchy, starting from the bottom and taking a big pay cut. Despite this I was happy to be part of narrative projects which were entertaining audiences. My passion was revitalised and well over a decade later I continue to be proud of my role helping bring great Australian stories to the screen. This pride is constantly reinforced through positive feedback from friends and acquaintances who are genuine fans of the world class content I work on.

In addition to working on homegrown television I am also fortunate to have worked on larger budget overseas productions both here and abroad. The emergence of SVOD services such as Stan, Netflix and Disney+ have changed the caliber of episodic content available for audiences to watch on the screens in their own homes. **Model 3** in the options paper calls for a significant change to the Local Content Quota legislation. **Option A** and its proposed Australian Production Fund seems to be the preferable option. The way I interpret this model is that it gives the service provider the choice of making their own Australian content or contribute to the fund. By creating an incentive for the streaming services to produce their own content, there is greater potential for the development of more ambitious Australian projects with larger budgets. This could only lead to industry growth in terms of jobs and turnover. We have the workforce and the industry to produce Hollywood scale productions, and the idea of more ambitious Australian projects being developed that previously would have been overlooked as too expensive is an exciting notion. I think **Option B** could also be a good option if it were to include a production fund APF.

The inclusion of direct funding for 'quality content of cultural significance' and children's programming sounds promising. To address the consultation question 16, given the current situation regarding funding the ABC, any amount of funding to the ABC and SBS for children's programming would have to be significant enough to avoid further losses to their news and current affairs programming, and radio services. The ratings figures in the option report (appendix C) indicate that there is an appetite for the types of shows that are

produced by the national broadcasters. By not being at the whim of advertisers, the national broadcasters can produce more diverse content (this is also true of the SVOD services), content with topic matter which might not be a viable or obvious choice for the commercial free to air networks whose business model has to consider potential audience demographics and their advertising clientele. I am of the opinion that even when tasked with producing content of cultural significance, the Commercial FTA networks will often water down content in an attempt to broaden a shows appeal often with the opposite result.

Whilst I am not qualified to give an informed response to consultation question 17, I would hope that the new Offset regime would be tailored in a way so as to allow the growth of the local market without removing the incentive for the footloose Offshore work to come here as it provides great job opportunities. With the worlds demand for new high-end content constantly growing we need to remain an attractive option to Producers around the world for reasons other than the availability of an experienced workforce and amazingly varied locations.