



Kelly Day

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Thank you, Tara, Sophie and Jane. Good morning, everyone. It's great to be here.

Let me start by posing a question. When you heard that Amazon was chairing the RTS this year, did you think, what is Amazon, a tech company, doing in the business of television? Maybe that's a question you've wondered about since we first launched Prime Video.

I'm going to do my best to answer that today. But before I do, I want to share a story featuring some familiar characters.

Ten years ago, we were about to launch The Grand Tour. Our first UK Original series. In fact, our first Original made anywhere outside the US. And we had a problem.

We knew the show had a huge global fanbase. Jeremy, Richard and James had spent years building one of the most recognised relationships in television. Top Gear held the Guinness World Record for the most widely watched factual TV programme in the world. Fans in Brazil, in Japan, in Australia were desperate to watch. But Prime Video was only available in five countries back then. So, we asked ourselves a question that, at the time, sounded slightly crazy, which is: what would it take for every fan, everywhere, to watch The Grand Tour on day one?

What we've never really talked about publicly is what happened next. We set The Grand Tour's launch date as our global expansion deadline. Not a soft launch. Not a phased rollout. But a highly visible, all-at-once scaling of our service, with an unprecedented number of people about to stream at the same time. It took an enormous effort, no small amount of anxiety, but we did it. Overnight, Prime Video went from five countries to over 200. And Jeremy Clarkson could finally stop telling fans around the world to "wait and see."

When you see Jeremy later today, please don't tell him I talked about him this much. He doesn't need a confidence boost.

But in all seriousness, I tell that story because it captures something about how Amazon thinks. Not "what is a comfortable timeframe?" but rather "what does the customer need, and how fast can we move?" The biggest changes come from a positive mindset, one that embraces the possibilities rather than fearing them. Which brings us to the theme of today: United in Change - If Not Now, When?

I think the answer is obvious. It has to be now. And here's why.



Television has always been a medium defined by change. New technologies, new platforms, new ways of watching. Each shift felt seismic at the time. But none of them killed great storytelling. They supercharged it.

AI is the next shift. And I believe it's the biggest yet. What excites me about it is how we are putting transformative tools directly into the hands of creators. AI is helping first-time filmmakers generate concept art and short films that bring their pitch to life. It's enabling small production companies to create high-quality animations without a huge price tag. Pre-visualisation, sound design and VFX workflows can now run in parallel, giving creators freedom to dream bigger on tighter budgets. We know making great television can often be prohibitively expensive. And that cost doesn't just affect balance sheets, it affects which stories get told. For a Studio like us, AI enables us to bring down the cost of production while maintaining quality, meaning more stories get made, more creative risks get taken, and more diverse voices get heard.

That's not a threat to creativity. That's creativity unleashed. AI doesn't replace imagination. It amplifies it. We're not looking for an AI model to write the next *Fleabag* – and, by the way, I don't think it could. But AI might help the person who does spend less time on admin and more time on the creative vision that makes a show like that sing.

Of course, none of this works without trust. Human creativity leads. AI helps bring it to life. Ethical guardrails can't be an afterthought, they have to be the foundation, and that's the approach we're taking.

AI is also transforming the viewing experience on Prime Video, helping people spend more time watching and less time searching. We use it to personalise recommendations, simplify synopses, and create spoiler-free summaries tailored to exactly where you left off. It's making streaming more accessible too: Dialogue Boost intelligently lifts speech above background noise, and we're scaling audio descriptions and subtitles across our catalogue. And most recently, we introduced lip-sync technology on *Maxton Hall*, our most watched International Original, which synchronises actors' lip movements with human-dubbed audio. So when you're watching this German series in English, you're not distracted by the fact you're watching a dub. You're just watching the show.

It all comes back to the same thing: an obsession with making the experience better for the customer. And that obsession is what's always driven Amazon to rethink things from the ground up. A books business that invented the Kindle. A retail platform that invited competitors to sell on it. A cloud storage business built to meet internal demand and then offered to the world. Ideas that seemed counterintuitive at the time. Each one started with the same question: what would you build for the customer if you weren't bound by the way things have always been done?



It's this kind of thinking that helps answer the question I mentioned at the top: what is Amazon, a tech company, doing in the business of television?

The simple answer is: we applied the Amazon methodology. We started with the customer and worked backwards. When we looked at what could enhance our Prime membership, the answer was staring us in the face. Few things are as universal as the love of a great story. Hundreds of millions of people all around the world come home every evening and switch on the TV. So, when you're a company like Amazon, obsessed with delighting customers, building a world-class entertainment offering isn't a leap, it's a logical next step. We knew that TV had the power to turn Prime from something you like, into something you love.

That conviction is what brought us here. In 2012, we acquired LoveFilm, giving us the foundation to launch a streaming service in the UK. Prime Video launched in 2014 as part of the Prime membership, and the impact was immediate. Prime members told us they loved streaming. They've continued to tell us how much they love what they're watching — whether that's Jeremy and Kaleb getting hands on with the pigs in Clarkson's Farm; the twisted rivalry between Olivia Cooke and Robin Wright in *The Girlfriend*; or Bob Mortimer facing-off against Richard Ayoade ["Aye-oh-wah-day"] in *Last One Laughing*.

Let's be honest, we are all a bit guilty of navel-gazing in this industry. With all the focus on the next big hit, it's easy to forget to look outwards, to start with the audience rather than the schedule. That instinct to look towards the customer first is baked into Amazon's DNA. It's something we've always done, and it's served Amazon just as well in television as in everything else we do. And I'd encourage everyone in this room to put that approach at the centre of your decision-making too.

Fast forward to today, and after a lot of experimentation, Prime Video is now a large and profitable business in its own right: a full-spectrum entertainment destination spanning streaming, add-on channel subscriptions, live sports and theatrical releases. A first stop for audiences, giving them the freedom to choose what and how they watch.

And the UK is at the heart of that story. It's why I'm here today – not to tell you what you already know but to share my optimism for the future.

Eight years ago, Tony Hall, then Director General of the BBC, stood on this very stage and warned of an existential threat to British television. A "narrowing of the range of distinctive British content," due in part to the likes of Netflix and Amazon. Companies, he implied, who were not committed long-term to the country or the culture.



Well, the proof is in the pudding, as you like to say here. Since that prediction was made, we've seen Last One Laughing. Adolescence. Rivals. Clarkson's Farm. Baby Reindeer. And many others. All breakthrough hits sparking debate, or laughter, across the nation, and around the world. All distinctively British in their DNA. And all from global streaming services.

And I'd add to that list co-productions with British partners: Fleabag. Industry. A Very English Scandal. The Bodyguard. I May Destroy You. The Night Manager. Partnerships that ensured the visions of brilliant creatives were realised to the standard they deserved, while bringing beloved UK stories to audiences around the world.

Together with Netflix, Disney, HBO, Apple and others, we are putting the best of British culture on a global stage. That's not the narrowing Tony Hall feared. It's an expansion. More British stories reaching more people around the world than ever before.

Today the UK is one of Amazon MGM Studios' largest production hubs outside of the US. More than 90 scripted and unscripted productions filmed here in the last decade, from Bait and The Girlfriend to the All or Nothing football documentaries. And it's the production home for some of our most ambitious global titles including: The Lord of The Rings, Tomb Raider, Project Hail Mary and The Thomas Crown Affair.

To support that, we've invested in studio space in the UK, starting with our long-term lease and expansion of Pinewood's Shepperton Studios, then our acquisition of Bray Studios near Windsor, where we're planning a major redevelopment to secure the future of this iconic studio for the next generation.

And it's not just investment in original programming. When Prime Video first entered the world of live sport, we did it right here in the UK, with ATP World Tour and Queen's Club tennis, then Premier League football. The prevailing wisdom at the time was that a streaming service could never be a suitable home for live sport. That you couldn't stream a match at scale without a delay between what's happening on the pitch and what fans are seeing at home. After a lot of hard and technical work, we proved that wrong, right here in the UK. And it was the reaction from audiences here that gave us the conviction to scale our live sports offering globally, to Champions League football, the NBA and the NFL. Once again, the UK led the way.

In 2022, we shared that Prime Video had invested over £1 billion in UK TV, movies and live sport over the preceding five years. Today, that number is now over £5 billion. 5 billion invested in UK stories, UK talent in front and behind the camera, UK sport and UK studio infrastructure. That figure tells you everything about the trajectory we're on. This isn't just commitment, it's acceleration. I'm particularly excited about how we're growing our UK scripted output, which you'll hear more about from Nicole shortly, and the investments we're making at Bray and Shepperton. And, of course, this is just part of Amazon's significant



investment here in the UK, where we have operated for almost 30 years. Amazon has over 75,000 permanent employees, placing us among the UK's top ten private sector employers, and last year we announced a planned £40 billion investment in the UK over three years. Across Amazon, Prime Video, and Amazon MGM Studios, we're here, we're staying, we're investing, and we're building.

Now, before anyone thinks this is all a noble bid to maintain transatlantic ties... it isn't. We do it because the UK is home to some of the best creative TV talent in the world. And we back that belief with real commitment.

Our flagship UK training initiative, Prime Video Pathway, that Tara mentioned, was built on a clear purpose: not just to train people, but to get them into jobs and keep them there. That matters because the talent ecosystem in this country is what makes it such a great place to make great television. It was built over decades by PSBs, production companies, commercial broadcasters, and many of the people in this room. We know that didn't happen by accident. And we know it's our job to help make sure it keeps going.

But back to change. Because the strongest reason for optimism isn't what we're building. It's who we're building it for. We've all heard the narrative that short-form video is killing long-form storytelling. That clips and reels are training an entire generation to lose their attention span. I think that misses the bigger picture.

Here's what we're actually seeing. Young adult audiences have an insatiable appetite for quality long-form storytelling. The Summer I Turned Pretty drew 70 million viewers for Season 3 over the first 70 days. Off Campus: 36 million viewers in just 12 days. Maxton Hall, a German series that became our most-watched International Original, saw over 90% of its audience coming from outside Germany. And the Culpables trilogy from Spain was watched by over 100 million people worldwide, leading us to make an English-language version of the same story set right here in London.

And these aren't passive viewers. They are superfans. They're on BookTok, on Wattpad, on Webtoon, building communities around characters and stories long before a single frame is shot. We're seeing it right now with Boys of Tommen, our upcoming series based on Chloe Walsh's bestselling novels, whose passionate global fanbase has been engaged from the start, and who are highly invested now that filming has begun in Dublin. When the show or movie arrives, these fans don't just watch it. They live in it and obsess over it.

What social media has done is create the most powerful audience-building engine television has ever had. TikTok isn't the competition, it's the marketing department. A series or movie is now so much more than what you see on screen. It's an experience. It starts on social media, it lives in fan communities, and



increasingly it becomes part of people's real lives. That's why we launched a real-world event to celebrate it with Obsessed Fest, bringing fans, creators and talent together in LA earlier this summer and then again, a few weeks ago, in the Bavarian Alps. Because this audience doesn't just want to watch. They want to participate. This generation has the biggest appetite for original storytelling we've ever seen. They're not going anywhere. The question is whether we're ambitious enough to meet them where they are.

So, back to the central theme of today. United in change: if not now, when? It has to be now, and it has to be together. As we'll hear over the course of today, the change in front of us is too big for any one broadcaster, streamer or studio to meet alone. We can spend this moment defending our own corners. Or we can spend it building something bigger.

So where does that leave us? I think it leaves us with every reason to be optimistic. The investment is there. The tools to connect with audiences are better than they've ever been. The next generation of viewers is telling us they want more, not less. AI will help us get there faster. And the people who make some of the best television in the world are sitting in this room.

So, I'll leave you with the same question: what would you build if you weren't bound by the way things have always been done? Because from where I'm standing, the best is yet to come.

Thank you.