

Yolande Hello, everyone. Yolande here with you today hosting the APATA podcast. Today I have joining me Dan Nixon, Story and Creative Producer from one of Australia's leading producers of high quality children and family entertainment, Pirate Size Productions. The team at Pirate Size Productions deliver bold stories. They're fresh, fun, full of heart and ethos, really great messages. And they're also beautifully and incredibly captured across artwork and animation. Chances are you've already come across their talent onscreen as their client base includes the likes of ABC Studios, Australian Children's Television (Foundation), Universal Kids, Sesame Studios and there's a number of streaming services as well. Dan also works closely with his team at the Melbourne Young Writers Studio. Hello, Dan and thank you so much for joining us today at the Australian Performing Arts Teachers Association.

Dan Thanks for having me

Yolande Absolute pleasure and thank you for your time. And today we're going to talk about probably a number of areas that you work across, very diverse in what you do, and that would be Pirate Size Productions, your journey and what you're doing, as well as Melbourne Young Writers Studio. And I also know that you're working with university groups. We look forward to hearing all of that today, so give us an overview. What is Pirate Size Productions?

Dan Pirate Size Productions is a children's and family production company. We do animation and live action for TV and film. When we started out, we described ourselves just as doing content for kids and then it became, children and young people. And then it became children, young people and family. And now we're working on a little bit of an older YA animated series. So, our audience keeps expanding. We keep kind of redefining what we do but that's it, In a nutshell... Television content for young audiences.

Yolande Wonderful. And I've looked at your body of work, and what you cover is really just immense. When you go through your website and for listeners out there, I'd suggest you jump on and have a look, and I'll give you those details at the end. I first came across your work with R.U.Okay? Day.

Yolande I fell in love with it. It was really interesting, as you (normally) do a lot of animation. And then I watched this most amazing production. R.U.Okay? with kids dancing and singing. It was just absolutely wonderful, that body of work and hence why I've reached out to you because I so fell in love with it. Let's talk through the process. So, the body of work that you look at: there's narration, there's character development, you need to connect with family and kids. Where do you start?

Dan So, we definitely start with the idea, you know the premise. Most of our projects are grown in house. We do everything from preschool, as I said, right up to projects for older audiences. And so, the unifying factor between - no matter what we're doing - is that we look for concepts that are in equal parts: funny, sad, beautiful and strange. They're the four ingredients we look for there. 1. To be funny, (they've got to make you laugh). 2. They've got to not make you cry, but they've got to have the ability to have a little bit of depth to them. 3. They've got to be a little bit strange, a little bit out there. 4. And they've got to make you think as well. So, they're the four things that we look for. We spend a long time in development growing our projects. A lot of them have come from inhouse & a couple of our projects on our current slate from external creators. So, we will option either a book or whatever that original source material is, or even just an idea, and then work on developing that over the course of several years. It takes a long time.

Yolande I don't think people are fully aware of the time it takes to develop and work on this body of content, and I'm aware that you produce your own originals. And so, you work with others in business on a global scale.

Dan Yes. So, we were what's called a co-production company. So, most of our partnerships are with other companies around the world, the two big, big shows

that are coming through our process at the moment, (I can't talk about the specifics of the projects because they're yet to be announced), but they're both projects with big international broadcasters. One big international streaming service and one big public broadcaster. But they're both co-productions with other companies around the world. So, we're doing a preschool show that's a co-production with a company in London called Blue Zoo Animation who do Paddington Bear and Pip and Posy. They've done just so many different wonderful shows. And then another co-production with the company in L.A called Star Burns Industries, who are most famous for the show Rick and Morty. We partner with big companies. We're a very tiny company. But we partner with big companies, and so, yes, in that way, we're working on big projects on a global scale

Yolande So that's big collaboration. And that's collaboration within your team, within groups of expertise, whether that be animation, scriptwriting, character development. How do you manage that across the oceans?

Dan A lot of careful paying attention to time differences is a very real thing this week with the shifting of daylight savings. And you know, that shifted all of our all of our meetings. Working on a show with another person, or with another company it's, you know, it's like having a baby, and therefore it's like being in a marriage. It takes so long to make a show. You know, the projects that we're working on now, both have been kind of going on five years, and that's still just to get to this point of development. You've got to make sure those relationships are strong and are well grounded because you are going to be spending years with those people.

Yolande What's your favourite part of the process?

Dan Mm. You know, this is lucky because I've spent years in it, as I said, but development is just so much fun when you're creating characters from scratch, you're building worlds from scratch, you know, that's so much fun. I'm a writer, but I am also an extroverted writer, so I am very fond of the collaborative nature of creating content for the screen. So, I love it when we get to do workshop days where it's a bunch of different creatives in a room sharing, and bouncing ideas off

of each other, laughing together. The banter that comes from that. So, I really love, that part of the process. But I also just love the quiet moments as a writer where I'm very immersed in a script very immersed in the world. You know, I could be sitting in a cafe or a pub or, you know, in the office or wherever. It isn't just I'm so in that world, so immersed in the characters' journeys and what I'm writing. And so, I love the quiet, quiet moments as well.

Yolande When you have developed this character and you have all that refined detail on what this character would, or would not do, and their emotions, and you're journeying with that character. When we look at your body of animation, working with an animator to bring that forward, how do you go about that communication?

Dan It's about breathing space, I teach screenwriters at a lot of, in a lot of the different courses here in Melbourne, I teach at the Victorian College of the Arts and at RMIT, and I've taught at other universities as well. And one of the number one things I say to people when they are entering the industry for the first time, or wanting to be screenwriters is making sure that everyone is just really clear about the collaborative nature of writing through the screen. Because if you want to, if you've got a very singular, very narrow, very focused vision and you don't feel like there's a lot of space for other people to speak into your ideas and your concepts. If you're the one driving the show, then probably should go right that as a novel, because there still will be people, editors and publishers who speak into that, but it's less people. By virtue of writing for the screen there are dozens and dozens, if not more, who will speak into the process. So, for me, it's about making sure that you leave space. I'm really conscious of being clear about the core journey of characters, the core arcs, making sure that the story is moving through the character. But then when it comes to things like comedy, and particularly like visual or slapstick comedy. I always make sure there's room because it is a visual medium and, people storyboarding, animators, designers will bring a whole other lens on that. And if you've done your job as a writer really well, and created a great blueprint, then they'll only enrich that. And therefore, the project is, you know, enriched as well. So, it really is collaborative.

Dan So, it's about making sure that you do your job of creating the best blueprint possible, but leaving breathing space, then on the blueprint. I'm going to keep

going on this analogy too far. But for the house to then be built on top of that blueprint because it really is that that is the role of the screenplay is to hand over. That is then the plans for the building of the house that happens on top of it.

Yolande When we get to that building of the house. So, you've got this period of development, which is quite extensively, long as you work through the numerous processes and working that up and you get to this moment where right, we're putting it together or we're shooting it live or whatever those things might be. What's the critical role of all the lessons that you've learned when you're at that point? Because there are things that you go, Yeah, that's exactly how it should be. And then, of course, there's always some challenges and solutions that need to go with that process.

Dan Definitely. And I think you know the particular the particular challenges are unique to each project. So, you know, just to provide a general example, not to go again too far into the project that I'm working on. I wish I could be a bit more specific, but one is a preschool show, one is a slightly older show, flirid kind of more of a primary school audience. What we call 6 to 12. That's the big kind of audience demographic. The preschool show is very episodic, meaning that every episode is just a standalone story. So, you're not likely to have the big kind of problems facing the story that you would with a show for an older audience, which is serialised - which has a story that links. And there might be, there might be an element of there being cliff-hangers or a big mystery that's unravelling, that sort of thing. For that, you need to make sure there are for a show for an older audience. You really do need to make sure there is a clear voice that is guiding the whole process, and that that voice is the one that you know, that's guiding everyone, making sure everyone's on the same page. Whereas I think for a preschool show it's more about the key. It's about the key objectives. It's about the tone. It's about the comedy, making sure that that's consistent, and in both situations - that your audience is always your focus. Your audience: no matter what kind of content you create, what kind of stories you're telling, should always be the focus. That's particularly important when you're writing for younger audiences.

Yolande Definitely. Let's talk about your journey. Where did it all begin going into this body of work. Is it where you always loved writing when you're at school? Who

nurtured you through that? Where did it start for you?

Dan Yeah. So, my journey to kind of doing what I do today has been a very organic one. To be completely honest, I wish I had realised that this was a career path much earlier. But I didn't, when I was in, even in high school it didn't really click to me that there were people who wrote TV shows. You heard about the director. But it just didn't click that there was someone who did that. And so, I had a bit of a weird, long journey. I've been involved in arts like the arts world for a long, long time. Um, and the teaching world for a long time, teaching drama and music and things like that. And then, spent some time as a youth worker as well, and then eventually fell into writing youth theatre for a few youth theatre companies around and by that stage had realised that Oh, wait, I could go and extend this to writing for the screen and learn more about that. And so, I had already found an audience and a niche that I was very interested in. And I often talk about writing for young audiences as the biggest niche in the world because it is huge. There's every kind of story, and there's many different audiences within that big broad audience. Um, so it was a very It was a very organic thing. So, I studied a Masters. After doing a very general arts degree, I studied a Masters in screenwriting at the Victorian College of the Arts. And coming out of that course, um was fortunate to find some work at the Australian Children's Television Foundation who were a big important company who, their role has changed over years but, involved in the driving of kids content and kids television here in Australia, and ultimately realised that I wanted to be doing my own thing. And so, I went out and started Pirate Size Productions, really just as a name under which I would be pitching my own original concepts. Then over the course of, not a lot of time, a few years, that that grew into a real company. And there are three of us who are the Directors of the company now, and that was a very organic process. So, there's myself as Creative Director, Alyssa Smedley, (who is actually my cousin) who is an incredible animator and we couldn't have found a better partner there. And then Bryony McLachlan, who came from a live action producing background. We kind of grew as the Directors of Pirate Size Productions and officially became a company in 2017. (And I'm going to guess maybe slightly later. I can't remember. Actually, when that happened, um, it's all a bit of a blur) but everything for me has been a very organic process, of just following what I'm interested in, following opportunities as they have come up, and then continually

questioning, questioning what I want to do and what I love doing and making sure that I'm kind of creating opportunities if they haven't existed. So, I've been very fortunate.

Yolande How do we expand this opportunity do you think? How could we improve that in schools do you think in regard to looking at pathways?

Dan So, I own a company called Melbourne Young Writers Studio that you mentioned at the beginning, which is a creative writing and storytelling school for young people. So primary school, right through to secondary school. And then we do some programmes for adults as well. We're fast becoming one of the biggest writing schools in the country. We've got over 300 kids who attend our programmes every week at the moment, and more on school holidays and then we do school programmes and all sorts of different things. But I think kind of reframing how we approach story and the teaching of story. I think that's really what our backbone here at Melbourne Young Writers Studio has been to build on the philosophy that if you can encourage a love of storytelling, um, then the skills will come because the first step is falling in love with the thing. And then if you want to do it, then you will develop the skills to do it. I think more of a focus, whether it's across media studies, whether it's across, literature, English literature, or English, you know, on teaching the craft of story. And helping young people develop the confidence to put their own ideas down on page on the pages.

Dan That is the very, very, very first step and then I think, you know, diversifying understanding of what creative opportunities are out there. I think that's, that's just hearing from more people. As I said, I didn't realise that there were people who wrote stories for the screen when I was at school, and then figured out that it was, not only there's people who do it, but it's a viable career. So, I think, I think it's really just about diversifying. I think it's exploring um and yeah, expanding the content that we consume and the unpacking of that a little bit more

Yolande Part of your experience and organically walking in and developing in the area that you fell in love with and working on those key points that you knew you loved and developing that in your career, what was the biggest challenge?

Dan Mm. I think there's been different challenges in different ways, but on a personal level, for me, it was probably, you know, when I first left my master's programme, apart from the work I was doing at the ACTF at the time, I managed to pick up a little bit of paid writing work. When that first happened, it was my first paid writing gig for the screen, and I was like, 'Here we go, this is it!' You know, 'I've broken through, this is amazing!' It happened really quickly, so I was kind of shocked. I was like, Oh, it's amazing. It was like one month's work paid. And then I realised that there was nothing else coming after that. I got that little bit of work and then it stopped. And so, I realised that if I wanted to do this, then I would have to start to approach things a little bit differently. And so that was diversifying in terms of, that was part of the reason that I opened Melbourne Young Writers Studio as well, because it was that I'd always love working with kids, and I didn't want to leave that part to the side. Um, and ultimately that it can be quite risky, as a content creator, to put all your eggs in one basket. This is something I talk to writers about all the time. Is have multiple projects. The most common question you will be asked whether it's TV, film world, literature world, is 'What else have you got?' Because if someone reads your work, doesn't necessarily mean it's a bad project, but if they read it and it's not right for them, they'll say, 'What else have you got?' And if they read it and they really love it, they want to make sure they're getting the best from you, and they'll say, 'What else have you got?'

Dan I feel like I'm spinning all these plates on top of poles, and you see which ones stay up. Some of them are going to fall over (Some of them will definitely fall over). But if you put enough time, energy and you're spinning hard enough, and you've got enough plates going...Some of them will stay up. So, it's about having multiple, multiple projects and playing the long game because it does take a while to get things moving, just by virtue of the fact that takes a very long time to make film and TV shows. So, making sure that you're playing the long game. And to that, I'll end this question with my answer to this question with one very simple thing. Patients. Patients has been my biggest hurdle for sure.

Yolande It is because we know where we know the journey we want. And sometimes it's just keeping that journey alive, as we know as it's building or, you know, connecting on all those things that we need to do. So, when someone says, 'What

else have you got?' How many pieces of "What else have you got?" Would you suggest you should have in your portfolio?

Dan I think if you can show that you've got, like, three really good ideas, um, then people are going and ideas that are not just off the top of your head, but you've actually put some thought and some energy into developing. Then people are going to know that there's more where that came from and they're going to know that you're serious about making your stories come to life. That it's not just - I have this one idea and I want to make it. If you've got multiple ideas, that shows that you're a little bit more serious about it. So yeah, I've never thought about an answer for that question, but I'm going to say three.

Yolande So, when you're at the table and you're talking through your ideas. How do you present that? Is it storyboard concept? Is it just conversation? How do you present? How do you get it on the table?

Dan Yeah, so in TV World, we have what's called a Pitch Bible. And a Pitch Bible is basically a document that has all the information about your story, your characters, your world and for animated TV shows that will also include original character designs, world designs, all of those sorts of things. A lot of people wrongly assume that the most important thing that you have to go and sell a TV show concept or a film, or let's talk about T.V because it's slightly different to film, but for TV is the script. But, actually it's really the Pitch Bible because a lot of executives and broadcasters won't even really take the time to read your script until they've reviewed the Pitch Bible and got a clear sense of the show as a whole. So, we, as a company, put a lot of time and energy into creating Pitch Bibles. They're inherently more creative documents than scripts, actually, because you can do anything with a Pitch Bible. So, there's some good examples online that people can have a look and refer to. I often point people towards: If you just have a "Google" you'll find the Pitch Bible for Stranger Things (link included in podcast description). Originally the show had a different name, originally it was called 'Montauk', but it's a great example of a Pitch Bible that focuses on tone. And you can read through that Pitch Bible and really know what that show is about, what the tone is, what the stories are and who the characters are going to be. They're creative documents. You can get really creative with your ideas for them. So,

we've done Pitch Bibles in the past that have looked like newspapers, or that have looked like, a kid's journal. We've done all sorts of different things to kind of communicate the heart and tone of the show.

Dan So that's normally the thing that we will be presenting during the pitch and then, you know, a pitch is usually just a conversation because the space for the person receiving the pitch to ask questions is equally important. So, it often happens over a cup of tea or, over Zoom as well obviously.

Yolande So how do you get your Pitch Bible in the door?

Dan It's about finding out who's who. So, it's individual people. Some broadcasters have, you know, like the ABC actually has a general submissions email address that people can send things to. However, you know you're less likely to get a clear response or the same amount of time spent on looking at something through a general email address that you would from approaching someone specifically. So, it's about taking the time to build relationships, finding out who's who. Interestingly, before covid times, we used to go off to L.A. several times a year for pitching, pitching times and, one of the shows that we were working on at the moment we went over to L.A. and in that one week, we pitched to about 25 different broadcasters. We pitched a Netflix. We pitched Disney, Cartoon Network, Nickelodeon, like all of the big broadcasters, bar one or two that we just couldn't find the contacts for, or the right people to approach. And as it turned out, there was an article about one of our concepts and one of these broadcasters that we hadn't managed to pitch to saw this article and approached us and said, 'Why haven't you come and pitched this concept to us? And it was a 20minute pitch over Zoom that ultimately sold that show.

Yolande Do you have a Pitch Bible (and I think this happens to all of us), where it hasn't quite got the traction, but you still go "Good piece of work", so you just pop it in your drawer because the world, or the timing, or what not isn't right?

Dan 100% percent!

Yolande See? It's worth holding onto, isn't it?

Dan It's definitely worth hanging on to, and that's back to that thing of you need to have multiple projects on the go. I remember there's a big international children's film and TV market that happens every year in Miami called "Kids Screen" and I remember walking into Kids Screen there's a big, fancy hotel with like a four-storey lobby, and you walk in and there's all these giant banners, three story banners hanging around for some of the bigger shows that were getting pitched and sold. We always go over, again with multiple projects, but one of the projects that we went with this particular year was a preschool concept to do with dinosaurs, the enduring favourite dinosaurs. So, walked into the lobby and all of the big banners hanging up all around the lobby were for preschool dinosaur shows. And I just went, nah, you know, we're not going to focus on pitching that project this year because there's just too much out at the moment. There's too much coming through that are further ahead down the line than our project is, so, timing just wasn't right for that project. And that's happened to us on multiple different occasions. You know, you choose to put something on the on the back burner.

Yolande How did you go in the world of business? So wonderful, creative, passionate about your work. But there's a real business side to this as well isn't there? There are contracts, there's IP, there's copyright. It's quite complex. How did you navigate your way through that for the first time?

Dan Yes. I mean, I never studied business, and I've got two businesses that are very, very different, and it's been an organic process. The number one thing is surrounding yourself with good people so that you can do what you do best. You know, we got to a point with Pirate Size Productions where, I was the one pitching and selling the concepts. And then I realised that we needed to be able to actually follow through with what we said we were going to do. And that's where Bryony, our third partner, who is our producer came on board to help deal with our contracts and negotiations, our legal, our schedules, our budgets, all that sort of

stuff. You know having someone who can drive that is so, so important. Multiple people you know, it's a huge job who can drive that? But also having good accountants, good lawyers. The film and TV industry is very, very, very specific. So, we have specific television accountants, specific lawyers, Australian lawyers, US lawyers. It's about finding those people and building those connections because it is a very unique industry. And then, on the side of Melbourne Young Writers Studio, which is, an equally big business in its own way. It's a very different business. But, similarly surrounding yourself with really good people. I just think that I've had enough experience now that I know the value of letting businesses evolve organically in terms of relationships and partnerships. And if you're trying to force, relationships, particularly if they're not people that you've had existing relationships with,

Dan It's no wonder that some businesses and business partnerships and relationships fall apart because it's a huge thing and it can be a stressful thing. And as I said before, you know, it could be like a marriage. So, I think you've got to let it be as much of an organic thing as you can. And that's always been our approach. That we take time to make sure we're building the best teams and getting the best people for each of the things that we're working on. And the same goes for our business at a higher management level.

Yolande How do you know the value? So, when you first start and looking back on your career, how did you determine the value of your pitch? What? It was worth, that type of thing. How do you determine value? Because when we first start off, it's really sometimes quite hard too. Well, this is what the worth is, or does the market dictate that to you?

Dan I think a lot of writers in particular don't think about the commercial side, and they step out into the industry with, like, a project that is purely a passion project and then discover that for whatever reason, it could be quite a hard sell. So, it's about finding that that thing, the show that we're working on for the streaming service at the moment, it's weird. It's like it's a really, really, really, really weird concept and premise. And I was so nervous going out and pitching that because I was like, are people going to get out of people going to think, 'What the heck is this young company doing? Like they they're pitching ridiculous stuff.' But actually, what we

found is that people responded to it in a really, really clear way, and people remembered the pitch because it was so distinctive and so unique. And so that has actually become a part of our process now for projects that we take on and develop, they have to have that kind of X factor to them, which is it's got to be something a little bit distinctive and unique.

Dan But even for the projects that are a little bit more perhaps commercial, they still have to have a clear hook. You still have to be able to say what the project is, and for it to stick in people's minds. Your work then, as a creative, or as a storyteller, is to find that point of connection because you're going to be in that project for years potentially. And sometimes that takes time to find that that point of connection. We're joined to projects with a lot of heart, as I said before, the funny; the sad; the strange; the beautiful. But also, we have themes that we return to. A lot of our big projects coming through at the moment have kind of environmental themes, and themes about connections between people and the natural world, and there's certain things that we will continue to explore because we're passionate about exploring them. And so, you know you're going to stick with them.

Yolande What do you think about the digital world in which we live in, now we have people talking? There are videos on Instagram. I mean, I when I was a child, none of those things existed. So, is the next generation building skills through just experiment as well?

Dan Yeah, it's certainly it's a lot easier to go out and just make something than it has ever been before. And to find a serious, very serious audience for that content. It used to be that if you wanted to make something, put it out there for cheap, then the really only option you had was to like self-publish something or to go and put Theatre on, which I'm a huge, huge fan of theatre. I think all you know, screenwriters in particular should write Theatre at some stage, but that's a different conversation. The you know, the ability to just film something, make something, put it up on TikTok, find yourself an audience is now a really viable pathway to finding a career, and there's heaps and heaps of creators who have done that? I was tempted to say young creators, but not just, you know, these creators of every at every stage of their career who have done that, who have, you know, made their breakthrough finding a niche online and then capitalising on that niche. And

building big careers off the back of it. So, I'm a huge, huge fan of that. think that, you know, at some point, if you want to go and make a big production, you need to kind of understand how the other side of the industry, which is the kind of old, traditional side of the industry, which is its own beast and is evolving and changing in its own way, works as well. But certainly, for a step into the industry, new media creates so many opportunities.

Yolande Let's talk the Melbourne Young Writers Studio.

Dan Yeah!

Yolande How?

Dan Well, the simplest answer to that is that for me, as well as the, you know we've got about 20 Writing teachers and mentors who work here at the studio, for all of us it was something that we wished we'd had when we were kids. Kids can go after school and do drama, they can go and do music, they can go do dancing, they can go do after school sports. But there hasn't been the same structure and system around for writing. We're not the first business to do this. There are other companies out there and some really good ones around the country. But we are quite unique in that approach is firmly on story. We explore all kinds of writing, but our preference is on fiction and on building worlds and characters from scratch. And so, we do lots of big immersive storytelling projects. We have a publishing arm. I can show you, and you can go OH!

Yolande (laughs)

Dan But people listening to this are not going to be able to see it, but we publish very beautiful anthologies of students' work. So, there's about 200 young authors. I'm holding a book up on the screen now for everyone.

Yolande And I can tell you it looks amazing.

Dan The equivalent with these books, (We've done quite a few different publications now of this one that I just showed you) It's called 'Young Explorer's Journal of Forgotten Stories.' This is Volume 3 we've done one each year for the last three years. We did a huge book launch at the State Library of Victoria for this where all of the young writers and their families came along. And so, this is the equivalent of our end of year concert - for writers! Yeah. So, we do after school programmes. Small groups called Inkling groups which are small group settings, or we do a limited number of one-on-one mentorships as well. Um, and there in person and online. So, we've got our main studios in featuring North in Melbourne and we have two other physical locations currently in Melbourne, one over in the West and one down in Brighton. And we open another later in the year. And then all of our programmes, the Inkling Groups and the mentorships, are also available online.

Yolande Wonderful, yes, and for those that are wanting to look more about, especially the 2022 schools programme, there's a full guide on the website and it's absolutely amazing. Um, crafting story, balances curriculum, um, really great body of work to look at and that's at www.mywritersstudio.com.au

Dan Yeah, yeah, we do quite a lot of different programmes that would take me a while to go through all of them. But all the information's on the website and we do adult programmes for adults as well for those who are in Melbourne. Um, currently, our adult programmes for adult writers are not online. They're just in person. But we have a beautiful studio, a great space to write in Fitzroy North. So, for any emerging adult writers very interested, check those out as well.

Yolande Wonderful. Dan, we cannot thank you enough for your time this afternoon. And, um and to really take a dive into this, especially for those that are going well, as you have said, um, this is something that I can do, or this is something that I can explore even further. And if you want to explore Pirate Size Productions, you can do so on www.piratesizeproductions.com We'd just like to congratulate you on your body of work and we look forward to the journey ahead. especially with the two projects that you have in the works

Dan Yeah, well maybe we can do a follow up chat once they're out

Yolande We would love that!

Dan Once we're actually allowed to talk about them in detail yeah!

Yolande That would be absolutely wonderful. Thank you so much Dan.

Dan No worries. Thank you very much.

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