

SCREEN QUEENSLAND

SQ ON AIR

EPISODE 4

Australian Stories

RIDE Feature Film Fund

EPISODE 4
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HOST Aimée Lindorff

GUESTS Amanda Duthie Acting Head of Scripted TV - SBS
Dena Curtis Producer/Director
Benjamin Law Writer
Chantelle Murray Writer/Director

References [RIDE Feature Film Fund](#)
[Geena Davis Institute on Gender in Media](#)
[Screen Australia Feature Film Budget Ranges](#)
[Seeing Ourselves: Reflections on diversity in Australian TV drama](#)
[Screen Australian Indigenous](#)

Blurb

In this episode we're discussing Australian stories - what makes them unique, what makes them successful, and how we can challenge the industry to be more inclusive and representative of Australia.

Hear from Producer Dena Curtis, Writer Benjamin Law, and Filmmaker Chantelle Murray about why representation of community on screen matters to them.

And Acting Head of Scripted at SBS Television Amanda Duthie discusses the role of national broadcasters in amplifying Australian voices, and their participation in the RIDE Feature Film Fund, supporting low budget feature film production.

What does it mean to create an inclusive space that supports Australian creatives and reflects the diversity of Australian voices?

Welcome SQ On Air, presented by Screen Queensland, sharing the issues and news affecting the industry and culture of the Queensland screen sector.

I'm Aimée Lindorff, and in this episode we're discussing Australian stories - what makes them unique, what makes them successful, and how we can challenge the industry to be more inclusive and representative of Australia.

I asked producer Dena Curtis, Writer Benjamin Law, Filmmaker Chantelle Murray about why representation of community on screen matters to them.

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So stay tuned as we explore Australian screen stories with SQ On Air.

Australia has a rich tradition of storytelling. From the first stories of the traditional owners of this country to contemporary arts, literature, screen, gaming

We are also one of the most culturally diverse populations in the world, with over a third of the population from non-Anglo-Celtic backgrounds. Additionally, more than one in 10 Australians identify as LGBTQIA or diverse gender identity; and around 20% of the community report having a disability.

With that in mind, I asked former head of programming at Adelaide Film Festival, and acting head of Drama at a national broadcaster SBS, Amanda Duthie - what makes a story uniquely Australian?

Amanda Duthie

What makes an Australian story? I think there is an inherent curiosity from audiences to want to learn more, to be emotionally involved in a story from our own country, that's been created by our own screen practitioners. And audiences are proud of what stories can do to reflect us or reveal to us what makes up our culture. And when I say that, I don't mean monoculture, but the diverse range of cultures that make up Australia.

So it is in the particular. And that's why a program that looks to a particular culture within our society, let's use *Ali's Wedding* as an example, to have a Muslim love story that absolutely came from an authentic voice, from the co-writer and lead, Osamah Sami, to be able to present that story obviously resonates for his own community, but it resonates for all of Australia. And so I think that's an example of a film that can be quite specific, but so general, because it does speak to us as a broader society.

<p>Amanda Duthie</p>	<p>In terms of those Australian films that have captured an international audience, I think of <i>Sweet Country</i>, <i>Top End Wedding</i>. At the very heart of both of those projects it's absolute authenticity, who are the creators of those films, how have their experiences informed that work. And it is about absolutely the diversity of those voices. And that's what's resonating for international markets.</p> <p>To try and make it appealing, in inverted commas, to the broadest possible audience sometimes means that the voice or the specifics of where the story is from can get compromised. And so, <i>Top End Wedding</i> and <i>Sweet Country</i>, by way of examples, are incredibly specific to the experiences of those screen creatives, and they haven't compromised. That's why audiences are responding, because they do want to learn more about the genuine specific cultures and stories.</p>
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For director and producer Dena Curtis, this concept of universality of themes coupled with individual aspects of Australian life and circumstance shape a unique outlook..

<p>Dena Curtis</p>	<p>That's the thing that makes Australian stories that they are, they have those universal themes but they're putting into the context of Australian's lived experiences. You know, like family dynamics or society kind of dynamics and cultures and the characters and the turns of phrases, the landscape, all of that kind of stuff it makes it uniquely Australian, but then those, those universal themes. Like I was thinking today about Sampson and Delilah, like, you know, that's ultimately, it's a love story, right? It's like a Romeo Julietty kind of thing, but it's set in a world, in an Indigenous world, in a community where people, you know, Aboriginal people aren't really accepted or they're looked down upon. There are probably places that you could tell that story, but I think in terms of the context that it was put in and the world that they were put in, it was it's uniquely Australia.</p>
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There's been a powerful shift towards more active and dynamic representations of gender on screen - an ethos that Geena Davis Institute on Gender in Media has described as - If She Can See It, She Can Be It.

increasingly we're seeing the same conversations around culture, race, sexuality and disability. So what does representation actually mean to communities, both to creators and audiences?

<p>Dena Curtis</p>	<p>First and foremost, I'm Australian, uh, and I'm an Indigenous Australian. Like this is my country. This is where I come from. These are the stories that are important to me and getting into the industry a massive kind of motivation was that growing up, I didn't see people that reflected me in the shows that I watched, the movies that I watched. So that was a massive motivation for me. It was to create content or be involved in content that really reflected the faces that I saw on the street.</p> <p>Something I've learnt that from the children's, uh, content that I've created, it's just kind of instilling a sense of pride in them and who they are and, and the country that they live in and the experiences that they have I think is actually really important.</p> <p>I want to tell the stories that relate to me and reflect who I am as a person, reflect my friends and family, but also put a sense of pride in the people that are watching it to be Australian. Australia is really a multicultural society and there's such a diverse range of stories that are waiting to be told by really talented people who are waiting to be discovered.</p>
<p>But as research increasingly demonstrates, there are barriers to access for these communities. For filmmaker Chantelle Murray location restrictions limited educational opportunities</p>	
<p>Chantelle Murray</p>	<p>Growing up, I grew up in a community and I didn't have access. I did not know. I didn't. I had to work myself out of. I was lucky. I had my mom who was a teacher who figured that out for me, but a lot of these kids and things like that don't have access to that. So a lot of our voices don't have that pathway.</p> <p>So I think the pathway for Indigenous kids and emerging filmmakers, there should be a way that they can plan it out sort of thing. Whereas I don't have access to the high schools or the universities, or the studies that uni student, school students. I think that plays an extremely important role.</p>
<p>As Dena Curtis describes it, financial considerations often mean professional opportunities are limited for entry-level and emerging practitioners - particularly those from underrepresented communities.</p>	

<p>Dena Curtis</p>	<p>There's a lot of “let's get the attachment, let's get the black attachment, let's get the Lebanese attachment let's do this”, but then there's nowhere for them to go, unless it's going to be an apprenticeship where they continue to build that thing. They're just going to be attachments for it. Or they're going to be note takers forever</p> <p>There's a lot of money and there's lots of things at stake in making film and television. So a lot of people become risk averse to it. So if there's somebody that hasn't got the skill, then they don't, they kind of, you know, they'll pick the skilled one over the not so skilled person.</p>
<p>Dena Curtis</p>	<p>The movements that are happening now with the Black Lives Matters and it's creating the conversation about bringing authentic voices to the screen. I think for me, in terms of the industry and how important it is to really actively consider who's telling stories and why they're telling stories and are they the right people to be telling those stories. And if they're not, then how can they find collaborators and genuinely collaborate with those people to tell the best stories that they can, how can we create opportunities for other people, people of color to develop in the industry and to upskill and to get the crafts and creating space for those stories to be told.</p>
<p>How creatives navigate that pathway to the screen is multiple and varied. There is no <i>one</i> way.</p> <p>For Benjamin Law the journey to screen began in personal essays and publishing, before moving into television and theatre. The ACCTA nominated and critically acclaimed comedy series <i>The Family Law</i> was adapted from Ben's 2010 family memoir of the same name, and premiered on SBS in 2016, It made tv history as the first ever show with an Asian-Australian family as leads.</p>	
<p>Ben Law</p>	<p>I was working most closely with Matchbox Pictures to make <i>The Family Law</i>, and then we were shopping it around and SBS came on really quickly and enthusiastically, because one they're the multicultural broadcast for Australia. And two, I think everyone realized that it was time for a Chinese Australian narrative to be on screen. You know, there are 1.2 million of us in Australia nowadays in terms of Asian Australians, uh, we represent, uh, between 12 to 16% of the population. So SBS as a broadcast to themselves. I think very quickly and keenly saw the importance of it, but also knew what we were doing. We weren't making a show about race. It just happened to be a Chinese Australian family.</p>

	<p>And the fact that they knew that it meant that we could drive the messaging much more clean clearly.</p> <p>SBS and ABC, both having their charter and in their mission statement, essentially that they exist to serve the diversity of the Australian community. That's a really hard task. When you think about what Australia is.</p> <p>So for us, we always thought, Oh gosh, we're going to have a show that's going to be representing English-speaking, there's going to be some Cantonese in some scenes, even some Japanese, you know? And, uh, I just don't think most networks are going to be okay with that. And I've worked on productions where they give us a percentage of how much dialogue can be presented in subtitles if we're working with a show. That sounds like a tricky thing to navigate, but I guess also by their prerogatives and standards may be an understandable thing. You don't want to necessarily alienate audiences. I mean, it's kind of depressing, isn't it seeing <i>Parasite</i> for instance, win best film at the Oscar this year, but how much commentary was around Americans, not wanting to see subtitles. If you've got a learning disability or dyslexia or something I completely understand, but for those of us who can read without impediment, I mean, Oh my gosh, there are a lot of people who don't like subtitles.</p> <p>And that is a conversation, a blunt conversation, a lot of networks and broadcasters and streamers. Now we'll have with you, the SBS, that's an asset, you know, Cantonese especially is one of the top five languages in Australia, outside of English.</p>
<p>Dena Curtis began behind the scenes specialising in Indigenous storytelling, and most recently known for the children's series <i>Grace Beside Me</i> adapted from the Sue McPherson book of the same name and screened on NITV. Working with national broadcasters like ABC and SBS, gave her a unique perspective on the value of developing new filmmakers.</p>	
<p>Dena Curtis</p>	<p>Something that I learned at the ABC working with Sally Riley, it was kind of the philosophy of you might have money to make four films, but you're going to develop six filmmakers. And those, whilst two people might not get to production, they've had the opportunity to develop their story and their craft. And so they can continue to do that. But they've kind of met people, they've got a taste for how the industry</p>

	<p>works and understanding, you know, of craft and all of that sort of thing. So I think it's building, building that base and kind of going, growing those steps.</p> <p>Screen Queensland does really good initiatives And I think they're really great for getting a foot in the door and into the industry and getting a sense of what the industry is and kind of getting on the radar and then getting the runs on the board. And then that kind of helps you get to that next stage of going to Screen Australia and being a part of those initiatives, which are on the larger kind of national scale. There's not really a lot of opportunities for people to get on the job experience in developing craft</p>
<p>Dena Curtis</p>	<p>I think that's the thing with initiatives, right, is that it's creating a pathway and developing and giving people the skills to tell stories that would otherwise not have the opportunity, not had the opportunity to tell, but would be more difficult to get it to those higher platforms or to broadcast, you know, to larger audiences.</p> <p>The thing that Screen Australia Indigenous has done really well over the last 25 years is that they have targeted development programs that have developed a whole generation or two of Indigenous filmmakers who are really successful in both Australia and on the global stage as well. It allows the opportunity to break down the stereotypes of us and them and kind of go, "Oh, actually, I can connect with them on, whilst we're all different, there's things, universal things that we can connect on."</p>
<p>One of the most recognisable processes for diversity inclusion within the Arts has been diversity initiatives such as the RIDE Feature Film Fund. Launched in 2019 as a direct result of a perceived need for development and production opportunities for underrepresented communities, RIDE focuses on Respect, Inclusion, Diversity and Equality - It guarantees a significant production budget of \$1.5 million - funding a low-budget feature film from under-represented voices in the screen industry.</p> <p>Initiatives like RIDE remove some of the barriers of access that a lot of communities face - particularly financial and professional networks. For emerging filmmakers looking for that next professional step, inclusion and diversity initiatives are a critical component in ensuring an opportunity in an industry that can be reliant on existing relationships and networks.</p>	

<p>For national broadcaster SBS, RIDE speaks directly to their focus on reflecting the multicultural society of Australia.</p>	
<p>Amanda Duthie</p>	<p>SBS is obviously one of two public broadcasters in Australia. And because of its charter, at SBS, it's an absolutely essential service in that it delivers multicultural and multilingual broadcasting across screen and airwaves and through digital platforms. And the SBS charter is sort of the key document that everything is commissioned, and programmed, and acquired, and created for SBS. And it's an incredibly liberating document.</p> <p>And in fact, if we didn't have it, you'd really want it, in that our charter is to reflect our multicultural culture, and engage with social change to promote a broader understanding of our incredibly diverse society here in Australia.</p>
<p>AD</p>	<p>SBS is delighted to join with the Post Lounge, Madmen Entertainment, Media Super, and of course, this initiative driven by Screen Queensland, to provide an absolutely extraordinary opportunity for filmmakers to create their first or their second low budget feature. Low budget features have this license to be able to be open to risks, and screen adventures, screen experimentation, and to really push the bounds.</p> <p>SBS is interested in long form screen stories, feature films, that are bold, are distinctive, they have an authenticity in terms of the stories being told and who is telling those stories. It's also very interested in sort of going on that journey of discovery. Of discovering new talent on screen, behind the camera, wherever it might be. Looking for stories and practitioners who are underrepresented in the broader screen sector in Australia.</p> <p>And I think that it's also looking for that element of freshness. If it's familiar territory, then what could be the twist or the new or fresh point of difference to enable this project to bob up and find audiences, both here in Australia and overseas.</p>
<p>Emerging filmmakers like Chantelle are able access support and engage with the industry and their craft within a practical framework through funding initiatives.</p>	
<p>Chantelle Murray</p>	<p>I think that's the next step within inclusiveness and diversity is being able to, and this is the reason why these initiatives are so important, is</p>

	<p>to give us that opportunity to have our authentic voices, without being forced to just do stories about racism or being Black or the tragedies of our past. I still love those stories personally completely, and I think there's always a place for it, but I think that moving forward, we should be able to tell more diverse stories from within our voices, our reality.</p> <p>Cause that's what RIDE does best. It brings out new emerging voices, straight to the feature film world, which is so hard now. And it's cutting out all that work that you have to do in between to get those distributors. And we're cutting out all these middle people and like giving you a straight road to that. I think that's so important because now we do have that opportunity to just go directly in like here's a thing I wrote and you like it or not. And that's okay if you don't, but instead of like, I have to get an agent or I have to know someone who knows someone who knows someone who might read my script sort of thing, where this directly gives them the opportunity to have a look, see if they like it or not.</p>
<p>Low budget feature films occupy a unique space in the Australian cinematic ecosystem.</p> <p>In the past 10 years, over 25% of Australian features were produced for less than \$1million and the proportion of features for \$1-\$3mill was nearly 30% of the market. Over half of Australian feature film productions are in the low-budget category.</p> <p>It's a critical step for creatives making the transition to the big screen providing practical training for emerging screen industry workers and professional experience for further employment.</p> <p>So what makes a successful low budget Australian film?</p>	
<p>Amanda Duthie</p>	<p>The beauty of, and challenge of a low budget for your feature film is that it gives absolute focus. You know that huge special effects budgets, or there will be limits on casting, these aren't possible within a low budget feature. But to work within that parameter is really liberating. You can cut the cloth to suit the budget. And you don't need a high end budget to convey your vision or inventiveness. You can take risks, you can try things that haven't been done before. There is license here to be provocative and explore new territory, and I think that's why this initiative is so incredibly exciting.</p>
<p>Amanda Duthie</p>	<p>Low budget features provide that next opportunity for people who may have been working in television, they may have been working in short</p>

	<p>form content, to have a red hot go at a long form screen storytelling. And it's an incredible opportunity to create a calling card for your vision as a director, as a writer, your abilities as a producer to be able to deliver a long form story that can travel the world through film festivals or other broadcasters, other platforms, streamers, what have you. And also to have a cinema release in Australia.</p> <p>it's great in terms of developing the talents of the people behind the camera. It's also a great opportunity to be a platform for new screen performers.</p>
<p>Amanda Duthie</p>	<p>in a normal situation you're pitching your project to state agencies, to funding agencies, to the market. The thing about R.I.D.E is that the path has been cleared for you. You have Screen Queensland who are ... They're incredibly supportive through the development, but also production support. You have attached a distributor who has incredible national and international networks. So that you have sort of a guaranteed pathway from development, through to commissioning, through to finding a theatrical audience. And then you have the involvement of SBS, which also guarantees that broadcast or digital platform outcome for the project.</p> <p>So much of that hard work is already taking care of really, to allow projects to push themselves to the limits in terms of what that project can be</p>
<p>A core component of the RIDE Feature Film Fund is the opportunity to work directly with industry professionals from development, production, post-production, and distribution - it's effectively an industry-wide mentorship. This is a training program for the next generation of Australian voices.</p> <p>For Chantelle Murray, this style of apprenticeship is vital for emerging filmmakers, and ensures the capacity to find diverse crew and cast to create authentic stories that audiences love.</p> <p>This apprenticeship journey began for her during the audition process of <i>Rabbit Proof Fence</i>, when she first met director Phillip Noyce.</p>	
<p>Chantelle Murray</p>	<p>I met Phillip when I was 10 that's what changed my pathway towards film. It was between myself and my cousin, Evelyn, for the role of Molly.</p>

And he said, you're too white. You're too pretty. He'll tell you that same story today. I was devastated, but I was like, no, I'm staunch, which I want to figure out like, and I went up to him and I said, well, can I come work in the film industry one day? And he said, yeah, when you're old enough, let me know. So I was 25 and found him on Facebook and emailed him. I said, Phillip, I'm not sure if you remember me, but I'm Shantelle. I've decided to become a writer. And he just thought, well, when you get more established, let me know and you can come over here. And, and I said, okay. So that was like my pathway.

And I just put my head down and worked as hard as I could to get to that point where I felt comfortable enough to say, I want to come over and be mentored by you. And then as soon as I did the ball started rolling. Screen Queensland also helped me out with that. I went over there and spent months with him and it was one of the best experiences of my life. And while I was over there, I got to know the man, not the legend. And the man himself is just such a beautiful, humble man. And he even said him growing up, He didn't know the Indigenous mob across the road and things like that. They didn't talk or have interactions. And I'm not sure if it was before, after I think it was before, but he started to get to know the Indigenous community and like the wrongs that was happening within Australia and how we're being represented on the screen.

And then through *Rabbit Proof Fence* he truly got to, I can't remember word by word, so I'm sorry, Phillip, if you listen to this, but he truly got to know the Indigenous community and properly from their perspective and the reason why he had to do this story is because there wasn't someone prominent enough at that time, in that era, to give this story justice. And I'm sure there were, but there weren't any opportunities then. And Philip Noyce had created such a name for himself, he knew that he could bring his weight, his name to the story, to bring it to the world. I've met people in America that have watched his film. I've met people in Europe that watched this film and I'm like, that just means so much to me.

I said, why did you mentor me? And he's just said Chantelle, there needs to be Aboriginal writers and directors in this world that needs to be more.

And he's just like, Chantelle, I'm a blacksmith, you're an apprentice.

	<p>As blacksmiths, we always have to train new apprentices. Like true blacksmiths, true artists train apprentices because they want to leave behind that beauty that they've created. And he gave me the opportunity..</p> <p>And like, Philip has done so much for the Indigenous community and he doesn't do it to be a model. And he's not like that at all. He's genuinely doing it because he wants to give opportunity to the next generation, especially Indigenous people of Australia. I mean, he feels so much connected with us all over the globe, Indigenous across the globe.</p> <p>Well, he understands the importance of true representation. He was truly, he truly is to this day, he understands like I'm a white man telling an Aboriginal story and he needs, he wants Indigenous people to be telling Indigenous stories. And I think there was a conversation about something and he said, I said, well, would you tell another Aboriginal story? And he said, absolutely not. But if no one in Australia steps up and tells the story, I'll come back and force it on someone because there's one story he really wants to get told, but, and he never wants to do another Aboriginal story again. Cause he wants us to be given the platform to be able to tell that story and not given to someone like him, he wants us to be able to tell our stories.</p> <p>I'm still getting stuff today where people are sending me, you know, white people that have written Indigenous stories to look at, to like possibly direct and things like that. And I'm just like, this is not the era anymore. I'm sorry. You just, can't like, you've been able to tell our stories and our narrative for the last 250 years now it's our chance to tell our narrative and now version of that story, because once you take away from that story, once you write on put that story in a film, the people of who you've written, the story I told the story can never make that film again.</p>
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A myriad of people from a range of backgrounds contribute to the creation of a film, including programming and marketing. If a film is financed, how it is edited, cast, how it's shot, where it's programmed, how it's advertised even - many hands contribute to what we see on screen, so there are many opportunities for inclusion of underrepresented community groups.

<p>But is it enough to have diverse crew in the writers room or directors chair? And what can studios, companies and productions do to ensure diversity and representation to create a more inclusive industry?</p>	
<p>Chantelle Murray</p>	<p>I was in a position where I was in the room with some top people and they're reading out the script and I was just slapped in the face basically by all the sexism, like, dude, this is like 2018. What the hell am I hearing? That's not ok. And the whole like, Chantelle, you can't talk. And I'm like, well, I'm the only female in the room right now. And I don't care what you say. I can't believe what I'm hearing. This is so sexist. That's not what women do.</p> <p>Anyway, that's what it's like being in the room and getting that opportunity to change that. Anyway, they completely changed the script and they're on the path of writing a whole new script. But before that, you know, five years ago wouldn't have been out of say a thing. So having us in that room, in those positions, or even in art department, even in wardrobe and makeup departments.</p>
<p>Brn Law</p>	<p>Diversity has to be baked into every part of the production process. And there's no reason why it shouldn't be given that roughly one in three Australians are not Anglo-Celtic, white. You know, the rest of us come from European, African, Asian, South American, and Indigenous backgrounds. There is, there is no reason for us to be excluded in every aspect of the production. You know, we need access. And there is what Tony Ayres, who's my mentor and the executive producer of <i>The Family Law</i>, has once called this default to white in the industry. Being different is so conspicuous, but for some reason, like an all white crew and all white productions company, no one bats an eyelid. I see that, you know, I see who's out, who's missing from that picture, other people don't. And I think if you're going to see race, you also need to see whiteness. That stuff's really important because if you are, you know, say you've got a costume designer and you're dressing people from a certain cultural background in a certain era, they might be better equipped to have to have an eye on those details. You know, you've got a script editor, they'll know certain things, they'll bring a knowledge bank that you don't necessarily have.</p> <p>I mean, it's all of these conversations about diversity. Sometimes I feel like it's so baked in this kind of feel good cosmetic approach. It's not about that. It's about the fact that your production, your project, having a monoculture will always be a liability to it because you don't have a</p>

	<p>diversity of opinions. You don't have a diversity of thoughts. We're beyond the point where we'd stand for an all-male production. You know what I mean? An all male story - one, it's boring; two, you know, it's just like a bit of a circle jerk; and three, like, it's just kind of unacceptable to exclude women. We need to broaden that conversation further.</p>
<p>Dena Curtis</p>	<p>Giving people an actual go is probably the first and foremost thing, like genuine collaboration and general genuine commitment, but creating positions or, you know, when positions come up actually looking to fill them with diversity.</p> <p>Companies like Matchbox have kind of, you know, gone down that path with <i>The Heights</i> that kind of the reasoning or the methodology around behind <i>The Heights</i> was to give skilling, upskilling or skills to people who wouldn't necessarily have the opportunity to be getting into those positions.</p> <p>But I think, you know, being active in making genuine choices about crewing and those kinds of things in terms of diversities. So it's definitely a way to go. I think being conscious of it. And making that effort.</p>
<p>The value of Australian stories that reflect the rich variety and diversity of the Australian experience cannot be underestimated. Not only in supporting the next generation of storytellers and filmmakers, but inspiring the next generation of leaders, thinkers, and creators - the sheer possibility makes for an equitable future.</p>	
<p>Chantelle Murray</p>	<p>We want to see ourselves from the screen. It's empowering. It's so empowering to see your actual self, your physical, mental self on the screen. However you feel that you're represented, it empowers you to go. If that girl can do it. So can I, if that girl with the pink hair over there can do it. Oh my gosh. I'm going to conquer the world tomorrow. It's that motivation!</p> <p>So I've been saying to my cousin for years, I want her to be prime minister of Australia. And she kept saying to me, I can't be, I can't be, I'm a Black woman. I said, yes, you can like, you have the smart, you're so intelligent. You literally have everything. We're now 30 years old and <i>Total Control</i> came out. We literally called each other and just cried. And she's like, I think I can do it. And I was like, yeah, you can, man. You really can. I've been saying this for years. Like seeing that type of thing</p>

	<p>and knowing that, putting something like that on the screen is it gives you tha....like we compare it to Michelle Obama moment. When you see that little girl looking at Michelle Obama and thinking she's the queen because she is. That was her moment of going well, 'm going to do a 10 year plan. I'm going to see how I go. And I don't care if she makes it or not just having the opportunity to see us represented in that type of way. I think that's why it's so important to make Australian film is to see, put ourselves up there to see what we can be.</p>
	<p>Thanks for listening to SQ on Air. You can find out more information about Screen Queensland initiatives on Screen Queensland's website at screenqueensland.com.au</p>